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C O N T E N T S

Understanding the USA through *Late Night Comedy*

Irina B. Arkhangelskaya [a,b,*]

[a] Linguistics University of Nizhny Novgorod, Russian Federation
[b] Lobachevski State University of Nizhny Novgorod, Russian Federation

Abstract

American late night comedy shows are a good source of information for those who would like to know more about the USA. *Saturday Night Live* (*SNL*) is the most long-lasting night comedy project on American TV, well known for its political satire and parodies. Russian viewers can watch it on many platforms nowadays: social media, online or cable TV. The goal of the research is to find out what impression *SNL* produces on the Russian youth and how they interpret its humor. It is of interest if the show helps Russian students broaden their knowledge of the US: its politics, daily routine, key political actors, and analyze what the image of Russia and Russians in the show is. Two hundred students from Nizhny Novgorod universities took part in the survey and shared their views on US late night comedy. Ten *SNL's* enthusiasts were further interviewed and spoke about their likes and dislikes. The research proves that American late night comedy shows can be not only entertainment for young Russians, but useful educational material on the US politics, social life, and culture. The program might be helpful in studying English. To get better understanding of the USA students need teachers' guidance.

Keywords: late night comedy show, *Saturday Night Live*, *SNL*, American TV show, humor, laugh culture, political satire, the US media.

1. Introduction

Not only in the television era news were inseparable from entertainment (Postman, 2005: 83-90), in the epoch of new media people get aware of political and social agenda watching quizzes, shows, and movie series, topical comedy being one of the main sources which "adds something of its own to our understanding of current events" (Peterson, 2008: 3-4). Since 1960s, political candidates and public figures in the USA have been using late night comedy as a platform for promoting their ideas and programs, shaping or improving their images as well as fighting with their opponents. At the same time, comedians, under the masks of well-known politicians or show business celebrities, have been creating characters that have become inseparable from them.

For foreigners American late night comedy is a source of useful information that helps them catch up with the country's daily life and movements in its elite as well as improve English, if the program is watched in original.

Since 1950s in the USA there have been many late night shows with outstanding hosts who have influenced electorate behavior and shaped political and social attitudes: *Tonight Starring Jack Paar* (1957–1962), *The Tonight Show Starring Johnny Carson* (1962–1992), *Rowan & Martin's Laugh-In* (1968–1973), *The Tonight Show with Jay Leno* (1992–2014), *Late Show with*

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* Corresponding author
E-mail addresses: arib@bk.ru (I. Arkhangelskaya)

David Letterman (1992–2015). *The Daily Show with Jon Stewart* (1999–2015), *The Daily Show with Trevor Noah* (2015 – now) etc. NBC's *Saturday Night* (*Saturday Night Live*) or *SNL* (1975 – now) turned out to be the most long-lasting night comedy project on American TV. Many critics consider it to be the institute that developed political satire (Kaplan, 2015), changed political campaigning in the US (Reincheld, 2006: 190), and helped "to define not generation, but multiple generations of viewers" (*Saturday…, 2020: 1*). The show has become a tool in political campaigns supporting democratic candidates and making fun of Republicans. Since 2010, its political activism has intensified, and it has started paying more attention to international agenda, Russia being one, though minor, themes in the program's sketches. In the era of online media, *SNL* has provided access to its content to viewers all over the world, including the Russian public, which now has opportunities to watch the show on different platforms.

The goal of the research is to find out whether *SNL* has fans among Russian students, what impression it produces on them and how they understand its humor. It is of interest if the show helps the Russian youth broaden their knowledge of the US: its politics, daily issues, key political actors, and what they think about the image of Russia and Russians in the show.

2. Materials and methods

In December 2020, 200 full-time and part-time students whose majors are Journalism or Public Relations and Advertising, from Linguistics University of Nizhny Novgorod and Lobachevski State University of Nizhny Novgorod (aged 18-24) took part in an offline or online survey that helped to reveal the 'recognizability' of the show. Those respondents, who watch SNL either in Russian or in English at least once in two weeks, were interviewed in May-June 2021 with the goal to find out what they had gained from SNL, what comedians had impressed them most, and how they evaluated "Russian theme" in the show.

The research includes analysis of those *SNL*'s programs or episodes on *YouTube* platform as well as their scripts (1976–2021) that illustrate development of the show or contain satire on Russia and Russians.

Academic works as well as mass media publications on *SNL* and late night comedy have been under scrutiny.

3. Discussion

Humor is a part of our life. It is with us in professional and personal relations, in education and entertainment, in literary and political discourse. However, scholars find it difficult to define the term. There is a mathematical approach to humor expressed in a formula, coined by co-founder of Russian youth humorist program KVN A.M. Akselrod: "the funny = recognizable + the unexpected" (Akselrod et al, 1974). 'Recognizable' means that the 'laughter users' in order to understand a joke, especially in sphere of politics, should get insight into the "local context", know "local norms, paradoxes, and taboos", as well as "social inequalities and power relations" of the society (Swinkels, Koning, 2016: 8). Thus, it is often difficult to get into the subtleties of a foreign laugh culture, which demands knowing the background, personas, current problems, and approaches to conflict resolution. We should also take into account «the audience is formed by its social, cultural, and political perspectives and beliefs, which are often very different or even conflicting» (Fedorov, Levitskaya, 2020: 238). We may classify political gags according to metaphors they apply (Droog et al, 2020), but not all metaphors can be deciphered on a global level, some of them are for local consumption.

Satire is a part of the political discourse in democratic societies (Ödmark, Harvard, 2021; Higgie, 2017). For that reason, comedy shows are important means of communication that help the elite and the public understand each other. Foreigners may learn about the country and its people by watching comedy programs.

SNL is a program for American public, but recently has received international recognition. In Russia, the audience has access to the show via You Tube, social media (VKontakte, Facebook), or online cinema services (Kinopoisk, kino.mail.ru, or film.ru). On Kinopoisk Russian viewers characterize *SNL* as "hilarious… and reasonably cheesy", and 6,020 viewers rated the show 8, 372 out of 10 (*Saturday Night Live,* serial 1975 – 2001).

The show has a long history. In 1975, 30-year-old Canadian writer and comedian, later producer, Lorne Michaels and 28-year-old NBC executive Dick Ebersol launched the program on NBC. They set a 90-minute protocol for the show with sketches, musical performances, and parody

on news broadcast *Weekend Update*. A celebrity guest, the key person of the program, usually takes part in sketches with the cast, and musical performances has always been its important part. The show has made fun of many politicians, and at the same time helped some of them communicate with the audience and fight for electorate. It has always supported Democratic Party and promoted liberal values.

Many scholars pay attention to the fact that the satire *in SNL* has political and social character (Young, 2019: 17), but there is an opinion that the show's *Weekend Update* is a factory of "fake news" (Day, Thomson, 2012: 4) which creates caricatures on political actors and spreads made up stories destroying reputations and demonizing politicians. In publications, which focus on potential persuasive effects of social and political humor (Nabi et al., 2007), there is no solidarity on whether American TV humor influences political behavior, shapes views, or helps in understanding different US internal or external issues. Some scholars are sure that parodies and comic gags may build up or destroy reputations and affect the electorate choice (Baumgartner, 2013; 2021, Baumgartner et al., 2019). They may also inform the viewers or manipulate them.

Political parody started on *SNL* in 1976, before presidential elections, when the 23-year-old Dan Aykroyd, who played kindhearted Jimmy Carter (Democratic candidate), and Chevy Chase, parodying Gerald Ford (Republican, the US president), in series of humorous duels debated on different issues: economics, life style, and even the manner of dressing (*SNL*, season 2, October 16, 1976). The sketches attracted TV viewers and the program's rating went up. *SNL* portrayed G. Ford as an incompetent president, but promoted his opponent. The format was a success, and since then political parody has become an inseparable part of the show (Peifer, Landreville. 2020). Moreover, Gerald Ford appeared in the show in person trying to attract the young audience and change their attitude to him. Having lost elections, he questioned whether it was worth taking part in the show, but later concluded that the decision was the right one (Brownell, 2016: 939). *SNL*'s impersonations of Gerald Ford, Bill Clinton, two George Bushes, Sarah Palin, and recently Donald Trump and Joe Biden have become a part of political theatre on TV and later in social media outlets.

In 1970 – 1980s *SNL* was concentrated mainly on entertainment, and politics was not its focal point. In 1990s, late night comedy programs became highest-rated. Many comedy show hosts, David Letterman being one of them, understood that the road to the White House ran through them (Lichter et al., 2014: 2), and with that feeling they selected guests to their programs. Comedy format attracted politicians who were looking for the chance to present themselves and their programs in an informal manner. Since 1990s, participation in late night comedy programs has become a part of political campaigning and image building. *SNL* has invited politicians and celebrities to have their say, but parody remained its non-changing feature.

In 1970 – 1990s, *SNL*'s political jokes, though biased, were bold, topical and not insulting. Covering Bill Clinton and Monica Lewinski affair *SNL* comedians dared to assume that attacking Iraq was a chance to distract the attention of the public from the sexual scandal (*SNL*, season 23, Feb., 28, 1998). At the same time, they did not offend anybody, *SNL*'s writers and comedians did their best "to find the statement that was within the standards of taste" (Reincheld, 2006: 194). However, in 2000s humor on *SNL* has turned to be overall pro-democratic, Republican presidential candidates have been targeted with greater frequency than Democratic candidates (Lichter et al., 2014). Since 2010, *SNL*'s parodies have become evil lampoons, sometimes 'killing jokes' that meant to denigrate or demonize public officials, political actors, or even countries. The comedians laughed at George Bush, Sara Palin, and later Donald and Melania Trump. *SNL*'s political satire annoyed President Trump, and he expressed his anger in *Twitter*, thus attracting more attention to parodies on him (Becker, 2018; Scacco et al., 2020).

Many Russians have been interested in American politics, lifestyle and culture. With the collapse of the USSR, American movies and TV shows have become a source of knowledge about the USA for Russian people. In 2005, MTV Russia broadcasted SNL series under the name *Saturday fever* ("Subbotnyaya likhoradka"); the project did not last long, but made the show known in Russia. In 2013 there was an attempt to create a Russian analogue of *SNL* on NTV channel (NTV…, 2013; Kitaeva, 2013), but the project was not successful. For more than a decade, Russians have had an opportunity to watch *SNL* on *YouTube* or online home cinema services.

SNL's comedians have shown Russia mainly in negative context. President Vladimir Putin has been impersonated on *SNL* nine times: once in 2000 by Will Ferrell, and in 2016–2017 by Beck

Bennett. The first sketch was neutral, but other eight – insulting for the Russian leader. However, the fact that the show is Russophobic has not distracted Russian fans from watching it.

In 2013, *SNL* introduced a new character (Kate McKinnon), a Russian correspondent on *Weekend Update*, who comes from a remote Ural village where there are no traces of civilization, bears are walking along the streets, and wolves are chasing lonely girls at night. She tells Seth Meyers about the recent meteor explosion near her home as well as misery, poverty and hunger (SNL, season 38, Feb. 16., 2013), expresses surprise that someone from the West is visiting Russia on Sochi Olympiad event (SNL, season 39. Jan. 21, 2014), compares District 12 from *The Hunger Games* to the richest neighborhood in her village (SNL, season 40, March 28, 2015). Olya is a caricature depicted in a Western tradition of showing Eastern European women with "stereotypical notions of otherness" (Wiedlack, 2019: 1066). She is an aborigine from horrible and disastrous Russia where nobody would like to live. Russian and Soviet movies as well as TV shows may also present the Western world as gloom and doom (Fedorov, 2017).

President V. Putin, parodied by Beck Bennett, appears in *SNL* as a bare-chested dictator, his role in all episodes is to diminish Donald Trump and declare him a Russian marionette. On January 2017, the RF President (Beck Bennett) confesses that Russians made "Donald Trumb 45ᵗʰ president of the United States" and adds that it was the most expensive thing Russians had ever bought (*SNL*, season 42, Jan. 21, 2017). Putin is a media stereotype with schematic and stable features (Fedorov, 2015: 158): president-tsar, aggressive, cynical and respecting only strength. That is how the Western mass media often shows him.

After Donald Trump's defeat in presidential elections, *SNL* comedians have practically lost their interest in Russia.

Nevertheless, *SNL*'s Russian audience has been increasing in YouTube and streaming services; Many Russian scholars, political analysts, and students have signed for *SNL*'s page on *Facebook*.

4. Results

In December 2020, a month after the USA presidential elections, 200 students, whose majors are Journalism, Public Relations and Advertising, from Linguistics University of Nizhny Novgorod and Lobachevski State University of Nizhny Novgorod took part in the survey. It aimed to reveal those who are interested in the US events and watch American late night comedy shows, *SNL* being in the list.

Answering the questionnaire, students confessed that got information about the US from different sources; social media were the priority for them.

Table 1. Respondents' answers to the question: "Where do you get information about the USA?" (more than one answer was possible)

Source of information	%
From social media	72.2 %
News feeds	55.6 %
Russian TV news	44.4 %
Western TV news	15.5 %
Not interested in the US issues	14.6 %

At that post-elections period of December 2021 Donald Trump remained President of the country: Joe Biden's inauguration was scheduled for January. Nevertheless, 130 students from all the respondents were sure that Jo Biden was President. That proves that students' knowledge of the current situation in the USA is superficial.

Table 2. Respondents' answers to the question: "Who is the current US President?"

The US President is	%
Joe Biden	33 %
Donald Trump	65 %
No answer	2 %

170 respondents (89.5 % out of 200) have watched US late night comedy shows, full program or episodes, more than once in their life. 78.9 % from 170 prefer to watch American comedy shows in English, 21.1 % in Russian, and 10.1 % – in English with Russian captions (subtitles). 50 students (27.8 % out of 170) watch *Saturday Night Live* (a full program or episodes) at least once a month. 200 respondents are sure that it is possible to see late night US shows in many platforms.

Table 3. Respondents' answers to the question: "Where can you watch late night US comedy show?" (more than one answer was possible)

Where you can watch late night US comedy shows	%
YouTube	94.7 %
Social media groups (VKontakte, Facebook)	47.7 %
Online cinema theaters	21.1 %
Cable or satellite TV	15.8 %
I do not know	5.3 %

27.9 % of respondents out of all, who love American humor programs, highly appreciated *Saturday Night Live*. That group of students, most of them from Nizhny Novgorod Linguistic University, love *SNL*, *South Park* (Comedy Central, in Russia - channel "2x2"), and *The Late Show with Stephen Colbert* (CBS). They prefer shows in original as it helps them improve their knowledge of English.

Ten students, who watch *SNL* at least once in two weeks, agreed to share their impressions on episodes of different periods in May – June 2021. There were no obligations on what content to consume, but there was a suggestion to think on how Russia is presented in the show.

Eight students out of ten were from Nizhny Novgorod Linguistic University, they estimated their knowledge of English as intermediate or upper intermediate. Six of them prefer to watch the show in English with captions. Two of the interviewees, who have had experience of living and studying in the USA, prefer to watch the show in English without captions. Two students from Lobachevski State University conduct research on the US journalism or political campaigning, they read a lot in English but cannot understand comedy sketches in English and watch the show in Russian.

Eight students find the show hilarious, and two – controversial as they assume that some parodies are vulgar.

Interviewees have named the following impersonations as the most memorable:
- Donald Trump (Alec Baldwin) – 10 students.
- Joe Biden (Jim Carrey) – 8 students
- Hillary Clinton (Kate McKinnon) – 6 students
- Kim Jong Un (students could not recall the name of the actor) – 2 students
- President Putin (Beck Bennett) – 2 students
- Eminem (Stu) in Christmas program on December 6, 2020 – Stan (Pete Davidson) – 2 students.

All ten students marked the program on May 8, 2021, which Elon Musk hosted, as very special. The respondents think that the CEO of Tesla and founder of SpaceX is an outstanding person with a good sense of humor (*SNL*, season 46, May 08, 2021). They enjoyed his jokes and admired his mother who assisted Elon in the show.

Alec Baldwin's parody on Donald Trump was highly estimated. Students think that the actor have succeeded in portraying the President and managed to catch some specific features of the politician.

Only two students saw episodes with 'President Putin "Beck Bennett". The opinions on them are different – 'laughable' and 'disgusting'.

Two students mentioned episodes with Olya Polatovskaya (Kate McKinnon) and confessed that though the sketches were weird and full of anti-Russian sentiments, nevertheless, they laughed watching them.

When asked to describe in a free form their impressions of *SNL* the respondents mentioned that they learnt a lot about the US from the show, and all students, even those who watch the show in Russian, said that it was an opportunity to improve English language skills.

Table 4. Interviewees' answers to the question: "Why do you like *SNL*?"
(more than one answer was possible)

Why do you like *SNL*?	Number of students
Good entertainment	10
Useful information about the US	8
Good way to improve your English	8
Good music	7
You meet celebrities and get to know more about them	6
Example of democracy: you may laugh at political leaders	2

Students think that they get some useful information about the US from the show. However, they cannot understand the sketches, which show Senate or Supreme Court hearings. Even those who write a paper about images of Ruth Ginsberg and Sandra Day O'Connor, outstanding women-judges of the Supreme Court, do not get the essence of *SNL*'s jokes devoted to scandalous Congress testimony of Brett Kavanaugh, Supreme Court justice nominee, accused of sexual misconduct (*SNL*, Season 44, Sep. 29.2018). Neither can those interested in American Studies get into the subtleties of *SNL*'s humor on BLM fight or Senate hearings on political issues as they lack basic knowledge on the US government and politics. Teachers' commentaries might be of help in analyzing those materials.

Interviewees would love to see more parodies on show business celebrities as well as musical episodes in the show. They enjoy political satire and consider it a feature of real democracy. However, students think that sometimes *SNL*'s political parodies are tasteless.

All students agree that professional comments or additional reading would make understanding of the show's humor easier.

5. Conclusion

American late night comedy shows have always been not only entertainment but also a source of knowledge about the current events in the USA. Most of them pay special attention to politics and even form electorate's attitudes and behavior.

Saturday Night Live, the most long-lasting night comedy project on American TV, is popular with those young Russians who try to catch up with international news and enjoy American laugh culture. They may watch the program on social media, first, *YouTube*, or online-cinema platforms. Only 5 % of 200 respondents watch the show on a regular basis at least once in two weeks.

The research proves that *SNL* helps the Russian youth in broadening their knowledge of the US politics, social life, but students do not get the sense of some sketches and gags because they are not well enough aware of American government structure as well as the process of decision-making on different levels. In order to get better understanding of the program content students need professional commentaries. Parodies on candidates fighting for opening positions in the US Supreme Court are of no interest to the students, as they have no clue about the role of this institute.

The respondents' favorite impersonators are Alec Baldwin as Donald Trump, Joe Biden as Jim Carrey, and Kate McKinnon as Hillary Clinton: all of them are popular political actors in Russia.

SNL provides good material for analysis, but students need to apply critical thinking while being acquainted with its content. Some of the interviewees do not approve of evil lampoons on Russia, but there are students who find them hilarious. It is very important to analyze in research projects how Russia is presented in comedy shows and whether jokes and gags are a part of information wars.

Comedy programs, like *SNL*, might help in mastering English and can be a part of special courses on American government and politics, media and culture. There are many approaches to studying the USA as well as trying to figure out how Americans view Russia and Russians, and one is via the country's late night humor.

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Humanitarian Orientations of Journalism Education. On the Materials of Expert Interviews

Marina Berezhnaia [a], Sergey Korkonosenko [a,*]

[a] Saint Petersburg State University, Russian Federation

Abstract

The article deals with the issues of the humanitarian nature and pedagogical attitudes of journalistic education, mainly in Russian universities. These topics have become more acute and sensitive in some relevant contexts. First, all over the world, and in Europe in particular, the contradictions between the traditional mission of universities as keepers of spiritual values and the concepts of entrepreneurial university have intensified. Second, the humanitarian traditions of higher education are under pressure from the rapid expansion of digital technologies. A new concept of humanitarian resistance has entered the teachers' professional vocabulary. Journalism education in Russia feels the influence of these contradictory contexts in full measure. In order to clarify the attitude of the teaching community to the changes taking place in this regard, the authors of the article conducted an expert interview with the heads of educational departments and professors from different regions of the country. This is the methodological basis of the article. Full videos of the conversations are presented on the special page of the research project "Theoretical and Pedagogical Schools of Journalism in Russia" (2019-2021), part of which were expert interviews. The study confirmed the hypothesis that Russian journalism teachers are committed to humanitarian values and educational traditions, although they are not opposed to technological and methodological innovations.

Keywords: journalistic education, Russian model, humanitarian orientations, expert interview, pedagogical school of journalism, teacher's personality.

1. Introduction

Under the influence of the economy globalization and increasing global competition, universities are strengthening their commercial activity and significantly changing the strategic guidelines of their activities. As the researchers of higher education note, one of the leading models is the entrepreneurial university, which "performs as a business structure, implements entrepreneurship programs, develops the entrepreneurial spirit towards students of different majors" (Prokhorov, 2016: 10). These metamorphoses cause different reactions in the pedagogical community, including far from approval. The dean of the Faculty of Social Sciences from University of Helsinki H. Nieminen writes: "Both scholars and policymakers largely agree that in the last 20 years European higher education policy has turned from policy based on democracy and culture towards policy driven by market-based ideals" (Nieminen, 2018: 73). Let's pay attention to the disturbing title of the article from which we took the quote: "In defence of European universities: Scholars and activists, unite!". In our opinion, the collision of two alternative approaches to education, namely technocratic managerism, on the one hand, and humanitarian education, on the

other hand, is clearly visible. In addition, the second approach, according to its adherents, is organically correlated with the mission of the university as a social institution and with the protection of national cultural priorities. It is no coincidence that "recently in Europe, issues of maintaining the national and cultural characteristics of European values and education systems have come to the fore... which seek to resist the increasing influence of the 'academic capitalism' of American higher education" (Naletova, 2018: 88). According to sociological researches, in Russia, the majority of teachers do not accept the reform of universities based on entrepreneurial values and remain committed to academic values (Mkrtychyan, Petrova, 2019: 147).

Disagreements and collisions of this kind can no longer be considered as peripheral phenomena or single episodes, they have moved to the level of systemic contradictions. The concept of humanitarian resistance has entered the pedagogical science, that is resistance to the reduction of the humanitarian component in education in favor of technologization and client-oriented relations (Murzina, 2020: 100). Education in the pandemic context has strengthened such sentiments among teachers, they began to perceive digitalization "not so much as technological modernization and the implementation of new carriers of educational information, but as a process threatening people and society ... as the loss of a meaningful component of life in favor of mechanical ... algorithms and standards" (Murzina, 2020: 107).

In turn, the humanitarian guidelines of journalistic education also become the subject of discussion in publications. Teachers pay attention to the fact that the previous state standard in this area assumed, first of all, humanitarian education and acceptance of the values of a socially significant creative profession. However, at present, journalism in the official list of specialties has moved from the group of "Humanities" to "Social Sciences" and took a place side by side with psychology, economics and management, sociology and social work, law, etc. (Myasnikova, 2020: 155). Changing the status inevitably entails corresponding shifts in the content and organization of the educational process. This means that there may be some responses from teachers both to the increasing technological modernization of education, and to decreasing the level of humanitarian culture of future journalists. Approving reactions will contribute to transformations, while a critical attitude towards them will become a factor of inhibition.

The purpose of this article is to find out the attitude of journalism teachers to humanitarian traditions and values in professional education and to their possible devaluation.

2. Materials and methods

The main method to achieve this goal was expert interviews with heads of educational organizations and well-known mentors from different cities and universities of Russia. This series of interviews covers a rather wide range of issues, of which the article presents only one thematic segment that corresponds to its topic.

For better understanding the context in which the conversation with experts was hold, we should clarify that it was an integral part of the comprehensive research project "Theoretical and Pedagogical Schools of Journalism in Russia" (2019-2021). The initiator and intellectual and methodological center of the work was the Department of the Theory of Journalism and Mass Communications of St. Petersburg State University, but representatives of a number of other departments and universities of Russia and abroad are involved in the collection and interpreting of materials. The project is aimed at solving the following tasks: a) to reconstruct the process of forming Russian theoretical and pedagogical schools of journalism; b) to identify their peculiar qualitative characteristics and achievements that can be considered as national cultural advantages; c) to use and develop methods of qualitative and quantitative analysis of schools; d) to present a series of professional and creative portraits of their outstanding representatives; e) to determine the main trends in the development of this branch of cognitive and educational activities. A detailed description of the project was presented in published materials (Korkonosenko, 2021), the results of the study appear regularly in academic periodicals (Berezhnaya, 2020; Blokhin, 2020; Khubetcova, 2019], all methodological documents and publications, as well as a portrait gallery of Russian journalism teachers, are posted on a specially created website (URL: https://www.journschools.com).

A total of 10 semi-structured interviews with a video recording were conducted in 2020-2021 for subsequent publication on the project's website (URL: https://www.journschools.com/ %D0%B2%D0%B8%D0%B4%D0%B5%D0%BE). The list of experts includes deans of journalism

faculties, heads of departments and professors of specialized faculties, the head of a large professional educational project, as well as the creator of a journalism school for middle school students.

The high competence of the interlocutors makes it possible to overcome the methodological disadvantage, which British scholar Laurence Solkin revealed in 300 published contributions on journalism education: very few authors draw on any recognized educational resources or research. Despite extensive references to professionalisation in the literature, the works reviewed contain very few references to professional or experiential learning (Solkin, 2020: 12). Such arbitrary judgments cannot be considered trustworthy, while our experts rely on their experience gained over decades of work in journalism schools and freely operate with extensive literature on the issues under discussion.

The structure of the interview includes basic and variable semantic blocks, taking into account the field of activity and individual experience of concrete experts:
- conceptual (definition, interpretation, specification of concepts);
- informative (data on the development of certain schools, names, facts, examples, specifics);
- problematic (current state, challenges, prospects).

The humanitarian orientations of journalism education were touched upon in different blocks, to a certain extent it was a dominating motive of conversations, since the interlocutors chose this angle of view when discussing these or that aspects of the journalism schools' activities.

3. Discussion

Of course, the problems of humanitarization of journalism schools cannot be considered apart from the contexts in which the press itself and education exist. The broadest among them and at the same time opposing each other are the contexts of the global unification and preservation of national and cultural identity. It can be assumed that journalistic education is experiencing a powerful and multidirectional influence of both trends. In this light, it becomes clear the desire to fix its special features in certain regions against the global background. Large-scale projects covering the state of university journalism schools on a global level (Goodman, Steyn, 2017), in various parts of the world, for example, in Europe (Terzis, 2009) and Asia (Media Asia, 2008), in separate countries, for example, in Canada (Allen et al., 2015), etc., are aimed at solving this problem. On the other hand, attempts are being made to systematize various materials and identify typical models. So, according to Laurence Solkin, three approaches to journalistic education are reflected in the literature:

1) The standard model – A single unitary model of journalism as professional practice underpinned by a stable democratic free market system;

2) Derivatives of the standard model J.Ed+ – A pluralistic approach which recognizes that journalism is under threat and needs to develop especially in response to change in technology and the marketplace;

3) Radical models – A more explicit rejection of the standard model though the recognition that journalism education operates in many different ways depending upon context and can serve many different communities (Solkin, 2020: 9).

In all likelihood, the attitude to the humanitarian orientations of education will differ in accordance with the declared and implemented model. Moreover, the differences themselves can be identified precisely by the parameter of humanitarization. Turning to the Soviet decades (since journalism education was formed at a stable level during this period of history), it is easy to see that it was not the free market system which created ideological and semantic dominants in the domestic higher school. According to Russian professors, "contemporary journalism requires professionals, whose education is based on three basic pillars: knowledge of the society and its culture, knowledge of the nature of journalism, and knowledge of professional skills. Two pillars were present in the USSR already, and have been transformed into a new post-Socialist and digital reality of the Russian journalism education" (Vartanova, 2017: 22). Let's take into account that knowledge of the society and its culture is called in the first place. The conclusion follows that the Russian school of journalism cannot be related to the standard unitary model; rather, its place is among the so-called radical models that serve many certain communities.

Of course, it would be a wrong and unfair saying that all foreign teachers advocate "pure" professional skills, without components of humanitarian erudition (it would also be a mistake to assume that there are no supporters of "pure" labour technologies among Russian teachers). Foreign researchers also emphasize that it is impossible to limit educational programs to utilitarian

instrumental training: "The role of the university is to prepare students not only to be employed but also to participate effectively and critically in the democratic community" (Reese, Cohen, 2000: 214); "journalism – and by extension journalism education – is an invaluable pillar in the workings of democracy" (Josephi, 2009: 50), etc. However, the ideas of our Russian colleagues extend far beyond the framework of democracy and social conjuncture, their reflections are being built on a broad worldview base and humanitarian priorities of the profession. It is characteristic, for example, that these motives are clearly heard when discussing pedagogical strategies: "The education of future professional journalists on the samples of a great worldview style, anthropocosmism, is seen as a promising educational strategy" (Poelueva et al., 2016: 13).

Thus, there are grounds for the hypothesis that expert interviews will express commitment to humanitarian orientations as an integral characteristic of the national school of journalism. Confirmation of this hypothesis (and after that active popularization of the Russian pedagogical ideology and experience) can be of considerable importance for partnership interaction with foreign universities. Until now, it has been hindered by the stereotypical representations and prejudices inherent in Western analysts. As some of them admit: "Entrenched ideological beliefs about totalitarian control over the academia prevented Western scholars from readily examining the broader historical and cultural context in which university journalism education developed in Russia" (Antonova et al., 2011: 140).

4. Results

The experts' sayings about the humanitarian components of education are grouped into three thematic blocks, relating to main aspects of the educational process: organizational and methodological, communicative, and professionally applied. In this order, they will be presented below.

1. At the organizational and methodological level, humanitarian priorities are manifested in the content and methods of teaching. Experts see journalist primarily in the roles of analyst, critic, and a thoughtful observer of the processes taking place in the world around him. In their opinion, this is a typical order for a university graduate. "*University graduate makes an order for journalistic education. With the whole complex of problems, traditions, and cultural, economic, ethnolinguistic features of its development.*"

"*We must understand that a journalist not only has basic skills, but he is a socialized person, he understands what is happening, can compare, analyze. Not every routine reporter's work needs such a qualification, but nevertheless, mental algorithms should be embedded in every person. And this is the humanitarian side of education, even the philosophical one.*"

"*Philosophy, cultural studies, economics must necessarily be. As a result, widely educated people appear who can't write carelessly, for it is not interesting for them to write this way. An educated person has a deeper and more diverse understanding of life.*"

Experts associate fundamental socio-cultural training with the mission of higher education, and this conclusion clearly follows both from direct speech and from the context of statements. It is indicative that as a result, discourses about journalism and the university are actually closing in.

"*If we produce people who can write at the level of basic skills, and then send them to the editorial offices, where they will improve their skills, - then higher educational institutions are not needed.*"

"*We had a lot of meetings with the industry. We ask, what do you need? They say: students should to be educated. As to the formats, they say, we will teach them in one or two months, and our own formats.*"

"*Without the humanitarian component of our education, including philological one, you can't teach journalism (it's not media communication). One of the main skills is a competent, expressive presentation of non-banal thoughts about what is happening around.*"

General attitudes determine approaches to the construction of curricula, the selection of disciplines, the invitation of teachers, the formation of teaching teams, etc. Experts on principle reasons reject disciplinary isolation and back up a broad interdisciplinary partnership.

"*The school that is founded as the unity of education and upbringing and is built on certain views on journalistic education is not narrowed down to the set of teachers of proper journalism. Our school of St. Petersburg University is arranged in such a way that the best lecturers teach us literature – Russian and foreign, the best lecturers come from other faculties to teach courses in history, philosophy, etc. Bringing tutors of high university proficiency and intelligence to the journalists' audience is a conceptual solution.*"

"I have been working at various departments of journalism for seventeen years, and, in my experience, it is important that the management of the department selects the appropriate teachers. First of all, for literary courses, including the history of Russian and foreign literature, as well as philosophical knowledge, ethics, and aesthetics. Unfortunately, this content is often withdrawn from education today."

"I am for fundamental humanitarian learning to be in the first place. For example, we have a good department of stylistics and literary editing, we pay a lot of attention to literature. Not only because we ourselves grew out of the philological faculty and many of us became candidates and doctors of philology. But also, because, after all, the word is the main thing in journalism."

Experts feel their belonging to journalism schools, which were built on a solid foundation of university culture. This means not only and not so much official affiliation, but mainly personal involvement in a stable tradition and way of activity.

"I consider myself a true product of the theoretical and educational school of journalism at Moscow University, which forces us all to look at objective reality and do research based on quantitative indicators, but it leaves us free to choose a position. Of course, the main thing here is the social responsibility of Russian journalism and its inclusion in the global context. I think that these are the distinctive features of the school to which I belong and which I am trying to develop, including the younger generation in it."

In this and similar judgments, one can found a harmonious combination of socio-cultural qualities common to all Russian journalism education with characteristics specific to a particular educational institution.

2. At the communicative level, interpersonal communication and the leading role of the individual in educational practice come to the fore. All the experts were willingly and in detail talking about the contribution to the education of its initiators, the leaders of pedagogical schools. The pedagogical community even associates the names of universities with the certain names of outstanding scientists and heads of faculties and departments.

"There are many personalities, several levels. But there is always a founder of a school who creates the mission, lays down certain values that are not subject to time, who cements this school with his works, textbooks or research articles and his personality."

"Every school should have its own traditions, its own gurus, followers and topics. So that people define in such words: 'Oh, is this a place where such and such persons work?'".

"The first thing we remember is personalities. Leaders. In former years, when they talked about Moscow University, they remembered Dean Yassen Zassoursky, when they talked about Leningrad University, then Dean Alexander Berezhnoy."

Today's journalism schools are also marked with the names of their prominent representatives and authoritative researchers:

"Lazutina is engaged in deontology and ethics of journalism in Moscow. In St. Petersburg, Sidorov develops axiology, he has united people around him, arranges collections of articles and round tables; the school of text is represented by Misonzhnikov, Duskaeva, Konkov. In Rostov, Akopov and others developed a mass media typology, especially magazines. There are several directions on the Urals, for example, sociology, which was started by Sesyunin, supported by Lozovsky and Oleshko. Voronezh has always been known due to studies in publisism, there is a powerful school of Kroichik here, which was not in any other university."

There is no doubt that students are enriched by contacts with remarkable and bright figures who have earned recognition in academic spheres. In other words, belonging to a mature theoretical and pedagogical school is beneficial in itself. But since the interview concerns more education than academic research, the participants emphasize the importance of interpersonal communication for the professional formation of a graduate. On the one hand, the experience of masters, often unique, is transmitted through regular contacts.

"It is impossible to teach a journalist without direct human contact. This is the ABC."

"We are cooperating with Leonid Kolpakov, the first deputy editor-in-chief of the 'Literaturnaya Gazeta'. He has no journalism education, but he has been in journalism for twenty-five years, and worked in major media. He can tell much more about the profession than any theorist and methodologist who has thoroughly studied how to teach journalism."

"We value every practical journalist as a teacher very much. We have interesting people: the editor-in-chief of the popular online media Thomas Tommingas, art critic and TV presenter, PHD in Philology Sergey Pakhachev... For us, such people are just worth their weight in gold."

On the other hand, the habit of communication and the corresponding abilities are part of the core of professional consciousness and activity.

"Journalistic education should help a graduate to master the main capital, the main skill that exists in the profession – it is called a person cognition."

Journalism teachers are acutely critical of the reduction of communication opportunities and the belittling of this educational resource.

"The founding fathers have passed us the principle: we should work with every student. But today, individual work stands not even on the third plan, but further on. We accept a large number of students, a big part of them is not motivated to study. This is happening simultaneously with the reduction of the staff. There is less and less time for individual work."

In recent months, the chronically relevant topic of lack of time has acquired additional nuances and sounded especially alarming in the pandemic context.

"The experience of working in isolation, at a distance showed how teachers and students long for direct communication. Apparently, distance learning is both useful and necessary as an additional tool, especially if we are talking about some kind of courses that cannot be studied in any other way. But distance cannot be a substitute for direct communication. Particularly when it comes to journalistic education."

"The leading universities included in the top global rankings offer their online classes. But despite this, students are still striving for a real place, for real teachers, not virtual ones. They strive for communication. The experience of teaching in self-isolation has shown this once again."

There is no reason to accuse the professionals who participated in the interview in conservatism and adherence to outdated academic schemes. As active actors in the production process and heads of structural departments of universities, they realistically assess and accept the need for changes, including personnel renewal.

"Today we focus on the fact that practical classes should be conducted by young journalists from the industry. I am beginning to understand and agree with this idea. Students are attentive to and interested in people who are close in age, but experienced in the profession."

"It is important for us that a teacher being a practitioner is able to work in new conditions. It is important to be ready to keep up with the times. There are many experienced journalists of the old formation who find no strength to step over their old habits and learn to work using new tools."

"We invite practitioners who have no teaching experience. At first, they complain that they have no skills. We say: don't be afraid, we are very interested, it's important what you do. And gradually, our specialists, who were afraid to speak a year and a half ago, are starting to teach not only here, but also at other venues."

As one can note, speaking for the renewal of personnel, experts are guided not by the cold logic of managerism, but by the desire to maximize the educational effect of interpersonal communication.

As expected, questions about the role of the individual and the mutual influence of people in the educational process constitute a large and very problematic section of the discourse on humanitarian orientations in the university training of journalists. It is noteworthy that none of the experts supported the idea of educational technologies without people or the priority of online learning over personal communication.

3. At the professional-applied (professional-ideological) level, the understanding of journalism as a humanitarian activity is placed in the center of attention, which in this case means working in contact with people and for people, carrying knowledge about people, etc. Vocational education is also oriented accordingly to preserve and transmit the basic values of the profession. Detailed declarations of this kind are found in the interviews texts.

"We must teach a person to understand that his work is for people, not to broadcast his self-understanding, but to be able to hear other people. There should be a lot of psychology in journalism now. So that the priority is not what I will say, but what I will hear in all these signs, events in the world and in society, and I will be able to convey it correctly, without misinforming the audience."

According to this and similar statements, experts advocate the ideology of active participation in public life and do not support either self-love and boundless self-expression, nor mimicry under

neutrality and indifference towards subjects of public concern. In this regard, some of the interlocutors point to the national and cultural originality of Russian journalism.

"Our audience is waiting for the journalist's assessments and civic position. Such an interesting phenomenon as the combination of a journalist, a citizen and an activist in one person is typical only for Russia, it seems to me. European journalists describe civil activity, civil practices of participation, but they are not included in them themselves. Our journalists themselves begin to organize some kind of separate garbage collection or the green movement, or get involved in some feminist discourses."

Perhaps the distinction proposed between Russian and foreign journalists contains exaggeration. However, it is important to see the deontological basis of the expert's position: he makes a choice in favor of the high purpose of the profession and denies its prosaic interpretation. The denial concerns both the conjunctural requests of the industry *("The labor market is beginning to demand: we need the identical specialists with the identical set of technological skills, the identical understanding of their duties for those editorial offices that earn money"),* and the organization of the educational process *("We are more and more aware of a certain limitation of the practice-oriented approach in those areas of activity that are related to the functioning of society and that are associated with the impact on public consciousness").*

In practical terms, experts are concerned about destruction of the fundamental training, the simplification and unification of curricula, the fascination with technology, as well as the commercialization and pragmatization of education.

"The commercialization of education leads to that we accept everyone. I do not know how to teach in these conditions. We must close our eyes to the fact that there is a swamp. And the function of upbringing goes away completely."

"Unification is a bad future. The unification that exists in humanitarian university education is, you know, just the death of education completely."

"When I was drawing up an educational program, I was guided by the latest version of the educational standard. And it turned out that all general cultural competencies were replaced by universal competencies. The latter no longer presuppose the formation of solid knowledge in the sciences – philosophy, sociology, economics – as it was being done before."

These negative trends come into obvious contradiction with the humanitarian values and traditions of Russian journalistic education.

5. Conclusion

The performed research confirms the hypothesis about the commitment of representatives of various educational institutions to the humanitarian orientations, which are characteristic for the Russian educational tradition and the professional values of domestic journalism. To experts, in the context of continuing changes in the media sphere, these orientations seem to be an absolute constant. They determine the content basis of education and help us to preserve the semantic core of the profession, which is realized through the prism of social responsibility and humanitarian mission.

Experts point out that fundamental education and extensive humanitarian training extend the graduates' opportunities to find and acquire various options for professional self-realization. However, this basic value of Russian journalism schools may conflict with the current needs of the media market and the expansion of technological innovations.

The interview participants attach great importance to the personality of the teacher and emphasize the individual nature of pedagogical work in teaching journalism. In addition, according to their estimates, problem-thematic areas have priority in the activities of journalism schools, while instrumental skills are mandatory, but applied, as they are subject to market changes, unlike the social purpose and professional values of journalism. Experts advocate the preservation of the humanitarian basis of journalism education. In particular, they critically assess the unification of graduates' competencies, excessive passion for technology, shifting emphasis to practice-oriented training, etc. Together, these trends pose a threat not only to the continuity in the development of pedagogical schools in their traditional for Russia sense, but also to the effective functioning of journalism as a social institution.

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Teaching Methods for Modeling the Image of Territory in a Media Text: The Problem of Meaning Formation

Irina Erofeeva [a], [*], Galina Melnik [b], Natalya Prostokishina [c]

[a] Transbaikal State University, Russian Federation
[b] Saint Petersburg State University, Russian Federation
[c] State Television and Radio Broadcasting Company-Chita – a branch of the All-Russian State Television and Radio Broadcasting Company, Russian Federation

Abstract

The purpose of the article is to summarize the methodological experience of work on the value-semantic component of modeling the media image of territory in the process of creating a media text of different genres and designs, to characterize the pedagogical technologies of teaching text construction using conceptual representations of society, its cultural memory.

The article presents the characteristics of methodological materials on the formation of the competence of the media text author working with the territory's media image used in the ours of training "Journalism", "Advertising and Public Relations" – the bachelor's degree, the master's degree. Cognitive means of a media text addressed to the sociocode of culture have been highlighted. Using them, the textured material is perceived and processed in modeling the media image of a country or a region. Active and interactive teaching methods focused on reflection and conscious use of these tools in the media text author's creative activity have been structured. The authors propose several tasks for active, problem-based learning and articulate the culturological model of education in forming professional competencies in modeling a media image, which replenishes the educational environment with sociocultural meanings characteristic of a person's territory.

Keywords: value-semantic component of modeling the media image of the territory, teaching methods, cultural memory, national picture of the world, conceptual modeling, media culture.

1. Introduction

The study is relevant due to the significant role of modern media in shaping the image of a specific territory in the mass consciousness, on which economic, political and social relations in society directly depend. Nevertheless, there are clearly not enough methodological materials on this issue; there are basically no studies on specific work with the media image within the framework of the media text.

The authors of the article were guided by the desire to summarize the methodological experience of work on the value-semantic component of modeling the media image of territory in the process of creating a media text of different genres and designs; to analyze active teaching methods for modeling a productive media image of territory based on mental representations and semantic frameworks of the society's worldview; to generalize the pedagogical technologies of higher education, which make it possible to train future mass communication workers to deal with

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[*] Corresponding author
E-mail addresses: irina-jour@yandex.ru (I. Erofeeva)

cognitive strategies that take origins in culture and guarantee effective interaction with the target audience, with its value preferences and behavior patterns.

2. Materials and methods

The study uses many interdisciplinary methods: the systematic and pragmatist communicative method and the axiological approach are focused on the use of scientific material in the classroom as a means of effective socialization and interpersonal, as well as mass communication of future professionals. The process of classroom and independent work with these established mental representations of Russia is focused on students discovering the correlation of primordial meanings and their transformation in the mass media discourse. A survey of active journalists from different communication channels made it possible to identify the study's relevance and the need for pedagogical work aimed at mastering the cognitive and linguistic tools for modeling the media image of territory.

The study uses many interdisciplinary methods: systemic pragmatic communication method and axiological approach are focused on the use of scientific material in the classroom as a means of effective socialization and interpersonal, as well as mass communication of future specialists.

A survey of active journalists from different communication channels revealed the relevance of the study and the need for pedagogical work aimed at mastering cognitive and linguistic tools for modeling the media image of a territory.

The conceptual modeling method allows us to consider the media image model as an ideal structure that includes the property of its elements (rationality and feelings, cognition and actions) and their cause-and-effect relationships (Erofeeva, 2019). The model's effectiveness is associated with its basic cultural component, the presence of elements of the prototext – the original text that condenses the cultural memory of a person. In this context, we use linguoculturological analysis, which establishes a close relationship between media discourse's cognitive and linguistic tools and the national picture of the author's and the consumer's world.

The list of pedagogical tools includes a systematic and pragmatist communicative method focused on using scientific material as a means of socialization and interpersonal and mass communication of future professionals.

The axiological approach is also relevant in the research context, which is based on an orientation towards the system of social and pedagogical values in the implementation of interactive technologies in the learning process. We also focus on the value of human life, on the approval of the ethical and axiological content of work in the mass media. The practice-oriented approach used is aimed at forming professional competencies in modeling the media image of territory in the space of the media text within the framework of educational activities. The study's relevance and the need for the stated topic are based on a survey of current journalists from various communication channels.

3. Discussion

Modern higher education and new standards for training professionals in the field of media are directly focused on forming competencies that allow a specialist to solve a certain class of professional problems. The structure of competencies includes knowledge, abilities, skills, and certain models of behavior. In the information society, competencies associated with the ability to construct a certain image of particular territory are especially in demand. Scientists draw attention to the need for a purposeful and well-thought-out policy of the federal and regional authorities to form a strong brand of territory (Kulibanova, Teor: 129). Accordingly, the technology of modeling the necessary media image is a matter of state priorities. But, unfortunately, from the point of view of stages, structure, and tools of work, this area of activity within the framework of a specific text is poorly represented in the scientific literature. It is practically not worked out in the pedagogy of higher education.

Nevertheless, in working with different textures, the creator of the media text – a journalist or a specialist in advertising and public relations – immanently or deliberately creates an image of territory. Actors of information flows are guided by corporate goals, by factors of interest of the audience, by rating approaches. But the demanded and, accordingly, dominant-negative, aggressive, or entertaining content constructs a destructive image of territory of residence.

In our article, we do not touch upon the general marketing technology of territory branding, which has recently been widely presented in scientific discourse (Dinnie, 2008; 2010;

Malysheva, Gridnev, 2016; Terskikh, Malenova, 2015; Zakharova, 2020). Scientists consider in detail the methods and mechanisms of branding due to the socio-economic and socio-cultural development of the region (Gridnev, 2016; Lantsevskaya, 2015; Malysheva, Yezhova, 2018, etc.). Beyond the field of our attention in this material, there are theoretical bases of territory branding, technology development strategy of territory brand, brand monitoring methods, and evaluation of its effectiveness.

We are primarily interested in the cognitive and linguistic tools of the media text, which allows us to represent local identity and present it in certain semantic frameworks, as well as in bright and interconnected images that are attractive to the audience.

We take into account the assertion of the researcher Yu. N. Dracheva about the phenomenon of the media image, which functions in mass communication as already existing representations, part of the collective consciousness and "a mental image represented in media texts as a fragment of the information (media) picture of the world." As well as her opinion that "post-mediatextual" media images are "capable of either supporting existing collective representations or changing them in one direction or another using a system of positive or negative assessments, changing the collective representation" (Dracheva, 2019). In mass communication, media images are understood as the reflection of objectively existing reality in the media, the "image of the social world formed by the media" (Lantsevskaya, 2015: 98; Marushchak, 2012), the sum of collective ideas about a fragment of reality," the result of reflecting the "essential characteristics of the state" (Galinskaya, 2013; Gosteva, 2017, Lantsevskaia, 2015).

According to the latest generation standards approved by the Ministry of Education of Russia for the enlarged group of majors 42.00.00., "Mass Media and Librarianship" (the bachelor's and master's degrees, directions "Journalism", "Advertising and Public Relations"), general professional competencies (GPC-2, GPC-5) focus on the ability of students to take into account (or analyze, if it concerns the master student) when making the media content: firstly, the development trends of public and state institutions for their comprehensive coverage, and secondly, the current trends in the development of media communication systems in the region and the country based on the norms of law and ethics, political and economic mechanisms of functioning (Federal State Educationail Standards: https://fgos.ru/).

Lecture and practical courses on the branding of territories work out these competencies in the narrowly focused field of the theory of branding, technologies for its creation, further management, and promotion, emphasizing the importance for the economy and social stability in a region or a country. As a rule, interesting cases of existing global or urban, regional, tourism brands are considered; strategies and stages of territorial branding, possible development, various integrations, and rebranding are systematized.

We propose to include an additional area of creative work of the author of a media text on modeling a competitive and attractive media image of territory using cognitive and linguistic tools.

On the one hand, the problem of branding and image of territories has become relevant in Russia relatively recently; on the other hand, the abundance of scientific materials on this topic should be noted.

The basics of branding, innovative tools for its implementation are presented in the works of foreign (Anholt, 2007; Asplund et al., 2005; Dinny, 2013; Kavaratzis, Hatch, 2013) and domestic authors (Kulibanova, Teor, 2016, 2017).

Often content elements of other types of branding, for example, corporate one, are projected into territorial brand management. According to S. Zenker and E. Brown, the brand of territory is expressed in the peculiarities of communication and design, values and general culture of the region, is a complex of associations in the mind of the consumer, based on "visual, verbal and behavioral manifestations of the characteristics of territory" (Zenker, Braun, 2010: 3). The final goal of territorial branding is to form a generally positive impression of the region as the most preferred place for life in its various manifestations: rest, work, education, housing, medicine, industry, investment and innovation, targeted government programs, etc.

The set of dominant associations and meanings in the information field also creates a certain media image of the territory. The media image is interpreted as "an impression made up of the totality of references to the features and events of such territory" (Lantsevskaya, 2015: 102). This category is presented in various ways in the scientific discourse. On the one hand, the media image is interpreted as a set of emotional and rational representations based on information received from the media (Maruschak, 2012: 95). On the other hand, a media image is a category of media

creativity of a specific or collective author of a media text, the result of a special interpretation and assimilation of reality from the point of view of the worldview of the linguistic personality of the creator of the text. One cannot but take into account the fact that the media image is built into the two-sided process of its *creation* in the space of the text by the communicator and the *perception* of this text by the consumer. The construction of a media text can be spontaneous and chaotic (Galinskaya, 2013: 91), but it is also possible to purposefully model it in the right way, with emphasis on the necessary meanings that originate in the symbolic realities of culture, which will be the subject of our analysis.

In science, the internal image, which absorbs ideas about oneself and the place of direct residence, and the external image, which is created outside the region and reflects the thoughts of others about us, are considered (Kovach, 2019).

The resources of the media image are analyzed by scientists using a different categorical base. So, philologists pay attention to linguistic, connotative, and expressive-evaluative means of verbalizing a media image (Galinskaya, 2015; Erofeeva, 2016; Skidan, 2019; Toropova, 2017). Political scientists formulate the social and ideological tasks of the media image (Shevtsova, 2015; Shmeleva, Kaminchenko, 2019).

The image of territory, recorded in the media, launches the mechanism of social identification that is extremely necessary for a person. That person begins to feel his or her belonging to certain geography of residence. His or her urgent social need for a collective value related to the place of life is implemented. The territory's image is a kind of axiological model of social consciousness; it is the accessible concepts and judgments of members of society about the national and state community (Semenenko, 2008: 6). The parameters of the territory's identity include the attributes of uniqueness, loyalty to the place, cohesion of residents, the ideological and practical potential of identity.

In the situation of an acute geopolitical information war between Russia and the West, the topic of mass identity, woven from symbolic and semantic content and reflecting the specific cultural characteristics of society, becomes especially relevant (Klaudou, 2016; Yanglyaeva, 2019; Zimmerbauer 2008). The process of saturating the media image with fragments of the national picture of the world is not only a strategic task and a way of protection from outside influences but also an opportunity to preserve one's identity, "a special timbre in the symphonic orchestra of mankind" (Gachev, 1997).

Within the framework of current research in cognitive linguistics (Tipton, 2019, Wolff-Michael, 2013), the linguistic personality of the author of a media product is the bearer of cultural-linguistic and communicative-pragmatist values characteristic of a particular society, respectively the author in the process of constructing a media text represents the primordial worldview models through a set of cognitive means. Perceiving and processing the texture, the linguistic personality appeals not so much to the individual irrationality as to the values of the culture in which the person was born and raised. Moreover, the accentuation of the primordial sociocode guarantees the target audience's effective and congruent perception of the text – the bearer of an identical picture of the world. It is no coincidence that Y. Borev designates the interpreter of the text as "a kind of cultural media" (Borev, 2019: 347-348).

In our teaching activities, we rely on these scientific facts. Training of future professionals in the field of mass media, aimed at using cognitive and linguistic means of modeling a media image, is a rather complex and multi-vector task, including not only the theory of cognitive linguistics and psychology of mass media but also a practice-oriented cycle for mastering specific media text technologies. A complex front of work is possible only when using active teaching methods when a student is not only a listener and analyst but an active participant in the process of constructing a media text. Activity learning implies not so much understanding and assimilation of principles and approaches as applying knowledge in practice. This topic becomes the subject of consideration in the studies of I.V. Shumov, I.V. Anashkin, E.V. Zarukin, N.A. Loginov, M.M. Novik, etc.

Researcher E.V. Zarukina refers to active teaching methods as methods with a high degree of involvement of students in the educational process, which makes it possible to awaken cognitive and creative activity in solving the assigned tasks. The features of active teaching methods are purposeful activation of thinking, independent creative development of solutions, an increased degree of motivation and emotionality of trainees, constant interaction of subjects of educational activity, free exchange of views on ways to solve problems (Zarukina et al., 2010).

The typology of active teaching methods is diverse. So, O. V. Gorshkova differentiates group discussions, business and role-playing games, techniques of brainstorming the case situations, etc. The era of development of Internet technologies has significantly expanded the list of active teaching methods (Gorshkova, 2017). In the educational process, especially in the era of a pandemic, teachers and students often use social networks and instant messengers, webinars, network Internet projects, skype conferences, etc.

4. Results

Working with the primordial value tools in constructing the media image of territory is of great state importance since it allows you to reproduce, preserve and broadcast the cultural memory of society. "Acquisition/Resurrection of Sense" (Oleshko, 2019) creates a cultural landscape of a media text in a literal and figurative sense. Nevertheless, this questioning is poorly understood by practitioners, in particular by journalists.

In June 2021, we conducted a survey among representatives of the mass media of the Zabaykalsky Krai on the topic of "Formation of the media image of territory and the work of a journalist", consisting of 11 diverse questions. The study involved 48 workers from different media. Undoubtedly, most of the journalists are worried about the problems of their region. Half of the respondents believe that a journalist in the process of publishing his/her materials should take care of the created image/look of the region or country. But in reality, 53.2 % of authors creating a text do not think about the media image but make topical materials to improve real life in the region or country. At the same time, 50.8 % of the respondents believe that constructing a media image is not a media problem but an exclusively political task. Almost 24 % of respondents are sure that public relations specialists should form the media image of territory. The answers were quite widespread: "This is a problem of the state. The media are just a mirror of reality. There is nothing to blame for it". "This is a complex problem; there is no normal dialogue between the authorities and the media in the region. It harms the media image." At the same time, 40 people (83.3 %) out of 48 respondents agree that the media image of territory spontaneously or deliberately formed by journalists affects the views, moods, actions of the audience concerning the region or their country.

74.5 % of respondents believe that the objectivity of the reflection of reality depends on the policy of the mass media, or on the form of ownership of the media. At the same time, almost half of the respondents rarely but embellish or sharply negatively interpret the events/facts with which they work. They do this for the rating or to influence the audience's opinion (42.9 % of the survey participants answered this way).

Journalists strive to initiate the information agenda as an integral part of a person's daily life and choose facts and events for the coverage of the audience's interests. Content that is in demand by the viewer/reader directly affects the attraction of advertisers. The overwhelming majority of the media exist thanks to the placement of ordered materials, which does not always positively affect the formation of the media image of territory. 87.5 % of the interviewed journalists consider it acceptable for themselves to make custom-made materials. At the same time, 39.6 % of the respondents always make promoted stories, explaining that "this is how the media survives." Half of the respondents make promoted stories only when they share the work giver's opinion.

Obviously, in contradiction to all of the above, almost half of the respondents do not agree that the media form a different reality. Few people admit that a journalist's own picture of the world influences news stories' choice and the interpretation of facts and events in the media space.

The survey showed that most journalists have no idea about the media image's meaning, role, and essence. So, they oppose the process of constructing a media image to criticism in their materials, not realizing that a negative assessment of what is happening is also an integral component of the formation of the territory's image. It should be admitted that journalists underestimate their role in creating the media image of the region. However, despite the criticality concerning many of the questions asked, professional intuition and self-preservation instinct forced almost 52 % of journalists to note that the percentage of positive messages in the media should be more than twice as many as negative ones: 70 to 30.

Positive content typically draws on the spiritual inventory of the primordial worldview. The urgent need to work in this direction within the framework of professional training of students is obvious.

The linguistic personality of the author of the media text uses various methods of conveying culturally significant information. In our scientific research, we designate them as markers of

Russian culture, enshrined in the conceptual discourse of the media, which indicate (mark) the key features, attitudes, and semes of Russian culture (Erofeeva, 2019). Cognitive markers demonstrate the primary meanings and prototypes of culture and reveal the specifics of typical collective experiences. These include concepts, archetypes, and stereotypes embedded in the narrative context of the mass media. These tools demonstrate the totality of meanings and the entire amount of ideas about the important category of being. Using them, information that is enshrined in the national culture is processed, stored, and transmitted. Concepts are "units of collective knowledge/consciousness" (Vorkachev, 2003) is a semantic and value-based algorithm for processing information that is important for a person in a certain way. Stereotypes are embedded in the conceptual sphere as well-established and ordered images. Archetypes, being innate typical forms of intuition (Jung, 1997: 333), underlie conceptual representations, form the "sediment of the mental experience of all previous generations."

In ordinary creativity, there is a spontaneous representation of the cognitive structures of a linguistic personality. We draw attention to the need for the author to consciously work with these tools in constructing a media text and modeling the image of territory. The indicated direction of creative activity and the corresponding competencies are presented within the framework of the courses "Psychology of Mass Communication", "Branding of the Territory", "Psychological Culture of a Journalist", "Psychology of Media Text".

The proposed technologies of the educational process include a single conceptual part – revealing the key meanings and values of the national culture of Russia. The content of the technologies is focused on specific learning goals and the content of a particular educational material. The procedural part demonstrates the arrangement of the educational process, the stages, and the content of the methods of transferring culturally significant information in the media text.

Preference is given to practical active methods based on the activation and intensification of students' activities, which contribute to students' interest in classes, better memorization of the material, and modeling a real classroom situation. In our pedagogical practice, we tend to a problem-based learning framework, when the formulation of the current contradictions of modern mass media pushes students to active independent work to resolve problems, it results in a caring and creative development of professional knowledge and skills, in the crystallization of the value base necessary for successful work.

The teacher's actions in the use of various pedagogical technologies aim to create a favorable atmosphere for the implementation of creative thinking, emphasizing goodwill, mutual understanding, and support. Students should gain experience in using cognitive and linguistic means in a media text and get a positive attitude towards productive communication with others, the ability to hear and perceive a different point of view. All tasks are analytical; students should willingly express their position, think critically, and discuss while solving complex problems and cases. Only in this context, the personal reflection is possible with the value picture of the world of the linguistic personality of the author; only empathy and assistance can awaken the conscious level of work of each student with cognitive and linguistic means of image modeling in the process of his or her creative activity.

So, several lessons on working with concepts include a theoretical part that reveals the categorical basis of the issue: conceptology, mentality, and mindset, concept, conceptual framework, conceptum, meaningful forms of the concept: image, notion, symbol. Further, students are invited to give the opportunity to characterize the existential and cultural constants of Russia: truth/truth; home/family; collegiality; freedom/will; success/fame, etc. The process of classroom and independent work with these established mental representations of Russia is focused on students discovering the correlation of primordial meanings and their transformation in the mass media discourse. Bachelors formulate their vision of media representations of selected concepts in the information field of a region or a country. Undergraduates are invited to carry out an additional linguoculturological analysis of the region's media text, to identify based on content analysis the levels of the primordial representation of the concept and its transformation redesigning with the indication of the reasons and consequences for the psyche and value picture of the world of the target audience. redesigning with the indication of the reasons and consequences for the psyche and value picture of the world of the target audience.

Within the framework of a round table, the teacher initiates a discussion of the documentary films *Crimea. The Way Home* by A. Kondrashov and *Beslan* by A. Rogatkin. Through spontaneous and leading questions (What can you say about the film; What the journalist wanted to say in this

film and through the use of what; what historical or cultural factors influenced the content of the film; which episode do you remember and why), the conversation is brought to the formulation of conceptual ideas of the film content, the nuclear concepts of Russian culture, which are significant for our audience and make the film attractive and convincing for the consumer, are singled out. An important part of the conversation is the concept of patriotism, the highlighting of frames and script markers that form a special attitude towards the country.

Using the methodology of A.V. Fedorov on "the hermeneutic analysis of the cultural context allowing to compare cultural tradition and reality" (Fedorov, 2008), seminars are held on effective technologies of influence in media texts of the Great Patriotic War, special attention is paid to writers and poets working as journalists: M. Sholokhov, I. Erenburg, V. Vishnevsky, A. Tolstoy, etc. The texts are analyzed in a multi-vector manner: 1) cultural and historical factors influencing the author's point of view; 2) cognitive and linguistic means of forming values and cultural relations; 3) the role of the media text in the construction of a positive attitude towards the native land and country.

Separate seminars are devoted to the topic "Information and Psychological Warfare". Partly the classroom involves the methods of L. Masterman and U. Eco which are based on the idea of conditionality of media products (founder, power, authorial ideology). Media texts reflecting regional corporate wars, political information attacks, geopolitical cognitive wars are analyzed according to the following scheme: 1) who owns this media and who controls it; 2) how the effectiveness of the media text is achieved, what cognitive and linguistic means are used; 3) evaluate the responsibility of the author for biased information; 4) what values are formed by the text; 5) characterize the negative impact of the text on the audience's picture of the world; 6) how the text affects the media image of territory.

The package of practical exercises is devoted to cases of urban or national identity. Students are invited to form a "conceptual dossier" for a city, region, or country, using concepts of nature or natural phenomena that are significant for the territory (river, lake, waterfall, mountains, meadows, fish, flowers, white nights, northern lights, etc.), gastronomic concepts (food and nutrition); economic concepts (money, business, property); labor concepts; art concept.

In-game designing is used to master the theory and technology of the archetype. This flexible model of the organization of the educational process is distinguished by a high degree of combination of individual and joint work of students with the simultaneous use of a specific practical task of real journalism to create a ratings-boosting media text.

It is known that archetypes are sacred images of mentality. They are quite attractive to the audience, as they enhance subconscious impressions, can "stir up forgotten memories" (K.G. Jung). The uniqueness of the prototype lies in its ability to broadcast a volumetric layer of demanded meanings with minimal detection. Competent introduction of the archetype into the text sums up the psychic energy of the creator and the consumer, guarantees the effectiveness of the sale of the media product. In the educational process, work with archetypes takes place in three stages: 1) mastering the theory of the issue: history, essence, typology, functions of archetypes; 2) analysis of media content of different communication channels (print, TV, radio, Internet journalism), which uses archetypes. At this stage, students are in search of a familiar archetypal context, analyze not only the means of objectifying the archetype, but also the effect of trust in it from the audience; 3) construction of a media text using an archetype that is significant for a certain territory.

The course is divided into several creative groups according to sympathy for a particular communication channel and work experience in this area. Task: to create a media text using an archetype that is culturally significant for the region. Students are offered a scheme for constructing a media text:

1) determine the genre of the text;

2) formulate the concept of the text using a specific archetype;

3) determine the topic and idea of the text ("text transparency principle");

4) highlight feelings, moods, associations (emotional background) of the text.

5) collect and group facts, arguments, details ("the principle of completeness and adequacy of the introduction of the archetype");

6) designate the archetypal series "the principle of unity and consistency");

7) think over the structure and style of the text ("the principle of observing the aesthetic background").

To fix the archetype, operator techniques are used, for example, slow-motion shooting of an object or smooth transitions from general plans to details. The beginning of the work takes place in the classroom. The creative activity on creating the text is continued in the educational television studio, radio studio, and electronic newsroom. A group analysis of the effectiveness of the created materials is carried out at the next practical lesson at the following levels of the text: cognitive (ideological and value level, compliance with the assigned tasks); emotional (attractiveness of the text for the target audience); behavioral (the effectiveness of the impact of the text, the possibility of changing the audience behavior model based on the value paradigm of the text).

Creative individual tasks are also devoted to the formation of competencies for the introduction of an archetype into a media text: create a cloud of archetypal associations for regions of Russia or foreign countries; using an archetypal series or a specific archetype, propose a territory rebranding scheme (optional); create a communication strategy to promote a tourist destination in the province; visualize the brand of the city and region; think over the color scheme of the city's electronic portal.

After mastering the conceptual framework and archetypes material, students are offered tasks of a complex narrative nature. 1) Using storytelling technologies and real regional or all-Russian texture, build stories that actualize the nuclear semes of culture (the scenario of "Fall and Rise"*;* mythologeme of the *Path* as a universal symbol of fate and self-realization in a situation of difficult life choices; scenario marker "East-West", in within which the originality of the territory is realized primarily through the antithesis of the West and the East). 2) Create essay materials for different target audiences, focused on the search for urban/regional identity.

5. Conclusion

The cognitive tools combine verbal and non-verbal components; they address different levels of human perception and successfully synthesize semiotic systems and cultural codes; they are designed to accumulate motives and awaken the desires of the reader, listener, viewer; they can provoke their certain behavioral strategies.

The main media educational result of the lesson is the formation of a system of necessary competencies for future professionals. Indicators of achieving competencies in the use of cognitive and linguistic resources when modeling the image of territory in a media text (according to the "Know-Can-Own" model) include:

- *formation of knowledge* of the main features and stages of development of territorial branding; key attributes of territory identification; the main cognitive and linguistic tools for promoting the territory: the theory and ways of representing concepts, stereotypes, archetypes;

- *acquisition of skills* to freely navigate in different technologies and areas of territory branding; to form the perception of the territory through the active use of cognitive and linguistic means;

- *mastering* the skills of creating an attractive image in the media text by attracting cognitive structures that actualize society's cultural memory; the skills of forming a positive perception of the image of territory in the media text space; skills in implementing projects in the field of territory brand modeling.

A set of teaching methods of multifaceted nature, combining theoretical and practical mastering of reality, allows you to implement the goals set in the educational process. The priority is given to the culturological model of education, which emphasizes the need to fill the educational environment not only with personal and professional but also with socio-cultural meanings characteristic of territory of a person's residence.

Undoubtedly, the media image of a country is a complex and ambiguous gestalt of mass media, accumulating impressions and knowledge, as well as a possible strategy of action concerning a certain territory. The internal and external media image created or perceived reflects the linguistic conscious*ness of the subject included* in this process. Modeling the media image of a country is a complex work of a linguistic personality with the active use of cognitive tools: concepts, stereotypes, archetypes, scenario markers (narrative). The tool used demonstrates the cultural landscape of the media text. The productive media image of the country includes a set of key values of the life of people of certain territories in the "past-present-future" paradigm.

The applied primordial cognitive toolkit simulates the cultural landscape of a media text, which in turn translates a productive media image of a country, including a set of key values of the life of people of the certain territory in the "past-present-future" paradigm.

A person, as a rule, appeals with mental constructions in the process of perceiving and reflecting information. The dominant media discourse can become a platform for translating cultural meanings and a semiotic space of genetic knowledge. This allows the creation of rating content and provides the national identity necessary for any society.

6. Acknowledgments

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Media Education Model Aimed at Efficient Development of Audience's Skills to Reasonably Confront the False (or Partially False) Information, Contained in Anti-Russian Ukrainian Internet Communication Resources

Alexander Fedorov [a] , [*], Anastasia Levitskaya [b]

[a] Rostov State University of Economics, Russian Federation
[b] Taganrog Institute of Management and Economics, Russian Federation

Abstract

The theoretical media-educational model developed by the authors of the article, aimed at the effective development of the audience's ability to reasonably counter the false (or partially false) information contained in the anti-Russian Internet communication sources from Ukraine (taking into account the ability to analyze the political, ideological, economic and other motives that lead to anti-Russian propaganda in Ukrainian media educational Internet communication portals, websites) consists of the following main structural building blocks (units):

Unit 1. Technology of development of audience's skills to reasonably confront false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources (knowledge of media communication processes, propaganda influences and typology of false (or partially false) information; knowledge of basic techniques of analysis of Internet communication sources (including fact checking, political, ideological, economic and other motives conditioning anti-Russian propaganda in Ukrainian (media education) Internet communication portals, websites; skills to apply this knowledge in the process of the analysis of various web resources, containing anti-Russian propaganda.

Unit 2. Anti-propaganda Internet communications competence of the individual (information competence in the field of Internet communications and countering propaganda influences; analytical competence in the field of Internet communications related to detecting propaganda and/or fake messages).

Unit 3: The main indicators of anti-propaganda Internet communication competence of an individual (high level (a wide range of knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of media information analysis); medium level (limited knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of media information analysis); low level (no knowledge (or minimal knowledge) of these (see above).

Unit 4: Creative application of knowledge about media communication processes, propaganda influences and the typology of false (or partially false) information and analytical skills in this area (including the ability to independently apply knowledge about media communication processes, propaganda influences and the typology of false (or partially false) information and analytical skills in this area in new conditions and using new samples).

Keywords: media literacy, media education, media manipulation, propaganda, fake, Ukraine, internet.

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[*] Corresponding author
E-mail addresses: 1954alex@mail.ru (A. Fedorov), a.levitskaya@tmei.ru (A. Levitskaya)

1. Introduction

In our article "Theoretical model and technology of anti-Russian propaganda in Internet communications of modern Ukraine within the framework of various student groups' media education" (Fedorov, Levitskaya, 2021) we have specified and analyzed contemporary Ukrainian media sources of media education (Bakka et al., 2016; Cherepovska, 2010; 2017; Collection…, 2015; 2017; 2020; Filonenko, 2020; Ivanov et al, 2016; Kharitonyuk, 2020; Koropatnyk, 2015; 2017; 2020; Lazorenko, 2020; Media…, 2021; Naidenova et al., 2018; Naidenova and Dyatel, 2020; Pocheptsov, 2015; 2016; 2017; Vlasyuk et al., 2019; Yuksel, 2020; Zental, 2020; Zorya et al, 2021, etc.) and have synthesized a theoretical model in this direction (in some or other variations used by Ukrainian media educators and media culture figures), which consists of the following units:

- a unit of introduction to the problem, including clichéd propaganda phrases about Russian aggression and propaganda, and the need to emphasize the counter-propaganda function of media education;

- a unit of "appeal to authority" (a brief review of literature on media education, media manipulation, information wars with an emphasis on the political positions of the European Union, the United States, the concepts of Western scientists in the field of media culture, media education and political science, UNESCO documents, etc.). Meanwhile, anti-Russian phrases are carefully chosen from a wide range of scientific literature;

- a unit of examples of Russian media propaganda (often from marginal sources and with selective manipulation and emotional interpretation);

- a unit containing the main methods of analyzing Russian media sources (often selectively manipulative);

- a unit of conclusions of an anti-Russian orientation, often in no way arising from the previously cited media examples (Fedorov, Levitskaya, 2021).

In this article, based on generalization, classification, and theoretical modeling, we present the media education model aimed at the effective development of audience's skills to reasonably counteract false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources related to media literacy, media pedagogy, media competence, information propaganda, and counterpropaganda.

2. Materials and methods

For this study, we 1) collected data on the parameters of the state of the research's subject in various sources in order to identify and actualize its main features, reflecting its essence and the most characteristic forms of its relations with the environment; 2) recorded the subject's features, having derived its indicators by analyzing the model of the subject under study and situations where such indicators are manifested. Therefore the following methods were used: data collection, generalization and classification, theoretical modeling.

3. Discussion

The problems of propaganda and misinformation that must be confronted have been addressed in recent years in a considerable body of literature from around the world (Albright, 2017; Aldwairi, Alwahedi, 2018; Azzimonti, Fernandes, 2018; Bakir, McStay, 2018; Balmas, 2012; Bean, 2017; Berghel, 2017; Bertin et al, 2018; Bharali, Goswami, 2018; Bradshaw, Howard, 2018; Marwick, 2018; Mihailidis,Viotty, 2017; Waldrop, 2017). In particular, fake news on political topics has been studied repeatedly (Balmas, 2012; Dentith, 2017; Farkas,Schou, 2018; Figueira,Oliveira, 2017; Fletcher et al., 2018; Fletcher,Nielsen, 2017; Quandt et al, 2019; Vargo et al., 2018, etc.) and patterns for detecting fake media information (Conroy et al., 2015; Derakhshan Wardle, 2017; Gahirwal et al., 2018; Goering, Thomas, 2018; Janze, Risius, 2017; Ruchansky et al., 2017).

Many scholars hold the view that "fact-checking sites and media literacy campaigns presume that people will not share news if they know it is inaccurate, painting users as cultural dupes at the mercy of media elites. But this is simply a newer form of the "magic bullet" media effects model popular in the first half of the 20th century. This theory conceptualized media "messages as magic bullets capable of mesmerizing listeners who passively received and responded to communicative stimuli in an essentially uniform manner." In contrast, active audience approaches require understanding how and why people make meaning from media, viewing media use within a particular sociocultural context" (Marwick, 2018: 477).

As some researchers maintain, "media literacy is the only way to detect fake news and fake photographs" and disinformation (Bharali, Goswami, 2018: 128; Mihailidis, Viotty, 2017).

However "no one imagines that media literacy will be easy to foster, however. It's one thing to learn how the media works and how to watch out for all the standard misinformation tricks… But it's quite another to master … emotional skepticism, which urges users to slow down and check things before sharing them" (Waldrop, 2017: 12634).

Within the framework of the chosen theme, it is worth noting that more than often, the articles by Western media scholars focused on the problem of propaganda and fake media information, highlight Russian media influence (Lipman, 2009) and accuse leading Russian media channels (including Russian drama/comedy TV series) of media manipulation and one-sided interpretation of information (Giles, 2016; Khaldarova, Pantti, 2016; Murrok et al, 2018; NATO, 2016; Saran, 2016), while being supportive of the actions of Ukrainian propagandists, on the pretext that they are at the forefront of the fight against disinformation and propaganda coming from the Kremlin (Fitzpatrick, 2018: 45).

Meanwhile, Ukrainian media propagandists, in general, are far from providing objective information.

Let us examine a typical example of anti-Russian propaganda. In this case, it is an article by the Doctor of Sciences (in Philology), Professor V.V. Lizanchuk (in the Soviet era, a member of the Communist Party) – "Anti-Ukrainian information aggression in the television and radio space of Russia and Ukraine". In our opinion, it is rather typical for the Ukrainian anti-Russian propagandists and contains practically all the standard building blocks/units of such media texts:

1) a unit of introduction to the problem, including clichéd propaganda phrases about Russian aggression and propaganda (including media sphere), about the need to emphasize the counterpropaganda function of the media (Lizanchuk, 2014: 13-16).

Below are just a few examples of V.V. Lizanchuk's anti-Russian (absolutely unsubstantiated) invectives: "Moscow's zoological hatred of everything Ukrainian, human, moral and spiritual has opened up to the world in a new way" (Lizanchuk, 2014: 15), "Putin's Russian leadership and the media, loyal to him, leave no chance for an average Russian to be a mentally healthy person, blocking all alternative sources of information" (Lizanchuk, 2014: 16).

The last phrase of V.V. Lizanchuk seems simply unprofessional for a Ph.D., Professor and Head of the department of broadcasting and television at university, because in the age of the Internet with its millions of open sources of information (in all world languages), it is ridiculous to argue that "alternative sources of information" are being cut off in Russia. Moreover, in fact, some Ukrainian journalists and political analysts appear live on leading Russian TV channels, and openly express their anti-Russian positions in discussions with their Russian counterparts.

Further on, V.V. Lizanchuk points out that "the Russian media totally deceive the citizens of their country, as well as shoots lies through the information space of Ukraine, poisoning the consciousness of Ukrainians, primarily the population of the eastern and southern regions. The trump card of Moscow's propaganda is Nazism, so-called Ukrainian fascism, "rabid bourgeois nationalism", and Bandera-ism" (Lizanchuk, 2014: 16). Notably, it is the above citation that demonstrates several of the common propaganda techniques: "demonizing the enemy", "dysphemism", and "false accusations". These techniques are highlighted by the careful choice of lexical means by the author: instead of neutral verbs, he deliberately uses the ones with negative connotation, those which cause fear, uncertainty, and anger: Russian media "deceive", "shoot lies", "poison".

True, the Russian media have always condemned and denounced Nazis' and Bandera's actions as crimes against humanity, as genocide. It is therefore surprising that V.V. Lizanchuk blames them for that.

Further on, V.V. Lizanchuk argues that the most striking aspect of Moscow's propaganda was and still is inspired by the events of Euromaidan in Kiev and "stories about fascists who, as they say, have taken over Kiev and want to ban everything Russian" (Lizanchuk, 2014: 16). Thus, V.V. Lizanchuk emphasized that such fears are groundless and false and are a product of Russian propaganda.

The real life history utterly refuted Lizanchuk's thesis: "democratic" Ukrainian authorities first cut off broadcasting of the leading Russian TV channels on Ukraine's territory and on 13.03.2020 President V. Zelensky signed the law "About complete general secondary education" which liquidated Russian-language schools in Ukraine and abolished programs of education in

Russian (Law..., 2020), thereby depriving millions of citizens of this country to study in their native language since September 2020.

2) A unit of "appeal to authority" (a brief review of the literature on media, media manipulation, information wars, with an emphasis on the political stance of the European Union, the United States, etc.). Meanwhile, specifically phrases accusing or discrediting Russia are often selected from a wide range of academic literature (Lizanchuk, 2014: 17-19).

3) A unit of examples of Russian media propaganda (often from marginal sources and with selective-manipulative and emotional interpretation) (Lizanchuk, 2014: 18-19).

4) A unit of anti-Russian conclusions (Lizanchuk, 2014: 20-21).

In V.V. Lizanchuk's article, these conclusions are made with the framing technique of propaganda through language means. He also uses the propaganda technique called "transfer" or "association" (i.e. projecting negative qualities of a person, entity, object, or value onto another to discredit it), comparing Russian media to Goebbels' propaganda. V.V. Lyzanchuk argues, in particular, that "Ukraine is facing the most powerful Russian propaganda machine in the world, which also inherited all the infrastructure, technology, and know-how from the time of the Cold War between the USSR and the West. Open sources tell us that ten powerful media groups of the Russian Federation are working against Ukraine ... They have adopted the methods of Goebbels' propaganda. ... Goebbels once said that with media in his hands he can easily turn any nation into a herd of pigs. It seems that his recipes worked well, otherwise, how to explain such a high level of zombification of the majority of the population of Russia and some Ukrainian citizens in the Crimea, East and South of the country. Besides, Russia is used to living a lie" (Lizanchuk, 2014: 20).

The finale of V.V. Lizanchuk's article sounds especially aggressive and propagandistic, as it points out that "the most important task of Ukrainians now is to deprive themselves and future generations of many illusions of imaginary brotherhood, unity and friendship with the Russians, which is only possible on the basis of equality, mutual respect and freedom. Society should clean up our information space from Russian psychological interference and fake terror as persistently and purposefully as Ukrainian fighters clean up Putin's invaders and homegrown separatist terrorists in eastern Ukraine" (Lizanchuk, 2014: 20).

Another typical example of anti-Russian propaganda combined with media educational objectives is a textbook for Ukrainian teachers with the ambiguous title "NATO is a force that protects civilians" (Bakka et al., 2019). A big group of Ukrainian media educators participated in the creation of this manual.

An analysis of this textbook shows that, on the one hand, it is a kind of hymn praising the "most peace-loving" military alliance in the world (Bakka et al., 2019: 5-144), whose expansion to the east allegedly does not threaten Russia at all, while, on the other hand, it is a set of clichéd political accusations directed against Russia (Bakka et al., 2019: 145-158).

A vivid example of false information contained inside the educational material is the publication "First Lesson for Students in Grades 9-11. Ukraine starts with you" (Mitsay, Plyaka, 2019). The authors begin their recommendations for this patriotic lesson with the following key objectives:

- "assertion of national-patriotic self-awareness;
- deepening knowledge of the problem of patriotism as a social and personal value;
- definition of the qualities of a patriotic citizen;
- deepening of students' knowledge about the key events of the Ukrainian state in the twentieth century;
- acquaintance of students with the outstanding figures of social and political, military, cultural and artistic who made a significant contribution to the development of the Ukrainian state and the popularization of the national idea;
-promotion of understanding the common Ukrainian nation: state sovereignty, independence, territorial integrity and democratic principles of the state system;
- activation of students' cognitive interest in the historical and cultural heritage of the country and the state events of the history of Ukraine in the twentieth century;
- fostering respect for State symbols, and a respectful attitude to the traditions of Ukrainian and other ethnic groups living in the country;
- formation of an active life position of schoolchildren, their civic self-determination, social activity and desire for self-realization in Ukraine;

- formation and development of motivation aimed at preparing to defend their homeland and serve in the Armed Forces of Ukraine" (Mitsay, Plyaka, 2019).

Yet, further in the text it is explained that Ukrainian "history and greatness have been created over the centuries by people whose names are carved in the heart of every Ukrainian", and there are the names of S. Bandera, A. Melnyk and R. Shukhevych (Mitsay, Plyaka, 2019), and among Ukraine's major historical dates is "the proclamation of the restoration of the Ukrainian State on June 30, 1941 in Lviv, occupied by German troops" (Mitsay, Plyaka, 2019).

Meanwhile, if one carefully reads the original text of the "Act of Proclamation of the Ukrainian State" (1941), one finds that in reality it in no way implied true Ukrainian independence, but rather stated that "the renewed Ukrainian State will cooperate closely with National Socialist Great Germany, which under Adolf Hitler creates a new order in Europe and the world and helps the Ukrainian people to free themselves from Moscow's occupation for a Sovereign Soborny Ukraina (Ukrainian State) and a new order in the whole world". So, if the authors of "The First Lesson for Students in Grades 9-11. Ukraine Starts with You" had dared to read the full text of this "Act..." to the Ukrainian students, they could have been convinced that the Ukrainian nationalists had wanted to live together with the Nazis under their laws and, therefore, to accept and welcome all their actions (such as the genocide of the Jews, keeping children and adult civilians of various nationalities in concentration camps of death, etc.).

Thus, under the guise of patriotic education, the authors of "The First Lesson for Students in Grades 9-11. Ukraine Starts with You", by manipulating with (another propaganda technique) "virtue words" of *patriotism, independence, national identity*, attempt to instill ideas to justify Nazism and its collaborators.

This kind of "patriotic media educational" material is by far not the only one in the information and communication space of Ukraine (see, for example: Bakka et al, 2016; Cherepovska, 2010; 2017; Collection..., 2015; 2017; 2020; Filonenko, 2020; Ivanov et al., 2016; Kharitonyuk, 2020; Koropatnyk, 2015; 2017; 2020; Lazorenko, 2020; Media..., 2021; Naidenova et al, 2018; Naidenova, Dyatel, 2020; Vlasyuk et al., 2019; Yuksel, 2020; Zental, 2020; Zorya et al., 2021, etc.).

Therefore it is critically important to be aware of frequent propaganda and disinformation techniques, such as labeling, "demonizing" a political enemy; appeal to authority, testimonial (the use of real and fictitious statements of persons with high authority for propaganda purposes); common man/plain folks (maximally simplifying information, attempting to convince the audience that the propagandist's positions reflect the common sense of the people); mosaic presentation of information (when, along with truthful information and theses, for example, the ideas of justifying Nazi criminals are introduced); blocking the critical and rational perception of the message by appealing to the simplest emotions, dysphemism (the choice of words with extreme negative connotation , such as "aggressor", "occupier", etc. in relation to another state); constant, obsessive repetition of certain statements, regardless of the truth; exploitation of slogans, myths and stereotypes (for example, glorifying figures unacceptable for a truly democratic society); the introduction of the necessary (false) information into, at first glance, neutral messages; unbalanced accentuation of only positive or only negative facts and arguments, while suppressing the opposite, etc.

4. Results

As a result of our research, we have developed and graphically presented (Figure 1) a theoretical media education model aimed at the effective development of the audience's skills to reasonably resist false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources (taking into account the ability to analyze political, ideological , economic and other motives that determine anti-Russian propaganda in Ukrainian media educational Internet communication portals, websites), indicators, and ways of assessing the effectiveness of the above model.

The main building blocks/units of this model are as follows:

Unit 1. Technology for developing audience skills to rationally resist false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources:

- awareness of the processes of media communications, propaganda influences and the typology of false (or partially false) information;

- knowledge of the basic techniques for analyzing Internet communication sources (including fact checking; assessing political, ideological, economic and other motives that cause anti-Russian propaganda in Ukrainian (media education) Internet communication portals, websites;

- ability to apply this knowledge in the process of analyzing various Internet communication sources containing anti-Russian propaganda.

Unit 2. Anti-propaganda Internet communication competence of a person:

- information competence in the field of Internet communications and countering propaganda influences;

- analytical competence in the field of Internet communications of propagandistic and/or fake nature.

Unit 3. The main indicators of the anti-propaganda Internet communication competence of the individual:

- high level (comprehensive knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies for analyzing media information);

- middle level (sufficient knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of media information analysis);

- low level (lack of knowledge (or minimal knowledge) in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies for analyzing media information; lack of desire to analyze information).

Unit 4. Creative application of knowledge about the processes of media communications, propaganda influences and the typology of false (or partially false) information and analytical skills in this area:

- ability to independently apply knowledge about the processes of media communications, propaganda influences and the typology of false (or partially false) information and analytical skills in this area in new conditions and on new material.

5. Conclusion

Thus, the developed theoretical media education model, aimed at the effective progress of the audience's skills to reasonably oppose false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources (taking into account the ability to analyze political, ideological, economic and other motives that determine anti-Russian propaganda in Ukrainian media educational Internet communication portals, websites) consists of the following main structural units:

Unit 1. Technology for the development of audience skills is reasoned to resist false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources (knowledge about media communication processes, propaganda influences and typology of false (or partially false) information; knowledge of the basic techniques of Internet analysis communication sources (including verification of facts, political, ideological, economic and other motives causing anti-Russian propaganda in Ukrainian (media education) Internet communication portals, websites; the ability to apply this knowledge in the process of analyzing various Internet communication sources containing anti-Russian propaganda.

Unit 2. Anti-propaganda Internet communication competence of a person (information competence in the field of Internet communications and countering propaganda influences; analytical competence in the field of propaganda and / or fake Internet messages).

Unit 3. The main indicators of anti-propaganda Internet communication competence of the individual (high level (a wide range of knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of media information analysis); medium level (limited knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of analysis of media information); low level (lack of knowledge (or minimal knowledge) in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of analysis of media information; lack of desire analyze information).

Technology for developing audience skills to rationally resist false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources

Awareness of the processes of media communications, propaganda influences and the typology of false (or partially false) information

Knowledge of the basic techniques for analyzing Internet communication sources (including fact checking; assessing political, ideological, economic and other motives that cause anti-Russian propaganda in Ukrainian (media education) Internet communication portals, websites

Ability to apply this knowledge in the process of analyzing various Internet communication sources containing anti-Russian propaganda

Anti-propaganda Internet communication competence of a person

Information competence in the field of Internet communications and countering propaganda influences

Analytical competence in the field of Internet communications of propagandistic and / or fake nature

The main indicators of the anti-propaganda Internet communication competence of the individual

high level (comprehensive knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies for analyzing media information)

middle level (sufficient knowledge in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies of media information analysis)

low level (lack of knowledge (or minimal knowledge) in the field of Internet communication, types and technologies of media influences, propaganda; types and technologies for analyzing media information; lack of desire to analyze information)

Creative application of knowledge about the processes of media communications, propaganda influences and the typology of false (or partially false) information and analytical skills in this area

Ability to independently apply knowledge about the processes of media communications, propaganda influences and the typology of false (or partially false) information and analytical skills in this area in new conditions and on new material
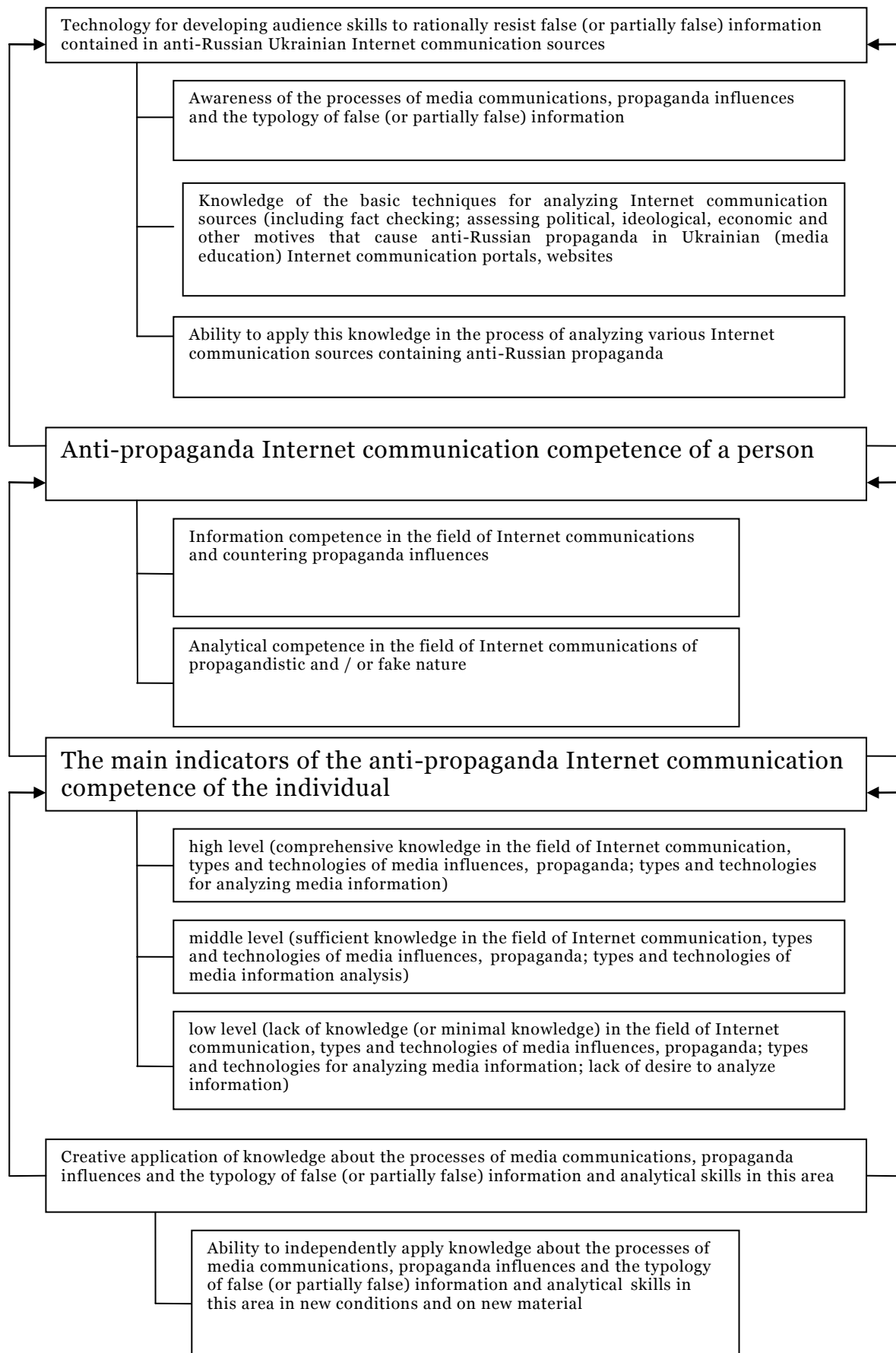
Fig. 1. Theoretical media education model aimed at the effective development of the audience's skills to reasonably resist false (or partially false) information contained in anti-Russian Ukrainian Internet communication sources

Unit 4. Creative application of knowledge about the processes of media communications, propaganda influences and the typology of false (or partially false) information and analytical skills in this area (including the ability to independently apply knowledge about the processes of media communications, propaganda influences and the typology of false (or partially false) information and analytical skills in this area in new conditions and on new material).

6. Acknowledgments

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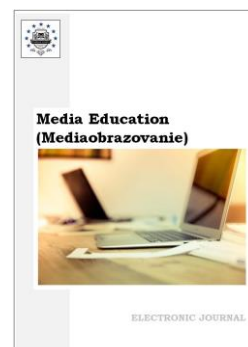
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Conceptual Basis for Modeling the Phenomenon of "School Violence" in Modern Media Continuum of Russia and the United States of America

Olga Gorbatkova [a, b, *]

[a] Rostov State University of Economics, Russian Federation

Abstract

The article contains the conceptual basis for modeling the phenomenon of "school violence" in the retrospection of contemporary Russian and American audiovisual and printed/online texts that integrate violent content of different modificational variability.

As a result of solving of the set task, a model was developed on the subject of violence at school for the content of modern media texts in Russia and the United States of America (1992–2021). The model fundamental basis is a comparative analysis based on a hermeneutical approach to the interpretation of Russian and American media texts producing the content of "school violence" phenomenon construction. Model substantial elements: a historical concept that determines the period of media text creation; a socio-cultural concept, reflecting the influence of the situation in the social, cultural sphere of a particular country on the media text configuration; an ideological concept that integrates: the author's opinion and the ideological matrix of characters presented in the media texts; tools for depicting the reality: the main scene, genre palette, behavioral attitudes of the characters; the presented problem and ways to solve it.

It is indicated that the main conclusion as a result of the conceptual basis development for modeling the "school violence" phenomenon in the modern media continuum of Russia and the United States of America is that, despite the differences in the structure of the landscape of the countries mentality, in the ongoing configurations typical for the processes in the economic, political, socio-cultural segment, as a whole, the presented model smoothly fits into the common system of audiovisual and printed/online texts functioning on the subject of violence in the school environment at the present stage, of course, with a certain degree of convention. Moreover, the author concludes that the conceptual basis of the prevention and control system in the correlation of the projection of different violence constitutions in the educational environment of the school, both in Russia and in the United States, is reduced to a common conviction, typical for two countries, - today there is no effective prevention and counteraction mechanism. At the same time, significant fact for our research is that the paradigm in the context of solving the problem of school violence in the United States at the legislative level has the most effective experience, which is not typical for Russia.

Keywords: violence in school, media text, media continuum, substantial model, USA, Russia.

1. Introduction

The problem of school violence has recently been determined by the tendency to actualize the discourse field in the segment of the research focus at the global level.

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* Corresponding author
E-mail addresses: gorbatkova1987@bk.ru (O. Gorbatkova)

The expression of cruel actions, aggressive behavior of schoolchildren against peers, teachers today is a global problem, firmly taking the position of an established norm not only in Russia, but also in a number of Western countries.

Moreover, recently there has been a tendency towards shifting in the forms of violence expression and the degree of cruelty, aggressiveness, reflected in the "transition" from open bullying of classmates to armed attacks and murders in the educational institutions.

The scale of the school violence problem is illustrated in UNESCO report "Behind the numbers. Ending school violence and bullying" (2019). "Almost every third student (32 %) at least once a month was subjected to various kinds of bullying by peers at school. The most common type of school violence in all regions except Europe and North America is physical violence, the second most common type is sexual violence. In Europe and North America, the psychological bullying is the most common type of abuse. At the same time, cyber-bullying affects every tenth child" (Behind…, 2019).

In the previously published results of our research work on the topic under consideration (Gorbatkova, 2020; Gorbatkova, Katrich, 2020) the content of the hermeneutic analysis of contemporary Russian and American audiovisual and printed/online texts on the subject of school violence was presented. Moreover, there were determined the substantial components of structural models, the landscape of the genre palette, techniques and tools for creating an image, and components of the stereotypical representation of Russian and American media commuting with interpretations of the problem of violence in the school environment.

2. Materials and methods

The material of our research is contemporary media texts from Russia and the USA, representing the phenomenology of the "school violence" concept, covering the time period from 1992 to 2021. The basic core of the research work is the implementation of a comparative hermeneutic analysis of the media space continuum in Russia and the United States in the practical segment, which recreates the ideological meaning of the school violence image.

3. Discussion

The comparison of the modern Russian and American media space demonstrates that the problem of school violence is in the focus of attention of the socio-cultural, educational landscape of the ecosystem, determining the level of growth of the phenomenon-in-question actualization in the content of scientific research field of the scientists.

It shall be noted that the largest contribution to the development of "violence" concept study in the educational space of school was made by the American scientists. Only in the field of studying the characteristics of the cinematographic works and television production impact on the younger generation "in the United States since 1920, about three thousand studies have been carried out" (Feilitzen, 2010: 175-176). At the same time, it is relevant to indicate that the research is of fragmentary nature, affecting only individual configurants of the "school violence" concept.

In general, the research of American scientists can be rather conditionally divided into the following areas in the context of the school violence problem study:

- violence and bullying among schoolchildren (Olweus, 1991; Roffey, 2000; Smith, Sharp, 1994 and others);
- violence in mass media (Berkowitz, 1962; Cannon, 1995; Gerbner, 2001; Hamilton, 2002 and others);
- connection between aggressive behavior and the reflection of violence forms in mass media (Lamson, 1995; Siano, 1995; Strasburger, 2009 and others);
- protection against violence in mass media (Peterson et al., 2001 and others);
- consequences of violence in mass media (Anderson, Bushman, 2002; 2017; Bushman, 2016; 2017; Bushman et al., 2015 and others);
- analysis of school life representation in American audiovisual media texts (Acland, 1995; Anderson et al., 2015; Anderson, Gentile, 2008; Ayers, 1994; Bauer, 1998; Burbach, Figgins, 1993; Cannon, 1995 ; Dalton, 2005; Trier, 2001 and others).

School violence has existed at all times, but with the development of technological progress, film industry, mass media and Internet the modern media space at this stage complicates and makes the problem even worse rather than helps to solve it.

Recently, the representatives of the scientific community are concerned about several facts: firstly, the expression of cruelty and aggressiveness takes place not only in school environment, but is actively developing on the Internet (cyber-bullying); secondly, the peculiarities of broadcasting, reflection, specifics of comments, evaluations, methods of images creation by modern media agencies of violence subject in the educational space. Recently, the broadcast media content forms a certain informative image, which has a strong impact on the creation of the ideological matrix of a child/adolescent as the main behavioral factor, but at the same time, the media is not always of positive.

Free demonstration of cruelty in publicly available sources, most popular among the young people (Internet, social networks, television, etc.), acquiring the status of an established social model, can not only frighten with content, but also forms a model of social norms, provokes similar behavior. "Violence in mass media results in short-term increase of the existing aggressive scenarios and cognitive abilities, determining the increase of the physiological excitation and causing an automatic tendency to simulate the observed behavior. And also it leads to long-term consequences through the processes leading to the acquisition of stable (and automatically available) aggressive scenarios, interpretation schemes and beliefs about social behavior that support aggression, as well as by reducing the normal negative emotional responses of individuals towards violence (i.e. desensitization)" (Anderson et al., 2003).

In the Russian scientific and professional environment the subject of violence at school, in comparison with the development of American scientific research in this segment, has a shorter history of the formation and generation of the scientific basis of this problem, only starting from the 2000s, there has been a surge of interest from the scientists (Bykovskaya, 2006; Fedorov, 2003; 2004; Fedorov et al., 2019; Glazman, 2009; Krivtsova, 2011; Kutuzova, 2012; Kutyavina, Kuramshev, 2013; Malantseva, 2010; Mertsalova, 2000; Petrosyants, 2011; Potapov, 2016; Sudin, 2013; Vishnevskaya, Butovskaya, 2008; Volkova, Grishina, 2013 and others).

It should be noted that for more than 50 years the American scientists have been addressing the study of the phenomenon of "school violence" in various representative aspects. For the first time, the subject of studying the screen violence impact on the attitudes and patterns of behavior was touched upon by the American sociologists and psychologists back in the 1930s, but the conclusions obtained in the course of the research were criticized by the scientists of the Russian community. A little later, this subject was reflected in the scientific works of Russian researchers, however, we found a common characteristic feature for both countries – the the methodological basis has a number of significant disadvantages. Many aspects of the problem remain not properly studied, in particular, there is no common view of understanding the essence of "violence", "school violence"; specifics of personality traits of character of the participants in a situation of violence in the school environment (victim, aggressor); effective measures to prevent and control violence and cruel behavior of schoolchildren in the educational environment.

In this regard, many representatives of the American and Russian scientific research community are in an active search for the most effective ways and methods to solve the above problems within the framework of the research topic.

In addition, to the greatest extent, the objectives of the Russian scientists' scientific-research seeking are reduced to the consideration of the social space of the "violence in school" phenomenon, the influence of showing violent scenes content on the screen.

At the same time, American researchers position the scientific views in the focus of in-depth analysis of the constructs of the problem of media violence, determining effective ways to prevent and control violence in the school environment, integrating the media educational component into the educational institutions and improving the constructs of the violence struggle organization system within the walls of an educational institution in different variations at the legislative level.

4. Results
Analysis of Russian and American modern media content (1992–2021), reflecting the image of violence in the school environment, suggests that for a long time in Russia the problem of school violence was not reflected in reality, which cannot be said about the United States, where "a point of growth" of mass shootings within the walls of educational institutions falls on 1999 (mass shooting at Columbine School). Nevertheless, today, unfortunately, the demonstration of various forms of violence in Russian schools is sporadic. Together with that, in the last decade there has been a rapid increase in armed attacks by adolescents against students/teachers, which is typical

not only for Russia, but also for the United States.

Audiovisual and printed/online texts typical of the modern period have occurred in view of our research: cinematographic works, TV shows, news content, printed/online mass media, Internet environment.

In the result of the comparative analysis we were able to find that modern Russian and American movies about school life are full of episodes of aggressive, cruel actions both from schoolchildren, who mock teachers, and among adolescents; intention or facts about the reasons for schoolchildren actions are the basic dominant of audiovisual media texts based on movie material related to school life.

The worldview of the authors of Russian and American cinematographic works is reduced to the fact that the author's position is one – a media product, the basic structure of which is the concept of "violence" of various configurations in the educational space of the school.

At that, we'd like to add that the problem of school violence is actively reflected in the TV programs, where there are clearly visible contextual references to the real sociocultural situation. Moreover, there is a tendency towards increased attention to the demonstration, discussion of scenes of brutal murders, hooligan blow-ups and cruel revenge. Most of the Russian and American television programs about school are focused on the physical and psychological challenges, violence, bullying, blackmailing, ruthlessness, aggression, etc.

Stereotypical methods of depicting the reality in American TV programs on the subject of violence in school are demonstrated as follows: for school audience – in negative structures, creating a situation of negative message broadcast; for different-age audience: storylines personify the relationship between students and teachers, which promote aggressive, cruel destructions, to a greater extent, against teachers.

Television also does not stand aside. Live broadcasts from the scene are supplemented with stories about victims of attacks, speeches of their relatives and nearest and dearest, politicians and officials, surviving peers, etc.

Events related to the demonstration of violent actions against schoolchildren/teachers, as a rule, ending tragically, find large resonance in printed/Internet versions of the mass media and cause heated debates about the need to take preventive measures, about the impact of the media space (cinema, TV shows, print publications, Internet, etc.) with violent content.

Analyzing the news content of printed/Internet mass media we found that the majority of the selected articles contained episodic reports, while the message was of an informative nature. Moreover, we succeeded to identify that the first case of mass shooting in Russian school was recorded on February 3, 2014 in Moscow, since that moment there has been an increase in cases of armed attacks on schools, accompanied by the murder of schoolchildren/teachers.

In 2018, the interest of not only scientists from different fields, but also representatives of public authorities in the development and integration of measures to prevent violence in schools is significantly increasing, in particular, strengthening of school activities in the direction of preventive work with adolescents; expanding the use of mass media for preventive purposes to prevent children's involvement in destructive/criminal activities; monitoring of social networks; building up the efforts in a law enforcement context.

However, in the United States, the first episode of mass shooting on school premises occurred in 1999 (Columbine School). As a result of our research, we found that in two decades following Columbine, there have been at least about 150 mass shootings in the United States, killing more than 950 people. In general, the mass media content is descriptive of the event.

Significant attention is paid in the direction of preventive work in the United States at the legislative level. Since 1999, certain measures have been introduced in the United States to struggle against bullying, aggressive persecution at school. A special public organization, Bully Police USA, is called upon to assess the quality of laws in this area, as well as to support victims of bullying. The federal government website, run by the US Department of Health and Human Services, is freely accessible and has useful links for both parents and children. At the same time, in this context, the Internet acts not only as a tool for broadcasting aggression, but also as a powerful information "tool" that can prevent this aggression or neutralize the consequences. There are also preventive programs created and consisting of schoolchildren, for example, the federal campaign among teenagers "Stop cyber-bullying". On Internet, on "YouTube" in particular, you can find numerous videos aimed at preventing violence in schools, telling about precautions in case of armed attack beginning.

Taking into account all the above-mentioned aspects of the symbolic "conversion" of violence in the result of our previous studies (Gorbatkova, 2020; Gorbatkova, Katrich, 2020 and others) now we can turn to the review of substantial components of the model designed on the basis of the comparative analysis results based on a hermeneutic approach to the interpretation of mass media texts producing by the content of the "school violence" concept (refer to Fig. 1).

The fundamental basis of the substantial model of modern Russian and American media texts (1992-2021) was made up of:

1. Historical concept that determines the period of media text creation and the country: the contemporary stage of media text creation (1992-2021); Russia and the USA.

2. Sociocultural context reflecting the influence of the situation, which occurred in the social, cultural sphere of a particular country, on the configuration of the media text: at the turn of the 90s of the 20th century, after the abolition of censorship in the media continuum of Russia, content containing a violent nature began to be actively displayed, which became a priority formula of a media image creation in subsequent years. Since 1992, Russian media texts have undergone substantial, quantitative and genre modifications. A specific feature is the integration of foreign media production, as a rule, integrating demonstrative and spectacular images of violence.

At the same time, one of the main events in the cultural and historical aspect of the United States is the tragedy at Columbine School (mass shooting), which played a decisive role in the formation of school shooting in the United States and became the reason for many similar incidents. Moreover, we have identified a clear relationship between the demonstration of violent actions by schoolchildren and an event that took place in the United States in 1999 – the mass shooting at Columbine School. Wide broadcast by various media channels (cinema, printed publications, Internet, television) of this event served as a kind of "impetus" for organizing a wide range of followers not only in foreign countries, but also in Russia.

3. Worldview concept that integrates:

a) Author's opinion in media texts – a product in the form of an audiovisual, printed/Internet version of the mass media containing naturalistic content of a violent nature in the context of the educational space functioning at school.

b) Worldview matrix of characters presented in media texts (inner world, value and behavioral attitudes) – schoolchildren/teachers with purposeful/unintentional inhuman manifestations; the appearance is strongly pronounced, sometimes imitative; the prevailing vocabulary (among schoolchildren) is rough.

Among adolescents one can identify: leaders and heroes demonstrating conformism; – energetic, mobile and inflexible (adolescents who have difficulties in adapting to the ongoing changes in the surrounding environment); extroverts open to communication and introverts (closed); – physical appearance is the most common cause of bullying.

The value dominants of the main characters – schoolchildren (aggressors) are anger, hatred, ruthlessness, aggression, ferocity, merciless cruelty.

4. Tools for depicting reality: the main scene, genre palette, stereotyped techniques.

The main area, where the tragic events take place is the school territory, which includes classes, school corridors.

The genre palette is reduced to the dominance of the violence image in: thrillers, horrors, drama; TV talk shows, TV programs; reports, interviews, notes, messages-chronicles.

The stereotypical image recreated by the media texts authors:

- "Plot stereotypes" concept: stereotyped storyline (introduction, development of events, culmination, apotheosis); scene of action, number of main characters, appearance, value-based orientations, behavioral reactions;

- "Communicative stereotypes" concept: verbal stereotypes (linguistic peculiarities of the schoolchildren/teachers' speech); non-verbal stereotypes (description of school violence between teenagers in movies, demonstration of cruelty, aggression, attacks on teachers, demonstration of the lifestyle and behavior patterns of adolescents).

5. Presented problem: threat to the health and life of schoolchildren/teachers, in particular, as a result of armed attacks; a pupil is an object of bullying, harassment, aggressive persecution, in particular with the use of electronic devices, getting into a situation of expropriation.

The range of reasons for the implementation of violent actions is determined by the presence of conflict situations in the school team, in relations with the teacher; unrequited love; a desire to prove one's own worth in the class; interest in the Columbine movement.

Purpose – comparative hermeneutic analysis of modern media texts of Russia and the United States representing the phenomenology of the "school violence" concept covering the time period from 1992 to 2021
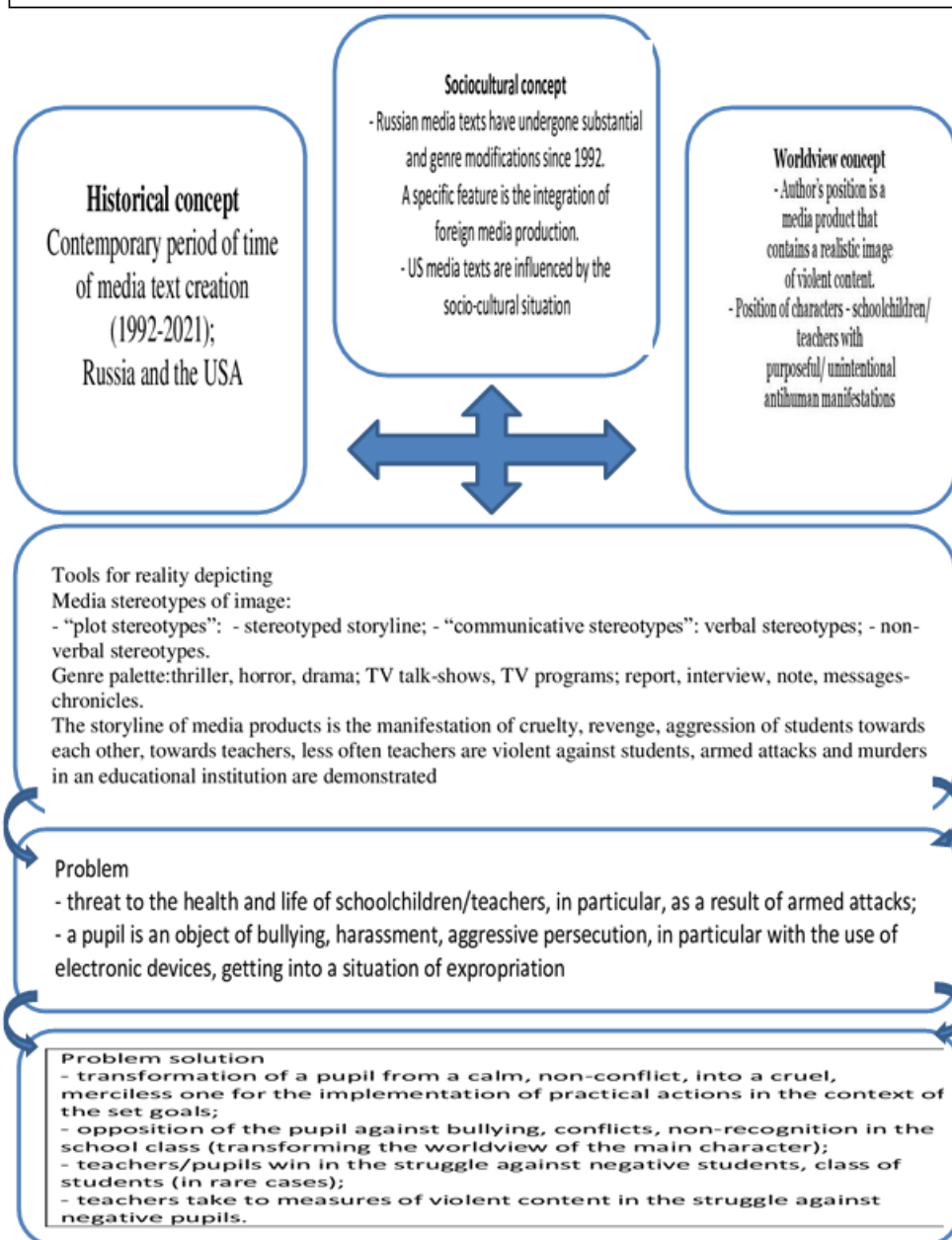
Sociocultural concept
- Russian media texts have undergone substantial and genre modifications since 1992. A specific feature is the integration of foreign media production.
- US media texts are influenced by the socio-cultural situation

Historical concept
Contemporary period of time of media text creation (1992-2021); Russia and the USA

Worldview concept
- Author's position is a media product that contains a realistic image of violent content.
- Position of characters - schoolchildren/ teachers with purposeful/ unintentional antihuman manifestations

Tools for reality depicting
Media stereotypes of image:
- "plot stereotypes": - stereotyped storyline; - "communicative stereotypes": verbal stereotypes; - non-verbal stereotypes.
Genre palette:thriller, horror, drama; TV talk-shows, TV programs; report, interview, note, messages-chronicles.
The storyline of media products is the manifestation of cruelty, revenge, aggression of students towards each other, towards teachers, less often teachers are violent against students, armed attacks and murders in an educational institution are demonstrated

Problem
- threat to the health and life of schoolchildren/teachers, in particular, as a result of armed attacks;
- a pupil is an object of bullying, harassment, aggressive persecution, in particular with the use of electronic devices, getting into a situation of expropriation

Problem solution
- transformation of a pupil from a calm, non-conflict, into a cruel, merciless one for the implementation of practical actions in the context of the set goals;
- opposition of the pupil against bullying, conflicts, non-recognition in the school class (transforming the worldview of the main character);
- teachers/pupils win in the struggle against negative students, class of students (in rare cases);
- teachers take to measures of violent content in the struggle against negative pupils.

Fig. 1. Model of content of modern media continuum of Russia and the United States in the configuration of "school violence" concept

6. Ways of solving the problem:
- transformation of a pupil from a calm, non-conflict, into a cruel, merciless one for the implementation of practical actions in the context of the set goals;
- opposition of the pupil against bullying, conflicts, non-recognition in the school class (transforming the worldview of the main character);
- teachers/pupils win in the struggle against negative students, class of students (in rare cases);
- teachers take to measures of violent content in the struggle against negative pupils.

5. Conclusion
The main conclusion as a result of the development of conceptual foundations for "school violence" phenomenon modeling in the modern media continuum of Russia and the United States

is that, despite the differences in the landscape structure of the countries mentality, in the ongoing configurations typical for the processes in the economic, political, sociocultural segment, in general, the presented model organically fits into the overall system of audiovisual and printed/online texts functioning on the subject of violence in the school environment at the contemporary stage, of course, with a certain degree of convention.

In addition, the author has determined that the conceptual basis of the prevention and control system in the correlation of the projection of different violence constitutions in the educational environment of the school, both in Russia and in the United States, is reduced to a common conviction, typical for two countries, - today there is no effective prevention and counteraction mechanism. At the same time, significant fact for our research is that the paradigm in the context of solving the problem of school violence in the United States at the legislative level has the most effective experience, which is not typical for Russia.

Already in 1999, the United States began to fight against bullying at the legislative level, as evidenced by the adoption in all American states (and there are 50 of them) of legislation on struggling against bullying in the school environment. The last state, which implemented the law, was Montana (April 2015). However, at the present moment, the question of establishing a specific act on the prohibition of bullying at the federal level is not yet available, though, some attempts in this direction have been made.

As part of our research, we found that the problem of violence against teachers is very rarely discussed, with the exception of some incidents that are widely spread in the mass media. In American public schools, the reality of violence against teachers is a real threat to many, who work in the education system. However, there is very little research in this area, both in Russia and in the United States. Currently, there is a lack of scientific research on the detailed descriptions of the types of violence faced by teachers; moreover, the individual, classroom, school, institutional and cultural factors that are predictors of the violence prevalence against teachers have not been comprehensively investigated.

In addition, there is a lack of scientific research concerning: a clear understanding of the essence of "violence", "school violence"; specifics of personality traits of participants in a situation of violence in the school environment (victim, aggressor); effective measures to prevent and struggle against violence and cruel behavior of schoolchildren in the educational environment.

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Representation Features of Historical Truth in Fiction and Documentary Cinematography, TV Reporter's Skills

Olga Kosachova [a], [*]

[a] Kharkiv State Academy of Culture, Kharkiv, Ukraine

Abstract

The article analyses the representation of historical and current issues in fiction and documentary cinematography. The author outlines the general complexity of the historical genre, often accompanied by criticism of the society, power structures, and institutions of the church. A dramaturgy analysis of films, as well as expressive directing and camera means and techniques, sound direction have been carried out. Special attention is paid to the analysis of methods of gathering information in documentary films: observation, working with documents, interviews, etc., inherent in the work of a TV reporter. The participatory and poetic modes of documentary are examined in detail. It was revealed that documentary films are more independent than fiction films, primarily from the budget issues and critical acclaim, therefore a store of issues covered in documentary films is much wider. The documentary cinematography is also richer by expressive means. The authors of modern historical drama create documentary-style films, unjustifiably transforming films from feature ones into a chronicle displaying a series of changing facts from the plot of the script. Suggestions have been made to revise the principles of work on the historical genre, enabling to reach a new level of development of feature films.

Keywords: fiction films, historical film, historical drama, documentary films, journalistic investigation, TV reporter.

1. Introduction

Revealing the historical truth by means of cinematography is a complex and multifaceted process. On the one hand, the viewer requires reliability; on the other hand, s/he is not always ready to perceive new, sometimes shocking facts about existing reality. Historical truth is typical for documentaries, but with feature films, everything is much more complicated. Any fiction film reflects real relations between people, and even fantasy has a real basis for the struggle between goodness and malice, reveals universal human values and philosophical issues that concern humanity. At the same time, the broader and more abstract the events are covered, the easier it is for the director to avoid criticism of the society, power structures, and church institutions. This raises the off-limits subjects that are undesirable for viewing by the broad masses, destroying the existing ideological doctrine and beliefs in the society. However, the question arises as to who benefits from the existing ideology – those in power or the population as a whole. Let us try to figure out in the study.

An important issue is the genre differentiation of fiction and documentary films, which fundamentally changes the purpose of art meaning and the impact goals of each individual film, in particular. For example, any sane person understands that the dark time of the Inquisition is

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[*] Corresponding author
E-mail addresses: kosachovaolgaaleks@gmail.com (O. Kosachova)

characterized not so much by the delusion and ignorance of that time as by sadism and abuse of power by the Catholic clergy. At the same time, most of the films that are concerned with this topic speculate on the theme of mysticism, showing "real" witches who send misfortunes and curses to humanity (*The Last Witch Hunter*, *Season of the Witch*, *The Monk*), etc. Horror films stand apart, the purpose of which is to give the viewers a thrill, leading to a shattered nervous system. Based on this, one leading genre of fiction films – historical drama and documentaries – have been chosen for this study.

2. Materials and methods

In the course of the study, a number of sources touches upon the issue of art criticism, in particular fiction and documentary cinematography, social communications and journalism, cultural studies, mythology and religious studies, histories of Western Europe and the USA, legislative documents, Candidate's and Doctoral theses are concerned with the representation of history in feature films etc. The empirical base of the research includes documentary and fiction historical films dedicated to topical issues of our time.

The study used the basic methods of cognition: socio-communication, axiological, culturological approaches, figurative and stylistic analysis and the structural and functional method, art criticism approach, combined with morphological analysis.

The socio-communication approach makes it possible to consider a fiction or documentary film as a socially significant message embodied in an audiovisual form, serving as an intermediary in the communication chain "author – viewer". The semiotic-hermeneutic method contributed to the analysis of coding, decoding and interpretation of inherent meanings, reconstruction of modern reality from the perspective of past events.

The figurative and stylistic analysis and the structural and functional method make it eventual to analyze films as a complex of expressive means that perform particular functions for the benefit of the functioning of the integral film system. The roles of expressive means in the general system, the interdependence of the film form and content are determined.

The axiological approach is aimed to analyze films as a set of ideas, motives, norms and ideals intended at the formation of a particular model of behavior in the viewer. An attempt is made to reveal whether directors turn to such universal values as life, health, love, education, work, creativity, or vice versa – and neglect them for the sake of the opportunistic demands of modern Western ideology.

The culturological approach puts forward the cultural and social factors in shaping public demand for historically accurate films, on the one hand, and unwillingness to perceive acute painful facts, on the other. The method of comparative analysis makes it possible to compare feature films and documentaries, united by one theme – historical truth and differing in fundamentally dissimilar methods, production technology and expressive means.

The art criticism approach, combined with morphological analysis, make it possible to analyze the dramatic foundations of fiction and documentary films, due to the genre-specific features of the audiovisual works, the author's intention and the needs of society.

3. Discussion

The source study analysis makes it possible to record the great interest of scientists in displaying individual historical events in feature films; however, there are not enough works on the issues of representing acute discussion angles in feature and documentary films. There is also a lack of research concerned with the modern scientific reflection on the balance and correlation of fiction and documentary films in the modern world film process.

Every director on his way is faced with a choice between art as a mirror of life and art as resources of transforming it. Perhaps, this is the fundamental difference between fiction and documentary films. Regardless of the kind of cinema, the study is guided by one of the principles of British art history specialist K.C. McKenzie, who emphasized the intellectual role in artistic creativity: "...art must do something more than give pleasure... Art is not a lollipop, or even a glass of kümmel. The meaning of a great work of art, or little of it that we can understand, must be related to our own life in such a way as to increase our energy of spirit" (Clark, 1960: 15).

One of the problems of feature films is financing, which makes feature films not free and more dependent. The famous author of BBC documentaries, M. Rabiger, characterizes this problem as follows: "Just imagine how many major works of literature would still exist if J. Austen,

G. de Maupassant, D. Lessing, J. Updike and other writers whose specialty is revealing the significance in unremarkable lives were forced to apply for huge sums of corporate money before writing a single word. Our libraries would turn into echoing vaults containing only supermarket novels" (Rabiger, 1987: 171-172). This study by M. Rabiger *Directing the Documentary* demonstrates to the reader an amazing balance between the social and creative role of documentary and the technical issues of filmmaking.

Another source that served as a conceptual basis for the study is the work of R. McKee *Story: Substance, Structure, Style and the Principles of Screenwriting*, an individual place of which is given to the historical genre. McKee compares the history of mankind to a treasure chest, which is sealed and the warning inscription on it: "What is past must be present. A screenwriter isn't a poet hoping to be discovered after he's dead. He must find an audience today. Therefore, the best use of history, and the only legitimate excuse to set a film in the past and thereby add untold millions to the budget, is anachronism – to use the past as a clear glass through which you show us the present" (McKee, 1997: 83). Turning to historical (or up-to-date) subject-matter in cinema contains many risks and dangers, echoing one of the most difficult genres of analytical journalism – investigative reporting, which is addressed to the past or the present.

Of particular interest in the context of this study are the publications of the world's leading scientists dedicated to the development of documentary films as a means of not only covering, but also solving urgent social problems: racial and economic injustice (Canella, 2017); environmental protection (Yeo et al., 2018); global warming (Bieniek-Tobasco et al., 2020); racism and women's rights (Nakamura, 2020).

A separate place among these publications belongs to the study L. Nakamura *Feeling good about feeling bad: virtuous virtual reality and the automation of racial empathy* (Nakamura, 2020), dedicated to the phenomenon of empathy in documentary films. She explores an important contradiction: on the one hand, empathy is an important means of keeping the viewer interested. But, on the other hand, empathy as such without concrete actions is not capable of leading to constructive changes in society: "idea of compassion means that it is dangerously overvalued as a way of addressing other people's suffering... Feeling takes the place of doing precisely because there seems to be no viable liminal space between the two... The pleasures of toxic embodiment offered by witnessing racial suffering in VR extend these precarious conditions of life" (Nakamura, 2020: 61).

This problem was raised by Nietzsche in his work *Thus Spoke Zarathustra: A Book for All and None* (Nietzsche, 1883): "how nicely can doggish lust beg for a piece of spirit, when a piece of flesh is denied it! Ye love tragedies and all that breaketh the heart? But I am distrustful of your doggish lust. Ye have too cruel eyes, and ye look wantonly towards the sufferers. Hath not your lust just disguised itself and taken the name of fellow–suffering?" (Nietzsche, 1883).

These statements make it necessary to consider the problematic of documentaries from a different side – what caused the viewer's interest in up-to-date films – voluptuousness from the sight of other people's suffering or a sincere desire to help.

An important block of publications become articles devoted to the development of modern media, in particular, the convergence issue, the media influence on the results of film distribution (Anderson-Lopez et. al., 2021; Bergland et al., 2018; Habel et. al., 2018; Perreault et al., 2019; Tefertiller et al., 2020).

For instance, P. Habel in the article *News and information leadership in the digital age* (Habel et al., 2018) raises the problem of the elites' role of forming the information agenda: "when members of elite presses such as *The New York Times* or *The Wall Street Journal* publish news and information about an event or issue, other journalists perceive the story to be important. In this framework, journalists are attuned to the gatekeeping behaviors of their colleagues at established news outlets, and they use their peers' assessments routinely as a guide for their own gatekeeping choices" (Habel et al., 2018: 3). This result of the study cannot be ignored, because it also applies to taboo topics in cinema, which will be discussed in this article.

One of the more conceptual studies is the article J. Miranda-Gable *Analytical Model of Transmedia Storytelling Ecosystems in Audiovisual Fiction: The Spanish Model of The Ministry of Time* (Miranda-Galbe et al., 2021), dedicated to the global problem of transmedia narratives in the modern communication society. According to the author: "The quantity of information, the audience is exposed to through different mediums to a vast quantity of information allows the follower base of these vast universes to engage with the story more profoundly than a single-media project" (Miranda-Galbe et al., 2021: 3).

Within his model of transmedia storytelling, the author presents narrative systems over the transmedia universe, which reveal the capacities and degrees of interaction between different media. His diagram allows to mark and analyze the place of modern fiction and documentary cinema in the global socio-communicative space.

This study also viewed articles on various aspects of documentary cinema: technologies VR (Engberg et al., 2020), conceptual video (Sheehan, 2019), travel films (Courtney, 2018). Of interest were also publications devoted to different film directors' styles in creating a documentaries in the context of the national aspect: Latin America, Pan-American Union (Fox, 2018), Galicia (Spain) (Amago, 2018), Japan (Jesty, 2019; Miyao, 2019).

Also in the process of the study, the problems of the evolution and expressive means of feature films were considered: (Betancourt, 2018; Cashman, 2019; Kretz, 2019; Ness, 2021).

The problem of revealing the historical truth is revealed in article W.B. Robison *Lancastrians, Tudors, and World War II: British and German Historical Films as Propaganda, 1933–1945* (Robison, 2020). The author explores the phenomenon of propaganda in fiction films, and also proposes his own approach to the study of historical films. W.B. Robison notes the relativity of the concept of "propaganda", which can be used both for good and for harm. On the one side, "The best art is that which speaks to the best in humanity and elicits the best behavior" (Robison, 2020: 20), despite the historical accuracy. On the other side: "All historical films would be better if they paid more attention to historicity" (Robison, 2020: 20), notes the author. Many directors can justify historical inaccuracies with statements about the loss of most of the sources of the reflected era, however, W.B. Robison quite rightly finds this justification unconvincing and notes: "Good historians use a multiplicity of sources, approach them with critical skepticism and an awareness of how and why they were produced, and acknowledge when they speculate" (Robison, 2020: 21).

It should be noted that within the framework of this study, articles were analyzed on the social and democratic foundations of society, of which the study S. Freeman *Democracy, Religion & Public Reason* (Freeman, 2020) should be noted. The author argues: "State endorsement of Christianity or religion in general calls into question the political equality of those who reject it" (Freeman, 2020: 37). Despite the fact that religion is formally separated from the state, its influence on the democratic freedoms of citizens is global.

Describing the foundations of democracy, S. Freeman approves: "A convention of democracy is that government should promote the common good. Citizens' common good is based in their shared civil interests, including security of themselves and their possessions, equal basic liberties, diverse opportunities, and an adequate social minimum. Citizens' civil interests ground what John Rawls calls "the political values of justice and public reason" (Freeman, 2020: 37). However, the analysis of the empirical base (films) in this article proves that the concepts of "democracy" and "religion", unfortunately, are sometimes mutually exclude each other, entering into a uncovered conflict. So, sometimes, the manipulation of church dogmas by immoral individuals leads to disastrous consequences.

The aim of the article is to reveal the features of the representation of historical truth in fiction and documentary films, the skills of a TV reporter.

4. Results

Let us consider the ways of revealing the historical truth in fiction films. Investigative film *Spotlight* focuses on the events surrounding the Catholic sexual harassment scandal in Boston that led to the resignation of Cardinal Bernard Francis Law. The new editor-in-chief of the daily newspaper *The Boston Globe* invites reporters of *Spotlight* department to tackle the subject of child sexual abuse in churches, leading to an investigation that, step by step, uncovers new dimensions of criminal activity and conspiracy among priests. The film shows in detail the methods of collecting information, gaining access to documents, issues of journalistic ethics. However, in general, the film is not about the victims, but about the journalists, their contribution to the publicizing of the existing problem.

The film raises an urgent concern, but in a cold, unbiased manner. Trying to create a realistic documentary-style film, the filmmakers have minimized a store of directing and cinematography expressive means. The director did not quite succeed in emphasizing the participation of journalists in the investigative problem. For them, this is the same topic as hundreds of others that they have dealt with before, just work. The viewer sees journalists with a cake, washing dishes,

drinking beer at a football match, playing golf, jogging, sitting freely at the table, etc. The question arises – what does this have to do with the topic? The problem under consideration serves only as a pretext for promoting the images of journalists.

In 2013, the script of the film was included in the blacklist of scripts, but in 2016, *Spotlight* won an Academy Awards *Oscar* for *Best Picture* and *Best Original Screenplay*. The resonance in the circles of church offices was avoided thanks to correctly placed accents. The screenwriter Josh Singer explained: "This story isn't about exposing the Catholic Church. We were not on some mission to rattle people's faith. In fact, Tom came from a Catholic family. The motive was to tell the story accurately while showing the power of the newsroom – something that's largely disappeared today. This story is important. Journalism is important, and there is a deeper message in the story" (Iacovetti, 2016).

The film also contains the fragments justifying child molestation in churches, in particular, the theme of homosexuality is used. One of the homosexual victims tells about his contact with the priest, when he already recognized himself as a gay: "This is the first time in my life that someone told me that it was okay to begin ... and it was a priest" (McCarthy, 2015). Such a topic leads the society away from realizing the scale of crimes against children. According to the study, the justification is the most common among priests who abuse children. One can only assume what physical and spiritual traumas of unnatural relationships are inflicted on an individual. How many physically crippled children died from trauma inflicted by stupefied perverts who hide behind God and divine prescriptions is an unpopular topic in modern media. The clergy also stubbornly "forget" that sodomy is part of a person's most serious sins and transgressions, as evidenced by the Holy Scriptures.

Another speculation of the film *Spotlight* is an interview scene with a journalist and a pedophile priest. A seemingly harmless church minister declares that he "never get any pleasure" in molesting the boys. He was "fooling around" (McCarthy, 2015) with them. But this wasn't violence, because he was raped himself in a childhood. This scene is not developmental, it is episodic, but it is enough to blur the theme of violence, to sow doubts about the goals and actions of such priests.

The homosexuality theme appears in the films *Philomena* and *Doubt*. The 2013 film *Philomena* (UK, France) by Stephen Arthur Frears successfully combines several genres: drama, comedy and road movie. The script of the film was written based on the book of the political journalist Martin Sixsmith *The Lost Child of Philomena Lee* and has a documentary basis. Among the issues about the enslavement of girls in asylums, the transfer of born there children to the United States, the issue of human rights, in particular the right to life, is also raised. In 2017, it was announced that a large burial of 800 children aged six to three years was found on the site of a former Catholic orphanage in County Galway, which confirmed the facts set out in the biography of Philomena Lee.

Following the format of *Spotlight*, *Philomena* is an investigation film. The protagonists are journalist M. Sixsmith and an elderly woman, Philomena, who is looking for her son. The woman's child was taken away by nuns in one of the orphanages of St. Magdalene in Ireland. 50 years later, she decides to look for him and a British journalist decides to help her in this. The film widely reveals the methods of collecting information, the interaction of the journalist and the editorial board, the journalist's dependence on the editorial board and work basically.

The film raises the issue of faith, which for many Catholics cannot be separated from the church ceremonial. The journalist is a critic and fighter for truth, who seeks to hold accountable all those involved in the transfer of Irish children to the United States. Philomena herself forgives everyone. Carrying a conciliatory message, the film received a number of film awards, including four *Academy Award* nominations.

The 2008 American drama film *Doubt*, directed by J.P. Shanley, received five *Academy Award* nominations. In the story, the principal of a Catholic school in the Bronx Sister Aloysius suspects one of Father Flynn's priests of corrupting a child – the first African American in their school. She has suspicions, but no clear evidence. She achieves to his dismission, but the entire film contains subtle hints of the bias and groundlessness of her suspicions.

So, in this movie, filmed as it should be in documentary-style, there are two bright artistic metaphorical moments, which actually confirm the main idea of the film. The first is Father Flynn's sermon on intolerance and gossip. He cites the example of one woman who came to confession to ask for forgiveness for spreading gossip. Then the priest told her to go home, bring out the pillow and scatter its feathers in the wind. After the woman complied with the instructions, the priest

asked to come back and collect the feathers. The woman realized that it was impossible to fulfill, as well as to take her words back. The flying feathers scene is one of the strongest in the film.

Another scene, not even a scene, but a frame bearing a metaphorical coloration, is a frame with a strong wind that twists and lifts the leaves up and practically knocks the director, Sister Aloysius, off her feet. This is the final part of the scene where the director talks to the boy's mother. To the director's expressed suspicions, the mother replies: "So what? Some boys do not mind" and says that her son was already born with homosexual inclinations (Shanley, 2008). The strong wind, as conceived by the filmmakers, symbolizes the wrath of God, which rolled over the director for her "groundless" suspicions. At the end of the film, the director admits that she is tormented by doubts about the guilt of Flynn's father. Thus, this film, like the film *Philomena*, leaves hope for the justification of the institution of the church, reconciliation between the institution of the church and the parishioners, public recognition of homosexuality as an inborn phenomenon. The consensus slogan has served as the main reason for critical acclaim and numerous nominations for prestigious awards.

It often happens that the viewer is not ready for sensitive social issues: "Many contemporary antagonisms are so distressing or loaded with controversy that it's difficult to dramatize them in a present-day setting without alienating the audience. Such dilemmas are often best viewed at a safe distance in time" (McKee, 1997: 83). Therefore, conflict resolution is the only option for filmmakers for filmmakers seeking to succeed in Hollywood.

A similar situation is typical for television, which "generally avoids social criticism, no matter how well argued, unless it can be safely yoked to a famous name or a widely recognized movement. This not only serves to attract viewers, it dissociates the channel or station from responsibility for the opinions expressed" (Rabiger, 2004: 94).

Unlike the previous film, the creators of the 2002 drama film by P. Mullan *The Magdalene Sisters* (UK, Ireland) chose a different path – a follow-up on story of the crimes of the Catholic Church is coming from the victims themselves – the girls who were forcibly imprisoned in the Magdalene asylums. The orphanages were a network of detention and rehabilitation cenacles for the so-called "fallen women" that existed from the late 18th century to the late 20th century. In such asylums, also known as Magdalene laundries, the girls had to wash away their "sins" with hard work. The girls were sent to orphanages by their parents or guardians. They could be taken by them from there, but in general, the girls had no rights. Many of them worked head off there, some ventured to escape to nowhere. Over the twentieth century, more than 30 thousand girls have experienced mockery on themselves.

The film *The Magdalene Sisters* is based on the documentary *Sex in a Cold Climate*. These two films represent certain integrity, revealing the fates of four women – inmates of the Magdalene asylums. The feature film *The Magdalene Sisters* is a kind of reconstruction of the events described in the documentary film. At the same time, this was done not for the sake of increasing the artistic value of the film, but for the sake of demonstrating those events that it was not possible to shoot. When acquainting the viewer with one of these films, a parallel demonstration of the second film would be advisable.

Due to the realism of the displayed events, the film create such impression that the viewer is completely involved in what is happening. Despite the favorable permission for the main characters of the film – rescue from the shelter, one of the stories does not find a happy resolution. This is the story of Crispina who was separated from her child. Having been sexually abused by the priest, her presence (as a witness) has become extremely undesirable in the laundry and she was forcibly sent to an insane asylum, where her psyche is finally broken. This story line brings the film closer to such masterworks of cinema as *One Flew Over the Cuckoo's Nest* or *Requiem for a Dream*, where the destruction of the psyche, own self sometimes becomes more terrible than death.

The Irish documentary *Sex in a Cold Climate* (1998) gives a broader picture of reality detailing the mistreatment of "fallen women" in the Magdalene laundries in Ireland. It was produced and directed by Steve Humphries. In comparison with the fiction analogue, regarding the attitude in society towards girls who have had sex before marriage. Sexual relations before marriage in the film are equated with murder. The overwhelming role of the church in society, its unquestioning nature, the fact that girls could not be distinguished by the way they look like are considered. The issue of humiliation and bullying is considered in both films. Notwithstanding, a separate subject that is not given sufficient attention in the films is the issue of legalized slavery, to which these girls were condemned.

An important fact is that the last Magdalene Laundry was closed in 1996, which means that until that day, powerless girls, who had their documents taken away and forced to wash their clothes all day long, were imprisoned for almost a whole twentieth century – when the countries of Western Europe promoted the assertion of democratic values. Naturally, the topic of licentiousness was far-fetched and served as a pretext for the exploitation of free labor. Former inmates of the asylums tell the stories of how they worked 14-16 hours a day, and their hands were a bloody mess. At the same time, the main reason for the closure of shelters was not the democratization of society, but the appearance of washing machines.

The main idea of the film *Sex in a Cold Climate* is to show the stories of girls who went through Magdalene laundries in Ireland, to convey to the viewer the bullying that they had to endure and how these asylums crippled their lives. The main characters in the film are four girls (Brigid Young, Phyllis Valentine, Martha Cooney, Christina Mulcahy), who tell their stories during interviews. Separate comments are given in voice-over. Comments from experts are not provided, so the film takes on the features of a portrait, biographical film, where the main character is collective. The main locations for filming are churches, primarily the icons of St. Magdalene, archival footage of the urban and country areas of Ireland in the 1960s, the laundries inside and outside, rooms of girls in which they gave interviews. The girls told that they could not arrange their family life due to the psychological trauma inflicted on them by the nuns and clergy.

The film conventionally consists of several episodes: 1) Events that became the reason for the imprisonment of girls in laundries, 2) Life in asylums, 3) Liberation and further life. The second episode is the longest and contains honest details of the girls being bullied. One of the girls was cut off only because she talked to the "fallen" girls of the Magdalene asylum. She was shaved by cutting her scalp and face. After the blood flooded her eyes, the nuns forced her to open them and look in the mirror with the words: "You're not so pretty now, are you?" (Humphries, 1998). This scene is well illustrated in the feature film *The Magdalene Sisters*, as is the subsequent psychological trauma of this girl.

In the last episode of the documentary, the influence of the shelters on the fate of the girls is shown. Brigid Young told: "I didn't see anything godly in that church I didn't see anything Christly. All I saw was a bunch of bullies and devils dressed up in nuns habits. I feel nothing up the Catholic Church". The girl realized that there was no protection in the church, not a place for her. Another inmate Phyllis Valentine also told: "Nuns weren't supposed to be crude. There were Sisters of Mercy, they didn't show us any mercy. They weren't supposed to do what they're done. So I always said if there was a just God in heaven we wouldn't have suffered like that. That was how I put it. When I came out I don't go to church, I don't pray, I don't force religion down my children's throats. I never have done" (Humphries, 1998).

The scenario shape of the film is black and white archival footage and church singing, creating a contrast between the holiness and purity of faith and hypocrisy, cruelty, violence and misanthropy in Catholic asylums. The principle of creating a documentary image, such as typification, is widely used in the film – when reflecting the life of an individual, typical features inherent in his contemporaries are revealed; methods such as typification based on a prototype, creating a psychological image, generalizing the life of a whole generation, evaluating life phenomena by the main character are used. This is because these girls were not the only victims. These are only those who dared to speak, but in their stories, an attentive viewer can see a large-scale picture of what was happening.

In the film, the viewer will not see an explicit author's interpretation of the depicted events and self-portraitness (open author's position), the victims build the narrative by themselves and these stories are exhaustive. Among the means of visual documentary expression there is an archival photo and video material, titles. Among the means of audio expression there are the voices of the main characters during interviews and church music. Information gathering methods are an examination of documents and interviews. In general, the film demonstrates a complete picture of slave labor and humiliation of girls, crimes of the Catholic Church in the middle of the twentieth century.

In terms of the rules of journalistic ethics, a lack of objectivity should be mentioned, namely the lack of comments from church representatives. On the other hand, similar interviews in other documentaries (*Tell No One, Mea Maxima Culpa: Silence in the House of God*) show that the viewer will hear nothing from clerics, but a refutation or an excuse. The lack of imagery of the film, the limited number of expressive cinematographer and director means should also be highlighted. However, the portrait character of the film based on the insight of the value system of girls is fully

consistent. In this case, the content is more important than the form and the confessional character of the film, the sincerity and openness of the girls provides the essential emotional component.

The main idea of the next film *Tell No One* (Polish: *Tylko nie mów nikomu*) 2019 by T. Sekielski (Poland) is to reveal the scale of pedophilia in Polish churches, the obligation of secrecy, which implies mutual guarantee in churches in order to conceal the crimes of priests and protect them from justice. The circle of characters in the film is quite wide: about six victims of sexual violence: A. Czarna, M. Mielewczyk, A. Skrzypkowski; accused priests; clergy commentators; a lawyer Artur Nowak (also a victim of sexual assault in a childhood); doctor; journalists; regional citizens. One of the characters is the authors of the film – director T. Sekielski and cinematographer M. Sekielski, who were directly involved in the action of the film. This allows the film to be classified as a participatory documentary mode, that "took shape with the realization that filmmakers need not disguise their close relationship with their subjects by telling stories or observing events that seemed to occur as if they were not there" (Nichols, 2001: 100-101).

Participatory documentary filmmaking brings the filmmaker closer to the TV reporter, the witness of the event being covered, but at the same time demonstrates the director's interest not only in the publication of an urgent problem, but also in its solution. This mode of documentary "gives us a sense of what it is like for the filmmaker to be in a given situation and how that situation alters as a result. The types and degrees of alteration help define variations within the participatory mode of documentary. When we view participatory documentaries we expect to witness the historical world as represented by someone who actively engages with, rather than unobtrusively observes, poetically reconfigures, or argumentatively assembles that world. The filmmaker steps out from behind the cloak of voice-over commentary" (Nichols, 2001: 100-101). This is exactly what happens in the film by the Sekielski brothers.

The common action of the film is the journey of the protagonists through the provinces of Poland with the aim of meeting with pedophile priests and exposing them, which makes the film affiliated to fiction genre of the road movie. Two main characters: Anna and another victim met their offenders and heard such statements: "why didn't you come with this earlier, I would somehow reward you", "let me give you some money to hide yourself". On the one hand, these scenes demonstrate the uselessness of this action, since the victims receive only another portion of negative emotions from meeting the torturer. On the other hand, from the documentary point of view, this shows that priests do not regret, considering their behavior to be the norm.

Other statements were made from the higher clergy at the Conference of the Polish Episcopate on March 14, 2019. In particular, the chairman of the conference S. Gadecki told: "Looking from the theological point of view, we can say that the point is not that this is the activity of the Devil, this is the act of firstborn sin, that is, some kind of deficiency remains in a person. What we all carry in our nature the desire for good, but also a tendency toward evil. And that eventually results this may be due to the propensity for evil that sleeps in each of us" (Sekielski, 2019).

The film raises a concern carefully hidden from the public – bringing victims of sexual violence to suicide. A. Skrzypkowski, after the abuse, lost faith in humanity and refused to eat. "My childhood collapsed, it just crumbled," Andrzej described. He was already dying when his heart collapsed. Only the move helped him to get better. Another case described in the film ended with self-hanging.

The coverage of locations for filming, typical for a road movie, is also wide enough. These are, first of all, churches (a panoramic demonstration of churches from drone is a scenario shape of the film), streets of different Voivodeships of Poland, houses of priests (filming with a hidden camera), offices, an airport, a car, a cafe, etc. The main episodes of the film are related to the key characters: 1) Anna Czarna, 2) Lawyer, 3) Marek Mielewczyk, 4) Andrzej Skrzypkowski; 5) Attitude to the issue of the church and regional citizens.

The film uses three basic principles of creating a documentary image: typification, author's interpretation, figurative interpretation. Particularly, the open author's position in the film, the self-portraitness of the work should be mentioned. So, based on real facts, the author's point of view is determined, some representations are transformed, new images are created on the basis of representations, the main thematic and illustrative elements are selected, versions are put forward. The director himself acts as a screenwriter and journalist, he interviews regional citizens, makes calls, collects information.

The figurative explanation of the film is also rich, in particular associative images. When the main character Marek Mielewczyk visits the church in which he was corrupted, some of Marek's

movements are shown in slow motion, the viewer sees Christian attributes and shrines filmed using spectacular cinematography means. Thereby, filmmakers created an image of the hopelessness of a child who could not protect himself from the brutal harassment of the priest, perceiving him as the representative of God on earth. Drops of rain are shown in slow motion, as if all nature had stood still, and time had stopped its passage. Just like time stops for a child who is paralyzed by the feeling of fear. A child tamed by a priest can thus be compared to a fly caught in a sticky web. The scenes shot with a hidden camera, when the victims of molestation came to their rapists to get answers to their questions, have similar features. The priests, quite old age, continued to entangle their already adult victims with hypnotic speeches and smooth movements, hiding behind God and his divine omnipotence.

All of the above applies the film to more than just a participating documentary style, but also to the poetic one, using a wide range of expressive means. Researchers of this style in documentary films specify that the main idea is more often expressed visually, rather than using words, films of this type are more like a work of art than a chronicle: "The poetic mode sacrifices the conventions of continuity editing and the sense of a very specific location in time and place that follows from it to explore associations and patterns that involve temporal rhythms and spatial juxtapositions" (Nichols, 2001: 102).

The film uses a wide variety of visual documentary expression means: a fixed series of events (actions of characters that they conduct during investigations: dialogues, trips, expressed impressions and memories), the environment of the characters (apartment, house, city, country); reproduced event series (reconstruction): events that have already happened that, for objective reasons, could not be filmed (mainly frames from the childhood of the main characters, in particular those that preceded the violence); archival photo and video material, titles. Also, such a technique as going to black is used, which not only allows filmmakers to focus the viewer's attention, but above all – to make a semantic pause and reflect on what the viewer sees. The drone footage creates a contrast between the grandeur of a Catholic church and the insignificance of a victim of violence, between densely populated streets and the loneliness of an outcast person.

The film does an excellent job with sound, uses heartbeat sounds, the noise of the wind and the forest, sounds that reflect the uncomfortable state of the narrator, similar to the sound of an approaching thunderstorm, the creak of iron, the sound of a stretched string, etc. Winter shots of Catholic churches, filmed from a copter, are accompanied by cold tense music typical for such genres of fiction films as thriller, drama, mysticism. The most emotional moments are accompanied by music, which, in accordance with the conceived dramaturgy, either intensifies or fades away. Thus, the viewer hears the voices of the main characters and the voice of the author of the film (in and behind the scenes), synchronous sounds, and special noise effects.

Particularly, the methods of collecting information: observation (with an open camera, a usual camera and a hidden camera) should be mentioned. Such an interesting combination of these techniques gave a good result. An open camera is used for interviews, the usual one – for communicating with victims of violence (filming a fixed series of events); a hidden one – for filming accused priests and other persons who wished to remain anonymous. By the way, shooting with a hidden camera can be attributed to other methods of collecting information: the method of experiment (creating replicated situations), the method of organized reality. Of course, interviews and the method of studying documents were used.

The next documentary, especially noteworthy, is Alex Gibney's 2012 film *Mea Maxima Culpa: Silence in the House of God* (UK, USA), which focuses on pedophilia in St. John's School for the Deaf (St. Francis, Milwaukee County, Wisconsin, United States).

The main characters in the film are former pupils of the School: Terry Kohut, Gary Smith, Pat Kuehn, Arthur Budzinski, victims of sexual assault by a priest and former principal Lawrence Murphy. Despite the priority of interviewing the victims, the film cannot be classified as a portrait genre only. This is primarily an investigation film, therefore, to collect information in it, in addition to the main parties of the conflict (pupils and clergy); a huge number of experts were interviewed: a sexologist, a lawyer, journalists etc.

The inside information is very valuable in the film, received in the comments of the journalists of religious periodicals having direct contact with clergy and receiving information from the first hand, as well as the priests who have chosen the scientific and medical path. In one of the comments Benedictine monk and a therapist R. Sipe say: "For a priest, belief in his own goodness can transform, like turning bread into the body of Christ, a perversion into a holy act", "The system

of the Catholic clergy, for which I have great respect and to which I have given many years of my life, selects, cultivates, protects, defends and produces sexual abusers". Rome Correspondent *The Tablet-Catholic Weekly* R. Mickens reports the following information: "I still hear some of the old Monsignori in the Vatican, saying, "Oh, boys have always done this, in all-male environments, it's normal. This wasn't abuse, these kids, they were interested, and it's rites of passage". Even in 2011". One more interviewee Canon Lawyer Rev. Thomas Doyle says: "One bishop made the statement, "Little boys heal. They will get over it" (Gibney, 2012).

Among the locations for shooting: St. John's School for the Deaf (archive footage), Catholic churches, offices where interviews took place, the Vatican, Murphy's house. The film itself has more than 10 episodes, which are titled in the film and singled out separate chapters: *Lambs of God*, *The Clerical Sex Therapist*, *The Fixer*, *A New Parish*, *The Whistle blower*, *The Grand Inquisitor*, *The Singing Priest*, *The Reckoning*, *Omerta* (*Obligation of Secrecy*), *Suing the Pope* etc. From a dramatic point of view, there are several key chapters. The first of them *Lambs of God* presents a strong opening of the narrative, acquainting the viewer with the school, students and teachers, social relations of that time. This is a very important chapter that demonstrates the vulnerability of the children in this school. Most parents of deaf children did not know the sign language. Therefore, children could only speak to their parents through a priest (Lawrence Murphy) who knew the language of deaf. They considered him their second father, fought for his attention. Therefore, when the violence happened, the children were seriously injured, but could not tell anyone about it.

The first chapter introduces the viewer to the main antagonist of the story – Murphy. One of the pupils of the school witnessed the crimes of Murphy, comparing him creeping into the boys' bedroom ravenous wolf: "I saw that he was molesting a boy. I imagined Jesus crying on the cross with a broken heart wondering why Murphy was doing this. Why was Jesus just watching?" (Gibney, 2012). So, the crucifixion was one of the images in the film.

The following chapters are an in-depth investigative journalism conducted by the film crew specifically for the film, during which the viewer can hear comments from experts, priests, bishops, archbishops and the Pope himself. These chapters, which are essentially the development of the action of the film, are united by one theme – omerta (obligation of secrecy) – the law of silence, hiding the truth and mutual guarantee among the clergy. In the film, it is proved that it was the higher clergy who forbade disclosing the truth about child abuse in churches, and also refused to take measures to defrock the clergy of guilty priests. There is a document according to which the Pope demanded that all the cases of child molestation be brought to him on the table, that he himself would consider them. Thus, Pope Benedict XVI was the most knowledgeable person in this matter. It is revealed that the Vatican keeps the records of the consuls of Spain of the 4th century, where sexual abuse of children is mentioned. The Church has been aware of this issue for over 1700 years. It also raises the important problem of idealizing the priest in society, when parents beat their children for "slander" against the priest, allowing him to continue to commit crimes.

Another key chapter: *The Reckoning*, in which Lawrence Murphy's confessions of child molestation are made public: "There was rampant homosexuality among the older boys. I fixed the problem. I thought if I'd play around with a kid once per week they would have their needs met. I thought I was taking their sins on myself. It was sex education for them" (Gibney, 2012). In 1997, former pupils of the school are looking for Lawrence Murphy and demand that he surrender to the police. Of course, this did not happen. However, there is a remarkable scene with a dull housewife Murphy, also a pupil of the School. She chases men away and behaves quite aggressively: "Are you a Catholic?" – he shouted to Bob Bolger. "You should go to church and forgive!" (Gibney, 2012). This confirms several common stereotypes revealed in this film: the reputation of the Catholic Church is placed above the life and health of the laity; a pedophile in the church is considered as a sinner, not a criminal.

From an artistic point of view the last chapter of the film *Suing the Pope* is quite strong. It reveals the details of the latest lawsuit by the pupils of the school. It also contains a scene of a meeting of former students who thank each other and the lawyer for the help. The viewer sees them as the same little children from the beginning of the film, touching and defenseless, who had to live a hard life. But the strength of the spirit and the will to live defeated despair and fear, they became heroes for the same victims as they were because they found the strength to fight. The film ends cyclically – with grown-up children, a school that is a symbol of a trampled childhood. The school

and the innocent music that accompanies these shots is the scenario shape for the film. All the interviewed children loved the school and its team, which did not justified their hopes.

Among the principles of creating a documentary image, typification can be highlighted, as the main characters with their stories confirm the existence of the problem of pedophilia in their school, not as an exception to the rules, but as a norm. A large number of interviewed experts demonstrate a wide public resonance of this issue. While many ardent Catholics prefer to close their eyes to this, the public, represented by journalists and human rights activists, are trying to make this problem a subject of wide publicity.

Among the means of visual documentary expression, a fixed series of events (archive footage of 1997, when victims of violence went to Murphy to call him to account) and a reproduced series of events (confessional, boys' bedroom at school) should be mentioned. The reconstruction method is very appropriate in this case. The viewer understands that such shots could not have been filmed; he realizes that this is a reconstruction and does not believe that he is being manipulated. This is rather a vexed problem of documentary filmmaking and the line of viewer trust in the footage seen is very thin. The film actively uses archival material, graphics and titles (thematic chapters).

Speaking about the means of audio documentary expression, two features should be specified. Firstly, the viewer does not see or hear the author of the film, director A. Gibney, either onscreen or offscreen. The author decided to stay on the sidelines, but this does not detract from the scale of his work. Secondly, the deaf-mute heroes of the film were voiced. The viewer hears their voices, and does not read the titles. This is very important both for the perception and for the overall concept of the film. The main characters have found a voice in the literal and figurative sense, thanks to the film they were heard and understood. Music is used very strongly from the dramaturgy point of view. Amateurs often add background music to the entire film, thereby negating all the dramaturgy, while in A. Gibney's film, music is used only at the beginning and at the end of the film. This is a touching innocent melody without words with choral tunes. The technique of silence is also used, silence, allowing the viewer to reflect on the words just heard.

Methods for gathering information include open camera observation, document examination, interviews and reconstruction. The hidden camera method is not used, interviewees openly make contact. This makes the film very different from the Polish film by the Sekielski brothers *Tell No One*, in which the hidden camera method was prevalent. This testifies to the different formats of documentary filmmaking, as well as to the fact that the Polish Catholic Church is more closed to the media.

5. Conclusion

The results of research provide an opportunity to make several conclusions.

First, documentary films are more independent, primarily from budget issues and critical acclaim, therefore a store of issues covered in documentary films is much wider than in fiction. It is necessary to highlight the great freedom of documentary cinema from the fashion trends of our time, in particular, declarative democracy, which puts forward strict requirements for films that claim to receive prestigious film awards.

Secondly, most of the films that claim to be historically accurate are reduced to journalistic investigation, which involves a lot of work with primary sources and with eyewitnesses of events (if possible). In feature films, this investigation is carried out at the stage of pre-production (the stage of preparing the script), and in the case of documentaries, this is carried out both at the stage of pre-production (working with documents) and at the stage of production (interviews, filming, etc.).

Thirdly, the genre of historical drama in feature films is interpreted by directors as close to documentary. Creating feature films in the spirit of documentaries, the authors have reduced the amount of expressive means to a minimum, thereby transforming films from feature films into a chronicle displaying a series of changing facts from the plot of the script, whereas fantasy, mysticism and horror films on the same subject contain a number of stunning special effects, metaphors and associative sequences.

In pursuit of the goal of revealing the historical truth, the authors of feature films imitate documentary films and refuse a number of expressive means, in particular, cinematography techniques, musical accompaniment. They use, first of all, medium (reporter's) and close-ups shooting dispositions, common foreshortenings, the predominance of dialogues. Thus, historical films are primarily based on acting. The viewer also sees limited locations: a school (*Doubt*), an asylum (*The Magdalene Sisters*), the editorial office of the magazine *The Globe* (*Spotlight*),

rooms of hotels and houses (*Philomena*, despite the fact that the film is positioned as a road movie), etc. In contrast to these films, let us recall the historical films of the late twentieth century: *Apocalypse Now*, *The Passion of the Christ*, *The Last of the Mohicans*, *Anna and The King*, *The Messenger: The Story of Joan of Arc*, *Gladiator*, *The Patriot*, *Troy*, *Kingdom of Heaven*, *Braveheart*, etc., characterized by their epic character and received an *Oscar* not for following fashion, but for the *Best Cinematography*, *Best Original Score*, *Best Sound*, etc.

All this leads to the fact that the historical genre, despite its authenticity, loses its viewers. At the same time, as more spectacular films attract their audience and in lockstep promote disinformation and manipulation to the masses. According to the analysis results, contemporary documentaries are more art-rich than fiction films in the genre of historical drama. The revision of the principles of work on this genre will enable to reach a new level of feature films.

The prospects for further research lie in a comprehensive study of the morphogenesis of modern historical film; analysis of the dramatic construction of a historical film from the standpoint of the genetic concept of genre analysis; consideration of historical film from the point of view of different classifications of genres and plots; formation of terminology of the newest genres of feature films and documentary.

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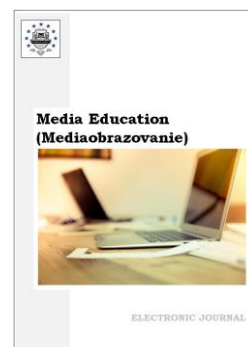
History of Soviet Cinematography: Regional Aspect, Banned Films and Science Fiction Movies

Sergii Kostogryz [a],[*]

[a] Kharkiv I. Kotliarevsky National University of Arts, Ukraine

Abstract

The materials for this article are books by Soviet and contemporary authors on the history of Soviet cinema and the problems of Soviet cinema censorship.

The proposed methodology is based on an integrated approach that provided consideration of all aspects and relationships that influenced the processes under study. Research methods used in the work include historical-comparative and historical-systematic.

The analysis of film studies literature has shown that in recent years, the authors have been particularly interested in studies of the development of Soviet cinema. However, against this background, not so many works have been published about Soviet films subject to censorship, and in fact there are no books that would collect and systematize information about Soviet science fiction. The information vacuum that formed in 2021 was filled with a number of new monographs, which are discussed in this article.

Keywords: film history, USSR, Soviet Union, film studies, film criticism, sociology, science fiction.

1. Introduction

The analysis of film studies literature has shown that in recent years, the authors have been particularly interested in studies of the development of Soviet cinema. However, against this background, not so many works have been published about Soviet films subject to censorship, and in fact there are no books that would collect and systematize information about Soviet science fiction. The information vacuum that formed in 2021 was filled with a number of new monographs, which are discussed in this article. But we want to begin with a brief review of film history books from an earlier period. In particular, this article will address the regional aspect of film studies – from Soviet times to now.

2. Materials and methods

The materials for this article are books by contemporary authors on the history of Soviet cinema and the problems of Soviet cinema censorship.

Our proposed methodology is based on an integrated approach that provided consideration of all aspects and relationships that influenced the processes under study. Research methods used in the work include historical-comparative and historical-systematic.

[*] Corresponding author
E-mail addresses: serg@ukrinternet.com (S. Kostogryz)

3. Discussion

Along with a wide range of film studies literature in the USSR, books covering the development of cinematography in certain regions are also distributed. So in 1983 the book *The Cinematic Life of the Capital of Soviet Ukraine* was published (Zhukova, Zhurov, 1983). In it, the authors investigated the formation of cinematography from the moment of the first public film show of the Lumière brothers at the N. Solovtsov Theater, which took place on December 14, 1896 in Kiev (Zhukova, Zhurov, 1983: 5), until the release of Timofey Levchuk's film *From Bug to the Visla* (Zhukova, Zhurov, 1983: 144). However, the authors in their work limited themselves to a description of the filmmaking processes. Unfortunately, the cinema activity in Kiev was outside the scope of the study.

The development of cinematography in Moscow is reflected in the book *Moscow cinema addresses: A short guide*, published four years later (Budyak, Mykhaylov, 1987). The authors of the book invited the readers to take a short journey, starting with the first screening of the Lumière brothers' cinema in the *Hermitage* summer garden, right up to the events of the cinema life of the capital of the USSR in the 1980s (Budyak, Mykhaylov, 1987: 3). Unlike Ukrainian film critics (Zhukova, Zhurov, 1983), the authors of this work in a popular form introduced readers to the so-called "cinematic routes" of Moscow, the book revealed the addresses where films were shot, addresses of Moscow cinemas. More detailed information on cinematographic enterprises was presented in a separate reference section (Budyak, Mykhaylov, 1987: 346-348).

Note, however, that such literature was not widely disseminated in the Soviet Union. An increased interest in the development of cinematography in certain regions was outlined only after the collapse of the USSR.

One of the first works was a small brochure of Ukrainian film experts *Poltava Cinematic*, published in a limited edition in 1999 (Havrylenko, 1999). Although the response of the Ukrainian film critic Alla Zhukova noted that "the book is not a consistent publication in the same style, and that each chapter of the book has its own character and style" (Zhukova, 1999: 3), in our opinion, this was not a very successful attempt to unite in one work various aspects of cinematographic activity in Poltava. The work was poorly structured: on pages 7-16, a brief excursion to the "magic lanterns" sessions and the first film shows in Poltava was presented, the rest consisted of information about cinematographers who had a relationship with Poltava, as well as a documentary essay about a Poltava collector. According to the authors, this book opened the series *Golden Pages of the History of Cinema of the Ukrainian Province*, but the continuation of the series was never published.

Two works exploring the formation and development of Lviv cinema, the authors limited the same time frame – 1896-1939. In the monograph *From the history of cinema culture in Lviv 1918–1939* (Hyershevs′ka, 2004), the author introduced previously unknown facts about the formation and development of Lviv cinema into scientific use. The book consisted of two sections *Acquaintance with cinema and its importance for the inhabitants of Lviv in 1896–1918* (Hyershevs′ka, 2004: 6-30) and *Cinema Culture of Lviv in the Interwar Twenties in 1918–1939* (Hyershevs′ka, 2004: 31-77). In each of the sections, the author explored the formation of film production, film criticism and theatrical business in Lviv on the basis of archival materials and materials from printed sources.

The book *History of cinema in Lviv 1918-1939* (Kotlobulatova, 2014) can be characterized to a greater extent as an album rather than a study. A rather modest text, presented in the book in two languages – Ukrainian and Polish. The text is arranged thematically – *Films that were shot in Lviv* (Kotlobulatova, 2014: 8-26), *Cinemas in Lviv* (Kotlobulatova, 2014: 27-85) and *Lvivians in Polish and World Cinematography* (Kotlobulatova, 2014: 86-94).

Two other books by Ukrainian film critics have explored the formation and development of cinema in Odessa. The monograph *Cinema in Odessa: A Guide to Old and New Cinemas* (Malinovskiy, 2010) is similar to the aforementioned work *Moscow cinema addresses: A short guide* (Budyak, Mykhaylov, 1987). In it, the author gave a wide panorama from the first film shows of the Lumière brothers in Odessa, to modern cinemas, examined the processes of organizing the production of film equipment in Odessa from the first workshops to the organization of the KINAP plant. A positive factor of the work is the widespread use of archival sources: documentation on the permission to open cinemas and cinema studios, information about cinema figures who worked in Odessa.

Book *Odessa… Silent Cinema. 1897-1930* (Mislavskiy, 2015) in its structure is a biofilmographic reference book and consists of three sections: Filmographic (Mislavskiy, 2015: 6-131), Biographical (Mislavskiy, 2015: 132-348) and Appendices (Mislavskiy, 2015: 349-375). The section *Appendices* includes information about events and dates related to the cinema of Odessa, about cinemas and film distribution organizations, about books and periodicals published in Odessa, as well as addresses of Odessa film workers. Another regional biofilmographic reference book is *The Cinematic History of Kharkov 1896–2010. Names. Films. Events* (Mislavskiy, 2011).

In the 21st century, the publication of books on the development of cinema in certain regions has also intensified in Russia. For example, in 2003, the film critic V. Mikhailov published the book *Stories about the Cinema of Old Moscow* (Mikhaylov, 2003), written in the genre of an essay on local history. It is dedicated to film entrepreneurs, film distributors, cinema owners, as well as the first censors of cinema. The author pays special attention to Alexander Khanzhonkov and his company.

The book *Moscow in the cinema. In the places of cult Soviet films* (Mitrochenkova, 2015) is built on the principle of a tour of cinematic Moscow along the route of the metro lines. The book acquaints readers with the filming locations of the cult Soviet films *The Irony of Fate or Easy Steam, Moscow Does Not Believe in Tears, Office Romance, Ivan Vasilyevich Changes Profession*, etc. The publication includes a short filmography (Mitrochenkova, 2015: 148-152).

Similar in genre and the book of the former editor-in-chief of the magazine *Ecran* B. Pinsky *Moscow in the cinema. Leaving nature. Following in the footsteps of the heroes of your favorite films* (Pinsky, 2017).

The book *Cinematography in St. Petersburg. 1907-1917. Filmmaking and Filmography* (Kovalova, 2012). Filmmaking in St. Petersburg-Petrograd is presented in this monograph for the period from 1907 to 1917. The work contains information about St. Petersburg film companies, detailed filmography, as well as information about more than 500 St. Petersburg cinemas, and is designed primarily for specialists in film historians.

Also worth noting is the scientific publication *Cinematography of Siberia: Communication, Language, Creativity* (Khilko, 2010). The book contains scientific and methodological material about the cultural and ecological potential, content and language in documentary and fiction cinematography in the Novosibirsk, Omsk and Kemerovo regions. For the first time, the author explores the features and ways of communicative interaction between amateur and professional cinema, as well as the cinema club and festival movement, as a form of creative communication in the region.

Two more monographs are devoted to the cinema of the Urals – *Cinema of the Urals* (Kirillova, 2013) and *Ural Cinema. Time, destinies, films* (Kirillova, 2016). These works give an idea of the formation and development of cinematography in the Ural region. The book reflects the work of the Union of Cinematographers, the Yekaterinburg House of Cinema, various film festivals, the Sverdlovsk Film Studio and other film production enterprises. Films and filmmakers related to the Ural region are described in separate sections.

In the same row is A. Fedorov's book *Cinematic Taganrog* (Fedorov, 2021), structured according to the canons of the cinematographic reference book, including the sections *Films Filmed in Taganrog and its Environs* (Fedorov, 2021: 5-73), *Cinematic Taganrog: who is who* (Fedorov, 2021: 74-83), Filmography (Fedorov, 2021: 92-97), etc. The positive qualities of this book include extensive annotations, and most importantly, what is lacking in many reference publications – reviews of Soviet and Russian film critics on the films filmed in Taganrog: *The Man I Love* (1966, directed by Y. Karasik), *Steppe* (1977, directed by S. Bondarchuk), *The wedding day will have to be clarified* (1979, director S. Puchinyan), *Rooks* (1982, directed by K. Ershov), *The Night is Short* (1981, directed by M. Belikov), *Burnt by the Sun-2* (2010, directed by N. Mikhalkov), etc. Very interesting and biographical section of the book, which presents famous actors, directors, film critics who were born in Taganrog: Faina Ranevskaya, Ivan Perestiani, Zinovy Vysokovsky, Victor Demin, Nikolai Dobrynin, Fedor Dobronravov, Pavel Derevyanko and many others (Fedorov, 2021).

4. Results

Two books by Professor A. Fedorov stand apart in the main stream of film studies literature on the history of Soviet cinema. These are the monographs *Soviet science fiction in the mirror of film criticism and viewers' opinions* (Fedorov, 2021) and *Record holders of the banned Soviet cinema (1951–1991) in the mirror of film criticism and viewers' opinions* (Fedorov, 2021).

The book *Record holders of the banned Soviet cinema (1951-1991) in the mirror of film criticism and viewers' opinions* (Fedorov, 2021) is one of the first attempts in Russian film studies (and we note very successful) to collect and systematize an array of film critical information about the so-called "shelf films", for censorship reasons, were not released in the all-Union rental, or had a limited release in certain republics in 1951–1991. As a result of censorship bans, the destinies of the most talented filmmakers were broken, and their films were forgotten for many years. The book includes more than forty films that were released for distribution at least five years after the completion of filming.

Of course, Russian cinematography has addressed the topic of Soviet "shelf" films earlier (Fomin et al., 1992; 1993; 2006), but it mainly dealt with documents preserved in the archives (orders, memos, etc.), testimonies of filmmakers–eyewitnesses, etc. The Russian film experts E. Margolit and V. Shmyrov wrote about the banned Soviet films of 1924–1953 in the book *The Excluded Cinema 1924–1953* (Margolit, Shmyrov, 1995).

It was the existence of this work by E. Margolit and V. Shmyrov, as A. Fedorov notes, that determined the time interval of his own research: 1951–1991 (Fedorov, 2021).

A. Fedorov's book is of undoubted interest, since it examines many paintings prohibited by the Soviet censorship. As you know, at different times, *Check on the Roads, Commissar, Theme* and others, which have already become classics, ended up on the "shelf".

As you know, it is almost impossible to avoid all sorts of errors and inaccuracies when writing a reference work, since you have to process a huge array of sources. To avoid this A. Fedorov used a kind of know-how, which is a monitoring approach. Some parts of the text of the book *Record holders of the banned Soviet cinema (1951–1991) in the mirror of film criticism and viewers' opinions* were previously tested by him on the Internet platforms *Yandex, Kino-pressa.ru, Kino-theater.ru, Facebook*. Thanks to this approach, the author received useful corrections and comments from fellow film critics and users.

However, if we operate with the rental figures (that is, the number of viewers who watched this or that film), from which various ratings are formed, then we can say with confidence that sources often give an overestimated digital indicator of some Soviet films. In our opinion, the discrepancy between the information about film attendance and the actual number of viewers who watched a particular film is due to flaws in the Soviet film distribution system, which was based on a combination of planning/commercial and propaganda tasks. All Soviet distributors were obliged to fulfill the state plan for the demonstration of specific (Soviet) films, but everywhere these instructions were violated. There were frequent cases when the reports indicated attendance figures for an ideologically important Soviet film, but in fact, instead of it, a box-office foreign action movie or comedy was shown. Therefore, in some cases, the digital indicators of the attendance of some Soviet films do not correspond to reality. The officials of the State Committee for Cinematography were aware of these violations, but they turned a blind eye to them.

V. Fedorov included exclusively full-length feature films in the book *Record holders of the banned Soviet cinema (1951-1991) in the mirror of film criticism and viewers' opinions*, since the banned Soviet short animated documentaries, documentaries, may in the future be included in a separate edition (Fedorov, 2021: 4). At the same time, the list of banned Soviet films selected for the book was compiled on the basis that they were inaccessible to viewers for five or more years.

In the course of writing this book, the author found out that sometimes the well-established information about the total prohibition of one or another Soviet film turned out to be wrong. So, according to many sources, the film by Kira Muratova *Long Farewell* (1971) did not appear on the all-Union screen, as it was banned and lay on the "shelf" until perestroika 1987. However, the author managed to find out that this movie still appeared on the all-Union screen in 1971 with a circulation of 500 copies (Fedorov, 2021: 5).

A. Fedorov also debunked the established opinion about the ban of the famous film by Andrei Konchalovsky *The Story of Asya Klyachina, Who Loved But Did Not Marry*. The book provides convincing facts according to which Konchalovsky's picture was released in the all-Union release under the title *Asya's Happiness* (Fedorov, 2021: 7). According to the author, the aforementioned films by A. Konchalovsky and K. Muratova, which were shown in film distribution in the late 1960s and in 1971, were watched by at least 1–2 million viewers (Fedorov, 2021: 8).

This information is beyond doubt. The author is well aware of the political and cultural context of Soviet times and he wrote in detail about the numbers of film distribution in his previous

monumental book *One Thousand and One Highest Grossing Soviet Film: Opinions of Film Critics and Viewers* (Fedorov, 2021).

The book *Record holders of the banned Soviet cinema (1951-1991) in the mirror of film criticism and viewers' opinions* is structured as follows: film distribution, supplements, filmography and a references.

The first section *Record-holders of the banned Soviet feature films (1951–1991), lying on the "shelf" for more than five years or stopped during the filming process* includes well-known films (Fedorov, 2021: 10–81). However, the most interesting and highly valuable information is provided in the extended descriptions. First of all, these are the cited reviews of film critics and viewers, which makes it possible for readers to compare different opinions and reflect on how these films were perceived then and how they are seen now, in the 21st century.

For example, let us refer to the description of the first film in the section *Record-holders of the banned Soviet feature films (1951-1991) – Agony* (1974/1975) by Elem Klimov. A. Fedorov has done a tremendous job of finding information. The description contains published reviews of the leading film critics L. Anninsky, L. Mamatova, V. Fomin, I. Shilova and others, audience reviews, as well as various documents on the ban of the film *Agony* (Fedorov, 2021: 10-14).

A. Fedorov's material about the film *Agony* can be supplemented with a story about the Ukrainian experience of film screenings: for example, even after the release of *Agony* on Soviet screens in 1985, this film was not released in Kharkov for almost a year: *Agony* was shown at closed screenings in the regional administration of cinematography, the regional department of film distribution, and the regional committee of the Communist Party of Ukraine. In addition, the visit to Kharkov of the actor A. Romashin, the performer of one of the main roles of the film, was organized. The actor had a meeting with directors of cinemas and staff of the regional administration of cinema, at which he talked about how the shooting of the film *Agony* took place.

Also for almost a year on private screenings of Kharkov was shown *Garage* by E. Ryazanov (1979). This film, according to the leadership of the regional administration of cinematography, was removed from the rental by order of the State Committee for Cinematography of the Ukrainian SSR at the request of the Kharkov Regional Committee of the Communist Party of Ukraine, and only after the intervention of the State Committee for Cinematography of the USSR, the film began to be shown in Kharkov cinemas.

In this regard, let us mention the situation associated with the film *Autumn* (1974, director A. Smirnov). This film was not shown on Ukrainian screens. But ... the director of the Kharkov regional film distribution department traded one film copy with his Belgorod colleague, and the picture was repeatedly shown at private screenings.

In the practice of Soviet film distribution, there were repeated cases when the films were not released in the union distribution, but were shown only in individual republics. A section of the book *Soviet full-length films (1951-1991), released only for republican distribution* (Fedorov, 2021: 82-86) is devoted to such films.

The advantages of A. Fedorov's book include testimonies of some eyewitnesses with whom the author of the book recorded interviews. Thus, the testimony of Alexander Ivanov, the performer of one of the main roles of the destroyed film *The Moment of Truth/In August of the forty-fourth* (1975, director V. Žalakevičius), is very valuable. There is practically no evidence of the peculiarities of the filming process of this film. The actor shared very interesting memories of his work and filming the film (Fedorov, 2021: 97-102).

Unfortunately, Alexander Fedorov did not manage to record an interview with Valentin Vinogradov, the director of the film *Eastern Corridor*, released in limited release in 1966. In his letter to A. Fedorov, Valentin Vinogradov expressed deep gratitude to the author of the book for the brilliant analysis and analysis of his film. The director, in particular, noted: "Dear Alexander Viktorovich! I read your amazing, dear for me work about my miserable *Eastern Corridor* with a feeling of rare heartfelt joy. This feeling has not visited me for many years. It comes to me only when I open my soul mate, like-minded person. Thank you very much and bow to you. V. Vinogradov. 23.05.2011" (Quoted from: Fedorov, 2021).

Reflecting on the stereotypes of the Soviet cinematic image of war and the film by Valentin Vinogradov *Eastern Corridor* (1966), A. Fedorov examines the structure of the ideological and plot stereotypes of Soviet films on the military theme of the 1940s – 1960s. In particular, in his research, the author identifies several components: historical period, scene of action, setting, household items, methods of depicting reality, characters, their values, ideas, clothes, physique,

vocabulary, facial expressions, gestures; a significant change in the life of the characters; a problem that has arisen; finding a solution to a problem; solving a problem. The book also analyzes the market conditions that contributed to the concept, the process of making the film, the structure and techniques of storytelling (Fedorov, 2021: 87-96).

Using the film *Eastern Corridor* as an example, Fedorov examines the ideology of Soviet authors in a socio-cultural context. According to the author, the creators of the *Eastern Corridor*, "contrary to the prevailing stereotypes, practically for the first time in the history of Soviet cinema, proposed a different ideological concept of the military theme: war as the destruction of the humanistic human principle as a whole" (Fedorov, 2021).

Also, the book by Alexander Fedorov *Soviet science fiction in the mirror of film criticism and viewers' opinions* (Fedorov, 2021) is very well structured.

In his research, the author makes a very successful attempt to give a broad panorama of Soviet fiction films in the mirror of the opinions of film critics and viewers. This work, in fact, has no analogues in Russian film studies (even in the only specialized edition, *The Encyclopedia of Science Fiction* (Morozov, 1993), Soviet science fiction films are not presented).

In his work, A. Fedorov uses the same research approaches as in the book *Record holders of the banned Soviet cinema (1951-1991) in the mirror of film criticism and viewers' opinions* (Fedorov, 2021).

The book consists of one main section and four additional ones. It is interesting to note that along with the box-office record holders of the Soviet box office (*The Mistery of Two Oceans*, 1957; *The Amphibian Man*, 1962; *The Hyperboloid of Engineer Garin,* 1965; *The Hotel At the Dead Climber's, The Inquiry of Pilot Pirks* – both 1980; *The Wizards* (1982); *The Testament of Professor Dowell* (1984), *The Invisible Man* (1985), etc.), the book presents the diploma works of VGIK graduates – R. Nakhapetov (*Wine from Dandelions*, 1972), N. Lukyanov (*Choice*, 1972), T. Tóth (*Madman and Angel*, 1990) (Fedorov, 2021: 8; 13; 15).

Three chapters of the book are devoted to iconic works – *The Mystery of Two Oceans, Amphibian Man, The Hyperboloid of Engineer Garin* (Fedorov, 2021: 231-244, 245-252, 253-261). In them, the author brilliantly analyzes these novels and their adaptations.

Also, thanks to the materials of this book, it is possible, for example, to trace the dynamics of the development of films of the genre of "space fiction" – for both children and adults: *Aelita* (1924), *Space Flight* (1936), *The Sky Calls* (1959), *Planet of Storms* (1962), *Towards a Dream* (1963), *Andromeda Nebula* (1968), *Moscow-Cassiopeia* (1974), *Great Space Travel* (1975), *Teens in the Universe* (1975), *Through Thorns to the Stars* (1981), *Orion's Loop* (1981), *Moonlight Rainbow* (1983), *Guest from the Future* (1984), etc. And, if, say, most of these films is well known, but *Aelita* by Yakov Protazanov and *Space Flight* by Vasily Zhuravlev are heard only by film critics.

The film *Aelita* is based on the story of the space adventure of the Red Army soldier Gusev and the victory of the revolutionary Martian proletariat, equal to the advanced workers of the USSR. In the material about this film, A. Fedorov cites the opinion of a representative of the official Soviet film criticism: according to Nikolai Lebedev, the film was "an attempt to please the audience of capitalist countries... *Aelita* the company leaders relied on an export thriller, technically and staging not inferior to the best Western European films, interesting both for the first-screen public inside the country and for the foreign bourgeois viewer. The film was supposed to be "large-scale" and "sensational" – with an unusual plot, a large number of characters, with popular names of the author, director, performers of the main roles..." (Quoted from Fedorov, 2021: 8).

However, in fairness, we note that for the "foreign bourgeois viewer" the film was not of wide interest, primarily because of its propaganda orientation. Also, the spectacular side of the picture left much to be desired (Western viewers were well acquainted with the more technological films of the recognized masters of world cinema F. Holder-Madsen (*Journey to Mars,* 1918) and F. Lang (*Woman on the Moon*, 1929), etc.

However, the next Soviet film *Space Flight*, filmed in the genre of "space fiction", on which the leadership of the Soviet film industry did not stake, turned out to be much more interesting, both from the technological and artistic side. It was a real technical breakthrough. The picture was released in January 1936. By this time, almost all Soviet films were sound, but *Space Flight* was subtitled. Only music was recorded on the soundtrack. The value of this film was appreciated after several decades. The opinions of contemporary film critics and viewers cited by A. Fedorov coincided in a positive assessment of the film (Fedorov, 2021: 85-86).

Space Flight is considered the first Soviet science fiction film about space. Its release was preceded by two years of work at the *Mosfilm* studio. The project consultant was Konstantin Tsiolkovsky, who made 30 drawings of a rocket plane for the picture. Thanks to his help, Soviet filmmakers managed to create an amazingly realistic picture of a trip to the moon for their time.

It is interesting to note that two years later A. Kutter's film *Spaceship 1 Launches (Weltraumschiff 1 startet... Germany, 1937)* was released. It was a propaganda film about the flight of a German crew to the moon in 1963. But the most interesting thing is that some of the technical elements of this picture are obviously borrowed from the *Space Flight* (the shape of the rocket plane, its launch, hangar).

Of particular note is the section *Soviet science fiction at the turn of the 1950s – 1960s and its American screen transformations* (Fedorov, 2021: 261-272). For the analysis, the author chose films shot in the genre of space fiction *The Sky Calls* (1959, directed by A. Kozyr and M. Karyukov), *Planet of Storms* (1961, directed by P. Klushantsev), *Towards a Dream* (1963, directors M. Karyukov and O. Koberidze). All these films have played a significant role in the development of space fiction in world cinema, and above all in Hollywood.

The work of the undeservedly forgotten Pavel Klushantsev had a huge influence on American directors Stanley Kubrick, George Lucas and others. Being an unusually gifted person, and thanks to his ingenuity, P. Klushantsev literally "on his fingers" created unique technologies in the field of modeling and special effects. The technological solutions of his films far outstripped the work of his American colleagues, as well as the space achievements of the USSR outstripped the space developments of NASA. At a time when handicraft plywood spaceships were flying on American screens, in the films of Pavel Klushantsev, viewers watched realistically created space models.

A distinctive feature of popular science films by Klushantsev was the interspersing of feature moments in which the author unusually expressively showed starships and the life of the future. According to this principle, the pictures *The Road to the Stars* (1957), *Moon* (1965), *Mars* (1968) were shot. These films did not receive wide popularity in the USSR, but they were well known to Hollywood specialists, thanks to a detailed analysis of these films on the pages of specialized American magazines.

In this regard, it can be argued that the creators of *2001: A Space Odyssey* (1968, directed by S. Kubrick) were inspired by Klushantsev's film *The Road to the Stars*, in which a space station revolving around its axis was masterfully ingeniously made, and the effect of weightlessness inside station. Also from the film by Pavel Klushantsev, the creators of the special effects of the film by G. Lucas *Star Wars* borrowed the idea of the head space station of the Empire.

But, perhaps, the most famous work of P. Klushantsev was *Planet of Storms*. This film was re-edited twice in the USA: in 1965 under the title *Voyage to the Prehistoric Planet* and in 1968 under the title *Voyage to the Planet of Prehistoric Women*, about which A. Fedorov writes in detail in his book (Fedorov, 2021).

Interestingly, after a decade and a half, viewers saw a very similar space shuttle from the movie *Planet of Storms* in the movie *Star Wars*. However, a more significant borrowing was found in the film *2001: A Space Odyssey*. The robot from *Planet of Storms,* created in the likeness of man, inherited his instincts and natural fears. In the episode, when he carries two astronauts through the red-hot lava, he discovers a danger to his mechanisms and decides to free himself from his "load", but was turned off in time by one of the astronauts. This motif was brilliantly used in Stanley Kubrick's *2001: A Space Odyssey* and ran like a red thread throughout the plot. When the on-board computer of the spacecraft learned that they want to turn it off, it begins to defend its "life" and in turn kills the crew members. At the end of the film, the surviving captain of the ship turns off the enraged computer.

As A. Fedorov rightly notes, *Planet of Storms* by Pavel Klushantsev was staged in an era of extremely popular space theme throughout the world. Hence, according to the author, "a whole series of science fiction novels, novellas, short stories, comics, films about distant planets, intergalactic flights and extraterrestrial civilizations appeared" (Fedorov, 2021: 262). As noted above, *Planet of Storms* was bought by an American company and was released in two versions in the United States. A. Fedorov analyzed the differences between the original version of the 1961 film and the two remastered American versions of *Voyage to the Prehistoric Planet* and *Voyage to the Planet of Prehistoric Women*, released in 1965 and 1968, respectively (Fedorov, 2021: 261-265). In a comparative analysis, A. Fedorov found out that the changes in the American versions

(remounting and filming) were directly related to the political situation in the world and the relationship between the USSR and the USA.

Another Soviet science fiction film, *Towards a Dream* (1963), "which was re-edited and, together with specially filmed episodes in the spirit of horror films, was released on US screens under the sonorous title *Queen of Blood* (1966) underwent a similar American film transformation" (Fedorov, 2021: 265).

As a result of the analysis, Alexander Fedorov came to the following conclusions:

1. From 1919 to 1991, at least 158 Soviet science fiction films were shot, of which 29 (18.3 %) were short films and 32 (20.2 %) television films.

2. The number of Soviet science fiction films for children was only 24 films (15.5 %);

3. The bulk of Soviet science fiction films (84.5 %) were films for an adult and family audience;

4. Of all Soviet science fiction films with the theme of space and aliens, 59 tapes were associated, which is 37.3 %;

5. From 1919 to 1949, only 6 science fiction films were shot, from 1950 to 1960 – 5. In the 1960s – 19, in the 1970s – 30, in the 1980s – 78, of which the maximum number of science fiction films falls on the years of perestroika. A total of 58 films were released from 1985 to 1991, which is about the same as for the entire period from 1919 to 1979 (Fedorov, 2021: 149).

And if we talk about the author's personal preferences, then we can recall one of the interviews in which A. Fedorov named *Solaris, Stalker* and *Letters of a Dead Man* among the best Soviet science fiction films, which, in his opinion, remain the pinnacle of Soviet philosophical cinematic fiction. From science fiction films designed for a mass audience Fedorov singled out *Planet of Storms* and *Amphibian Man* (Tselykh, 2021). And it's hard to disagree with his opinion.

4. Conclusion

As a novelty of Alexander Fedorov's research approach, we can note the principles of monitoring and testing his materials on various Internet platforms that he used. Thanks to this approach, the author received useful corrections and comments from fellow film critics, but was also able to create a more objective panorama of the process under study. Of course, the opinions of film critics are very valuable, but at the same time you need to understand that sometimes the opinions of amateur film fans can also be very useful. That is why A. Fedorov turns to the portal *Kino-theater.ru*, where in the section *Discussions* there are in-depth analytical reviews of films written by ordinary viewers.

The novelty of A. Fedorov's research is also undeniable: Soviet science fiction has not yet been comprehensively studied. It should be noted that in the genre of science fiction, wonderful films were shot that made up the treasury of Soviet cinema – *Solaris, Stalker, Kin-dza-dza, City of Zero* and many others.

We believe that A. Fedorov's books that we have analyzed are united by a responsible approach to working with sources, which has resulted in fundamental works that are so necessary for modern film studies.

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Students' Media Literacy Concerning the Development of Meta-subject Connections as a Key Sociological Analysis of Attitudes Provided by Future Elementary School Teachers in Relation to Implementation of Film Education in the Classroom Format

Elena Lomteva [a, *], Natalia Vorobyeva [b], Alexei Demidov [a]

[a] Russian Academy of National Economy and Public Administration
 under the President of the Russian Federation
[b] Moscow City Pedagogical University, Russian Federation

Abstract

The article presents results of a survey of teacher college students on their attitude and readiness to implementation of film education in the elementary school educational process. The work was conducted by the Center for Economics of Continuing Education (CECE) of RANEPA and the Institute of Secondary Vocational Education (ISVE) named after K. Ushinsky of the Moscow City Pedagogical University (MCPU) in 2021 and was based on the quantitative method of sociological research. A total of 318 respondents – undergraduate students enrolled in various secondary vocational education (hereinafter referred to as SVE) programs in the field of pedagogics – were interviewed.

The article substantiates that the majority of future elementary school teachers support integration of film education in the elementary school educational structure and analysis of data obtained during the study showed that future teachers' readiness for implementation of this type of activity does not mean availability of exact knowledge of the basics of film education and media pedagogics as well as methodological approaches to teaching of the subject matter.

The materials presented in the article allow readers to form methodological didactic approaches to the problem of students' training at the level of education in SVE organizations as well as consider issues of readiness of future teachers to implement film education in their pedagogical activities.

Keywords: education, film education, college, critical thinking, media education, elementary school age, secondary vocational education.

1. Introduction

The idea of film education integration into the educational process of schools and a wider range of educational organizations was proposed by the Union of Cinematographers of Russia back in 2012, when the latter presented a draft list of '100 films' which were recommended for viewing during optional classes at schools. However, this initiative was suspended due to facing certain difficulties in transferring ownership of copyright and related rights, absence of 'media education' and 'film education' concepts in the Russian legal and regulatory framework and a number of other factors. At the same time, teachers' attitudes toward the initiative were not unequivocal either: most of them had a fear that it would be changed from a voluntary initiative to a mandatory burden

* Corresponding author
E-mail addresses: lomtevaev@inbox.ru (E. Lomteva), Nvorobyova@mgpu.ru (N. Vorobyeva),
demidov-aa@ranepa.ru (A. Demidov)

with the great amount of reporting. A significant factor was also represented by virtual absence of media teachers in the Russian educational system. The Public Chamber of the Russian Federation held a roundtable discussion on problems of film education and media pedagogics in the educational process back in 2018.

A number of events held in the field of media education and film pedagogics have been organized and conducted in the last three years by the Center for Continuing Education Economics of RANEPA (hereinafter referred to as CCEE RANEPA) in cooperation with the Association of Film Education and Media Pedagogics of Russia, Scientific and Educational Center "Media Education and Media Competence" of the Taganrog Institute named after A.P. Chekhov, Center for Ecological Education of the Russian Academy of Sciences, Crimean Film and Media Center, Moscow City Pedagogical University and a number of other partner organizations.

It is important to note that CCEE RANEPA has already repeatedly come up to the discussion of the stated problems in cooperation with its partners in recent years. For example, a round table "Media education, media and periodicals in the system of professional education" was successfully held within the framework of the All-Russian Scientific and Practical Conference with International Participation "Secondary Vocational Education: Practice and Management" (December 5-6, 2019) which resulted in inclusion of the following provision in the forum recommendations: "To recommend the Ministry of Culture of Russia, FSO of Russia, Public Movement "Information for All" to continue pushing the practice of creating centers, ensuring access to legal and other socially significant information and centers of media education on the basis of libraries in organizations of secondary vocational education (hereinafter referred to as SVE), focusing stated activities on implementation of paragraph 2 of the Passport of the National Project "Education" in terms of achieving the goal of "education of a harmoniously developed and socially responsible personality considering spiritual and moral values of the peoples of the Russian Federation and their historical and national-cultural traditions. The final document of the conference also included a provision on the need to introduce elements of non-formal and informal education, distance education and media education in SVE; defining the position and role of secondary vocational education in comprehensive development of a human being both in terms of the educational component and health component.

The DVD "Secondary Vocational Education: Practice and Management" issued for the conference also contained information on the subject of media education https://e-publish.ru/ranepa/2019/index.htm. Much more information on topics of animation and film education was provided on the CD "Preschool education: problems and prospects for development" https://e-publish.ru/ranepa/2018-I/index.htm (Media education for parents: developing family media literacy; using media education in raising children; information and communication technologies in preschool education; teenagers and screen violence: problems of family education; child and advertising; preschoolers and modern animated movies: problems and solutions; game technology in media education for preschoolers; influence of cartoons on development of preschool children). It should be noted that stated sources have become media educational resources intended for development of the system for training of personnel in organizations of SVE – teacher training colleges and their placement on servers of E-Publish JSC became one of the first steps in forming the profile community serving for purposes of development of a public-private partnership in the field of profile-types SVE and preschool education in conditions of digital transformation.

The second thematic round table "Media Education in the System of Vocational Education" was held together with the conference "Teacher Training College: New Algorithms of Secondary and Additional Vocational Education" in 2020 within the framework of the International Scientific and Practical Conference "Secondary Vocational Education: Practice and Management – 2020" (Saint-Petersburg, December 15-16, 2020) which also paid great attention to issues of film education and media pedagogics in Russia.

Within the framework of the IV All-Russian Scientific and Practical Conference "Information Security and Children" (Moscow. RANEPA, IUO RAO, February 27-28, 2020), organized with participation of leading experts of RANEPA, RAS, RAE, RANS, Moscow City Pedagogical University and Academy of Innovative Education and Development, the discussions were held on research on the impact of digital educational environment on the educational process, as well as development of information security and media education components in preschool, general and additional education of children, youth and scientific and pedagogical community. CCEE RANEPA and partners organized and successfully held the round table "Film Education and Media

Pedagogics in Solving Problems of Information Security for Children" and the session "Animation Activities in Your Smartphone" in March 2021, as part of the V All-Russian Scientific and Practical Conference "Information Security and Children".

Considering, the best regional practices we should also mention experience of the Republic of Crimea, which has now become the leading region of the Russian Federation, where works on development of film education and media pedagogics at the intersection of cultural, educational and communication competencies have been carried out most systematically and effectively. The leader of the process in the region is the Crimean Film and Media Center with its Yalta Film Studio. The Crimean Film Media Center has organized a permanent virtual workshop/media school "Practical Film and Media Education" for school and preschool media teachers and workers in the field of culture (e.g., the online workshop "Practical Film and Media Education Development of Critical Thinking and Skills Required for Analysis of Films and Animation Intended for Preschoolers and Elementary School children" will take place on April 15, 2021, being aimed both at representatives of the preschool education sector itself and at all participants of the educational process in teacher training colleges which train personnel for the needs of the preschool education system - SVE sector).

About 400 teachers of the region have already been trained at the seminars of the Crimean Film and Media Center and courses held at the Crimean Republican Institute of Postgraduate Pedagogical Education, receiving the qualification of a media pedagogue. Film education has already been used for holding of integrated lessons and educational activities in many schools and kindergartens of Crimea as well as within extracurricular activities, including opening of film and animation groups and studios, organizing information and methodological support of these activities. Various creative workshops, special film groups in children's health camps, organized on a shift basis, creative meetings and master classes implemented by leading Russian filmmakers under the auspices of the Russian Union of Cinematographers are also being held currently for children, teenagers and young people in Crimea. The region has seriously raised the question of opening of a film education and media pedagogics department in the system of secondary vocational education.

Currently, it has been decided to return to the issue of film education as a part of the national project "Education", one of the main indicators of which is related to enrollment of children and adolescents in the age range between 5 and 18 in additional general education and preliminary professional programs in the field of arts. In this regard, it shall be noted that formation of media literacy taking place beginning from primary school age will expand the basic stock of knowledge about reality, helping to understand the depth of significance and will also provide an opportunity to apply this knowledge in high school for the goal of further development.

In these conditions, cinema becomes a factor in formation of a personality, it also contributes to personal development and a properly selected film can form a proper dimensional and humanistic view of the world in the hands of a good teacher. Visual experience capabilities begin to be formed in children at the age of about 1.5-2 years, it is the time when a child begins to perceive screen images - firstly - cartoons, subsequently - television and movies. In the course of formation of interests and outlook peculiarities of a child or a young person the primary role is played by the family, but more often parents perceive cinema just as entertainment and some means to occupy their child in a certain way. As an alternative, it is proposed to begin introduction of the potential of animation and cinematography in the educational process beginning from elementary school or even senior preschool age in order to develop the artistic and aesthetic taste of children.

Relevance of the problem under study is conditioned by the fact that there is no basic film education at the level of general education, despite the fact that the interest in cinema and animation is formed at the preschool age. The experience shows that countries which have introduced film education lessons in their school curricula treat films as an art form. An example of this is the concept of multiliteracy in Finland and the free resource for students and teachers of schools in the UK Film Education, where media education is an important component of the national curriculum.

Cinema provided in the form of a documentary film as a supplement to lessons does not form film literacy in children and issues of interaction between schools and mass media are mostly considered from the perspective of educating schoolchildren and college students, usually bypassing the issue of teachers' attitudes and professional readiness to implement film education as an integral part of media education.

The main concluding point for development of film education in schools was related to approval of the List of Instructions from the President of the Russian Federation which took place as a result of a meeting of the Council for Culture and the Arts, dated October 27, 2020. (p. 5, No. Pr-77, dated January 23, 2021) which provided the orders for the Ministry of Education and the Ministry of Culture to consider the issue of studying the legacy of Russian cinematography as a component of basic general education programs and to submit a report on this issue to the President of the Russian Federation by June 1, 2021.

Proceeding from the aforesaid, the main purpose of the article was to investigate the attitude of future teachers towards integration of cinema education into the elementary school educational process.

2. Materials and methods

Setting the research task actualized a special sociological study which included a group of respondents, representing young people at the age of 18-22, receiving secondary vocational teacher training within the specialty 44.02.02 "Teaching in the elementary school. The sample of the concluded study included 318 people.

The sociological research was conducted in several stages. The applied methodology was based on the quantitative method of sociological surveying. The study was conducted in several stages. The preparatory stage included analysis of works of Russian and foreign authors on issues of integrating film education into the school educational process, the goal and objectives of the study were also formulated and special survey tools (questionnaires) were replicated. The field research phase included a survey of respondents on the topic under study. In the course of the data control stage all questionnaires were checked for completeness and correctness by means of visual inspection. In the course of the processing stage, all data obtained during the study was entered into the SSRS databases for further analysis. Processing of primary sociological information was carried out in the course of the final stage of the study, all obtained data was analyzed, reasonable generalizations, conclusions and recommendations for educational authorities and heads of educational organizations of general education were made.

3. Discussion

A new version of the law "On Education in the Russian Federation" came into force in terms of students education in September 2020. The social order provided in relation to education dictates the need to educate a harmoniously developed and socially responsible personality on the basis of spiritual and moral values of the peoples of the Russian Federation, historical and national cultural traditions. All these facts determine the need to teach critical perception of information, to develop the ability of independent thinking, analysis, and decision-making. There is no denying that mass media play rather a huge role in upbringing and social adaptation of children. Mass media shape attitudes towards the world to a certain extent, influencing life ideals and spiritual values and determining the perception of other people. It is difficult to overestimate the role of cinema in matters of education and development (Maksimova, 2005). However, the current state of film industry, both Russian and foreign, is more focused on the entertainment aspect (infotainment – information received through entertainment) and educational and upbringing purposes are in little demand and go into the background. Children and young people are watching fewer and fewer domestic films, they are becoming passive consumers at whom certain values are imposed (Brajant, Tompson, 2004). Schools are less and less focused on the prospects of functioning in the field of film pedagogics, although in fact, they play an important role in the process of educating citizens (European..., 2008).

Analysis of various sources has allowed a number of authors (Grashchenkova, 2014; Ivanova, 2012) to justify the widespread use of educational cinematography in the 19th and 20th centuries. The works point out that certain measures were taken to scientifically justify introduction of cinema in schools already in the 1920s, including methodological issues of using films in the educational process and difficulties of schoolchildren's perception of films. A number of other Soviet scientists considered film education as a part of the system of pedagogical influence on children (Baranov, 2002; Levshina 1983; Razumnyj, 1969). A number of authors reveal the tasks of film education, which have been formulated as an introduction to film aesthetics, development of figurative thinking, formation of artistic experience (Gorbulina, 1984: 196-223; Nechaj, 1989; Penzin, 1987; Usov, 1989). Solution of these tasks contributes to socialization of schoolchildren,

which allows them to form their own world of cultural, moral and ethical values, to understand their life positions and form attitude towards the surrounding world.

First of all, it is actual for elementary school children, representing children of primary school age, to be characterized by heightened emotionality actual when acquiring knowledge. This fact necessitates selection of visual teaching materials which involve an emotional impact on the child, also touching the sphere of his or her senses (Camarero et al., 2019; Galchenkov et al., 2018; Gudilina, 2014: 8-10). Introduction of the notion of media literacy exactly in the elementary school structure has been confirmed by the data of psychologists, confirming that in case of the primary grades the child's intellect is formed by 80 % – 90 %; necessary fundamental skills and abilities are acquired in the same period. The relationship between perception of elementary school children and emotional component is noted in works of many authors (Chelysheva, 2005; Fedorov, 2006: 25-30; Odincova, 1997; Ryzhih, 1997; Sharikov, 2006; Sitnikova, 2001). When watching a film children provide not only empathy to the characters, but also show stereotypes of behavior and opportunities to choose ways of solving certain life situations. Children develop certain moral standards of behavior by analyzing moral conflicts contained in films, which allows them to create certain patterns of behavior; vividness and imagery of actions occurring on the screen can only enhance this effect (Bazhenova, 2004; Chelysheva, 2006; Tihomirova, 1999). Thus, watching movies in primary school can be also determined as turning into a purposeful controlled educational process.

Studies of foreign scientists devoted to modern principles of film and media education at school suggest various options of upbringing and education implemented by means of screen art, analysis of visual coding by students themselves, formation of film art perception, upbringing of literate viewers (Fedorov, 2012; Fedorov, Levitskaya, 2021; Levitskaya, Fedorov, 2021; Masterman, 1985; 1997). Finnish researcher S. Minkkinen developed a media education program, in which the author identified cognitive, ethical, philosophical and aesthetic goals as the main ones in conditions of media education (Minkkinen, 1978).

The main task of the teacher in this case is related to creation of favorable conditions for assimilation of socially significant qualities – moral norms and traditions of the society in which we live. Schooling can be called a process of perception and assimilation of the information offered to children (in general terms). Perception determined as a cognitive process of reality is somewhat different for children than for adults. Peculiarities of perception of younger schoolchildren are characterized by the following features:
- unified perception of the surrounding world;
- high sensitivity;
- emotions prevail over reasoning;
- impulsive acting at the dictate of feelings;
- main criteria for evaluation of a person – good and evil;
- acting by imitation;
- moral ideals – parents, teacher.

Possessing the great visual experience, a child is not always able to comprehend it adequately. A teacher can provide some help in this matter, but there is some contradiction between the need to introduce the basics of film pedagogics into the educational process due to implementation of the FSES BGE and overall non-preparedness of primary school teachers for corresponding procedures. The issue of insufficient development of methodological support remains open for this process. Most works on this topic are devoted to cinema education of schoolchildren, leaving aside issues of professional training of teachers (Baranov, 2002; Danilchuk, 2002; Luman, 2005; Odincova, 1997; Penzin, 2001; Stolbnikova, 2006), however, without any knowledge of the individual attention span of elementary school students, the overall effectiveness of media education integration into the curriculum becomes rather low. A great contribution to development of media education was made by the scientific study "Problems and Prospects for Development of Media Education at Universities in Conditions of Modern Russia", revealing the issues of media literacy, media pedagogics in pedagogical universities (Fedorov, 2005; Demidov, 2016), which can be further adapted to teaching the basics of media literacy in educational organizations of secondary vocational education. The monograph published by this author in 2021 presents an overview of one hundred Soviet films and TV series distributed according to viewers and film critics (Fedorov, 2021).

Thus, despite the fact that media education is not a required subject in any of the educational standards, including the standard of elementary general education, its influence on formation of elementary school students is great and requires certain participation of a teacher. Whether future teachers are ready for this and how they feel about learning the basics of media literacy in elementary schools represent the focus of this study.

4. Results

Solving the tasks of the study provided the following results.

The study confirmed a positive attitude of students in secondary vocational education programs towards implementation of film education in elementary schools. This was reported by 62.0 % of the respondents, who believed that film education should be integrated into the curriculum, 24.0 % suggested the use of movies as an additional source of information in a classroom for ensuring greater visibility (Figure 1). Considering those who were not prepared to teach the basics of film education (14 %), almost all participants cited a low level of teacher awareness in terms of the main goals, objectives and content of media education as an argument. A small number of those surveyed (7.8 %) expressed doubts about the necessary technical equipment for schools and 31.4 % said they were not familiar with requirements provided for film classes organization for younger students.
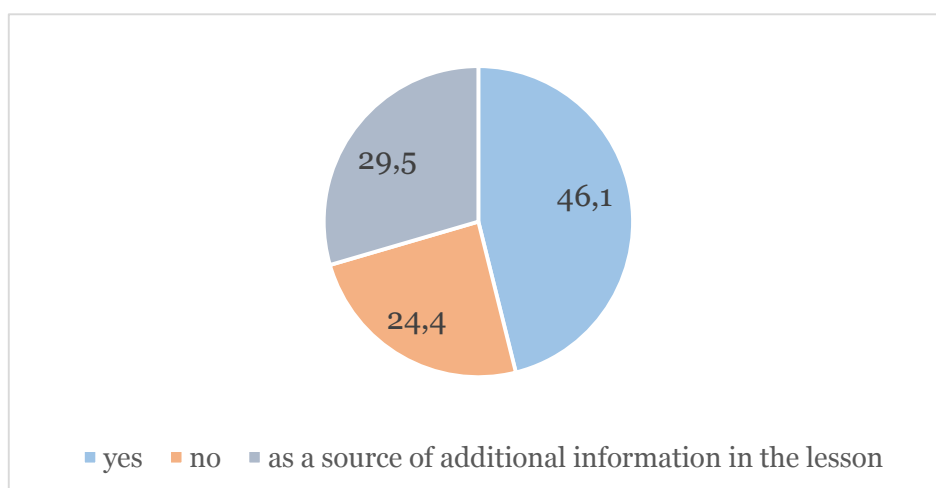

Fig. 1. Do you think that it is necessary to introduce cinema education in schools?

According to respondents, the main objectives of film education are related to teaching children to work with various media sources (18.3 %) and to develop moral skills (12.1 %), while 56.7 % of respondents mentioned development of critical thinking as the main objective of film education.

Respondents' answers regarding the forms of work with children in basic cinematography classes can be roughly divided into three types. The first includes oral activities such as discussions with the teacher carried out before and/or after viewing a film, reading excerpts from the book the film is based on and discussing the film with classmates. The second type of work with students is represented by written work which includes writing tasks, reviews and essays. The third form of work with children can be called "game" since it is based on organization of film quizzes and movie nights (open-air cinemas have been very popular in schools in the warm season recently), exhibition of drawings, creation of collages (Figure 2). The possibility of individual work with students was not excluded from the list according to 2.3 % of the respondents.

As it can be seen from Figure 2, the majority of the respondents preferred verbal forms of work with students. Respondents named formation of communicative competence, widening of the horizons in the field of cinema art, selection and critical analysis of information as basic educational goals of the film education process. Educational goals were formulated as formation of the emotional perception culture, reflection and self-analysis skills, implementation of artistic and creative potential of children, promotion of individuality formation principles. The results of the respondents' readiness to work in proposed conditions are shown in Figure 3.
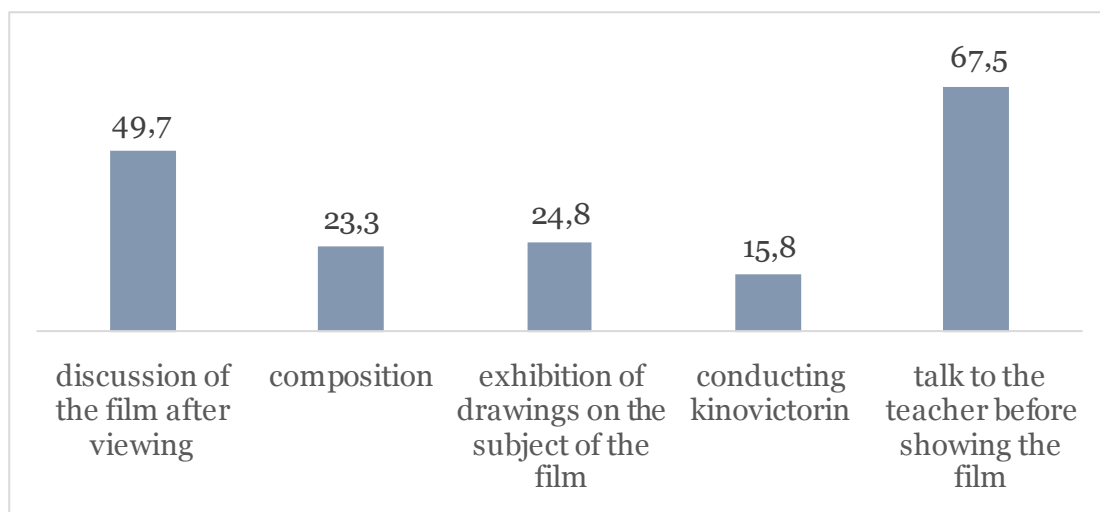
Fig. 2. Forms of work with younger school-age children implemented
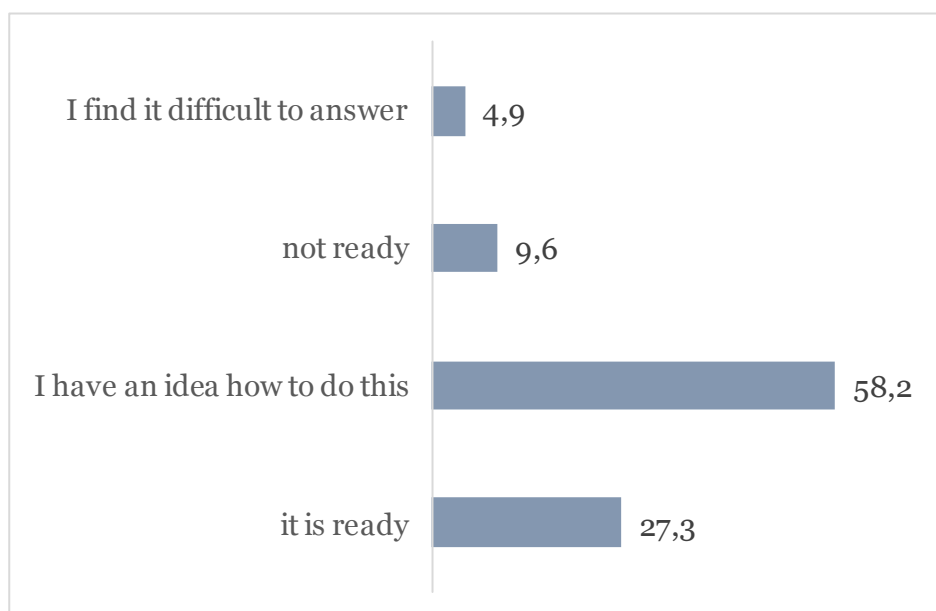in basic cinematography classes, %

Fig. 3. Readiness of future elementary school teachers to implement film education
in school conditions, %

Summarizing the aforementioned facts, we can say that spectacular arts, namely, animation, film and television occupy a leading position in the life of students currently but they are mostly absent or reduced to the circle movement in the structure of art education. Most of the future elementary school teachers have no knowledge of the subject while understanding the necessity of integrating film education and media pedagogics into the school process.

5. Conclusion

Nowadays the screen arts acquire special importance in solving the tasks of upbringing and education. The teacher's job is to show children how to perceive and identify the main idea of a film properly as well as to implement purposeful education of adolescents' aesthetic taste and moral preferences, involving formation of a sustainable interest in the artistic forms of art. In this case, we should also talk about orientation of teachers implemented not to ensure that the child's personality corresponds to a unified level of upbringing, rather to create conditions for a positive dynamic of personal development.

The sociological survey showed that the majority of future teachers are not ready to introduce film pedagogics in the educational process of elementary school, although they are aware of this

need. Thus, future teachers show an urgent need to use methods of film education in their activities but at the same time they suffer from the lack of necessary knowledge required to implement it in practice.

In conclusion, we would like to note that each non-prepared viewer provides certain lowering of the set limit, when he or she is not engaged in self-development implemented in order to comprehend a film and of course there should be a certain "fitting" of films to unambitious tastes of various people.

At the same time there is certain understanding that processes of film education, gamification and edutainment (informing through education) involving animation and film media, avatar-building, computer graphics, artificial intelligence, robotics and other digital technologies are now becoming the most effective tool that makes the educational process for children and teenagers more relevant, engaging, interesting, easy and understandable, while not destroying the overall canvas of the traditionally strong classical system of Russian education. It seems that stated technologies can also be effective in solving the problems of civic, patriotic, informational-legal, spiritual-moral education and upbringing in the broad sense. At the same time, they are considered both as a format for development of television and Internet content and as means for social design, including those implemented within the framework of commonly applied volunteer activities, including counteracting the ideology of violence, propaganda of addictions, terrorism and considering application in the educational sphere and youth environment.

6. Acknowledgments

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Discourse of the Development of Students' Media Literacy with Reference to Meta-subject Connections as a Platform for New Didactics: Semantic, Technological, Social Implementation Space

Alyona Lozovitskaya [a], [*], Irina Goloborodko [a], Alina Semerenko [b], Olga Kravets [a]

[a] Rostov State University of Economics, Russian Federation
[b] Taganrog Institute of Management and Economics, Russian Federation

Abstract

Students' media literacy concerning the development of meta-subject connections as a key segment of new didactics is highly relevant in the context of solving the problem of enriching the content of educational policy in modern Russia. Today, the transformational processes taking place in the society bring up the problem under study to the "rank" of particular importance. In this regard, drawing active attention of the educational theorists and practitioners to the new understanding of the "media literacy" concept in the transforming realities of the new millennium is very important today. The authors' reflections on the topic of the formation of media literacy in regard to the content of the development of meta-subject connections are determined by the urgent need to disclose the semantic content of concepts, to identify integrative components and the significance of the formation process itself in the modern educational paradigm to create a holistic picture and approach of the studied content. The social, economic, informational, cultural context in correlation with the national and global peculiarities has a significant impact at the present stage.

The authors conclude that at the present stage, socio-economic, information-technological, utilitarian-pragmatic, cultural-historical contexts in their close connection with the national and global specifics have a decisive influence. In addition, the authors are convinced that the development of educational clusters that include integrative components of the phenomenon of functional literacy (information, communication, social, reading, global competencies) is an important factor of the reconstruction of the education structure, many-faceted facilitation of the educational context. Besides, media literacy is one of the key characteristics of global competencies. It seems that information and media literacy as an integrative component of functional literacy is an important quality of a modern person in an information society; media competence as a quality of a person is becoming an essential condition for successful functioning in the modern society.

Keywords: global competences, media literacy, media education, media culture, new didactics, educational policy, education development strategy, functional literacy.

1. Introduction

The authors of the paper carry out an integrative analysis based on the outcomes of scientific activities in terms of the problem of increasing the range of necessary conditions for the development of meta-subject connections of students under the terms of shaping and improvement of the up-to-date system of the educational setting in modern society. The theoretical field of the term "functional literacy" isconsidered from various scientific positions and its essential and semantic content is

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[*] Corresponding author
E-mail addresses: reizend@yandex.ru (A.A. Lozovitskaya)

analyzed in terms of the modern Federal State Educational Standards of Basic General Education (FSES LLC), as well as in the focus of key international studies within the framework of examining the level of students' education (Program for International Student Assessment).

The article reveals the problem of constructing an innovative educational landscape through the active use of IT tools which are considered as the means of boosting the excellence of modern education in general. The authors consider the context that represents media education as one of the key factors ensuring the development of students' meta-subject connections.

The authors' practice-oriented model is substantiated, which makes it possible to ensure effective interaction of educational establishments of various levels to create an integral educational environment that meets innovative pedagogical demands for the promotion of the digital interaction of the subjects in the educational cluster.

Several conceptual infrastructural and personnel tasks are analyzed in reference tothe formation of the digital paradigm of the global education development agenda, which acts as the main driver of strategic initiatives of modern educational policy. The conclusions formulated in the article determine the main theoretical and practice-oriented guidelines for transforming the landscape of the educational environment as a factor in the formation of human capital in the future changing society and achieving the aims of sustainable growth of the current industry.

2. Materials and methods

The sourcesused in this paper embrace the academic studies in the realm of the identification of the issue of the students' competencies formation (Basova, 2012; Kovaleva, 2020; Koval', 2019; Ryazanova, 2021), the results of studies devoted to the consideration of the semantic content of the concepts "functional literacy" and "meta-subject competencies" (Chigisheva, 2017; Frolova, 2016; Kirsch, Guthrie, 1977; Rudik, 2014; White,2010), UNESCO materials (UNESCO..., 1978).

Within the framework of this study, the following theoretical methods were implemented: synthesis, interpretation, isolation and systematization of essential information, comparison and generalization of information, theoretical analysis.

In turn, the methods of theoretical analysis of publications and archives on the research topic were used to describe the conceptual field of functional literacy. The descriptive and analytical method based on the fundamental standards of modern education made it possible to clarify the components of meta-subject competencies. The comparative method was used by the authors to reproduce the evaluative approach to the issue of shaping and evolution of actual ideas about the phenomenological field of the concepts of "functional literacy" and "meta-subject competences" and their components.

The emphasis on these methods in a complex made it possible to fully study the features of students' functional literacy development in regard toelaboration of meta-subject connections as a significant segment of new didactics.

3. Discussion

The issues of designing a high-quality modern educational environment that facilitates the elaboration of the 21st century essential skills and the efficient enhancement of the younger generation's academic and creative potential are the priorities for the state, regional and municipal bodies that regulate the activities of educational structures. The implementation of the foreground national project "Education" is aimed at updating the content of education, creating the necessary modern infrastructure, training the staff and improving their qualifications, as well as creating the necessary mechanisms for managing the sphere. To ensure the entry of the Russian Federation into the number of the leading countries in the world relating to the educational excellence, the problems of educational space formation within the digital paradigm of global development come to the fore. Aiming at improving the sphere of science and education the Strategy for the digital transformation of the science and higher education (Strategy..., 2021) was developed, within the framework of which a number of projects were presented aimed not only at the digital transformation of the industry, but also the implementation of digital strategies, which in general will ensure the modernization of educational programs which:

- combine key initiatives in the field of digitalization and the creation of the conditions necessary for the implementation of initiatives (development of the digital services, modernization of infrastructure, management of human resources and data);

- take into account the international cutting-edge trends, as well as the Russian experience in

the online transfiguration of science and higher education;

- form a unified data management policy in the current area (including process architecture, data architecture, system architecture, infrastructure), in accordance with the foreground goals of educational policy.

The strategy outlined the key trajectories of achieving "digital maturity" for educational establishments and the field of science, which should become a tool for enhancing the education quality, introducing personalization of learning and bridging the digital divide, which in general, in our opinion, corresponds to the mainstream of current political discourse in the context of expanding the framework of international educational cooperation, which provides, in particular, the exchange of experience on digital models of education, as well as platforms for their implementation. As noted in the declaration of cooperation concluded by the Ministers of Science and Education of the G20 countries in Trieste, the foreground challenges facing the current industry in connection with the pandemic are rapidly changing requirements for specialists' professional competencies, strengthening their digital skills and ethical use of the digital potential of modern information technologies to support research collaboration, open science and higher education (Declaration..., 2021). The modern era of digitalization and an abundance of information, the active development of IT technologies and, along with this, the presence of a rather high degree of risks for educational content, determines the emergence of the need for active inclusion of media education technologies, distance and e-learning, as well as modern means of communication.

The directions of the research on the problem under consideration significantly transform the traditional cognitive paradigm, which considers learning as the transfer of a certain amount of academic knowledge, replacing it with the broad profiles of students' individual competencies, thereby declaring the transition "from the school of knowledge to the school of life." Here, in our opinion, the training of specialists with a number of narrow supra-professional skills for strengthening and reproducing national intellectual capital as a priority factor in economic growth and social progress is of particular relevance.

An essential aspect in the framework of our research is the disclosure of the essence of the concepts: "functional literacy" and "meta-subject competences".

Note that in modern research, there is a significant inconsistency of basic concepts and a variety of methodological views and concepts of the formation of meta-subject knowledge. Thus, some scientists consider the current area using the terms "hard skills" and "soft skills", which originate from scientific research in the field of military personnel training conducted by the US Army. In the process of development, the researchers revealed the importance of not only professional skills (hard skills) that can be assessed and acquired in the course of vocational education, but also universal competencies (soft skills), which are not fully amenable to testological assessment and are difficult for systematic study. The understanding of such differences in soft and hard skills was expressed in 1968 in the doctrine "Systems for the design of military training" in this way: hard skills are skills for working with equipment and machines, and soft skills are with people and papers. Note that there is another view of the emergence of the concept of rigid and flexible skills, so a number of researchers (including A.I. Ivonina, O.L. Chulanova, Yu.M. Davletshina) believe that the concept originates from analogies with English terms denoting the structure of a computer: "hardware" – computer hardware and "software" – software (Ivonina, 2017: 3).

Over time, the descriptions of "rigid and flexible skills" have firmly "settled" in the modern life of many structures and establishments, becoming a requirement for qualifications and an indicator of the competitiveness of employees, as well as an important factor in their professional development. By "hard" skills, modern researchers mean a set of professional competencies that are necessary for a specialist in a specific, narrow field. And in the clarification of the "soft skills" concept there is a strong discrepancy, depending primarily on the type of activity and profession. First of all, researchers note the key role of communication skills (readiness for communication, the ability to organize a productive dialogue and/or negotiations, the skills of active listening to the interlocutor, the ability to persuade, etc.), which are largely related to the culture of communication. Another key "soft skill" is organizational and leadership skills (responsibility, planning and goal-setting skills, punctuality and the ability to "manage" time (time management), the ability to coordinate and direct team actions, the speed of decision-making, etc.), which generally increase efficiency. In addition to the listed skills, various researchers significantly

expand the range of "flexible skills" depending on the field of activity and the position of a person in the society. So, speaking about the field of education, some researchers move on to listing a simple set of skills that everyone needs to adapt in society – "basic skills" (Shukshina, 2019), while others will supplement the range of "flexible skills" with competencies of the 21st century (critical thinking, creativity, emotional intelligence, etc.), forming a new framework of "simple knowledge and skills of "simple skills" (Shukshina, 2019: 93).

However, considering the key goals of the development of national education, updating the fundamental documents (including Federal educational standards of basic education), as well as the priority tasks and challenges facing the industry today, we emphasize that the resolution of the identified contradictions lies in the combination of these concepts into a single conceptual and terminological complex. In modern documents reflecting the state guidelines of educational policy, the concepts of "functional literacy" and "meta-subject competencies" are most often encountered, which are often used synonymously, which, in our opinion, is erroneous and requires an analysis of the emergence, dynamic change in interpretations, as well as a description of modern content and relationship with the rest of the concepts and categories we are studying.

Considering the historical content enhancing of the concept of "functional literacy", several researchers, in particular O.P. Chigisheva (Chigisheva, 2017), P.I. Frolova, (Frolova, 2016) consider the evolution of this concept from being consolidated at the international level by UNESCO in 1957. Initially, the term "functional literacy", understood as a set of basic reading, writing and arithmetic skills ("3R" reading, writing and arithmetic), serving mainly to eliminate illiteracy of the adult population, over time was separated from the concept of "literacy" and in 1965 The Congress of Ministers of Education for the Eradication of Illiteracy in Tehran was consolidated as a willingness to apply knowledge for socially significant action. Since 1978, not only social and civil, but also economic components have been added to the interpretation of the term. Now functional literacy is considered as a crucial quality of personal growth (Chigisheva, 2017: 1-10).

Some scholars are interested in the psychophysiological perspective of personality development (Hamilton, Burgess, 2011; Kirsch, Guthrie, 1977; Levine, 1982; Scribner, Cole, 1981; White, 2010) in regard to the notion "literacy".

The 1992 National Adult Literacy Survey (NALS) in the UK defined functional literacy as the ability to work with the texts, documents and digital data (National..., 2018). A number of studies by M. Orazali (Orazali, 2020), M. Kalantzis, W. Cope, E. Chan are dedicated to the problem of interpretation of the concept "functional literacy" and its role in pedagogics and new modern media environment (Kalantzis, Cope, 2020), L. Verhoeven, C. Elbro (Verhoeven, Elbro, 2020).

In addition, in the modern Russian scientific research field, the interpretation of functional literacy is presented in the Declaration of the United Nations Literacy Decade, which highlights the interconnection between the complexity of the modern conditions and the importance of digital literacy for personal and national well-being. The next aim is to ensure that individuals must be able to function fully and effectively as community members, parents, citizens and workers (Frolova, 2016: 179-185).

In opinion of E.A. Basova, functional literacy must be studied through the spectrum of fundamental communicative competencies of the individual, which play a key role in the mechanisms of developing communicative contacts (Basova, 2012).

Modern determinants of Russian education view functional literacy as a planned learning outcome that implies certain skills at all levels of education. G.S. Kovaleva (Kovaleva, 2020) uses this A.A. Leontyev, the concept of a functionally literate person, and functional literacy is considered as the ability to use all knowledge, skills and abilities that are constantly acquired during life to solve the widest possible range of life tasks in various spheres of human activity, communication and social relations (Leont'ev, 2003: 35), it is worth emphasizing that the current definition of functional literacy concept is examined in connection with the International Program for the Assessment of Educational Achievements of Students PISA.

The structure of the PISA study includes several areas of testing for 15-year-old students who have received compulsory basic general education (initially conducted in 3 areas: mathematical, natural science, reading literacy, and after becoming more complex in each new cycle: in 2012 financial literacy, in 2015 the decision problems, in 2018 global competencies, and in 2021 creativity will be supplemented to the current list), and their ability to use knowledge, skills, methods of action to solve a wide range of tasks that go beyond standard educational situations is being studied. Schoolchildren are invited to solve atypical tasks in which it is necessary to consider

certain cases containing real problems from everyday life. The solution of such problems, as a rule, requires the use of subject knowledge to search for new solutions or methods of action outside the studied subject area, as well as the creative activity of students. A feature of the research tasks is the constant change of tasks, which excludes the possibility of "coaching" students to solve such problems. Through fixed, measurable results of the quality of indicators of functional literacy, the education system is tuned to improve and achieve higher indicators declared by the state program "Development of Education for 2018–2025", which envisages raising the position of Russia in the worldwide surveys examining the excellence of education as one of the key aims.

Undoubtedly, the connection of the educational space on globalization, an increase in the role of information and the use of distance learning technologies actualizes the solution of a number of problems that arise, in this regard, before the pedagogical community, in particular, the renewal of the scientific infrastructure, the system of project and innovation activities, and advanced training. Solving such problems, in the context of the state educational policy, will contribute to the creation of a fundamentally new ecosystem for the development and enrichment of the landscape of professional training of teachers in the context of damping the difficulties and contradictions of both the municipal, regional and federal levels (Lozovitskaya, 2021).

So, in recent years, one can observe the complication of the content-semantic content of the concept of "functional literacy" associated with the inclusion in it of such a component as "global competencies", which is considered as a specific isolated value-integrative component of functional literacy, which has its own subject content, value basis. and aimed at the formation of universal skills (soft skills) (Koval', 2019: 112-123). It is worth noting that the researchers themselves note the openness and incompleteness of the components of global competencies.

Many scientists consider media literacy as one of the key characteristics of global competencies, understanding it as the ability to find, analyze and critically evaluate media messages (Fedorov, 2007; Fedorov, Levitskaya, 2017; 2018; 2020; Fedorov, Mikhaleva, 2020; Gáliková, Tolnaiová, 2019; Kačinová, 2019; Ryazanova, 2021: 86-97; Vrabec, Bôtošová, 2020 and others).

In turn, we note that in the palette of characteristic essential segments of global competencies, supra-subject, multidimensional and multifunctional interdisciplinary concepts prevail. A natural question arises about the technological implementation of such an extensive "palette" of competencies, which requires special purposeful activity of the teaching staff of the country's educational organizations (PISA, 2018).

Thus, it can be summarized that since the middle of the last century, the issue of defining and examining the components of the concept of "functional literacy" has received a fairly wide coverage not only in program documents of the international level in the focus of the educational space, but also in the scientific research of foreign and Russian scientists.

The growing interest in the content of "functional literacy" makes it possible to clarify the interpretative originality of this concept in the sphere of education.

4. Results

The modern world community is developing rapidly, which poses new challenges for it that require international interaction in all spheres of human activities (Chigisheva, 2017). The Sustainable Development Goals (SDGs) are defined in the document "Transforming our world: the 2030 Agenda for Sustainable Development" by UN General Assembly (Transforming..., 2015).

Within the framework of our research, it is relevant to define the semantic boundaries of the use of the concept of "metasubject competences" (Order..., 2021).

From the data presented (Table 1), it is obvious that the terminological field of the concept of "global competencies" is identical to (in fact, complicated only by the subject content, which generally corresponds to) the content of the "meta-subject competences" field designated by the FSES of the new generation.

Besides, the following skills are highlighted as meaningful segments:
- to apply various methods, tools and queries in the search and selection of information or data from sources, taking into account the proposed educational task and specified criteria;
- to choose, analyze, systematize and interpret information of various types and forms of presentation;
- to find similar arguments (confirming or refuting the same idea, version) in various information sources;
- to choose independently the optimal form of information presentation and to illustrate the

tasks to be solved with simple diagrams, other graphics and their combinations;
    - to evaluate the reliability of information according to the criteria proposed by an educator or formulated independently;
    - to memorize effectively and organize information.

Table 1. The content of the meta-subject results

Meta-subject results of mastering the program of basic general education, including the adapted one, should reflect:		
Mastering universal educational cognitive actions that ensure the formation of cognitive skills in students:	Mastering universal educational communicative actions that ensure the formation of students' social skills:	Mastering universal educational regulatory actions that ensure the formation of the semantic attitudes of the individual and the life skills of the individual:
-basic logical actions; -basic research activities; - work with information.	- communication; - joint activity.	- self-organization; - self-control; - emotional intellect; - acceptance of oneself and others.

So, the development of competencies which are necessary for a school graduate to solve the tasks in various spheres of human activity is one of the key landmarks of modern didactics today.

The increasing complexity of professional environments, the acceleration of globalization processes and the challenges of the digital environment require a serious transformation. It is not accidentally that it is the functional literacy of schoolchildren that is becoming a factor and criterion for the success of national educational systems, as well as an object of international research. However, to date, the scientific and pedagogical foundations of its formation in the process of general education have not been developed yet, the potential of social science subjects in the development of reading literacy and new competencies remains underestimated.

The concept of "new didactics" has recently been examinedwithin the framework of modernizing the traditional classroom-lesson system through the active introduction of digital educational tools and IT educational tools (Lozovitskaya, 2021: 1-12).Such social challenges radically change the traditional educational principles and establishdidactic aspects of the teacher's practical work, completely transforming his conceptual role. Today the teacher becomes a "curator of content" who must select teaching tools to stimulate the motivation of students' cognitive activity, as well as carry out an individualized approach to each student in an inclusive education. In addition, in accordance with the priority tasks of the state, the educational component of educational programs is significantly enriched, which further complicates, but, on the other hand, improves the educational environment.

Such an expansion and intensification of the tasks of the pedagogical community allows us to consider the formation of global meta-subject competences as the need to integrate all sides involved. The modern horizon and the space of innovations in education, considering the peculiarities and needs of Russian schools, set the tasks of building a practical proactive educational system meeting the needs and demands of the younger generation. The most promising technological models for the practical implementation of educational goals, in our opinion, are complex educational clusters which are supposed to facilitate the creation of special educational environment in which it will be possible to form the skills that are relevant for modern society (Figure 1).

When describing the content field of the model we are developing, we will focus on the main conditions for its implementation, which are necessary for achieving significant innovation potential.

The space in the society for the current model is represented by the multidimensional interaction of educational establishments of various levels (general education schools, higher educational institutions, establishments of additional education, sports schools, etc.). Such cooperation will allow to consolidate human resources, attract highly professional staff specialized on teaching certain subjects, conduct assessment procedures or other activities. Such interaction will significantly strengthen the methodological and analytical cooperation of specialists, which will

generally increase the teachers' motivation and qualifications. In addition, active involvement of young and future teachers in the work of educational establishments will be effectively implemented which corresponds to the pedagogical education trends in Russia.At the same time, such an organization of cooperation will help to overcome many resource constraints of specific educational establishments, creating opportunities for more efficient use of the material and technical base and infrastructure of stakeholder institutions. Due to the active interaction of educational establishments, their prestige and competitiveness will increase, which in turn will stimulate the further implementation of innovations.
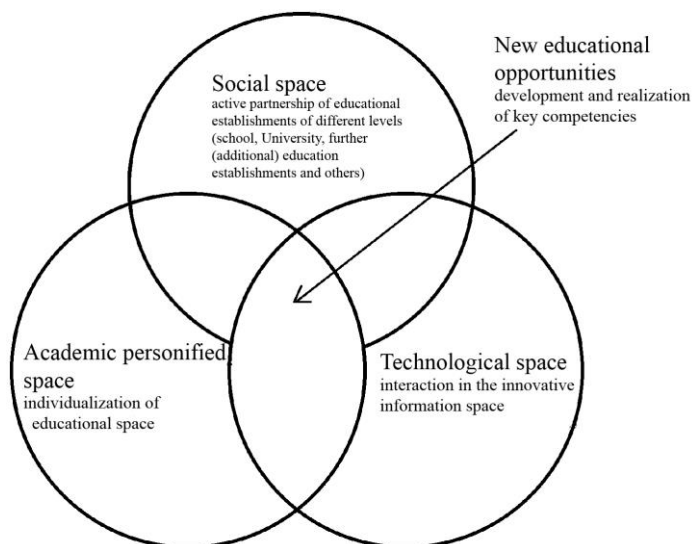

Fig. 1. The components of the innovation model of the municipal educational cluster

The theoretical space of the educational cluster we are modeling should take into account the personalization of the educational process, providing flexibility and variability of the curriculum, in order to expand the individualization of the educational route by building an individual educational trajectory for each student. Based on the system-activity approach based on the current technologies of innovative educational activities of the "new didactics" and blended learning, students can be given ample opportunity to establish their own individual educational trajectories, as well as choose additional specialized courses that can be organized both in the main educational institution and represented by educational establishments – partners in various formats (full-time, part-time, and also using the digital learning environment (DLE). The student will receive a "new facet of freedom" and the right to choose his own educational trajectory, which will allow effectively combine different forms and types of activities, fully revealing the potential of the individual, as well as reinforcing educational motivation.

Of course, for the organization of complex and multidimensional models of cooperation between educational establishments, it is necessary to significantly update the technological space and expand it in various formats, including interactive mode and remote interaction in the context of active promotion of innovations. In the activities of the educational cluster, relevant technologies can be presented in the presence of a digital educational environment, which includes educational content, digital communication tools and e-learning, which can use distance educational technologies. It is necessary to underline that a very broad and multidimensional "palette" of innovations requires a revision of the systems of organization and management of educational and upbringing processes. The educational media space today is used not only as a source of information, but also as a platform for educational activities. The mediatization of education and the subsequent integration of the education system and network space predetermined the demand for distance learning and online learning as new types of educational services. The mediatization of education and the associated expansion of the scope of educational services due to the transition to distance types of work and online learning entailed the emergence of new disciplinary structure. It seems that information literacy as an integrative component of functional literacy is the main quality of a modern personality in an information society, media competence, as an integrative quality, is becoming today an essential condition for functioning in a modern society.

Based on the essential and semantic aspects of the described multidimensional model of cooperation between educational establishments of various levels, it becomes possible to integrate educational potential opportunities.

On the part of students:

- ample opportunities for additional and in-depth study of certain subjects;
- effective organization of an individual-personal approach to the educational needs of each student;
- formation of a wide field of meta-subject competencies, in particular functional and media literacy;
- intensive preparation for the state final certification and admission to the university;
- effective organization of project activities in accordance with interests;
- psychological adaptation to master the new social role of the student;
- promoting vocational guidance;
- increasing motivation for further training, etc.

On the part of educational establishments:

- ensuring excellence of education in the educational establishment;
- effective implementation of scientific and project activities;
- improving the quality of methodological work through the active interaction of human resources, participation in projects of various levels to promote the practice of innovative cooperation and the dissemination of the experience;
- advanced training of teachers and administrative and management personnel;
- introduction of innovations into a holistic pedagogical process;
- increasing the prestige of the educational organization and strengthening its competitiveness.

On the part of society as a whole:

- wide opportunities for additional education, greater coverage of students involved in the activities of children's public associations, clubs, circles, stations, etc.);
- the emergence of new material and technical resources (educational services, electronic databases and libraries, information portals, sharing centers, etc.);
- development, including on the basis of ICT, new methods and technologies of teaching, providing "freedom in space and time";
- improving professional training and increasing the prestige of teacher education.

Thus, the development of educational clusters is an important factor in ensuring the excellence of education, multidimensional enrichment of the educational environment as the public good and a priority "point of growth" for educational systems at the municipal, regional and federal levels.

5. Conclusion

The results of content analytical research provides an opportunity to highlight a number of significant inferences:

1. Modern digital technologies are radically changing the way of life of people in general, the information society is being replaced by a "project-network society". Solving the problems of expanding the conditions for high-quality and individualized education of each student in a rapidly changing world will require not only relevant scientific developments, but also the modernization of educational practices existing today. In the near future, additional theoretical and empirical research is needed to substantiate the fundamentally important "growth points" of the industry, study the psychological and pedagogical features of digital online learning, develop specific methods and comprehensive programs.

The authors of this come to the conclusion that the rapidly changing world, the strategy of active economic development of the Russian Federation, the leading role of the latest technologies and the digitalization of all aspects of public life require a significant update and increase in the efficiency of the education sector in the face of modern challenges in the formation of students' functional literacy.

2. The growing interest in the content of "functional literacy" makes it possible to clarify this concept. The authors' interpretation of the concept has qualitative variations in comparison with the existing ones.

3. The modern concept of "functional literacy" goes beyond the simple skills of reading – writing – understanding – navigating and gradually begins to include broader spheres of social and cultural life. The interpretation of the concept of "functional literacy" is made in the socio-economic, information-technological, utilitarian-pragmatic, cultural-historical context, in their close connection with national and global specifics.

4. The development of educational clusters that include integrative components of functional literacy (information, communication, social, reading, global competencies) is an important factor in ensuring the excellence of education, multi-faceted enhancement of the educational setting.

5. Shaping of students' functional literacy contributes to the effectiveness and adequacy of the shift in human consciousness in the era of the information revolution.

Nowadays, technology advancement outpaces society awareness of the causes and especially the consequences of its actions, society had to begin to adapt its consciousness to this acceleration.

An important result of the widespread use of information technologies is the formation of a qualitatively new informational human environment, which has become the truly "thirdidentity", complementing the usual "first" (natural) and "second" (technological) identities.

Complicating the world, information technologies reduce its cognizability by individual consciousness. A person increasingly perceives the information world, living in the physical one. In this regard, the main concern is the formation of a personality not by relatively deep experiences associated with both directly experienced events of one's life, but rather superficial experiences associated with the consumption of ready-made emotions provided by social networks and platforms. And hence: the crisis of identity, loss of historical memory, minimization of historical intergenerational ties, etc. In this context, media education of the younger generation should occupy one of the key positions in the modern education system.

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Creating University Students' Civic-minded Culture by Analyzing Russian Feature Films

Galina Mikhaleva [a], [*]

[a] Rostov State University of Economics, Russian Federation

Abstract

The article discusses the following research areas in the context of educating university students for civic engagement based on the material of Russian feature films:

– analysing patriotic feature films, historical dramas and war films about the exploits of Russian people, films about love and self-sacrifice for the Motherland;

– analysing Russian feature films about real heroes and their exploits, as well as films about heroic deeds committed by ordinary people in peacetime, films about public and official duties;

– analysing film images of famous Russian historical personalities in Russian and foreign feature films;

– analysing feature films about love for the "small" homeland, about professional and civic responsibility;

– analysing film images of national heroes or famous citizens of various professions who contributed to the development of Russia, its culture, science, art, sports, etc.;

– a comparative analysis of Russian and foreign film adaptations of classic Russian literary works, a critical analysis of national stereotypes in Russian and foreign feature films;

– a critical analysis of antisocial images in feature films in order to form correct models of social and civic consciousness and behaviour among university students;

– film education of youth based on social film dramas.

Keywords: civic engagement, civic-minded culture, film education, socialization, media education, media text, stereotypes, feature film, university students, film image, social drama.

1. Introduction

A comprehensive analysis and development of methods for promoting university students' civic engagement on the material of Russian cinematography is linked to the search for new ways of social and civic education of the younger generation in Russia in the new educational situation. In this regard, film education of young people is actualized in the context of encouraging their social initiative, civic consciousness, feelings of patriotism and pride in their country on the example of Russian feature films about outstanding contemporary and historical personalities, war heroes and volunteers.

When we use the term "civic-minded culture", we mean a social and pedagogical phenomenon based on cultivating a civic ideal and self-awareness among young people, as well as a socially responsible worldview. Hence, the main goals are to contribute to the political, cultural and civic socialization of university students by means of film education based on a critical analysis of feature films about self-sacrifice, charity, moral and ethical relations and socio-historical responsibility; to encourage them to articulate their active civic position in relation to acute social and political issues occurring in their country and in the world, thus developing students' critical thinking.

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[*] Corresponding author
E-mail addresses: galinamikhaleva@list.ru (G. Mikhaleva)

2. Materials and methods

The research is based on the following psychological, pedagogical and sociological principles: the principle of socially determined upbringing; the principle of the determining role of a person's activity in their own development; principles of purposefulness and an integrated approach to solving social problems.

The research methods are data collection (books, monographs, scientific articles), theoretical research methods (comparison, juxtaposition, analogy, abstraction and concretization, theoretical analysis and synthesis, generalization).

The materials of the research are Russian feature films of different genres, mainly films reflecting civil and patriotic values and qualities, such as historical and social dramas.

3. Discussion

Many Russian scholars devoted their scientific researches to creating civic-minded culture of children and youth (Benin, 2016; Bocharova, 1994; Likhachev, 2010; Makarenko, 1988; Shatskiy, 1989, etc.) and laid the conceptual foundations of personality education in the socio-cultural environment.

Various aspects of film education for children and youth audiences in terms of aesthetic and sociocultural aspects are reflected in the researches by Russian and foreign scholars (Baranov, 2008; Camarero et al., 2019; Chelysheva, 2016; Fedorov, 2015; Khilko, 2001; Penzin, 2005; Polichko, 1987; Sharikov et al., 2006; Usov, 1989). In particular, O.A. Baranov, S.N. Penzin, Yu.N. Usov examine media education of students on the basis of screen arts. A.V. Sharikov highlights the sociological aspects of media culture.

A.V. Fedorov deeply analyzes the issues of developing university students' critical thinking and media competence, as well as teaching them critical, comparative, and cultural approaches to analyzing films of different genres: university students discuss pressing social issues of modern society, analyze stereotypes of politically engaged media texts (Fedorov, 2012a). In particular, the critical analysis of the manipulative impact of media texts on the youth audience is very important (Levitskaya, Fedorov, 2020; 2021).

The findings by foreign researchers also reveal certain important aspects of film education as a factor in the socio-cultural development of university students. L. Masterman defined the basic principles of critical analysis of media texts and critical autonomy of the individual: "Its primary objective is not simple critical awareness and understanding but critical autonomy, the ability and willingness of students to bring a critical understanding to the media they will encounter in the future" (Masterman, 1996: 75).

C. Bazalgette and D. Buckingham (Bazalgette, 2001; Bazalgette, Buckingham, 2012) are studying a wide range of issues related to integrating film studies in the education system. They draw special attention of media educators to the fact that "moving-image media are not 'superior' to print, although it might well be proposed that film is 'more multimodal' than print, but simply that the important formal and institutional differences between these two forms are worth learning about and understanding" (Bazalgette, Buckingham, 2012: 100). D. Buckingham explores promoting civic education of youth through media education (Buckingham, 2000; Banaji, Buckingham, 2013).

A number of Russian and foreign researches consider film education as a factor of social transformations involving active media-competent youth under the guidance or at the initiative of media educators: "media literacy gives a citizen a certain feeling of freedom in a democratic society through participation in media creation where media users can express themselves and contribute to national or global media production" (Fedorov, Mikhaleva, 2020: 155).

Moreover, there is an increasing tendency to promote media and information literacy for social change: "Life story is a really useful skill in the design of programs to training the use of technology and media literacy, which is based on psycho-educational settings that encourage young people to use it in a positive way, and among other aspects, there is the personal contribution of those who will want to develop their interactive projects, yet as an opportunity to make the world a better place" (Camarero, Varona, 2016: 10). A similar experience is described by S. Goodman, the founding director of the educational video centre in New York. For many years now, he has been holding documentary seminars on social justice for students from low-income communities and for teachers. S. Goodman writes about youth media, critical literacy, civic activism and educational reforms (Goodman, 2018).

Some studies are devoted to fostering civic and political activity of youth through media and film education: a critical analysis of media representations of social challenges (Friesem, 2015), the use of social networks to form the political activity of citizens (Bennett et al., 2010; De Zúñiga et al., 2012; Gálik, 2020; Gáliková Tolnaiová, 2019), the impact of social networks on enhancing civic participation on the Internet and strengthening citizens' confidence in government institutions (Warren et al., 2014), patriotism and propaganda (Eisman, 2003), the role of the media in shaping civic and political engagement of citizens (Lee, 2013; O'Neill, 2010), sociological studies of media consumption and civic involvement of audiences (Boyd et al., 2011; Erentaitė et al., 2012; Livingstone, Markham, 2008), media and civic socialization of youth (De Zúñiga et al., 2013: McLeod, 2000; Mihailidis, 2014), the role of media education in increasing the civic engagement of young people (Culver, Jacobson, 2012; Goessling, 2016; Hobbs et al., 2013; Martens, Hobbs, 2015), using films to improve civic literacy and civic activism among young teachers (Deneen 2002; Hallam 2012; Jocius 1991; Parkhouse 2015).

However, until now, a comprehensive analysis of the socio-cultural, political, psychological, and pedagogical conditions that determine the essence and prospects for fostering university students' civic engagement on the basis of cinematography has not been presented in Russian and foreign studies of film education, including the main directions, forms and methods of using the potential of film education at the present stage in solving this socially significant challenge.

4. Results

The analysis of researches related to film education of modern youth has allowed us to identify several areas of work in the context of promoting students' civic engagement on the material of Russian feature films.

The analysis of patriotic feature films, including the content analysis of historical dramas about the exploits of Russian people, for example, during the Great Patriotic War, about war heroes and love for the Motherland, about self-sacrifice in the name of the country, has significant educational potential in civil patriotic education of young people. Here are just a few of the war films that can be studied in practical classes on media culture: *The Cranes Are Flying* (USSR, 1957), *The Volunteers* (USSR, 1958), *Fate of a Man* (USSR, 1959), *They Fought for Their Country* (USSR, 1975), *The Dawns Here Are Quiet…* (USSR, 1972; Russia, 2015), *Officers* (USSR, 1971), *Only "Old Men" Are Going Into Battle* (USSR, 1973), *One-Two, Soldiers Were Going…* (USSR, 1977), *The Battalions Ask for Fire* (USSR, 1985), *The Crew of a Battle Vehicle* (USSR, 1983), *The General* (Russia, 1992), *The Star* (USSR, 1949; Russia, 2002), *In August of 1944* (Russia, 2000), *Battle for Sevastopol* (Russia, 2015), *T-34* (Russia, 2019), *Immortality Corridor* (Russia, 2019), *Zoya* (Russia, 2021) and many others.

In addition, one can also analyze feature films created during the Great Patriotic War. Interestingly, in the opinion of many film critics and historians, Soviet wartime cinema was the "freest" from the ideological influence of Soviet propaganda in the entire history of the Soviet cinema. We mean such famous historical and patriotic films as *Alexander Nevsky* (USSR, 1938) and *Ivan the Terrible* (USSR, 1944) by S. Eisenstein. For example, in the film *Alexander Nevsky* the song "Arise, Russian people!", echoing the wartime song "Arise, the giant country, arise for mortal fight!", symbolizes the struggle of the Russian people with foreign invaders in the past and present. In our opinion, the problematics and aesthetics of war films are the best fit for the civic education of young people forming such important moral qualities as love for and devotion to the Motherland, a sense of civic duty and responsibility to oneself and compatriots, awareness of one's belonging to the history and culture of their people, pride in the heroic past of their country.

In practical terms, when studying the above-mentioned feature films, one can refer to a comparative analysis of a literary work of art (prose) and its screen adaptation; a hermeneutic or ideological analysis of Russian and foreign films about Russia; the analysis of national stereotypes and the enemy image in patriotic films; a comparative analysis of the war image in the cinema of the Soviet and post-Soviet periods; a structural or narrative analysis of audiovisual media texts based on the same novel, but produced in different years; analyzing authenticity and mythmaking in historical and biographical feature films, etc. Deep and detailed examples of analyzing feature films in the student audience are presented in the monograph by A.V. Fedorov "Analysis of Audiovisual Media Texts" (Fedorov, 2012b).

The analysis of images of famous Russian historical personalities in Russian and foreign feature films created in different periods can also contribute to promoting social activity of young

people, their historical and civic consciousness, a sense of patriotism and pride in their country. Such historical, biographical films and TV series include: *Suvorov* (USSR, 1940), *Admiral Ushakov* (USSR, 1953), *Ivan the Terrible* (USSR, 1944), *Alexander Nevsky* (USSR, 1938), *Yaroslav the Wise* (USSR, 1981), *Bagrationi* (USSR, 1985), *Mikhailo Lomonosov* (USSR, 1986), *Peter the Great: The Testament* (Russia, 2011), *Chapaev* (USSR, 1934) and *Passion for Chapaev* (Russia, 2017), etc.

It is also possible to conduct a comparative analysis of several film adaptations created in different years and by different directors about a famous Russian historic personality in the student audience, taking into account the socio-cultural, political and ideological contexts of the period of their creation, for example, feature films about Peter the Great – *Young Russia* (USSR, 1981), *At the Beginning of Glorious Deeds* (USSR, 1980), *The Youth of Peter the Great* (USSR, 1980), *Peter the Great* (USSR, 1985), *The Sovereign's Servant* (Russia, 2005), *Peter the Great: The Testament* (Russia, 2011). The analysis of historical drama films about Catherine the Great may enable the audience to compare the Russian and foreign feature film images of the empress: *The Scarlet Empress* (USA, 1934), *Young Catherine* (USA, 1991), *The Rise of Catherine the Great* (Russia, 2014), *Catherine The Great* (Russia, 2015), *Catherine the Great* (Great Britain, 1968, 2005), *Catherine the Great* (USA, 2019).

A comparative analysis of Russian and foreign film adaptations of classic Russian literature, including the analysis of the film images of Russia and Russians, makes it possible to teach university students to be critical of the biased representation of national stereotypes in Russian and foreign cinematography. As a rule, the foreign film image of Russia is based on the traditional stereotyped symbolism of Russian culture and folklore. At the same time, both the storyline of the original classics and the created cinematic characters are often simplified and reduced in Western mass culture, while Russian film adaptations have always sought to popularize the Russian literary classics by means of cinematography. For example, such Russian and foreign film adaptations of A.S. Pushkin's "Eugene Onegin" as: *Eugene Onegin* (USSR, 1958) and *Onegin* (UK, USA, 1998).

In some cases, it is also useful to compare the original literary work with its screen adaptation created in different years, since the screen adaptation of the classic literature never exactly repeats the authentic text, but is a kind of interpretation that embodies some sociocultural, aesthetic, ideological, socio-political meanings, ideals, attitudes and cultural codes of the period when this or that screen version of the literary prototype was created. In this regard, it is advisable to turn to the semiotic and ideological analysis of the audiovisual media texts under study. In addition, we must not forget about the inevitable plot-content transformation of a literary original source to please the commercial ambitions of the creators of the screen version of the original work. These are some famous film adaptations of Russian literature: *Dead Souls* (USSR, 1984), *Heart of a Dog* (USSR, 1988), *War and Peace* (USSR, 1965; Italy, France, Germany, Russia, Poland, 2007), *Demons* (Russia, 2014), *Doctor Zhivago* (USA, Italy, 1965; Russia, 2005), *The Karamazov Brothers* (1969; 2009), *A Hero of Our Time* (1965; 2006), *The White Guard* (Russia, 2012), *Ward No. 6* (Russia, 2009) and others.

On the other hand, sometimes it is necessary to turn to a critical analysis of antisocial or negative film characters who due to some external social or internal subjective reasons, violate social and moral norms, lead an asocial mode of life or do not fulfil their civic duty. The topic of moral and ethical choice, active citizenship is especially relevant for the younger generation since it helps to place the right social and behavioural accents and form adequate models of social and civic consciousness and behaviour in the student environment. For this purpose, the following feature films can be analysed: *A Few Days from the Life of I.I. Oblomov* (USSR, 1980), *Scarecrow* (USSR, 1983), *The Prisoner of Château d'If* (USSR, 1988), *The Garage* (USSR, 1979), *Afonya* (USSR, 1975), *The Visit of the Lady* (USSR, 1989), and others.

The analysis of film images of different professionals contributes to the cultural and civic socialization of university students since such films focus on fulfilling one's professional, official and civic duties. In this context, one can turn to the analysis of film images of national heroes or famous people of various professions who made a great contribution to the development of our country, its culture, science, art, sports, etc. For example, in such Russian biographical films as *Alexander Popov* (USSR, 1949), *Lermontov* (USSR, 1986), *Pushkin: The Last Duel* (Russia, 2006), *Bagrationi* (USSR, 1985), *Mikhailo Lomonosov* (USSR, 1986), *Dostoevsky* (Russia, 2010), *Marshal Zhukov* (Russia, 2010), *Stolypin: Unlearned Lessons* (Russia, 2006), *Gagarin: First in Space* (Russia, 2013), *The Champions* (Russia, 2014), *The First* (Russia, 2018), *Legend No. 17*

(Russia, 2012), *The Spacewalker* (Russia, 2017), *Lev Yashin: The Dream Goalkeeper* (Russia, 2019), *Vysotsky, Thank You for Being Alive* (Russia, 2011) and others.

Heroism as the highest form of civil or military courage, a manifestation of valour, dedication, fearlessness and determination, is reflected in feature films about heroic deeds of people of different professions, thus serving as a vivid example for young people nowadays. First of all, these are feature films about real military exploits of heroes of the Great Patriotic War or heroes of labour, for example, *Panfilov's Twenty-Eight Guardsmen* (Russia, 2016), *The Young Guard* (USSR, 1948; Russia, 2015), *Zoya* (Russia, 2021), *Battle for Sevastopol* (Russia, 2015), *The Dawns Here Are Quiet...* (Russia, 2015), *Stalingrad* (Russia, 2013), *The Brest Fortress* (Russia, Belarus, 2010), *Indestructible* (Russia, 2019), *AK-47* (Russia, 2020), *Sobibor* (Russia, 2018), *Podolsk Cadets* (Russia, 2020) and others. But it can also be film stories about heroic deeds of ordinary people in peacetime who by the will of the circumstances faced a difficult moral choice, as well as films about self-sacrifice, public benefit, civic feat, for example, *Ivan's Launch* (USSR, 1972), *Air Crew* (USSR, 1979), *Flight Crew* (Russia, 2016), *The Icebreaker* (Russia, 2016), *Metro* (Russia, 2012), *No Escapes* (Russia, 2020), *Chernobyl*: *Abyss* (Russia, 2021) and others.

It is very important to expand the socio-cultural horizons and professional experience of university students in professional training of future social teachers. And in this sense, film studies have a significant developmental and educational potential. In the context of creating university students' civic-minded culture and encouraging their active civil position in relation to the social challenges of our time, it is advisable, in our opinion, to turn to film education based on social film dramas and melodramas for critical analysis of audiovisual media texts representing acute and urgent social problems. These are feature films about the problems of juvenile adolescents (*Minors*, USSR, 1977; *Where is your son?*, USSR, 1986), about social injustice and insecurity of the "little man" and their inability to fight against the social system (*One thousand two hundred and ten*, Russia, 2012; *All Our Hope*, Russia, 2016; *The Plant*, Russia, 2018), about the indifference and inaction of officials (*Emergency Condition*, Russia, 2011; *The Fool*, Russia, 2014), about orphanhood and problems of children in orphanages and boarding schools (*Awakening*, Russia, 2005; *The Excursionist*, Lithuania, Russia, 2013; *It's Not Forever*, Russia, 2019; *Etude No. 2*, Russia, 2020; *No One's Child*, Russia, 2017; *Roadside*, Russia, 2013; *A Cat for Sale*, Russia, 2012; *Yarik*, Russia, 2007), about the "difficult" age and the problems of growing up and teenagers' relationships (*Scarecrow*, USSR, 1983; *Games 14+*, Russia, 2019), about dysfunctional or incomplete families (*I've Bought Myself a Father*, USSR, 1963; *Mother's Paradise*, Russia, 2010; *My Son*, Russia, 2009; *Eva*, Russia, 2019), about the care and support of the elderly and disabled people (*There is No God but Me*, Russia, 2019), about freedom and choice (*The Right to Choose: Faith*, Russia, 2019), about homeless and socially unprotected people, outcasts (*Hello, Baby!*, Russia, 2001), about moral choice and self-sacrifice (*Farewell in June*, Russia, 2003), about one's struggle against drug addiction and alcoholism as socially dangerous phenomena (*The Parent*, Russia, 2021), about the socialization of people with disabilities (*Time for Rest from Saturday to Monday*, USSR, 1984; *Country of the Deaf*, Russia, France, 1998; *The Fool*, Russia, 2005; *I Want to Be Loved*, Russia, 2013; *Corrections Class*, Russia, 2014; *Through the Black Glass*, Russia, 2018), about the generation gap (*Fathers and Sons*, USSR, 1982; *We Were Neighbours*, USSR, 1982; *Van Goghs*, Russia, 2019; *Chupacabra*, Russia, 2020).

In general, unfortunately, we have to admit that very few feature films about youth and for youth about friendship, mutual assistance, volunteering, charity, tolerance, youth movements are being shot in present-day Russia, although these issues are widely represented in contemporary Russian documentary films.

5. Conclusion
The analysis of publications related to film education of modern youth, as well as the content analysis of Russian feature films, have allowed us to identify several research areas in the context of educating university students for civic engagement based on the material of feature films:

– analysing patriotic feature films in the student audience, including the content analysis of historical dramas about the exploits of people, in order to cultivate such important moral qualities as love for and devotion to the Motherland, a sense of civic duty and responsibility to oneself and compatriots, awareness of one's belonging to history and the culture of their people, pride in the heroic past of their country;

– analyzing film images of famous Russian historic personalities presented in Russian and foreign feature films in order to encourage the social activity of young people, their historical and civic consciousness, a sense of patriotism and pride in their country;

– analyzing Russian and foreign film adaptations of classic Russian literature in the student audience in order to develop students' critical thinking and awareness of biased representations of national stereotypes in Russian and foreign cinema;

– analysing feature films about love for the "small" homeland and the importance of diligent and responsible performing professional, official and civic duties, including the analysis of film images of "ordinary" people of different professions;

– analysing film images of national heroes or famous citizens of various professions who made a great contribution to the development of our country, its culture, science, art, sports, etc. in order to set examples for students to follow and inspire their social initiative;

– analysing Russian feature films about real military or professional exploits of heroes, as well as films about the heroic deeds of ordinary people in peacetime, films about self-sacrifice, public duty and responsibility;

– film education of youth on the material of social film dramas based on a critical analysis of media texts representing current urgent social challenges in order to expand the socio-cultural horizons and professional experiences of university students;

– a critical analysis of antisocial images in feature films in order to form correct models of social and civic consciousness and behaviour among university students;

– practical film education may include a comparative analysis of works of art (prose) and their screen adaptations; a hermeneutic and ideological analysis of Russian and foreign feature films about Russia; a critical analysis of national stereotypes and the image of the enemy in Russian and foreign patriotic films; a comparative analysis of the war image in the Soviet and post-Soviet cinema; a structural and narrative analysis of audiovisual media texts based on the same novel, but in different historic periods; analyzing authenticity and mythmaking in historical and biographical films, etc.

In our opinion, it is necessary to further analyze creating university students' civic-minded culture by means of film education, including the development of socio-cultural, psychological, pedagogical, and political foundations of this problem.

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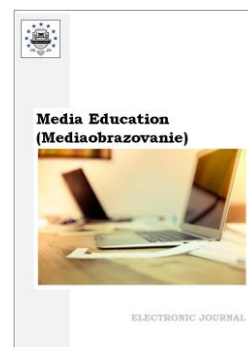
Formation of Ukrainian Newsreel and Documentary Cinema in 1923–1928

Volodymyr Myslavskyi [a,*], Ganna Chmil [b], Oleksandr Bezruchko [c], Vasily Kupriichuk [d]

[a] Kharkiv State Academy of Culture, Ukraine
[b] National Academy of Arts of Ukraine, Institute of Cultural Studies, Kyiv, Ukraine
[c] Kyiv National University of Culture and Arts, Ukraine
[d] Taras Shevchenko National University of Kyiv, Ukraine

Abstract

The purpose of this research is to analyze the formation and development of chronicle-documentary cinema in Ukraine during the period 1923–1928. The authors also cover the most significant events that influenced the formation of Ukrainian newsreels. This article is based on little-known critical publications of 1920s in the Ukrainian and Russian media.

An analysis of the polemics of Soviet authors in relation to Ukrainian newsreel and documentaries on the pages of magazines of the 1920s shows that this type of cinematography developed in several directions. We present in chronological order the most significant innovations in Ukrainian cinema production:

1. 1923. Organization of production at the Odessa Film Factory *Chronicle of VUFKU*; opening in Kharkiv of a special film laboratory for the release of newsreels.

2. 1924. Start of production of the newsreel *Flywheel* (*Makhovik*); approval of the thematic direction of the newsreel produced; the beginning of the release of the newsreel *Flywheel Cinema week* (*Kinonedelya Makhovika*) with an overview of life in the USSR and the West.

3. 1925. Work to increase the number of newsreel issues, increase circulation, increase the number of staff correspondents; reformatting *Flywheel Cinema Week* into *VUFKU Cinema Week*; opening of a special department of filming production at the Odessa Cinema Factory on request of commercial and industrial enterprises and opening of a newsreel department.

4. 1926. The newsreel department of the Odessa Film Factory is organizing the production of newsreels according to the principle of illustrated newspaper reporting.

5. 1927. Involvement of film amateurs and operators of various institutions in filming newsreels; instead of overview of plots devoid of social significance, the production of thematic newsreels is being established; all newsreels are included in the production plan of VUFKU.

6. 1928. Inclusion of foreign newsreels filmed by their own correspondents in the Cinema weekreleases; opening of a frame library at VUFKU; the beginning of the production of full-length editing films based on archival newsreels.

Keywords: film history, USSR, VUFKU, documentary film, Soviet Union, avant-garde, Kiev film studio, Odessa film studio.

1. Introduction

The formation of Ukrainian newsreel and documentary cinema in the period of 1923–1928 is still not widely studied, although a significant number of publications on the Soviet cinema of this

* Corresponding author
E-mail addresses: odry2006@gmail.com (V. Myslavskyi), gannachmil@gmail.com (G. Chmil), oleksandr_bezruchko@ukr.net (O. Bezruchko), kvm1968@ukr.net (V. Kupriichuk)

period have seen the world. The purpose of this article is to studythe thematic and conceptual search of Ukrainian documentary filmmakers and put into scientific use the materials of little-known articles on this problem from the Ukrainian and Russian press of the 1920s.

2. Materials and methods

The materials for our research are academic books and articles by both contemporary authors and authors of the 1920s, who wrote about the formation and development of Ukrainian chronicle-documentary cinema of the 1920s. The research is based on meaningful analysis and comparative approach.

The research methodology used by the authors is based on an integrated approach that provided consideration of all aspects and relationships that influenced the processes under study. Research methods used in the work include historical-comparative and historical-systematic approaches.

3. Discussion

As our analysis of the scientific film literature of recent decades has shown, in scientific works devoted to Soviet cinema of the 1920s, more and more importance was attached to the study of the formation and development of chronicle documentary cinema in the USSR of the specified period (Bezruchko, 2017; Gillespie, 2000; Hicks, 2007; Malickij, 2013; Mislavskiy et al., 2020; Priest, 2008; Sandomirskaia, 2008;Widdis, 2003).

The Soviet Union in the early 1920s was the site of significant artistic controversy as various groups tried to become the successful tool for promoting revolutionary political and social change. In the first half of the decade, the Communist Party did not want to support officially one or another literary group. However, in 1925, the party's decree on literature created a new precedent for the party's participation in the country's cultural events. J. Malickij in his book mentioned a document signed by Nikolai Bukharin. This document'urged that material and ideological support be given to the proletarian groups calling for a conservative realist form with revolutionary characters and themes. Whereas the resolution explicitly addressed only literature (the *All-Russian Association of Proletarian Writers* [*VAPP*] was the greatest beneficiary), its applicability to the other arts became evident in the rise to prominence of the proletarian *Association of Artists of Revolutionary Russia* (*AKhRR*)' (Malickij, 2013).

Ukrainian newsreel and documentary cinema emergedon the background of acute polemics based on different views on the development of Soviet cinema. Thus, the representatives of the Cine-Eyes group were against the involvement of actors in the cinema, as well as the use of scripts, sets, studios, and argued that ordinary people should be filmed at work and on vacation. In their opinion, cinema, as a new mass media, had to show the world of ordinary Soviet people from all over the Soviet Union to other ordinary Soviet people from different parts of the country.

This radical rejection of the old forms of cinema was in tune with some leftist approaches to art in the early and mid-1920s. Representatives of the camp associated with the avant-garde magazine *LEF* (*Left Front of Art*) spoke out especially zealously in this regard. It really was a radical interpretation of the role of cinema in the new Soviet society. *LEF* activists Osip Brik and Sergei Tretyakov believed that documentary cinematography eliminated the artist's subjectivity. In their opinion, the documentary was supposed to replace the feature film. The English researcher D. Gillespie, in his work, quotes a statement characteristic of that time by the representative of *LEF*, writer and critic Osip Brik, dated 1927: "We have once and for all to discard from the picture all its romanticism, all its psychological emotionality. We have to say completely openly that in a film we are prepared to arouse neither joy nor sadness, and that we want to depict the necessary facts and events" (Gillespie, 2000).

American scientist J. Hicks, in his work dedicated to the work of DzigaVertov, draws attention to an article written by the director in October 1926. In this article, Vertov describes five different types of film work that he expects from *Cine-Eyes* in the near future: "These include current newsreel weeklies, thematic newsreels covering several months, complex newsreels making summary of a year, scientific or educational films and finally'[e]xperimental film studies, laboratory research, laying down new paths for all the *Cine-Eye* movement as a whole'" (Hicks, 2007).

In the mid-1920s, a controversy concerning the further development of Soviet cinema unfolded at the state level. Communist party ideologists believed that if one wished to create a more effective cinematography of the country, attention should be paid to everyday life, to the local

space, to ordinary people. In their opinion, the masses would most of all respond to the familiar things, to the representation of the events of their lives. It was suggested that it was not worth focusing on films showing military parades and demonstrations. The documentary film had to show the full breadth of events related to everyday life and events of ordinary Soviet people.

However, this doctrine, according to E. Widdis, became relevant only after a few years: "A sense of the urgency of this developed toward the end of the decade, and in 1929, a debate took place in the pages of the popular journal *Zhizn' iskusstva* (*Life of Art*): filmmakers (implicitly from the centre), as one writer proclaimed, needed better to understand the lives of ordinary people: "We have to put our directors face to face with their audiences, in factories… and in villages" (Widdis, 2003).

The turning point in the ideological and political status of cinema was the first party film conference, held in March 1928. The resolution of the conference said that from now on cinema should be a weapon in the socialist transformation of the country and the creation of a single Soviet people. The large-scale mobilization of the country, which was demanded by the first five-year plan, required the introduction of a new cinematography program. It was planned that during the second half of 1928 the number of new cinemas would double.

Moreover, the conference resolutions called for the sovietization of films. These films were supposed to promote popular support for government initiatives. Since the mid-1920s, the production and distribution of newsreels had been considered a key ideological challenge.

As J. Hicks notes, contemporaries regarded this conference as a refusal from discussions about newsreels or documentariessince it adopted a resolution on comprehensive financial support ofcultural films production. Avant-garde filmmakers strongly opposed this decision. They believed that cultural filmswere a potential destroyer of documentary cinema as a separate form. In particular, J. Hicks writes in his book:"In 1929 Shub condemned 'the so-called 'kulturfilm' as the invention of those 'unable or unwilling to define the new form of cinema…the unplayed film'". Needless to say,Vertov was equally vocal in his opposition. As early as 1926 he derided *Kulturfilm* as representing a dangerous blurring of distinctions between documentary and fiction, undermining "unplayed" films by subtly eliding them with acted films under this general category. As such, it was to theory what Eisenstein's brand of film-making was to practice. The real distinction had to be drawn, he insisted, between films that recorded life and those that recorded acting" (Hicks, 2007).

At the end of the 1920s, the systematic curtailment of the autonomous existence of national cinematographies, including Ukrainian one, was held. In addition to the subordination of the republican film studies departments to a single center in Moscow, a large-scale attack on the aesthetic experiments of leading Soviet directors began. The filmmakers were demanded to abandon their creative methods and submit to a single method – socialist realism. D. Priest, notes that under pressure from Soviet censors, leading avant-garde directors DzigaVertov and Sergei Eisenstein were forced to reconsider their attitude to their own work:"Eisenstein and Vertov changed over the course of their careers, both in their theories and in their films. While the change can be partially attributed to the natural evolution and refining of their theories over time, the Cultural Revolution (1928–1931) played a crucial role in the way both directors approached film making" (Priest, 2008).

By the early 1930s, in response to Stalinism and the Cultural Revolution, fundamental changes were taking place in Soviet culture and art. The era of Stalinism, according to the accurate observation of I.Sandomirskaia, instead of contributing to the enlightenment"brought about a stagnation of intellectual life under the Stalinist Zhdanovian slogan of cultural diversity representing cultures as inarticulately "national in form, socialist in content" (Sandomirskaia, 2008).

4. Results

After the reorganization of the All-Ukrainian Film Committee into *VUFKU* in Ukraine, shooting of newsreels and propaganda films continues. According to press reports, in March-April 1923, 3,000 meters of social and household chronicles were filmed, which they planned to release in the form of separate issues and the form of newsreels, as well as three propaganda films *In memory of the great communards*, *From darkness to light* (about the fight against illiteracy; director N. Saltykov), *History of May* 1 (from the history of the revolutionary past in the West; director S. Tsenin).

At the same time, in 1922–1923, the *VUFKU Photo Department* took more than fifteen hundred photographs (894 photographs were taken in 1922), which were arranged in a series by themes and handed over to schools, workers' and Red Army clubs. The themes of future photo albums were also outlined: *revolutionary romance and everyday life, history of the revolution and the party, social themes, production and scientific organization of labor* (Nevskij, 1923).

Among the newsreels, the press most often noted *Great October* (1922, directed by V. Gardin), *May 1 in Kharkiv*, VII-I *All-Ukrainian Party Conference in Kharkiv* (both 1923), *The funeral of Lenin inKharkiv* (1924), etc. However, most of the newsreels were released within the framework of film magazines: *Chronicle of VUFKU* (1923), *Flywheel* (1924–1925), *Flywheel Cinema Week* (1925), *Cinema Week of VUFKU* (1925–1929), *Newsreel* (1929–1931).

The newsreel of the Odessa Film Factory *Chronicle of VUFKU* was made in the same way as the weekly Moscow chronicle *Kinopravda* (*Cinetruth*), but did not have a periodicity in the release, and was shown on screens as the materials accumulated (about nine issues were released). Along with newsreels, campaign and fiction short films were included in the magazine. The first issue included such plots: *Celebration of the 5th anniversary of the Red Army in Odessa, Sunday on Easter Day, Laying out the park, Gift of Odessa railroad workers to Ilyich, Arrival of German tractors at the Odessa port, Arrival of Colonel Gaskel, First Soviet steamer departing for Constantinople* (D.M, 1923). There was also no clear system in the layout of the magazine materials. Not all episodes consisted of story packs.

To normalize the situation with the release of newsreels at the central administration of the *VUFKU* in Kharkiv, a special film laboratory was created. The laboratory was supplied with all the necessary equipment to facilitate filming of the current chronicle, as well as industrial and scientific films.

In the summer of 1924, *VUFKU* launched into production a newsreel *Flywheel*, intended for demonstration in workers' and rural clubs. It was a kind of symbiosis of newsreel plots and short-length play films, arranged chaotically. The premiere of the first release was planned on August 1. The newsreel consisted of four plots: *Black Sea Region* (directed by L. Sheffer), *Dobrokhim* (directed by S.Waiting-Radzinsky), *Questionnaire of the* XIII *Congress of the RCP(b)*, *An Eye for an Eye* (directed by L. Kurbas), *Piebald Heifer* (directed by V. Tezavrovsky). Some of the news stories were bought from the French company Pathé and the Russian Sevzapkino.

"The Flywheel does not lead to the discovery of Americas. – noted one of its authors Waiting-Radzinsky. – It helps to find out more about the Ukrainian SSR. It doesn't take life by surprise. Itonly grasps life with its apparatus" (Ujejting, 1924). As shortcomings, Waiting mentioned the poor-quality translation of titles from Russian into Ukrainian, and then back into Russian.

The press reported that the shooting for the second issue of *Flywheel* had already been carried out: newsreels *5th Congress of the Comintern, Congress of Comnezam* (*Committee of poor peasants*), *Plant named after Marta and Badin, Opening of the monument to Artem in Bakhmut*; cultural films *Field pests and control over them, Askania-Nova (National park)*; fiction *Vendetta* (directed by L. Kurbas), *The nobleman* (directed by V. Kovrigin); agitation *Hands off China, From darkness to light* (both directed by N. Saltykov).

The documentary filmmaker and editor Leonid Mogilevsky reported in a memorandum of the Odessa Film Factory Directoratein 1924: "Observing the production of newsreels in Ukraine and taking into account the enormous importance that can play a big role in the merger of the city and the countryside, in the matter of information and education of the masses, you come to the conclusion that it is necessary to make a number of significant amendments to the production of newsreels and define its direction" (CDAVO..., 1924). Further, Mogilevsky revealed his vision of staging the work with newsreels.

In particular, he noted: "The chronicle should be timely and topical, cover all events, achievements, show life as it is, so that the chronicle edited on the day of shooting with inscriptions should be sent to Kharkiv; the entire chronicle must be accounted for; filming of newsreels should be carried out according to a previously approved plan; introduce a group consisting of the head of the newsreel, the operator and the administrator into the staff of the *VUFKU* board" (CDAVO..., 1924).

However, Mogilevsky's plans remained largely unfulfilled.

In 1925, *VUFKU* curtailed the release of the Flywheel newsreel, switched over to the production of full-length feature films, and began to publish the *Flywheel Cinema Week* newsreel with an overview of life in the USSR and the West. Cameramen D. Feldman and G. Drobin filmed for the new newsreel the stories *Congress of Soviets in the AMSSR, Trial of Roman Catholic*

priests, *Members of the British Labor Party in Odessa* (all – cameraman D. Feldman), *Jewish agricultural colonies* (cameraman G. Drobin), *May Day* (operators: G. Drobin and D. Feldman). Operator I. Gudima filmed scenes: *Restoration of the Lunacharsky theater*, *Workers at Odessa resorts*, *Construction of mechanized barns in Odessa port*. Director S. Waiting-Radzinsky was invited to direct the newsreel shooting in terms of the choice of topics for reporting and editing.

VUFKU paid more and more attention to newsreels. At the end of 1925, the film industry once again revised its approach to the production of newsreels. Based on the task of newsreels to cover comprehensively the life of the USSR and Western countries, the development and distribution of newsreels was directed towards increasing the number of newsreel issues (instead of a two-week issue - weekly), increasing circulation (for better and timely coverage of the periphery) and increasing the number of staff correspondents.

The reformatted newsreel received a new name – *VUFKU Film Week*. The newsreel covered events of a political, economic, scientific, technical, cultural nature of all-Union, local significance and Western countries. The delivery of foreign materials for it was made by the German film company *Ufa*. For example, the 19threlease of the film weekly had a footage of 430 meters and was devoted exclusively to the life of Hamburg, its port, docks and factories.

At the Odessa Cinema Factory, a duty of cameramen is introduced for emergency filming, and a special department of production filming is organized by order of industrial and commercial enterprises and a newsreel department. Leonid Mogilevsky was appointed head of both departments. In Kharkiv, Kyiv, Odessa, Yekaterinoslav and Donbass, *VUFKU* opens offices with permanent film reporters, and buys special reporter film cameras abroad. The average footage of *VUFKU Film Week* was 350–400 meters, and the circulation was 8 copies. By the beginning of January 1926, there had been 19 releases, and during the summer of 1926 – 16 (Mik., 1926).

According to the head of the production films and newsreel departments L. Mogilevsky, the newsreel department planned to serve Odeshchina and Podillia. Themes of the plots: agriculture, the life of the Red Army and the Navy, construction, sports, technology, export, import. The plots were planned on the principle of illustrated newspaper reporting with the involvement of the press, institutions and enterprises whichdon`t underestimate the importance of newsreels (Mogilevskij, 1926) (in the next summer season, the newsreel department planned to depict the developing industry, production, historical places, and the most interesting sights of Ukraine).

"But the newspaper and the magazine are raw material. – G. Leychenko noted. – The viewer wants to see movement, life, work in a living figurative newspaper called *Newsreel*. And we cannot ignore this demand in silence. There is no need to prove the whole vitality of this idea. Experience has shown that it is completely relevant. … Each program should include a short film in 5-6 parts and a newsreel" (Leychenko, 1926).

The shortage of newsreel plots was replenished by film amateurs with their own film cameras and by institutions filming newsreels. Filmed chronicles came from different cities, everyday moments from the life of the village (harvest festival, international youth day). *VUFKU* gavetape to freelance correspondents and paid for their work. In March, 4 issues of VUFKU Film Week were released. Moreover, *VUFKU* contacted the Odessa branch of the *ODSK* (*Soviet cinema and photography amateurs' society*), which had 3 cameras, with a proposal to shoot social and everyday chronicles, sending the required amount of negative film (Mogilevskij, 1927).

VUFKU tookthe new path of newsreel production due to the fact that the plots of *Flywheel* were a simple overview of the current day's events and had no social significance. The content of the magazine made it possible for the viewer to get acquainted with individual episodes and events, but there was no target setting here. Therefore, *VUFKU* decided to refuse to cover only episodic events in magazines, and move on to a thematic chronicle, that is, to produce individual short films up to 300 meters long, devoted mainly to the industrial topic. The newsreels department of *VUFKU* switched to a thematic release of newsreels in the form of separate independent cyclical films.

Until 1927, the content of newsreel plots was random. The work of newsreels had to be deployed in very difficult conditions due to the number of subjective and objective reasons: lack of experience in the production of newsreels in Ukraine, lack of a correspondent network, filming equipment necessary for the work of a small staff of correspondents, but most importantly, a catastrophic shortage of professional workers and a special laboratory, which would make it possible to show newsreels the day after the shooting.

The first issues of *Cinema Week* were distinguished by an abundance of filming of demonstrations and meetings and were rather boring. Public viewings showed that the audience was

least interested in demonstrations and meetings. The viewer was more attracted by the achievements in the field of science, technology and sports in the USSR and abroad shown on screen.

Beginning in 1927, the weekly newsreel release was included in the production plans of *VUFKU* (the premiere release of *Cinema week* according to the thematic plan took place on August 1, 1927). A newsreel subdivision was included in the production department of *VUFKU* and a special instruction was developed. It wassaid that several centers for filming newsreels had to be created in the republic; correspondents had to submit a monthly or two-week indicative filming plan to the *VUFKU* board; the entire chronicle filmed on the same day with no exceptionhad to be be recorded in a special book. According to the production plans of the financial year 1927–1928, 52 issues of the newsreel were supposed to be filmed, for which 46,222 rubles were allocated. It was also planned to create a base for shooting newsreels in Kharkiv, since in Kharkiv, as in the capital of the Ukrainian SSR, more interesting events took place that could be chosen for newsreel plots.

During the October holidays, the newsreel department sent 24 cameramen to different cities and villages of Ukraine. The celebration was filmed in Kharkiv, Stalino, Dnepropetrovsk (now Dnipro), Odessa, Mykolaiv, Vinnitsa. Four operators worked simultaneously in Kharkiv, Kyiv and Odessa. The footage of the holiday was soon shown in cinemas. Some of the filming was done from an airplane.

Thematically, the plots of *Cinema week* covered the most significant events in the republic: the work of the *Krasnoe Znamya* (*Red Banner*) textile factory, which was the first in the USSR to switch to a seven-hour working day; mechanized operation of a long-distance telephone exchange; operation of a new power station at Dneprostroy; 10th anniversary of the *GPU* (*State Political Directorate*) in Ukraine; participation of the Soviet delegation at the Geneva Conference on Disarmament; the veche (meeting) of the union of foreign peasant delegations with the peasants of the Soviet Union, organized in Moscow; state metallurgical plant in Stalino, etc.

The most important events of a scientific and cultural nature were also reflected in the *VUFKU Film Week*: campaigning for donations to the monument to Kotsyubinsky; 4th World Congress of the Red Profintern; the opening of the Jewish department at the *All-Ukrainian Academy of Science*, etc. Separate issues were devoted to certain events: the International Labor Day; anniversary of Lenin's death; anniversary of Leo Tolstoy; grain procurement campaigns, etc.

Since March 1928, foreign chronicles bought abroad or filmed by their own correspondents had been regularly included in the issues of *Cinema week*. I. Gudima worked in New York, E. Deslav in Paris, B. Zeitlin in Berlin.

At the same time, it was planned to release a special chronicle for children *Screen of a Pioneer* and special supplements to *Cinema week*, edited from homogeneous newsreels: *Nature and People*, *Science and Technology*, *Cultural Life*, etc. (Mogilevskij, 1928).

Short-length newsreels were dedicated to separate important events: 10 *years of the GPU Cheka in Ukraine*, *Decade of Soviet Medicine* (cameraman S. Chernyavsky), *Decade of the Red Army*, the trip of the *Shevchenko Committee to Kanev* and the *Ceremonial meeting of the Committee at the grave of Taras Shevchenko* (cameraman D. Soda) and others.

It should be noted that in 1928, the Ukrainian film industry was organizing the release of the so-called *Film feuilletons*, which, according to the authors, were supposed to become a means of combating negative phenomena in society. Bureaucracy, alcoholism, nepotism, and laxity were clearly shown and evilly ridiculed in the *Film feuilletons* that go along with the chronicle. The authors drew themes for these issues from newspaper feuilletons. *Night after Christmas* (after a holiday in the regional police department), *Nepotism in Dneprostroy* (Dnepropetrovsk construction organization), *Our Roads* (the answer to an article in the newspaper *Proletarian – Cars in Ukraine will replace the horse-ridden vehicles*), etc.

From September 15, 1927 to January 15, 1928 *VUFKU* produced 16 issues of *Cinema week*. But *Cinema week*, which, during the entire existence of *VUFKU* with a frequency of four issues a month, did not always reach the viewer. According to the head of the newsreel department of the *VUFKU* L. Mogilevsky, the administrators of some cinemas, citing the need for the maximum number of sessions of commercial films, did not release newsreels until they received a film with a small footage for demonstration. Sometimes, even in cinemas, newsreels were shown between sessions, so, in fact, most of the audience watched them. Mogilevsky also reported on the chronic backlog of the newsreel demonstration (almost three months after its release) – while the *VUFKU Film Weeks* No. 37 and 38 were shown in cinemas, the newsreel department has already released No. 48.

However, representatives of the Odessa regional department of *VUFKU*, on the contrary, indicated that newsreels were received irregularly. At a meeting devoted to newsreels at the regional department of *VUFKU*, held in February 1928, it was noted that the February issues of Cinema week had not yet been received, and the chronicle of the October celebrations was received in Odessa only in early February. Director of the regional department of *VUFKU* M. Katzent noted the need to show newsreels weekly.

During the past 1927/28 operational year, the *Newsreel Department of VUFKU*, formed in October 1927 (Kul'chych, 1928), released 52 issues of *Cinema week* and 19 newsreel short films with a total positive footage of over 28,000 meters. In distribution in Ukraine, 20 copies of each issue were released. On the release of newsreels in June 1928, 2,518 rubles were spent, in July – 2,700. And according to the Dnepropetrovsk department of the *VUFKU*, the profit from the rental of newsreels amounted to 2,695 rubles in June, and 2,677 in July (Mogilevskij, 1928, 1).

In 1928, the press widely covered the Komsomol air expedition, which was the first balloon flight in the history of USSR aviation with a visit to all the Union republics. The expedition planned to visit Rostov, Tiflis, Baku, the Caucasus ranges, the Black Sea coast. *VUFKU* dispatched operator D. Soda to shoot this event (I.A., 1929).

Also in 1928, *VUFKU* introduced several innovations in the process of newsreel filming. At the Odessa Film Factory, according to press reports, the newsreel department in order to make it easier for directors to select actors, released a film album in two parts. The first part contained photographs of actors without specifying names and characteristics, and the second – reviews of directors, a list of films where the actor was filmed, etc. that can be used in various films. The press also reported on the organization of the *VUFKU*, following the example of American film factories, the first film frame in the USSR. The catalog of the frame library consisted of cardboard sheets with small windows-frames for viewing in the light, indicating the name of the event, the time and place of shooting, the content, the quality of the film, the name of the operator, the footage (L-ov, 1928).

In parallel with the commissioning of a frame library, *VUFKU* was trying to establish the production of full-length montage films based on archival chronicle material, that is, to create a film chronicle. L. Mogilevsky, who already had experience of similar work (since November 7, 1927, his three-part *How It Was* was shown on the screens of Ukraine), acted as the film's director-editor. As the author stated: "The purpose of the film *Documents of the Epoch* is to identify, systematize and logically link only genuine historical film documents related to the history of the class struggle in Ukraine" (Mogilevskij, 1928, 2).

The production of this film was prompted by the success of the editing films of the RSFSR (Russian Soviet Federative Socialist Republic) *The Fall of the Romanov Dynasty*, edited from the tsar's chronicle (1927, directed by E. Shub) and released by *Sovkino* (*Soviet cinema*) for the anniversary of the October Revolution, *Great Way* (1927, directed by E. Shub). Although, we note that the first editing film in the USSR was released in Ukraine *Great October* (1922, directed by V. Gardin), and was timed to coincide with the fifth anniversary of the October Revolution (A., 1923). According to Mogilevsky, work on the painting lasted about eight months. A huge number of old newsreels were viewed. There was footage of Lenin, Trotsky, Germans in Ukraine, Petliura, the entry of Austro-German troops into Odessa, Central Rada, etc. Most of the chronicle was filmed in Kyiv. A significant part of the chronicle included in the film was filmed by operators of political departments in the early years of the revolution, stored in Moscow, as well as in other regions of the USSR and abroad (Cvitarenko, 1928).

VUFKU took measures to acquire the chronicle filmed in Ukraine in the period 1917–1921. Chronicle *Ukrainian Directory in Kiev* – was purchased from one of the operators who worked in Ukraine and later moved to the far North. As a result of painstaking work, it was possible to acquire and collect the chronicles *The Entry of the Directory into Kyiv*, *Skoropadskiy*, *Petliura's Meeting with the Clergy*, *Kerensky in Kyiv*. The newsreel footage *Banquet in honor of the Hetman*, *Announcement of the universal law*, *White Army entering Kyiv* were acquired from German film organizations and cameramen working in Ukraine.

However, despite a very thorough search, it was not possible at that time to find a significant amount of chronicle, about the presence of which there was reliable information: *The funeral of Eichhorn*, *Execution of Boris Donskoy*, *Explosion in the Menagerie* (Mogilevskij, 1928) ...The edited film consisted of eight parts: "1. *Personnel from the period of the First World War*; 2. *Petrograd*; 3. *The parade of the Austro-German and Petliura troops on the Sofia square in Kiev*; 4. *Arrival of Petliura to Kiev on December* 19, 1918; 5. *The invaders are loading the looted*

grain on ships in one of the ports on the Black Sea; 6. *A new front of struggle has beenfacedby the proletariat of the Ukraine*; 7. *The workers and peasants, abandoning their bayonets, took up science*; 8. *The victories of the world's first Republic of Soviets kindled the proletariat of other countries with the fire of revolutionary enthusiasm*" (Mislavskiy, 2016).

5. Conclusion

In the early 1920s, the Ukrainian republic was recovering from the consequences of the civil war. The film production base in Ukraine was also in a very poor state at that time. In such conditions, it was incredibly difficult to develop one's owncountry cinema production. However, the situation was gradually beginning to normalize. With the commissioning of film production bases in Odessa, Yalta, and eventually in Kyiv, it became possible to create new film groups and establish relatively stable filming.

But apart from the technical problems associated with an acute shortage of film equipment and film, there was an acute shortage of qualified cameramen, screenwriters and directors. In difficult economic conditions, *VUFKU* was forced to solve both technical problems and creative ones. Nevertheless, the Ukrainian film industry managed to industrialize the production of newsreels and documentaries.

However, the artistic quality of documentary filmmaking remained at a low level.

The qualitative rise of Ukrainian documentary filmmaking took place only in 1928–1929, after the transition from *Sovkino* (*Soviet cinema*) to *VUFKU* of individual members of the creative group *Cine-Eye* (DzigaVertov, his wife Elizaveta Svilova and brother Mikhail Kaufman). It was at this time that their best films were released – *The Eleventh*, *The Man with a Movie Camera*, *Spring*… However, the rise of Ukrainian documentary cinema was not long. With the introduction of the system of centralization of cinema in the 1930s, and the subordination of Ukrainian film production to a single center in Moscow, Ukrainian cinema lost its national identity and joined the general stream of propaganda film production in the USSR.

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A Comparative Analysis of Soviet Media Education in the Period of "Perestroika" (1984–1991) and the Modern Period

Elena Muryukina [a], [*], Victoria Voychenko [b]

[a] Moscow Pedagogical State University, Russian Federation
[b] Rostov State University of Economics, Russian Federation

Abstract

A comparative analysis of media education in the USSR during perestroika and the period of modern Russian history has shown us some similarities and differences. The position of researchers on the need to develop media education in the context of the main global trends, the use of a unified conceptual framework, and to rely on the international regulatory framework remains unified. A comparative analysis has proved that a large number of media-educational technologies used today in media-education activities were developed by media-educators during the perestroika period. They are a synthesis of Russian and foreign techniques that have proven effective in achieving media-educational goals. We note that the interest of media educators in media club activities has not diminished. The set of goals and tasks implemented at the classes of the media club has not undergone major changes and is focused to a greater extent on fostering the following qualities in the participants. The difference between the periods being compared is the understanding that the subjects of media education include not only students, but also teachers of secondary and higher schools and institutions of supplementary education. The new professional standard will reflect the qualification requirements in the field of media competence.

Keywords: media education, comparative analysis, Russia, 1984–1991 years, modernity, similarities, differences.

1. Introduction

The early 1980s in the USSR were the beginning of a deep social crisis. A "psychological war" against the Soviet Union was gaining momentum in the West, and bourgeois propaganda in the mass media was intensifying. Under these conditions, the government of the country unleashes a campaign of counter-propaganda, which will be implemented in the educational system of the country from 1984. The paradox is that one of the main goals of media education, seen in Western countries as a way to protect against all kinds of propaganda influence (Bauer, 1984; MacBride, 1984), coincides with the goals of the Soviet leadership.

Among the major trends characterizing media education in the 2nd half of the 1980s we include:

- the process of "deepening" of media education research, the transition from the description and generalization of purely pedagogical experience to the identification of psychological and sociological features;

- increased interest of researchers in the problems of children's creativity associated with the media;

- media education includes elementary school children.

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[*] Corresponding author
E-mail addresses: murjukina@ya.ru (E. Muryukina)

The investigation of transformational processes in Soviet media education of perestroika period (1984-1991 years) (Muryukina, 2019) gave grounds for supposition that the modern media educational activity has a great number of borrowings. To prove our ideas, we decided to conduct a comparative analysis of Soviet media education of the periods of perestroika and in its current state. Thus, the media educationalist O.F. Nechai (Nechai, 1990) stated that Soviet TV programs have wide opportunities of their audience's aesthetic and artistic feelings development. On these grounds she built and nearly organized a media educational model on the material of television (as means of communication), where the main goal was aesthetic upbringing with the help of television material.

Today the aspects of TV programs investigation have transformed. It is affected by a number of factors: change of the conceptual part of TV material; functions of modern television; demands and interests of the basic audience it relies on and tends to form; the TV audience (age-specific, social and so on) and others. Thus, the aspectness of television material investigation on media educational classes is changed. It concerns not only Russian reality but also the one of Western countries. In this respect it is suggested to conduct the analysis of TV programs, grounding on such concepts as "Languages; Technology; Production and dissemination processes; Interaction processes; Ideology and values; Aesthetics" (Digón, 2019: 232).

2. Materials and methods

The materials for the investigation were monographs, study guides, articles in scientific journals, conferences collections, dissertation investigations of media educationalists of the perestroika times (1984-1991 years) and of present time.

The methods of the investigation were grounded the main goal consisting in comparative analysis of Soviet media education of the period of perestroika and contemporary period conduction. Thus, as the methods different kinds of analysis were used - retrospective, comparative and others, synthesis and generalization of theoretical and empiric material.

3. Discussion

Soviet media educators (1984-1991) sought to broaden the scope of media education, drawing on Western developments, UNESCO documents defining the content and conceptual apparatus (Bauer, 1984; MacBride, 1984; Bezanger; 1982; MacBride, 1986; Media education, 1984). During this period, it is important for media educators to find new concepts that more clearly reflect the subject, purpose, and goals of their work. For example, M.M. Vrabets suggested replacing the concept of "film education" with definitions such as "screen culture education" and "film education" (Vrabets, 1985).

The main idea of the investigation is in study of theoretical bases of empirics and media educational activity of the period of "perestroika". We introduced the generalized theoretical model of school media education of the period of "perestroika" (1984-1991) in the Soviet Russia (Muryukina, Voychenko, 2020a). It was determined that as the means of the basic theories, the media educational activity relied on, the ideological, aesthetic and practical ones were used. In the majority of the media education models investigated the suggested theories were compiled. We also found the elements of critical thinking development theory, but it was mostly used for Western media texts critics, that means, it was an ideology element and it is pointless to regard it as a self consistent theory in the 2-nd part of 1980-s. The main purpose of the media educational model realized at schools was multi-faceted personality development by means of Mass Communication Tools (MCT) and Mass Media (MM). Obviously, the development of personality comprised an ideology component – through the deeper understanding of political processes; the formation inside the collective; the exposure to high aesthetic ideals and moral principles.

It goes without saying, that Soviet media education of 1980-s was realized not only at schools but also at institutes of higher education and in further education establishments. Its analysis (Muryukina, Voychenko, 2020b) revealed both similarities and differences of media educational activity school form. The goal was in duality: development of socially active personality with moral-aesthetic abilities on one hand, and the formation of professional knowledge, skills and abilities, connected with the artistic interests in the field of media on the other hand. These KSA (Knowledge, Skills, Abilities) include the abilities to work with equipment (camera, cine-camera and so on), the skills of media texts creation (writing articles, the abilities to work with printing machines, in

photo laboratories, radio cabins and so on). Thus, we can speak about great practical "shift" of media education direction, realized in optional education and higher education institutions.

Today Russian media educators have to include together with specific tasks of media education the ones of ideological character more often. They are solved in practice with the help of technologies of critical thinking, revealing of manipulative methods (Camarero et al., 2019; Fedorov, Levitskaya, 2021; Levitskaya, Fedorov, 2021), fake news or their interpretations.

We connect this fact with the informational war directed towards Russia. M. Tselykh writes: "Since 2014 there is a steady increase in anti-Russian propaganda in the works of leading Ukrainian media experts and in textbooks on media education for schools and universities. In them different instruments and technologies of communication are used to negatively influence the perception of Russia, its politics and culture. Such manipulative tools include: 1) retention of the necessary topics, events, interpretations in the information space; 2) construction of information (assembling an event from fragments); 3) fragmentation of events; 4) paralipsis or understatement vs unwinding the topic; 5) pulling facts from the past, etc. It is also shown that Ukrainian experts, as a whole, has become more aggressive, ideologically biased and overweighted in the process of media education. Especially since 2014 clear features of antiRussian propaganda can be traced in many Ukrainian textbooks on media education. They are already based to a large extent on Western developments; there are almost no references to Russian research findings and practical experience. This is a response to the latest trends in Ukraine, which require changes in media education solely on the basis of Western experience. These new textbooks emphasize ideological confrontation and informational enmity with Russia. Particularly disturbing is the fact of massive anti-Russian agitation aimed primarily at such target groups and audiences as schoolchildren, students, young people, and school teachers. It is concluded that it is unacceptable to use media manipulative technologies to escalate hostility and hatred" (Tselykh, 2021: 571). The similar point of view is reflected in A.V. Fedorov's works (Fedorov, 2019).

4. Results

We'll introduce the main results of the comparative analysis of Soviet media education of "perestroika" period (1984-1991 years) and the one of the contemporary time.

1. The similarity of "perestroika" period and contemporary media education is the understanding of the necessity of world trends study and integration in media education. They should spread both into the synergy of practical workings according to modern trends of education and personality development, and into the terminological base. I.V. Weisfeld (Weisfeld, 1988) in 1988 pointed at the underrun of theoretical and methodological grounds of Soviet media education from the "challenges" of time, the tendencies of world experience. The basic aspects of media education, demanding transformation, included:

- the problem of screen on media educational classes is important to be dealt in the context of other sciences. It is grounded by the fact of including journalists, critics and others to the problem of cinema pedagogics;

- film education shouldn't remain the science about cinema art, methodological grounds of integration with literary studies, theatre studies, aesthetics, sociology are needed;

- accentuation of attention on the problem of investigation boundaries "blurring".

Modern investigations from different fields of knowledge also turn to the analysis of existing and appearing notions. Thus, in contemporary media education one of the key notions is the notion "media text". It appeared in the USSR of the period of "perestroika" (1984-1991 years) simultaneously with the development of different kinds of media. Media text comprised different means of information transference – text, picture, sound, graphics, and animation. The necessity to evaluate, understand or create a media text induces to study its contents, structure, language, functioning peculiarities.

The particular form of media text is the internet-text as the hybrid, convergent form, created with the help of integrated technologies on the basis of mass messages. The distinguishing features of such texts are connected with the peculiarities of Internet-communication, characterized by "hypertextuality, interactivity, lack of linearity, usage of narrative strategies, acceleration of time and compression of space, the absence of physical distance barriers, convergence" (Pilgun, 2015: 29). Thus, media educational activity is based on media texts study and analysis.

2. An important distinguishing feature of contemporary media education and the one of the period of "perestroika" (1984–1991 years) is the widening of understanding of necessity not only of

scholars' media literacy formation, but also an educator's media-informational competence level development.

As a result of media education we get media-informational competence, expressed in a number of levels. Our working out of qualification demands (within the professional standard) to the educators on the programs of primary and secondary general education (the characteristics of education – Bachelor's program, Master's program, specialist's program) in the field of media-informational competence give grounds to speak about the necessity of possessing the following complex of skills and abilities:

To know:

- the main notions and principles, the technology of information search and processing according to the means of communication specificity;

- the criteria of methods and technologies selection, directed on the formation of information search and processing abilities as a component of the students' media-informational competence;

- the specificity of this or that media educational methodology and technology usage;

- the language of media, the main methods of media audience's consciousness manipulation;

- the history and the main ideas of aesthetic, ethic, culturological theories of media education;

- various criteria of media texts selection according to their upbringing potential;

- different forms, methods, methodologies, technologies of media education effective for the students;

- media education resources, effective for students' cognitive interest, creative thinking, career-guidance development.

To master media-informational competences, allowing:

- to distinguish specific peculiarities of the means of communication, genre, specific characteristics of a media text on grounds of different criteria;

- to apply principles, different technologies of information search, processing and analysis according to the means of communication specificity;

- to conduct a selection of media educational technologies in accordance with educational tasks, students' age peculiarities;

- to decode the received information and to encode the media texts of one's own on the basis of legal rules and ethic norms;

- to make the plan of tasks on MIC, fitting it into the plan of upbringing work of the educational institution;

- to conduct a large-scale analysis of media texts in accordance with the criteria of their educational potential;

- to integrate media education (methods, methodologies, technologies) into students' educational, extra-curricular and leisure activities;

- to master the competences on writing and realization of the program of media-informational literacy for scholars, grounding on age peculiarities and personality-centered principle of education;

- to make a qualified selection of forms, methods, technologies according to the main types of scholars' activities;

- to realize professional tasks basing upon the media education resources for different kinds of scholars' activities.

Pedagogical activity on the realization of primary and secondary general education programs involves the following knowledge and abilities:

Knowledge:

- Of basic resources and informational bases on media education for integration them into educational programs;

- Of professional activity, integrating media education, peculiarities self-analysis;

- Of students' feedback methods;

- Of the main scientific works on the problem of media-informational literacy both in Russia and abroad;

- Of the basic UNESCO documents, regulating the trends of media-informational competence development in the world.

Abilities:

- To use informational bases on media education for integration them into the primary and secondary general education programs;

- To conduct one's own professional activity, integrating media education, self-analysis, and students' feedback;

- To use systematically media education literacy elements in educational programs realization;

- To organize and plan one's scientific activity on the problem of media-informational competence;

- To find in different search systems media educational information bases for their integration into the subject education;

- To make a qualified choice of the materials on media-informational literacy in accordance with goal-setting, age peculiarities;

- To master the technology of professional activity self-analysis, integrating media education; self-reflection and students' feedback achieving methodologies;

- To perform scientific activity with students on the problem of media-informational literacy.

The main types of activity for the primary and secondary general education programs realization include:

- The work with resources and informational databases on media education for their integration into educational programs;

- Systematic use of media-informational literacy elements in education programs realization;

- The participation in scientific activity on the problem of media-information literacy (conferences, publications in scientific issues, profile contests, grants, project activity).

3. The great number of media educational technologies were worked out in our country in the second part of 1980-s, today they haven't lost their applicability. They are represented both by Soviet working outs, and the adopted versions of Western technologies which became available for investigation and integration during the period of "perestroika" in the USSR. These technologies will be effective while used in educational institutions (of secondary and higher education), and also in supplementary education institutions.

Let's have a look at some of them:

Media education technology of "Media texts reviewing"

For media texts genre specificity recognition, the media educational technology, media texts reviewing, can be suggested, which is aimed at specific genre/media text kind typical peculiarities revealing. Among such peculiarities it is necessary to accentuate attention on a particular genre/kind typical characteristics, being displayed in composition building, the means of expression and so on.

Media education technology on the problem of "the character reference under the given conditions"

Thus, the completion of the task is suggested – to describe / illustrate the characteristics (behavior, motives, relations) of one and the same character, finding himself in media texts of different genres. The participants in the process of discussion define probable topics of communication and the peculiarities of the characters', turning out in situations of different genres, relations.

It is important to emphasize to the participants the importance of non-verbal means of communication usage (mimics, gestures and so on), which let us fulfil the dialogues, give the characters' greater emphasis, expression to their behavior. So, this task completion with the usage of the participants' mimics, gestures promotes the knowledge on media language development.

Media education technologies on the basis of game forms of work

Game forms of classes, developing attention on the basis of media materials, have a great number of varieties. Let's have a look at some of them.

- During the preparation for the audience's perception of a media text, we accentuate their attention on sounds, voices, subjects, characters' emotional state; changes of sounds occurring during the scenes changes. We can use the following questions: what kind of sounds they heard, what changes occurred in the end of the film and so on.

- One more game-improvisation – "Circle story-telling". Its conduction suggests that every participant should continue the begun story on some of the suggested topics connected with the media text.

- The task, based on improvisation is a kind of a "trying on" of some media character. The participant should express "the seen" or "the heard" event, happening in the media text. It is also possible to widen the variety of the task completion and to suggest the audience to display the script or theatre sketch based on the media text events. They should reflect the character's peculiarities, demonstrate how this or that state / the character's action can be conveyed with the help of camera angle, choosing of shot, details, decorations, sound decision (prominence and timbre, music theme).

Technology "media text semiotic rank analysis"

The main component of media competence is the ability to analyze media texts, the author's idea revealing through decoding of the complex of codes, signs and symbols. Let's have a look at some of them:

- To suggest the audience to watch some video content without sound track for their attention concentration on characters' mimics, gestures, light, kinds of shooting and so on. During the analysis it's necessary to compare different shots where one and the same scene is displayed with the help of different angles, light decisions of the shot and so on. The discussion, organized in the classroom can reveal the role of the system of codes and symbols in media texts usage, to distinguish their effect on the author's idea perception and understanding.

- The task implies the particular shots analysis. For this reason, the participants are divided into mini groups. They are demonstrated one shot from media text and suggested to answer the following questions:

What plot lines can be distinguished in this shot?

In what details, symbols are the characters' images exposed?

Media education technology of "shot freezing"

The task "shot freezing" is integrated into the Russian educational system from the British experience. During the media text demonstration in the class the image stop occurs. The participants have to analyze its composition, light decision, the colours, angles used in the shot and so on. The completion of the task is aimed at the conclusion formation that each detail in the shot is used for purpose.

Media education technology "media perception development"

As the task the audience can be suggested to conduct a comparative analysis of media texts of different times – film remakes, TV-series, TV-programs of different periods and others can be included. The participants have to note out significant changes, reflected in openings, background music, characters' images and so on. The variation on the task completion can be a collective discussion of the media text grounded on the events of their personal life.

4. The comparative analysis of Soviet media education of "perestroika" and modern periods proves that media clubs' classes organization and conduction haven't lost significance. On the contrary, the aims put by the RF Government for the education system, are at children and youth's upbringing tasks decision. The most important part is played here by media clubs. It's evident, that for the personality formation the support on pragmatist approach is needed, so, media club classes will be effective enough. This is proved by our long-term experience of such regional institute media club for future educationalists guidance (Muryukina, 2014).

The complex of tasks to realize on media clubs' classes, includes the development of moral qualities, patriotic feelings, the maim principles of media laws and language knowledge; media-informational competence, aesthetic perception and taste cultivation; the ability to qualified media texts analysis.

The particular goals set to the media club haven't greatly transformed since the period of "perestroika" and consist in:

- focused upbringing of emotionality and compassion;
- stability of moral-patriotic principles;
- upbringing of moral-aesthetic perception
- involvement into moral-aesthetic process.

The media club classes are based on the technology of media text discussion, which includes:

1)   The presenter's opening speech. It is aimed at giving short information about the film's creators, reminding their previous works so that the audience could move beyond the particular work product and turn to the other works of these authors, if it is needed. The stage of the film viewing preparation can include conversation; film information analysis; film director's, cameraman's creative biographies acquaintance.

2) Collective viewing of the film (communicative stage);

3) The viewed film discussion, making conclusions of the task.

The technology of film discussion can include the following components: the acquaintance with critics' opinions; the film's essence determination.

A film discussion includes a number of consistent stages:

- the choice of episodes, brightly demonstrating the peculiarities of the whole film consistency building;

- the analysis of these episodes (the intention to apprehend the author's message logics – in complex, interconnected development of conflict, characters, ideas, audo-visual aids and so on)

- the author's conception revealing and its evaluation by the audience.

The discussion should be finished by the problem-checking question, determining the degree of the audience's skills of film analysis received. To such questions we can include the following ones: "Which films can the viewed film be compared? Draw your arguments. What is common in these films and what is the difference?".

We worked out a number of recommendations on the basis of the comparative analysis of Soviet media education of the period of "perestroika" (1984 – 1994 years) and modern period conducted on the usage of media education technologies in educational environment of Russia:

- The main methodic advice is not to use prohibitions, but to introduce one's own ideal and to control with future analysis on what reasons and aspects it is neglected or accepted in full measure in the process of media education classes.

- It is useful not to lose continuum of the modern education, including extra-curricular work organization, with the experience of the Soviet period. The answers to many questions of theoretical organization of classes and their practical realization conditions can be found in works of O.A. Baranov (Baranov..., 2005), I.V. Weisfeld (Weisfeld, 1988), S.N. Penzin (Penzin, 1987), G.A. Polichko (Polichko, 1990), Y.N. Usov (Usov, Smelkova, Levin, 1986), A.V. Fedorov (Fedorov, 2019) and others.

- The special attention should be given to media texts selection. It is important to observe codependency between a media club participants' age peculiarities, the complex of needs, determining the interests in the sphere of media and the selection of media texts, used during the media club classes. In case of this condition completion it may be stated that the goals put in front of the media club, aimed at the participants' aesthetic, moral-ethic development, can be solved. So, media texts should include particular moral problems, being overcome by their characters.

- During a media club classes organization, the personality component is of great significance – media educator's personality, his or her concern, creative approach. Thus, I.V. Weisfeld and G.A. Polichko stated, that the intense development of media education in the USSR and in Russia was promoted by media educationalists' personal concern not only in the result but also in the process of media educational activity. In the Soviet Union author pedagogics was developing and we consider that the constellation of outstanding educators should include O.A. Baranov (Baranov, Penzin, 2005), I.N. Graschenkova (Graschenkova, 1986), E.N. Goryukhina (Goryukhina, 1980), I.V. Weisfeld (Weisfeld, 1988), I.S. Levshina (Levshina, 1989), O.F. Nechai (Nechai, 1990), S.N. Penzin (Penzin, 1984), G.A. Polichko (Polichko, 1990), Y.N. Usov (Usov, 1986), A.V. Fedorov (Fedorov, 2019), A.V. Sharikov (Sharikov, 1991) and others. To the main characteristic features of their film pedagogical work we refer enthusiasm, the heuristic character of the conducted activity; active searching of the revealing of methods able to films potential opening, their aesthetic and moral qualities, inner world, patriotic feelings, these films cultivated.

- To give a qualified appreciation of the media club classes effectiveness, the usage of these or those media technologies, it is important to conduct permanent feedback with its participants.

- During the media club thematic plan formulation, films and media texts usage determination, it is important to ground on the region's cultural-educational environment peculiarities.

5. Conclusion

In the article we demonstrated the results of the comparative analysis of media education in the USSR of the period of "perestroika" (1984 – 1991 years) and the period of the modern, contemporary Russian history. As similarity we pointed out the positions of the "perestroika" and modern periods investigators' position of the necessity of media education in the context of main

world trends development, grounding on the international normative framework, conceptual construct and others.

The comparative analysis proved that the great number of media education technologies, applied nowadays in media educational practice, were worked out by media educators in the period of "perestroika". They represent the synthesis of domestic and foreign methods, proved their effectiveness for media education goals achievement.

We state that media educators' interest to media clubs' activity is not diminishing. The complex of aims and goals, realized during the media clubs' classes hasn't greatly changed and is aimed at the participants' following qualities development: emotionality and sympathy; moral determination; patriotic feeling; moral-aesthetic perception development and so on.

The difference of the periods compared (1984-1991 years – present time) is the understanding that the subjects of media education are not only students, but also the educators of secondary and higher education institutions and further education establishments. The new professional standard will include qualification requirements in the fields of media-informational competence. Their main features are worked out in accordance with the level of education and the main labour functions.

6. Acknowledgements

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Consumption of Sexually Explicit Content through Web Series and Emerging Adults' Sexual Objectification: An Empirical Study

Muzammil Saeed [a], [*], Farahat Ali [b]

[a] University of Management and Technology, Lahore, Pakistan
[b] University of Central Punjab, Lahore, Pakistan

Abstract

Modern technologies play a significant role in shaping gender perception and adolescents giving more emphasize on the external rather than internal features of an individuals. This study has been designed to examine the effects of the sexually explicit content of web series on emerging adults' objectification. Survey method was applied, and data was collected from 700 undergraduate participant ages 18 to 23 studying in various public and private sector universities of Lahore, Pakistan. The study is driven by theoretical framework of uses and gratification and objectification theory. The result of the study showed that exposure of sexually explicit content through web series among male was strongly correlated with sexual objectification, dis-empathy, commenting about women's body and insulting unattractive women. Moreover, web series exposure of sexually explicit content among female was not significantly correlated with male objectification. In addition to this, web series exposure is a significant predictor of sexual objectification dis-empathy, commenting about women's body and insulting unattractive women among male university students. On the other hand, web series exposure of sexually explicit content is not significant predictor of sexual objectification among female university students. Hence the information acquired in this study can help in understanding the objectification decision made by males and females of this society and motivate parents to keep check on the type of contents their children are exposed to. Implication regarding media effects on gender perception and sexual objectification among male and females are discussed.

Keywords: explicit media content, media effects, sexual attitudes, sexual behavior, sexual objectification.

1. Introduction

Commodification of male and female body is becoming a routine in web series. The seasons of games of thrones and Spartacus remained in press for their gender subordination, high rating, and explicit sexual material (Erdem, 2017; Needham, 2017). This phenomenon has attracted the TV channels attention, and everyone tries to produce more erotic content for admiration of their work. Recently, *Netflix* app released a new reality television series with the name of too hot to handle is a new addition to sexually explicit content. Web series due to their length of storyline produce more powerful affect in shaping up public opinion and perception with respect to any occasion or occurring on national and world-wide level (Gillig et al., 2018). These web series are a major source of sexual information is media and this study is related to the effects of these sexual

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[*] Corresponding author
E-mail addresses: muzammil.saeed@umt.edu.pk (M. Saeed)

contents on males and females of university students of Lahore. New technologies day by day are adding up new ways to approach these sexual contents more easily and readily.

S.J. Baran (Baran, 1976) argued that many adults who are not much aware of sexuality, for them media act as a teacher. Male and female both are used as an object in media, but media objectifies women more as compared to men. In media males and females are portrayed in sexual roles, which becomes the source of entertainment and visual pleasure. This factor of objectification plays an important role in the lives of consumers, when male and female watch such type of contents in which male or female are portraying as a sex object then this affects them badly, this will change their perceptions towards opposite sex as only sex objects. These changes in behaviour of consumers have been seen in every field, whether they are in academics institutes, offices or in public.

Media contents and their characters acts as a role model for males and females, especially when they watch their favourite or famous artist on media, they try to follow their acts, without thinking that whether they are good or bad for their own health. Therefore, the aim of this study is to find out relationship between the effects of sexual contents and attitudes formation. Greater exposure leads to stronger support and acceptance. According to J.D. Brown and S.F. Newcomer (Brown, Newcomer, 1991) sexual behaviour in adolescents is neither related to number of hours of television viewing nor number of hours of sexual content viewing, but if the time in which consumer is consuming media is mostly based on sexual content, then this will affect the consumers mind and behaviour.

G.S. O'Keeffe and K. Clarke-Pearson (O'Keeffe, Pearson, 2011) found that internet is the most common form of media among males and females. On internet different social websites allow user to communicate with others. These websites contain sexual contents which are easily approachable and affects the mind of consumers. So, parents' control is must, in order to keep check on their youngster's activities. Sexual violence is also the result of these contents. When males and females watch sexual content on media and try to apply them on their life, then many cases turn out in sexual violence. Researchers conducted a survey in which they investigate that movies that show sexual violence, results in more acceptance of violence towards women (Malamuth, Check, 1981). Sexual contents in television and magazines have also been discussed, that exposure of males and females towards these contents changes their mind. Sexual health risks and negative emotions are results of these exposures (Aubrey, 2007).

Ready menu of sexual contents in every web series are now available and this led to premarital sex and wrong beliefs regarding relationships. This study additionally gives a knowledge to propose what steps must be taken in future to avoid the effects of media sexual contents.

Media contents frame an essential part of communication through which different concepts are circulated. Web series contains heavy doses of sexual content, which influence youngster's behavior. According to analysis approximately 85 % of films, 82 % of television contents and 59 % of music videos contain sexually explicit contents (Jamieson et al., 2008). In this study only web series were selected because several studies have already been conducted on television, magazine, and internet. Web series were selected due to their immense worldwide usage and worldwide coverage.

Previously, several research studies have been published about the relationship between TV/internet/movies/music videos and sexual attitude (Braun-Courville, Rojas, 2009; Omori et al., 2011; Mikorski, Szymanski, 2017) and sexual harassment (Bernard et al., 2018; Galdi et al., 2017). No study has been done regarding web series exposure and objectification of male and female among university students. To fill this gap, current study investigates the connection between sexual web series contents and behavioural changes due to effects. Both male and female students at different universities in Lahore are covered. Objectification and Uses and Gratification theory has been applied in this research. On the basis of existing literature following objectives.

The objectives of the study are to find out the effects of sexually explicit content of web series on objectification of males and females. Moreover, the second objective is to analyse the difference of behaviours of males and females after exposure to sexual contents.

A. Bleakley, M. Hennessy, and M. Fishbein (Bleakley et al., 2011) argued that males and females of every age group are involve in sexual activities. They approach different media to seek sexual contents, so researchers try exploring the connection between seeking sexual content from different types of media and changes in behaviours. Model of Behavioural Prediction is used, and sample is collected from 810 adolescents. Male adolescents are more involved than females for seeking sexual content from pornography sites on internet, TV, movies. Researchers argue that

consuming sexual content from media depends on the intention to seek them and these intentions operate by prescriptive pressure.

Society's early involvement in sexual activities lead to increase rate of unintentional pregnancies and infections transmitted during sexual intercourse. R.E. O'Hara, F.X. Gibbons, M. Gerrard, Z. Li, and J.D. Sargent (O'Hara et al., 2012) investigated the links and connection between early consumption of sexual content and having multiple sex partners which affects badly the sexual health of youngster in U.S. They found that movies sexual exposure increases the chances of youngsters' involvement in sexual activities by triggering them more to seek sexual content. They found that about 57 % of adolescents use media for seeking sexual knowledge

In another study, C. Lou, Y. Cheng, E. Gao, X. Zuo, M.R. Emerson, and L.S. Zabin (Lou et al., 2012) found that internet, television, and movies affects the sexual behaviour of youngsters. K. Ragsdale, M.M. Bersamin, S.J. Schwartz, B.L. Zamboanga, M.R. Kerrick, and J.W. Grube (Ragsdale et al., 2014) investigated the role of four agents' which includes friends, television media, female guardian, and male guardian on the four sexual expectancies. In order to explore the associations between these four agents and sexual attitudes researcher used structural equation model. Link between music videos and social interest is found to be positive and link between music videos exposure and health related risk found to be negative. They found that our interaction with our friends will generate positive results entertainment purpose but negative for our social benefit and health.

C.L. Wright and B. Centeno (Wright, Centeno, 2018) explored the sexual contents in music by using meta-analytic analysis. First time meta-analysis is made on this topic. In past research, 26 studies show that sexual content in music affect consumer's behaviour. Music lyrics and genre are also main contributors in these behavioural changes. Consumer's age, gender, location also matter. B.A. Primack, M.A. Gold, E.B. Schwarz, and M.A. Dalton (Primack et al., 2008) selected the top music songs from famous Billboard magazine. The results of their study showed that 279 songs have sexual acts in their contents. And more shameful acts of sexualities are found in these songs, than common type of sexual acts. National songs have no sexual content, but except this majority of songs have degrading sexual contents mostly Rap songs. And songs which contain sexual contents and violence affect badly the sexual behaviours of consumers. Another study found that for males and females television programs are main source of sex education (Kinsler et al., 2019). So, it is important to take under consideration these web series.

Objectification. Objectification is defined as treating someone or giving importance to someone one the basis of their external features rather than internal beauty or characteristics. Objectification dominates all personal characters and existence of individual (Loughnan et al., 2010). A recent study suggests that girls are more affected by objectification as compared to boys. Results show that there is direct relationship between depression in girls and objectification (Grabe et al., 2016). Another study found that objectification can be categories in high and low objectification. In which females are divided in two groups in high objectification they try swimsuit and in low objectification they try sweaters. Females in sweaters get more negative comments than females in swimsuit. While negative comments also give motivation to depress ones (Gapinski et al., 2003). J.J. Muehlenkamp and R.N. Saris-Baglama (Muehlenkamp, Baglama, 2002) conducted a survey on sample of undergraduate students, on which all these negative effects (mental issues, psychological issues, eating disorders) has been tested. Because of objectification individuals are unable to detect their internal voices. Results show strong relationship between negative factors and objectification.

T.L. Tylka and M.S. Hill (Tylka, Hill, 2004) discussed the eating disorders in males and females. According to researchers, our society plays main role in this problem. Societal pressure on the psychologies of females drags them to the condition of disorder eating. Therefore, it has been focused that how these variables (body shaming, eating disorder, self-objectification) are raised by objectification. By using model researcher has conducted a survey on 460 females of college level. Findings show again direct relationship between variables and objectification.

Media Objectification. Media Objectification in this study is defined as the messages conveyed through the male actor or female actress to degrade women/male physical appearance either through sexual acts, jokes, double meaning words and the gags. C. Rollero (Rollero, 2012) found that many studies have been conducted on media objectification which shows direct and strong relationship between variables and objectification. When both male and female watch contents on media in which models are shown with perfect body, then they start to idealize them

and for this they starve themselves to look like them, which lead them to heavy eating disorder, mental disorder, and dissatisfaction. In this study researcher focus on the same issue by conducting survey on undergraduate males and females. Results show very strong relationship. It has been also reported that male's health and happiness get affected by these type of media contents but in females along with these, they also get emotionally hurt. Male behavior towards female changes when they watch models on media because they then start to idealize them and same is the case with females.

B. Harper and M. Tiggemann (Harper, Tiggemann, 2007) investigated the role of media messages and conduct a survey on Australian females between the ages of 18 to 35, they all are expose to two conditions in first one they all can consume magazine contents, in which female sexual models are featured with male. And in second condition they are expose to magazines in which models are not featured. Results show that females who view models in magazines, report dissatisfaction with their own bodies, negative feelings, and mood swings, as compared to other females of second group. Further the role of media objectification has been also studied in males by S. Daniel and S.K. Bridges (Daniel, Bridges, 2009). They conducted a survey on college male students about their psychologies after watching models on media and the role of BMI (Body Mass Index) in their lives. Results show high level of desires in males for muscularity after watching ideal and muscular bodies on media. But in case of BMI, these variables have not affected the minds of males.

Objectification has been measured in sports contents on media (Harrison, Fredrickson, 2003). They conduct a survey on 426 females, in which they were exposed to sports magazines and sports videos (video contents of thin males and females' sports, and of non-lean females). In case of sports magazines results show feeling of satisfaction in adolescents of older ages. Self-objectification in youngsters have been seen which cause eating disorders, body shaming, body dissatisfaction and stress. In case of video contents of sports, there were two groups, one of White people and second were of other colours. White people have been affected with contents that show perfect bodies, while in case of colour people they are affected by non-lean. These results conclude that cultural difference also plays an important role in self-objectification. According to J.S. Aubrey (Aubrey, 2006) media representations of body, cause stress and factor of self-objectification in both genders. This research has been conducted on group of two years, Year 1, and Year 2, then their results are matched. Which show increase rate of self-objectification from year 1 to year 2. One thing has been noticed that objectifying sexual contents, affect males more as compared to females.

Media and attitude of Males towards Females. V.R. Padgett, J.A. Brislin Slütz, J.A. Neal (Padgett et al., 1989) found that media contents play very important role in making attitudes negative of males towards females. In this study researchers focused on the effects of violent internet material like in pornography, and attitudes of males towards females after this change in behaviour. In another study, violent attitudes of males towards females were measured (Flood, Pease, 2009). On media, violent contents play an important role in changing perceptions of individuals. According to researchers, culture and gender are main things to study in this issue because they influence a lot the perceptions of males, especially when they see on media that males are dominating females, they adopt this as their culture and shape their attitudes accordingly.

N.J. MacKay and K. Covell (MacKay, Covell, 1997) studied the women portrayal in TV advertisements in order to understand the changing attitudes of males towards females. A survey has been conducted and participants are assigned to rate advertisements or Images related to sex. Findings showed that consuming advertisements in which sex images are present, lead to higher sexual desires and negative attitudes towards females. For further understanding attitude towards Women Scale has been studied by J.T. Spence and R.L. Helmreich (Spence, Helmreich, 1972). This scale has been then measured among participants within of different regions (South as well as of non-South) and on different timing. Findings show almost same results for male attitudes towards females. Participants of south report more conservative thoughts as compared to non-southern areas. These results have also changed according to generation and culture beliefs.

C.L. Chullen, T. Adeyemi-Bello, and E. Vermeulen (Chullen et al., 2017) studied the negative and positive attitudes of males towards females. In a survey on undergraduate male and female students, negative attitude of males towards females has been recorded. More research has been conducted on university students by C. Etaugh and A. Gerson (Etaugh, Gerson, 1974) to measure their attitudes towards females. Findings show different results based on the thinking, beliefs, and education of participants. Females do not show any harsh attitudes against females. Individuals with more education show general and broad-based attitudes. Participants who have working

mothers show different attitudes (not conservative at all) and same is the case with participants from low financial status. Another study has been conducted on university students by C. Etaugh and L. Bowen (Etaugh, Bowen, 1976) in which enrolled and non-enrolled students' attitudes towards females has been measured. Results report that non-enrolled students show more positive attitudes towards females as compared to enrolled males.

Sexually Explicit Content and Gender portrayal. A. Bleakley, P.E. Jamieson, and D. Romer (Bleakley et al., 2012) found that film stories are mostly opposite to real life, but as it is very famous media so things that films portray affect cultural values. In this study researcher focus on the sexual contents that are present in movies and the portrayal of males and females. For this purpose, data has been collected from movies. Results show that males and females role remain same throughout the research years. Increase in sexual contents has been seen, with an increasing rate of violence. One major thing has been noted that throughout these years representation of males as dominating character over females do not change.

A. Furnham and N. Bitar (Furnham, Bitar, 1993) studied British television contents, in order to study the portrayal of males and females in these contents. Data have been collected from Canada, America, Italy, and Britain television advertisements. Findings show that representation of sex roles are different and weak in Britain advertisements as compared to Italy and North America. Content analysis has been also made on males and females' portrayal in media. Females are usually characterized in media in a negative way like as a sex object. Their body has been used for different purposes for example to sell a product. Results report that females are under-represented on media, which also affects the image of females in real life and destroy them emotionally.

Another study investigated the music videos, in which 40 videos has been examined. Results show that male characters are mostly more than one in videos as compared to females. Males are usually shown as dominating characters on females and females has been shown as sex objects in contents. These results affect the consumers because when they watch such type of contents their attitudes towards females become more negative and violent (Sommers-Flanagan et al., 1993). On other hand another study studied the internet in a research along with television programs and music videos. They examined the gender portrayal and sexual attitudes. Researchers argue that portrayal of men as dominating and tough character and women as weak and sex objects has never been changed in these years. Data is collected from Dutch students (13 to 16 years old). Results show that relation between adolescents (both male and female) and rock/fast music is positive while with classical music it is negative. Whereas in case of sexual attitudes among males they approach internet to consume sexual contents that affect them badly and changes their behaviour towards females (Ter Bogt et al., 2010).

Portrayal of males and females has been also discussed in the context of video games by some studies (Burgess et al., 2007). Findings reported that females have been portrayed more as compared males and mostly in sexual way. Males are usually portrayed in action roles and more than two or three times than females. Further the effects of these negative contents have been discussed because they influence the users badly.

Uses and Gratification. Uses and Gratification theory also known as Utility Theory. This research has used this theory in exploring why individuals expose to certain type of communications which they prefer for themselves, why they understand only a little proportion of their exposure and why only remember some. According to J.G. Blumler and E. Katz (Blumler, Katz, 1974) media and selection of media merely depends on the users. These users play an important and active role in this process. They use media sources that fulfil their needs and goals at their best. R. Basilisco and K.J. Cha (Basilisco, Cha, 2015) states that media users have variety of options to satisfy and fulfil their needs. Media users watch media, perceive according to their understanding, and remember only that part of information that best satisfy their desires and pleasurable for them in some way. Therefore, this study focusses on the sexual contents of different media sources that are preferred by targeted users.

Uses and Gratification theory is applied in this study on males and females to judge why they consume sexual content and what are the effects of these contents on their behaviours. Media act as an agent that influence observer. All types of media (Television, Internet, Magazines and Mobile social media) have been studied to explore this relationship. Males and females consume media sexual content, not all these contents affect their behaviour but when they approach particular type of content that fulfil their needs than this will have greater influence on them. The sexual contents they consume have different messages like, portrayal of women as sex object, males dominate

females by the act of sexual violence, women harassment etc., so these type of things on media shapes the mind of males towards females more negatively, which lead to the behavioural changes. People have different needs and desires depending on their age, like youngster's approach internet more as compared to other sources for fulfilment of their desires.

Objectification Theory. Objectification theory presented by B.L. Fredrickson and T.A. Roberts (Fredrickson, Roberts, 1997), in which women was described as sexual object. Theory argues that women are valued by their physical appearance and it perceived as an object piece in media. Both Researchers branded the internalization of body viewpoint as self-objectification. The habitual body monitoring, self-presentation and self-evaluation characterized by self-objectification (McKinley, Hyde, 1996), and that relate numerous mental health problems. Two American and Australian ladies provide a significant support to objectification theory over a decade B. Moradi and Y.P. Huang (Moradi, Huang, 2008). This theory supports current study that use of web series increase self-objectification amongst youth. It is not only affecting females, but males are also under its influence. Objectification theories mostly use for women appearances that women are more effect with this term. In this study we will examine on both male and female for interesting results. Based on above literature and theoretical framework following hypotheses have been constructed. The hypotheses design for the study are as follows:

H1: There is significant relationship between web series exposure, (a) sexual objectification of females', (b) dis-empathy and commenting about females' bodies and (c) insulting of unattractive females.

H2: There is significant relationship between web series exposure and female's objectification of males.

H3: Web series exposure is a significant predictor of sexual objectification of females', Dis-empathy and Commenting about female's Bodies and insulting unattractive females among male university students.

H4: Web series exposure is a significant predictor of females' objectification of males among female university students.

2. Materials and methods

Characteristics of Participants. This is a quantitative research and survey method was used to collect the data from larger population. The number of participants in our survey was 700. Only universities of Lahore were covered for conducting survey because of budgetary and time limitations. The total population in this research study consist of both male and female students. Population is all students, and this age group was selected because it is the most active age and frequently watch different web series through internet or mobile apps including *Netflix* and *Amazon Prime.* Purposive sampling technique was applied. Purposive sampling was used because only those students were selected from different private and public universities who watch the web series and falls under the age range of 18 to 23. With the help of information impart on quantitative scale, we figure out the change in the lives of males and females because of sexual contents in web series.

Web Series Exposure. The items of this scale were constructed with the help of different studies who used television, internet, movies, and songs as exposure for the prediction of sexual behaviour and attitude in male (Braun-Courville, Rojas, 2009; Brown, L'Engle, 2009; Omori et al., 2011). The respondents were asked about the exposure to different web series which are available on internet and *Netflix.* Responses were taken from those students who have watched the Game of thrones, money heist, *Spartacus, Shameless, Easy, The Borgias, Sex Education, The Tudors*, and *Masters of Sex.* The reliability of scale was checked, and Cronbach alpha value was α=.71.

Objectification. The items for the men's objectification of women questionnaire, came from statistical analysis of the data found in the P. Curran (Curran, 2004) study. In this study, factor analysis revealed three components of men's objectification of women which includes sexual objectification, dis-empathy and commenting about bodies, insulting unattractive women and media exposure. The sexual objectification factor contains 7 items, dis-empathy and commenting about bodies also contain 9 items while insulting unattractive women contain 6 items. There was total 22 items used in the study to measure the male students' objectification of female students. Moreover, to measure female objectification of men contains 25 items and adapted from L. Zolot (Zolot, 2003) study. The reliability of both scales were checked, and Cronbach alpha value for sexual objectification was (α=.82), dis-empathy and commenting about bodies (α=.76), and

insulting unattractive women (α=.72). The Cronbach alpha value for female objectification of men scale was α=.86.

Data Collection Procedure. The study data was collected between September to November 2019 and the data for this study was collected through a survey based on questionnaire that was selected as a tool for data collection. The study targeted the male and female students aged 18 to 23 years. This criterion was further divided into three categories – lower middle and upper class. All 350 males and 350 females' students responded the survey. Different private and public universities of Lahore was selected as the field of study. It is the second largest city of Pakistan and cosmopolitan in nature. Being a metropolis of the country's largest province Punjab, all the universities of Lahore cater the students from poor to rich, illiterate to highly educated families. These universities population is heterogeneous, comprising people from all regions and ethnic groups like Punjabi's, Seraiki's, Pathan's, Balochi's, Sandhi's, Kashmiris, etc.

Data Analysis. Data analysis was conducted in SPSS version 25. Pearson correlation coefficient was used for correlation analysis while hierarchical linear regression was used to check the effect of independent variable on dependent variables by controlling the different demographic variables.

3. Discussion
The goal of this study was to find out, through bivariate analysis, web series consumption which contains sexually explicit contents and measuring male and female objectification towards each other. Whether male and female objectification is linked with web series exposure or not.

The basis of this study was the validation by earlier researchers throughout the globe that media exposure affects male and female sexual behaviours. M. Hennessy, A. Bleakley, M. Fishbein, and A. Jordan (Hennessy et al., 2009) with the help of longitudinal study method survey reported that, the type of contents males and females consume from media always teaches them new lessons and they continuously change their behaviour according to new learning, so their exposure may not vary but their behaviour always keep changing. T.E. Ruggiero (Ruggiero, 2000) believes that uses and gratification and objectification theory provides a perfect explanation framework that adolescent seeks sexual content, and their choices of media vary, which affects their behaviour.

S. De Ridder (De Ridder, 2017) also found that youngsters are making their perceptions of having sexual relationships by watching sexual content on media. Another study argued that sex education must be incorporated in the minds of youngsters in positive and healthy way (Miller et al., 2016). Because this high level of sexual media consumption is changing sexual behaviours of adolescents in western countries. On the other hand, according to L.D. Taylor (Taylor, 2015) consumers perceive these media messages real and compare them with their real life. Whether these contents are in visual form or in verbal form the level of impact on consumer is same.

Our hypothesis that there is significant relationship among web series exposure contain sexually explicit content, sexual objectification of women, dis-empathy and commenting about women's bodies and insulting of unattractive women. The result show that there is significant relationship between these variables. Web series exposure have strong relationship with dis-empathy and commenting about women and moderate with insulting women and sexual objectification, moreover the study of L. Zolot (Zolot, 2003) asserts that media exposure has a strong link with sexual objectification.

Furthermore, adding to the study, the next hypothesis is that there is significant relationship between web series exposure and female objectification of men. Stating this we can mention that the results of men objectification and media exposure are not strong enough to explain that media plays a vital role in female objectification of men, similarly the results of another study explained that there are significant effects on males because of female objectification as media exposure endorse greater level of anxiety in men (Johnson et al., 2007). Reason for this is that might be men have a strong influence because they discuss the content with their friends and sometime, they watch these contents with their friends. On the other hand, female cannot openly discuss the web series content with their friends.

The next hypothesis, web series exposure is a significant predictor of sexual objectification, dis-empathy and commenting about women's bodies and insulting unattractive women behaviour among male students. The findings justify the statement because the results are significant. As J.S. Aubrey (Aubrey, 2007) states that media focuses on sexual objectification and provoke different behaviours in males. The outcome states a significant relationship as stated earlier by a previous study (Zolot, 2003). As researcher says that men do not know how much harm they are

giving to women due to sexual objectification. As it is also discussed by K.D. Gapinski, K.D. Brownell, and M. LaFrance (Gapinski et al., 2003) who categorized females in two groups of high objectification and low objectification and concluded that media plays an important role in shaping views of males towards unattractive women.

Now coming towards female objectification of men, the two hypotheses that there is significant relationship between web series exposure and female objectification of men. Moreover, web series exposure is a significant predictor of female objectification of men. The results of both statements show that there is very weak relationship between media exposure and female objectification of men. The result shows that might be grooming of females in our society is different from men.

Limitations and Future Research. This study used a cross-sectional survey and generalizability of these results should be done with caution. Moreover, sample size of this study is also a limitation of the study because generalizing the results with this sample is not possible. Longitudinal and experiment studies could provide a better insight look to this phenomenon. This study collected the data from university student. Further studies could take the data from adolescents and older individual to check the effect of these web series on their objectification. Moreover, further studies could be performed by taking the different control variables such as sense making and perceived realism of these web series content.

3.Results

Hypothesis 1: There is significant relationship between media exposure, sexual objectification of women, dis-empathy and commenting about women's bodies and insulting of unattractive women. This study was done to determine whether there is a statistically significant relationship between sexual objectification, dis-empathy and commenting about bodies, insulting unattractive women and media exposure. The data were first screened for outliers and linearity using scatterplot; both rules were met. Normality was assessed with Shapiro-Wilk's test ($p > 0.05$).

A Pearson product moment correlation was conducted to examine the relationships between sexual objectification, dis-empathy and commenting about women bodies, insulting unattractive women and media exposure. Web series exposure was more strongly correlated to Sexual objectification $(350) = 0.706$, $p < 0.001$, than dis-empathy and commenting about women's body $r(350) = 0.665$, $p<0.001$ and insulting unattractive women $r(350) = 0.617$, $p < 0.001$. Dis-empathy and commenting about women's body was moderately correlated with insulting unattractive women $r(350) = 0.564$), $p < 0.001$ and strongly correlated with web series exposure $r(350) = 0.739$), $p < 0.001$. The relationship between web series exposure and insulting unattractive women was moderately correlated $r(182) = 0.557$), $p < 0.001$. A complete list of correlations is presented in Table 1. These findings showed that media exposure have the strongest association with dis-empathy and commenting about women bodies. Therefore, data supported the H1(a), H2(b), and H1(c).

Table 1. Correlation between Web Series exposure, sexual objectification, dis-empathy and commenting about women bodies, and insulting unattractive women among Male Students

Variables	1	2	3	4
1. Web Series Exposure		.665**	.617**	.706**
2. Dis-empathy and Commenting About Women's Bodies			.564**	.739**
3. Insulting Unattractive Women				.557**
4. Sexual Objectification				

**. Correlation is significant at the 0.01 level (2-tailed).

Hypothesis 2: There is significant relationship between Web Series exposure and men's objectification of women. This analysis was conducted to determine whether there is a statistically significant relationship between female objectification of men and web series exposure. The data were first screened for outliers and linearity using scatterplot; both rules were met. Normality was assessed with Shapiro-Wilk's test ($p > 0.05$). A Pearson product moment correlation was directed to examine the relationships between web series exposure and female objectification of men female objectification of men was weakly and insignificantly correlated to web series exposure $(350) =0.127$, $p > .05$. H2 is not supported by data. A complete list of correlations is presented in Table 2.

Table 2. Correlation between Web Series exposure and Female's objectification of Men among Female Students

Variables	1	2
Web Series Exposure	1	.127
Female's Sexual Objectification of Men	.127	1

**. Correlation is significant at the 0.01 level (2-tailed).

Hypothesis 3: Web Series exposure is a predictor of sexual objectification, dis-empathy and commenting about women bodies, and insulting unattractive women. A hierarchical linear regression was conducted to examine web series exposure can predict sexual objectification, dis-empathy and commenting about women bodies, and insulting unattractive women. The assumption of normality has been met. An analysis of standard residuals showed that the data contained no outliers (Std. residual min = -.259, std. residual max = 2.030) independence of residual errors was confirmed with a Durbin – Watson test (d-2.073). Residual plots showed homoscedasticity and normality of the residuals. Web series exposure considerably predicted sexual objectification (50 %), dis-empathy and commenting about women bodies (55 %), and insulting unattractive women accounting for 32 % change. Web series exposure significantly predicted sexual objectification (β = .71, p < .001), the dis-Empathy and commenting about women bodies (β = .74, p < .05) and insulting unattractive women (β = .56, p < .05) among the male students. H3 is supported by data.

Table 3. Hierarchical Regression Analysis Predicting Sexual Objectification, Dis-Empathy and Commenting About Women Bodies, and Insulting Unattractive Women (N = 350)

Predictor	Sexual Objectification		Dis-Empathy and Commenting About Women Bodies		Insulting Unattractive Women	
	ΔR^2	β	ΔR^2	β	ΔR^2	β
Step 1 Control Variables*	.08		.06		.03	
Step 2 Web Series Exposure	.50	.71***	.55	.74**	.32	.56**
Total R2		.58***		.61**		.35**

Note: Control Variables* = age, gender, education, residence, monthly family income, *p<.05, **p<.01, ***p<.001

A hierarchical linear regression was conducted to examine whether web series exposure can female objectification for men. An analysis of standard residuals showed that the data contained no outliers (Std. residual min =-.259, std. residual max=2.030) independence of residual errors was confirmed with a Durbin –Watson test (d-2.073). Residual plots showed homoscedasticity and normality of the residuals. Media exposure insignificantly predicted female objectification for men $F_{(6, 343)}$ =2.20, p>.05, accounting for 1 % change in female objectification for men (adjusted R square =.032). Web series exposure insignificantly predicted the female objectification for men among the female students. H4 is supported by data.

Table 4. Hierarchical Regression Analysis Predicting Female objectification for Men (N = 350)

Predictor	Female objectification for Men	
	ΔR^2	β
Step 1 Control Variables*	.05	
Step 2 Web Series Exposure	.01	.12
Total R2		.06

Note: Control Variables* = age, gender, education, residence, monthly family income
*p < .05, **p < .01, ***p < .001

5. Conclusion

The results of this study show that exposure of sexually explicit content is related to sexual objectification of others. This study will be helpful for media educators, parents, and practitioners, so that they can educate the students about the detrimental effects of these content which is easily available on websites and on different apps. These results also suggest that we should consider consequences of the sexually explicit content available in web series.

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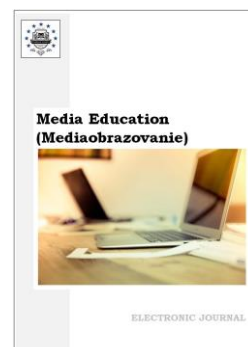
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**The Best Films of Soviet Film Distribution: What Were They Like
for Readers of *Soviet Screen* Magazine (1958-1991)?**

Marina Tselykh [a], [*]

[a] Anton Chekhov Taganrog Institute, Russian Federation

Abstract

Professor Alexander Fedorov's monograph "The Best and Worst Films of Soviet Film Distribution: Opinions of the Readers of the *Soviet Screen* Magazine" (1958-1991) (Fedorov, 2022), along with a comparative review of the results of the audience voting, provides a broad retrospective analysis and characterization of the state of Soviet cinema of this period.

At the same time, the author proceeds not only from the changes that took place in the ideology and socio-political situation in the USSR, but also relies on objective statistical data.

The book systematizes data on the dynamics of the production of full-length feature films, the figures for the annual attendance of Soviet and foreign films per capita in the USSR, the size of the circulation of the magazine *Soviet Screen*, the number of readers of the magazine who participated in the annual survey, and much more.

All this allows the thoughtful reader to better understand the main guidelines that directed the audience in assessing films in different historical periods, as well as the vector of evolution of viewer preferences, expressed in the results of readers' questionnaires.

This historical and statistical approach is especially important and valuable for young viewers, as it connects the history of cinema with the history of the country, film press and film statistics.

Keywords: Soviet screen, Fedorov, book, film studies, film distribution, Soviet cinema, readers, audience.

M. Tselykh: What, in general, does the analysis of viewers' preferences carried out by the magazine Soviet Screen give today's researcher? What conclusions does this allow to draw?

A. Fedorov: Questionnaires from *Soviet Screen* were filled out and sent to the magazine not by millions, but by the 20,000 to 50,000 most active readers. On average this amounted to only 2 % of the total circulation of the magazine, which fluctuated, but in the 1970s and 1980s it was about 2 million copies.

Thus, it is impossible to say that the best films of the year were voted for by ordinary viewers who watched films in cinemas in the tens of millions.

These 2 % of the *Soviet Screen's* readership consisted of real cinephiles who went to the movies very often (often several times a week) and were generally (though of course schoolchildren also filled out the questionnaires) more educated than the average Soviet population (see the data on their level of education in the magazine). To go to the movies, but also to fill out a questionnaire, buy a stamp, and send an envelope to the editorial office, one had to be a really active fan of cinema

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[*] Corresponding author
E-mail addresses: m.tselykh@mail.ru (M. Tselykh)

and of *Soviet Screen* magazine. In addition, the readership of the magazine in 90 % of cases lived in cities, i.e., the opinions of the rural population of the USSR were almost not taken into account.

All these (and other factors) led to the fact that the voting results of the active readers of *Soviet Screen* sometimes differed significantly from the box office performance of films at the box office.

Starting from 1966 *Soviet Screen's* editorial staff took the gender aspect of the audience into account while organizing the competition "The Best Movie of the Year", and a bit later they took into account such factors as age, education, occupation, place of residence and frequency of film viewing.

Age. Throughout all years of the surveys, the magazine's under-30 audience dominated the survey, making up over 80 %, often with an upward trend toward 90 %. About 20 % of readers were underage. Readers between 30 and 40 years of age ranged from 8 % to 12 % with a decreasing trend. Readers between the ages of 41 and 55 were 4 % to 6 %, and readers over 55 were 1 % to 2 % with a gradual decline to 1 %.

Education. Readers with incomplete college and higher education ranged from 30 percent to 40 percent throughout the years of the *Soviet Screen* surveys. In the same range fluctuated the number of readers with secondary and specialized secondary education.

Profession and study. School and college students (25 % – 30 % on average), engineers and clerks (25 % – 30 % on average), and university students (about 15 %) dominated here. Workers were about 10 %, pensioners 1 % or less. There were very few collective farmers, usually not more than 1 %.

Place of residence. Over 90 % of the readers of the magazine who participated in the survey lived in cities. Over 50 % lived in big cities (in the 1970s and 1980s that figure often exceeded 70%).

Cinema attendance. Over 90 % of *Soviet Screen* readers surveyed went to the cinema from once a month to several times a week. At least a third of those surveyed went to the cinema every week, and every tenth went to the cinema several times a week.

The last time the editorial board of *Soviet Screen* published data on movie attendance of its readers who responded to a questionnaire in 1986. At the time, the majority of Soviet screen readers surveyed (93.0 %) went to theaters from once a month to several times a week. At the same time, 30.4 % went to the movies every week, and 11.3 % went several times a week. In subsequent years, this kind of data was no longer published in the magazine.

Gender. Here in the results of the survey there was a significant difference between time periods. From 1966 (when the magazine first divided its readership along gender lines) to 1973, there were more than three times as many female readers as male. But then, probably, sociologists drew the editorial board's attention to the violation of gender parity, and from 1974 the situation gradually began to change. In 1974–1977, female answers to the questionnaire were only twice as many as male ones, and since 1979 the situation has stabilized at a ratio of 44 % – 45 % of male votes against 54 % – 55 % of female ones. Since 1974 the questionnaires that came in the mail were sorted and processed in a sample more striving for gender balance...

At the same time, of course, one must keep in mind the conventional nature of these figures for Soviet film attendance. Unfortunately, in the USSR, distortions and emendations were characteristic not only of reports on grain and cotton yields, but also of sociological research, and the science of sociology itself was in the clutches of ideological dogmatism. It often happened that the tickets sold for *Fantômas*, for example, were presented in official accounting documents as proceeds from Soviet cinema, especially "ideologically correct" cinema... With all that said, one can be absolutely certain that the high box office figures of *Diamonds' Hand* or *Pirates of the Twentieth Century*, if anything, were "corrected," then to a lesser extent.

In any case, the differences between the *Soviet Screen* questionnaires from different decades are quite significant. In the late fifties and sixties, viewers chose the best movies of the year mainly notable works of art. Foremost were S. Bondarchuk's *The Fate of Man*, Daneliya and Talankin's *Seriozha*, Chukhrai's *Clear Sky*, Romm's *Nine Days of One Year*, Kozintsev's *Hamlet,* Rostotsky's *Let's wait until Monday...*

I am convinced that this choice of the audience, apart from the artistic qualities of these films, was due in no small part to the temporary spiritual uplift that arose during the Thaw, the mass belief of viewers in the final and irrevocable overcoming of previous "mistakes" and "miscalculations", in the progressive construction of a "bright future". And although this historical and cultural period was contradictory and inconsistent, the film criticism of those years largely

gave viewers the right artistic guidelines, supporting significant works of art, which, to a certain extent, was reflected in viewer sympathies and antipathies.

Of course, it would be naïve to view the cinema-audience relationship in a one-sided manner: the public wanted the films of A. Tarkovsky and A. German, while insidious officials imposed their hand on mass culture. Of course, captured the leadership in the 1950s – 1970s, comedy, melodrama and detective for high-ranking compilers of "thematic plan" seemed ideal in the entertainment line. For example, the concentration of the audience's feelings on the love affair had a kind of therapeutic meaning, allowing them to transfer all the negative emotions that had accumulated in real life (especially in the female half of the audience).

But didn't the viewers themselves have a craving for this kind of bright, emotional spectacle? Or don't they watch such pictures in ultra-wealthy Switzerland?

The need for strong emotions (for example, in thriller or love scenes) is inherent in viewers from the very beginning.

True, there is an opinion that the mass success of films and the success of true audience's preference are sometimes different things. They say millions will see it, but thousands will appreciate it. Or, on the contrary, it is argued that the opinion of the readers of a specialized magazine can not be the benchmark for the general situation, because not all people read the press and have such a strong desire for culture to fill out a questionnaire and send it to the editors.

This is partly true. For example, the film's lead in the *Soviet Screen* survey did not at all signify a similar lead in the Soviet box office, where the top places were firmly held by entertainment films. And this is logical, since as a rule the most active readers/spectators, who had seen enough of them, responded to the questionnaire about the best films of the year.

However, the overall box office statistics confirm that the evaluations by the readers of *Soviet Screen* are not accidental. For example, many (with a few exceptions) leaders of the Soviet box office of 1960s – 1980s were in one way or another in the top ten or twenty best pictures according to the survey of the magazine. Thus B. *Durov's Pirates of the Twentieth Century* (1980), which was a box-office champion (87.6 million viewers in its first year), came in eleventh place in the magazine's questionnaire. V. Menshov's melodrama *Moscow Does Not Believe in Tears* (1980), which sold 84.4 million tickets, came in first place. L. Gaidai's comedies *Caucasian Captive* (1967) and *Diamonds' Hand* (1969), each with over 76 million fans, came seventh and eighth, according to readers of *Soviet Screen*. The operetta *Wedding in Malinovka* (1967) by A. Tutyshkin (74 million viewers and eighth place among the magazine readership), *The Crew* (1980) by A. Mitta (71 million) and *Shield and Sword* (1968) by V. Basov (68 million viewers), which came in second place according to reader surveys, were in the top ten distribution leaders. The same can be said of *The Headless Horseman* (1976) by V. Weinstock (51.7 million viewers), *The Amphibian Man* (1962) by V. Chebotarev and G. Kazansky (65.4 million viewers), *The Dawns Are Quiet Here* (1972) by S. Rostotsky (66 million viewers).

In terms of overall box office results, entertaining films were increasingly the leaders, starting from the late 1960s. And over the years the most popular genres were invariably comedies: *Gentlemen of Fortune* (1972) by A. Sery (65 million viewers), *Ivan Vasilievich Changes His Profession* (1973) by L. Gaidai (60.7 million), *Afonja* (1975) by G. Daneliya (62.2 million), and *Office Affair* (1976) by E. Ryazanov (58.4 million); adventure films, detectives: *The Crown of the Russian Empire* (1974) by E. Keosayan (60.7 million), *The Tavern on Pyatnitskaya Street* (1976) by A. Fayntsimmer (54.3 million), *Petrovka, 38* (1980) by V. Grigoriev (53.4 million), *Ten Negroes* (1988) by S. Govorukhin (33.2 million); melodramas: *Stepmother* (1973) by O. Bondarev (59.4 million), *Tabor Leaves in the Sky* (1976) by E. Lotyanu (64.9 million), *Men!* (1982) by I. Babich (38.4 million), etc.

Moreover, it can also be noted that with rare exceptions (like *Moscow...* and *The Crew)* attendance of leading pictures in the 1980s was declining along with attendance of all other films, thus confirming the established worldwide system of redistribution of youth leisure in favor of pop music, television, video, sports, the Internet (the latter, of course, came to our country in the 21st century already)...

As a result, I can conclude that the preferences of the readers/viewers of the *Soviet screen*, although not completely, but quite representative of the tastes of broad layers of the audience. And in terms of genre, the "box office" and "questionnaire" leaders largely coincide.

However, there are also significant differences. Among the box-office favorites not so often there are pictures of high artistic level, but in the first prize winners of the *Soviet screen* a lot of genuine works of art.

But here, too, the evolution of the public's profile preferences is interesting. In the 1960s, such outstanding works as *Welcome, or No Trespassing* (1964) by E. Klimov, *Divorce in Italian* (1961) by P. Germi, with a delay published in the Russian box office *Road* (1954) by F. Fellini and *Ashes and Diamond* (1957) by A. Wajda...

From the early 1970s the tastes of the audience, of course, began to change in a different direction: the first place in the magazine questionnaire was increasingly occupied by mediocre films in terms of art (*Stepmother, Young Wife, Men!*, etc.). Works of high artistic caliber began to take the lead in *Soviet Screen'*s reader surveys much less frequently.

M. Tselykh: What kind of movie do you think the viewer needs more: movie as a work of cinema art, a film as truthful information, a comforting/romantic movie, an entertaining/adventure movie, etc?

A. Fedorov: I think there can not be any recipes here, each of the above listed varieties of cinematography had and have their own audience, and, in addition, you can simultaneously love both melodramas and detectives, enjoy both philosophical parables A. Tarkovsky, and the best Gaidai's comedies.

M. Tselykh: According to what laws does a movie affect the viewer? Poetics and aesthetics of Soviet cinema – are they understandable for the average viewer today?

A. Fedorov: N.M. Zorkaya (Zorkaya, 1981: 122-123), an eminent film scholar and culturologist, reminding readers of the folkloric origins of mass cinema, argued that:

1. "There is an absolutely real (and by no means mythical) overwhelming majority of viewers with uniform aesthetic needs, predilections, and tastes. It is that average, average viewer, or – better – viewer in general, who ensures the integral mass success of a film.

2. The constants of folk taste and the archetypes of folklore perception ("fairy tale-like listening", "juggling of watching", etc.) form the basis of the integrated taste.

3. Favorites of public, hits of the Soviet film distribution are pictures where in this or that modification traditional folklore plots are reproduced, mechanisms of internal seriality work. This kind of repertoire – mass, serial production plays a role of a certain soil, a compressed "cultural layer" of centuries-old traditional images, plots, "blocks" and "tropes" of folklore genres, some of which are of ancient and most ancient origin. This repertoire is constantly replenished from above, is updated, but all entries here are transformed accordingly" (Zorkaya, 1981: 136-137).

In my books "100 most popular Soviet television movies and TV series: opinions of film critics and viewers", "One thousand and one highest-grossing Soviet film: opinions of film critics and viewers", **"**Record holders of the banned Soviet cinema (1951-1991) in the mirror of film criticism and viewers' opinions". "Soviet science fiction movies in the mirror of film criticism and viewers' opinions", "100 Foreign leaders of Soviet film distribution: a selected collection" (Fedorov, 2021; 2022) readers will find plenty of examples of viewer opinions published on the *Kino-Theater. ru* and *Kinopoisk*, confirming the correctness of the typology proposed by N.M. Zorkaya. There are statements of "plausible" and "moralists", "entertained" and aesthetically oriented viewers, and, of course, in many cases the viewer's orientation toward folklore, fairy tale and mythological archetypes is evident.

Undoubtedly, the phenomenon of compensation inherent in mass culture is a natural outcome of the viewer's contact with art, making up for the missing feelings and experiences. At the same time, popular cinema is differentiated and designed for people with very different tastes. Sometimes the impact of another hit film is based on the professionalism of the director, actors, cameraman, composer, and artist, who can create a bright, attractive form of spectacle. Or a seemingly paradoxical option: the film is bad and already forgotten, but the music is so good that it continues to be played and liked by the public.

At the same time, the general trend of the audience craving for mass culture, undoubtedly, has remained in the XXI century. It is just that many viewers have moved from cinemas to home television/internet screens.

In my opinion, the works of Soviet cinematography today remain in demand (and understandable) to a greater extent for an older audience born back in the USSR. The young audience today is more oriented toward Hollywood movies, and knows Soviet cinema mainly from entertainment films (L. Gaidai, E. Ryazanov, etc.), often shown on TV and well represented on the Internet.

M. Tselykh: What criteria do viewers use when determining the best and worst films? They are different for different audiences!? Can we talk in this case about the objectivity of the audience's assessment? What are the minimum skills a viewer needs to understand the art of cinematography, because art does not always directly declare ideas "head-on"? When does the experience of communicating with the cinema improve one's perception? What, in general, does the public need for a better understanding of cinema art?

A. Fedorov: I believe that it is possible to distinguish the following indicators/criteria in the relationship between mass audience and cinematography:
- "conceptual" (knowledge of the history and theory of cinema, specific films);
- "contact" (frequency of communication with films, the ability to navigate its flow, i.e., the choice of favorite genres, themes, etc.);
- "motivational" (emotional, gnoseological, hedonistic, moral, aesthetic motives of contact with cinema;
- "evaluative" or "interpretative" (ability to audiovisual thinking, analysis and synthesis of the spatial and temporal form of film narrative, to "identify" with the hero and author of the film, the ability to understand and evaluate the author's concept in the context of the structure of the work);
- "creative" (the level of creativity in various aspects of activity on film material, primarily in perceptual, artistic, research, practical, play, etc.).
As for the "conceptual" indicator, it is likely that without a developed level of perception and evaluation of films, the ability to empathize, and tolerance for others' opinions, the full development of an audience in the field of film art is unrealistic. In this case "film competence" turns into a caricature set of "observation", knowledge of dates, names, surnames, facts, although related to cinema, but remaining only information, at best – a source of intellectual and logical exercises, for which, as you know, a modern computer is also capable.
At the same time, the "evaluation" indicator of an audience's film competence can be formulated in more detail, according to three manifestation features – high (A), medium (B) and low (C):
- emotional involvement: a holistic (A), inaccurate (B), and non-meaningful (C) characterization of the film is given;
- emotional activity of judgment: figurativeness, vividness of speech (A), formality of judgment (B), judgment with outside help (C);
- ability to retain film images in memory (A), to retain them partially (B), superficially (C);
- ability to analyze a film: fully (A), partially (B), formally (C);
- imaginative thinking: free (A), partial (B), spontaneous (C) operation of film perception images;
- ability to communicate sufficient norms of communication with works of cinematography to make an evaluation: ability to analyze the components included in a complete evaluation of a film (A), the use of not all components (B), partial use of components (C);
- the manifestation of a value judgment about a film at a new level and in a different form: always (A), often (B), rarely (C).
It is known that science distinguishes between "primary identification," which establishes the audience's connection to the film (or other media text) as a whole, and "secondary identification with the character.
There is no doubt that the above classification is rather tentative, since in many people with a strongly pronounced "primary identification" the other levels can be found in an undeveloped, "convoluted" state. Owing to age specifics, schoolchildren, for example, as a rule, have a prevalence of the levels of "primary" and "secondary" identification. So there is no "objective assessment" of the film by a mass audience. Film critics-professionals, whose opinions on many films also often differ considerably, do not either.

M. Tselykh: "Film watching" – what does it give an ordinary moviegoer? Is it possible to learn how to evaluate the quality of a movie based only on a large number of films watched?

A. Fedorov: Viewing itself, if it is not accompanied by a competent analysis of what has been seen, gives the viewer little in the sense of the development of his personality. Here it is necessary to develop one's own film competence, but this, of course, is a long process.

M. Tselych: Has the public always been prejudiced against emotionally heavy and multi-layered semantic cinema? Don't you think that a person is generally inclined to avoid unnecessary heavy impressions and therefore prefers the happily problem-free stereotypical cinema? Hence the love for Hollywood "Happy End". Or does it simply indicate the underdevelopment of aesthetic taste?

A. Fedorov: Due to the diversity of the audience a considerable part of it has always tried to avoid emotionally heavy and multilayered movies. But the facts are stubborn: nevertheless such dramatic and far from entertaining films as *The Dawns Here Are Quiet...* by S. Rostotsky, *Kalina Red* by V. Shukshin, *Young Guard* and *The Quiet Don* by S. Gerasimov, *Cold Summer of '53* by A. Proshkin, *Clear Sky by* G. Chukhrai, *The Living and the Dead* by A. Stolper, *Fate of Man* by S. Bondarchuk gathered in the Soviet box office from forty to sixty-six million viewers during the first year of release. Consequently, the love of the public happy end of cinematic stories (which itself, of course, is no indication of the underdevelopment of aesthetic tastes) does not exclude the mass success of dramatic works.

M. Tselykh: Please name the Soviet films that the audience preferred, and in which their authors did not give up or compromise the requirements of cinematography art.

A. Fedorov: Actually, in answering the previous question, I have already named a number of very popular Soviet very popular films, which undoubtedly belong to the works of quality art. Here you can add dozens of other films of different genres, which were included in the thousand highest-grossing Soviet films and named among the best by the readers of Soviet Screen *(Ballad of a Soldier, Nine Days of One Year, The Wild Dingo Dog, Hamlet, A Boy Lives, I Step Through Moscow, Beware of the Car, I was twenty years old, Operation Y, Prisoner of the Caucasus, Diamonds' Arm, War and Peace, Republic of SHKID, Let's wait until Monday, Chronicle of the Diving Bomber, White Sun of the Desert, Moscow Does Not Believe in Tears, Autumn Marathon, The Boys, Scarecrow, Come and See, Courier, Plyumbum* and many others).

M. Tselykh: Were art house film-works popular with the mass Soviet audience along with entertaining movies? What films exemplify this statement?

A. Fedorov: It depends on what is considered *art house*. By today's standards *Ivan's Childhood* by A. Tarkovsky is an art house, but in the early 1960s this picture was seen by 16.7 million viewers in the USSR. Although, of course, you won't find art house in the first hundred most popular Soviet films.

M. Tselykh: Are there any cases in the history of Soviet cinematography when the film seemed to be revived (gained a second wind) in the conditions of the new times?

A. Fedorov: Of course, there were such cases. This was the case, for instance, with a whole series of the so-called "shelf films" of the late 1960s and 1970s which were released in the USSR in the second half of the 1980s.

M. Tselykh: What do you think about film remakes? Can they repeat the fate of their successful predecessors, or surpass the original film in terms of artistic level and audience recognition? Isn't the filmmaker who conceives the remake doomed to biased accusations of being secondary, and, consequently, to failure? What examples can you give?

A. Fedorov: Remakes of popular films are a common phenomenon in world cinematography. In the post-Soviet period they began to appear more and more often in our country as well. Yes, the authors of remakes are, of course, doomed to have their films compared to the originals. And this comparison, alas, they, as a rule, do not hold up. For example, in my opinion, Russian remakes of *The Merry Boys, Captive of the Caucasus,* and other popular Soviet films are extremely unsuccessful, to say the least.

M. Tselykh: What Soviet films of the period under consideration (1958-1991), in your opinion, occupy a significant place in the pantheon of world cinema?

A. Fedorov: It is a difficult question. If we talk about international success, it is probably Sergei Bondarchuk's *War and Peace*, A. Tarkovsky's films... And if we talk about the "pantheon" of Soviet cinema in Russia, then there are dozens of films, many of which I have already mentioned above.

M. Tselykh: How many Soviet films have received Oscar nominations and awards in the history of cinema development? What kind of movies are they? Is it important today for our cinema to strive for the recognition of the American Film Academy in conditions when the requirements for the films nominated for the award and the requests for the teams of their creators have changed so much?

A. Fedorov: In the feature film section such Soviet films as *War and Peace* by S. Bondarchuk, *The Brothers Karamazov* by I. Pyrev, *Tchaikovsky* by I. Talankin, *The Dawns Here Are Quiet...* and *White Bim, Black Ear* by S. Rostotsky, *Dersu Uzala* by A. Kurosawa, *Moscow Does Not Believe in Tears* by V. Menshov, *A Private Life* by Y. Raizman, *Military Affair* by P. Todorovsky were nominated for the *Oscar* in different years. *War and Peace, Dersu Uzala, and "Moscow Doesn't Believe in Tears"* won *Oscars*, as you know.

As for whether it is important for our cinematography today to strive for recognition by the American Film Academy, I believe that in the current political climate Russian films have little chance of winning an *Oscar*. But that does not mean, of course, that these chances should not be used...

M. Tselykh: What is the fate of the most beloved Soviet films of the 1950s, 1960s, 1970s and 1980s today?

A. Fedorov: As a rule, these films are often shown on various Russian TV channels, and they are widely available on the Internet, so that anyone can watch them at a convenient time.

M. Tselykh: How do films that did not appeal to the audience in the year of their release look like today? Are they understood by today's viewers?

A. Fedorov: It all depends on the specific audience, some people today, for example, are interested in watching M. Khutsiev's *July Rain* which was scolded by the Soviet official film critics and rejected by a significant part of *Soviet Screen* readers in the year of its release. And for some people this masterpiece of the 1960s still seems boring and uninteresting.

M. Tselykh: What can you say about the benefits of cinema art in education of children and young people? Is it of equal standing and importance to reading? To what extent can watching films be a means of human assimilation of the surrounding world in social, moral, psychological, intellectual and other aspects? Under what conditions can watching feature films become an educational practice for viewers?

A. Fedorov: I have written extensively on the topic of film education of schoolchildren and university students and film studies (Fedorov, 1987; 1989; 2008; 2014, 2015, 2017; 2018; 2020; 2021, etc.) and continue to believe that living in a modern world oversaturated with media and being "media illiterate" is far from the best option for personal development. So I have always been and still am an advocate of film education for the younger generation.
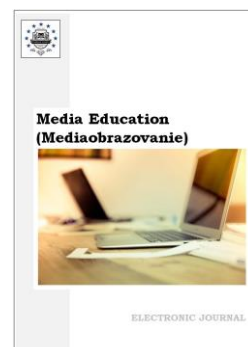
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Oscar-winning Blockbuster *Joker*: Discovering the Layers of Philosophical Meaning

Inga Zashikhina [a,*]

[a] Northern (Arctic) Federal University named after M.V. Lomonosov, Russian Federation

Abstract

The American psychological thriller *Joker* made a lot of noise in the cultural world and became a blockbuster. The impact of the film was so huge that the images of the main hero Joker appeared in the most unexpected context. *Joker* could be the name of a café, teenager clothes shop, youth club, graffiti on the city building. It looked like the film produced multiple meanings for the audience and turned out to be one of those art objects that would stay as a part of the world culture. In this paper, we aim at analysing the meaning-constructing images that comprise the content matrix of the film *Joker*. For this, we firstly consider the contemporary cinematic theory and point out the ideas of the acknowledged experts and thinkers that are significant for film analysis. Then we approach the studies of prominent researchers of culture and philosophy that are critical for the film understanding. We also engage in hermeneutic analysis to follow the events and characters of the film plot. The final purpose of the research is to draw a resume that would define the philosophical value of the American blockbuster and explain its multi-layered sense for the world audience.

Keywords: Joker, evil clown, batman, film, cinema, philosophy, multi-layered meaning, analysis, comedy, tragedy.

1. Introduction

One of the first scholars who paid attention to the philosophical value of cinema was G. Deleuze, the author of "Cinema" in two volumes (Loyo, 2018). G. Deleuze believed that cinema is a special organism to which we entrust our perception, our subjectivity. Cinema approaches such phenomena as sleep, madness, hallucinations, and defies rational explanation. It is also due to cinema that we get an invaluable experience that is inaccessible to us in real life. At the very least, cinema is the means that allows us to see the complexity of our life with its interminable quantity of choices, solutions, connections, and possibilities.

Other social thinkers – S. Cavell, S. Mulhall, R. Sinnerbrink have argued that film can be philosophy (Cavell, 2005; Mulhall, 2002; Sinnerbrink, 2014). From cinema, philosophy can learn to speak directly to the human heart. Films may have the same effect as great philosophical works. They shake, breathe new life into our minds, open up new opportunities to see ourselves and the world around us. Film viewers are driven by emotion and passion as well as by reason. Mythical imagination plays the same role as argumentative thinking. The depth of vision and the quality of understanding equal the works of A. Tarkovsky, I. Bergman and A. Kurosawa to the works of great philosophers.

Contemporary philosophy conveys its meanings primarily through a text. Cinema does the same via dynamic images. Philosophy addresses the human mind; cinema reaches the human

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* Corresponding author
E-mail addresses: i.zashikhina@narfu.ru (I. Zashikhina)

heart. While philosophy demands reflection, cinema seeks an experience. Philosophy requires logical thinking, cinema asks for emotional empathy. Above all, cinema acts through emotions, through feelings. A film may contain a few words, mostly images and music. It is a synthetic art that combines words, images, dynamics and music (Tan, 2018).

There are good films and not so good films. Some films are more sophisticated, others – rather primitive. Separate critics claim that modern cinema is getting less and less worthwhile (Van de Vijver, 2017). However, contemporary world cinematography can boast of such composite films which manifest sheer philosophy. Among them are, for example, *Irrational Man* by W. Allen and *Forrest Gump* by R. Zemeckis. Russian films by A. Tarkovsky, S. Eisenstein, A. Sokurov, A. Zvyagintsev, A. Konchalovsky call for reflection and reassessment of personal experience. In this paper, we are going to contemplate the philosophical depth of the American deep and rich in implications film – *Joker*, directed by T. Phillips. Our aim is to reveal the conceptual layers of meaning that make the understanding of the film fuller.

2. Materials and methods

This article attempts at philosophical analysis of *Joker* film by T. Phillips, released in 2019. To assure an easy understanding of the analysed material, first, we provide a brief overview of the film's content concentrating on the flow of the events. Then we proceed with the main aim of the study and move in two interrelated directions. On the one hand, we cogitate on the contemporary cinematic theory and point out the ideas of the acknowledged experts and thinkers that are significant for film analysis (Eco, Barthes, Herzogenrath, Bazin, Kurennoy). On the other hand, we approach the studies of prominent researchers of culture and philosophy that are critical for *Joker* understanding (Camus, Schopenhauer, Nietzsche, Freud, Foucault, Zizek, Radford). On the meta-level, for the analysis of *Joker* film, we resort to the hermeneutic method as one of the most recognized methods for media analysis (Chelysheva, Mikhaleva, 2018; Fedorov et al., 2018).

Blockbuster Joker as a complex representation of contemporary social artefacts

Joker is an American psychological thriller, directed by Todd Phillips. Some cinema critics define it as social horror (Semlyen, 2019). The script is written by Phillips in collaboration with Scott Silver. Actor Joaquin Phoenix plays the main role, Joker. The plot of the picture is a version of the backstory of the supervillain Joker, one of the key antagonists of Batman in the comics of DC Comics. The film was based on the comic *Batman: The Killing Joke*, however, according to Phillips and Silver, the script does not copy it. Filming took place in New York, Jersey City and Newark from September to December 2018. *Joker* is the first Batman movie to receive an R rating due to its violent scenes. R-rated films contain material intended only for an adult audience. The Motion Picture Association of America rated *Joker* R for strong bloody violence, disturbing behaviour, language and brief sexual images. Parents are encouraged to think carefully before watching such a movie with their children.

The film is set in 1981 in Gotham. The main character is rejected by society Arthur Fleck. Arthur lives with his sick mother Penny. He works as a clown in a small entertainment agency and dreams of becoming a stand-up comedian. His idol is the popular TV showman Murray Franklin, whose evening show Arthur and his mother watch every day. In addition, Arthur suffers from a neurological disorder that makes him laugh in tense situations. To suppress these attacks, Arthur has to take powerful drugs from a social worker.

After a gang of bullies attack him in the street, Arthur gets a revolver from his colleague Randall as a means of self-defence. During a performance at the Children's Hospital, Arthur's revolver accidentally falls out of his pocket in front of the spectators. The agency finds this out and Arthur is fired. Treacherous Randall lies to his bosses that Arthur tried to buy weapons from him.

In the subway, still wearing the clown's makeup, the main character witnesses three drunken men to molest a girl. Arthur breaks into a sudden burst of laughter, which draws the molesters' attention. The latter begin to scoff and beat Arthur. As a result, Fleck cannot stand it, pulls out a revolver and kills all the three men.

Gotham's mayoral candidate, billionaire Thomas Wayne, condemns this crime. It turns out that those killed were the managers of his corporation. Wayne calls those who are jealous of more successful people *clowns*, and his words lead to massive protests in the city. Protesters put on clown masks in approval of Arthur. Meanwhile, due to the crisis, the city is cutting funding for welfare programs, leaving Arthur without the medication he needs.

Arthur's mother Penny suffers a stroke and is admitted to the city hospital. At that time Arthur learns that he had been adopted by his mother and her roommate used to beat the boy brutally, which resulted in Arthur's serious head injury. Standing by the side of his mother's bed, Fleck takes her pillow and uses it to smother the woman to death. "She always tells me to smile and put on a happy face. She says I was put here to spread joy and laughter," – says Arthur.

Joker philosophises:

Hm? You know what I noticed? Nobody panics when things go "according to plan". Even if the plan is horrifying. If tomorrow I tell the press that, like, a gangbanger will get shot or a truckload of soldiers will be blowing up nobody panics. Because it's all part of the plan. But when I say that one little old mayor will die well, then, everyone loses their minds. Introduce a little anarchy, upset the established orders and everything becomes chaos. I'm an agent of chaos. Oh, and you know the thing about chaos? It's fair.

3. Discussion
Transfer of meanings in cinema

In his book *Film and/as Philosophy: An Elective Affinity*?, editor of the book B. Herzogenrath proposes looking at the film as philosophy (Loyo, 2018). Such a perspective treats films as venues for reflection, not just illustrations of events and ideas. Philosophy and film come as two interrelated areas. The role of a viewer changes from an interpreter of representational techniques of a film director to an active thinker finding alternative thoughts and logics (Coëgnarts, 2017). Film watching turns into an enriching encounter with the director's original point of view. Using the mechanisms of contextual analysis and cinema semiotics is not a part and parcel of film-watching. However, the ability to distinguish significant meaning components gives a viewer a new level of heuristic power (Salny, 2019; Shuneyko, Chibisova, 2019).

U. Eco developed his theory of cinema semiotics, where he presented the idea of a three-part cinematic code that makes messages of a film different from other types of messages (Volli, 2021). Eco claimed, semiology is very important for the interpretation of our world (Eco, 1976). Semiology is capable of revealing ideologies, hidden in the universe of signs, with the help of codes and sub-codes. Semiology explains the world of cinema with triple articulations codes consisting of figures, signs and elements, makes the cinema world itself a richer form of communication than speech. Remarkably, much depends on the interpreter, i.e. film viewer. When a viewer watches a film, they notice the figures, signs and elements that the film director does not take into the focus or does not show in the film altogether. Examples of such may be the connotations tied to the film image, social status of the film hero, event or attitude. The appearance of connotative meanings, which are optional and differ from one viewer to the other, add complexity and depth to the film.

V. Kurennoy speaks of cinema as the most social kind of art, implying large masses of society involved in both film production and film consumption (Kurennoy, 2009: 11). Finances, necessary for filmmaking, make producers careful in their choices. A created film should be attractive and understandable for the audience (Tan, 2018). Familiarity, making a film accessible and interesting, means that a film viewer will see the characters and events as comprising facts of the viewer's life (Semetsky, 2018). We only notice those ideas that we have already come across in our experience, even imperceptibly. In this respect, a popular film scenario has to present a story that consists of phenomena important for the target audience. Thus, the plot needs to include recognizable and approved patterns of behaviour, forms of social conflicts and norms, life goals, etc., turning the imaginary film, to a certain extent, into the reflection of real life through the lens of the filmmakers.

R. Barthes, one of the pioneers of the semiotic study of cinema, proceeds from the prerogative of the signifying over the signified. To transmit the message, the author and viewer must have access to the cultural code. Barthes writes: "The search for signs is carried out within strictly defined boundaries, which cannot be exceeded – otherwise the film will be incomprehensible. However, within these borders, the reserves of signs are very mobile: the author can draw the strength of his messages in a common, traditionally established dictionary of cinema signs … or the same in the symbolism of a universal type, perceived more or less unconsciously" (Barthes, 2004: 358).

Referring to the characteristics of the cinematic signified, Barthes comes to the conclusion that cinematography is unable to fully comply with the function of transferring meanings (Konstantinov, 2019). The scholar expresses scepticism towards the communicative possibilities of cinema. In his opinion, in a film, the signified is episodic, discreet, and often marginal (Barthes,

2004: 364). It is only a part of the film content that produces meanings. The rest of the content reproduces the obvious. The high value of a film lies in its ability to represent what is not shown. It can be references to an image, social status, event, state, or attitude.

Literature makes an essential referential system for the cinema. When a viewer watches a film, their mind is referred to literature. Film's content is not only images but includes narratives. In this meaning, a film's narrative is a literary work. These are intellectual narratives from philosophy, sociology, political manifests, etc. Just like a literary work has several layers which have different intellectual depth, a film also allows for infinite modes of perception, depending on the audience's background. Nevertheless, there is a certain difference between a literary work and a feature film. A literary narrative grants its reader a chance to imagine, construct and add to the text, building a character or event in their nuances. As for the film, its plot and heroes are thought through by its creators and give fewer opportunities for imagination.

However, a film is capable of producing a huge effect on its viewer. Its impact is built on a number of senses, that are employed in the course of film watching: eye vision, hearing and conscience. Sensitivity, characteristic of the human brain, is a minimum guarantee of the artistic potential of cinema. The maximum film influence is not limited but relies on the individual experience of contextual narratives accessible to the viewer. Among such contexts are historical, political, technology-related, actors-related narratives. In this respect, the film is a subject for interminable interpretations (Kurennoy, 2009: 29). The immersive nature of the modern film exploits the audience's emotions and kinesthetic means of film's consumption. The effect of presence, easily produced by the breakthrough technologies, draws the audience into the world of film reality. The latter is not necessarily representative of real life. The reality created by film producers is deeper. It is *multilayered*.

Distinguished cinema critic A. Bazen noted that the duplication of reality in a film is coupled with the aesthetic-symbolic-expressive rendering of things as meaningful to human subjects. Bazen states that in a film, the representation of life is better accomplished stylistically by means of *invisible montage*, which involves *the creation of a sense or meaning not objectively contained in the images themselves but derived exclusively from their juxtaposition* (Bazen, 1972). Through mental montage, the meaning is generated intellectually or associatively, rather than derived from the juxtaposed images themselves. In this respect, to get the most of a film in the intellectual sense it is vital for the viewer to relate the images from the screen to the cultural massive of connected images.

Layers of meaning in Joker film

Expressing his admiration to T. Phillips, director of *Joker*, S. Zizek points out the fact that the film popularity builds on its meta-functional dimension (Zizek, 2019). The plot is the genesis of the *Batman* story. Batman is a superhero of American comic books, who first appeared in 1939 (Bal et al., 2013). Batman is the nickname of Bruce Wayne, a wealthy American playboy, philanthropist, and industrialist, living in Gotham City. The comic book's character becomes a witness of his parents' murder and start shis nemesis, killing Gotham criminals. Batman trains himself physically and intellectually, creates a bat-inspired persona and follows a stringent moral code and a strong sense of justice. Zizek notes, that without the reference to Batman character, residing in the city with the same name, Gotham, a victimized child and unsuccessful stand-up comedian Arthur Fleck would not reach such an effect. The multi-layered image of a clown surviving his predicament, that dwells in media culture and history, turns *Joker* into a social horror film.

Another image that added to the success of *Joker* is Pennywise from *It* by renowned S. King (King, 2016). Pennywise or *It* is an all-encompassing evil of various shapes and sizes that appears every 27 years in Derry, Maine. Its main goal is to kill children. To reach the aim Pennywise exploits the mask of becoming an attractive clown. The monster chose the face of a funny clown because it makes it easier to lure children. *It* uses fear as a seasoning. According to him, the meat of half-dead from terror victims is much tastier. In fact, *It* is far from being a clown. This is a werewolf, a shape-shifter, who knows how to take any form and control consciousness. The evil monster covers under the deceitful appearance of a clown just like Arthur Fleck hides his nature behind a clown mask.

The evil clown phenomenon is also a critical content component, adding to the perception of Joker character. The very concept of evil has been employed in social research as a developing and creative force (Black et al., 2018; Varga, 2019). The tradition of an evil clown was launched at the beginning of the 19th century by the British pantomime actor Grimaldi (Macdonald, 2016). The latter presented a whiteface character Joe with vivid hair and a multi-colour costume that can

be considered a predecessor of the modern malicious clown. It behaved menacingly and was unsettling yet amusing.

In his book *Bad Clowns*, a well-known folklorist Benjamin Radford presents the history of the cultural phenomenon of a bad clown, who terrorized, haunted, and threatened their audience. In this resource, the scholar contemplates the origins of the creepy image and argues, that the notion of clowns as good is fairly modern (Radford, 2016). In fact, early clowns already were at least mischievous but normally socially marginal, sinister and scary. The fear of clowns is not so straightforward and intricate for explaining. Clown's harm is hidden in their funny and silly appearance.

In the 1989 film *Batman* Jack Nicholson's joker utters a question: "Tell me, my friend, have you ever danced with the devil in the pale moonlight?"(Burton, 1989). The image of a clown in the dark night is different from a clown on the circus ring. When a clown gets out of his professional arena into the world of common people, the produced effect turns from playful to terrifying. The effect even doubles if we face a grotesque, weird-looking clown in the darkness tet-a-tet. The feeling of paranormal, of existing silver lining, makes us expectant and suspicious. This expectation is grounded in *the clown's ambiguity of a miserable, half-mad showman, prone to depression, whose mission is to make people laugh*. "The clown lives in the place of laughing and crying at the same time... It is an embodiment of hope in the face of hopelessness, and possibility in the face of the impossible" (Henderson, 2021).

Philosophical theories and concepts developed by acknowledged thinkers provide another stratum of interpretation for understanding *Joker*. Thus, discussing his comedy through tragedy concept, A. Schopenhauer wrote: "The life of every individual, viewed as a whole and in general, and when only its most significant features are emphasized, is really a tragedy; but gone through in detail it has the character of a comedy" (Schopenhauer, 2012: 322). In his turn, Arthur Fleck utters: "I used to think that my life was a tragedy, but now I realize, it's a comedy". The phrase marks a borderline when the main character of the film realizes the adversity of his situation. It is also the climax of the plot. From that moment on Joker acts as an agent, not a passive receiver of life's pain and sorrow.

In M. Foucault's *Madness and Civilization: a History of Insanity in the Age of Reason*, madness is described as not a natural, unchanging phenomenon but rather dependable on the society where it exists (Foucault, 2001). Foucault's work explains how the mad came to be confined. People with a psychiatric predicament become identified as confined due to moral and economic factors that are defined by those in the position of power. The mad are perceived as dangerous through their confinement and remain confined in asylums and in the stigma of being mad (Longhurst, 2017). The film plot is a direct illustration of Foucault's theory. The society is really cruel towards Joker's disease. However, Joker outcries: "Is it me or the whole world is going mad?". The juxtaposition of a confined clown and his perception of this confinement is what Foucault spoke about decades ago.

In Camus' theories of absurdity and rebel, Arthur Fleck would fit as an *absurd hero*. Philosopher described human longing for happiness and life meaning as absurd and unattainable in the conditions of the cold and harsh real world (Pölzler, 2018). Absurd hero recognizes the absurdity of the human condition. Moreover, Camus' absurd hero embraces the struggle of living life meaninglessly—yet contently—in our storming, jumbled world. The only thing that can break through the viscous veil of any absurdity is a human deed (Camus, 1991). It is only important that it be genuine, and a genuine act is always performed for the sake of the act itself – without a goal, without justification, without hope to change something. Joker's rebel and shooting acts are examples of human deeds in Camus' sense. The violence of Joker is obviously legitimized in the eyes of Gotham citizens due to its genuineness. *Although Arthur represents an extreme form of Absurdism through the acts of murder and inciting anarchy, the philosophy woven into the character's very fabric nonetheless speaks to audiences who, at some point, have felt the gravitas of an absurd reality* (Narciso, 2019).

Freudian theory of psychoanalysis might provide quite a detailed study of the roots of Fleck's behaviour. According to Freud, an individual is derived by their unconscious mind (Lepoutre, 2020). Childhood abuse and lack of parental love have an immense impact on human personality. Traumatic events that happened in childhood set off a series of recollections in the child's mind. Delayed recognition becomes a pathogenic idea that is potential of hysteria and pathological conditions in adulthood (Freud, 2017). Thus, Arthur's head trauma and childhood injuries lead to the conditions he faced as an adult. Being a caring son, in the end, Arthur kills his mother as the

one responsible for his mental state. At this point, we recall that Freudian psychoanalysis in K. Jung's version employs the metaphor of a *shadow*. *Shadow* is the part of a person's psyche they do not admit. This phenomenon makes us desire the boss's death or friend's failure. "The Joker is simply an outlet for the Shadow… He acts in ways that we sometimes wish we could, deep down, and we get a vicarious rush out of seeing him indulge in such behaviour, without anyone really getting hurt" (Vats, 2017).

Nietzsche's nihilism theory answers the question of why Arthur Fleck is so categorical in his expression. German philosopher F. Nietzsche describes nihilism as the state when "… any aim is lacking, any answer to the question "why" is lacking" (Nietzsche, 2019: 327). To Nietzsche, the existence of such nihilistic ideology is a very dangerous phenomenon to society, as a whole. A nihilist is someone who does not have personal beliefs in any moral codes or valuesand also acts to encourage others to do the same (Toribio Vazquez, 2020). Joker demonstrates a dark and gloomy voyage into a nihilistic state of mind. Arthur endlessly questions his own existence. He does not find any meaning in his life. Moreover, Joker experiences problems acknowledging his own being. His permanent negative thoughts bother him to the point of mental torture. Arthur notes in his journal: "I just hope my death makes more cents than my life" (*Joker*, 2019, [06:20]). This is the extent of how empty and worthless he finds his life. While the conditions are getting tougher every day, Arthur does not meet anyone ready to help and soon feels utterly desperate, reaching the ultimate phase of nihilism (Sayed, 2019). "Paraphrasing Nietzsche, we might say that whoever fights monsters will surely become a monster" (Bolea, 2019).

4. Results

In this study, we produced a philosophical analysis of the film *Joker* by T. Phillips. Our aim was to reveal the depth of contextual meanings that made *Joker* a blockbuster. The result of our search may be expressed in a form of the following resume.

Human society does not welcome *otherness* in people. It more readily *stigmatizes* those who are different from the rest. *Tolerance*, in this respect, is still a matter of theoretical slogans, subjected to hypocrisy. The absence of sympathy towards *social outcasts* is especially explicit when a person suffers from a psychiatric disease. Even more appalling is the fact that the state government is not ready to take the responsibility for the psychiatric patents either. In the conditions of neoliberal capitalism, the diseased become critically *vulnerable* and present a threat to both themselves and society. Decreased financial support for medical institutions inflates the problem to an insurmountable extent. When this happens, there is no opportunity to speak of peaceful means of *regulating conflicts*. The streets of Gotham city turn into a battlefield. Everyone gets involved in the war between *good* and *evil*, *tolerant* and *intolerant*, the *rich* and the *poor*, the *powerful* and the *powerless*. When the clash is so massive, it is hard to differentiate between *victims* and *exploiters*. When there are no sane and strong leaders capable of solving such a mammoth *existential conflict*, the world seeks a prodigy. In the *Joker* film it is Arthur Fleck who comes as a *unifying force* and a *symbol of liberation*. It looks like *violence* is the only way out in the fight with *class inequality* and *state indifference*. Paradoxically, serenity and balance do not work for coping with *the evils of the late-era capitalism*. The surreal figure of a clown operates against *normative ways of succeeding*. The exposed *indifference to the prevailing norms* allows a clown to solve the problem, even if the solution is contrary to what is expected by the social mainstream.

5. Conclusion

This study attempted at the interpretation of the complex ideas that allowed *Joker* film to become so warmly received by the world audience. Such an analysis demanded attention to the modern theory of cinema in the part that is related to the production of meaning in a feature film. The encounter with cinematic theory showed that the content of a high-level modern feature film is a subject of multiple connotations. The connotations come from various sources and first of all, depending upon the viewer's background experience, both cultural and philosophical. The other factors that add to the fullness of expression may relate to the sensitive capacity of the audience. While the last is totally subjective matter, cultural and philosophical ideas are the area that can be tracked by an attentive and reflecting viewer. In this research, we tried to take on the relevant attitude and look at the events that could impact our impressions of the film. The findings are presented in a form of a philosophical resume. We must observe that the produced analysis is far

from being ultimate. New images occur in relevance to individual life experience and the interpretation can definitely be prolonged. The highly relevant and meaningful plot, well-chosen acting cast, artistic means used by the film directors made the *Joker* film a remarkable resource for thinking that can be used to discuss acute social philosophical problems of modernity.

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