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The World of Media in the Research of the Scientific School "Media Education and Media Competence"

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Abstract

The integration of the professional efforts of scientists in solving a wide range of research problems is today one of the principles of organizing knowledge in the field of the humanities. The creation of scientific schools can be considered a positive example of such cooperation. In the field of media literacy education, one of the leading scientific schools is the active Russian scientific school "Media Education and Media Competence", which has existed for more than 25 years. Media literacy education technology is an interdisciplinary field of research that involves the combination of content, basic categories and research methods of journalism, sociology, cultural studies, film studies, philosophy, psychology, pedagogy, history and other sciences. This technology is most in tune with the interests and lifestyle of modern youth who are mastering digital media. It is a global technology capable of uniting people from different countries with its universal language, moral and civic components, and ensuring intercultural dialogue. The article analyzes four monographs published by scientists from this scientific school in recent years. The subjects of study in them were cinematography (fiction and documentary) and various aspects of criticism in the field of media, as well as the problem of personal creative portraits of famous media critics. At the same time, one of the key ideas of scientists can be recognized as the synthesis of media literacy education and media criticism, considered both as a methodological approach and as a method for organizing media literacy education. These works concentrate the main research results in the field of media literacy education and media criticism, which can become a reference point for researchers around the world. The main common features of research of the scientific school "Media Education and Media Competence" are highlighted, their content, theoretical and practical significance, and the possibility of their application in teacher education are analyzed. The position of the authors of monographs to the definition of the concept of "media text", methods of working with media texts are reflected.

Keywords: scientific school, media literacy education, media criticism, media text, film studies.

1. Introduction

The active development of research in the field of media literacy education in Russia in recent years is due to a number of factors. Among them are: technological design of the educational process as a necessary stage of professional development of teachers in the institutions of general and vocational education; a sharp increase in the role of media in the modern information society and the integration of information technology tools in education; an obvious high level of

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compatibility of media literacy education technology with other educational technologies, which makes it possible to effectively solve various educational problems; activation of the interaction of the scientific community in the framework of research of various types of media and areas of media literacy education (electronic media, educational Internet resources, television, cinema and music as a means of teaching, the blogosphere, media history, media criticism and much more).

Media literacy education tools used by modern educators evoke a positive reaction from the youth audience. A high level of visualization of information, moral and aesthetic impact, accessibility of perception, the ability to reflect in the media a large number of problems of youth's development at different age stages, the ability to ensure quick and effective communication between residents of different cities and countries, overcoming language and cultural barriers – all this becomes a condition for the further development of media literacy education as an educational technology that provides a dialogue between Russian teachers and the world community.

Among the established and actively operating scientific schools in the field of media education, it is necessary to highlight the scientific school "Media Education and Media Competence". For more than 25 years, a team of scientists recognized by UNESCO and other international organizations has been developing theoretical concepts and methodological approaches in media literacy education. The activities of this scientific school stimulate international collaboration in media literacy education research. The active work of the scientific school made it possible to create a unique model for integrating media literacy education with a number of areas of professional training in journalism and teaching (Chelysheva, 2019).

The purpose of this article is to analyze the results of actual research of the scientific school "Media Education and Media Competence", reflected in the monographs. It is of great importance for us to highlight the potential for using the results of these scientific studies in the professional training of future teachers.

2. Materials and methods

Using the analysis of modern publications we have studied the main aspects of the functioning of the scientific school "Media Education and Media Competence". A theoretical analysis of four modern monographs created by this scientific school. The main methodological provisions are highlighted, the possibilities of using the material of these monographs for professional training and increasing the professional competence of teachers in the field of media education are revealed.

3. Discussion

D. Buckingham considers the rapid growth of technology to be one of the factors in the development of media literacy education. Today we are talking about digital media, changing the principles and ways of interacting with the audience. The ability to work in the digital field has become a key aspect of media literacy. One of the factors affecting media literacy is the development of critical thinking. Creation and application of criticism in conjunction with modern technology should be very careful (Is Media Literacy..., 2016).

World Media and Information Literacy Week, hosted by UNESCO as an event in the direction of "Media and Information Literacy for All", once again showed the ability of countries to fight disinformation and discord, in recognizing a common interest in increasing the competence of everyone in order to seize the opportunities and risks in today's a landscape of communication, technology and information. Media and information literacy, along with global citizenship education, equips citizens with knowledge, skills, values and practices that foster critical thinking. The problem of including youth in the fight against disinformation, the development of specific conditions and ways has become one of the key issues for UNESCO in 2020 (Global Media..., 2020).

Book "After the Media: Culture and Identity in the 21st Century" suggested that "culture after the media" will be based on a more democratic exchange of media content. Traditional media will be seriously transformed. The foreground will be not the text, but the cultural event (Bennet et al., 2011).

The authors of the book "Media Literacy Education in Action: Theoretical and Pedagogical Perspectives" (De Abreu, Mihailidis, 2014) note the changing nature of modern media under the influence of digital technologies. Media literacy education and educational technologies are not

identical concepts, although there is a connection between them. A civic and social dimension of media literacy education is needed. The evolution of the concept of "media literacy" and the experience of Western teachers in the formation of media literacy among students, as well as in the professional training of teachers are considered.

Media literacy education technology in recent years has become one of the most actively used types of information technology. In our research, we proved the possibility of an effective combination of media literacy education technology with other educational technologies, which made it possible to substantiate and use the term "multi-technology in education", understood as a principle and method of organizing education, which presupposes a systematic, scientifically grounded choice corresponding to the laws of learning and age-related development of students and the integration of elements and techniques of various educational technologies for the effective achievement of learning goals (Hazanov, 2019).

A.P. Korochensky notes that media criticism is a new, rapidly developing area of modern journalism, carrying out critical knowledge and assessment of socially significant, relevant cultural, creative, professional, ethical, legal, economic and technological aspects of the social functioning of the media. He recommends using discourse analysis for research into media criticism, as opposed to traditional descriptive approaches, when the media text is analyzed in conjunction with the social phenomena that gave rise to it (Korochensky, 2017).

A.V. Fedorov emphasizes that the media critical ability of citizens is becoming more and more important in the information society, which necessitates the involvement of a wide audience in the creation, distribution and analysis of media content. The scientist believes that it is necessary to create a conceptual basis for the development of media competence, introduce changes in educational standards: curricula (including teacher training) should include both elements of media literacy education and media criticism (Fedorov, 2015).

I.B. Sheina notes that media criticism can theoretically be considered as an integral part of activities aimed at media literacy education, that is, the formation of the audience's skills in communicating with the media, the development of critical thinking, creative abilities, as well as the ability to independently analyze and interpret media text. However, professional media criticism is largely inert, which does not allow it to correspond to the system of modern communications. This is expressed, in particular, in the orientation towards the traditional text model. It is necessary to develop blog media criticism, overcome the separation of media literacy education from a specific media environment, familiarize a wide audience with the skills of media analysis (Sheina, 2016). Iovleva, highlighting among the reasons for the popularity of this genre of media criticism the focus on both a wide and a professional audience; accessibility and interactivity; the presence of a clear informational and emotional load with sharp and unambiguous assessments, advice, entertainment (Iovleva, 2018).

T. Vladimirova and V. Slavina believe that media criticism, like literary criticism, is a way of knowing reality through studying the influence of a journalistic (or literary) text on the audience, improving the quality of media products; it is an invitation to the reader to a discussion, an open conversation, an appeal to current socio-political problems, the publication of an alternative opinion, which is necessary for any free society. They consider objectivity to be the supreme task of media criticism, especially in the presence of cataclysms in the information space that are dangerous for the moral state of society (Vladimirova, Slavina, 2018).

Specific methods of constructing classes with students based on the synthesis of media criticism and media literacy education are described by E. Muryukina (Muryukina, 2016). The scientist also analyzes the application of the synthesis of media criticism and media literacy education in Eastern Europe, highlighting the factors of the development of media criticism, the problems studied by academic and corporate media criticism, forms and methods of organizing media literacy education (Muryukina, 2015).

4. Results

The subject of research in the monographs "School and University in the Mirror of Soviet, Russian and Western Audiovisual Media Texts" and others books on this topic (Fedorov et al., 2019; 2020) was audiovisual media texts on the theme of schools and institutions of higher professional education. Using the methodology of hermeneutic analysis, the authors create a holistic characterization in the cultural, film studies, anthropological, gender and media educational aspects. The meaning of symbols and signs of Soviet and modern films is analyzed.

The article reveals the manifestations of gender stereotypes in feature and documentary films, depending on the historical and political context of the era. The differences in the images of teachers – men and women – are revealed.

The authors note the connection between the development of movies and the strengthening of Soviet ideology after 1917, highlight the educational functions of cinema, analyze changes in the mood of the audience. Scientists clearly show how knowledge of historical events of a particular period helps to understand media texts. So, in Soviet feature films of the 1920s, one can see the state tasks of combating homelessness, spreading the pioneer movement, and overcoming the consequences of the civil war. At the same time, the positive heroes of the "school world" are characterized by the values of collectivism, the primacy of public interests over personal ones, and the teacher is an advanced and ideologically prepared leader, a true friend of children. In general, according to the authors, in Soviet films about school, there is an obvious tendency to idealize the socialist state, showing relationships between people as they should be, but not always in reality.

But in the 1960s, Soviet cinema is no longer a means of propaganda, but an art. The films of each era analyze the typology and evolution of the worldview of the characters – schoolchildren, students, teachers, plot options, methods of depicting reality, reflection of the family. More than 70 films were taken for analysis. The authors show the transformations of the educational process that can be seen in films, as well as the transformations of the main conflicts. Feature films and documentaries about schools and institutions of higher education are shown in dynamics – changes in key ideas, plot, images are associated with changes in the social and ideological life of the country. It also analyzes the content of works of other arts – Soviet posters, television content. The media texts of the Russian segment of the Internet are considered (Fedorov et al, 2019; 2020).

When analyzing Western (USA, France, Great Britain, Germany, Italy, Nordic countries) audiovisual media texts, the authors turned to the materials of more than a thousand films and more than seven thousand articles and reviews. The analysis parameters here are the same as for Soviet and Russian media texts. The image of the teacher is described in the context of sexuality, priority of lie or truth, violence. It is noted that Western cinematography is inclined to address the "hot spots" of the educational process. An overview of Western television and Internet content is given (Fedorov et al., 2019; 2020).

Researchers have built a structural model of the content of audiovisual media texts on the theme of school and university. Despite its generalized nature, this model can be used in the analysis of both Western and Russian media text, since its parameters are universal. The model includes the historical period of events, methods of depicting reality, characters and changes in their lives, problems that have arisen and ways to solve them. The monograph also contains specific cases – a detailed analysis of Soviet, Russian and Western films on the topic of school and education in accordance with the parameters of the model (Fedorov et al., 2019; 2020).

The authors also conducted peer review of the reflection of schools and universities in the media mirror. The study involved 27 experts from 11 countries. The Internet is recognized as the most important for reflecting modern life in schools and universities. Most experts believe that the media reflects the life of schools and universities only partially. The experts also noted the most significant, in their opinion, films about school and university.

The authors present the results of a study of the level of media competence of modern students of a pedagogical profile. Own classification indicators are used (motivational, interpretive /analytical, creative). The ways of using audiovisual media texts about school and university are described on the example of television in the educational process. Examples of specific tasks for students are presented (Fedorov et al., 2019; 2020).

In this monograph, a modern teacher can find not only a deep comparative analysis of the content and images of Soviet, Russian and Western audiovisual media texts, see their evolution in the context of the historical era, but also specific methodological developments that will help to include the material of audiovisual texts in practical exercises. Also useful is the filmography given in the scientific work, reflecting a wide range of films on the topic of schools and institutions of higher education.

The scientific school "Media education and media competence" pays considerable attention to the analysis of media criticism. Thus, in the monograph "Polish Album: Notes on Cinema" (Fedorov, 2019; 2020) A.V. Fedorov shows Polish cinema in the mirror of Soviet and Russian film critics. The author notes the peculiarities of the Soviet film censorship, which could not represent interpretations and points of view different from the official one. It was banned positively in

relation to religious and mystical themes, as well as to the work of Polish filmmakers who emigrated to the West. A.V. Fedorov examines various film studies devoted to the work of Andrzej Wajda, Andrzej Munk, Wanda Jakubowska, Jerzy Kawalerowicz, Krzysztof Zanussi and other Polish filmmakers. At the same time, the central figure for the Soviet and Russian film critics is Andrzej Wajda, whom they tried to protect from rough attacks. The "white spots" of Polish cinema are also highlighted – the work of Grzegorz Królikiewicz, Marek Piwowski and Ryszard Bugajski, which is not familiar to Soviet viewers for political and censorship reasons.

A.V. Fedorov pays attention to the reflection of Russian-Polish relations on the Polish screen in the mirror of Soviet and Russian criticism. The dynamics of attitudes towards Russians in Polish cinema is shown. The forecasts of the future development of Polish cinema are described. An analysis of about 160 works devoted to Polish cinema, allowed the author to reveal that over half of them are small articles of an encyclopedic nature, most of them are publications of the capital's film critics, and the modern regional Russian press practically does not publish reviews of films of the current repertoire (Fedorov, 2019; 2020).

The monograph on Polish cinema, consisting of individual essays, allows both researchers and a large circle of readers to expand their ideas about Polish cinema, motivates them to watch and analyze Polish films. In particular, such films as "Three Colors" by Krzysztof Kieslowski, the phenomenon of Krzysztof Zanussi, Roman Polanski, Walerian Borowczyk are described.

The monograph "Cinematography in the Mirror of Soviet and Russian Film Critics" (Fedorov, 2019; 2020) is based on a retrospective analysis. The author gives quantitative characteristics of the ratio of materials about Soviet and foreign cinema in the Soviet yearbooks "Screen" (1964–1990), showing that articles about the cinematographies of socialist and developing countries loyal to the USSR dominated. In total, over four hundred articles on the subject of Soviet fiction cinematography were published in the annual collections published by the Moscow publishing house "Art" from 1965 to 1990 (Fedorov, 2019; 2020).

A.V. Fedorov analyzes the content of each annual issue of "Screen", especially highlighting the discussions. Also analyzed the content of the anniversary issues of the magazine "Cinema Art" for 1967 and 1977, highlighted the polemical aspect. Interesting is the statistical information on the number of viewers of Soviet feature films in the mid-1960s – the leaders of viewing were the films *Believe me, people*, *Chairman*, *Don Story* and others (Fedorov, 2019; 2020).

The results of a sociological survey of participants in the Moscow cinema club "Arbat" (1967) showed that most of all Soviet viewers were attracted to cinema by "the desire to get aesthetic pleasure" and "the desire to get to know life better", the most preferred genres were psychological dramas, comedies and cartoons. At the same time, the features of the data indicated that the basis of the respondents was a specific cinema club, and not a mass audience. A.V. Fedorov notes that the editors of the "Cinema Art" magazine were distinguished by their ability to balance between the official, "Communist party line" and a truly artistic line. In 1977, the magazine paid great attention to films about the Great Patriotic War, as well as films about childhood and adolescence.

The author believes that the profession of film critic in the USSR was prestigious. At that time, there were no online magazines and blogs; it was possible to publish only on paper. This was due, according to the scientist: 1) with the almost mandatory professional status of the author of the publication (in this case, he had to be, as a rule, a certified film critic, art critic, journalist, or have a higher education in the humanities); 2) with strict selection and censorship of texts and their topics. But if the journalists of the Soviet regional newspapers could write about the Soviet and the foreign cinema that got into the Soviet distribution, the journalists of the Moscow film press could write about the Western films that were not purchased for showing in the USSR and were not shown at Moscow international film festivals. And only the most selected Soviet film critics had the opportunity to publish their books about movies (Fedorov, 2019: 151).

A. Fedorov analyzes the authorship of Soviet film critics and film historians who, for almost a quarter of a century (from 1966 to 1989), published their articles in special thematic collections on Western cinema entitled "Myths and Reality", as well as the number of articles published by these authors.

This researcher analyzed the film *Cargo 200* (Russia, 2007) in accordance with the methodology developed by Umberto Eco in the following positions: author's ideology; market conditions that determined the concept, the process of creating a media text and its perception by the audience; narrative techniques. The study of this film allowed the author to create a typology of

the perception of media violence by the audience. The main reasons for the attractiveness of media texts containing scenes of violence among viewers are highlighted (Fedorov, 2019; 2020).

The monograph contains questions for critical (ideological, philosophical, semiotic, plot, identification, ethical, autobiographical, iconographic, aesthetic, cultural, hermeneutic and other) analysis of the media text. The films *Leviathan* and *Sunstroke* (Russia, 2014) are also considered in the mirror of Russian media criticism, describing the discussion about the artistic and philosophical level of these works (Fedorov, 2019; 2020). The material of this monograph can be used in the work of film clubs in schools and vocational education institutions.

The collective monograph "Media criticism in Russia: creative portraits" (Levitskaya et al., 2016; 2020) includes a description of the biographies and professional activities of 32 leading Soviet and Russian media critics. The authors rightly believe that media criticism has significant potential in terms of supporting the efforts of educational and educational institutions in the development of media culture of the audience, and they view media literacy education as a long-term public education work aimed at the continuous development of a culture of perception and self-assessment of the media phenomenon in society, taking into account democratic and humane ideals and values (Levitskaya et al., 2016: 4). The main principle of the construction of the monograph is the creation of a "creative portrait", reflecting the personal and professional path in media criticism.

The monograph describes the creative activity of such well-known media critics as L.A. Anninsky, R.P. Bakanov, Y.A. Bogomolov, A.S. Vartanov, D.B. Dondurei, S.N. Penzin, V.Y. Shmyrov and others. The main principles used by critics for the analysis of media texts are highlighted: clarification of the meanings of the terminology of television and media criticism; consideration of the ratio of educational and entertainment functions of the media; analysis of media texts, on the one hand, from the point of view of their artistic and semantic content, on the other, as phenomena of the cultural process; description of the media text in the context of the historical period; search for associative links of actions, images, episodes, plots found in other cinematographic, literary works, with the discovery of stylistic and compositional similarities, highlighting the principle of "completing" the viewer of ideas, images to the whole in his mind; access to "eternal" questions and problems and the opening of future prospects; description of ways of constructing media texts as a harmonious and integral structure in terms of plot construction, language, interaction with the audience, and others.

The ways of development of media criticism are shown, which are based on constructive, creative and interested interaction between professional media critics and the media audience, further development of media literacy education, improvement of training of professional media critics – future journalists. But mastering media criticism isn't just for journalists. So, for the training of future teachers and psychologists, the idea of R.P. Bakanov that an adequate selection of media information, its full-fledged perception, interpretation and creative application are the basis for the formation of their own positions in relation to the media text, its critical and independent assessment, constitute the basis for practical use in all spheres of human activity (Levitskaya et al., 2016: 21).

The authors of the monograph show the possibilities of studying media criticism in the course of media literacy education classes. At the same time, it is necessary to highlight the importance for the training of future teachers of such an aspect as "the development of the audience's abilities for moral, moral, psychological analysis of various aspects of media and media texts in a broad cultural, socio-cultural context; preparing the audience for life in a democratic society" (Levitskaya et al., 2016: 29).

In our opinion, the materials of the monographs described above can be used in the work of film clubs, media education circles, scientific and creative associations in institutions of general and professional education. They can be of significant benefit in the process of improving the qualifications of media educators, since they construct a systemic picture of the relationship between ideology, images of a media text with the socio-political conditions of society in a particular historical era, personal implications. The materials of these studies are especially necessary for those practitioners who organize the work of media in an educational institution (television studios, print and electronic publications, discussion clubs, Internet blogs, and more). But even in the course of classes in various academic disciplines of a school or a vocational education institution, turning to the media text is justified if the teacher knows how to identify the

moral potential of the media text, correlate it with the life and experience of students, involve students in the "living" of the event contained in the media text, and formulate own conclusions.

5. Conclusion

The following general features of the research of the scientific school "Media Education and Media Competence" can be distinguished:

- a competent combination of methods of analysis (comparative, philosophical, hermeneutic, retrospective, culturological, statistical and others);
- correlation of the content of film criticism with the historical context (political and ideological conditions);
- attempts to establish parallels between Soviet and Western cinematography, highlighting the common and differences;
- reflection of the dynamics of the development of cinema and film criticism, categories of objectivity and subjectivity of media criticism;
- using the parameters of the analysis of films in accordance with the leading world and Russian approaches;
- actualization of the role of the individual in media education and media criticism;
- a systematic analysis of the relationship between media criticism and media literacy education at the level of goal setting, content and specific applications.

We believe that it is fair and necessary for scientists to turn to the study of media criticism in its relationship with media literacy education. The variety of functions of media criticism (information and communication, cognitive, regulatory, corrective, social and organizational, educational, commercial and others) creates conditions for the transformation of media into a single social institution that determines both the personal and professional development of a future specialist in all areas. The study of television as one of the most effective social media remains relevant. The study of media texts in the context of social phenomena and the moral life of a particular person should become one of the basic principles of organizing the pedagogical process.

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