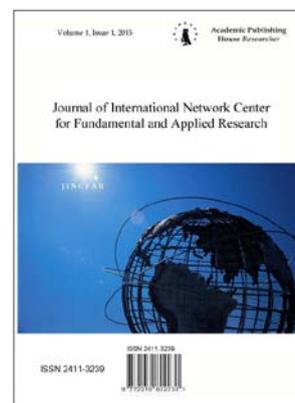


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Hermeneutic Analysis of the Cultural Context of the Functioning of Media in Society and Media Texts on Media Literacy Education Classes

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Abstract

Hermeneutic Analysis of Cultural Context is a study of the process of interpretation of media texts, cultural and historical factors influencing the viewpoint agencies / media text and the author's point of view on the audience. Hermeneutical analysis suggests a media text comprehension through comparison with cultural tradition and reality; penetration into the logic of media texts; analysis skills through comparison of artistic images in the historical and cultural context. Thus, the system is subject to analysis media and its operation in society, human interaction, language, and media using. For the purposes of media education in this case stand out: the creation of a culture of interaction with the media, the development of the perception of different types of information, skills analysis and interpretation of media texts, the formation of critical thinking, creativity in the field of media.

This article presented the main directions for Hermeneutic Analysis of Cultural Context on media literacy education classes for student audience, including the examples of creative problems and issues associated with this type of the analysis in the context of media literacy education problems, ie based on six key concepts of media literacy education: agency, category, language, technology, audience, representation. The author supposes that the Hermeneutic Analysis of Cultural Context of media texts on media literacy education classes can significantly develop media competence of students, including critical thinking.

Keywords: hermeneutic analysis, cultural context, media, media texts, media education, media literacy, media competence, students.

Introduction

Hermeneutic Analysis of Cultural Context is a study of the process of interpretation of media texts, cultural and historical factors influencing the viewpoint agencies / media text and the author's point of view on the audience. Hermeneutical analysis suggests a media text comprehension through comparison with cultural tradition and reality; penetration into the logic of media texts; analysis skills through comparison of artistic images in the historical and cultural context. Thus, the system is subject to analysis media and its operation in society, human interaction, language, and media using. For the purposes of media education in this case stand out:

the creation of a culture of interaction with the media, the development of the perception of different types of information, skills analysis and interpretation of media texts, the formation of critical thinking, creativity in the field of media.

Students should study such topics as the pressure of the state system, censorship, in varying degrees, affect the content of media texts, etc. In particular, the important point here is to understand the difference in the sense of a media text, depending on how the *Agency* it was created. For example, key questions for these are: *The views of what political forces reflects in the leading TV- news?*, etc.

In culture studies paradigm of media literacy education, in the technique of "critical thinking" teachers can use the practical approaches. In particular, students can analyze the key aspect of *agency* in the practice. For example, students create a groups of "financiers", "producers", "editors", etc. for planning to release a magazine or TV show. Naturally, the media literacy education key aspects are not in vacuum, they are connected with each other. Therefore, for example, the problem of printing and censorship can (and should) be considered in the classroom dedicated to the key aspect of *audience*.

Materials and methods

The main material for this article was the area of the books and articles about the hermeneutic analysis of media texts. The method of hermeneutic analysis of the cultural context of media and media texts implies a number of students of creative tasks (part of these works is available at: BFI, 1990; Semali, 2000, pp.229-231; Potter, 2001; 2014; Berger, 2005; Nechay, 1989; Fedorov, 2004, pp.43-51; Siverblatt, 2001; 2014): simulation (literary, visual) and analytical literary, theatrical role-playing. These tasks include analysis of the key concepts of media literacy education [*media agencies, media categories, media language, media technologies, media representations, media audiences* etc.].

Discussion

The key aspect of the hermeneutic analysis of media texts in the student audience is *representation*, as it is assumed that media texts differently correlate with reality, it is not a mirror image, and create their own version of virtual reality. The study of this concept is closely related to such aspects as *agency, audience, media language, category and technology*, as at every level of production decisions *agency* must be selected to include or exclude material due to the *category* and *technology*. This decision has an impact on the way in which language is presented media texts, and as understood by the audience. In addition, each of these aspects affect the representation of a media text.

Hermeneutic Analysis of Cultural Context based on Cultural Studies Approach [Bazalgette, 1992; Hart, 1998a; 1998b]. It is alleged that the media is likely to offer than impose an interpretation of media texts. The audience is always in the process of dialogue with media texts and their evaluation. The audience is not just "read" the information, but invests in a variety of meanings perceived media texts their own analyzes and the main goal of media literacy education is to help students understand how the media can enrich the perception, knowledge, etc. audience.

Cultural approach determines the principles and the right to learn in the process of media literacy education:

- principle of voluntary choice of the level of complexity of learning and support the principle of humane education;
- principle of free access to any media information that is not public or commercial secret;
- right person to humane pedagogical interpretation of their learning outcomes and achievements [Gura, 1994, p.12].

An active supporter of cultural theories of media education, the British professor A. Hart argued that media competence of person familiar with the five basic principles of media literacy education and extremely important for the hermeneutical analysis of media texts:

- media not simply reflect or copy the world; selection, analysis and creation of media texts occur in the complex process of editing and a rethinking of messages;
- audience not passive and predictable, and the active and changeable in their reactions to media texts;

- content of media messages are defined not only producers and editors, governments, advertisers and media moguls, but also the audience;
- media contain a variety of different forms with different technologies, languages and influence [Hart, 1991, p.8].

This approach is close for approaches of Canadian media educators:

- all media texts are the result of purposeful design;
- every media text has a unique aesthetic form;
- form and content in a media are closely related, each type of media has its own characteristics language, hints and coding of reality;
- media create reality;
- audience estimates the value of a media text in terms of such factors as sex, race, age, life experience;
- media have a socio-political and commercial importance;
- media contain ideological and value messages [Andersen, Duncan & Pungente, 1999, pp.142-143; Duncan, 1989, pp.8-10].

Undoubtedly, a model of media literacy education, based on *key aspects* is not a dogma, and can be improved.

The key aspect of *technology* is no less important for media literacy education, because every technological solution affects on the result of any work. The technology of media literacy education can include any tools and materials - from elementary (pencil, ink, to complex - a video-camera, DVD, computer). In this case, even the simplest practical experience for creating media texts give students the great importance of technology and equipment.

The aspect of *technology* is closely linked with the concept of *audience* (the problem of choosing one or another technology of media text, designed for a particular audience), the aspect of *agency* (for example, the problem of the cost of a technology) and the aspect of *media language* (we cannot create media texts, without thinking about the problems of the language), and others.

That is why media educators aimed at teaching the audience create their own small media text (newspaper, website, short video, etc.).

Results

Literary imitation tasks for hermeneutic analysis of media texts in the student audience:

Media agencies:

- to compose a short action plan for new media agency, given the current socio-cultural context.

Media / media text categories:

- to tell the same story from your life in different genres (drama, comedy, science fiction, etc.).

Media technologies:

- to compose a short plan for the use of media technologies in today's edition, TV / film / radio studio.

Media languages:

- to outline the same information in the language of publication of serious socio-political newspaper, or, on the contrary, the language of "yellow press";

Media representations:

- to compose a story on behalf of the protagonist or secondary character of a media text: preserving the features of his character, vocabulary, etc. ("identification", "compassion", "co-creation");

- to compose a story on behalf of one of inanimate objects appearing in the media texts, thus changing the narrative perspective in a paradoxical, fantasy-eccentric side;

- think of a start / continue / final of a given situation contained in media texts;

- to read a short story, think about the fact that it can be removed, and that it is impossible to make changes to the plot for the film adaptation of his best.

- to write a words for songs that reflect your perception of media texts;

- to write a annotations and scenarios for advertising media texts (or "anti-advertising" aimed at ridiculing the weaknesses of media texts);

Media Audiences:

- to get acquainted with media text and to identify the audience to whom it is addressed; then try to present the same information for a different audience;

- to compose a monologues ("letters" in the editorial offices of newspapers and magazines, on television, in the Ministry of Culture, etc.) with various representatives of the audience age, social, professional, educational, and other data at different levels of media insight (*primary identification, secondary identification, complex identification*, according to the orientation on entertainment, recreational, compensatory, and other functions of media culture, etc.);

Role game tasks:

Media agencies:

- "shooting a movie or TV show" (the various stages of preparation and film-making process, including financial calculations, casting and signing of contracts).

Media / media text categories:

- role game on solutions of the same short story in a variety of genres (comedy, drama, detective, and so on.).

Media technologies:

- role game on the dispute of media texts' creators about what specific techniques they can use.

Media languages:

- role game on the dispute of media texts' creators about what specific codes (signs, symbols, etc.) can be used.

Media representations:

- role game "Interview" (interviews with various media text characters);

- role game "international meeting of media critics" is that condemn various aspects of the media, analyze individual works, etc. ;

- "acting etudes": students play the role in the media text.

Media Audiences:

- role game on the theme of different audience's reactions (the audience can be of different age, education level, social status, etc.) to certain media texts.

In fact, the theatrical role-creative activities complement and enrich the skills acquired by the audience during the literary and simulation gaming workshops. In addition to the oral skills of collective discussion, they contribute to emancipation, sociability audience, activate improvisational abilities.

The disadvantages of some theatrical role-playing activities can probably be attributed quite a long stage of preliminary preparation of the audience who want to get into the role of "author", "journalists", etc.

Graphic simulation creative tasks for hermeneutic analysis of media texts in the student audience.

Media agencies:

- to compose a comics on the topic of activities of new media agency, given the current socio-cultural context.

Media / media text categories:

- to draw a poster, where the same characters will be presented in different genres (drama, comedy, science fiction, etc.).

Media technologies:

- to use a different technologies for creating computer presentations in power point;

- to use a different technologies for creating billboards, posters, related to various media texts;

- to use different technologies shooting digital photos by the same object;

- to use different processing technology of digital photos on your computer;

- to use different installation techniques movies using the capabilities of modern computer.

Media languages:

- to use a different visual (color, light, shadow, perspective, camera movement and so on.), sound (music, noise and so on.) for audiovisual realization of the same short story, designed for 2-3 minutes of screen time ("Game chess", "Examination", etc.);

- to view unvoiced passage of a media screen, choose the audio track for the fragment.

Media representations:

- to make a sketch / collage posters for media text, reflecting your perception skills.

Media audiences:

- to draw a comics, which manifests itself in the drawings to respond to media texts by various members of the audience.

By performing these tasks, the audience in the form of a game is getting ready for a more serious problem-analysis skills. Naturally, all the above work collectively discussed and compared. Most works have a competitive basis, with subsequent determination of the best work, etc. As a result a students develop cognitive interests, fantasy, imagination, associative, creative, critical, individual thinking, media competence.

Literary analytical creative tasks for hermeneutic analysis of media texts in the student audience.

Media agencies:

- to identify the cultural and historical factors that influenced the views of the agency / originator specific skills;
- to analyze a function and significance for commercial advertising media agency.

Media / media text categories:

- to compose a thematic compilation of information materials from newspapers and magazines on any topic;

- to rank a media texts for its contemporary social significance;

- to select a genre and theme analogues to a specific media texts with the same authors' ideas;

- to compose a associative array to the categories of "film", "romance", "play", "broadcast";

- to remember a prose, poetry, theater, paintings, musical works, associated with a particular product media culture, justify this choice;

- to study a typology of storylines occurring in media texts, and compare the new types of storylines with those that were previously known to you;

- to select a story structure (plot, the development of the action and the denouement of the plot, etc.) in media text;

- to analyze a genre stereotypes of media texts (narrative scheme, typical situations, characters, facial expressions, gestures, clothing, shelter characters, locales, etc.);

- to listen a excerpts from the soundtracks and try to determine what kind of genre of media texts they are taken;

Media technologies:

- to analyze a features of the process of creating media texts of different types;

- to analyze a possible influence of modern technologies for creating media texts for their maintenance.

Media languages:

- to analyze a how verbal and visual symbols form a certain value (for example, the role of signs in advertising);

- to read and analyze symbolic codes used media (picture, angle, etc.), how the information relates to the codes and conventions of media; analyze how the symbolic codes used by the media (picture, camera angle, etc.) may interact with one another to create a particular meaning of the text;

- to create a series of frames that could be used as a basis for shooting a scene (with the support of the various types of crop - the general plan, close-up, detail, etc.);

- to compare two frames (two photos, two of the figure), where the same scene is shown from different angles; think about how to change the angle affects the perception, understanding the relationship of media text characters to each other;

- to analyze a frame (photo, poster, advertisement poster) from the point of view of what is going on there; produce cutting shapes or objects depicted in photographs or posters; consider different options for the location of these clippings in the "frame"; reflect on whether the changed attitude of the characters and items after this transposition; compare the results of this study with the results of other students.

Media representations:

- to compare a ways in which different types of media interpret similar plot or story;

- to create a "time line" to show the sequence of events in the story of a media text;

- get acquainted with the first (or final) episode of a media text, followed by an attempt to predict the future (past) events; media text can be split into large blocks-cards; try to interchange these blocks, and thus change the course of events of the plot;

- to compose a options "improve the quality" of certain well-known media texts: what changes can be made in the design and layout of the internet site, magazine, newspaper, some actors / facilitators would take on leading roles in a film or television show that would change in the plot of a particular media text (exemptions, additions, and so on.);

- on a specific example of a media popular culture to try to discover the essence of the mechanism of "emotional pendulum" (alternation of episodes that cause positive (happy) and negative (shock, sad) the emotions of the audience, that is, relying on psycho-physiological side of perception);

- to analyze a components of the so-called "entertaining" media text;

- to select a "rhythmic blocks" in the media texts;

- to put a media text's character in changing the situation (with a change of name, genre, time, place, action media text, its composition: strings, climax, denouement, epilogue, etc.; age, gender, nationality, etc.);

- to analyze an advertising banners media texts (visual and written information, the most important part of this information, indicate the genre of media text, composition posters);

- to analyze a media text on a historical theme, based on documentary evidence: explore regional geographic, political and historical materials related to the topic and a given period of time; compare the studied materials depicting historical events in a media (the image of the country, people, race, nationality, social structure, political governance, the justice system, education, employment, etc.);

- to analyze a difference between the actual event and its reflection in media texts; to analyze various aspects of documentary, news media texts, such as the interpretation, validity of factual material;

- to compare a several points of view (eg, professional journalists, art historians) about the events reflected in the media texts;

- to choose thesis, from the perspective of a student, faithfully reflects the views of the media text's creators;

Media audiences:

- to name a ways in which the media can affect personality; pick up some examples of social impacts of media texts;

- to analyze a concrete and abstract values in media texts, to justify the idea that people perceive the media texts differentiated - depending on many factors such as age, gender, race, experience;

- to analyze a influence of media on the environment (family, home, school, work), professional development and people's leisure time;

- to select a stereotypes description of media texts for different students according to their age group, including how to describe these affect different social, and cultural differences;

- to analyze a media text in terms of audience, belonging to different cultures, ages, educational and social levels, etc.;

- by list of the most popular media texts to try to explain the reasons for their success (reliance on myth, folklore, entertainment genre, the system of "emotional swings," the presence of entertainment, recreational, compensatory, and other functions, a happy ending, the author's intuition, and so on);

- to analyze how the same story in the media text can be adapted to different types of audiences;

- to analyze how genre clarifies the expectations of the audience in relation to the content of media messages;

- to use media text for the study of human relations, new ideas, their own and other cultures (dialogue of cultures);

- to analyze a effect of advertising on the audience;

Creative activities aimed at changing the various components of the works play an important role in shaping the skills of perception and subsequent analysis of the works of media culture. Students discuss the various options for the names of media texts, making sure at the same time as

significantly changed the perception of the same stories, the solution is or another genre. Changing in their work time and place of the action genre, the composition of a media text, students can show their creativity, imagination.

Creative tasks associated with all sorts of artistic associations, tend to cause great difficulties in the audience as provide a solid body of knowledge about other forms of art. There usually lead students who have good and excellent grades in courses of literature, art, music, world culture.

Indicator of the effectiveness of creative activities, reveals a link between the various works of different arts, is to develop the students of associative thinking, understanding of the relationship of sound, visual, spatial, temporal, and audio-visual, spatio-temporal components in media texts of various kinds and genres.

Our experiment showed that hermeneutical analysis is very effective for teaching students.

The logic of creative tasks based on the fact that independent critical analysis of media texts preceded by acquaintance with the works of critics' community professionals (reviews, theoretical articles, monographs devoted to media culture and specific media texts), in which the audience can judge the different approaches and forms of this type of work.

The audience is looking for answers to the following problem questions: *What is the author of the review see the advantages and disadvantages of the media text?, How deep reviewers penetrate the author's intention?, Do you agree or not with this or that estimates of the reviewers? Why?, Do the reviewers own individual style? If yes, what is it manifests itself (style, vocabulary, accessibility, irony, humor, etc.)?, What is out of date, and that - not in this book? , What kind of media texts theme, genre orientation support author, books? Why?, Why did the author has constructed the composition of his book so and not otherwise?, etc.* Then - work on the essay. And only then - independent students' review and discussion of media texts.

The cycle of creative activities aimed at developing the skills the student audience for hermeneutic analysis of media texts in the process of collective discussion, debate.

The main stages of this cycle are as follows:

- identification and review content of the scenes of media texts, with maximum brightness embody the characteristic patterns of work as a whole;
- analysis of logic thinking of the authors of media texts: in the development of conflicts, characters, ideas, audio-visual, spatial and time series, etc.

Define the concept and rationale of the author's personal attitude of each student to a particular position of the creators of media text.

Methodical implementation of these steps based on a cycle of workshops devoted to the analysis of specific media texts.

However, as my experience shows, it is necessary, first, to go from simple to more complex: first choose to discuss, analyze clear on the plot, the author's thoughts, the style of media texts. And secondly - aim to take into account the genre, thematic preferences of the audience.

Of course, here again we can use creative, game, heuristic and problem tasks, significantly increasing the activity and interest of the audience. Heuristic form of the class, in which the audience is invited to a few wrong and right judgment, much easier for the audience analytical tasks and serves as a first step to subsequent gaming and problematic forms of media texts discussion.

During the implementation of heuristic approaches methodology of training audiences include:

- true and false interpretations of logic thinking of media text's authors;
- true and incorrect versions of the author's conception, reveals in a particular media text.

Such a heuristic form of employment is particularly effective in the audience with a weak initial training. This audience will undoubtedly need support theses on the basis of which (plus own additions, etc.) can be formulated as a particular analytical judgment.

The next series of classes is the problem collective oral discussion of media texts.

Classes for the formation of skills of analysis and synthesis of media texts in the process of collective discussion focused on training audio-visual memory, the stimulation of creative abilities of the individual, on improvisation, independence, culture of thinking, the ability to apply this knowledge in new pedagogical situations, the psychological, moral work, reflections on the moral and artistic values, etc.

The general scheme of a media literacy education debate:

- introduction of educator (the goal: to give brief information about the creators of media texts, remind their previous work that the audience can go beyond a particular product, refer to other works of these authors, if there is a need to dwell on the historical and political context of events or in any way relating to artistic, moral and other assessments of the author's position, and, of course, not retelling the plot of the work), that is, on the installation media insight;

- collective "reading" of media text (communicative phase);
- discussion about media text, summarizing lessons.

Discussion of media texts begins with a relatively simple for perception works mass (popular) culture with the following steps:

- to select a episode, most clearly revealed artistic rules of constructing the entire media text;
- to analyze a data episodes (attempt to understand the logic of the author thinking - in a complex, interconnected development of the conflict, characters, ideas, etc.);
- identification of the author's concept and its evaluation audience.

Concludes with a discussion of problem-test questions, affecting the utilization of the audience received analysis skills (for example: "What are the known media texts you can compare this work? Why? What do they have in common?", etc.).

Indicator of the ability of the audience to hermeneutic analysis of audio-visual, spatial and temporal structure of media texts is the ability to multi-layer reflection shaped the world as individual components and the work as a whole, in correlation with historical images of media texts, socio-cultural context, the study of the process of interpretation of media texts, cultural and historical factors, affecting the viewpoint agency / author of a media text and audience point of view; media text comprehension through comparison with cultural tradition and reality; penetration into the logic of media text.

Questions aimed at developing skills in the audience hermeneutic analysis of media texts [Berger, 2005; Silverblatt, 2001, pp.42-43; 80-81; 2014; Potter, 2014; Buckingham, 2003, pp.54-60; Media ... 2005, p.333; Fedorov, 2004, pp.43-51; Fedorov, 2006, p.175-228]:

Media agencies:

Who makes media texts? Who is responsible for creating media texts? What is the purpose of creating media texts? Does the creation of media texts: hidden feature; function of competition?

Who is the owner of companies that buy and sell media / media texts?

What are the demographic characteristics of the media agencies? How these characteristics affect the content and prospects of production of media texts?

The agency makes a profit?

Why are produced and distributed media texts?

How do we get information about the media text?

Who and why advertising has created this media text?

What is the path of the media text - from the author's intention to the audience?

What is the main purpose of this media text? To what extent has achieved this goal? What kind of reaction the audience awaiting its creators?

Who controls the production and distribution of media texts? Are there laws governing this, and how effective are they?

Media / media text categories:

What are the distinctive characteristics of the media?

Is there any other ways of classifying media texts, except genre? If so, what? (eg, thematic, generic, style).

Where do you see the distinction between fictional and documentary media texts?

Media technologies:

What technologies are used to produce and distribute media texts?

How technology affects the creation of media texts?

Media languages:

As media use different forms of language to convey ideas or values? How is the use of language becomes clear and generally accepted?

What are the grammatical "rules" set by the media? What happens when they are violated? How do these conventions and codes operate in different types of media texts?

What are the effects of choosing certain forms of language media?

What do the images, sounds or words?

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

Why certain items (including clothing characters, leading, etc.) are represented this way? That tell us these things about the characters, their lifestyle, their relation to each other? How important to the development of action dialogs language characters?

Whose eyes see (someone told) events in a particular episode of a media text? How to depict people and objects in a particular episode? Is there a media text are times when the proposed point of view helps to create a sense of danger or surprise?

What is the role of light, color, sound, music in a media?

Media representations:

Think about the various social problems, such as crime, drunk driving, violence, racism, unsafe sex, unhealthy habits. How the media can exacerbate these problems or, on the contrary, contribute to their resolution?

Have this media text realistic? Why do some texts seem more realistic than others? As the media argue that report the truth about the world? How media texts try to seem authentic?

What is included and excluded from the world of media? Who speaks and who silenced?

Do media texts in a specific world view? Do moral or political values?

As portrayed in the popular media texts of different genres and countries: family, class, gender, race, life in other countries, the police, etc.?

Why media text sometimes begins with images of events which, as we will see later on, come after the main action?

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

Do you think that was selected to receive just such a frame? What is the relationship between the various objects that we see in the picture?

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

As changes in the show characters and situations help to develop action media text? Does it ever happen that certain facts about the characters, items, or locales are hidden from the audience for the discharge voltage or the desire to uncover the mystery or crime?

Is it possible that some of the characters (or scene) displayed in contrast with respect to each other?

At what stages and how conflicts are revealed in a media N.?

Who sympathizes with the author of a media text? He gives the audience understand? Why did you make such a conclusion?

Do the scenes of violence in the media text? If yes, what is the difference between the image of violence in other famous media texts?

Could this story be completed before? What would change if our media reception? What is the importance of the real final media text?

Media audiences:

As the choice of audience affects for a strategy, style, and content of media texts? As a strategy, style, and content of media texts affect for understanding of their audience?

What is the target audience in the media? How the media try to influence it?

What assumptions about the audience are the creators of media texts? What characters or that the agency wants you identify? What is the ideology of these characters express?

What is the role of gender, social class, age and ethnic origin in the media perception of the audience?

What are the causes of success with the audience the most famous recent media texts (genre, theme, emotional swings system, reliance on mythology, a happy ending, the calculation of the maximum coverage of the media preferences of the audience, etc.)?

How to keep the interest of the audience to the story in the media text? Is it possible to see how the growing attention from episode to episode?

On what parameters need to evaluate media messages (political, social, moral, philosophical, artistic, etc.)?

What is the typology of the media audience?

What are the typical indicators of media preferences can be differentiated audience?

Conclusions

This article presented the main directions for Hermeneutic Analysis of Cultural Context on media literacy education classes for student audience, including the examples of creative problems and issues associated with this type of the analysis in the context of media literacy education problems, ie based on six key concepts of media literacy education: agency, category, language, technology, audience, representation. The author supposes that the Hermeneutic Analysis of Cultural Context of media texts on media literacy education classes can significantly develop media competence of students, including critical thinking.

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УДК 37

Герменевтический анализ культурного контекста функционирования медиа в социуме и медиатекстов на медиаобразовательных занятиях

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Аннотация. Герменевтический анализ культурного контекста – исследование процесса интерпретации медиатекста, культурных и исторических факторов, влияющих на точку зрения агентства / медиатекст и автора, на точку зрения аудитории. Герменевтический анализ предусматривает анализ медиатекстов через сравнение с культурной традицией и действительностью; через проникновение в логику медиатекстов; через анализ путем сравнения художественных образов в историческом и культурном контексте. Вся эта система – предмет анализа медиа, медиатекстов и их функционирования в обществе, анализа взаимодействия человека, языка и средств массовой коммуникации. В медиаобразовании в данном случае выделяются: создание культуры взаимодействия с медиа, развитие восприятия различных видов информации, умения анализа и интерпретации медиатекстов, развитие критического мышления, творчества в медийном поле.

Эта статья анализирует основные направления герменевтического анализа в культурном контексте на медиаобразовательных занятиях в студенческой аудитории, в том числе, на примерах творческих заданий и вопросов, связанных с этим типом анализа в контексте проблем медиаобразования, т.е. на основе шести ключевых понятий медиаграмотности (агентство, категория, язык, технология, аудитория, репрезентация). Автор предполагает, что герменевтический анализ культурного контекста медиа и медиатекстов на медиаобразовательных занятиях может значительно развить медиакомпетентность студентов, в том числе критическое мышление.

Ключевые слова: герменевтический анализ, культурный контекст, медиа, медиатексты, медиаобразование, медиаграмотность, медиакомпетентность, студенты.