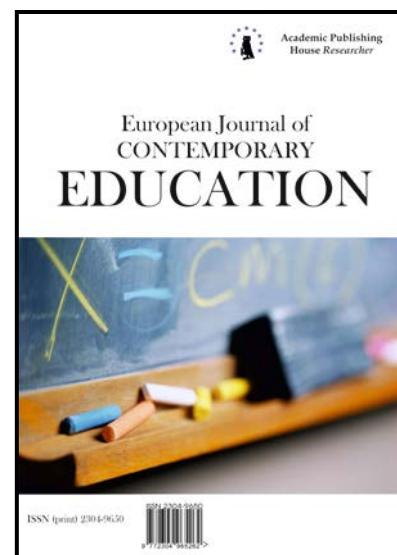




Copyright © 2015 by Academic Publishing House
Researcher
All rights reserved.
Published in the Russian Federation
European Journal of Contemporary Education
ISSN 2219-8229
E-ISSN 2224-0136
Vol. 14, Is. 4, pp. 245-255, 2015
DOI: 10.13187/ejced.2015.14.245
www.ejournal1.com

WARNING! Article copyright. Copying, reproduction, distribution, republication (in whole or in part), or otherwise commercial use of the violation of the author(s) rights will be pursued on the basis of Russian and international legislation. Using the hyperlinks to the article is not considered a violation of copyright.



UDC 37

Aesthetic Analysis of Media texts in the Classroom at the Student Audience

Alexander Fedorov

Anton Chekhov Taganrog Institute, Russian Federation
branch of Rostov State University of Economics
Prof. Dr. (Pedagogy)
E-mail: mediashkola@rambler.ru

Abstract

Aesthetic analysis of media texts, ie the analysis of art concept of the media texts of different types and genres, is closely related to the aesthetic (artistic) theory of media (Aesthetical Approach, Media as Popular Arts Approach, Discriminatory Approach). Aesthetic theory of media literacy education has been very popular in the 1960s (especially among active supporters of film education in the era of the triumph of "auteur"). Since the 1970s, it became rapidly superseded by theories of media literacy education as critical thinking, semiotic and cultural theories, when the media educators believe that art in media - not the most important target. Therefore, it is necessary to evaluate the media text, not primarily for its aesthetic qualities, but in fact the content on the ideas, the components of language, symbols and signs. However, many training programs in media culture are now trying to find a compromise solution to disputes "aesthetics" and "pragmatists", combining the sphere of artistic, experimental, analytical media literacy education with practice and creative approaches.

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

Introduction

Aesthetic analysis of media texts, ie the analysis of art concept of the media texts of different types and genres, is closely related to the aesthetic (artistic) theory of media (Aesthetical Approach, Media as Popular Arts Approach, Discriminatory Approach) [Halls & Whannel, 1964; Baranov, 2002; Penzin, 1987, 2001; Whiskers, 1989, etc.]. The theoretical basis is largely coincides with the cultural theories of media literacy education. However, the main purpose of media literacy

education seems to help the audience understand the basic laws and the language of the art spectrum of media texts, to develop aesthetic / artistic sensibility and taste, the ability to qualified aesthetic analysis. That's why the focus is on the analysis of the language of media culture, a critical analysis of the author's conception of artistic media text.

Materials and methods

The main material for this article was the area of the books and articles about the aesthetic analysis of media texts. *Aesthetic analysis of media texts implies a number of students of creative tasks* (part of this work is available at: Semali, 2000, pp.229-231; Bazhenova, 1992; Usov, 1995; Nekhay, 1989, pp.267-268; Fedorov, 2004, p.43 -51; Fedorov, 2005, Silverblatt, 2001; 2014; Potter, 2014, but I substantially supplemented and revised the series of tasks): literary and analytical, literary and theatrical role-playing simulation, visual-simulation. Each of these tasks include analysis of the key concepts of media literacy education [*media agencies, media categories, media language, media technologies, media representations, media audiences*, etc.].

Discussion

In many countries of Eastern Europe (primarily - in Russia) aesthetic theory of media literacy education for many decades (from the 1920s to the 1980s) was combined with ideological. Today, this theory is largely gravitates to cultural theories of media literacy education, as has clear theoretical basis for matching with respect to the problem of "media and the audience" and considerable similarity in goals and objectives, the content and teaching strategies.

Here is just one characteristic of the aesthetic theory of media opinion, shared by considerable number of teachers: "The main objective is familiarizing young spectator to the art of cinema, to recognize the value of his" [Spichkin, 1999, p.133], but here you can easily add many quotes associated with a consistent orientation to the study of media arts masterpieces media [Penzin, 2001, p.73].

Analyzing this kind of approach, K. Tayner rightly notes that in aesthetic / artistic theory of media literacy education, cinema is in a more privileged position than the press or television. In this case, some media texts are usually selected teacher are considered "good ", while others, usually is a favorite of students - "bad". Valuable questions, that is "good" versus "bad" remained central [Tyner, 1998, p.115].

Thus, many researchers, for example, L. Masterman [Masterman, 1997, p.22], believe that "aesthetic theory" of media education, in fact, discriminatory (Discriminatory Approach), proclaims as the ultimate goal of development of the ability to qualified judgment only in relation to the artistic component of the media spectrum. L. Masterman believes that questions assessing the quality of a media text should be in media education subsidiary, rather than central. The main goal - to help students understand how the media operate, whose interests reflect what the content of media texts, as they reflect reality, and how they are perceived by the audience [Masterman, 1997, p.25].

Aesthetic theory of media literacy education has been very popular in the West in the 1960s (especially among active supporters of film education in the era of the triumph of "auteur"). Since the 1970s, it became rapidly superseded by theories of media literacy education as critical thinking, semiotic and cultural theories, when the media educators believe that art in media - not the most important target. Therefore, it is necessary to evaluate the media text, not primarily for its aesthetic qualities, but in fact the content on the ideas, the components of language, symbols and signs.

However, many training programs in media culture are now trying to find a compromise solution to disputes "aesthetics" and "pragmatists", combining the sphere of artistic, experimental, analytical media literacy education with practice and creative approaches.

An indicator of the ability of the audience to the analysis of visual, audio, spatial and temporal structure of media texts is the ability to multi-layer reflection shaped the world as separate components, and work as a whole: the logic of audio-visual, plastic development of the author's thoughts in an integrated, holistic unity of the diverse resources of the organization of image and sound.

Y.N. Usov exhaustively described the practical implementation of these theoretical and methodological approaches in relation to the development of the audiovisual perception, nonverbal creative thinking of students. So he identified two main types of artistic perception of the audience,

noting that if the first group of viewers, based on an abstract logical mindset remains at the level of empathy to character, then the second group follows the authors understand the logic of their thoughts in an artistic structure just because it is based on imagery and spatial reasoning [Usov, 1980, p.10].

Analyzing the typology of the viewer's perception of students, Y.N. Usov exhibited extraordinary gift of art criticism, very astutely observed that "in contrast to the artistic image in painting audio-visual difficult to capture the image for analysis, since it is in constant development of space-time coordinates. Our focus captures the state of "phases" of becoming audio-visual image on the screen and its final form in our minds" [Usov, 1980, p.16].

In another work Y.N. Usov formulated various levels of perception of artistic media text in more detail:

I. Assimilation environment, that is the emotional development of the reality presented on the screen.

II. Assimilation with the character: 1) assessment of individual fragmentary episodes in which pronounced character actor, 2) understanding the outline of events, which reveals the logic of the hero's behavior, 3) understanding the logical connection episodes indicate the nature of the hero.

III. Assimilation with the author: 1) understanding the logical connection episodes, which revealed the development of the author's thoughts, 2) the perception of form' film narration based on emotional and semantic correlation of significant parts, 3) understanding of artistic failure of the film, exposing the concept of a work of art screen [Usov, 1992, p.11].

As we can see, unlike many other figures of media education in Russia (Y.I. Bozhkov, P.D. Genkin, L.P. Pressman et al.), who believed that the main focus in the classroom with the students need to do to work with hardware (camera, projector, video camera, monitor, etc.), Y.N. Usov believed that the main thing - the development of art perception, creative critical thinking, audiovisual media competence by means of viewing and analyzing the works created by professionals [Usov, 1980, s.20-21].

In other words, the perception of "audiovisual image in the dynamics of plastic forms awakens in the heart of particular emotional stress: 1) establish the association with specific viewer's artistic and life experiences; 2) based on their intuitive understanding happens developing plastic forms as a result of empathy with the hero and author; 3) consistently occur shaped generalization of individual components of the film, from the staff, their installation connections episodes, scenes, and ending with the individual parts of the movie as a whole" [Usov, 1980, p.26]. Here we can talk about the visual decision frame of plastic, facial expressions of actors, of close-ups isolated parts, etc.

Talking about the features of the audiovisual image, Y.N. Usov gives the specific examples emphasize its similarities and differences from the image of literary, musical, theatrical arts, each time coming back to the idea that the specificity of the on-screen text in the unity of its dynamic audiovisual and spatial-temporal nature. [Usov, 1980, p.60].

The level of the audiovisual thinking turned out to be directly related to the depth of understanding and interpreting different types of narrative forms, containing the author's ideological orientation, with the ability of the student to assimilate the media environment, empathy and character to the author, and the result interpretation depended on the ability to understand the emotional reaction to evaluate the aesthetic media text copyright system views. Y.N. Usov rightly pointed out the flaws in the typical methodological approaches for the Russian media education when, instead of forming a holistic perception of the audiovisual image that is deployed in the dynamics of space-time coordinates, students are encouraged to study only some specific features of the cinema - installation, angle, etc.

Of course, the most popular among young people is adventure genre - with beautiful, strong characters, entertaining intrigue and a happy ending, undoubtedly, for entertainment, emotional discharge. Scientists have long shown that the phenomenon of compensation, purifying human feelings - one of the essential results of the contact viewer, reader with art. Use it to compensate for the lack of psychological experiences, or, on the contrary, the viewer switches from conflict and stressful life situations towards the implementation of the illusion cherished desires. Here, for example, includes, short let, compensation erotic and aggressive feelings.

I note also a strong informational impact of media texts, so to speak, and everyday utilitarian: how to succeed in love, to avoid danger, to be able to fend for themselves in a critical situation, fashionable dress, skillfully meet, etc. For young people this information level of the media text is of particular importance, because media are the channel for visual recommendations on the most pressing problems of life.

How to be in this situation?

From childhood, each of us accustomed to hear and read countless appeals to the aesthetic education of youth. Citations of the articles of prominent figures of pedagogy and culture, which speaks of the importance of art in human life would have been, probably, a lot of pages of fine print... Everything is so. But in many schools the lessons of art focuses on the most simple: draw a vase, sing the chorus... And the art is often out of the question on the lessons...

Results

These series of *aesthetical analysis*" tasks for media education literacy classes for students: literary-analytical, literary imitation, drama, role-playing, fine-simulation.

Literary simulation creative tasks that contribute to the aesthetic analysis skills in the student audience:

Media agencies:

- to make the thematic plan for media agencies, designed to produce artistic media texts for children of a certain age.

Media / media text categories:

- to write the synopses for scenarios of feature films (different genres, but with the same characters).

Media technologies:

- to write of synopses for future scenarios of artistic media texts based on different media technologies.

Media languages:

- to write the "shooting script" for artistic media text (for the film, radio / television program, computer animation, etc.): plans, camera angles, camera movements, installation guidelines, etc.

Media representations:

- to write the text of the poem, a song that reflects the story of media text;
- to write a story for sequel of art house media text;
- to write the original script for artistic media text (for example, for up to 2-3 minutes of screen action movie, TV programs, realizable in practice, the training video);

Media audiences:

- to write the letter telling a friend about your perception of any art house media text;
- to write the monologues ("letters" in the editorial offices of newspapers and magazines, on television, in the Ministry of Culture, etc.), relating to art house media texts), but to be in the "role" of the audience with a variety of age-related, social, professional, educational, and other data at different levels of aesthetic media insight ("primary identification", "secondary identification", "complex identification," according to the orientation on entertainment, recreational, compensatory, and other functions of media culture, etc.).

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 works collectively discussed are compared.

The knowledge and skills connected with these works are from the courses of literature (*theme, idea, plot*, etc.), world art and culture (*color, light, composition, view*, etc.), music (*temp, rhythm*). The audience learns the deeper concepts such as *perception, empathy, identification*, etc. As a result, students develop cognitive interests, fantasy, imagination, associative, creative, critical, individual thinking, media competence.

Cycle theatrical role-creative tasks that contribute to the aesthetic analysis skills in the student audience:

Media agencies:

- realization / shot of a scenic design artistic skills; In this case, the audience put the following specific objectives: a) film director: the choice of "actors", the definition of the main "actor", "operator", "decoration", "sound and music", "light-color" solutions, Accounting genre and stylistic features of the product, etc.; b) director of photography: the plans, perspectives, camera

movement, depth, frame, etc.; c) lights and colors for media text; d) sounds: use of noise and background music, etc.; e) decorator: the use of natural scenery, costumes, design Interactive sites, computer animation, etc.; f) actor; g) editor.

Media / media text categories:

- shooting of the fragments of pre-written script synopses of art house media texts of different genres, but with the same characters.

Media technologies:

- preparation and comparison of various technology options for art solutions into a video.

Media languages:

- preparation and comparison of different variants of art solutions into a video (color, light, perspective, composition, editing, etc.);

- implementation of different interpretations of "dubbing" unfamiliar for audience art house movie (devoid of sound soundtrack) or episode from a foreign movie or TV show;

- to make variety of sound, noise effects.

Media representations:

- preparation and comparison of different options in practice video art media text on the same screenwriting plan, implemented by different groups of students;

- role game sketches on "press conference with media text's authors" ("writer", "director", "actors", "composer", "artist", "producer", "designer", etc.);

- role game on "international meeting of media critics" is that condemn various aesthetic aspects of the media, analyze individual artistic media texts, etc.

Media audiences:

- role game on topics monologues and dialogues about art media texts representatives audiences with different age, social, professional, educational, and other data at different levels of aesthetic media insight ("primary identification", "secondary identification", "complex identification," according to the orientation for entertainment, recreational, compensatory, and other functions of media culture, etc.).

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 oral skills brainstorming artistic features of media texts, they promote emancipation, sociability audience, activate improvisational abilities.

Graphic-cycle simulation creative tasks that contribute to the aesthetic analysis skills in the student audience:

Media agencies:

- to create a comic book, which reveals the stages of creating the agency artistic skills.

Media / media text categories:

- to create a series of drawings, each of which reflects a visual look at your specific genre of artistic media text (comedy, romance, detective, etc.).

Media technologies:

- to create a series of drawings, each of which would reflect your visual look at certain technologies;

Media languages:

- preparation and comparison of different variants of media art into a video frame solutions (color, light, perspective, composition, editing, etc.).

Media representations:

- figurative representation as a generalization of a media frame, visual metaphors, association with other arts;

- to create a collage on the theme of artistic media text on the basis of clippings of texts and images of old newspapers / magazines.

- to create advertising billboards, posters for own artistic media text (option: posters for professional media texts) with the help of photo collage with additional drawings or based on their own original drawings;

- to create new media images of the characters of artistic media texts, their dialogues;

- manufacturing of finger puppets depicting certain scenes of artistic media text, staging puppet show in some episodes;

- to create animation, comic books, intended for adult audiences.

Media audiences:

- to create a series of drawings on the themes of monologues and dialogues about art media texts of representatives audiences with different age, social, professional, educational, and other data at different levels of aesthetic media insight.

After performing the above tasks is a contest of creative posters, collages, drawings, comics students can discuss their advantages and disadvantages. The main indicator of achieving these goals, developing imagination, fantasy, associative and critical thinking, non-verbal perception of the audience: the ability of the student in the form of non-verbal to convey their impressions of artistic media texts.

Cycle of literary and analytical creative tasks that contribute to the aesthetic analysis skills in the student audience:

Media agencies:

- to analyze of the influence of the main producer of media agencies / holding on the artistic features of media texts.

Media / media text categories:

- to analyze of the same genre in the works of different figures of media culture, different genres in the work of the same figure of media culture;
- to analyze of the similarities and differences of the tragedy, drama and melodrama as a genre of media texts;
- to analyze of similarities and differences between the characters of tragedy, drama and melodrama.

Media technologies:

- to analyze of the nature and extent of the impact of media technologies on the artistic level of media texts.

Media languages:

- to analyze of the lighting, colors and angles used in the specific posters / photos;
- to analyze how to use various forms of media art language to convey ideas or values;
- to analyze of the concrete manifestation of the influence of the great masters of painting on a number of iconic modern media texts.

Media representations:

- reveal of story structure (plot, the development of the action, climax, denouement) in the episode or artistic media text as a whole;
- reveal of artistic pattern construction of on-screen text as the main compositional techniques that consistently used by the author in creating scenes and work as a whole;
- to identify of conflict (moral, philosophical, and so on.);
- to write the versions of "improving quality" of various famous art 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 a particular plot media text (seizures, additions, etc.);
- to remember of prose, poetry, theater, paintings, musical works, associated with a particular art media texts, to justify this choice.

Media audiences:

- to substantiate their attitude towards media texts, to his philosophical, artistic and moral orientation.

The cycle of creative tasks to restore dynamics of space-time, audio-visual images in the episodes of art house media texts in the process of collective discussion in the student audience.

After the introduction of creative and analytical part of the training should be the main stage of the audience's full perception of visual, aural, spatial and temporal structure of art media texts.

In this case, I agree with the idea of Y.N. Usov (1936-2000) about the perception of media image (tempo, rhythm, subtext, plastic form of media texts) [Usov, 1989, p. 235]. The most important indicator of full perception of media texts is the audience's capability to perception of the composition frame, its spatial, light-color, sound, field-aligned solutions. The audience also possessed a kind of mounting thinking: the emotional state of the semantic elements of the narrative, their rhythmic, plastic compound in the frame, episode, scene, so that eventually the perception of media texts based on the relationship of several processes:

- perception of dynamically developing visual images; stored in the memory of previous audio-visual, spatial and temporal elements of media image;

- prognosis, foreboding probability of a phenomenon in the media text.

To accomplish these tasks in relation to the audiovisual media, the audience is encouraged to try to describe the dynamics of the media image deployment rhythmically organized in plastic form of narration. The basis of this process can be a discussion of the mounting (with the rhythm, tempo, etc.) a combination of frames (taking into account their composition: the front, depth-aligned, light-color, etc.) and episodes, as the dynamics of the formation of the audiovisual image it manifests itself in the interaction of training and installation.

The purpose of these studies is that the students, talking to the media, to develop their emotional, creative activity, non-verbal thinking, audio and visual memory; facilitate the analysis and synthesis audio-visual, the space-time image of the media text.

The cycle of creative activities designed to develop students' skills of aesthetic analysis of media texts in the process of collective discussion, debate.

The implementation of these steps based on a cycle of workshops devoted to aesthetic analysis of specific media texts. However, as 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 – the aim, to take into account the genre, thematic preferences of the audience.

Of course, here again using 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 the first step to subsequent gaming and problematic forms of artistic discussion of media texts.

During the implementation of heuristic approaches the audience offered:

- the true and incorrect versions of the author's conception, reveals in a particular art media text.

For example, for "heuristic" discussion of the popular series "The Streets of Broken Lights" ("Cops"), the students were offered the following theses:

1) This is a true, deep thoughts on the work that critically examines the vices of a society: crime, corruption;

2) The film is completely deceitful. There is nothing from the truth: crime in the country has been virtually eliminated, the police reject any dishonest transaction;

3) The critical aspect of the picture - only intriguing bait, which should give the appearance of truth, because, despite the cutting-theme film suffers from superficiality, and some episodes of frank parody;

4) The events of the film are logical, justified vital, the characters deeply and masterfully played by actor;

5) The characters in the movie are deprived of these characters - this activity but rather primitive psychological scheme;

6) The picture should be viewed as a fun skit mocking stamps domestic and foreign police and gangster thriller;

7) The film only in some episodes looks parody, as a whole - is hastily removed detective stories with casual fine solution;

8) The authors made a media text of mass success, quite professionally by calculating the arithmetic mean some similar "militants";

9) The authors very carefully approached the compositional structure of the series, his color, light and sound decision, there is nothing superfluous, everything works perfectly to create the necessary atmosphere and mood.

An indicator of this assignment was the ability to audience during the discussion, carefully weighing all the "pro" and "contra" to speak in support of the faithful, from their point of view, theses. In the final sessions of the heuristic cycle students have themselves could make a similar thesis, using these or other media texts massive success.

The next stage of training is problematic group discussions and in reviewing the art media texts.

There can be used the following problem of creative tasks:

- comparison of reviews and discussion (articles, books) of professional media critics and journalists, concerning the aesthetic aspects of media culture;
- preparing essays devoted to aesthetic issues of media culture;
- group discussions (with the help of problem questions of the teacher) about artistic component of media text;
- students' reviews on specific art media texts of different types and genres.

The logic sequence of creative tasks comes from the fact that the critical analysis of art media texts begins with an introduction to 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 aesthetic merits and demerits of the media text?*", "*How deep reviewers penetrate the artistic vision of the author?*", "*Do you agree or not with this or that aesthetic appreciation reviewers? Why?*", "*Do the reviewers own individual artistic style? If yes, what is it manifested?*", "*What is out of date, and that - not in this book?*", "*What kind of media texts theme, genre orientation support the author, the book? Why?*", "*Why did the author has constructed the composition of his book so and not otherwise?*", etc.

Then students work on the essay about the aesthetic aspects of media culture, independent discussion of media texts.

Workshops on aesthetic analysis of media texts aimed at training audio-visual memory, the stimulation of creative abilities of the individual, on improvisation, independence, a culture of critical thinking, the ability to apply this knowledge in new situations, the psychological, moral work, reflections on artistic values, etc.

The general scheme of the discussion of art media text:

- introduction word (the goal - to give brief information about the creators of media texts, remind their previous work, 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 art 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 art media text (communicative phase);
- discussing about media text, summarizing lessons.

Discussion about art media texts begins (as recommended Y.N. Usov) with steps, a relatively simple for media reception:

- to select episode, most clearly revealed artistic rules of constructing the entire media text;
- analysis of episodes (attempt to understand the logic of the author thinking - in a complex, interconnected development of the conflict, characters, ideas, audio and visual details, 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.).

Questions contributing aesthetic analysis skills in the student audience [Nechay, 1989; Berger, 2005; Fedorov, 2001; Fedorov, 2004, pp.43-51; Fedorov, 2006, pp.175-228; Silverblatt, 2001; 2014; Potter, 2014,]:

Media agencies:

To what extent media agencies can determine the artistic features of media texts?

Media / media text categories:

As a genre is refracted in the works of specific figures of media culture (the same genre in the works of different figures of media culture, different genres in the works of the same figure of media culture)?

What are the similarities and differences of the tragedy, drama and melodrama as a genre of media texts?

What are the similarities and differences of characters tragedy, drama and melodrama?

Is there a difference in the approaches to the use of color and lighting in art media texts of different types and genres?

Media technologies:

Is the media technology has the influence on the artistic level of media texts? If so, how? If not, why not?

Media languages:

What angle used in this poster / photos? What type of lighting? How to use color?

As media use different forms of artistic language to convey ideas or values?

What are the effects of the choice of certain forms of artistic language media?

Media representations:

What are the dominant (literary, visual, musical, acting) in the creation of specific figures of media culture?

What is the difference between the types of installation (installation parallel, crossover, contrast, rhythm, intelligent, associative, and others.)?

What is the difference in film editing, photography, visual arts, music?

Whose eyes see events in a particular episode of art media text?

As the authors of art media text can be pictorially show that their character has changed?

Media audiences:

What is the aesthetic taste? Can you think of his criteria in relation to media texts? Why did you choose these criteria?

To what extent knowledge cause an emotional reaction to a series of pictorial art media text?

What is the difference between pictures / movies made in relation to the same object tourist and professional in the field of media culture?

As lighting, the play of light and shade effect on the perception of the audience of a media image?

Conclusions

This article presented the main directions for Aesthetical Analysis 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 Aesthetical Analysis of media texts on media literacy education classes can significantly develop media competence of students, including critical thinking and aesthetical perception.

References:

1. Baranov, O.A. (2002). *Media education in schools and universities*. Tver: Tver State. University Press, 87 p.
2. Bazhenova, L.M. (1992). *In the world of screen arts*. Moscow, 74 p.
3. Berger, A.A. (2005). *Seeing is believing. Introduction to visual communication*. Moscow: Williams, 288 p
4. Fedorov, A. (2003). Media Education and Media Literacy: Experts' Opinions. In: *MENTOR. A Media Education Curriculum for Teachers in the Mediterranean*. Paris: UNESCO.
5. Fedorov, A.V. (2001). *Media Education: History, Theory and Methods*. Rostov: CVVR, 708 p.
6. Fedorov, A.V. (2004). Specificity of media pedagogical students // *Pedagogy*. 2004. № 4, pp. 43-51.
7. Fedorov, A.V. (2006). Media Education: creative tasks for students and pupils // *Innovation in Education*. 2006. N 4, pp.175-228.
8. Hall, S. & Whannel, P. (1964). *The Popular Arts*. London: Hutchinson.
9. Masterman, L. (1984). Education language media: Theory and Practice // *Prospects*. 1984. № 2, pp.37-48.
10. Masterman, L. (1997). A Rational for Media Education. In: Kubey, R. (Ed.) *Media Literacy in the Information Age*. New Brunswick (U.S.A.) and London (UK): Transaction Publishers, pp.15-68.
11. Nechay, O.F. (1989). *Fundamentals of cinema*. Moscow: Education, 1989, pp. 167-168.

12. Penzin, S.N. (1987). *Movies and aesthetic education: methodological problems*. Voronezh: Voronezh. State University Press, 176 p.
13. Potter, W.J. (2014). *Media Literacy*. L.A.: Sage.
14. Pressman, L.P. (1988). *Method of use of teaching aids: screen-acoustic means*. Moscow: Education, 191 p.
15. Semali, L.M. (2000). *Literacy in Multimedia America*. New York – London: Falmer Press, 243 p.
16. Silverblatt, A. (Ed.). (2014). *The Praeger Handbook of Media Literacy* (in 2 volumes). Santa Barbara, California and Oxford, England: Praeger.
17. Tyner, K. (1998). *Literacy in the Digital World: Teaching and Learning in the Age of Information*. Mahwan, NJ: Lawrence Erlbaum Associates, 291 p.
18. Usov, Y.N. (1980). *Technique of use of cinema in the ideological and aesthetic education of pupils of 8-10 classes*. Tallinn, 125 p.
19. Usov, Y.N. (1989). Film education as a means of aesthetic education and artistic development of pupils. Ph.D. Dis. Moscow, 362 p.
20. Usov, Y.N. (1992). Audiovisual development of students of classes IX-XI // System audiovisual education high school students. Moscow, pp.11-15.
21. Usov, Y.N. (1993). Basics screen culture. Moscow, 1993. 91 p.
22. Usov, Y.N. (1995). *In the world of screen arts*. Moscow, 224 p.
23. Usov, Y.N. (1995). *Media Education in Russia (on the basis of screen arts)*. Manuscript. Moscow, 1995. 8 p.
24. Usov, Y.N. (1998). Media education. The program is for students in grades 10-11 comprehensive school // *Basics screen culture. A series of programs*. Moscow, pp.55-59.
25. Usov, Y.N. (1998). The program of the course "Basics screen culture" for students in grades 9-11 secondary school // *Basics screen culture. A series of programs*. Moscow, pp..29-45.
26. Usov, Y.N. (2000). Screen arts - a new kind of thinking // *Art and Education*. 2000. № 3, pp.48-69.
27. Usov, Y.N. (1999). Screen arts in an emotional and intellectual development of students // *Contemporary approaches to the theory of aesthetic education*. Moscow: Institute of Art Education of the Russian Academy of Education, pp.139-141.
28. Usov, Y.N. (2000). Virtual thinking in familiarizing students to different types of art // *Art in school*. 2000. № 6, pp.3-6.
29. Usov, Y.N., Bazhenova L.M., Bondarenko, E.A. (1991). *Fundamentals of audiovisual culture. The program of training sessions for grades 1-11 secondary schools*. Moscow, 62 p.

УДК 37

Эстетический анализ медиатекстов на занятиях в студенческой аудитории

Александр Федоров

Таганрогский институт имени А.П. Чехова,
филиал Ростовского государственного университета экономики, Российской Федерации
Доктор педагогических наук, профессор
E-почта: mediashkola@rambler.ru

Аннотация. Эстетический анализ медиатекстов – анализ художественной концепции медиатекстов различных видов и жанров, тесно связанный с эстетической (художественной) теорией медиа. Эстетическая теория медиаобразования была очень популярна в 1960-х (особенно среди активных сторонников кинообразования в эпоху торжества понятия "автор"). С 1970-х годов эта теория стала быстро вытесняться теориями медиаобразования как развития критического мышления, семиотической и культурологической теориями, в рамках которых

медиапедагоги полагают, что искусство в медиа – не самое важное поле для обучения, так как необходимо оценить медиатекст, в первую очередь, не по его эстетическим качествам, а по содержанию идей, компонентов языка, символам и знакам. Однако многие учебные программы в области медиакультуры в настоящее время пытаются найти компромиссное решение споров "эстетиков" и "прагматиков", сочетая сферу художественного и аналитического подходов к медиобразованию с практикой и творческими заданиями.

Ключевые слова: эстетический анализ, медиа, медиатексты, медиаобразование, медиаграмотность, медиакомпетентность, студенты.