UDC 372

Analysis of the Soviet Military-Utopian Films of the Second Half of the 1930-es at the Media Studies in Students' Audience

Alexander V. Fedorov

Anton Chekhov Taganrog State Pedagogical Institute, Russia
Iniciativnaya street 48, Taganrog city, Rostovskaya oblast, 347936
Dr. (Education), Professor
E-mail: 1954alex@mail.ru

Abstract. The main media educational outcome of hermeneutical analysis of Soviet military-utopian films of the second half of the 1930-es at the media studies in students' audience is not only the students' understanding of historical, political, social and cultural context and the mechanisms of formation of stereotypical representations of Soviet propaganda, the "military-offensive" films of this era, but also the development of the audience's perception of media, skills of analysis and interpretation of media texts, the development of critical thinking.

Keywords: Hermeneutical analysis; Soviet military films; media education; media literacy; media competence; analysis; universities; students; 1930s years; war.

Introduction. The leading theorists of modern media education (Buckingham, 2002; 2003; Masterman, 1997; Potter, 2001; Silverblatt, 2001; Worsnop, 1994; Usov, 1989 and others) have repeatedly drawn attention to the priority importance of critical analysis of media texts in different age groups. Within the framework of integrated media education such analysis can be successfully combined with hermeneutical analysis, for example it can be integrated into lectures, lessons, practical classes of history.

Hermeneutical Analysis of Cultural Context – the research of the process of interpretation of media texts, cultural and historical factors influencing the point of view of the agencies/authors of media texts as well as the audience. Hermeneutical analysis presupposes comprehension of media texts through their comparison with historical and cultural traditions and reality; insight into their logic; the analysis of media texts via comparison of media images in historical and cultural context.

The technology of such lessons presupposes a combination of historical, hermeneutical analysis with structural, plot, ethical, ideological, iconographic/visual analysis and the analysis of media stereotypes and characters of a media text.

As an example we will use an integrated media education lesson on the historical material, based on media texts of the Soviet military-utopian films of the second half of the 1930-es. The works of historians (Golubev, 2008; Grigorieva, 2008; Kuznetsova, 2005; Margolit, 2002; Nevezhin, 1999: Tokarev, 2006 etc.), as well as the series of DVDs "Cinema Collection "The most important of the arts..." the 1930-es" released in 2010 by "Olimp-tel", LTD. and "Disk pro plus" may help with this task (viewing these films might be a preliminary homework for students).

Technology of hermeneutical analysis of media texts by A. Silverblatt

The American researcher and media educator A. Silverblatt (Silverblatt, 2001, p.80-81) proposed the following series of questions for the hermeneutical analysis of media texts in historical, cultural and structural context.

In accordance with these questions we developed a technology of construction of media education classes in students' audience.

A. Historical context (Silverblatt, 2001, p.80-81).

1. What does the media text tell us about the period of its creation?

a) when was the premiere of this media text?

b) how did the events of that time influenced the media text?

c) how does the media text comment on the events?

2. Does knowledge of historical events help to understand the media text?

a) media texts created within a certain historical period:

- what events occurred in the time the given work was created?

- are there any historical references in the media text?

- how does awareness of these events and references enrich our understanding of the media text?

- what are the real historical references?

At the beginning of the integrated media education class the audience gets acquainted with the filmography of soviet military-utopian films of the second half of the 1930-es. The lecture course provides a brief historical overview of the context of their creation. In particular it is said that the appearance of a series of soviet "defensive-offensive" films was connected not only with the establishment of the aggressive Nazi regime in Germany (since 1933), but also with internal changes in the Soviet Union. Within a few years after the Constitution of USSR was adopted in 1936 Stalin held an undisputed victory over his real and imaginary internal political opponents ("individual peasants", the opposition, the military elite, "the rotten intelligentsia"). The Soviet system has officially lost the features of the transitional period on the way to the world revolution and became a kind of a "socialist canon". Thus the "hostile capitalist encirclement" became antithesis of this Stalinist canon, and the state frontier turned into the symbol of "the barrier between the two worlds, not just antagonistic, but namely antithetical worlds. ... The hostile antithetical world is built on the Soviet screen like and inverted double of the ideal world. While the Soviet reality is the world of eternal sunshine and perpetual holidays, the hostile world is the world of eternal night and dark dungeons, in full accordance with the traditional mythological constructions. On the one hand there's the world in the golden age of human personality, conscious feats, the great Soviet democracy, on the other – the world of militarism and barracks" (Margolit, 2002). Let's not forget that the Soviet Union and Germany (on different sides) were involved in the Spanish Civil War (July 1936 – April 1939).

Virtually throughout the years of the creation of military-utopian films of the second half of the 1930-es massive repressions were carried out in the USSR, also in relation to statesmen and military leaders of high ranks. This explains the obvious caution of the filmmakers: except the portraits and the names of Stalin and Voroshilov there's no mention of the real political/commanding Soviet figures of those years. But on the other hand in all the "defense" films the doctrine of the future war is clearly seen: at lightning speed, with small losses, and on enemy territory. "The military-utopian films were shot to prepare the contemporaries morally for the future ordeals; to cultivate all the needed qualities necessary for the future war" (Tokarev, 2006, p.112).

Certainly the real political events significantly affected the concrete interpretation of "enemy image". The war in Spain (1936-1939), German annexation of Austria and a part of Czechoslovakia (1938) gave a real occasion to provide the on-screen enemies of the USSR with open or a little veiled German coloration. But after the nonaggression treaty between the USSR and Germany had been concluded (August, 23, 1939, that is four months after the end of the war in Spain and a few weeks before the allotment of Poland between Germany and the USSR), the hypothetical European on-screen opponent acquired (until June, 22, 1941) abstract western features.

B. Cultural context (Silverblatt, 2001, p.80-81).

1. How does the media text reflect, strengthen, suggest or form cultural: a) attitudes; b) values; c) behavior; d) concerns; e) myths.

Communist values and attitudes in their Stalinist interpretation, patriotically and ideologically ideal behavior of the Soviet characters of military-utopian films of the 2nd half of the 1930-es were visually supported by the depiction of the Soviet Union in bright colors and the established mythology of the two confronting titans of the total "good" and the total "evil". The historical and political context presented above was complemented by the meaningful topography: the grim enemy outpost ("Tankers") or an "underground fortress where the enemy forces are concentrated ("Squadron Number 5") as well as the battle with the enemy on the sea bottom, where the Soviet submarine fakes its own wreck to strike the final blow and then to surface victorious ("Sailors", "The Fourth Periscope") excite the direct associations with the realm of death. All these motives one way or another vary the main image of Germany as the kingdom of the night. "Night in Germany", "the darkness of the Middle Ages", etc., the constant linguistic clichés of the Soviet press of those years, find their literal embodiment in the cinematic image of Germany of the 2nd half of the 1930-es" (Margolit, 2002).

Although some of the Soviet media texts still maintain the mythology about the strong support of the communist ideas of the Western working (see for example "Squadron Number 5",

1939) in general by the end of the 1930-es "the developers of the myth about the victorious war abandoned the thesis about the dependence of the Soviet defense on the foreign proletariat's support". The Red Army was considered self-sufficient. (Tokarev, 2006, p.101). Of course the forceful Soviet mythology ("Destroy the enemy on his territory") didn't foresee neither retreats, nor evacuation of citizens, nor the destruction of cities and villages, nor casualties among the civilians...

At the same time it is interesting to mention that some of the contemporaries didn't accept these military-utopian films enthusiastically. For example in 1939 the reviewer of the newspaper "Pravda" indignantly wrote that in the film "Tankers" "the battle goes on without any losses of the Red Army, petrol in our tanks won't explode even when they are ignited, and the tankers don't get fire burns. Such lacquering of reality, underestimation of the enemy's strength, knowledge and sharpness reduces the merits of the film" (Morov, 1939).

The "little brothers" of the films about massive enemy invasions in 1939-es were the films about spies and saboteurs, inevitably liquidated by the brave Soviet frontier guards ("On the Border", 1936; "Border under Lock", 1937, etc.). The plot scheme and typology of the characters were roughly the same, but of course there were less enemies, troops and skirmishes.

2. World outlook: what kind of world is depicted in the media text? (Silverblatt, 2001, p.80-81).

When responding to this question the students may be asked to fill the following table (Table 1):

Key question to media texts of the Soviet military-utopian films of the 2nd half of the 1930s	The image of the world of the Soviet Union	The image of the enemy world.
What's the ideology of this world?	The Communist "peaceful" ideology in its Stalinist interpretation.	Imperialist/Nazi aggressive ideology.
What outlook does this world represent – pessimistic or optimistic?	Solely optimistic during the whole action.	Optimistic at the beginning of the action, pessimistic after the defeat in the ending.
What is the hierarchy of values according to this world outlook?	Patriotism – the Communist party – Stalin – people – hatred for the enemy – family	Aggression – imperialism/Nazism – the leader – contempt for the enemies.
What values can be found in this media text? What values prevail in the ending?	Patriotic and communist values (throughout the whole media text)	Imperialist, Nazi values. In the ending (after the defeat) – fear for their lives.
What does it mean to be successful in this world? How does a person succeed in this world? To what degree is it stereotypical?	It means to be a communist, a faithful Leninist-Stalinist, a patriot, a brave and skilful warrior, ruthless to the enemies, a good family man. All the characters with no exception are happy and stereotyped, their individual features a poorly represented.	It means to be an imperialist/Nazi, a professional soldier, ruthless to the enemies. All the characters with no exception are stereotyped; their individual features a poorly represented. They might be called relatively happy only before the beginning of the aggression.

Table 1: Ideology and outlook of the world depicted in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

It is also possible to conduct an iconographic analysis of the typical scene of action of the media texts using Table 2.

Conventional codes of a typical scene of action in media text	The visual characteristics of the manifestation of these codes in media texts
The enemy's dwelling	Deliberately not revealed to the Soviet audience so that they could not compare it with their own.
The dwelling of soviet characters	Modest, but well-made. There's a phone and a piano in the officers' apartments.
The army headquarter	Functional furnishing – table, chairs/armchairs. In the Soviet variant everything is well-made, but simple, without excesses (though the portraits the leaders are always present). In the enemy's camp the furniture is more expensive, but somber. Often it's situated somewhere underground, in a bunker. Contrary to the Nazi traditions, there's no portrait of the leader on the wall (to avoid the involuntary placement propaganda; it's no accident th from 1934 till November 1940 the photos of Adolf Hitler never appeared in the Soviet press (Grigoryeva, 2008, p.19)..
Aircraft, ship, submarine	Strictly functional furnishing – the cabin, levers and control instruments, weapons, compartments, etc. Trenches are never shown and that fully meet the overall Soviet military doctrine – do not defend, do not dig in, but quick attack and destroy the enemy.

Table 2: Typical iconographic codes of the scene of action in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

Filling the Table 2 will help students to analyze the typology of the characters of media texts of the Soviets military-utopian films of the 2nd half of the 1930-es and to substantiate their answers.

In recent decades the following generalized scheme of the key concepts of media education based on the works of C.Bazalgette (Bazalgette, 1995, p.48), J.Bowker (Bowker, 1991) and A.Hart (Hart, 1997, p.202) has been gaining importance for the consolidation of actions of media educators all over the world.

As a result taking into consideration these key concepts (*Media Agencies, Media Categories, Media Technologies, Media Languages, Media Representations, Media Audiences*) the students may single out the generalized structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es on the basis of the material watched and studied.

	The description of representation of category in media texts:								
Gender characteristics	Age of the character	Race of the character	Appearance, clothing, build of the character	Level of education, profession	Marital status of the character	Social status of the character	Traits of character	Value orientations (ideological, religious, etc.) of the character	The character's deeds, his ways of resolving conflicts.

Male characters	Female characters
20-50 years old	20-60 years old (in all the films only Soviet female characters are present).
Generally white (except the few films about the Japanese	Generally white.
The characters tend to have strong constitution, dressed in military uniform, or plain civilian clothes.	The characters tend to have average statistical constitution, dressed in plain, simple civilian clothes, more rarely in uniform.
Higher education (commanders), primary and secondary (soldiers, civilians).	Primary and secondary.
Commanders are married, their subordinates are single.	Women 18 years or older are usually married.
Generally – the military, more rarely – the workers of various peaceful professions.	Generally – the workers of various peaceful professions, more rarely – military pilots.
Strength, quick wit, activity, loyalty, optimism, courage, commitment (Soviet characters), hostility, cunning, cruelty, commitment (enemy characters).	Quick wit, activity, loyalty, optimism, courage, commitment.
Patriotic and communist values (Soviet figures), imperialist, Nazi values (enemy characters), religious values are not present.	Patriotic, communist values.
The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet characters show their best professional/military qualities, brilliantly design and implement the plan of defeating the enemy. The enemy characters initially develop a logical plan of a surprise attack, but fail later due to power and might of the Soviet army.	The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet women show their best professional/military qualities.

Table 3: The typology of the characters in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es

The structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es

Historical period, scene of action, genre: the second half of the 1930-es, USSR, other countries, mainly a kind of an imperialist enemy country which resembles Germany. Genre – military action adventure (sometimes with drama elements). Typical examples: "Homeland Calling" (1936), "Deep Raid" (1938), "If the War Is Tomorrow" (1938), "Tankers" (1939), "Squadron Number 5" (1939) etc.

The setting, household goods: modest dwellings and household goods of Soviet characters, unified character of Soviet and enemy military sites – bases, headquarters, airfields, aircraft and tank cabins, warship decks, submarine compartments.

Methods of representation of reality: the life of Soviet people (mainly the military) is shown as a rule relatively realistically and always favorably, hostile countries are shows solely under martial law, their image is also relatively realistically, though often somewhat grotesque.

Details: In the films "Homeland Calling", "Squadron Number 5" the Nazi swastika on the wings of enemy planes and the distinctive military uniform allow to make a definite conclusion about their national origin. In the films "Deep Raid", "Tankers", "If the War is Tomorrow" the enemy uniform is more relative but indirectly (gothic font, behavior) everything indicates that they are Germans. In "Sailors" (1940), shot after the signing of the treaty of friendship between the USSR and Germany (august 1939), the enemies are the Japanese. For the same reason in "The Fifth Ocean" (1940) the Western opponents of the Soviet Union are deprived of national features (though we can assume that they are Finns). In all the films practically no losses of Soviet troops (and especially civilians) are shown. One of the few exceptions is the death of the son of a Soviet pilot in "Homeland Calling". The portraits of Stalin and Voroshilov hang on the walls of the Soviet headquarters and institutions. As a rule in the soundtrack of the films vigorous marches and songs are present ("If the war is tomorrow, if the campaign is tomorrow, we are ready to march today...").

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures: good characters (Soviet military men, peaceful citizens) are bearers of communistic ideas; the aggressors (military men, saboteurs, terrorists) are bearers of inhuman ideas. Divided by ideology and world outlook (Nazi/imperialist and communist) the characters as a rule have strong constitution, they are dressed in military uniform and look as imposed by the source of the media text: enemy characters (soldiers, officers, spies) are shown wicked, rude and violent fanatics with primitive vocabulary, active gesticulation and unpleasant voices (though sometimes they seem like clever opponents); Soviet characters (soldiers, officers, their relatives) on the contrary are depicted purely positively – they are purposeful, honest fighters for their homeland and communist ideas, with business or pompous vocabulary, restrained gestures and mimics. Of course in all cases their characters are drawn sketchily, without going deep into their psychology. Enemy characters speak Russian (for the audience to understand) or sometimes with a German accent. Rarely some phrases are in German.

Significant changes in the plot of the media text and in the lives of the characters: The good soviet characters live a peaceful life (from 7 to 30 minutes of the screen time). The bad/foreign characters (as a rule in summer at night) commit aggression/crime (treacherous military attack, sabotage, murder). Thanks to intelligence the Soviet command usually learns about the imminent attack.

Originated problem: violation of law – the lives of the good characters or (most often) the whole Soviet country is under threat.

Details: In "Tankers" (1939) before the attack on the Soviet Union an enemy general says the following, a kind of a prophetic monologue: "The offensive doctrine of the Red will do them an ill turn. They preach the offensive, a strong blow, and impetuous attacks. Napoleon's tactics! But the battle will be where we want it to be...".

Searches for the solution of the problem: the armed struggle of the good characters with enemy aggression. The most typical plotline: the Soviet people unite to fight the invaders; the Soviet High Command orders an air/tank/naval attack.

Details:

In the film "Homeland Calling" (1936) a military commander says the mobilization speech interrupting a theatrical performance: "The wolf threw off sheep's clothing. The enemy has just crossed the border without declaring war, without warning! But he miscalculated, he failed to break through. The enemy encroached upon the revolution and communism! He will be defeated, crushed, destroyed!". People in the hall begin the unanimous singing of "Internatsional".

In the film "If the War Is Tomorrow..." (1938) Marshal Voroshilov says a fiery speech which fully reflects the official military doctrine of the USSR: "Workers' and Peasants' Red Army is only the vanguard of our valiant people. It must take the first blow, but behind us there are millions of our people! Numerous times we repeated our statement that the war forced on us will take place not in our Soviet lands, but in the lands of those who dared to raise the sword. This statement remains constant, unchanged, it is in force today. Comrades, these words would have been a mere air rending, if they didn't have the real strength of the Workers' and Peasants' Red Army and our powerful and great Soviet people behind them!".

Only one plotline fall out of the list, it is A. Room's "Squadron Number 5" (1939), where German anti-fascist underground workers become allies of the Soviet pilots behind enemy lines.

The solution of the problem: elimination/capture of the aggressors, the Soviet army's crushing victory.

Details: The final world of a Soviet commander: "If needed Soviet tanks fly!" ("Tankers", 1939). Soviet airplanes which have just defeated the enemy form the letters of the leader's surname in the sky: "Stalin" ("Squadron Number 5", 1939).

The influence of this kind of media stereotypes on the audience was so strong that for a while those stereotypes continued to have effect (at least in the rear) after the real attack in 1941. These are memories of a contemporary about the demonstration of a propagandistic film "If the War Is Tomorrow" in one of the Soviet schools in the rear in November, 1941: "there was a solemn silence, not only the evacuated children but also the adult teachers stared at the screen, their faces enlightened. It was the real war promised by Stalin, victorious and proud, not the inexplicable nightmare that rang in horrible reports "from the Soviet Information Bureau" with a long list of abandoned cities" (German, 1989, pp.481-482).

Conclusions. As a result of the integrated historical and media education class by the examples of the Soviet military-utopian films of the 2nd half of the 1930-es students can realize the correctness of the opinion of the historian O. Grigorieva: "during the period of 1933-1939 Soviet propaganda shaped the image of Nazi Germany as an enemy whose actions are directed on the one hand against the Germans and German culture, and on the other hand (by means of the aggressive anti-soviet ideological and foreign policy doctrine) - against the USSR. At the same time within the framework of the ideology of internationalism the people of Germany were shown victims of the Nazi authorities (such motive can be distinctly seen in A.Room's "Squadron Number 5" – A.F.) and separated from the fascist leaders of the country" (Grigorieva, 2008, p.15). A short-term deviation from this kind of ideological concept observed during the period of "friendship" between the USSR and Germany (August, 1939 – June, 21, 1941) didn't change the existing attitude of Soviet audience to its new frontier neighbor. Although all the "defense" films mentioned in our article which somehow hinted at Germany as the enemy had been withdrawn from distribution (autumn 1939 - June 1941), the external propagandistic "mobilization readiness" was preserved to a great extent.

The main media educational result of the class is not only the audience's understanding of historical, political, social and cultural context and mechanisms of the formation of stereotyped propagandistic ideas of the Soviet military-utopian films of the 2nd half of the 1930-es about future events, but also the development of the audience's perception of media, the skills for analysis and interpretation, the development of critical thinking.

Questions for hermeneutical analysis of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es at the media studies in students' audience (Berger, 2005; Fedorov, 2004, pp.43-51; Fedorov, 2005; Fedorov, 2006, c.175-228; Buckingham, 2003, p.54-60, Silverblatt, 2001, p.107-108 etc.):

Media agencies:

Who created media texts? Who is responsible for the creation of media texts? What is the purpose of the creation of media texts? Does the creation of media texts have a hidden function?

What path does a media text follow from the author's intention to the audience?

What is the main purpose of this media text? To what extent is this purpose achieved? What reaction do the creators expect from the audience? Does this media text answers the questions raised or the questions remain unanswered?

Who controls the production and distribution of media texts?

Can you name the stereotypical functions of media agencies (in this case - film studios) of the Stalinist era (the 2nd half of the 1930-es)?

Media/media text categories:

Are there any other ways of classifying media texts except genre classification? If yes what are they? (for example thematic, stylistic).

What is the difference between fictional and documentary films?

How do conventions and codes work in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es?

Is there a predictable genre formula? How does the understanding of this formula help your perception of a particular media text?

What is the function of genre formula of the media text?

How do genres of media texts affect cultural attitudes and values, cultural mythology, world outlook of men?

Is it possible to trace the evolution of a specific media genre, theme?

What do those genre/thematic changes tell about the transformations in culture of society?

What stereotypical plots and plot conventions are characteristic of specific genres/themes?

What does the beginning tell us about the media text? Does the beginning predict the following events and themes of the media text? What is the impact of this beginning on the media text?

Can you formulate the stereotypes of the beginnings for stereotypical genres/themes of the Soviet military-utopian films of the 2nd half of the 1930-es?

Media technologies:

How do technologies influence the creation of media texts?

How can stereotypical character of technological solutions manifest itself in these media texts?

Media languages:

Why did the authors of the given media text constructed this or that episode exactly this way? Why are certain things (including the characters' clothes, etc.) represented exactly this way? What do these things tell us about the characters, their lifestyles, their relations? How important for the development of the action are the dialogues, the language of the characters?

From whose point of view (who is the narrator) is a particular episode shown? Are there moments in the media text when the proposed point of view helps to create a sense of danger or unexpectedness?

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

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Can you name the stereotypes of visual codes in the Soviet military-utopian films of the 2nd half of the 1930-es?

Media representations:

Is there a specific world view in media texts? Is there any moral or political values?

How can the media aggravate social and political problems or vice versa, contribute to their solution?

How do media represent certain social groups? Are these representations accurate? What political, cultural and social stereotypes are reflected in the Soviet military-utopian films of the 2nd half of the 1930-es?

Was this media text meant to be realistic? Why do some media texts seem more realistic than others? How do media prove that they inform of the truth about the world? How do media texts try to seem real?

What did the authors include/exclude from the context of this media text? Why?

In what way family, class, sex, race, life in other countries etc. are represented?

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

What do you think was selected to produce exactly this frame? What is the correlation between different objects seen in the frame?

Do you think it is possible to add some episodes in the media text? If so which ones? In what part of the media text they could be added?

How do changes in representation of the character and situation help the development of action in the media text?

In what scenes and how exactly are the conflicts revealed in the media text?

Who does the author of the media text sympathize with? How does he let the audience understand it? Why did you make this conclusion?

Are there any scenes of violence in this media text? If so, what is the difference between the representations of violence in other media texts you know?

Are there events in the media texts which mirror each other?

Could this plot have ended sooner? What would have changed in our perception of the text? What's the importance of the real ending of the media text?

Media audiences:

For whom was this media text created, for one or more types of audiences?

How does the choice of the audience influence strategy, style and content of media texts?

How does the strategy, the style, the content of media texts influence the audience's understanding?

What is the target audience in the sphere of media? How do media try to influence it? What assumptions about the audience do the creators of media texts have? With what characters does this or that agency want to identify you? What ideology do these characters express?

Why does the audience take some stereotypical media representations as true and other as false?

What do you think was the reaction of the Soviet mass audience of the 2nd half of the 1930-es to the above mentioned military-utopian films?

Is it possible to give different interpretations of stereotypical media texts and their characters? Or their stereotyped character initially assumes identical interpretations of media texts?

Do stereotyped media representations influence your point of view about the particular social groups or problems?

Which social groups are most strongly affected by media stereotypes? Why?

Is it possible to get rid of the influence of media stereotypes on society? Justify your point of view.

What kind of pleasure does the audience get from media texts? What values, experiences or perspectives does the audience get? Do these values, experiences or perspectives influence the audience's understanding/interpretation of media texts?

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

How do we understand media texts? How can media information influence our decisions? How does your life experience affect the interpretation of media texts? How (for what reasons), in your opinion, does the audience usually choose/but media texts? What helps you in choosing a media text you want to read/watch/listen?

What are the reasons for the success of the most famous recent media texts with the audience (genre, theme, жанр, тема, the system of emotional extremes, the reliance on mythology, happy ending, etc.)?

How is the audience's interest maintained in the media text? Is it possible to trace how our attention grows from episode to episode?

On what factors (political, social, moral, philosophical, artistic, etc.) should the media texts be evaluated?

What is the typology of the media audience? By what typical indicators of media preferences the audience can be differentiated?

What abilities and skills does a man need to analyze media texts competently?

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Filmography:

Motherland is calling. USSR, 1936. Mosfilm. Premiered: April 29, 1936.

Directed by Alexander Macheret (second director – K.Krumin). Script writers: Valentin Kataev, Alexander Macheret. Cameraman: Nikolai Renko. Composers: Valerian Bogdanov-Berezovsky, Gavriil Popov. Artists: Pyotr Beitner, Vasily Rakhals. Cast: Mikhail Kedrov, Elena Melnikova, Alexandra Popova, Alesha Goryunov, O. Shakhet, Pyotr Berezov and others.

Border under lock. USSR, 1937. Soyuzdetfilm. Premiered: February 23, 1938.

Directed by Vasili Zhuravlev (second director – K.Kogtev). Script writers: Mikhail Dolgopolov, Ilya Bachelis. Cameraman: Nikolai Prozorovsky. Composer: Nikita Bogoslovsky. Artits: Yakov Feldman. Cast: Konstantin Nassonov, Semyon Svashenko, Galina Mogilevskaya, Konstantin Gradopolov, Viktor Arkasov, Fedor Seleznyov, Mikhail Viktorov, Viktor Shepel, Lev Prozorovsky, Pavel Massalsky and others.

Deep raid. USSR, 1938. Mostekhfilm. Premiered: February, 23, 1938

Directed by Pyotr Malakhov. Script writer: Nikolai Shpanov. Cameraman: Alexander Pulin. Composers: Nikolai Budashkin, Vladimir Yurovsky. Artist: Alexei Utkin. Cast: Georgy Lyubimov, Elena Stroeva, Nikolai Golovin, Konstantin Bartashevich, Alexander Cheban, Nikolai Gladkov, Georgy Muzalevsky, Sergei Komarov, N. Belyaev, Sergei Tsenin, Nikolai Kutuzov, Andrei Fait and others.

If the war is tomorrow. USSR, 1938. Mosfilm. Premiered: February, 23, 1938.

Directed by Yefim Dzigan (second directors: Lazar Antsi-Polovsky, Georgy Berezko, N.Karamzinsky). Script writers: Georgy Berezko, Yefim Dzigan, Mikhail Svetlov. Cameraman: Y.Yefimov. Composers: Daniil and Dmitry Pokrass. Artist: Mikhail Tiunov. Cast: Vsevolod Sanaev and others.

On the border. USSR, 1938. Lenfilm. Premiered: December 2, 1938.

Director, script writer: Alexander Ivanov. Cameraman: Vladimir Rapoport. Composer: Venedikt Pushkov. Artist: Pavel Zaltsman. Cast: Elena Tyapkina, Zoya Fedorova, Nikolai

Kryuchkov, Stepan Krylov, Nikolai Vinogradov, Erast Garin, Yuri Lavrov, Nikolai Michurin and others.

Naval post. USSR, 1938. Odesskaya film studio. Premiere: February19, 1939.

Directed by Vladimir Gonchukov. Script writer Lev Linkov. Cameraman: G. Shabanov. Composer: Nikolai Kryukov. Artist: Nikolai Valerianov. Cast: Ivan Novoseltsev, S. Yumasheva, Nikolai Ivakin, I. Rozhnyatovsky, Alexander Lutsenko, Vasily Lyudvinsky, <u>Vladimir</u> Uralsky, <u>Maria Yarotskaya</u>, Ivan Yudin and others.

Tankers. USSR, 1939. Lenfilm. Premiered: February 21, 1939.

Directed by: Zinovi Drapkin, Robert Mayman. Script writers: Zinovi Drapkin, Robert Mayman, Georgy Seliverstov. Cameramen: Alexander Sigaev, Moisey Magid. Daniil and Dmitry Pokrass. Artists: Dmitry Rudoi, Pyotr Yakimov. Cast: G.Gorbunov, Mikhail Volsky, Alexander Kulakov, Vladimir Chobur, Ivan Kuznetsov, Vasily Merkuriev, Dmitry Dudnikov and others.

Squadron number 5. USSR, 1939. Kievskaya film studio. Premiered: June 7, 1939.

Directed by: Abram Room. Script writer: Josef Prut. Cameraman: Nikolai Topchii. Composer: Konstantin Dankevich. Artists: Alexei Bobrovnikov, Mikhail Solokha. Cast: Yuri Shumsky, N.Garin, Boris Bezgin, Sofia Altovskaya, Andrei Apsolon, Viktor Gromov, Sergei Tsenin, Nikolai Bratersky, Yakov Zaslavsky, L.Novikov and others.

The fourth periscope. USSR, 1939. Lenfilm. Premiered: December 25, 1939.

Directed by Viktor Eisymont. Script writers: Georgy Venetsianov, G.Blaustein. Cameramen: Vladimir Rapoport. Composers: Boris Goltz, Venedikt Pushkov. Artists: Abram Veksler, Ivan Znoynov. Cast: <u>Boris Blinov, Vladimir Chesnokov</u>, Maria Domasheva, Konstantin Nassonov, Valentin Arkhipenko, Vladimir Lukin, Sergei Morshchikhin, Pavel Volkov, Lev Shostak, Georgy Kranert, Alexander Nezhdanov, Vladimir Chobur, Ivan Dmitriev, Nikolai Kryukov and others.

Sailors. USSR, 1939. Odesskaya film studio. Premiered: February 21, 1940.

Directed by Vladimir Braun. Script writer Johan Zeltser. Cameramen: Mikhail Kaplan, Grigory Aizenberg. Composer: Yuri Milyutin. Artist Mikhail Yuferov. Cast: Vladimir Osvetsimsky, Antonina Maksimova, Sergei Stolyarov, S. Timokhim, Alena Yegorova, Mikola Makarenko, Arkadi Arkadiev and other.

The fifth ocean. USSR, 1940. Kievskaya film studio. Premiere: November 15, 1940.

Directed by Isidor Annensky. Script writers: Aleksei Speshnev, Alexander Filimonov. Cameraman Vladimir Okulitch. Composer: Sergei Pototsky. Artists: Solomon Zaritsky, Valentina Khmeleva. Cast: Andrei Abrikosov, Evgenia Gorkusha, Petr Aleinikov, Anton Dunaisky, Vasily Zaichikov, Anastasia Zueva, Aleksei Maksimov, Ivan Novoseltsev, Alexandra Popova and others.

Aknowledgment

УДК 372

Анализ советских военно-утопических фильмов второй половины 1930-х годов на занятиях в студенческой аудитории

Александр Федоров

Таганрогский государственный педагогический институт им. А.П.Чехова, Россия
Ул. Инициативная, 48, Таганрог, Ростовская область, 347936
Доктор педагогических наук, профессор
E-mail: 1954alex@mail.ru

Аннотация. Главный медиаобразовательный итог герменевтического анализа советских военно-утопических фильмов второй половины 1930-х годов на занятиях в студенческой аудитории – не только понимание аудиторией историко-политического, социокультурного контекста и механизмов формирования стереотипных пропагандистских представлений советских «оборонно-наступательных» фильмов этой эпохи, но развитие у аудитории медийного восприятия, умений анализа и интерпретации медиатекста, формирование критического мышления.

Ключевые слова: виртуальная война; герменевтический анализ; медиаобразование; медиапедагогика; медиаграмотность; медиакомпетентность; студенты; вуз советские фильмы 1930-х годов; война.