



Has been issued since 2012.
ISSN 2304-9650. E-ISSN 2305-6746
2015. Vol.(14). Is. 4. Issued 4 times a year
Impact Factor OAJI 2012 - 0,521
Impact Factor MIAR 2015 - 5,477

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Journal is indexed by: **Cross Ref** (USA), **Directory of Open Access Journals** (Sweden), **EBSCOhost Electronic Journals Service** (USA), **Electronic scientific library** (Russian Federation), **Global Impact Factor** (Australia), **Index Copernicus** (Poland), **Journal index** (USA), **Open Academic Journals Index** (Russian Federation), **ULRICH's WEB** (USA).

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Postal Address: 26/2 Konstitucii, Office 6
354000 Sochi, Russian Federation

Website: <http://www.aphr.ru>
E-mail: ejce@inbox.ru

Founder and Editor: Academic Publishing
House *Researcher*

Passed for printing 15.12.15.
Format 21 × 29,7/4.

Headset Georgia.
Ych. Izd. l. 3,5. Ysl. pech. l. 3,2.

Order № CE-14.

2015

Is. 4



Издается с 2012 г. ISSN 2304-9650. E-ISSN 2305-6746
2015. № 4 (14). Выходит 4 раза в год.
Impact Factor OAJI 2012 - 0,521
Impact Factor MIAR 2015 - 5,477

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Журнал зарегистрирован Федеральной службой по надзору в сфере массовых коммуникаций, связи и охраны культурного наследия (Российская Федерация). Свидетельство о регистрации средства массовой информации ПИ № ФС77-50464 от 4 июля 2012 г.

Журнал индексируется в: **Cross Ref** (США), **Directory of Open Access Journals** (Швеция), **EBSCOhost Electronic Journals Service** (США), **Global Impact Factor** (Австралия), **Index Copernicus** (Польша), **Научная электронная библиотека** (Российская Федерация), **Journal Index** (США), **Open Academic Journals Index** (Российская Федерация), **ULRICHSWEB™ GLOBAL SERIALS DIRECTORY** (США).

Статьи, поступившие в редакцию, рецензируются. За достоверность сведений, изложенных в статьях, ответственность несут авторы публикаций.
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Адрес редакции: 354000, Российская Федерация, г. Сочи, ул. Конституции, д. 26/2, оф. 6
Сайт журнала: <http://www.aphr.ru>
E-mail: ejce@inbox.ru

Подписано в печать 15.12.15.
Формат 21 × 29,7/4.

Учредитель и издатель: ООО «Научный издательский дом "Исследователь"» - Academic Publishing House *Researcher*

Гарнитура Cambria.
Уч.-изд. л. 3,5. Усл. печ. л. 3,2.

Заказ № СЕ-14.

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Published in the Russian Federation

European Journal of Contemporary Education

ISSN 2219-8229

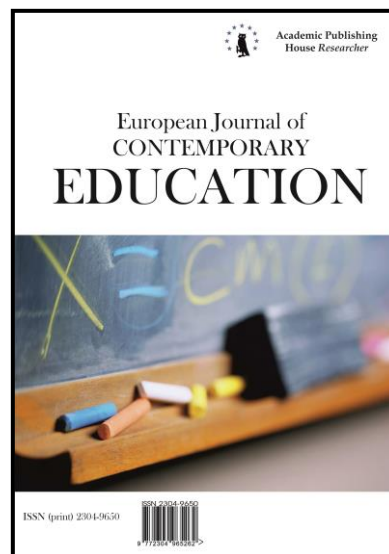
E-ISSN 2224-0136

Vol. 14, Is. 4, pp. 216-222, 2015

DOI: 10.13187/ejced.2015.14.216

www.ejournal1.com

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Attitudes of Elementary Schools Pupils to the Physical and Sport Education

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Abstract

The aim of the research was to find out the attitudes of the pupils of the seventh, eighth and ninth year-classes of the elementary schools in Banská Bystrica to the physical and sport education. The research sample comprised 1092 pupils, out of which 584 were boys and 508 were girls. A standardised questionnaire according to Sivák et al. (2000) was used to gather the factual material. The research showed that 475 pupils (43.5%) took positive attitude to the physical and sport education, 531 pupils (48.63%) took indifferent attitude and 86 pupils (7.87%) took negative attitude. The pupils acquired majority of points in the questions focused on the cognitive part of the attitudes. On the contrary, they acquired the least number of points in the questions related to the emotional part of the attitudes. The highest average score of 67.1 points was acquired by the pupils of the 7th year-class, significantly lower value of 61.78 points was acquired by the pupils of the 8th year-class and the lowest value of 61.05 points was acquired by the pupils of the 9th year-class. The Kruskal-Wallis test revealed statistically significant differences ($p < 0.01$) among the attitudes of the pupils of the 7th and 8th year-classes as well as among the pupils of the 7th and 9th year-classes. Statistically significant differences ($p < 0.05$) were revealed through the chi-square test also among the attitudes of the boys and girls, while boys acquired the average score of 65.92 points and girls acquired the average score of 61.05 points.

Keywords: attitudes to the physical and sport education, cognitive part of the attitudes, emotive part of the attitudes, conative part of the attitudes, elementary schools pupils.

Introduction

Boroš (2001) defines attitudes as a relatively permanent characteristics of individuals which express their opinion (positive or negative) to a certain area of reality and they reflect not only the basic cognitive orientation, but also the value system of a man and his effort orientation.

This means that we take an attitude towards all things, actions, people and ourselves. It means that we have some opinion (we evaluate the object of the attitude), we have a type of relationship (we like it or not) and we also behave in some way (we try to get it, we run from it). In this sense, the attitudes are a factor that strongly influences the behavior of the individual (Oravcová, 2010).

According to Kollárik et al. (2008), the attitudes are the key term explaining the social behaviour of the people. They are related to the values and value preferences, to the opinions and persuasions, to the evaluation of persons, things and events, to the emotions accompanying such an evaluation. They are the source and also the consequence of the behaviour; they are the product as well as determinant of the relation of a human being to various groups. However, they also have a deeper psychological meaning for self-concept, self-comprehension and identity of the people.

We can define the attitudes also as the learnt predispositions to react in a consistent, evaluating manner towards the psychological object. This formulation corresponds with the majority reception to the defining of the attitudes as the evaluating tendencies towards a certain object in a contemporary social psychology (Eagly and Chaiken 1993; Petty, Wegener and Fabrigar 1997; Bohner and Wänke 2002).

Large part of the authors (e.g. Boroš, Ondrišková and Živicová 1999; Nakonečný 1999; Bartík 2005) respect the classic understanding of the structure of the attitude of M. B. Smith dated back to the first half of the 20th century who differentiated 3 parts of the attitude:

1. cognitive part (cognition), which is connected to the rational evaluation of the subject of the attitude, it explains its value within the meaning correct – incorrect, wise – stupid, bad – good, fair – unfair, valuable – worthless etc. Most frequently this part is created through the taking-over of the opinions of other people.

2. emotive part (emotional), which reflects the emotional relation to the subject of the attitude within the meaning I love – I do not love, I like – I do not like, it makes joy – sadness. This part is more frequently created by the personal experience with the subject of the attitude.

3. conative part, which is demonstrated in the tendency to act, react in a certain manner to the subject of the attitude within the meaning I want it – I do not want it, I approach – I run. This part of the attitude results from the two previous ones.

Attitudes are relative permanent characteristics of a personality of a human being. It says that in spite of their large permanency, the change of attitudes is possible. Each attitude is characterised by a certain quality and intensity, elements that impact the possibility of the change of the attitudes. The quality says about the positive, negative or neutral attitudes, the intensity shows the power of the attitude – from slightly negative up to the extremely negative etc. (Oravcová 2012).

According to Bartík (2009), positive attitudes of pupils towards sport and their interest in different kinds of sports and physical education branches with the effort to achieve performance adequate to their abilities are created by fulfillment of specific educational aims of physical and sport education. While Michal (2010) adds that we can utilise the fact that mainly the teachers play an important role in the forming of attitudes of the pupils to the physical and sport education.

Dobry (2006) warns that children are sensitive to adults' reactions. In case a student misinterprets assessment of an activity that the teacher gave, he may be fearful, frustrated and overly stressed. This may negatively affect his attitude to physical and sport education. For this reason it is very important to perceive and sensibly evaluate situations in which pupils find themselves during physical and sports education.

Problems of motivation and attitudes to sport and sports activities of disabled pupils were solved by Bolach, Bolach, and Trzonkowski (2007) and Bolach, Bolach and Mizgala, E. (2008)

The aim of the research was to find out the attitudes of the pupils of the seventh, eighth and ninth year-classes of the elementary schools in Banská Bystrica to the physical and sport education.

Research was realised during scientific project VEGA 1/0606/15.

Materials and methods

The research sample consisted of the pupils of the seventh, eighth and ninth year-classes of the elementary schools Moskovská, Bakosova, Radvanská, Slobodného slovenského vysieláča, Jozefa Gregora Tajovského, Spojová, Trieda SNP 20, Ďumbierska, Sitnianska, Golianova and Pieninská in Banská Bystrica. The questionnaire for finding the attitudes to the physical and sport education was distributed to 1385 pupils, while we received 1092 correctly filled answer sheets. Out of this number 584 were boys and 508 were girls (table 1).

Table 1: Composition of the research sample

Year		Boys	Girls	Total
7 th year-class		222	193	415
8 th year-class		259	198	457
9 th year-class		103	117	220
Total	n	584	508	1092
	%	46.82	53.18	100.00

The research was realised during September of the school year 2014/2015. A standardized questionnaire by Sivak et al. (2000) was used to identify the attitudes of primary school pupils towards physical and sport education. The questionnaire is designated to identify of a specific declarative attitude towards physical activity. The questionnaire consists of 51 statements and it was oriented at cognitive, emotive and conative part of attitude. For each of these above mentioned categories, there are 17 statements. The student takes his attitude to every statement by underlining one of the options in an answer sheet. The student chooses one of three alternatives: yes – I don't know – no. There is a key to processing pupils' answers:

In positive statements:

yes = 2 points,
I don't know = 1 point,
no = 0 points,

In negative statements:

yes = 0 points,
I don't know = 1 point,
no = 2 points.

Negative statements are: 11, 12, 13, 16, 17, 34, 46, 48 and 51. The others are positive. The maximum number of points in each category is 34. The maximum total score is 102 points.

The intensity of the attitude towards physical and sport education is shown according to the total score earned:

- negative attitude - from 0 to 34 points,
- indifferent attitude - from 35 to 68 points,
- positive attitude - from 69 to 102 points.

We used following methods to process, evaluate and interpret the acquired data:

- Mathematical-statistical methods (arithmetic mean, Kruskal-Wallis test, chi-square test of a good conformity),
- Graphic methods (tables),
- Qualitative methods (comparison, analysis, synthesis, induction, deduction).

Results

For the better overview, the table 2 shows the allocation of the pupils from the viewpoints of the attitudes to the physical and sport education. Based on the evaluated data we concluded that 475 pupils (43.5%) out of 1092 pupils of the elementary schools in Banská Bystrica took the positive attitude to the physical and sport education, 531 pupils (48.63%) took the indifferent attitude and 86 pupils (7.87%) took the negative attitude.

It further results from the table 2 that the indifferent attitude to the physical and sport education prevailed by boys (47.94%) as well as by girls (49.41%). Through the questionnaire, 47.09% of boys and 39.37% of girls took the positive attitude to the physical and sport education.

On the contrary, 4.97% of boys and 11.22% of girls took the negative attitude to the physical and sport education.

Table 2: Intensity of the attitudes of the pupils to the physical and sport education

Attitudes	Boys		Girls		Total	
	n	%	n	%	n	%
Positive	275	47.09	200	39.37	475	43.5
Indifferent	280	47.94	251	49.41	531	48.63
Negative	29	4.97	57	11.22	86	7.87
Total	584	100.00	508	100.00	1092	100.00

The table 3 shows achieved point score of all the boys and girls within the individual parts of the attitudes. As we can see, the pupils acquired the biggest number of points - 24578 (66.20%) in the questions related to the cognitive part of the attitudes. Slightly less points – 22835 (61.50%) were acquired in the questions related to the conative part of the attitudes and the least points – 22100 (59.52%) were acquired in the questions related to the emotive part of the attitudes.

There were no significant differences in the percentage points among the boys and girls in the questions related to the individual parts of the attitudes. The boys and girls acquired the biggest percentage gain of the points in the questions related to the cognitive part of the attitudes (boys 66.65% and girls 64.88%). On the contrary, the smallest percentage gain of points was acquired in the questions related to the emotive part of the attitudes (boys 61.97% and girls 56.72%).

Table 3: Achieved point score in individual parts of the attitudes

Sex	Max. score	Cognitive	Emotive	Conative
Boys	19856	13480	12304	12714
Girls	17272	11098	9796 (56.72%)	10121 (58.6%)
Total	37128	24578	22100	22835

In the table 4 we show the achieved point score of all the pupils within the individual year-classes. As we can see, the pupils of the 7th year-class achieved the highest average score of 67.1 points. The pupils of the 8th year-class achieved significantly lower average score of 61.78 points and the pupils of the 9th year-class achieved the lowest average score of 61.05 points. The average score of the pupils of all the year-classes was 63.66 points.

Due to the failure to fulfil the assumption of normality, we had to use the Kruskal-Wallis test to identify the significance of the differences among the individual year-classes. The test revealed the statistically significant differences ($p < 0.01$) among the attitudes of the pupils of the 7th and 8th year-classes as well as among the attitudes of the pupils of the 7th and 9th year-classes.

Table 4: Achieved point score in individual year-classes

Year-class	n	Common score	Average score
7 th year-class	415	27848	67.1
8 th year-class	457	28233	61.78
9 th year-class	220	13432	61.05
Total	1092	69513	63.66

In the table 5 we show the achieved point score of all the boys and girls. As we can see, the average score of boys was 65.92 points, while the average score of girls was 61.05 points. Average score of the girls and boys together achieved the value of 63.66 points.

Based on the achieved results and using the chi-square test of good conformity, statistically significant differences ($p < 0.05$) were revealed among the attitudes of the boys and girls.

Table 5: Achieved point score of the boys and girls

Sex	n	Common score	Average score
Boys	584	38498	65.92
Girls	508	31015	61.05
Total	1092	69513	63.66

Discussion

Based on the evaluated data we can state that indifferent attitudes to the physical and sport education predominated over the positive attitudes among the pupils of the elementary schools in Banská Bystrica. On the contrary, negative attitudes achieved definitely the smallest number.

These achieved results basically agree with the study of Bartík (2009) whose research sample consisted of 1606 pupils of the 9th year-class of elementary schools. The research showed that only 45.21% of the pupils took the positive attitude to the physical education and sport and 52.55% of the pupils took the indifferent attitudes.

Görner and Starší (2001) also ascertained prevailing indifferent attitudes to the physical education and sport among the pupils. They realised the research at selected metropolitan and rural elementary schools, while the questionnaire was filled by more than 890 schoolboys and schoolgirls.

Michal (2010) realised the extensive research on the sample of 4017 pupils, out of which 2074 were boys and 1943 were girls. Also in this case the processed results showed prevailing indifferent attitudes of the pupils (64.5%) to the physical activities, school physical education and sport over the positive attitudes (35.5%).

Our achieved results correspond also with the Ozmutlu et al. study (2013) whose research on the sample of 412 students of secondary schools in Turkey showed that there is a significant difference among the attitudes of the students to the physical education and sport from the age and sex points of view.

On the contrary, our data do not agree with the study of Jansa, Kovář and Fantová (2007) who realised the research on the sample of 1029 pupils of North Bohemia region. The results of their study showed that more than two thirds of the pupils took the positive attitude to the physical education, physical activities and sport which they consider to be a part of their lifestyle.

Górna (1997) in her research also ascertained the prevailing positive relation to the lessons of physical education among the students of selected secondary schools in Olomouc and Katowice regions.

Ludviková (2012) was also ascertaining the prevailing attitudes to the school physical education at the secondary schools. She realised the research at 23 schools in Slovakia (1192 respondents) and 4 schools in the Czech Republic (465 respondents). In both the participating countries the author states very positive attitudes to the physical and sport education, while there were 79.5% of students in Slovakia and 74.7% of students in the Czech Republic who took the positive attitude.

We agree with Michal (2013) who based on his researches and experience recommends putting the emphasis on the fun aspect and motive “I do sport because I like it” by the physical and sport activities. This is just the fact that definitely plays the most significant role in involving the youth to the physical and sport activities.

Conclusion

The aim of the research was to find out the attitudes of the pupils of the seventh, eighth and ninth year-classes of the elementary schools in Banská Bystrica to the physical and sport education.

Based on the evaluated data we concluded that out of 1092 pupils, 475 pupils (43.5%) took positive attitude to the physical and sport education, 531 pupils (47.63%) took indifferent attitude and 86 pupils (7.87%) took negative attitude, while the majority of points were acquired by the pupils in the questions focused on cognitive part of the attitudes. Slightly fewer points were achieved in the questions related to the conative part of the attitudes and the smallest number of points was achieved in the questions related to the emotive part of the attitudes.

When comparing the attitudes of the pupils within the individual year-classes, the pupils of the 7th year-class achieved the highest average score of 67.1 points. The pupils of 8th year-class achieved significantly lower average score of 61.78 points and the pupils of the 9th year-class achieved the lowest average score of 61.05 points. Statistically significant differences ($p < 0.01$) were revealed among the attitudes of the pupils of the 7th and 8th year-classes as well as among the pupils of the 7th and 9th year-classes.

When comparing the attitudes of the boys and girls, the average score of the boys was 65.92 points and average score of the girls was 61.05 points, while statistically significant differences ($p < 0.05$) were revealed among the attitudes of the boys and girls.

For the needs of practice we recommend improving the educational process of the physical and sport education – implementing the modern physical-educational programmes to the schools within which the maximum number of interesting physical and sport activities and various discussions with successful sportsmen would be realised. We further recommend activating the cooperation of schools with sport clubs and leisure time centres.

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Published in the Russian Federation

European Journal of Contemporary Education

ISSN 2219-8229

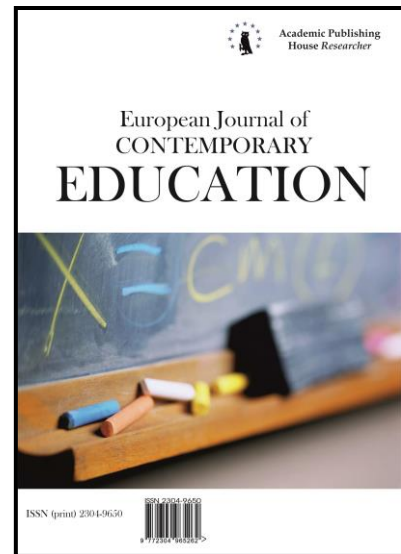
E-ISSN 2224-0136

Vol. 14, Is. 4, pp. 223-231, 2015

DOI: 10.13187/ejced.2015.14.223

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UDC 37

The Potential of an Alliance of Media Literacy Education and Media Criticism in Russia

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Abstract

Media criticism and media literacy education have much in common. For example, media literacy education and media criticism attaches great importance to the development of analytical thinking audience. Indeed, one of the most important tasks of media literacy education is precisely to teach the audience not only to analyze media texts of any kinds and types, but also to understand the mechanisms of creation and functioning in society. Actually, the same is engaged in media criticism and, at the same time addressing both the professional and to the widest possible audience. That is why, in our opinion, is so important synthesis of media criticism and media literacy education. That is why it is so important debate on the role and functions of the media in society and analysis of media texts of different types and genres in classrooms of schools and universities.

Keywords: media criticism, media literacy, media competence, media education, pupils, students, media texts, Russia.

Introduction

In recent years, the position of the supporters of practical ways for media literacy education, considering it as a set of skills to use modern media technology exclusively for practical purposes (Razlogov, 2005, 68-75), finds fewer supporters. Without denying the importance of this aspect of teaching modern "Great Russian Encyclopedia" defines media literacy education as "a process of personal development with the help and on material means of mass communication in order to build a culture of communication with the media, creative and communicative abilities, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self-expression with media technology, media literacy acquisition. The positive result of

media literacy education should be considered as media competence of the individual (media competence of personality) - the set of her motives, knowledge, skills, abilities (indicators: motivational, contact, information, perceptual, interpretative, practices and activity, creative) contributing to the selection, use, critical analysis, evaluation, creation and transfer of media texts in different types, forms and genres, the analysis of complex processes of media functioning in society" (Fedorov, 2012, 480).

And here is one of the most important components - training audience skills analysis of media texts of different types and genres, where true and effective help, in our opinion, it is media criticism - creative and cognitive activity, during which the critical knowledge and evaluation of socially significant, relevant creative, professional and ethical aspects of the production of information in the media, with a focus on the creative side of media content. This is a communication with the audience, in which based on the analysis, interpretation and evaluation of media texts, genre and stylistic forms of their implementation have an impact on the perception of the media content on the presentation of the material and the spiritual world, are formed in the minds of the audience (Korochensky, 2003). These problems associated with the use of media information (different kinds of genres and forms), its analysis, the definition of economic, political, social and / or cultural interests that are associated with it.

Media criticism can be divided into academic (relating to the publication of scientific research related to the comprehension of the media sphere, and is designed primarily for media professionals and teachers of media schools and faculties), professional (published in publications intended for a professional audience from media sphere) and mass (designed for a mass audience) (Korochensky, 2003).

Thus, it is media criticism in mass media, as well as media literacy education tend to increase the level of media competence / literacy of widest audience.

Materials and methods

The materials of this articles: the UNESCO documents about media literacy education, the articles about media literacy education and media criticism. The methods: sociocultural historical, comparative analysis of the topic's problems, analysis of scholars' discussion about media criticism and media education literacy.

History of question

Media competence of the individual is multidimensional and requires a broad perspective based on knowledge developed structure. It is not a rigid category, we can theoretically increase the level of media competence for all human life, perceiving, interpreting and analyzing the cognitive, emotional, aesthetic and ethical media information and audience, located on a higher level of media literacy has a higher level of understanding, control and evaluation media world (McQuail, 2010, 12).

However, as correctly noted Art Silverblatt media literacy education and media criticism are many obstacles: "elitist" - people can easily notice the influence of the media on the others, but the same people are not willing to recognize the impact of media on their own life; the complexity of the language of the media; emotional media effects, imposing patterns of behavior in society, and public confidence in the media (for a large part of the audience it becomes an obstacle to the analysis of media texts) (Silverblatt, 2001, 5-6).

Turning to the situation in Russia, we agree that the problem of preparing the younger generation for life in the era of the explosion of information technology, the increasing role of information as an economic category is not updated in the context of school education, graduate school is not ready for integration into the world information space (Zaznobina, 1998) in which the manipulation component takes, unfortunately, a significant place. Unavailability of the graduate school to resist manipulative influence of modern media, largely a consequence of the low media competence of Russian teachers.

There is a contradiction between insufficient research in the field of media education and media criticism synthesis (including in the preparation of future teachers) and the actual development of media competence and analytical thinking of students of pedagogical profile. Not only in the field of media activities (ie the creation, use and distribution of media information of different kinds of genres and forms), but its comprehensive analysis, determination of economic,

political, social and / or cultural interests that are associated with it. Although, of course, the process of analyzing media texts - the same kind of activity.

In particular, we clearly trace problematic contradiction between 1) journalistic model of media education (Dzaloshinsky & Pilgun, 2011; Zhilavskaya, 2009), aimed at the development of audience's media activities in the practical creation and distribution of media texts, 2) media education integrated model (6; 7), where the main emphasis is on the study of media education in support of mandatory school disciplines, and 3) the need to go beyond the utilitarian framework by creating more important for a wide audience model for development of media competence and analytical thinking, built on a synthesis of media literacy education and media criticism.

In addition, in our opinion, there is a contradiction in the theoretical and practical approaches of the supporters of "protective theory" of media literacy education, calling to protect the audience from the harmful media manipulation effects, including by educating the younger generation in samples of "high art" and supporters of cultural and sociocultural theories of media literacy education, the problem of media literacy education in a broad social, cultural, genre and thematic spectrum of media texts (Sharikov, 2005; Buckingham, 2003; Silverblatt, 2001). And here too, we believe that the successful resolution of this contradiction can help the synthesis of media literacy education and media criticism.

The history of media criticism in Russia goes back more than three centuries. It is understood that the beginning of his career (XVIII century) we can find in the pages of newspapers and magazines only literary criticism. However, since the end of the XIX century the spectrum of media criticism increased by analyzing photo / cinema sphere. And the media criticism of XX century has included such new types of media as broadcasting, sound recording, television and the Internet. At all stages of its development, media criticism (corporate, academic, mass) perform analytical, educational, information and communication, regulatory, commercial and other functions throughout the variety of genres of media texts.

With the advent of the mass distribution of Internet number of critics' community has increased dramatically due to the amateur authors, because now the audience does not necessarily apply to the traditional press. However, as shown by an Roman Bakanov's content analysis of publications, almost all of these amateur try to criticize the TV based on their own experiences and emotions, not bothering to analytical, evidence-based work. They set themselves the task to assert themselves, to attract the audience's attention to their texts with negative assessments. Perhaps that is why the vast majority of their performances have a negative opinions about any part of media production. In addition, the text does not attempt to examine and analyze the identified problems from different angles, to understand the causes and to find out the possible consequences. To do this, the media analyst needs Research glance, the ability to not only search, but also collect, compile information (Bakanov, 2009).

However, this certainly does not mean that true professional of media criticism (Lev Anninsky, Roman Bakanov, Yuri Bogomolov, Dmytry Bykov, Anry Vartanov, Dannil Dondurei, Valary Kitchin, Aalexander Korochensky, Irina Petrovskaya, Andrei Plakhov, Kirill Razlogov) have lost their influence. Each of them has its own target audience. A favorite theme of many of them (in addition to working in the press) found time to lead author websites, live journals, forums and so on.

In our opinion, a professional media criticism can positively influence a mass audience media competence. That's what this media critic Irina Petrovskaya writes: "Do I need to indulge baser tastes, or, on the contrary, to confront them and to improve the taste and manners of the audience? Most of TV believe that we should indulge in, because that is the audience, are the people and the means of television they do not alter. But the horror is that television can make people worse than they really are, to lower the bar to such an extent that people would no longer be able to distinguish what is good and what is bad" (Petrovskaya, 2003, 43- 44).

The relevance of the synthesis of media literacy education and media criticism evidenced by the European Parliament resolution of 16 December 2008 on media literacy in a digital world, which states mandatory media literacy education. The resolution, inter alia, states that media literacy education should be a component of formal education available to all students, it must be an integral part of the curriculum at every stage of schooling; should be included in teacher training programs required modules on media literacy education for all levels of schooling to promote a more intensive introduction of the subject; authorities should introduce teachers of all

disciplines and in all types of schools with the use of audiovisual teaching aids and with the problems relating to media education (European..., 2008).

The Moscow Declaration on Media and Information Literacy, developed by the Intergovernmental Council for UNESCO's "Information for All" (2012) stresses the need for inclusion of media and information literacy among the priorities of the national policy on education, culture, information, media, etc.; the inevitable pedagogical reform for the development of media and information literacy; inclusion of media and information literacy, and assessment of its level in the curricula at all levels of education, including education in lifelong learning in the workplace, training and retraining of teachers; promote intercultural dialogue and international cooperation in the development of media and information literacy around the world (Moscow..., 2012). A similar declaration was adopted and held at the end of May 2014 the First European Forum on Media Literacy, held at UNESCO headquarters in Paris (The First European..., 2014).

All this is very important and significant in the light of the official registration of Russian Ministry of Education of the university specialization for pedagogical universities - Media Education (03.13.30) and implementation (since September 2002) this specialization by our team.

The urgency of the need for further development of media literacy education is confirmed and at the state level: November 17, 2008, the Government of Russia approved the Concept of long-term socio-economic development of the Russian Federation for the period till 2020. Among the priorities in the concept called "the increased use of information and communication technologies for the development of new forms and methods of education, including distance education and media literacy education" (Concept..., 2008).

Discussion

Kirill Razlogov published polemically sharpened article, which expresses the idea that media personality develops and should develop spontaneously (Razlogov, 2005, 68-75). This article was the beginning of discussions in the journal "Media Education". However, later K. Razlogov explained that although the question of general media literacy education remains open to him, "a special media literacy education is certainly needed. It is necessary for teachers ... and for people who seriously interested in classical and contemporary art" (Razlogov, 2006, 92).

In our view, in terms of the discussion can be very useful and problematic questions raised by Alexander Korochensky:

1) Is the idea of forming a rational and critical awareness of media competence illusion masking the inability to realize in the socioeconomic and cultural context of the proclaimed humanistic concept of training people to conditions of life and work in the information age? Is it possible to widely rational-critical communications culture in social environments where there are powerful tendencies working to reduce the level of critical consciousness recipients of media information? Does under these conditions the chances of success of the attempts of local social planning of media education literacy?

2) The instincts, the unconscious impulses and emotions play a very significant role in the life and activity. Effective use of modern media technologies of various effects on the area of the collective unconscious, rational overwhelming reaction of people is a clear proof of that. In this regard, the question is: is the ideal rational-critical communications culture phantom purely speculative purpose, elusive due to the inherent characteristics of the human person and human communities?

3) Is the critical autonomy in dealing with the media myth, masking the inability in the socio-political context of the real emancipation and self-emancipation of citizens from the manipulative influence of the media and other harmful influences from the media? (Korochensky, 2005, 41-42).

It seems, A. Korochensky correctly outlined the dangers that stand in the way of media literacy education and media criticism. But, in our view, if we can to say to all of these questions "yes", then on media literacy education probably have to give up at all resigned to the fact that the obstacles to this process too much, and their head irresistibly strong and aggressive (some human / biological instincts are worth!). You can add here and irrefutable results of numerous sociological studies show that the subculture of creative intelligence in any society covers only 4 to 7 percent of the population (Razlogov, 2006, 92)....

But ... any education is opposed to the human instinct. And is manipulative tendencies in modern society only concern media culture?

Undoubtedly, a wholly-owned media competence humanity as illusory as a wholly human equality in all spheres of life, including in the field of education and culture. However, if we have the desire, ability and opportunity to develop media competence, and analytical thinking not for millions, but only for thousands, hundreds or even dozens of people, this is a worthy goal, to achieve that is to work hard ...

Expansion of the concept of media literacy education Alexander Korochensky (Korochensky, 2003, 163) proposes to extend the concept of media literacy education as a long-term socio-educational activities aimed not only at schoolchildren and students, but also at an adult audience. Then we can talk about the continuous development of a culture of adequate perception of media messages (articles, radio / television, movies, the Internet site, etc.) and self-evaluation of the media based on democratic and humanitarian ideals and values.

The theory of media literacy education as the development of critical thinking (critical thinking approach in media education), most fully developed of Len Masterman (1985; 1997), in the last decade has gained not only supporters but also opponents. Although we carried out an expert survey of experts in the field of media literacy education in different countries has shown that the majority of them (84%) believes that the most important goal of media education is developing the ability to critical thinking / critical autonomy, perception, assessment, understanding of media texts (Fedorov, 2003).

Len Masterman believes that successful media literacy education should be due to the following factors: a clear understanding of the purpose of teacher training; productive discussion of these goals with the students, based on their own comments, priorities and enthusiasm; regular inspections, analysis (and if necessary - and reviewing) the purpose of studies (Masterman, 1985, 19).

At the same time, the practical implementation of the tasks of forming a rational-critical communication culture of citizens on the basis of rational self-critical thinking faces a number of significant interference and difficulties. It can not be explained only undeveloped institutions, media literacy education or incomplete conceptualization of the goals, methods and content of the activities in this field of pedagogy (although both of these phenomena do occur). Scale "achievements" of the mass media in manipulating the consciousness and behavior of the audience for political and commercial purposes; progressive irrationally of media reality formed by means of mass communication; intellectual passivity and emotional infantilism significant portion of the citizens in the face of negative media influences - all of this is observed both in Russia and other countries where mass media literacy education is at the stage of formation and in the countries where it has already become a mandatory component of the educational process at its various levels " (Korochensky, 2005, 37-38).

In fact, today's media focused primarily on the commercial viability of an (almost) any way. So it is quite natural that in the long run media industry is not interested in the fact that the audience has developed analytical thinking in relation to the functioning of the media in society and to all kinds of media texts and genres. Lonely island focused on lucrative advertising Russian media agencies (such as the TV channel "Culture" or the newspaper of the same name) will inevitably drown in the flow of the mainstream market...

On the other hand, as noted Alexander Korochensky precisely, there is another danger for the development of media competence of the individual, the postmodern skepticism with regard to reason and cognitive abilities of man (and, correspondingly, to the possibilities of his enlightenment and improvement); intellectual and moral relativism, giving birth scornful and ironic attitude to the fundamental human values, the ideals of democracy and social justice. Against this background, in certain social circles, not excluding the impact of media professionals, there are signs of a negative attitude to the idea of widespread rational-critical communications culture - ranging from a fundamental negation of its feasibility under current conditions (for example: Razlogov, 2005, 68 -75) to open hostility, aggressive rejection of the spirit of enlightenment and civilization inherent in this intelligent initiative (Korochensky, 2005, 39-40). This correctly noticed a trend in recent years, and is recognized in the West (McMahon, 2003).

Unfortunately, the great importance of the mass media in the lives of today's Russian society, paradoxically combined with the lack of development of the domestic media criticism, whereas it (regarded as a special area of journalism) aims to analyze the current creative, professional and ethical, legal, economic and technological aspects of information production in the media and

thereby increase the level of media competence and analytical thinking wide audience of all ages. In Russia, many talented critics' community of practitioners, however, not all of them are capable of significant theoretical generalizations.

In principle, it is clear why the development of media criticism and media literacy education has not received the official support of the Soviet era. Power was interested in the fact that the mass audience (both adults and students) as little thought about the goals and objectives of a particular (especially the "national importance") media text. Prevalence of incompetence in the public media sphere always opens a wide scope for manipulation in the press, on radio and TV.

Today, the situation of media criticism and media literacy education in Russia has changed significantly. "Media criticism, - says Alexander Korochensky, - is communication with the audience, in which based on the analysis, interpretation and evaluation of the whole complex of media content and genre and stylistic forms there of influence the perception of the content of the public, on presentation of the material and the spiritual world, are formed in the minds of recipients. Media criticism examines and evaluates not only the creativity of the media creators and media content, but also evaluates the complex relationship of diverse print and electronic media with the audience and the society as a whole. This allows you to define the subject of media criticism as the actual operation of the multifaceted social media" (Korochensky, 2003, 32).

Based on this definition clearly distinguishes Alexander Korochensky formulates the basic functions of media criticism (information and communication, educational, correctional, social, organizational, educational, commercial) and the main tasks of media criticism: the knowledge of a source of information; the study and change the public perception of media content and perceptions of the outside world, prevailing in the minds of the media audience; to influence the attitude of the public to the media, the formation of a certain social culture study and evaluation of the mass media, the development of the spiritual world of the audience; to promote the development and improvement of creative and professional culture of the creators of media texts; social media functioning of the media, etc. (Korochensky, 2003, 32).

The latter, in our opinion, is of particular importance due to the fact that all Russian audience with less confidence in the media. We think the reason for the decrease of the level of audience's trust to Russian media (Vartanova, 2003, 23; RIA News, 2013) not only the abundance of low-brow television, but also - to some extent - the impact on the public media criticism, which, thanks to the Internet is becoming increasingly accessible to the population, are increasingly aware of manipulative of many media texts.

Based on the analysis of multiple sources, Alexander Korochensky organizes the most common manipulative elements of modern media: the schematic simplification; the identity of the logical and allogical; improperly formed reflection; the absence of clearly defined criteria for distinguishing between surface and deep relationships; references to tradition, authority, precedent, regulatory, divine will; syncretism aesthetic and imaginative, ethical and regulatory and proper cognitive elements of the myth; play polysyllabic mythical picture of the world through binary oppositions ("good-evil", "friend or foe"); claim to the only true explanation of the phenomena of reality outside history and the absolute correctness of the practical actions arising from this case; estimated-orienting nature of media texts; deliberate creation, and others (Korochensky, 2003, 83-84).

So, we see the enormous potential of media criticism in terms of supporting the efforts of training and educational institutions in the development of audience's media competence. And then at the media criticism and media literacy education have a lot in common, as one of the most important tasks of media education is precisely to teach the audience not only to analyze media texts of any kinds and types, but also to understand the mechanisms of creation and functioning in society.

Moreover, the British media educators (Bazalgette, 1995) among the six key concepts of media literacy education emit "agency" (referring to a comprehensive study, an analysis of how the structures created by media messages, for what purpose it creates a particular media text and etc.), "the language of the media" (includes a study of the characteristics of the media language), "representation" (an understanding of how this or that "agency" is in reality a media text) and "media audience" (here provides an analysis of typology of perception audience and its degree of susceptibility to influence by "agency").

Actually, the same key concepts of media analyzes and media criticism, addressing at the same time as a professional, and to a wide audience. That is why it is so important a strong association between media criticism and media literacy education.

Noting that the English-language literature is used the term “media criticism” to refer to both the scientific analysis of the media in academic writings, as well as for “operational analysis” of actual problems of functioning of the media (Masterman, 1997; McMahon, 2003), we will focus on this form of media criticism.

We agree with Alexander Korochensky: we need a psychological, cultural and sociological analysis of media texts of entertainment popular culture to identify embedded in their content and social flawed ideas, cultural and behavioral stereotypes. In fact, television shows like Russian “House-2”, fixed in the public mind ideas about the fundamental impossibility of perfection supposedly lowly human nature, reducibility motivations of human actions to the effects of the elementary instincts of the moral permissibility and social legitimacy of the use of immoral methods (slander, harassment, backroom collusion) to suppress and eliminate people who were an obstacle on the road to success (Korochensky, 2003, 83-84).

A. Korochensky proposes to extend the concept of media literacy education as a long-term socio-educational activities aimed not only at schoolchildren and students, but also at an adult audience (Korochensky, 2003, 164). Then we can talk about the continuous development of a culture of adequate perception of media messages (articles, radio / television, movies, the Internet site, etc.) and self-evaluation of the media based on democratic and humanitarian ideals and values.

Meanwhile, as in media literacy education and media criticism have huge potential in terms of supporting the efforts of training and educational institutions in the development of media competence audience. And it makes sense to increase the participation of academics, scientists and experts in different fields (teachers, sociologists, psychologists, cultural scientists, journalists, and others.), cultural and educational institutions, public organizations and foundations for the development of media literacy / media competence of citizens in the creation of organizational structures capable of performing the full spectrum of media literacy education in cooperation with the media criticism (Korochensky, 2003, 254).

The development of media competence audience includes active use of methods of analysis of media texts and functioning of media in society. Among these methods are the following (Propp, 1998; Potter, 2011; Fedorov, 2007; Fedorov et al, 2012; Eco, 1976): Autobiographical Analysis; Stereotypes Analysis; Cultural Mythology Analysis; Character Analysis; Hermeneutic Analysis of Cultural Context; Identification Analysis; Ideological and Philosophical Analysis; Iconographic Analysis; Content Analysis; Cultivation Analysis; Semiotic analysis; Structural Analysis; Narrative Analysis; Aesthetical Analysis; Ethical Analysis.

All of these methods, one way or another, include an analysis of the key concepts of media literacy education as a media agencies, media categories, media language, media technologies, media representations, media audiences.

Of course, the study of these concepts takes place in an integrated, interdisciplinary, integrated manner, immersed in a social and cultural context, thus confirming that media education is the process of formation of human culture of media & social communication (Sharikov, 2005, 78-79).

Conclusions

Media criticism and media literacy education have much in common. For example, media literacy education and media criticism attaches great importance to the development of analytical thinking audience. Indeed, one of the most important tasks of media literacy education is precisely to teach the audience not only to analyze media texts of any kinds and types, but also to understand the mechanisms of creation and functioning in society. Actually, the same is engaged in media criticism and, at the same time addressing both the professional and to the widest possible audience (Pocheptsov, 2012). That is why, in our opinion, is so important synthesis of media criticism and media literacy education. That is why it is so important debate on the role and functions of the media in society and analysis of media texts of different types and genres in classrooms of schools and universities.

Support and acknowledgement

This article is written within the framework of a study supported by the grant of the Russian Science Foundation (RSF). Project 14-18- 00014 «Synthesis of media education and media criticism in the preparation of future teachers», performed at Taganrog Management and Economics Institute.

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Published in the Russian Federation

European Journal of Contemporary Education

ISSN 2219-8229

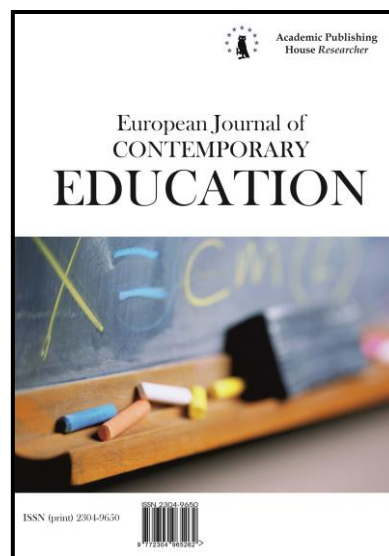
E-ISSN 2224-0136

Vol. 14, Is. 4, pp. 232-238, 2015

DOI: 10.13187/ejced.2015.14.232

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UDC 373.543

Social Skills Expression of Senior High School Age Students in Physical Education Classes

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Abstract

The main purpose of the present study is to reveal the peculiarities of social skills expression of senior high school age students in physical education classes. The independent random sample consisted of 244 (15 – 16 years old) students and 258 (17 – 18 years old) students, of which there were 224 boys and 278 girls. L. Bulotaitė and V. Gudžinskienė communication skills survey questionnaire, Tromsø social intelligence questionnaire and I. Yusupov's empathy diagnostic method were employed. It was found that 17 – 18 years old students have higher rate of social awareness abilities, while 15 – 16 years old students have higher rate of empathy abilities and girls have a higher rate of communication and empathy skills in physical education classes than boys.

Keywords: social skills expression, physical education classes, senior high school age.

Introduction

Adolescence is a time of personal and social development that requires a sophisticated repertoire of social – emotional skills for healthy adjustment. Teenagers often face considerable difficulties negotiating the biological, cognitive, and physiological changes associated with puberty [19]. As adolescents increasingly interact with peers, they must simultaneously contend with peer pressure. Teenagers also must navigate the vicissitudes of identity development and the search for purpose and meaning as they transition into adulthood [12]. These developmental and contextual shifts challenge positive youth development and increase normative risk for problem behaviors such as violence, substance use, and school dropout [14; 30]. It is therefore particularly important to carry out an investigation of senior high school age students. This age period is attributed to

middle adolescence (15 – 18 years) [18]. Lithuanian education system involves all senior high school age (9 – 12 grade) and some eighth grade students in this period.

Students with higher social and emotional skills tend to perform better in school [26], have better quality relationships [23], resolve conflict in more constructive ways [4], solve social reasoning problems more effectively [25], and engage less frequently in unhealthy behaviors [3].

In contrast, students with poor social and emotional skills are more at risk of experiencing learning difficulties and engaging in such behaviours as anti-social behaviour, substance abuse, violence and criminality, and to leave school without any certification or vocational skills, with consequently poor employability opportunities [1; 2; 8].

There are a variety of subjects taught at school; however, social emotional skills education is not given much attention. Students do not know what to do when they get angry, enter the conflict situations or experiencing sadness. This leads to the emergence of addictions, decrease of learning ability, failure to establish a close relationship [33]. Social and emotional learning is defined as the process through which we recognise and manage emotions, establish healthy relationships, set positive goals, behave ethically and responsibly and avoid negative behaviours [9].

Physical education classes, during which students experience intense emotional situations, reveal students' character and personality and is the perfect environment for the development of students' social and emotional skills. Recently, more and more schools in the physical education curriculum include social and emotional skills education goals [29].

Contemporary physical education, through its dynamic social nature and its different codes, provides a variety of opportunities for student interaction that requires performance of social skills such as self-control, goal setting, accepting, helping and cooperating with others [16]. Research evidence suggests that quality physical education contribute positively to students' social and moral development [15], fair play behaviour [32], team building, cooperation, and development of social skills [17].

Study, carried out in our country, in the context of sports activities reveals social skills relevance and importance in groups of students of different age. Š. Šniras (2005) analysed the basketball school students' (10-15 years) social skills educational peculiarities. Š. Klizas (2010) analysed the social adaptation among pupils of middle school age during physical education lessons. A. Brusokas (2014) sought to draw attention to the young basketball players' self-efficacy and its educational peculiarities. Although carried out studies reveal the importance of different school age students' social skills, however the studies regarding senior high school age students in physical education classes analysis are still lacking.

The aim of the study – to reveal social skills expression of senior high school age students in physical education classes.

Study method – questionnaire used for determination of expression of senior high school age students' social skills in physical education classes.

Study limitations. Limitations of the study is that it analyses only senior high school age students' social skills expression in physical education classes, although further study is worth to analyse middle school age students' social skills expression in physical education classes as well and compare data of these age groups students.

Study originality/meaning. This study is one of few studies which address senior high school students' social skills expression in physical education classes. In the context of physical culture and sports only middle school age students' social adaptation peculiarities during physical education classes [21; 22], basketball school students' social skills education peculiarities [31] and young basketball players' self-efficacy and its education peculiarities [5] studies were carried out, however, there is lack of publications that would analyze by senior high school age students' social skills in physical education classes. Therefore, this study provides new knowledge of social skills in the field of research.

Research methods

Instruments: data collection and analysis. To determine senior high school age students' social skills expression in physical education classes following questionnaires were used:

L. Bulotaitė and V. Gudžinskienė (2003) communication skills survey questionnaire aimed to students' verbal and non-verbal communication skills assessment. The questionnaire consists of 30 statements which students need to assess by the 4-points scale: 1 - „I fail to do that”, 2 - „I do

not really lucky”, 3 - „I do pretty well”, 4 - „I do great success”. Communication skills composite score is composed of verbal and non-verbal communication skills scores totals. This study research sample Cronbach alpha coefficient was 0.71, each subscale internal consistency was also tested. Cronbach alpha coefficients ranged from 0.66 to 0.77.

Tromsø social intelligence questionnaire (TSIS) is intended for teenagers social consciousness determination [28]. The questionnaire submitted 21 claims (e.g., „I am often astonished at other’s deeds”), which students need to evaluate by interval Likert scale of 1 to 7, where 1 means „strongly disagree” and 7 – „strongly agree”. In this study, a research sample Cronbach alpha coefficient was 0.79.

I. Yusupov empathy diagnostic methodology [34] for determination of empathy species consists of 6 empathy scale, which expresses the relationships with parents, old people, children, art figures, with strangers, animals. The questionnaire submitted 36 statements, each respondent has to evaluate and indicate whether he agrees with the statements or not, by choosing one of six response options: „do not know”, „never” or „no”, „sometimes”, „often”, „almost always”, „always” or „yes”. Each response corresponds to option points: 0, 1, 2, 3, 4, 5. In this study, a research sample Cronbach alpha coefficient was 0.64. The statistical hypotheses were tested by applying the Student *t*-test.

Sample and procedure. The research was carried out during 2014/2015 academic years. The respondents are selected randomly by a random number tables from Lithuanian cities and districts secondary schools list. According to the earlier research carried out by F. Gresham, S. Elliot & R. Kettler (2010) results that the social skills also alter with age, senior high school age students were divided into two different age groups. The independent random sample consisted of 244 (15 – 16 years old) students and 258 (17 – 18 years old) students, of which there were 224 boys and 278 girls. The study involved senior high school age students from Kaunas, Klaipeda, Siauliai, Alytus cities, including Kaunas district secondary schools. The survey was conducted during physical education lessons. The survey was conducted in compliance with the ethical principles and applicable legislation, i. e. each respondents was explained the goal of the study and was ensured that the questionnaires were anonymous. The duration of the survey was 20 minutes.

Results

The research started from the analysis of the communication abilities of 15 – 16 years old students and 17 – 18 years old students in physical education classes. The analysis of the ability to communicate resulted in the following averages: 56,59 ± 5,12 in case of 15 – 16 years old students and 57,02 ± 8,45 in case of 17 – 18 years old students, there was no statistically significant difference between 15 – 16 years old students and 17 – 18 years old students. The obtained results are summarized in table 1.

It was found that 17 – 18 years old students have higher rate of social awareness abilities in physical education classes than 15 – 16 years old students: $t(500) = -1,73$; $p < 0,05$. The analysis of the ability of social awareness resulted in the following averages: 27,16 ± 6,62 in case of 15 – 16 years old students and 28,13 ± 6,00 in case of 17 – 18 years old students.

Table 1: Mean scores of social skills expression among 15 – 16 years old and 17 – 18 years old students in physical education classes (M ± SD)*

Social skills	15 – 16 years old students (N=244)	17 – 18 years old students (N=258)	Scores of Student’s <i>t</i> test	<i>p</i>
Communication	56,59±5,12	57,02±8,45	-0,53	$p > 0,05$
Social awareness	27,16±6,62	28,13±6,00	-1,73	$p < 0,05$

Empathy	74,46±19,72	72,06±22,90	1,25	$p < 0,05$
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*Note (M ± SD) – mean and standard deviation.

The analysis of empathy abilities in physical education classes resulted in the following averages: 74,46 ± 19,72 in case of 15 – 16 years old students and 72,06 ± 22,90 in case of 17 – 18 years old students. It was found that 15 – 16 years old students have higher rate of empathy abilities in physical education classes than 17 – 18 years old students: $t(500) = 1,25$; $p < 0,05$.

It was found that girls have higher rate of communication skills in physical education classes than boys: $t(500) = -2,38$; $p < 0,05$. The analysis of communication abilities in physical education classes resulted in the following averages: boys – 55,74 ± 9,95 and girls – 57,68 ± 8,32. The obtained results are summarized in table 2.

The analysis of empathy abilities in physical education classes resulted in the following averages: boys – 71,80 ± 22,52 and girls – 74,37±20,47. It was found that girls have higher rate of empathy skills in physical education classes than boys: $t(500) = -1,34$; $p < 0,05$. According to the other components of social skills between boys and girls statistically significant difference was not observed.

Table 2: Mean scores of social skills expression among boys and girls of senior high school age in physical education classes (M ± SD)*

Social skills	Boys (N=224)	Girls (N=278)	Scores of Student's <i>t</i> test	<i>p</i>
Communication	55,74±9,95	57,68±8,32	-2,38	$p < 0,05$
Social awareness	26,85±6,34	27,01±6,24	-0,28	$p > 0,05$
Empathy	71,80±22,52	74,37±20,47	-1,34	$p < 0,05$

*Note (M ± SD) – mean and standard deviation.

Discussion

In this study 15 – 16 years old and 17 – 18 years old students' expression of social skills in physical education classes was compared, which showed that 17 – 18 years old students have higher rate of social awareness skills, while 15 – 16 years old students have higher empathy abilities in physical education classes. Which is consistent with previous findings [13], stating that the social skills change due to respondents' age change. Meanwhile, another study has provided evidence that while students' age is increasing, positive social behavior is decreasing and anti-social behavior is increasing in physical education classes [27]. E. Christodoulides and colleagues (2012) analyzed different age students' social skills in physical education classes. The results showed that elementary school boys are able to communicate and cooperate with each other better in physical education classes than middle school age boys.

This study compared senior high school age boys' and girls' expression of social skills, which showed that the girls have a higher rate of communication and empathy skills in physical education classes than boys. The survey results coincide with previous findings that girls have more developed social skills - social responsibility and the ability to help others in physical education classes than their peers boys [7].

The finding that girls have better social skills than their peers boys could be explained according to K. Margetts (2005) study results showing, that secondary school age boys face more frequently a range of behavioral problems and use more frequently physical violence. Boys develop self-control ability later than girls, so they often can not control their emotions, they quickly become angry, lack for respect and tolerance towards other people, often do not understand their own and other people's feelings [11]. Physical education classes often include contention situations, that's why there is competition among teenagers, which can affect the appearance of conflict situations. These reasons may help explain why more boys more frequently face behavioral problems and have lower social skills results than their peers girls in physical education classes [27].

The study revealed that senior high school age students' social skills in physical education classes should be improved. It can be assumed that a curriculum based on the social emotional personality education model may enhance senior high school age students' social skills.

To sum up it can be stated that Lithuania has not yet developed the educational model on which base senior high school age students' social skills in physical education classes can be educated, so the development of such model – is a task for further research.

Conclusion

1. It is revealed that 17 – 18 years old students have higher rate of social awareness abilities ($p < 0,05$), while 15 – 16 years old students have higher rate of empathy abilities in physical education classes ($p < 0,05$).

2. It is revealed that girls have higher rate of communication and empathy skills in physical education classes than boys ($p < 0,05$). According to the other components of social skills between boys and girls statistically significant difference was not observed.

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УДК 373.543

Выражение социальных навыков у учащихся старшего школьного возраста на уроках физкультуры

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Аннотация. В статье рассматривается выражение социальных навыков у учащихся старшего школьного возраста на уроках физкультуры. Объем выборки для исследования – 244 учащихся 8–9 классов и 258 учащихся 10–11 классов средних школ, в том числе 224 мужского и 278 женского пола. В качестве инструмента выбраны следующие методики: опросник Л. Булотайте и В. Гуджинскене для оценки коммуникативных способностей, опросник Тромса для оценки социальной компетенции, опросник «Диагностика уровня эмпатии» И. М. Юсупова, применен с целью изучения общего уровня эмпатии у учащихся. Выявлено, что учащиеся 10–11 классов социально более сознательны, у учащихся 8–9 классов обнаружен достоверно более высокий уровень эмпатии, у девушек уровень эмпатии и коммуникативных способностей выше по сравнению с их сверстниками парнями.

Ключевые слова: выражение социальных навыков, учащиеся, уроки физкультуры, старший школьный возраст.



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Published in the Russian Federation

European Journal of Contemporary Education

ISSN 2219-8229

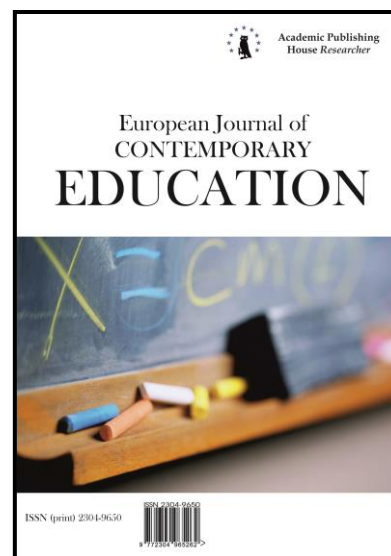
E-ISSN 2224-0136

Vol. 14, Is. 4, pp. 239-244, 2015

DOI: 10.13187/ejced.2015.14.239

www.ejournal1.com

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UDC 37

Impact of European Media Education Strategies on Russian Media Education Development

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Abstract

The article attempts to examine the impact of European media education theories and approaches on Russian media education evolution basing on a comparative analysis of Russian and European media literacy promotion strategies in the historical context. This influence resulted in the appearance and development of socio-cultural models of media education in Russia basing on the cultural studies and critical thinking theories of media education, including the adopting of integrated media education approach in schools and universities.

Keywords: media, media education, media literacy, media competence, aesthetic approach, culturological approach, film, critical thinking, integration.

Introduction

Despite Russian teachers' interest in foreign media education experience Russia remained a comparatively shut-in society for the West until the early 1990s. That is why Russian scientific community could not fully familiarize themselves with significant research findings carried out by foreign media education experts. In particular, the first publications on media education issues by British authors, for example, appeared in Russian scientific literature at the beginning of the 1990s [Bazalgette, 1995; Masterman, 1993].

However, some Russian researchers endeavored to analyze the world experience of media education in the late 1980s – early 1990s [Usov, 1989; Sharikov, 1990]. For instance, a brief analysis of foreign scholars' works undertaken by Yu. Usov in his doctoral thesis [Usov, 1989] showed a proper

understanding of key media education concepts such as fostering independent thinking, critical thinking, media appreciation and media literacy, etc.

However, being aware of major media education strategies popular in the West that primarily aim at the development of audiences' critical thinking and media literacy, Yu. Usov pursued a traditional Russian media education approach based on enhancing the audience's artistic perception and aesthetic sense (*aesthetic approach*): "Western media educators seem to prefer the practical approach (with the emphasis on teaching practical skills for working with media equipment) and the consumption and satisfying (the needs of the audience) approach, whereas their Russian colleagues often favor the artistic/aesthetic approaches in media education" [Fedorov, 2015, 8].

Meanwhile, some western European media experts understand the artistic or aesthetic approach as outdated and inconsistent. L. Masterman, in particular, criticizes this approach to media education based on discriminating and focusing on art masterpieces [Masterman, 1993, 22]. Contrariwise, an explosive growth of information and communication technologies has gradually led to the information media domination over artistic media. Hence, western European media teachers emphasize the study of such media education key concepts as *media agencies*, *media technologies* and others which are not connected directly to the aesthetic content of a media text.

Materials and Methods

The first Russian researcher who began to review the experience of western European and Russian media experts was Alexander Sharikov who explored the works written by L. Masterman, T.A. Bauer, R. Ferguson, M. Souchon, and other experts of European media education. The findings of the research were published in the first Russian review article on the problem entitled *Media Education: World and Russian Experience* [Sharikov, 1990].

The author of the review found out that *media education* (the term was coined in the 1970s) in western European countries drew on long-term experience of film education. However, "in the 1970s the attention was focused not only on culturological and aesthetic aspects but also on social and ideological effects of this phenomenon. It turned out that pure teaching school students to understand the film language and to appreciate pieces of film art without analyzing the whole system of sociocultural relations in communication was evidently insufficient for proper citizenship education" [Sharikov, 1990, 6]. At the same time media education focused on training children and youth for life in the information society so that they could critically perceive a wide range of information, assess it and "evaluate the possible consequences of its impact on one's psych, obtain non-verbal media-assisted communication skills [Sharikov, 1990, 6].

Hence, "the supreme task of media education is to prepare a person for comprehensive inclusion in the mass communication system, i.e. acquiring an informed experience of non-verbal perception and mastering mass-media language (thus leading to better understanding of media content), obtaining skills for critical analysis, etc." [Sharikov, 1990, 10-11].

However, recognizing the importance of critical understanding of media texts, A. Sharikov does not consider it the main objective of media education. According to him, the development of students' media communication and creative skills, i.e. the abilities to perceive, create and transmit information is nonetheless essential.

More recent Russian studies pursued the analysis of key approaches to media education in Russia and Europe [Chelysheva, 2002; Fedorov, 2008; Fedorov, Levitskaya, 2015]. Nevertheless, according to Prof. A. Fedorov, "Dr. Sharikov's scientific contribution was actually the first "media education manifesto" in the Russian pedagogical discourse" [Fedorov, 2015, 171].

While analyzing the evolution of mass media education in Russia A. Fedorov indicates that in the late 1980s "in the time of the so called *perestroika*, when censorship began to weaken and the society in general began to move slowly towards democratization and pluralism of opinions, for the first time in Soviet media education scientists began to use socio-cultural and cultural studies conceptions as bases for their researches. Consequently, they rested upon such tasks as the development of understanding of social, cultural, political, ethical, psychological, economical meanings and implications of media texts. This tendency was most brilliantly presented in the thesis of A. Sharikov" [Fedorov, 2015, 242].

Thus, during 1970s-1990s Russian media education was guided by *the aesthetic theory* combined with the practical and ideological theories. In the early 1990s, it was replaced with *the cultural studies approach* that was especially popular in western European countries. The impact of western theories

and strategies for media education focused on audiences' cultural outlook, critical and independent thinking enhancement in relation to media texts consisted in enlarging the scope of media studies, in a more profound and systematic (multifunctional) approach to analysis and interpretation of media texts with due account for varied socio-cultural factors.

In the 1990s-2000s Russian studies in media education become more intense, organized and motivated to a large extent thanks to the Russian Association for Film and Media Education. For instance, in the early 1990s Russian and British researchers had an opportunity to exchange their media education experience in the context of seminars and workshops on media education in Moscow (1992, 1995).

The period under consideration, also made it possible to develop the *integrated* media education approach basing on combining media studies with various subjects of school or/and university curricula. For example, media education integrated with foreign language learning [Novikova-Levitskaya, 2004; Bukharkina, 1994; Ivanova, 1999], chemistry [Zhurin, 2004], physics [Sokolova, 2004], literature [Galchenkov, Avdeyeva, 2010], music [Khitsova, 2008; Shak, 2010], world art [Fominova, 2001] and others.

Although both Russian and European media education strategies have some common features, for example, European media education approaches are more or less holistic and include citizens' media culture, media creation and media participation.

According to A. Fedorov, different Russian models of integrated media education have traditionally based on the practical approach to media literacy development [Fedorov, 2009, 45]. With regard to the above mentioned opinion, the authors of integrated media education models agree on the view that "media education integrated with arts and sciences are meant to perform a unique function of preparing school students for life in the information environment by reinforcing media studies integrated with different school subjects" [Fominova, 2001, 10].

Hence, some leading Russian researchers of media education prove conclusively the potential benefits of adapting or modifying European media education practices in the Russian system of education, the more so, because "some elements of integrated media education are already included there [Fedorov, 2006, 12]. As the matter stands, the analysis of the compulsory minimum of primary and secondary levels of education held by A. Fedorov has shown that the potential of integrated media studies in the Russian school is far from being depleted. Therefore, Russian experts from Institute of General Secondary Education (Russian Academy of Education) in 1998 worked out a project - *Standard for Media Education Integrated with School Subjects* [Zaznobina, 1998].

A deep comparative analysis of contemporary foreign and Russian approaches to media education can be found in articles and monographs written by A. Fedorov [Fedorov, 2004, 2005, 2009, 2014, 2015]. This analysis made it possible to classify them into educational-informational, educational-ethic, practical-utilitarian and socio-cultural. Among them *synthetical* models of media education basing on the combination of several media education theories are most common nowadays.

The above-mentioned analysis enabled A. Fedorov to develop a media education model for enhancing student teachers' media competence and critical thinking at media studies lessons [Fedorov, 2007]. The model is increasingly being introduced in teacher training, as well as training, retraining and improving the qualifications of working teachers.

The conceptual framework of this approach is a synthesis of culturological, socio-cultural and practical media education theories. The objectives of media education according to the model are "to develop a person's media competence, media culture, creative and communication skills, critical thinking / autonomy, including perception, interpretation, analysis and evaluation skills for reading media texts, self-expression using the media" [Fedorov, 2007, 139].

These aims are largely mirrored by European trends in media education development: "media literacy denotes the ability to use individual media unaided, to understand, and bring critical assessment to bear on, the various aspects of media as such and media content, and to communicate – irrespective of the context – and create and disseminate media content; given the many sources available, what is most important is the ability to separate out information from the new media's flood of data and images and to categorise that information; media literacy is a basic element in consumer information policy, awareness of and familiarity with matters relating to intellectual rights, the mobilisation and democratic participation of citizens and the promotion of intercultural dialogue" [European Parliament resolution of 16 December 2008 on media literacy in a digital world, 2008].

Discussion

In general, a content analysis of Russian theses on media education proves that contemporary researches in Russia are focused primarily on the following issues: development of citizens' critical thinking, media communication and creation skills; teaching the audience to perceive, evaluate and analyze media texts of different genres. Moreover, there is a growing tendency for encouraging children and youth to create media texts, for introducing media studies in schools and universities, for enhancing the audiences' media culture and media competence.

That is mainly due to several factors: a rapid development of information and communication technologies in the world, harmonization of Russian and European education systems, widening of international scientific contacts and collaboration (in a number of areas including cultural studies, social studies, media studies, media education studies), search for new approaches and methodologies in media education.

Hence, the peculiar interest in the historical development of media education in European countries reflected in researches undertaken by Russian scholars [Kolesnichenko, 2007], [Novikova-Levitskaya, 2004], [Pechinkina, 2008], [Ryzhykh, 2007], [Khudoleyeva, 2006], [Mikhaleva, 2012].

Currently, Russian schoolteachers effectively apply European media education experience (integrated and optional film and media studies) as well as university teachers within the bounds of the Russian teacher training specialization "Media Education": film education methodology [Ryzhykh, 2007], the system of key media education concepts (*media agency, media category, media language, media technology, media audience, media presentation*) used for media text analysis at film and media studies lessons [Muryukina, 2008; Chelysheva, 2011].

In the 21st century the international cooperation and the sharing of experience between Russian and European media experts have reached a new level of evolution: Russian media experts are actively cooperating with foreign colleagues supported by UN, UNESCO and the Council of Europe.

Conclusion

Consequently, the impact of European media education strategies on the evolution of mass media education in Russia has resulted in the appearance and development of socio-cultural models of media education in Russia basing on the cultural studies and critical thinking theories of media education, including the adopting of the integrated media education approach in schools. In our opinion, there is an urgent need for further research in identifying the possible ways of international collaboration and sharing experiences with regard to promoting media education both formal and informal at school and during lifelong learning.

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УДК 37.018.1

**Влияние европейских стратегий медиаобразования на развитие
медиапедагогике России**

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Аннотация. В статье рассматривается влияние европейских медиаобразовательных концепций и подходов на развитие медиапедагогике России на основе сравнительного анализа российских и европейских стратегий повышения медиаграмотности граждан в историческом контексте. Это влияние отразилось на развитии социокультурных моделей медиаобразования в России с опорой на культурологическую теорию медиаобразования и теорию развития критического мышления аудитории, включая становление интегрированного подхода к медиаобразованию в системе школьного и вузовского образования.

Ключевые слова: медиа, медиаобразование, медиаграмотность, медиакомпетентность, эстетический подход, кино, критическое мышление, интеграция.



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Published in the Russian Federation

European Journal of Contemporary Education

ISSN 2219-8229

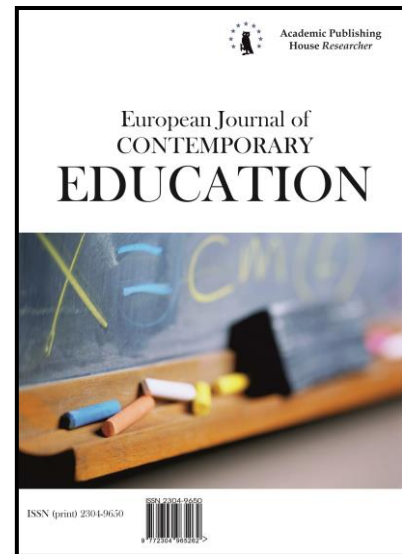
E-ISSN 2224-0136

Vol. 14, Is. 4, pp. 245-255, 2015

DOI: 10.13187/ejced.2015.14.245

www.ejournal1.com

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UDC 37

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

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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; Nechay, 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.

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УДК 37

Эстетический анализ медиатекстов на занятиях в студенческой аудитории

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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 медиаобразованию с практикой и творческими заданиями.

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