Psychological-pedagogical Potential of Media Culture: Principles and Prospects for the Development of Cinema Pedagogy

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Abstract
The article reveals the psychological-pedagogical potential of media culture in the categories of its morphology: statics (the internal structure of media culture in the totality of the presented concepts of media education) and cultural dynamics (principles and conditions for the development of audiovisual literacy). The priority area of media education – cinema pedagogy – is considered as an institutional cultural and educational practice. The theoretical basis of research includes the content of the concepts of Ya. A. Ponomarev (comprehensive nature of creative activity), A. A. Melik-Pashayev (artistic and creative talent), S. A. Chursanov (personal anthropological model), and L. F. Shekhovtsova (integral personal development). The principles of new programs of the subject area "Art" in the sphere of cinema pedagogy and media education in general are formulated. The interdisciplinary nature of the forms, methods and means of education in the context of interaction between additional education and information technologies is substantiated. The advantages of the personality-oriented direction of cinema pedagogy are revealed. Within the framework of this approach, the potential of development of creative activity and aesthetic attitude to the world of all subjects of the educational process is indicated. The novelty of the research lies in changing the focus of the pedagogical process from professionally orienting positions (knowledge, abilities, skills) to the situation of creative *interaction* (pedagogy of cooperation) and a personal vector of development of all subjects of educational activity.

Keywords: cinema pedagogy, media text, audiovisual literacy, interdisciplinary approach, creative activity, culture, personal dominant.

1. Introduction

Media culture is directly connected with the development of audiovisual technologies and an increase in their importance in the general cultural space. Contemporary man lives in an extremely rich information environment. Obviously, the low level of media culture in society does not allow using the potential of its opportunities (according to sociological research (public data on the Internet), along with civil rights, property and income, the level of personal information culture is a factor of social inequality). In this regard, one of the most popular pedagogical tasks is to increase the overall level of audiovisual literacy.

Media education is related to the pedagogical direction, which forms the ideas of mass communication regularities. The main task of media education is to prepare for the perception of

varying information, to be aware of the consequences of its impact on the psyche and, at the same time, to master the ways of interaction with the use of technical means and modern information technologies (translation of signs-images). Cinema pedagogy considering an aesthetic object – a screen audiovisual image – as the main structural element is a priority subdiscipline of media education. The unity of goals, objectives and a subject matter (media texts) makes it possible to consider the features of cinema pedagogy in the context of media education practice (media education concepts, which will be considered below) [32, 36-39, 44].

Cinema art as the most important media resource, an artistic metaphor of cognition and, at the same time, a unique *union of technology and philosophy* [25], is of great interest in terms of psychology and pedagogy of personality development. The comprehension of the laws of visual arts, the development of the symbolic, associative language of cinema, its syntax and semantics and screen culture education in general are based on the development of the *author's screen thinking.* An objectified dynamic model of the thinking process can be created on the basis of film images, since "there is not a single specific feature of a cinematographic phenomenon or a technique that does not correspond to the specific form of the person's mental activity" [47, p. 303].

In the twentieth century, the cinema thought gradually turned from a research subject into a research method. "A photo play tells us human history, overcoming the forms of the external world – namely: space, time and causality – and adapting events to the forms of the inner world, namely: attention, memory, imagination and emotions" [26, p. 272]. In the work of a French philosopher Gilles Deleuze, an ambiguous attempt was made to rethink the history of cinema as a special perceptive system. Directors and specific films occupy a subordinate position in this system, and the main ones are images that give such an idea of the world that was not possible before the appearance of cinematography. According to Deleuze, cinema is a manifestation of imagery that does not envisage a subject endowed with personal psychological variables (hence the author's critical attitude toward imagery, which is based on psychological models). Image-motion (in pre-war cinema) and image-time (in post-war cinema) are such perception events, such microspaces that become the main characters in the history of cinema. Habitual values and meanings are lost in them; chaos occurs with its own logic of perception. As a result, filmmakers appear as thinkers, who use a certain type of imagery in place of concepts [13]. This view is interesting primarily due to the ability to equally reflect in the draft concept of media education the laws of abstract/verbal-logical and emotional-figurative/associative, rational and intuitive, divergent and convergent thinking, to overcome their artificial separation.

The idea of streaming perception is most directly reflected in cinema. The principle of cinema is to deny any boundaries of action. It embodies the desire for a *living* image, not *life-playing.* The viewer is immersed in reality, which cannot be measured in a standard way [17, 25, 41]. "Everything happens as if from two parameters determining the Presence /Time and Space/, – cinematography reproduces ... the weakened extension in time and multiplies the spatial component" [4, p. 45].

Our vision does not recognize panoramas; the glance moves from one object to another or rapidly changes the view (saccadic, vergence and tracking eye movement). Shot breakdown reproduces this principle as a stage of work on film creation (and on its perception), easily manipulating space and time. It also expands this principle, making it possible to visualize the process of comprehension of what is seen (this approach also brings together abstract and figurative thinking). The process of comprehension-awareness can be likened to the movement of the pendulum – from the general to the particular, the transition of a visual image into a concept

and vice versa. The process of reality comprehension is that we first pay attention to the general outline, then mentally divide the object into components, and, having understood the particular, we reassemble the object again, but not as a visual image, but as a concept upon which our emotional attitude toward it is imposed [2, 5, 34]. The main psychological justification for film editing as a way of depicting the material world is precisely the fact that it reproduces the process in our consciousness, in which one visual image is replaced by another as our attention is attracted by a certain detail of the environment. The spatial-temporal organization of the composition within and between film frames or, otherwise, *elements-events* of the inner world – film editing, – is the basic mechanism of holistic perception and, accordingly, thinking. Along with the category of communication, a film image becomes a methodological metaphor of cognitive/mental activity [18, 20, 40].

2. Materials and Methods

The analysis of educational policy under conditions of globalization testifies the need for introducing an interdisciplinary approach in pedagogical practice of supplementary education (*call-response* situation). Today, within the framework of the subject area "Art Pedagogy", a methodical complex that meets the needs of the time and uses a diverse range of cultural phenomena is being developed. In the context of educational programs an attempt is made to describe cultural traditions and *the memory of earth* featuring relevant potential for preserving and *multiplying* the logic of development. The categories of ethnicity as the most ancient and sustainable principle of world structuring, the basic cultural mythologems are considered through visual images. Different kinds/forms of thinking, attention and memory are activated simultaneously with the formation of cultural identity, communicative sphere, axiological and motivational-volitional components of consciousness. Against this background, the skills of ethical and aesthetic evaluation of audiovisual information are improved. The development of media literacy – through co-creation and formation of a responsible, mature position of a viewer/co-author, – contributes to the advance into a new qualitative level of education and upbringing.

The purpose of such programs is to broaden the understanding of artistic practice; to develop the necessary skills of perception of media products, a "critical view", to assess the information comprehensively and, in general, to achieve audiovisual literacy. Summarizing the materials of foreign research on this topic, R.M. Seltzer (1989) described three theories of visual perception – *introverted, extroverted and interaction theories* [32, p. 127]. The views forming the basis of these theories are also interesting in terms of creating the conceptual framework of cinema pedagogy.

The **introversion theory** (E. Gombrich) denotes the total dependence of a person's perception on the experience gained. This theory considers "a subject of perception as the sole *creator* of everything beyond" and puts forward the thesis that "the external world takes shape and becomes important due to the intellectual activity of a subject" [32, p. 128].

Supporters of the **extraversion approach** to perception argue that the ways of perception of the external world are dictated solely by the nature of this world, because a person thinks and acts under its influence and the fundamental features of the visual material determine the functional organization of consciousness. This statement allows talking about the leading role in the process of perception of the nature of an *image-stimulus* and its objective characteristics such as shape, color, dynamics and direction of movement [2, 11].

The pedagogical comprehension of the first two approaches is expressed in teaching holistic perception – a *directed process* of gaining perceptual experience; and, simultaneously, in "understanding that each image represents a certain statement ... not the object itself, but a set of ideas about it" [32, p. 129]. This is more fully expressed in the specificity of the third approach, which corrects subject-object and subject-subject relations in the educational process of expressing the *creative intent*. First of all, the **interaction theory** differs by greater sensitivity to the situation of communication. Supporters of this theory (K. Norberg, M. McLean and others) consider perception as an instant creative act, while not permitting the *independent* existence of a subject of perception and the world perceived by him/her. The world is the way we see it, and every new perception leaves its mark on the mind, ensuring the adequate visual perception that is impossible without relating one's experience of perception of the world with the incoming visual material. The use of visual media becomes effective only in view of the whole situation of interaction *in general.*

In the organization of the system of lessons, a "synecdochic" principle of providing a thematic material is used: subtopics are independent parts correlated with the whole. The whole (the basic topic) is represented in each of the parts (subtopics) through the block "sign-symbol-image". It is important to emphasize the interdisciplinary nature of key concepts: SPACE = TEXT.

Current projects in the sphere of interaction of art education and information technologies have the following tasks:

- to give students the necessary knowledge about the mechanisms of perception and impact of works of art in combination with the laws of aesthetic development;

- to identify the role of the environment, national and cultural-historical factors in the aesthetic personal development;

- to lay the foundations of the socio-psychological competence in solving problems of personal development and active perception of works of art;

- to help in acquiring the experience of self-monitoring (and further – reflection as a mechanism for generating **new** knowledge) in the perception of art, identifying and analyzing the relationship of psychological peculiarities and aesthetic preferences;

- to teach methods of self-regulation/meta-control by means of art ("art as a resource", "the power of art").

Methods of media education include group discussion and "brainstorming", creative work in a team, demonstrations, meaningful context and feedback. The scope of feedback should increase as the competence grows, when a certain level of trust, mutual acceptance (goodwill and respect) is established in the group and resistance to criticism increases. Then, ideally, the external feedback is gradually reduced to a minimum, giving way to the internal feedback – to those signals indicating meta-control that has been formed.

In media education practice, various forms of work are used: lectures, practical exercises, individual and group creative activity. The program unit includes retelling the content (*re-reading,* on behalf of the author, heroes, oneself), assessing events, describing relationships, experiences, feelings, associations, analyzing the structure and language of media text, defining the historical and socio-cultural context (*local* history), the author's position.

In the introductory class with the help of technical means, such concepts as "intent", "topic", "plot", "composition", "frame", "view", "film editing", etc., are understood. The professional attitude

function is implemented in:

- writing synopsis, creating literary and director scenarios, developing explications;

- mise-en-scene staging, episode staging;

- production of photo and video films, programs;

- design of posters, call boards, collages.

Audiovisual literacy correlates with the orientation in the media space, the knowledge of history and theory of the issue, the variety of motives for contact with the media, the analysis of the form and content, the assessment of the author's position and creative activity in this sphere. In the psychological and pedagogical context, a high level of information culture is manifested in the development of the following:

- non-conformity of assessments and judgments,

- intellectual flexibility and open-mindedness,

- stability and constructive activity in uncertain situations,

- aesthetic sense, aspiration for beauty,

- "I-concept" (a socio-psychological scheme of personal behavior, establishing a balance between *i-real, i-ideal, i-social, i-cognitive, i-behavioral, i-emotional*, etc.).

Cinema pedagogy is closely connected with such branches of humanitarian knowledge as art criticism (including film and literary studies, etc.), cultural studies and psychology (personality psychology, social and general psychology). This area of media education both meets the needs of modern society and significantly enriches the system of methods and forms of the standard educational activity.

Giving lessons implies heuristic training forms [12, 31] developing the individuality of a student, the independence of his/her thinking and stimulating his/her abilities through the direct involvement in the creative activity, perception, interpretation and analysis of the structure of media text, the acquisition of knowledge about media culture. Media education including lectures and practical classes immerses students into the process of creating media texts:

- an **optional** approach – creation of media education project groups, clubs, festivals;

- a **special** approach associated with the introduction of a new subject – a special course that introduces media culture [39].

However, an **integrated** approach is also possible. This approach implies the inclusion of the content of the special course in subjects "literature", "visual arts", "history", "music", "world artistic culture", etc.

The features of cinema pedagogy as a priority direction of media education were considered in the study of *personal and professional* reflection of the students of the oldest cinematography university of Russia. The students of I-IV years of study studying at Scripting-Film, Art, Cameraman and Economic Faculties of the All-Russian State Institute of Cinematography named after S.A. Gerasimov participated in the survey. The analysis of the obtained data allowed formulating the main principles of cinema pedagogy and determining the prospects for its development.

The research revealed the relevance of the appeal to the personal factor of development, the

personal context of the organization of the educational process in both the creative higher education institution and in the system of secondary general education (based on students' autobiographical retrospective data).

In general, the *inadequate* nature of students' reflection testifies to the lack of a systematic approach to this issue, ignoring the educational potential of educational practice, a *significant* dominant of education at all age stages.

The research tasks included studying the relationship of personal and professional self-determination, comparing the hierarchy of personal values and, in general, worldview positions with the assessment of one's own career prospects. As is known, the **unity** of axiological, cognitive, emotional and practical components of consciousness is a criterion of psychological maturity [6, 24, 27, 30, 45-46]. On this basis, the modules/units of survey questions were formulated: the image of the world (representations of the world – values and meanings); self-determination (I-image) in art; motivation to achievement (level of aspiration); worldview (value orientations, the reception of "responsibility" and "success").

The motivation to comprehend one's own personal and professional status was carried out through the addition of the projective unit to the informative one, – "testing stimulus". Particular attention was paid to defining the main components of artistic creativity, *recognizing* oneself in the future profession. The psychological and pedagogical potential of the survey (the research situation) consisted in expanding the relevant content, semantic context of the educational process for the students, in the reasoned self-assessment of this period of their life.

The cognitive unit of the questionnaire included questions revealing the respondents' ideas of the world, the image of the world – the worldview. In data processing, the questions about the worldview (an axiological unit) became decisive; they corresponded to the ideas of art, success, responsibility and *professional profile* of a contemporary artist.

In our study differentiating values and value orientations, world perception and world understanding is not crucial (the categories "hierarchy of values", "success", "art as value" were also considered in the context of the concept of personal value orientations of M. Rokić and the social theory of T. Parsons). It is about the spiritual component of the worldview (*irreducible to culture*), the readiness to transform one's individual self, and the development of personal properties. Value orientations defining moral guidelines, life goals and basic means of their achievement, regulate motivation and behavior. These are subjective forms of representation of **supraindividual** values [33, 45].

3. Results

Success is primarily regarded as the achievement of the set goal, the expression of intent; an essential, existential category, associated with the experience of happiness, the need for sacrifice, vesting *confidence,* courage, benefit, and, finally, with social acceptance.

The personal understanding of art as a value is represented by the following options:

1. Art as self-expression and "my life in art" (*I-in-the-world*) – 62% of respondents.

2. Art as a way and method of knowledge of the world, expansion of borders (*Dialogue-with-the-world*) – 35%.

3. Art as co-creation with the world (*movement-towards-the-world*) – 27%.

4. Art as the Mystery, the Absolute (*emotional assessment*) – 27%.

Spiritual, ontological values are top priorities among the significant values; they are followed by such values as *family, creativity, love and communication*. In general, the value unit proved to be the most "profitable" in terms of overall psychological maturity. The scope and content of the answers indicate personal interest in these issues, the inner motivation for moral choice and the active process of the worldview formation.

Students' ideas of the **significance** of certain **professional qualities** formed the basis of the value "profile" of a contemporary artist. The overwhelming majority chose "mastery" and "will" from among the options proposed (*talent, work, will, conscience, audacity, mastery*). Creativity, talent and conscience are not regarded as imperatives of the profession. Here is a short textbook commentary. Comparing the features of cognitive and moral development, L. Kohlberg developed a theory of formation of moral consciousness. The scope of his research included the way people justify their moral choices, solve moral dilemmas. According to Kohlberg, true morality is achieved only at the postconventional level of development (conditionally, from 13 to 15 years old), when the judgment about behavior is conditioned by *personal* criteria – an act is qualified as correct if it is dictated by **conscience**, regardless of its legitimacy or the opinions of other people. As noted by Kohlberg, *less than 10% of people aged 16 and over* reach this stage ([9, italics added]; cf.: [29]).

One of the approaches to the development of audiovisual literacy in media education practice (*interaction theory*) is focused on the phenomenon of communication, the dialogue between the viewer and the author through the "text". This approach implies the conditionality of the interpretation of the artwork by the situation of interaction, social and historical experience and peculiarities of individual perception of meanings and value orientations contained in the "text". In the same way as in the space of the "jointly-distributed activity, ... co-being generality ... there can be conscious and purposeful projection of such life situations, in which self-determination becomes possible and true..." [33]. In the logic of the development of this provision, an issue of the **responsibility** of an artist (within the framework of the personality direction and personal value attitude) was formulated. Respondents gave short formal judgments: first of all, this is the responsibility before the viewer for the artwork – 35%. Self-responsibility – before one's ideals and for the "missed" potential – is less expressed (23%). 16% of respondents spoke out for the absence of any kind of responsibility at all. With rare exception, there is no thoughtful attitude to the *root* reception of creativity.

The praxeological, competence aspects of professional and personal self-determination are reflected in the ideas of **career and life opportunities.** It should be noted that this question was not positioned as a question of abstract future; it was a question of willingness to act in accordance with the experience acquired and convictions formed, to implement worldview programs in practice. 30% of the surveyed students ignored the question. This group also included *ignoring* answers: "I have not decided on future profession", "it's too early to talk about it", "I do not know yet", "I do not see any career prospects (I hope for a miracle)", "there is and will be no future"; "I'm afraid that the enrichment of the profession is of little interest to me at all. Apparently, the prospects in profession are to write for corporate purposes only and feel sad. And the life prospects are to bring myself to the next extreme, think out a new dream and then achieve it". For 28% of respondents, career prospects are related to work in cinematography and TV production, participation in film shootings, scripting, and organization of the film process. 12% of respondents are oriented to the work in auteur cinematography, constant self-education, the reproduction of "real, good and interesting life stories" – "so as modern society recalled the main values and true feelings". An insignificant group of respondents connect their prospects (both life and career ones)

simultaneously with the achievement of the set goals and with the desire to gain acceptance, sometimes at any cost.

The conditionality of professional choice by the influence of the nearest environment, the "coincidence of circumstances", by the predominance of external motivation (the desire to prove *something to someone*), superficial interests and hobbies, social stereotypes (material well-being, prestige) is dominated in the students' answers. The existential parameters, the need to "talk to the World about Kindness and Beauty", the possibility of *escape to Art, an acute* sense of life, "love of the Beautiful" came to the fore in the second, *terminal* group. In a rather small third group – let us call it a group of *pragmatists-instrumentals* – successful participation in professional competitions, acquired abilities and skills became the basis for choosing a profession (including due to attending film clubs, film school classes).

The question of **priorities in art** ("**testing stimulus**") formally implied the choice of authors who left a certain mark on life, formed professional guidelines. The question of the Author, *meeting* with the Author presupposes some challenge – to oneself, to one's past and present. A king of summing up the first results, (self-)alienation, so that then, after reuniting with oneself, after having acquired integrity through separation, follow one's own path. Self-determination is a way of **transforming** the nature of a person, who makes a personal choice due to the inherent freedom. The criteria of creativity are the independence of language, style, audacity, cold reason and maturity of judgments, "...the artist's vast personal world, insane persistence, insatiability of searches" (A. Blok about M. Vrubel). That is why the most **promising** and *accurate* answers were *nameless* (*aggressive handwriting,* strikethroughs, obvious/demonstrative ignoring), emphatically indifferent, revolting against instructions and reflecting the difficulties of the process of the author's self-creation and development.

4. Discussion

The *own* story of each of the respondents has just begun. The main thing is not to *pass by* one's own personality – free, irreducible to nature, creative, open, unique, comprehensive [43, 45] – **true personality**. "Self-evaluation, or *self-focused attention*, ... reveals true laws of the life of the soul. In this regard, all human codes, moral standards, rules of behavior turn out to be no more than weak, sometimes rather distorted reflection of Truth hidden in the depths of human heart ... the moral law in it" [28]. Search, freedom, *otherness*/uniqueness, love/communication, marked as **leading trends** in the ideas of creative professions, having become personal meanings, acquire the right to life – in the "fruits of enlightenment".

However, in widespread concepts of foreign and national media education (the theoretical review is given upon the work of A.V. Fedorov, 2002) [38-39, 44] a personal factor is not decisive:

1. According to the "**injection**" theory ("protectionist theory"/"civil defense theory"/"theory of cultural values"), negative effects of media are opposed to the value of the classical cultural heritage. It is assumed that the media have a very strong, mostly negative impact on the *passive* audience. It is recommended to mitigate an effect of excessive craze for media through the students' understanding of the difference between reality and its representation in the media text.

For example, in the USA the media were seen as *an agent of cultural degradation*: comic books, advertising, mass publications imposing certain stereotypes were to blame [35].

2. The "**utilitarian**" theory ("media as a source of satisfaction of needs") teaches to extract the maximum benefit from the media in accordance with one's requests. It is assumed that

students can choose and correctly assess the information independently, being aware of their needs. This refers to the analysis of the specific content of the media text, rather than its aesthetic peculiarities.

3. The **"practical" theory** of media education was especially popular in the 1930s-1950s and has not lost its position to this day. Media teachers supporting this approach prefer specific practical exercises to the analysis of texts for young cameramen, photographers and others and, accordingly, the main task is to teach students (and teachers) the skills of equipment handling (studying a technical device), to form practical skills to create independent projects (script, photo and video film, TV program).

The system of teaching the media language by means of photo and video equipment allows students to master the concepts of screen arts ("frame", "angle", etc.) in practice, to compare reality with its audiovisual image. In all concepts of media education there is a practical component in one form or another.

4. The theory of **"formation of critical thinking"** gives an idea of the mechanisms and consequences of the media impact, the nature of manipulation of consciousness, teaches to navigate in the flow of diverse information and properly analyze it. During classes, an impact of media on society using *cultural codes* (for example, in television advertising) is studied, the differences between well-known facts and facts requiring verification, the main and secondary information are emphasized, the reliability of the source of information, bias in judgments, features of arguments, etc., are assessed – critical attitude towards media texts is developed.

5. The **"ideological"** theory of media education analyzes the contradictions in the representation of political and socio-economic information from the point of view of different population groups. Currently, the ideological theory of media education has brought its national-regional aspect to the forefront (for example, the introduction of quotas for the demonstration of national films (the European film market) is an attempt to fight the expansion of American mass culture).

6. The **"semiotic"** theory is based on the works of structuralist theorists (R. Bart, K. Metz). Susceptibility of passive children audience to the information is contrasted with the ability to correctly *read* the media text. The media *language* is the main content of media education, and pedagogical tactics implies teaching the rules of media text decoding: its content, expressive means, formal-stylistic features, etc.

The material for the analysis can be not only works of high art, but any replicable objects – toys, commercials, tourist guides, magazine covers, etc. It is emphasized that the media text does not reflect the reality, but represents it in the author's version.

7. The **"culturological"** theory of media education says that media rather offers than imposes an interpretation of media texts. The audience is always in the process of dialogue with media texts (their assessment), putting different meanings into perceived media texts, independently analyzing them. The main goal of media education within this concept is to help students understand how media texts can *enrich* perception, experience and knowledge. According to this theory, the content of media education includes its main concepts, stereotypes disseminated through media. Media teachers try to teach students the *culturological analysis* of media texts.

8. The **"aesthetic"** theory of media education is aimed at helping students understand *the laws of the artistic media language*, develop aesthetic perception and sense, the ability to conduct a qualified aesthetically-oriented analysis of media texts. According to this theory, the main content

of media education includes studying the language and history of media culture, the intellectual reflection of the Author's world. Teachers, who adhere to "aesthetic" views, aim to protect students from low-level media products and to oppose this influence to classical cultural values, basing their work on the sources (books, films, music, etc.) chosen by them (not by students). Opponents of this approach argue that a student's personality, his/her interests and tastes should be the center of the educational process (in *development – formation – transformation*).

A.V. Fedorov notes that the aesthetic theory of media education, popular in the USA and Western Europe in the 1960s, began to be extensively superseded since the 1970s by the theory of formation of critical thinking, semiotic and culturological theories of media education, insisting on the priority of the *discursive content* of media texts – ideas, language, symbols and signs [35-36].

The preference for one of the theories seems ineffective, since each of them makes *its own* contribution to the media education system and reflects the specifics of views on the interaction of society and the media. The way of combination/recombination (in the early 1990s, a Russian researcher A.V. Sharikov attempted to systematize the leading concepts of media education, combining the theory of formation of critical thinking, semiotic and culturological concepts of media education into a "**critical**" concept [42]), based on the personal development vector, meaningfully enriching the key theories of media education, is more effective (due to structural flexibility/possibility of changing accents). Personal-oriented cinema pedagogy ensures shifting the focus of the pedagogical process from the professionally oriented positions (knowledge, abilities, skills) of *monological* nature onto the *situation* of creative *interaction* (the pedagogy of cooperation, from dialogue to polylogue) and the personal growth of all subjects of educational activity. In the framework of this approach, the potential of development of creative activity and aesthetic attitude to the world is obvious.

When developing the methodology of the subject "Cinema pedagogy", we relied on the research of Ya. A. Ponomarev (concept of creative activity/creativity as a system phenomenon [27]), A. A. Melik-Pashayev (aesthetic attitude to the world/artistic-creative talent [24]), V. P. Zinchenko (principles of psychological pedagogy [15, pp. 9-17; 16]), L. F. Shekhovtsova (concept of holistic personal development) [45], S.A. Chursanov (personal anthropological model) [43]. The following principles of cinema pedagogy have been formulated in accordance with the earlier considered features of the applicable scope:

1. Orientation of the educational process to **sensitive periods** (with account of the change of the leading activity) in the context of the value of all stages of development.

The need for reliance on sensitive developmental periods is evidenced by peculiarities of creative development in early and middle childhood [19]. Early childhood (under 6 years old) is extremely rich in prerequisites of artistic development, which can be transformed into aesthetic attitude to the world and, consequently, into creative abilities with purposeful psychological and pedagogical support. Firstly, it is animistic attitude to the surrounding world. A child does not separate the sphere of his/her existence and his/her own possibilities from the outside world, does not separate a phenomenon and an emotionally-valued attitude to it, endowing everything around with life, character, intentions. Secondly, the essential prerequisite for the development of aesthetic attitude lies in the acute interest and increased emotional responsiveness to direct impressions of sense organs. Thirdly, this is an extraordinary vividness of the first life impressions – a child is constantly in the position of *the first evaluator* [24, p. 225]. The experience gained in a group role-playing game ("pre-aesthetic activity", according to A.N. Leontiev), in imitation, in sensory, motor and language games (when children experiment with words, intonations, plastics, tastes, smells, tactile sensations) is the most important prerequisite for aesthetic development. The analysis of

age peculiarities of middle childhood (6-12 years old) shows that an engaged and concerned attitude to the world is in combination with more objective ideas about it; *the process of cognition that is inseparable from a holistic emotional experience* becomes the basis for the actualization of creative potential [3, 19, 33-34].

2. **The principle of interaction**: joint activities and communication of an adult and a child ("pedagogy of cooperation"), determination of the zone of proximal development (diagnostics of success of the activity).

3. **The principle of activity:** the creative direction of the educational process (*a background principle*, according to which the following is ensured:

- recognition of the ability to creativity, – universal psychological properties transformed under the influence of *aesthetic attitude to the world* from neutral prerequisites in the ability to art creativity and aimed at transforming life experience into artistic images [24, p. 117]. (An artistic-creative talent model proposed by A.A. Melik-Pashayev in its development includes studying this phenomenon as a form of fulfillment of the "creative self in a person's self-consciousness and activity" [24, p. 248]);

- formation of the hierarchy of the need sphere (emotional maturity), stimulating the growth of internal motivation for creative activity;

- comprehension and education/*perception* of values (moral, creative, aesthetic);

- creating a social-psychological climate that is conducive to creativity).

The creative activity [3, 6, 27, 30] can be represented as a multidimensional phenomenon, as a result of the interaction of individual properties – cognitive, emotional, motivational ones – and the environment/social and physical space of life. Cognitive factors (**what** and **how** it is reflected in individual knowledge-image) specific to a particular area of creativity are referred to the factors that make it possible to go out through creativity to self-fulfillment.

However, only knowledge and skills are not enough a priori for actualizing the creative potential. *The creative orientation* [6, 14, 19, 27, 30], which determines a certain line of conduct and forms a hierarchy of motives, goals and values, cognitive need, needs for self-fulfillment, transfer of knowledge to others, is a complex regulatory mechanism for the integration of motivating, guiding factors that support the creative activity.

The union of creativity with moral and aesthetic values allows going beyond the situation, justifying the meaning of your actions ("be responsible for your actions"), formulating daring creative tasks.

4. **Interiorization and exteriorization** (mechanisms of multilevel "external-internal" transformations) [13].

5. **Individual peculiarities of cognitive processes**, which are expressed in the cognitive strategies used (cognitive styles, thinking styles and the attitude to the world) that determine the dominant way of perception (rational, figurative, metaphorical and other ways of perception) – a personal cognitive style [42].

6. **Socio-cultural context of development** [14, 15, 33], the role of sign-symbolic structures in the formation of knowledge, abilities, skills. A person thinks and speaks the language of particular culture, uses its concepts and images, shares its values, since both "the artistic style and the scientific paradigm are equally determined by cultural factors" (M.G. Yaroshevsky) [27, p. 489].

It is impossible to reduce the logic of development of knowledge to the laws that are "delinked from the *philosophical and ideological contexts* of professional thinking ... and especially from the characteristics of *socio-cultural practices and states of everyday consciousness*" [ibid.].

7. **Personal competence** in the areas of current and immediate development of all subjects of interaction (the level of reflection – organization and development of self-consciousness), which is correlated with the personal anthropological model (S.A. Chursanov, 2007, 2011 [43]) in the concepts of freedom as the primacy of personality towards nature, the openness as communication and uniqueness, creativity/creation (*re-creation* of one's own *other*), integrity.

Implementation of the stated principles becomes a condition for:

- formation and transformation of personal and cognitive structures: in the direction of development of self-awareness,

- renewal of perception of life, *re-melting* of feelings, reassessment of values, mind changing (in order to overcome the crisis of thinking that does not provide an adequate and holistic worldview);

- the study of culture in the relative completeness of its spheres, phenomena, understanding of its historical development; the ability to hear voices of different cultures;

- acquisition of historical and cultural consciousness – "cultural memory" – and the ability to assess one's own future (professional fulfillment) in the context of local and universal cultural development.

The criterion of the level of formation of the *screen culture* - in media education practice a synonym of the concept of *"audiovisual literacy"* (in its conceptual, evaluative, creative aspects) - is the definition of the author's position in the implementation-development of conflicts, characters, ideas (*by contacting each other (heroes, the author and the viewer) in dialogue*/M.M. Bakhtin) and the substantiation of personal attitude to the author's utterance (critical argumentation). The educational process is aimed at increasing competence in the sphere of media, the level of development of the "conceptual" (knowledge of the theory of screen culture), "sensory" (orientation in genre and thematic diversity), "motivational" (emotional, cognitive, moral, aesthetic and other motives of contact with the media), "evaluative" (the analysis of a screen narrative form, understanding and assessment of the author's position) and "creative" (creative and artistic manifestations in the activity) components of audiovisual literacy. The process of development of the screen culture is accompanied by the identification and actualization of the creative status (a cognitive component of creativity) and directly creative phenomenology, the prerequisites for the development of abilities, the aesthetic attitude to the world (as the basis for articulation of artistic abilities). In this regard, methodological materials developed in media education can potentially be used as projective diagnostic procedures.

5. Conclusions

The transformation of humanistic outlook on the basis of the synthesis of the latest knowledge of nature and society, received in the sphere of natural and human sciences, cannot be considered outside general pedagogical problems. Systemic thinking, ecological culture, information literacy, creative activity, high morality – this is current social demand, – a system of

requirements for a specialist nowadays, the implementation of which can be connected with the development of interdisciplinary educational projects.

1. The methodological basis of media education is an idea of complementarity of nomothetic ("natural science") and ideographic ("cultural") methods of reality description, the unity of the three cognitive approaches – rational, intuitive and emotional ways of world comprehension. The definition of creativity as **the interaction with the world leading to the development**, proposed by Ya.A. Ponomarev, allows considering the acquisition of new knowledge in any subject area connected with creativity. Accordingly, the structure of individual knowledge necessarily includes intuitive, "immediate", sensory components, and rational, logical components based on evidence. The intuitive-rational phenomenon (which informative interpretation corresponds to the associative and logical types of thinking) is based on the asynchrony of their development with simultaneous actualization in the process of interaction. From Ya.A. Ponomarev's point of view that is shared by us, realities behind the components of the dialectical pair "rational – intuitive" do not exist one without the other. In analyzing the interaction of man with the world, the rational and the intuitive are poles of a single continuum [1, 8, 21].

2. A priority area of media education – cinema pedagogy – is considered as the world outlook attitude ("knowledge-emotion-behavior") educational practice, addressed to the *personality of culture* and *culture of personality,* and is determined by the following cultural-specific components: religious-philosophical, axiological, aesthetic, creative, scientific, historical and ethnographic ones. Particular attention is paid to psychological and anthropological correlates of the cultural phenomenon of screen arts – media culture.

In this regard, the concept of culture has a broad reference context: culture as the highest human instinct of **searching for the life purpose**, as *a system of regulations and prohibitions* that regulate the life of society and ensure its stability, the search for and identification of *laws for the functioning* of cultural phenomena, as a complex, hierarchically organized *system of values* transferred from generation to generation, as *a set of behavioral stereotypes and motivations,* through which social communication takes place; as *synthesis of mankind achievements*, the *creation of beauty* and filling all kinds of human activity with *harmony*, *the experience of peoples* in their knowledge, beliefs, customs, arts, morality; purposeful *transformation* of the world [7, 10, 22, 23].

A coordinate system, which allows representing this concept in terms of *culture morphology* (generation, formation and dynamics of cultural forms on a historical scale, principles and forms of organization of cultural phenomena in accordance with "social demand"; distribution of the cultural potential in the *physical and socio-cultural chronotope*), is described in categories of statics (the internal structure of media culture in the totality of media education concepts provided) and cultural dynamics (principles, means and mechanisms of audiovisual literacy).

Audiovisual literacy or, otherwise, culture of perception of a film image, corresponds to the mechanism of generation of new knowledge – by the "*analysis through synthesis*" method [8, p. 371] - implemented through the search for a semantic and emotional unity of separate structural elements of a screen image (perspective, view, film editing, space-time). This mechanism implies constant expanding and deepening of the content as a result of involvement of the studied object in all new links.

3. The psychological and pedagogical potential of media culture is connected with the development of the media education system on the basis of generalization and integration of various approaches forming the independence and deliberatedness of assessments (maturity of

judgments), the constructive cognitive activity in uncertain situations, the pursuit of beauty, – in the direction of (self-)determination of *personal* characteristics of the mind (personal cognitive style).

The specificity of media education at the present stage is determined by the lack of a single concept. The structure of the media education model, which is based on the **personal** vector of development and integrates various approaches and disciplines into the conceptual field of media pedagogy (*audiovisual literacy, media text, author's screen thinking*, etc.) should be a result of the generalization of a set of theoretical approaches with different bases, diverse links and relations within the studied phenomenon.

The use of various heuristic techniques (integration, inversion, analogy, hyperbolization, citation, etc. [12, 31]) in the cinema education programs introducing the history of cinema, its theoretical and practical foundations, the cinema language, revealing the laws of visual arts, contributes to the development of a competent viewer and the development of critical thinking, as well as to the enhancement of the students' psychological culture, the development of communicative, intellectual and personal reflection.

4. Prospects for the development of cinema pedagogy are connected with the **dominant of personal development** of all subjects of the educational process (the dominant indicating the potential for the implementation of *creative activity*).

Reducing the tasks of media education in secondary schools only to the improvement of the level of media literacy (basic history and theory, critical thinking), development of taste indicators (selectivity of perception) and the formation of criteria for the media product assessment, ignoring the *author's resource* component (motivational and creative levels of media space development), deprives cinema pedagogy of an interdisciplinary system status. The personality-oriented nature of cinema pedagogy leads to the development of *author's* thinking, – for the *author* the process of "advanced training" is immanent, his/her angle of view is a priori deeper and broader and the immersion in the world of literature, music, art will require him/her to voluntarily overcome *availability*.

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