

MEDIA EDUCATION IN THE MODERN WORLD

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Abstract: The article deals with the goals and objectives, role and place of media education in the modern world, its main directions, as well as the essence of the theory of “dialog of cultures” of M.M. Bakhtin - V.S. Bibler and its significance for the development of media education. The author notes positive and negative trends of globalization process in relation to media and media education.

Keywords: media culture media culture media education media education globalization media pedagogy mass communication mass communication mass media media media media media literacy media literacy theory of “dialogue of cultures”.

Media education in the modern world is considered as a process of personal development with the help and on the material of mass communication (media) in order to form a culture of communication with media, creative and communicative abilities, critical thinking, skills of full perception, interpretation, analysis and evaluation of media texts, training in various forms of self-expression with the help of media technology. Media literacy helps a person to actively use the possibilities of the information field of television, radio, video, cinematography, press, and the Internet, and helps him or her to better understand the language of media culture.

Media education can be divided into the following main areas: 1) media education of future professionals in the world of the press, radio, television, cinema, video and the Internet – journalists, editors, directors, producers, actors, cameramen, etc.; 2) media education of future teachers at universities and pedagogical institutes, in the process of professional development of university and school teachers in media culture courses; 3) media education as part of the general education of schoolchildren and students studying in regular schools, secondary specialized educational institutions, universities, which, in turn, can be integrated with traditional disciplines or autonomous (special, optional, circle, etc.); 4) media education in institutions of additional education and leisure centers (cultural centers, extracurricular work centers, aesthetic and artistic education, clubs at the place of residence, etc.); 5) remote media education of schoolchildren, students and adults through the press, television, radio, video, DVD, and the Internet (media criticism plays a huge role here); 6) independent/continuous media education (which theoretically can be carried out throughout a person's life).

Media education is closely connected not only with pedagogy and art education, but also with such branches of humanitarian knowledge as art history (including film studies, literary studies, theater studies), cultural studies, history (history of world artistic culture and art), psychology (psychology of art, artistic perception, creativity), etc. Responding to the needs of modern pedagogy in personal development, media education expands the range of methods and forms of conducting classes with students. A comprehensive study of the press, cinema, television, video, the Internet, and the virtual computer world (which synthesizes the features of

almost all traditional media of communication) helps to correct, for example, such significant shortcomings of traditional art education as one-sided, isolated study of literature, music, or painting, and isolated consideration of form (the so-called "expressive means") and the content when analyzing a particular work.

Media education provides a method of conducting classes based on problem-based, heuristic, game-based, and other productive forms of learning that develop the student's individuality, independence of his thinking, and stimulate his abilities through direct involvement in creative activities, perception, interpretation, and analysis of media text structure, and assimilation of knowledge about media culture. At the same time, media education, combining lectures and practical exercises, represents a kind of inclusion of students in the process of creating works of media culture, that is, immerses the audience in the internal laboratory of the main media professions, which is possible both in an autonomous version and in the process of integration into traditional academic subjects. In order for schoolchildren and students to be media literate, they must study not only how certain media texts are constructed, but also how these texts express various political, ideological, economic, and socio-cultural interests. Media education is based on the study of media culture. And, as V.S.Bibler wrote [Bibler, 1991, pp.289-296], "culture is a form of simultaneous existence and communication of people of different past, present and future cultures. (...) culture is a form of self-determination of an individual in the horizon of personality, a form of self-determination of our life, consciousness, thinking, (...) culture is the acquisition of "peace for the first time." Culture, in its works, allows us, the author and the reader, to recreate the world,"While "each individual is a potentially integral culture capable of infinitely developing itself." And if we talk about artistic culture, about media culture, then here "the author embodies himself in a clot of material form detached from him."; the reader (listener, viewer) does not produce anything "in the flesh", he conjectures and "brings" the work "to mind" – only in his imagination, memory, mind. And only in such a complementarity can a work – and culture as a whole – exist."

The modern intensive development of the media, in our opinion, has further highlighted the thoroughness and relevance of the philosophical theory of the "dialogue of cultures", the development of which was initiated by M.M.Bakhtin and continued by V.S.Bibler. Indeed, "the culture of modern thinking is a culture of "drawing" all past and future cultures into a single civilizational ladder" [Bibler, 1991, p. 8]. And it is media culture at a new level of technical capabilities (satellite television, video, Internet, etc.) that effectively promotes such unification, creates unprecedented opportunities for cultural dialogue on a global (dialogue of cultures of nations, countries), interpersonal, and introverted (intrapersonal) levels. Media education relies on the possibilities of a "dialogue of cultures", which allows avoiding national isolation, reaching the level of comparison, comparative analysis of various didactic approaches in different countries of the world, and, consequently, constantly improving pedagogical theory and methodology.

M.M.Bakhtin came to the theory of the "dialogue of cultures" through the analysis of the problem of the "other". So, in his opinion, the author of a work (in modern terms, the author of a media text) "should become different in relation to himself, look at himself through the eyes of another." And "we constantly and intensely lie in wait, we catch reflections of our life in terms of the consciousness of other people, and its individual moments and even the whole life, we take into account that completely unusual value coefficient with which our life is presented

for another, completely different from the coefficient with which it is experienced by ourselves in ourselves" [Bakhtin, 1994, p.99]. At the same time, "the world becomes positively significant for me in its continuous reality only as the environment of another. All the value-completing definitions and characteristics of the world in art and aestheticized philosophy are value-oriented in another - its hero. This world, this nature, this particular history, this particular culture, this historically defined worldview as positively value-based beyond meaning, collected and completed by eternal memory, is the world, nature, history, culture of another person. All the characteristics and definitions of existence that set it in dramatic motion, from the naive anthropomorphism of myth (cosmogony, theogony) to the techniques of modern art and the categories of aestheticizing intuitive philosophy: beginning and end, birth – annihilation, being –becoming, life, etc. - they burn with borrowed valuable light of others. (...) It follows from what has been said that the soul and all forms of the aesthetic embodiment of inner life (rhythm) and the forms of a given world, aesthetically correlated with the soul, cannot in principle be forms of pure self-expression, expression of oneself and one's own, but are forms of attitude to another and to his self-expression" [Bakhtin, 1994, p. 195]. It is known that M.M.Bakhtin (1895-1975) lived most of his life in a totalitarian society, which used all possible means and methods to limit and strictly dose any information. Especially if this information came from other countries, worldviews, cultures, and individual prominent personalities (by the way, this is directly evidenced by the fact that a considerable number of philosophical, cultural, and art criticism works by M.M.Bakhtin himself were never published during his lifetime). Consequently, his theory of the "dialogue of cultures" was interpreted by the official Russian ideologists of those times in a truncated or distorted form. M.M.Bakhtin did not have a chance to see the modern rapid development of media, which allowed anyone using a personal computer and a TV monitor not only to receive information from a variety of sources from all over the world – in any language and at any time, but also to carry out a real dialogue with people and organizations from different continents, post their texts on the Internet, etc.

Thus, media education is connected both with the knowledge of how media texts are created and distributed, and with the development of analytical abilities for interpreting and evaluating their content. Whereas the study of media is usually associated with practical work on creating media texts. Both media education and media studies are aimed at achieving the goals of media literacy. A media literate person has a developed ability to perceive, analyze, evaluate and create media texts, to understand the socio-cultural and political context of media functioning in the modern world, the code and representation systems used by the media; such a person's life in society and the world is associated with civic responsibility.

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