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Statistical and Structural Properties of Radionuclide Deposition

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Abstract. The statistical properties of spatial patterns of radionuclide deposition are reviewed, making use of data for Chernobyl deposition of radionuclides ^{90}Sr, ^{137}Cs, ^{238}Pu, $^{239+240}$Pu, and ^{241}Am on sites and soil not cultivated after the accident. Examples considered in the article demonstrate how radionuclide deposition is described by the family of lognormal distributions that, along with multifractal spatial patterns of deposition, is an essential feature of their nature. Key results and conclusions of the article are applicable to the deposition of non-radioactive contaminating substances.

Keywords: Lognormal distribution; Mixture of lognormal distributions; Chernobyl and Fukushima fallouts.

Introduction

A number of works examined the distribution of radionuclide deposition can be described by lognormal distribution – see, in particular, the review of relevant articles in [1]. In [2], normal, Weibull, and lognormal distributions were fitted to 64 datasets for ^{90}Sr, ^{134}Cs, ^{137}Cs, ^{238}Pu, $^{239+240}$Pu, and ^{241}Am on sites with varied surface areas, and datasets with large sample size were shown to be best described by lognormal distributions in the vast majority of cases. For instance, out of 15 datasets of activity density (Bq/m^2) with sample size $n \geq 60$, there was only one that was not described by a lognormal distribution, i.e., the probability of data description by lognormal distribution proved to be equal to P=14/15=0.933. For activity concentrations (Bq/kg), all nine datasets with large sample size were described by lognormal distribution. These results suggest that the description of radionuclide deposition by the family of lognormal distributions is by no means a rare phenomenon but rather a regular occurrence that is an essential feature of the nature of the radionuclide deposition.

Any site can be divided into several sub-sites, and vice versa, several sub-sites can be aggregated into one site. The property of deposition lognormality implies that the radionuclide distribution on the site and the sub-sites that form it should be described by a family of lognormal distributions. From the mathematical point of view this means that a mixture of lognormal distributions for sub-sites, in its turn, is also a lognormal distribution. It is evident that this can be true only for the case of particular statistical and structural properties of radionuclide deposition. This article deals with the analysis of these properties.

The analysis performed is topical regarding the phenomenological explanation of radionuclide deposition lognormality. If subsequently the property of deposition lognormality obtains wide recognition in practice, it will open up new ways for the optimisation of radiation control and monitoring methods, including protection and remediation measures as topical issues.

Materials and Methods.

This article makes use of datasets described in [2]. Due to this, below is given only the information about sites and their radioactive contamination that was not published earlier. For convenience of data handling, the designations of sites and numbering of datasets introduced in [2] have been retained.

In [2], it was shown that the distributions of radionuclides ^{137}Cs, ^{238}Pu, and $^{239+240}$Pu on site P4 were formed by four sub-sites P4.1–4.4 (with areas of 8.5 km^2 each) and were best described by lognormal distributions $\Lambda(\mu, \sigma^2)$. Estimates of the numerical values of the lognormal distribution parameters for these radionuclides are listed in

Table **1** ($\mu \approx \mu_{fit}$, $\sigma \approx \sigma_{fit}$). The datasets of the ^{90}Sr and ^{241}Am on sub-sites P4.1, P4.3, and P4.4 were best described by Weibull distributions $W(\alpha, \beta)$. Estimates of the numerical values of the Weibull distribution parameters ($\alpha \approx \alpha_{fit}$, $\beta \approx \beta_{fit}$) for these sub-sites and the lognormal distributions for sub-site P4.2 and site P4 are given in Table 1.

Table 1: Parameters[a] of the lognormal and Weibull distributions.

Nuclide	Site	Dataset	μ_{fit} [b]	σ_{fit}	α_{fit}	β_{fit} [b]
^{137}Cs	P4.1	6	7.77	0.436	—	—
	P4.2	11	8.05	0.505	—	—
	P4.3	16	8.24	0.352	—	—
	P4.4	21	8.34	0.354	—	—
	P4	26	8.10	0.468	—	—
^{90}Sr	P4.1	7	—	—	2.16	346
	P4.2	12	5.54	0.663	—	—
	P4.3	17	—	—	2.22	408
	P4.4	22	—	—	1.56	537
	P4	27	5.70	0.675	—	—
^{241}Am	P4.1	8	—	—	2.96	16.6
	P4.2	13	2.27	0.384	—	—
	P4.3	18	—	—	3.41	13.1
	P4.4	23	—	—	2.89	22.4
	P4	28	2.55	0.472	—	—
^{238}Pu	P4.1	9	0.980	0.592	—	—
	P4.2	14	0.866	0.378	—	—
	P4.3	19	1.09	0.367	—	—
	P4.4	24	1.30	0.510	—	—
	P4	29	1.06	0.493	—	—
$^{239+240}$Pu	P4.1	10	1.74	0.571	—	—
	P4.2	15	1.62	0.377	—	—
	P4.3	20	1.85	0.375	—	—
	P4.4	25	2.06	0.499	—	—
	P4	30	1.82	0.489	—	—

[a]Methods estimates of parameters were described in Grubich et al. (2013).
[b] For activity density (kBq m^{-2}).

This article also uses data on the contamination of site B1, 50 m x 50 m with coordinates 26°68´59.3´´ E и 53°94´63.8´´ N. Parameters of the lognormal $\Lambda(\mu, \sigma^2)$ and normal $N(\mu, \sigma^2)$ distributions best described the contaminations of site B1 by ^{137}Cs as a whole, and four zones marked on its surface (see below) are given in
Table 2.

Table 2: Parameters of the lognormal and normal distributions.

Zone or site	$\Lambda(\mu, \sigma^2)$		$N(\mu, \sigma^2)$	
	μ_{fit}[a]	σ_{fit}	μ_{fit}[a]	σ_{fit}
Zone 1	—	—	81.0	16.0
Zone 2	—	—	79.3	20.5
Zone 3	4.47	0.334	—	—
Zone 4	4.34	0.227	—	—
B1	4.38	0.267	—	—

[a] For activity density (kBq m^{-2}).

Datasets for Chernobyl fallout reviewed in the article were derived using a two-dimensional systematic grid sampling. In this case, the dataset is

$$x_1(r_1), x_2(r_2), \ldots, x_n(r_n), \quad (1)$$

where $x_i = x_i(\mathbf{r}_i)$ – activity density (kBq/m²); $\mathbf{r}_i$ – vector defining position of the i^{th} sampling point on the site surface divided into n equidimensional blocks.

Sample (1) contains information on the spatial pattern of radionuclide deposition on the site and is of interest for the analysis of multifractal [3] and geostatistical properties of depositions used in contamination mapping [4]. This article, similar to previous reviews [5] and [2], considers solely the statistical properties of the datasets; therefore, information about the coordinates of sampling points in (1) is omitted

$$x_1, x_2, \ldots, x_n, \quad (2)$$

and dataset (2) is considered.

It should be noted that (1) and (2) are the same set of scalar quantities.

Datasets can be derived for several sub-sites located as shown, for example, in Figure 1a. The dataset for all sub-sites combined can be derived by simple addition of the datasets of the sub-sites. Next, one can seek the distribution F(x) that best describes the empirical distribution $F_n(x)$ derived for the resulting dataset. This method was used in [2] for the analysis of types of distributions that describe datasets for sub-sites P4.1–4.4 and site P4 formed by the combination thereof.

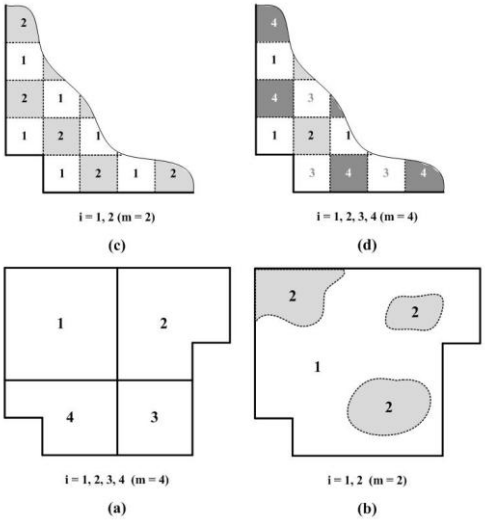


Figure 1. Example of location: (a) – neighbouring sub-sites (1–4); (b) and (c) – zones (1, 2); (d) – zones (1–4).

The alternative method consists in summing up distributions derived for each of the sub-sites:

$$F(x) = \sum_{i=1}^{m} w_i F_i(x), \quad (3)$$

where F(x) –distribution function (cumulative distribution function) of the mixture distributions for m sub-sites; w_i – weight coefficients satisfying condition

$$\sum_{i=1}^{m} w_i = 1; \quad (4)$$

$F_i(x)$ – distribution function for i^{th} sub-site.

In the general, the case weight the coefficients in (3) are equal

$$w_i = S_i/S, \quad (5)$$

where S_i – surface area of the i^{th} sub-site; S – total surface area of all sub-sites.

Instead of (3), the mixture of the probability density functions

$$dF(x)/dx = \sum_{i=1}^{m} w_i \, dF_i(x)/dx_i \quad (6)$$

can be used.

The mixture of distributions (6) can also be used in the case of datasets for several zones singled out on any site. Assume that a site with the diagram shown in Figure 1b was investigated, and two datasets were derived as a result. If $F_i(x)$ is the distribution function for the i^{th} zone (in this example i = 1, 2), then the mixture of distributions (6) describes the distribution for the site as a whole. In cases such as these, in (5), the quantity S_i is equal to the surface area of the i^{th} zone. It is reasonable to use the pattern of site division, given in Figure 1b, for analysis of the statistical characteristics of site regions having varied landscape characteristics or some other important feature. For example, the area of site P4 is 34 km² (4 x 8.5 km²). Approximately 70% of the surface of site P4 is wooded. Datasets for each of the radionuclides on site P4 can be broken up into two datasets, with one of them corresponding only to open sections of the site (from now on called – "field" zone) and the other to wooded site sections (from now on called – "wood" zone).

The site division into zones (or dataset division into sub-sites, corresponding to zones) can also be used for evaluation of the probability of the description of site contamination by any given type of distribution with the increase of the sample size. Thus, the example of site division into zones is shown in Figure 1c. In this example, two zones are formed by different groups of square grid blocks. Below an example is considered with a more complicated pattern of site B1 division into four zones (see Figure 1d). In all cases such as these, weight coefficients are equal to

$$w_i = 1/N_i, \quad (7)$$

where N_i – number of grid blocks with index i.

Discussion.

As stated in the introduction, the result of deposition lognormality is that a mixture of lognormal distributions for sub-sites describing deposition distribution on the aggregated site,

$$dF(x)/dx = \sum_{i=1}^{m} w_i d\Lambda_i(x|\mu_i, \sigma_i^2)/dx \quad (8)$$

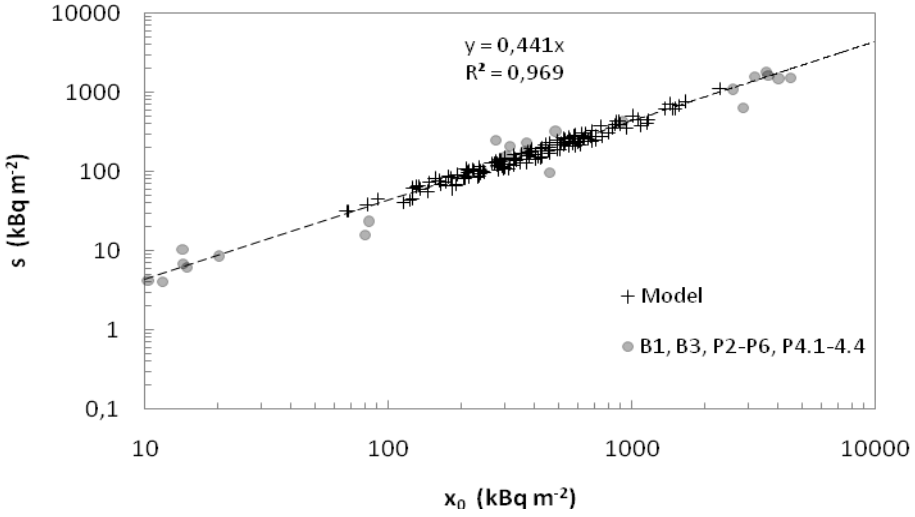
should be a lognormal distribution.

Daniels and Higgins while considering radioactive contamination of various objects, concluded that an assumption of lognormality is an idealisation [1]. However, this should not be considered a limitation of the lognormal model.

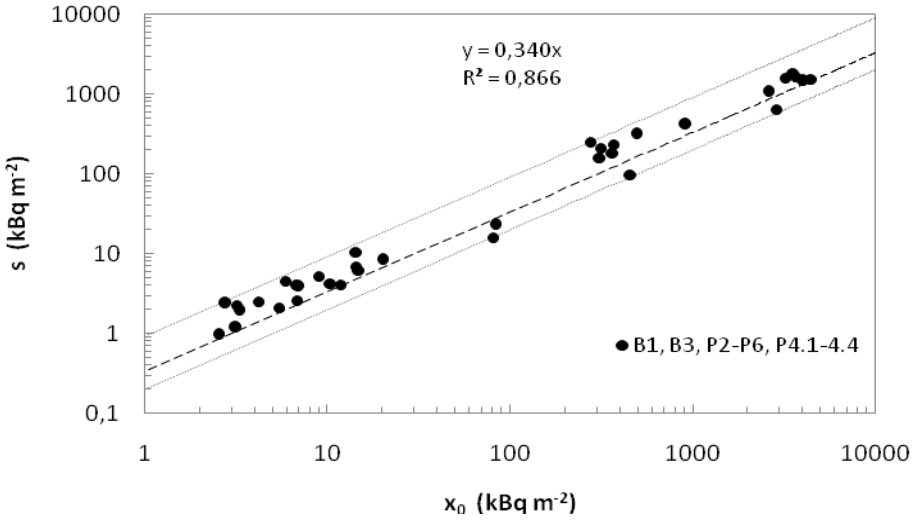
Indeed, in the general case, a mixture (8) can only approximately be a lognormal distribution (for example, in the case of m = 2 and $\mu_1 \neq \mu_2$ or/and $\sigma_1 \neq \sigma_2$). Moreover, from the empirical point of view (in the case where properties of finite datasets are considered jointly with the results of actual measurements), the property of deposition lognormality implies that contamination of any site in the general case is described by a lognormal distribution only approximately. Still, even for an approximate description of a mixture (8) by lognormal distribution, certain conditions should be satisfied. For example, the condition that the parameters of lognormal distributions μ_i and σ_i for all mixture components have close numerical values.

Figure 2a shows the dependence of values of the sample standard deviation, s, on the sample mean, x_o, for radionuclide deposition on neighbouring sub-sites P4.1-4.4, as per the data in Table 1a in [2]. Note that these sub-sites are located relative to each other in a way similar to the sub-sites in Figure 1a. Unlike the sub-sites in Figure 1a, sub-sites P4.1-4.4 have a somewhat different external outline and the same surface area: 8.5 km² each. For different radionuclides, points (x_o, s) are designated in Figure 2a by different geometric figures. For comparison Figure 2a, also shows

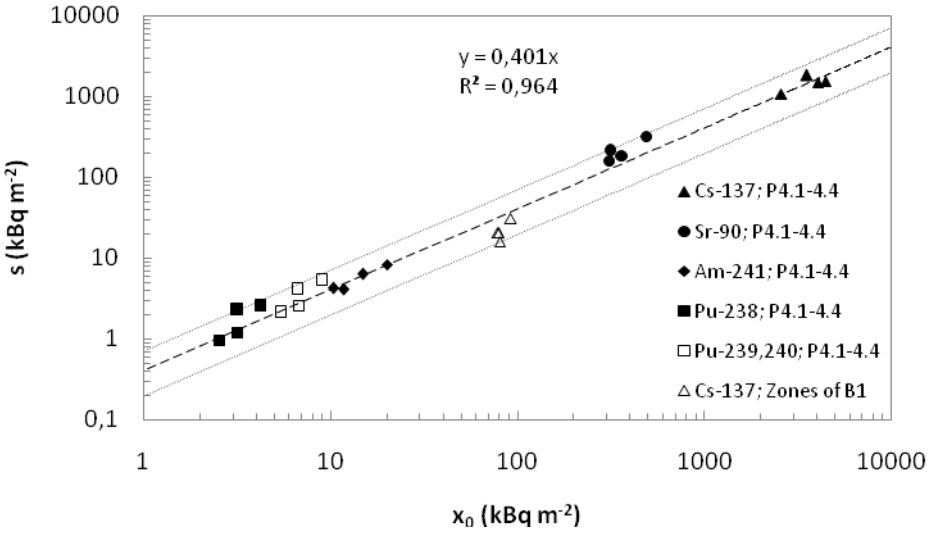
points (x_o, s) in the case of the division of site B1 into zones according to pattern in Figure 1d. Note that points for zones 2 and 4 in Figure 2a overlap.



(c)



(b)



(a)

Figure 2. Values of standard deviations against the sample mean x_o: (a) – for neighbouring

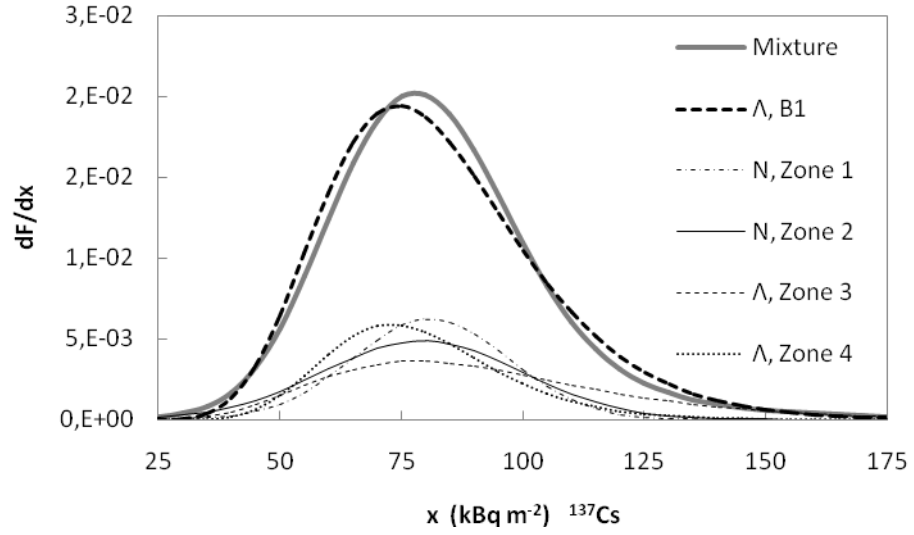
sub-sites P4.1–4.4 and zones on site B1; (b) – for data in Table 1a in Grubich et al. (2013); (c) – for the results of the model considered in subsection 4.4.1, crosses.

The linear regression equation (dotted line) corresponds to the entire aggregate of points shown in the figure. Regions where points (x_o, s) are scattered have the shape of the band formed by two lines. These boundaries pass through the point corresponding to data for ^{137}Cs on site B1, zone 1 (bottom boundary), and the point for ^{238}Pu on sub-site P4.1 (top boundary).

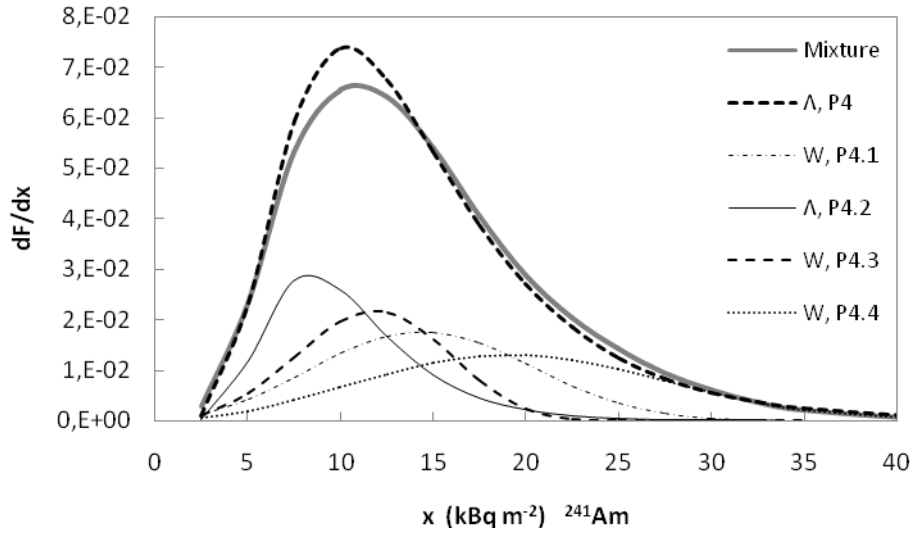
For each of the radionuclides, the points (x_o, s) in plot of Figure 2a formed a concentrated cloud. Due to this fact, a mixture (8) corresponding to each of the point clouds (x_o, s) is approximately described by a lognormal distribution. A number of examples will demonstrate this below.

Figure 3a and Figure 3b show examples of mixtures for site P4 with all components belonging to an aggregate of lognormal distributions: a mixture for distributions of ^{137}Cs on sub-sites P4.1–4.4; a mixture for distributions of ^{137}Cs on zones “field” and “wood” of site P4. In addition to the mixture and its components in Figure 3a and Figure 3b, the heavy dotted line shows the function of the lognormal distribution probability density, which is the best way to describe the dataset for ^{137}Cs on site P4 (distribution parameters of μ_{fit} and σ_{fit} as per

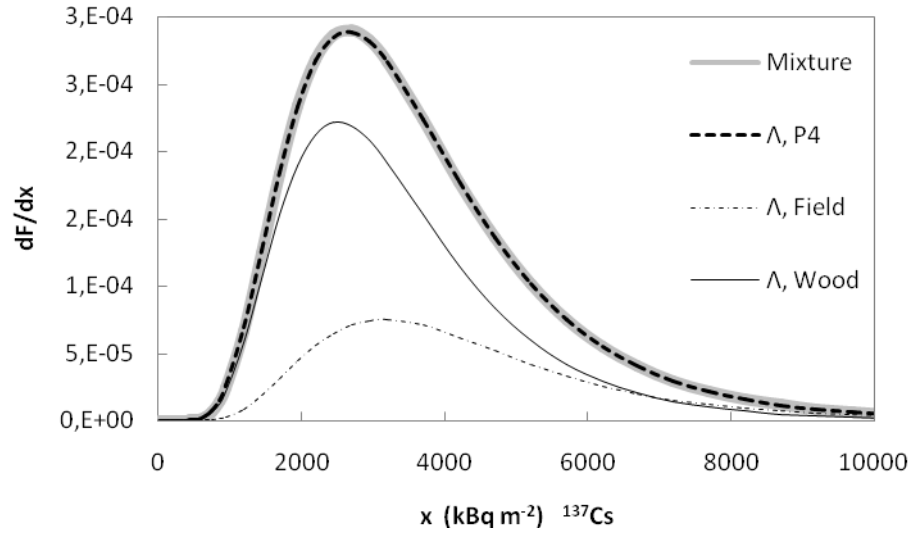
Table **1**). Both mixtures are adequately described by a lognormal distribution. Similar results are obtained for distributions of ^{238}Pu and $^{239+240}$Pu on sub-sites P4.1–4.4.



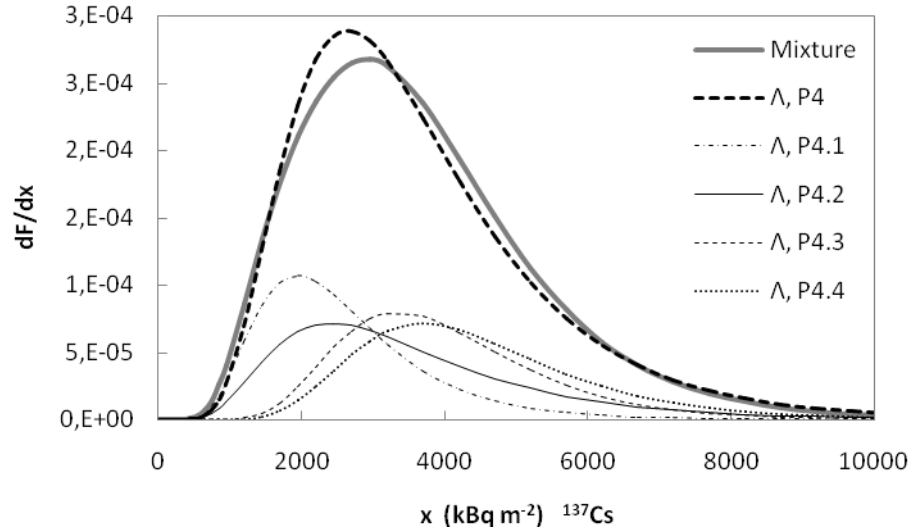
(d)



(c)



(b)



(a)

Figure 3. Mixture of the probability density functions: (a) – ^{137}Cs on sub-sites P4.1–4.4; (b) – ^{137}Cs for two zones on site P4; (d) – ^{241}Am on sub-sites P4.1–4.4; (c) – ^{137}Cs for four zones on site B1.

In all cited examples, the description of mixtures by lognormal distributions is explained by the fact that points (x_o, s) for sub-sites (or zones) are located close one to another, see, in particular, Figure 2a. As a result, the parameters of lognormal distributions of varied mixture components also have similar values.

Indeed, the parameters of the lognormal distribution describing the dataset can be derived by the method of moments [6]. In this case, estimates of the parameters of the lognormal distribution that describe the dataset with sample values of x_o and s, are equal to:

$$\mu = \ln x_0 - \sigma^2/2, \quad (9)$$

$$\sigma = [\ln(1 + CV^2)]^{1/2}, \quad (10)$$

where $CV = s/x_o$ – is the coefficient of variation.

Thus, the lesser the scattering of points (x_o, s) is for datasets of neighbouring sub-sites (or for zones on one and the same site), the lesser scattering of corresponding points (μ, σ) is for the parameters of the lognormal distributions. If however, any of the mixture components (8) still varies from the remaining ones (as, for example, the distribution density function for sub-site P4.1

in Figure 3a), then for the case of a large number of mixture components, this is not so conspicuous. As a result, the mixture (8) is approximately described by a lognormal distribution.

In practice, the property of deposition lognormality is dominant only in the case when datasets with large sample sizes are used. If the sample size is small (as, for example, in the case of sub-sites P4.1–4.4 with n = 33 or 34), then datasets are often described by distributions different from lognormal.

As it was mentioned above, aggregation of datasets for neighbouring sites (or zones) may be collated by a mixture of distributions that describe these datasets. Therefore, the analysis of mixtures of different aggregates makes it possible, on the one hand, to determine conditions under which such a mixture is a lognormal distribution and, on the other hand, evaluate the sample size starting from which datasets are, as a rule, described only by lognormal distributions.

Figure 3c and Figure 3d show mixtures for the depositions of ^{241}Am on sub-sites P4.1–4.4 and for the deposition of ^{137}Cs on site B1 (in the case of division of site B1 into four zones according to a pattern similar to the one given in Figure 1d). The normal, Weibull and lognormal distributions are denoted in the figures by the letters N, W and Λ, respectively. Lognormal distributions are the best way for describing the datasets for ^{241}Am on site P4 and ^{137}Cs on site B1 and are shown in Figure 3c and Figure 3d by heavy dotted curves. As observed from these examples, mixtures of distributions of varied aggregates (Weibull and lognormal distributions – Figure 3c; normal and lognormal distributions – Figure 3d) are also adequately described by lognormal distributions. It can be shown that a similar result is also obtained for deposits of ^{90}Sr on sub-sites P4.1–4.4.

In last three examples the reasons for describing the mixture by lognormal distributions are not as evident as for the cases considered above. However, the given examples have a number of common features.

A. Sample points (x_o, s) for the mixture components, as in the examples given above are spaced closely one to another – see plot in Figure 2a.

B. Sub-sites (or zones on a site) can be mutually summed up by twos, threes, etc. In this connection, one may show that for each of the examples considered in this sub-section, the following holds. Once one of the components of the two-component mixture is found to be a lognormal distribution, such a mixture, in turn, is best described by a lognormal distribution. The same holds for the above-given examples in the case of all possible three-component mixtures.

On the basis of these features, one can assume that the mixture of distributions of varied aggregates corresponding to aggregated neighbouring sites (or aggregated zones of the site) is described by a lognormal distribution if condition A is satisfied and at least one of the mixture components is a lognormal distribution.

The last three examples make it possible to speak about the following regularity. If for small sampling sizes the dataset is described by a distribution different from lognormal (for example, normal or Weibull distribution), with sampling sizes n ≥ 100, the dataset will overwhelmingly be best described by a lognormal distribution.

Indeed, in the case of the distribution of ^{241}Am on sub-sites P4.1–4.4 (Figure 3c), for all possible mixtures having various numbers of components, with the increase of the number of components from m=2 to m=4, the probability of describing the mixture by a lognormal distribution increases and becomes equal to one in the case of the addition of all four components. The same is true for the distribution of ^{90}Sr on sub-sites P4.1–4.4. For all possible mixtures of the distribution of ^{137}Cs on site B1 (Figure 3d), the probability becomes equal to one in the case of the addition of any three components because in such mixtures (m = 3), there is sure to be a component described by a lognormal distribution. Datasets that correspond to such mixtures have the following sample sizes: n = 136 for ^{241}Am, n = 134 for ^{90}Sr and n = 75 for ^{137}Cs. On the basis of these examples, as an evaluation of the empiric dataset sample size, starting from which the property of a lognormal deposition starts to display itself in practice, one may take the value n = 100.

Note that sample size can be increased either by taking additional measurements on the site (for example, a mixture of distributions for zones on site B1) or by combining datasets for two or more neighbouring sites into a single dataset (for example, a mixture of distributions for sub-sites on site P4).

Let us assume that an arbitrary territory is divided into m equal-sized sub-sites, and the quantity m >> 1. Because m >> 1, then in this case, the totality of sub-sites under consideration has

sub-sites significantly remote from each other. Hence, the mean values for the sub-sites can, in principle, noticeably vary. Let us also assume that the sample values of the mean, x_{oi}, and standard deviations, s_i, for each sub-site are known (i = 1, 2, ..., m). In this case, points (x_{oi}, s_i) will be scattered on the plot similar to the plot in Figure 2a.

Really, in Figure 2b, black circles show the points (x_{oi}, s_i) for all 35 datasets of Table 1a in [5]. It is a reminder that these datasets correspond to the deposition of different radionuclides (^{90}Sr, ^{137}Cs, ^{238}Pu, $^{239+240}$Pu, and ^{241}Am) on 11 sites (including sub-sites P4.1–4.4), with variation of site area from 1.56 m^2 to 1.42·10^8 m^2. Figure 2b also cites a linear regression equation (dashed straight line) derived for all points shown in the figure.

As can also be observed in this case, the vast majority of points (x_o, s) are scattered across a band-shaped region, which however turned out to be somewhat wider than the band in Figure 2a plotted for neighbouring sub-sites. The lower boundary of the band in Figure 2b

$$s = CV_{min} \cdot x_o \quad (11)$$

passes through point (x_o, s) corresponding to the dataset for tiny site B3 with a surface area of only 1.56 m^2, located approximately 370 km away from the Chernobyl Nuclear Power Plant (CV_{min} = 0.201).

The upper boundary

$$s = CV_{max} \cdot x_o \quad (12)$$

passes through point (x_o, s) corresponding to the dataset for ^{90}Sr on site P3, having a surface area of 1.42·10^8 m^2 and located approximately 20 km away from Chernobyl Nuclear Power Plant (CV_{max} = 0.912).

To avoid possible misunderstandings, one has to note that the region where points (x_o, s) are scattered is band-shaped only on the plot with logarithmic scales on both axes. On a plot with linear scales of axes, the relevant region will have the shape of sector formed by two beams (11) and (12) starting from the origin of the coordinates.

With regard to the pattern of the scattering of points (x_o, s) in Figure 2b and great variety of sites that correspond to them (in the context of the sites' surface area – from 1.56 m^2 to 1.42·10^8 m^2 – and their location in different regions of Belarus), one may assume that on the log-log plot for the multiplicity of sub-sites on any contaminated territory, the points (x_{oi}, s_i) will also be scattered across the region in the shape of a band arranged along the linear regression equation $s = b \cdot x_o$ with values $b \in [CV_{min}, CV_{max}]$.

The form of the lognormal distribution plot determined by the numerical value of the form parameter, σ. According to (10), the numerical value of the form parameter depends on the sample coefficient of variation, CV. For sites with surface areas from 1.56 m^2 to 1.42·10^8 m^2, values of CV, as shown in sub-section 4.3.2, are contained in interval [CV_{min}, CV_{max}], to which the interval of values of σ from σ_{min} = 0.199 to σ_{max} = 0.778 correspond.

The scale parameter, μ, determines the position of the median, med, of the distribution of $\Lambda(x|\mu, \sigma^2)$ on axis X. Therefore, forms of the lognormal distribution plot having various values of scale parameter, μ, are convenient to be mutually collated using instead of the argument x magnitude t = x/med. Figure 4 shows the functions of the probability density of the lognormal distribution for variable t (i.e., for any μ) had numerical values of σ_{min} and σ_{max}. Therefore, for sites having surface areas in the range from 1.56 m^2 to 1.42·10^8 m^2, the multiplicity of all possible forms of the probability density function, which describes the deposition (in particular, all distributions corresponding to points (x_o, s) in Figure 2b), are enclosed between two "extreme" distributions, as shown in Figure 4.

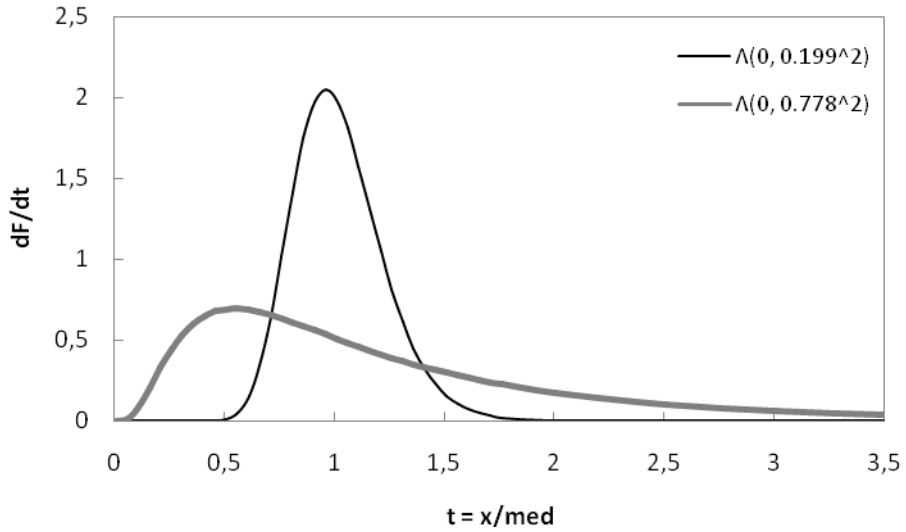


Figure 4. Forms of "extreme" probability density functions.

The linear regression for the standard deviation value from the mean described above implies that regression dependence of the coefficient of variation from the mean is not. Consequently, in the case of breaking up an arbitrary site/territory into a multiplicity of equidimensional sub-sites, the value of the coefficient of variation for the i^{th} sub-site

$$CV_i = s_i/x_{oi} \quad (13)$$

belongs to some interval $[CV_a, CV_b]$, whose width does not depend on the value of the mean, x_{oi}. Thereby, the values of CV_i are randomly distributed in the interval $[CV_a, CV_b]$ which, in turn, is included in the interval approximately equal to [0.2, 0.9] (see (11) and (12)).

If any site is divided into a large number of sub-sites, then the mean values of the contamination of the sub-sites

$$x_{o1}, x_{o2}, \ldots, x_{om} \quad (14)$$

will be best described by a lognormal distribution

$$\Lambda = \Lambda(x_o|\mu_o, \sigma_o^2). \quad (15)$$

From one site to another, only the parameters of the lognormal distribution, μ_o and σ_o, change.

For example, at sites P2 and P3, the areas of the square grid block equal 1 km^2. The method used to determine the magnitude of contamination of each of the blocks of site P3 was described in subsection 2.1 in [2]. This same method was also used for site P2. The value of x_i determined for the i^{th} block and included in dataset (2) is a rough estimate of the mean x_{oi} for this block (or, in other words, for this sub-site) and, in principle, could have been determined more accurately, for example, by dividing the block (sub-site) into a multiplicity of sub-blocks (sub-sub-sites), evaluating the contamination of each of them and then computing the mean.

The statistical properties of radioactive deposition described above can be used for building a model of the deposition on the site, where the mean contamination values of the individual sub-sites differ greatly.

Consider a hypothetical example of a vast territory broken up into 144 sub-sites (m = 144). Let us assume the values of the lognormal distribution parameters (15) as $\mu_o = 6$ and $\sigma_o = 0.75$. For the sake of simplicity, we will further assume that the values of the variation coefficients for the sub-sites (13) are evenly distributed within the interval [0.350, 0.514] – the interval of the values of the CV_i for ^{137}Cs on sub-sites P4.1–4.4. One may demonstrate that the mixture obtained later for m = 144 does not practically depend on the selected width of the interval of the CV_i values.

By using these assumptions and a random number generator, one may develop m values of quantities x_{oi} and CV_i (i = 1, 2, …, m). The derived results ($s_i = x_{oi} \cdot CV_i$) are shown in Figure 2c and Figure 5 by crosses – Model. For comparison, Figure 2c and Figure 5 also show scatter of points (x_{oi} s_i) and (x_{oi}, CV_i) – circles – for the data of Table 1a in [2].

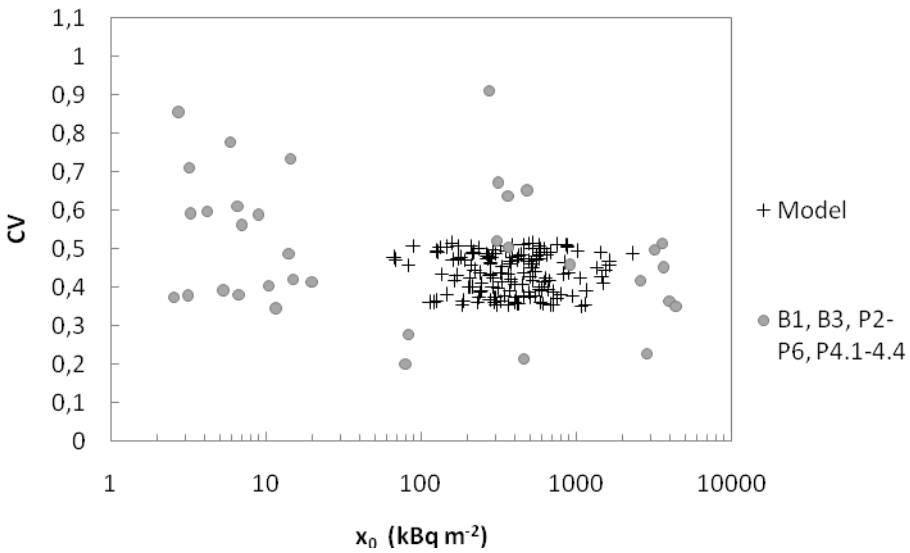
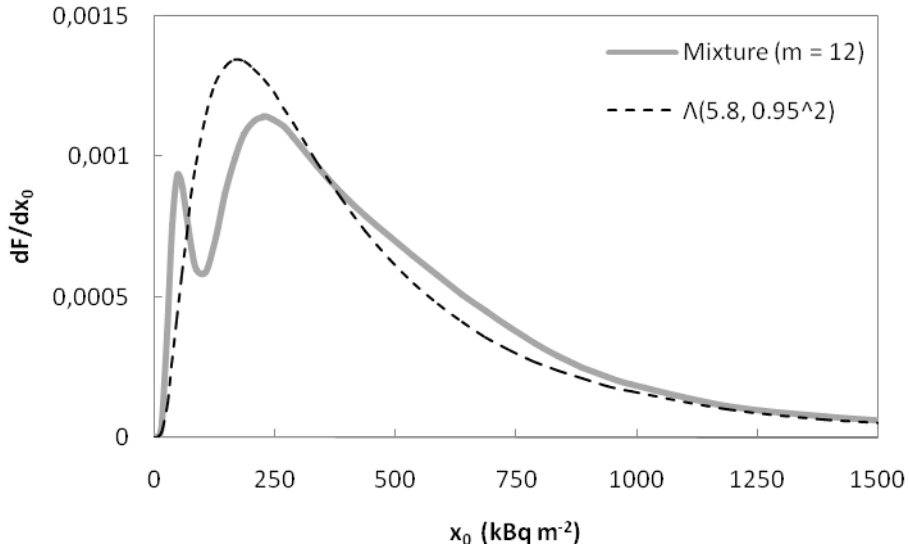
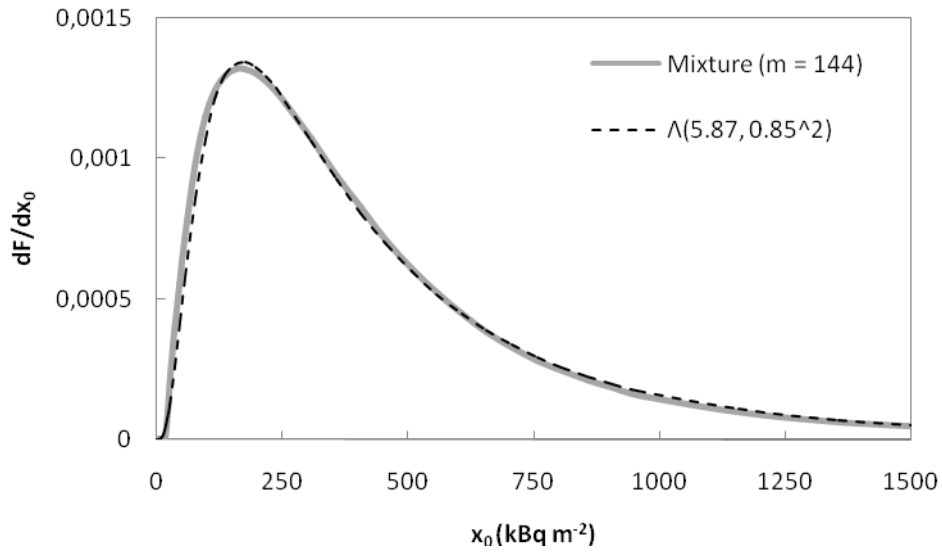


Figure 5. Values of the coefficient of variation CV against the sample mean x_o.

Let us then calculate the parameters of the lognormal distributions $\Lambda_i(x|\mu_i, \sigma_i^2)$ that describe the distribution of deposition on the hypothetic sub-sites under consideration. To this end, one may use, for example, formulae (9) and (10), substituting into them the simulated results of the values of CV_i and x_{oi}. The mixture (8) of the derived lognormal distributions is shown in Figure 6a by the thick grey curve. The dashed-line curve in Figure 6a shows the result of fitting a lognormal distribution to the derived mixture.



(b)



(a)

Figure 6. Mixture of the probability density functions simulating the distribution of deposition over a vast territory: (a) – m = 144, (b) – m = 12.

As observed, the derived mixture is adequately described by the lognormal distribution. The minimal and maximal mean values of the activity density for the sub-sites were 67.9 kBq/m² and 2309 kBq/m² (or 1.8 Ci/km² and 62 Ci/km²). If the number of sub-sites is not large, the mixture is not described by a lognormal distribution. Thus, Figure 6b cites the results derived for the considered model at m = 12.

The example considered above shows that on the territory, where the mean values of the activity density on the sub-sites differ by more than three hundred times, the distributions of deposition both on the territory as a whole and on the sub-sites that compose it, can be described by the family of lognormal distributions. To this end, it is necessary that the number of sub-sites was sufficiently large, and the contamination of each sub-site was described by a lognormal distribution. However, these conditions can be satisfied for any large site (territory).

Indeed, contaminations of tiny sites with areas from one and a half square meters and larger are described by a lognormal distribution – see, for example, sites B1, B3, P5, and P6 in Table 1a in [5]. The pollution levels of the closely spaced sites do not differ much. The coefficients of variation for the sites are distributed within a relatively narrow interval of values $[CV_a, CV_b]$. As a consequence, the parameters of the lognormal distributions, $\Lambda_i(x|\mu_i, \sigma_i^2)$, that describe the contamination of these sites do not differ much either. As a result, the mixture of distributions of (8) for such sites is also described by a lognormal distribution. Hence, in the case of a stage-by-stage division of a vast site (territory) into sub-sites, we finally find that the contamination of each sub-site is described by a lognormal distribution. In other words, each small area of spatial contamination pattern of some site/territory has a corresponding lognormal distribution, and the contamination of the site/territory as a whole is described by a mixture of these distributions, which, in turn, is also a lognormal distribution.

The minimal surface of such areas by order of magnitude is likely to be no more than 1 m² – see [5]. One can also assume that the property of contamination lognormality of such small areas is caused by air turbulence near the surface of the earth. On the other hand, due to horizontal (lateral) diffusion of radionuclides in soil for old fallouts (existing for at least dozens of years), the surface of such areas cannot be smaller than 1 m².

For illustrative purposes of how the described model is applied, let us consider a hypothetical example of a site on which in zone 1 the deposition is formed by dry fallout and in zone 2 by wet fallout. The zones can be spaced, for example, as shown schematically in Figure 1b. For definiteness let us assume the following. The areas of both zones are equal, and each zone is divided into 72 equidimensional sub-sites.

Within the framework of the model under consideration, the site contaminated by both dry and wet fallout can be described by the means of two distributions (15) with different parameter values. So, for example, Figure 7 shows a mixture of two probability density functions for distributions (15) with the following parameters: $\mu_D = 3.50$, $\sigma_D = 0.472$ (dry fallout), $\mu_W = 5.51$, $\sigma_W = 0.472$ (wet fallout).

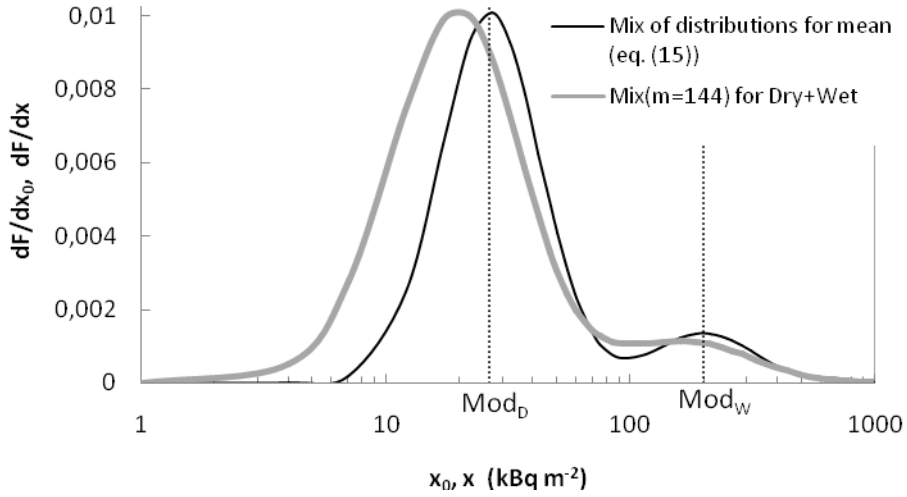


Figure 7. Mixture of the probability density functions simulating the distribution of dry and wet fallouts.

The derived mixture (fine line) has two maxima and, hence, is not a unimodal distribution. The modes of these two distributions are correspondingly equal to $Mod_D = 26.5$ kBq/m² and $Mod_W = 199$ kBq/m² and are shown in the figure by dotted vertical straight lines. However, this is a mixture of only two distributions (15) describing a distribution of mean values, x_o, for the sub-sites.

Figure 8 shows the clouds of points (x_{oi}, s_i) for dry (triangles) and wet (circles) fallouts corresponding to selected functions (15) and coefficients of variation (13) included in the interval [0.350, 0.514]. This interval is selected as an example and corresponds to the experimental values of coefficients of variation for sub-sites P4.1-4.4. Contamination of the i^{th} sub-site is described by a lognormal distribution $\Lambda_i(x|\mu_i, \sigma_i^2)$ whose parameters can be determined by simulation, as in the example given in 4.4.1.

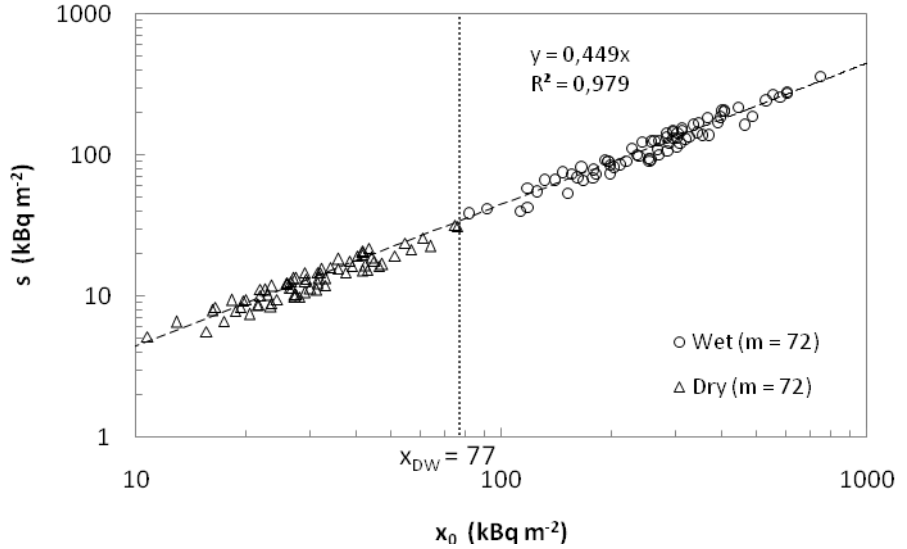


Figure 8. Clouds of points (x_{oi}, s_i) for dry and wet fallouts.

The derived mixtures (8) for the activity density distributions, x, of the dry and wet fallouts are shown in Figure 9 and in Figure 10 by heavy grey curves. Dashed lines show the results of the fitting of lognormal distributions to these mixtures. The derived mixtures are adequately described by lognormal distributions. The distribution of the activity density in the entire site, including both zones (dry and wet fallouts), is described by mixtures of the two mixtures shown in Figure 11 by the heavy grey line. As observed, unlike the mixture of two distributions (15), this mixture proved to be unimodal. Moreover, this mixture can be roughly described by the lognormal distribution. Fitting of the lognormal distribution to the mixture is shown in Figure 11 by the dashed line.

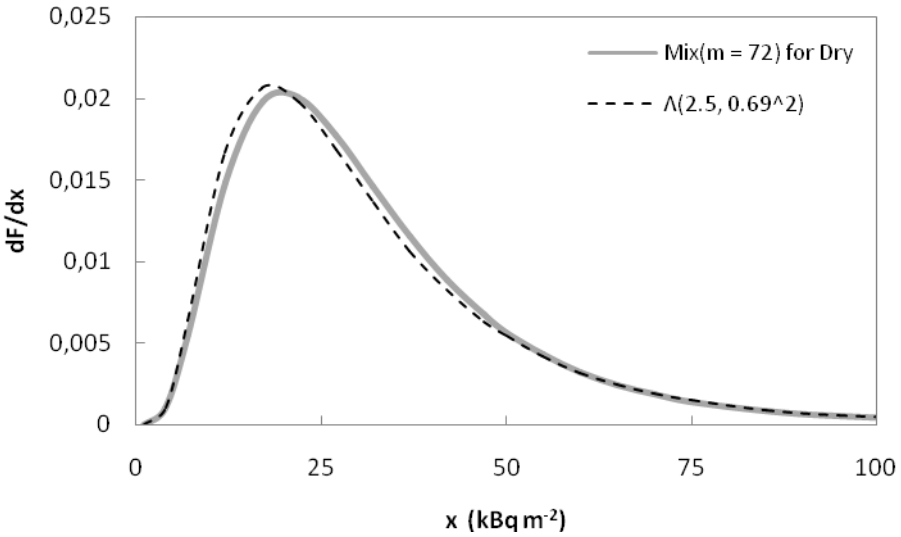


Figure 9. Fitting of lognormal distribution to mixture for dry fallout.

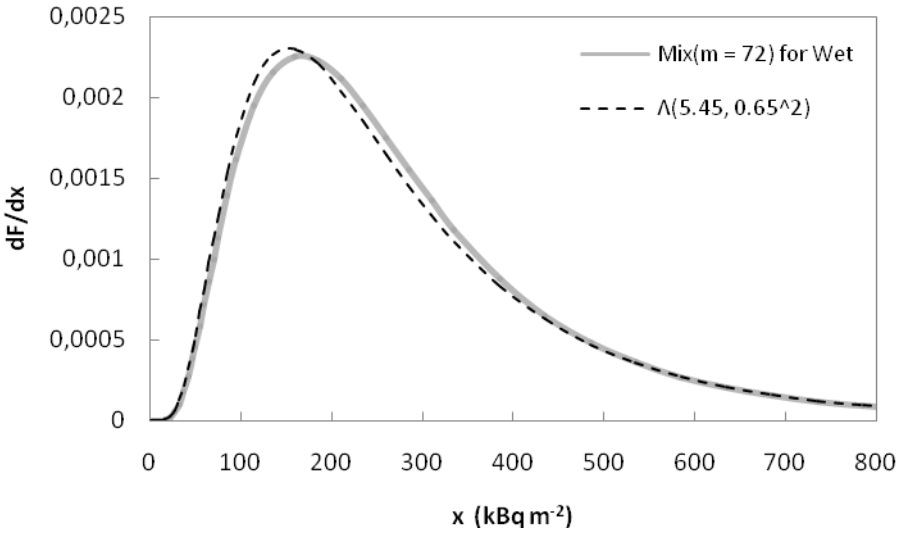


Figure 10. Fitting of lognormal distribution to mixture for wet fallout.

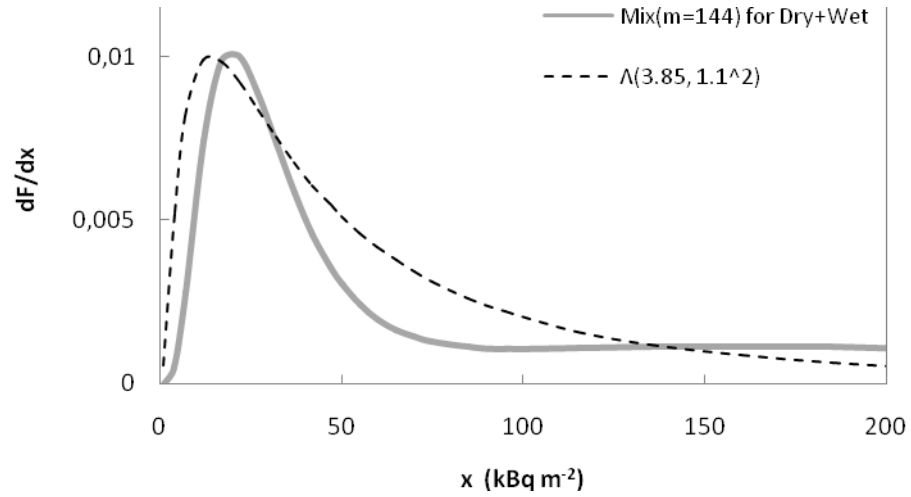


Figure 11. Fitting of lognormal distribution to mixture for dry and wet fallouts.

Attention should be paid to the following important factor. One can show that the derived mixture of two mixtures for dry and wet fallouts turned out to be unimodal only by virtue of the intuitively obvious condition that was used in plotting the point clouds in Figure 8, and according to which point clouds (s_i, x_{oi}) for dry and wet fallouts should be actually into contact with each other.

In Figure 8, the boundary between clouds corresponds to the dotted line x_{DW} = 77 kBq/m². The following consideration can be given in favour of this condition. On the diagram (map) of radioactive contamination to boundaries between zones with dry and wet fallouts (for example, boundaries shown in Figure 1b), some isoline $x_o = x_{DW}$ will correspond. Due to this, in a figure such as the Figure 8, the clouds (s_i, x_{oi}) should be spaced on both sides of graph of equation $x_o = x_{DW}$.

Here, only a simulated example is given. Still, it shows that if the deposition structure is based on the lognormality of the local contamination regions, then the parameters of the lognormal distribution describing dry and wet fallouts the same territory are not absolutely independent. In the example considered here, the intuitively obvious condition of neighbourhood of point clouds (s_i, x_{oi}) for dry and wet fallouts was used (in other words, the boundary conditions provide interconnections of both distributions).

For deeper analysis of the distribution describing dry and wet fallouts, it is necessary to use experimental data derived separately for each type of fallout on the same territory as a result of some critical event. It should be from one, and not several events. Indeed, in the case of deposition formed by varied critical events, the clouds of point (s_i, x_{oi}) in Figure 8 may be spaced along the abscissa axis at considerable remoteness from each other. In this case the mixture of lognormal distributions (8) may have two maxima (not be unimodal).

The data analysis for the Chernobyl and Fukushima fallouts given in [2] shows that the statistical properties of deposition considered above also hold for the activity concentration quantity (Bq/kg). In this case scattering of points (x_o, s) is shown in Figure 12. The plots also cite data for Fukushima fallouts (grey squares) corresponding to 63rd and 64th datasets of Table 1b in [2].

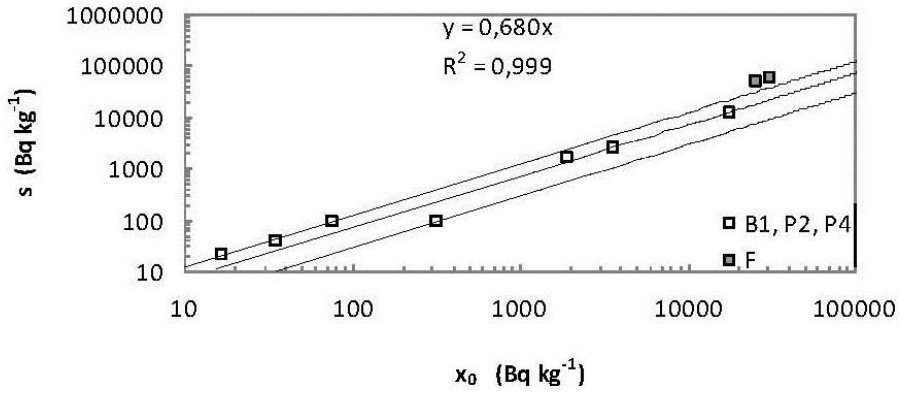


Figure 12. Values of standard deviation, s, against sample mean, x_0, for data in Table 1b in [2].

Conclusions

Pollution of individual sites and their aggregations can be described by a family of lognormal distributions by virtue of certain statistical and structural properties inherent in spatial patterns of radionuclide deposition, namely,

1) The spatial deposition pattern has mosaic structure whose elements are tiny areas with contamination described by lognormal distributions.

2) Regression dependence of the coefficient of variation from the mean is not.

3) In the case of the division of an arbitrary site/territory into a multiplicity of equidimensional sub-sites ($m >> 1$) the following regularities are valid:

— The mean values of the sub-sites' contamination are distributed lognormally (see (15)).

— The coefficients of variation for the sub-sites are randomly distributed in some interval of values which, in turn, is included in the interval $[CV_{min}, CV_{max}]$, where $CV_{min} \approx 0.2$, $CV_{max} \approx 0.9$, at least for areas of sub-sites from $1.56 \cdot 10^{-6}$ km² to 142 km² (see (11), (12)).

4) The probability of describing a dataset with a lognormal distribution goes up with an increased sample size. Datasets with a sampling size $n \geq 100$ are described, as a rule, by lognormal distributions.

Finally, the statistical and structural properties of radionuclide deposition are not related to the phenomenon of radioactivity. Consequently, the key results and conclusions of this article are applicable to non-radioactive deposition formed by short-term fallout, similar to Chernobyl and Fukushima.

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UDC 31

Effect of Mobile Phone Technology on Moral Development of University Students

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Abstract. The study was conducted to investigate effects of increasing mobile phone usage on moral development of university students. The study was conducted through a questionnaire. The study concluded that students purchase mobile phones for making good social relations and for making an easy contact with teachers and class fellows to deal with their academic issues. However other enticements gradually force young users to spend more time in futile stuff. They also keep unethical material causing decline in moral values. Significant number of participants agreed that mobile phone is causing decline in moral values of students.

Keywords: Effect; Mobile Phone; Technology; Moral Development University Students.

Introduction

Technology is the usage of tools and skills to solve problems and to extend human capacities. Technology is changing rapidly and it has some positive and negative impacts on society. There is no doubt that technological change brings about social change. Industrial revolution, economical progress, development in banking and finance is due to the technology explosion. On the other hand, the technology revolution results in social injustice. Due to less education and requirement of less men power, a higher level unemployment factor is existing in the society that results in depression psychologically. Technology can be dangerous because it occasionally puts great power in one's hand that one cannot ethically and sensibly use such as weapons.

Mobile phone is one of the most commonly used communication medium now days. The main feature of mobile phones is the "Instant access" which makes them the most exclusive device for communication (Norris, 2001).

As modern technology, a mobile phone allows its user not only to make and receive telephone calls but also supports many additional services and accessories, such as; SMS (or text) messages,

Email, internet access, gaming, Bluetooth, infrared, camera, MMS messaging, MP3 player, radio, GPRS and much more (Chiluwa, 2007).

Use of mobile phone has become an integral part of everyday life (Haris, 2009). This technology has some psychological and social impacts also. Socially one can be in touch with family, friends, and colleagues in every time. Mobile phones are lessening the pressure of business and educational work too, so this gives relief psychologically (Gillani, 2007).

On the other hand, people are isolated from social activities and rely only on communication through mobile phones. Psychologically it creates tension and depression when one is unable to make a contact. Not only social and psychological but health problems also have been identified in result of mobile phone use. Cancer, Insomnia and hormonal problems are some of the examples of mobile phone's bad effects on health.

Among others, Students are also using mobile phones to call, text, take pictures and even browse the internet. This advanced technology may show an increasing effect on user's moral development.

Young generation especially the university students are giving more priority to the fashion of using mobile phones(which are only mechanical devices) rather than their education and moral development without knowing the effects of this phenomenon. To much distances among the fellows and unavoidable circumstances are due but the cell phone usage just for the entertainment, time pass, fun, fake calls, etc through jokes and rumors, MMS, music and radio listening, etc is not a healthy practice as this practice spoils the innocent minds adversely.

Methodology

This was a descriptive research study and was approached quantitatively.

Population and Sample Size:

University Students was the concerned population for generalization of results. Total sample of the study was consisted of 200 University students, and it was taken from diverse departments of the selected university.

Tool of the Research

In order to collect the data a close ended Questionnaire as an instrument was developed to explore the effects of mobile phone technology on the moral development of the students. The questionnaire was self designed by researcher on the basis of reviewed literature and personal knowledge about topic. Questionnaire was consisted of 24 items, and each statement will require an evaluation on a five point answering likert scale, with scale points ranging from:

Strongly Disagree	=1
Disagree	=2
No Opinion	=3
Agree	=4
Strongly agree	=5

Data Analysis

The collected data was analyzed statistically using the (SPSS) Statistical package. The collected data was analyzed and presented in the forms of table.

Table :1

Sr. No.	STATEMENT	SCALE (%)				
		Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1.	Mobile phone helps to connect students with their teachers and class fellows to deal with their academic issues.	7	12	0.5	55	25.5
2.	Students use unfair means to fulfill their mobile expenses	7.5	29	17.5	33.5	12.5
3.	Mobile phones are promoting the habit of telling lie.	5	18	10	40	27
4.	Night time free packages have a bad effect on student's moral development.	10	5	1	30	54
5.	Student use mobile phones for making good social relations.	8.5	17	13.5	47	14
6.	Show off through expensive mobile by the students is creating inferiority complexes among poor students.	5.5	11.5	7	42	33.5
7.	Due to the mobile phone usage there is a decline in social and moral values.	6.5	19.5	11.5	46	16.5
8.	Excessive use of mobile phones is giving rise to the street crimes.	5	13.5	10.5	47	24
9.	Use of mobile phone is one of the reasons behind the wastage of time.	3	10	7.5	39	40.5
10.	Mobile phone usage creates disturbance during the class.	4	8.5	9	46	32.5
11.	Student use mobile phones to share some good stuff (Quranic verses, Hadiths, Quotations etc)	5.5	18	6.5	54.5	15.5
12.	Students ignore their parents while using mobile phones.	5.5	15	8	43	28.5
13.	Students use unethical language with their friends during calls.	6.5	18	13.5	43.5	18
14.	Students use mobile phones for gossips.	5	5.5	8	58.5	23

15.	Students use unethical language with their friends during SMS.	3	16.5	10.5	42.5	27.5
16.	Mobile phones are providing acceptance to the immoral activities in the society (such as Jokes on teachers, Politicians and other personalities)	5	8	9	47	31
17.	Increased mobile usages are one of the reasons behind wastage of money.	2.5	12.5	10.5	45.5	29
18.	Advancement in mobile phone technology is setting positive values in society.	9.5	19	20.5	41.5	9.5
19.	Students use mobile phone for cheating in exams.	17.5	26	15	31.5	10
20.	Students use mobile blue tooth in bad ways.	9.5	17	15	37	21.5
21.	Students keep cheap stuff in their mobile phones.	4.5	15	15.5	42.5	22
22.	Students do immoral conversation on mobile phones.	9.5	17.5	15.5	41	16.5
23.	Students use mobile camera in bad ways.	6.5	14.5	12.5	38.5	28
24.	Advancement in mobile phone technology is setting negative values in society.	7.5	17.5	18.5	36	20.5

Result and discussion

The research was conducted to find out the effects of mobile phone technology on the moral development of the university. For this purpose, the related literature consisted of books, articles, journals and thesis was reviewed and a questionnaire was prepared as a tool of research consisting of 24 items about the effects of mobile phone technology on students' moral development. Overall research analysis showed that like other technologies, mobile phone also posses advantages and disadvantages. However a bad impact of this technology was recorded to be increasing on their young users. Especially night time free packages are becoming a big reason of an increase in decline in social and moral values. About 54% participants strongly agreed to this statement. More than 50% participants also agreed that excessive use of mobile phone in university students is increasing wastage of time. A good number of participants also agreed that young mobile users keep cheep stuff in their mobiles and this is becoming another reason behind decline in social and moral values (Table: 1).

Students gave a mixed opinion about using unfair means for fulfilling their mobile expenses and regarding the usage of mobile phones for cheating in examination. Also a mixed opinion was recorded about the statement that mobile phones are setting positive values in society.

Rich Ling (2001) has analyzed in his article named “Adolescent Girls and young adult men: Two sub-cultures of the mobile telephone”. The writer has analyzed that adolescent boys and girls use mobile phone for social networking and most of them use “SMS” activity in order to maintain their social interaction. This effect of mobile phone can be taken both in negative and positive way.

Vershinskaya (2002), in his article “Mobile communication: use of mobile phones as a social phenomenon-The Russian experience” has defined some advantages and disadvantages of cell phones. According to the Russian youth, the advantages of mobile phones are expansive, source of disturbance of public places, unreliable and a source of illegal transmission of videos and images.

Andrew Trotter (2003) examined mobile-phone use and their effects in Educational settings, school going children and university students. The usefulness of mobile phones in educational settings has been mentioned that is: Mobile phones connect students with teachers and other students and help them deal with class attendance issues, rearrange meetings, retrieve schedule and assignment data, discuss assignments, coordinate study. Administrators can delegate many time consuming, repetitive tasks to mobile-phones.

Based on major findings and conclusions of the study we can make some recommendations. Harmful effects of mobile phone technology on moral development of students should be controlled by arranging programs, lectures and seminars in institutions. Electronic and print media can play a great role to get rid of disadvantages of mobile phone technology for students’ character building. Parents and teachers should be informed about the positive and negative effects of mobile phone technology and its explosion. Teachers should play a vital role in this regard and should explain positive roles of mobile phones rather than negative roles. Teachers can give projects and assignments on this topic to aware the students about the ethical problems caused by mobile phone technology.

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Staff Potential of Cultural Sphere: Analysis of the Staff Needs and Features of its Formation

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Abstract. Forecasting of the needs in a labor market is considered as an important component of the marketing and as well it's necessary for regulation and control of changes in the field of educational services, for strategic planning of vocational training for staff in the sphere of culture focused on population demand in the region. The aim of this research work is development and approbation of monitoring algorithm for needs in a labor market in cultural sphere. The paper reflects the analysis vocational training prospects in the field of a library science and social and cultural activity taking into account multilevel education on the basis of competence-based approach.

Keywords: profession; experienced staff; education level; social and cultural activity; librarianship; monitoring of qualified staff needs in cultural sphere.

Introduction.

The culture sphere as the specific sphere for creation of a unique product has a number of the features connected with the economic interaction between the population and the institutions of

this sphere, particularly these features, are shown through a labor market and the market of the social and cultural benefits.

The person in these interactions acts, on the one hand, as the consumer of the benefits made by the sphere of culture, and on the other hand, as the owner of creative abilities, knowledge and the skills necessary for the process of production of the specified benefits.

In this case labor markets play a significant role. Nowadays, forecasting of labor needs for the culture sphere is an important component of information necessary for regulation and control of educational services, particularly on strategic planning of vocational training of staff in culture field focused on a demand of the social and cultural benefits of the population in the region.

Methods and tools of the research.

In this research considers two aspects: studying of staff needs in the field of a library science, social and cultural activity and interrelation of quality in providing library and sociocultural services with skills level and vocational training of the workers in these fields. During this research on definition of staff needs in the field of a librarianship and social and cultural activity we applied a method by Delfi included expert and group estimates. First of all, we interrogated a great number of experts independent from each other, and then the results of survey were analysed and conclusions were formulated.

Thus such staff requirement is understood as process of "definitions for qualitative and quantitative structure of the staff in the set period of time " [1].

The content of qualitative requirement is determined of staff needs by categories, professions, level of qualification requirements. This requirement is examined on a basis of: vocational requirements to positions fixed in duty regulations; the staff list of the institutions and its divisions where the structure of positions and workplaces are fixed; documentation regulating various organizational and administrative processes with allocation of requirements for a vocational staff.

The content of quantitative staff need is in determination of calculation number and its comparison with the actual security on a certain planning period.

In quantitative definition of requirement it is distinguished:

- the general requirement is the all number of staff which is necessary for its organization, it is called gross – requirement;
- additional requirement is the number of workers necessary in addition to available number of the basic period, caused by the current needs of the organization, it is called net – requirement. The general requirement in the staff is a summation of quantitative requirement on separate qualitative criteria.

Discussion and analyzing the survey results.

Taking into account that when determining the general requirement of staff needs in the field of a library science and social and cultural activity, level of social and economic development of the region has to be considered, forecasting of personnel requirements for a certain region (not less than five years). The formation of accepting establishments of professional education on this basis define ready experts in the abovementioned fields in 2-3 years for professional schools and lyceums, and 3-4 years for technical schools and colleges or 4-5 years for higher education institutions.

On the other hand, longer prospects of forecasting are impossible in connection with high labour market dynamics, which is very specific characteristic for modern Russia.

According to official data of Federal State Unitary Enterprise «Main Information Calculation Center of Ministry of Culture of Russian Federation», the analysis of staff dynamics in educational level in librarianship showed that the specific weight of workers with the higher education in the total number of librarians in 2010 in comparison with 2009 year increased for 1,2% and made 46,3% of total number. In comparison with 2005 this indicator increased for 5,2%.

In general, there is a growth tendency of librarians with the higher education in eight federal districts of Russia, except the Northwest federal district where this level is decreasing, thus the total number of librarians is increasing.

As for the number of the staff in cultural and leisure institutions, there is a growth tendency of social and cultural workers in Russia with higher education, though the level is very low and it is decreasing. The maximum indicator in dynamics in ten years is the lowest indicator in Volga district: 25,6% (2010), and in Central district it is at the level of 36,8% (2010).

It should be noted, that statistical data available now don't allow to estimate dynamics of employment in a section of vocational structure in the field of a library science and social and cultural activity. It is connected with the programs of social and economic development in regions, which are fulfilled on the data received from government bodies of the state statistics, and reflect employment structure only in a branch section. These data are obviously not enough for planning the system of vocational training.

Results of the research were discussed during online discussion on the official site of Kemerovo State University of Culture and Arts and on interregional scientific and practical conference "Training of qualified personnel in the field of culture: analysis of a state, development prospect" (December 6, 2012).

Unlike theoretical researches on staff needs we identified a necessity of methodical calculation of a labor market for qualified staff directed on ensuring practical result: assessment and adjustment in vocational training in the system of professional education according to perspective requirements of social and economic development of regions, and demands for culture sphere.

Main stages pointed in the research. We believe that to define the qualified staff needs in the field of librarianship and social and cultural activity it is possible to do it through different stages:

1 stage: Development of research tools.

2 stage: Design and drawing up sample of cultural institutions.

3 stage: The preliminary analysis of calculation number of workers in the field of library science and sociocultural activity.

4 stage: Implementing and carrying out survey of employers.

5 stage: Data input and calculation of expected indicators.

6 stage: Interpretation of results.

According to definite algorithm at the first research phase we developed the expert questionnaire for the heads of state authorities in the sphere of culture of districts of the Russian Federation. As well we worked out the survey for consumers of library and sociocultural services (inhabitants of Kuzbass).

Sociological survey of consumers of library and sociocultural services was carried out among inhabitants of Kemerovo region.

At the second stage of the research the sample for carrying out survey was defined. In this survey26 territorial district of the Russian Federation and municipalities took part in it, that is 94352 persons that makes 12% of inhabitants of the above mentioned districts.

During realization of the third and the subsequent stages there was an analysis results of expert survey for heads of departments and culture managements, heads of the educational institutions which are carrying out vocational training and professional development of staff in the field of a library science and social and cultural activity. It became possible to draw the following conclusions: 96,2% respondents pointed that there is a demand in experts with higher education, 69,2% indicated a necessity of experts with secondary vocational education.

It is important to notice that, doing the forecast for the next 5 years, in most cases employers don't mark out separately need for bachelors and masters, except for 23% of respondents who noted arising need for masters.

This statistics suggests that employers don't mark out distinction in higher education levels (a specialist program, Bachelor's degree, Master's degree).

Practical part of the survey. In general, according to expert survey the analysis of an education level of workers in the sphere of culture showed that the workers with higher education are:

• in the field of social and cultural activity of 21,6%;

• in the field of a library science of 29,5%.

The workers with secondary vocational education have:

• 35,6% of workers in the field of social and cultural activity;

• 24,2%of workers in the field of a library science.

The staff of cultural institutions not having vocational professional education makes:

• 42,8% in the field of social and cultural activity;

• 46,3% in the field of a library science.

It gives the opportunities to speak about existence of staff need with higher education in the field of a library science and social and cultural activity. Expert survey also allowed us to draw a conclusion that 26 territorial districts of the Russian Federation participating in research have the lowest education level of workers of the sphere of culture (Volgograd region, Republic of Khakassia, East Baykalsky region, Tomsk region). Indicators of an education level of workers in the sphere of culture in these districts are presented in the table No. 1.

Table 1. Educational level of cultural sphere workers

Regions of Russian Federation	Average number from the total of workers with higher education		Average number from the total of workers with secondary vocational education		Average number from the total of workers without education	
	Social and Cultural Activity	Library activity	Social and Cultural Activity	Library activity	Social and Cultural Activity	Library activity
Tomsk region	13,1%	19,8%	28,9%	25,6%	58%	54,6%
East Baikal region	19%	18%	37%	30%	44%	52%
Volgograd region	9,5 %		40%		50,5%	
Khakassia	20%		55%		25%	

Footnotes: respondents from Volgograd region and Khakassia didn't point in the survey degree ratio while asking the questions about education level in the social and cultural activity and librarianship.

Data of answers give the opportunity to comment on a situation as follows. In the territory of above-mentioned regions vocational training in specialized educational institutions isn't carried out.

Respondents specify that experts for cultural institutions in the field of a library science and social and cultural activity in Volgograd region are trained at Volgograd State pedagogical University and at Volgograd regional technical school of culture.

In Khakassia this training is conducted by Khakass State University. In East Baykalsky region this training is conducted by TransBaikal State University, Chita branch of East Siberian State Academy of Culture and Arts, TransBaikal regional school of culture.

In Tomsk region such training is conducted at Tomsk State Pedagogical University, Tomsk State University, Tomsk Institute of Business (Department of fine arts).

Taking into account that to define the demand of qualified personnel in culture sphere, it is necessary to consider social and economic development of the region for the next 5 years. With the tool of the survey it is possible to forecast the quantitative changes in the network of cultural institutions.

Answers of respondents showed that planning expansion of cultural institutions. 11,5%, 15,3% of representatives from territorial subjects of the Russian Federation plan a reduction of cultural institutions, 73,2% don't plan any changes in the network of cultural institutions.

According to the question about the system of postgraduate education in the field of library science and sociocultural activity, 57% of respondents note a lack of vocational training on the basis of additional professional education institutes in higher educational institutions. Other respondents (43%) specify existence of the developed system of professional development through the organization of master classes, short-term courses, seminars on the basis of Regional State libraries, the educational and methodical centers, educational institutions.

Sociological survey of consumers of sociocultural and library services was carried out for the purpose of detection of the satisfactory quality of various provided services which depend on level of professionalism and education of staff in cultural institutions.

The question "How often do you visit cultural institution?" has the following respondent answers:

1. Cultural Institutions
- 1-2 times a week – 25,2%;
- once a week – 28,1%
- once semiannually – 27,3%;
- once a year – 9,7%
- I don't visit such institutions – 9,7%.

2. Library
- 1-2 times a week– 17,7%;
- once a week– 19,2%;
- once semiannually– 29,3%
- once a year– 9,2%
- I don't use library services – 24,6%.

These answers are interpreted as follows: services of cultural institutions are used by inhabitants of Kuzbass once a month (28,1%). Services of libraries are used once in 6 months.

A question concerning leisure preferences: 22,1% of respondents: visit of discos, 19,9% of respondent: participation in creative evenings, 22,1% of respondents: reading books, 10,2% of respondents: reading electronic books, using a library Internet resource, 16,1% of respondents are engaged in creative teams, 9,6% of respondents in the questionnaire specified "another".

It should be noted that services of cultural institutions in the field of sociocultural activity are demanded more (58,1% of number of respondents). More than 32,3% inhabitants of Kuzbass prefer to spend leisure-time at reading books, 9,6% of respondents play sports and use the Internet resource (social networks).

Among inhabitants of Kemerovo region the assessment of quality and a variety of services of cultural institutions on five ball scale was distributed as follows:

- 48,1% of respondents estimated this result as «good»;
- 28,5% – «excellent»;
- 23,4% – «satisfactory».

High level of quality and a variety of cultural institutions services of Kemerovo region is connected with professionalism of workers (opinion of 72,1% respondents). However, 13,3% of respondents, consider that "workers of sociocultural sphere don't have enough professional knowledge" and "they need to get a professional vocational education"; 12,4% of respondents note that employees of cultural institutions don't have enough new and modern knowledge; 2,2% specify that employees of cultural institutions "aren't always friendly with visitors".

On the basis of conducted sociological survey we determined the need of increasing a level of quality and expansion of provided services: for example 23,4% of respondents estimated this indicator as "well". Also there is a need of increasing professional skills level of workers in the field of social and cutural activity and library services, what is designated in answers (27,9% of respondents) according to quality and a variety of services and the characteristic of professional activity of workers.

Stating the results of the research it is possible to draw the following conclusions:

Employee area in sphere of culture in abovementioned regions is characterized by:

1. High demand of workers with higher education;

2. Demand of experts with secondary vocational education;

3. The real state of an education level of workers with higher education in cultural sphere is 21,6%, and in the field of a library science 29,5%;

4. 42,8% of employees have no vocational professional education in the field of sociocultural activity, and 46,3% in the field of a library science.

5. There is a need of increasing level of quality and expansion of provided services, and a demand of professionals with vocational skills of high quality in the sociocultural and library services.

Conclusions.

As a result of the research the assessment of the problem of staff demand in the sphere of culture and librarianship is carried out. Thus we suggested the calculation of the staff forecast requirement for culture sphere and for library activities, using two options:

The first option points an indicator calculation such as "Expected quantitative demand of workers" created on the basis of estimates of employers about prospects of expansion the existing workplaces and creation of new workplaces. At this calculation retirement aspect has to be considered.

The indicator is calculated as a difference of estimated number by predicted year and the real occupied number, and it includes the number of retired workers.

In fact, this indicator will describe the tendencies of vocational system development in the culture sphere. But, assessing the result calculation of employers, some factors of workplaces replacement won't consider:

- retired workers can keep working activity;
- employment expansion/reduction according to professions, specialties, positions which can be unreasonable, or economic (political, social) situation in the country, which can't be realized in the region.

For completion of natural outflow of labor in the countries with intensive type of development annual updating of experts is considered sufficient 4%. Certainly, the staff demand in different branches and for different categories of workers is various, however estimated indicators of intensity of work replacement for new professional experts in the field of culture aren't known. Therefore for all categories of workers it is possible to accept 4% equal personnel updating to provide effective rotation of staff.

The second option is an indicator calculation "Expected high-quality updating of the personnel" which can show an assessment researchers of work replacement dynamics by professions, specialties, positions. Thus it is considered to take into account the intentions of employers for development/reduction according to professions, high-quality education of workers. But, this indicator doesn't take into account retirement aspect. The matter is that the four percent indicator considers natural outflow and labor completion, including retirement/disability/death aspect.

So, the first indicator, considers employment expansion/reduction of professions in culture sphere for the next five years. This indicator of change of a medium-term staff demand accepts extreme values more often and more brightly describes a tendency of profession demand.

The second indicator characterizes employment development taking into account annual updating of qualitative personnel in cultural institutions and by that estimates the size, medium-term demand by positions (according to an education level).

Thus, the received results of calculations must have been considered prospects of development of employment situations in cultural institutions (according to employers) and also macroeconomic tendencies of economy development in culture sphere.

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The Role of an Integrated Approach in Music Education Technology

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Abstract. The purpose of this paper is to justify the role of integrated approach to music education of students. This requires the implementation of a theoretical analysis of the meaning and importance of an integrated approach to music education and training, determination of didactic conditions of integrating the music education in schools and coverage of methods of arrangement of the complex relationships of the main types of educational and creative activity for students in music lessons. It is proved that an integrated approach to the music education process causes the appearance of new original teaching forms and techniques that brings the process to a new qualitative level, enriching the musical and creative abilities of students, enabling them to realize the artistic and aesthetic taste preferences, to achieve the integrity of musical and creative development and high levels of formation of aesthetic consciousness and music.

Keywords: integrated approach; music education; pupils; music lesson.

Introduction

The task of the school at any level is the maximum intellectual, moral and spiritual development of students, preparing socially conscious, fully developed, creative person who is able to express itself in various activities. The solution to this problem is possible only subject to building of musical and educational process on the principles of collaboration, cooperation and consideration of personal characteristics of each student. Under the new conceptual approach to teaching music the organization of the educational process is seen as acquisition of multifaceted experience by students in different kinds of interpersonal interaction, teaching and learning and extracurricular activities, confirming the subjective position of the individual in the mastery of knowledge, skills, social norms and values.

The analysis of current theory and practice of art education demonstrates the complexity of the current state of music and creative learning activities of students in music lessons at school. The music and creative activity of students in terms of an integrated approach is generated under the influence of cognitive needs, motivations and interests in the process of direct cognitive activity. It is characterized by the students' attitude to the process of learning music, which is reflected in the quality, nature and results of training activities.

The essence of the integrated approach to music education in schools is to educate students on the basis of potential opportunities that need to be updated. The analysis of pedagogical

literature found that an integrated approach is a means and condition of individualizing the instruction. An integrated approach includes transfer to the variability of training programs, dynamic structured systems of mental activities, the use of psycho-educational assessment and correction of the personality, as well as prediction of personality development. This approach should be flexible and mobile, allowing both individual approach to each student's learning and promotion of the overall activation of the academic group.

The study of modern instructional materials leads to the conclusion that the introduction of an arts complex in the educational process is one of the priority directions of research. The analysis of scientific literature provides insight into the current level of the problem as a whole and its individual aspects. The fundamental works on the aesthetic education of a personality by means of music (Huminska, 2004; Jolla, & Shcherbo, 1998) theoretical and methodological development of mass musical education of children (Kabalevskyy, 1982; Komenskyy 1988), and scientific papers in which the idea of the combined effect of art is the subject of special study (Apraxina, 1993; Padalka, 2008) are of particular interest within the chosen topic of the article.

In musical and educational technology the concept of integrity of the musical educational process is implemented through an integrated approach. Integrity is a unity of goals, objectives, contents, methods and forms of educational influence and interaction. An integrated approach to education simultaneously performs several functions:

1) focuses the development of the musical education on the personality as a whole and not on in its individual features;

2) promotes the comprehensive development of the personality as a result of the complex solution of educational tasks;

3) promotes the harmonious development of the personality through unity and interrelation of all areas of modern music education;

4) contributes to the efficiency and effectiveness of musical training and education.

The uniformly built music lesson hinders the development of musical abilities of students. We know that every child has a particular combination of musical abilities which develop unevenly. Every kind of musical activity contributes to the improvement of various musical abilities. Various activities, combined into a complex, effectively influence the formation and development of musical abilities.

It must be borne in mind that children develop musical skills based on the principle of compensation. According to theory (Teplov, 1985), the relative weakness of any ability can be compensated by another, more developed in the child. Thus, the involvement of students in various activities should be considered as a condition that contributes to the formation and development of musical abilities.

The monotonous lesson structure is also undesirable for it leads to fatigue of the junior pupils. As you know, the attention of children is still unstable; it is difficult for them to concentrate on performing standard tasks. The variety of forms and methods of work is one of the most important factors of students' attention concentration during the lesson to enhance their interest in classes.

Abdulin (1983) emphasizes that the music teacher does not have to be an expert in any specific field of music. It should be a theorist, a regent, a music historian, a music ethnographer, and a performer who mastered the instrument, to be always prepared to direct students' attention to a certain issue.

The modern technologies of musical education

The comprehensive music education in schools is an important means of forming their personality and all-round development. The manysidedness of artistic influence directly affects the emotional sphere of the pupil, stimulates cognitive activity, and awakens creativity. Each music teacher now can choose a program that best helps to reveal its creative ideas and opportunities. It can also create its own program and follow the ideas that are most consistent with its views on the role of art in the education of students and the nature of musical and educational activities. However, the creative freedom of a teacher should be based on a correct understanding of the nature of music, its social functions and aesthetic impact on the children, on a thorough knowledge of modern science and best teaching practices.

The modern technologies of musical education realize the basic functions of an integrated approach through:

▪ influence on consciousness, feelings and behavior of pupils.

▪ organic combination of education (external teaching influence) and personality development.

▪ unity and coordination of educational efforts of all social institutions and organizations engaged in education, i.e. families, schools, teams and groups, the media, literature, art, law enforcement bodies etc.

▪ use of a system of specific educational activities shaping the key competencies of the pupil.

▪ systematic approach to education, i.e. consistency and subordination of all education components, their interactions and mutual influence.

One of the drawbacks that sometimes occur during music lessons is the lack of correlation between different types of musical activities when the lesson components are isolated from each other, and it is not clear why these or other works are used, and on what basis they are combined. The essence of the complex structure of the lesson lies in the fact that the types of musical activities used shall be interdependent and interrelated. If the lesson is divided into parts, the student's musical and aesthetic flair of the whole is not satisfied.

When planning the structure of the lesson and musical material, it is advisable to consider that the prolonged overload by any activity causes fatigue. Fatigue develops if the emotional tone of the works for performance and hearing is not taken into account.

The experience of many educators suggests that one of the best variants of the music lesson structuring is when the teacher first learns and repeats sad songs with kids, and then listens to joyful, cheerful music. Some natural decline in performance in the middle of a lesson offsets its increase at the end. If the upbeat, energetic songs are learned or repeated at the beginning of a lesson, in the second half you can listen to the works of quiet, songful sound. This option of the lesson structuring also helps students maintain the efficiency.

If the teacher plans a hearing sad music at the beginning of the lesson, then the pupils should sing funny songs. When performing and perceiving monotonous songs, the performance goes down at the end of the lesson. A slight decrease in efficiency occurs if, after hearing the cheerful music, the pupils sing sad songs. A successful lesson is built on the works of humorous, cheerful, energetic sound used for singing and listening.

Our experience shows that in the junior classes it is desirable to end the lesson in majeure, bright colors. That's why at the first of these lessons the children first practiced fun, lively Song of the Chanterelle, then heard a quiet, lyrical Lullaby, and at the end – a playful, buoyant song Two Cocks. In the middle of the second lesson sounded a minor lullaby Gray Cat, and then the comic Funny Musician. Listening to the works of a cheerful character at the end of the lessons was supplemented by the musically rhythmic movements.

In the construction of music lessons it is important to take into account the didactic structure, in addition to the methodological one. It is known that the structure of the combined didactic lesson can not be universal. This also applies to the music classes. Thus, the different structural variants of the music lessons are possible. For example:

• choral singing - solfeggio - listening to music;

• solfeggio - choral singing - listening to music;

• listening to music - choral singing - solfeggio.

However, playing the children's musical instruments and musical-rhythmic movements may accompany any of such components of the combined lesson, as surveys, updating of basic knowledge, learning new material and so on.

The new educational material can be included in one of the many activities on any time interval of the lesson. This applies to the survey, which may precede the explanation of the new material or, alternatively, finish it.

Traditional survey is specific for music lessons. Since its purpose is to identify what knowledge the students acquire, it is desirable to conduct the same during the lesson repeatedly, according to the type of alternating musical activities. The teacher needs to know how the students learned the academic material in singing, listening to music, and instrumental music. The purpose of the survey on music lessons and other subjects coincides only in part. In the classes of art it reflects external, formal logical side of learning.

One way to ensure the integrity of the lesson is the predetermination of its drama, i.e. rising action, development, climax, and denouement. The culmination of the class is based primarily on

the problem situation and happens most often when two-thirds of the lesson (as in a work of art) passed by.

Therefore, an integrated approach to music lesson is a complex holistic formation, which comprises the closely related various components of methodological and didactic structures. The methodological structure of the lesson is particularly multifaceted. Each type of the musical activities has its own partial learning objectives. If a teacher is able to integrate the aforementioned activities in the lesson, subordinate the partial tasks to the common ones, it will achieve the main goal, i.e. will provide the development of pupils' aesthetic, creative approach to art and reality.

The complexity of the music education of students predetermines the result of knowledge, their preparation to the work in modern conditions, that is, to creativity. This fact requires the implementation of teaching methods designed to enhance the cognitive activity of students in the mastery of musical knowledge, develop their artistic and creative abilities and skills to educate themselves. The active creative work is the way towards achievement of the lasting assimilation and understanding of the musical training material and development of skills of its creative use.

The complexity of music education is a multidimensional issue. Its features are raising the activity and independence of students and progressively growing aspiration and interest of students to the music classes. The essence of the cognitive activity is shown in the students' need and the ability to think independently, the ability to navigate in a new situation, to see the issues, the problem and to find an approach to its solution by itself.

The cognitive activity is manifested, for example, in the ability to analyze the complex learning tasks and to perform them without assistance, which characterizes a critical mind of the pupil, its ability to express its views regardless of the judgments of others (Renzulli, 1994).

The complexity of music education is always aimed at acquiring new knowledge, involves the willingness of the student to research work and cognitive activity in the process of mastering, reproduction and consolidation of the acquired knowledge and skills. The complexity of music education is related to creativity as a generic and species concepts, but the formation of both of these qualities occurs only during the active intellectual activity.

The objective possibility of complex musical upbringing of pupils is caused by dialectical nature of the learning process, i.e. commitment and consistency of teaching on the one hand and the creation of space for music and creative work of students on the other. It determines the emergence of a sustainable need in development of music and independent creative abilities of students.

The autonomy of a personality is characterized by two factors, firstly, the knowledge and skills, and secondly, the attitude to the process of musical and creative activities, results and conditions for their implementation.

In most studies the cognitive activity of the student is recognized as a formation of desire and ability to learn in the process of a purposeful motivational and procedural search.

The students' achievement evaluation criteria developed by Rostovskyy (1997) evaluating the diligence, independence and emotional passion for the music activity is of great interest to music teachers. It should be noted that the level of emotional sensitivity is difficult to evaluate, since emotion is one of the common (generalized) capacities, manifested not only in the musical and creative work, but also in the other activities while the intonation and auditory and musical-rhythmic skills are special.

The preparation and holding a lesson always requires creativity, active manifestation of its knowledge, skills and professional experience from the teacher. The special role at music lessons is played by visibility. Thus, in junior classes the high visibility is mainly applied to music-teaching games and special tasks. For example, using the note circles, the children show the direction of the melody movement, and to determine the timbre of musical instruments, they show the cards with their picture.

It should also be emphasized that integrated education in the music lessons provides a fundamental artistic and educational influence on the inner and spiritual world of students and awakens their interest in music and creativity.

The overcoming of activities' isolation at music lessons will be promoted by such areas of their relationship, according to the educational objectives, as understanding of semantic nature of music, exploring the basics of music literacy, forming the performing skills, the development of creative abilities.

Understanding the semantic nature of the music is caused by one of the main goals of music education is to ensure that the students understood the multifaceted life forms in the musical arts. With regard to younger students this is the images of nature, birds, animals, fairy tale characters, and tempers of people.

Typically, each piece of music is imbued with a certain mood and creates certain emotions. Teaching children to experience music is an important task, the implementation of which contributes to the aesthetic and moral qualities of students. The relationship of singing, playing musical instruments, listening to music, using music and rhythmic movements of certain types of artistic and creative activity (staging tales, picture perception, etc.) will help understanding the music semantic meaning.

In the music training and education of younger students it is important to understand the musical expression with which the composer embodies a particular design. Knowing the basics of music literacy by the students ensures the development of musical thinking, skills of differentiated perception of music, understanding its metrorythmic, timbre dynamic and modal characteristics and formative elements.

In class the teacher has the opportunity to engage students in various forms of artistic activity, using the method of artistic analogies. This is because the major or minor color characteristics are peculiar not only of music, but also of the other works of art. Thus, the form of stories and poems can be compared with the corresponding features of music (for example, a three-part). Using analogies, the teacher distinguishes between the general and specific features to various forms of art.

The attention should be paid to the development of performance skills with different dynamics and articulation, especially when singing, playing musical instruments, and the use of rhythmic movements.

It is also important to teach children to read music at sight; the success at work depends on how playing the children's musical instruments is associated with singing and solmization.

The relationship of the various activities provides for transfer of the acquired skills from one of them to another, such as playing children's musical instruments in choral singing.

The development of the pupils' creative abilities is greatly promoted by the search activity. The following tasks for children are expedient in music lessons: inventing a name for a music piece; finishing a melody or a tale, re-arranging a known son or playing a piece. The success in work depends on the interrelationship of listening to music, singing, playing the children's music instruments, rhythmic and auxiliary activities.

The analysis of music lessons testifies to the fact that each type of activity can be considered as a separate component and an auxiliary method. For example, listening to music can be a relatively separate part of a lesson and attentive listening to music – a condition for pupils' performing activity (singing, playing the children's music instruments). The improvisation can be a separate activity, but it is also used for activation of pupils' thinking while singing, playing instruments and listening to music.

The types of activities prevailing at the lesson, let's call them dominating, are determined during preparation to each lesson based on the educational and upbringing tasks.

The choral singing can also be treated as an auxiliary method used for assistance to pupils, in particular in assimilation separate notions of solfeggio, remembering a theme of works for listening to music, determination of the instrumental work expression, and development of creative abilities.

Singing an instrumental work's melody will help feeling its expression; thus the children better listen into the music, as though 'passing it through themselves. The teacher can even sing a melody of the work designed for listening to music as a song.

The highlighted areas of relationship between the types of activities can be provided at any lesson, if the teacher establishes a set of relevant tasks at each of them.

Playing the children's musical instruments is often used as an auxiliary method in choral singing and listening to music. The use of children's musical instruments contributes to the development of hearing and voice coordination, creative musical abilities, and understanding of music work peculiarities by younger pupils.

Sometimes playing the children musical instruments dominates in the pupils' activities. However, the teacher engages the children in the creative work, i.e. making "scores", forming an ensemble.

An integrated approach to the education of students with different forms of art is one of the issues of pedagogy, because the role of artistic analogies, as H. Padalka says, is to build the foundation, the so-called emotional "canvas" for the full perception and experience of music.

We emphasize that the comparison of the images contributes to formation of aesthetic views and tastes, allowing students to cover and analyze the system of artistic relationships of arts holistically, showing the organic connection of music with the environment.

As Padalka says (Padalka, 2008), the analogy of music with different kinds of art is one of the most effective methods of intensification of emotional experience, since the sensual specificity of images forming the art, operation of specific means of depiction and form of artistic thinking characteristic of its certain species stimulates the emotional and aesthetic attitude of the personality to a music work.

Reflecting on the impact of different kinds of art on the emotional and imaginative perception of s musical work, above all, we see the deepening of emotional and aesthetic experience and understanding of music, expanding the boundaries of understanding of the artistic image.

Let us note that the synthesis of arts as a means of visual images development was proposed by Rudnytska (2002). Later this idea attracted the interest of many other scholars and educators. The synthesis of art came to be viewed not only as a means of illustrating one type of work, but, above all, as the possibility of combined impact on a personality by simultaneous and sequential formation of ideas about the peculiarities of means for embodying the artistic images in different forms of art.

For example, the researchers (Oleksyuk, 2006) argue that the art synthesis activates the figurative representations, stimulates imagination, expanding the diversity of associative imagination, creative thinking, leads to the emergence of a positive atmosphere of the musical material perception, and helps to create the emotional and imaginative situations that are the basis of the pupil's abilities mobilization in the course of musical training and education.

Results

The complexity of the process of musical training and education leads to the emergence of new original forms and techniques that brings the process to a new level. It enriches the creativity of students, enabling them to realize the artistic and aesthetic taste preferences, to achieve the integrity of musical and creative development, aesthetic awareness and music culture.

Through a systematic solution of the artistic and creative tasks specific to musical training and education, the emotional and aesthetic feelings and experiences appear, thus forming the pupils' motivational sphere, i.e. search for the ways to solve problem situations, the effect of artistic discovery, self-improvement, perseverance and creative independence.

Let us note that the creative autonomy of the personality is a complex integrative quality aimed at achieving a particular artistic goal, i.e. creating a new thing. It is based on the organic unity of mind, emotional and aesthetic feelings and emotions and willpower. The main characteristics of the pupils' creative independence are the willingness to solve the creative tasks by itself, creative vision of music and performing means of expression required for the realization of artistic intent, fluency in the new school musical material, and the ability for critical self-reflection. The creative activity influences the development of artistic taste appropriately and the formation of value orientations of students. The principle of the creative activity of students is an essential part of musical and aesthetic education, since the creative activity and initiative of the personality is the decisive factor in the implementation of artistic and creative activities.

Participation of students in diverse forms of music and creative activities significantly activates their imagination, creative thinking associativity, deepening the emotional and aesthetic perception of artistic imagery of the works created from a combination of different forms of art.

The activation of artistic and imaginative thinking in the formation of associative music and auditory perceptions, creative and interpretational and aesthetic evaluation activities encourages the creative independence. The students receive a new impetus for their own creative development and self-improvement, self-creativity, realizing their own musical and artistic abilities. The many facets of music contribute to the integrity of its artistic and educational influence on emotional and aesthetic perception of the personality.

Conclusion

Thus, an important tool which contributes to the complexity of musical education, and thus activates the teaching and learning activities of students in the music lesson, is a skillful preparation and disclosure of the contents of the lesson theme, showing the vital importance of learning the musical material, its practical use, logical consistency, consistency of the learning process, positive success reinforcement, and independent work. The objective basis of using an integrated approach in the music educational process is an organic system of relationships that exists between different types of art. It is this feature which makes the artistic and aesthetic education and training effective, provided the disclosure of both external and internal interactions of arts. It should be emphasized that the presence of common features and elements of different art forms activates the perception of emotional and imaginative peculiarities of the work. The simultaneous use of different kinds of musical activities can be considered as one of the priority choices of a complex structure of the music lesson. Engaging students in music and creative activities within an integrated approach creates a positive training motivation and leads to increased creativity, activity and autonomy in artistic and creative tasks.

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Роль комплексного подхода в технологии музыкального воспитания

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Аннотация. Цель данной статьи заключается в обосновании роли комплексного подхода в процессе музыкального воспитания учащихся. Согласно цели проведен теоретический анализ сущности и значения комплексного подхода в технологии музыкального воспитания, определены дидактические условия обеспечения комплексности музыкального воспитания школьников и обоснованы методы организации комплексной взаимосвязи основных видов учебно-творческой деятельности учащихся на уроках музыки. Доказано, что применение комплексного подхода в технологии музыкального воспитания обеспечивает появление новых оригинальных педагогических форм и приемов, выводит данный процесс на качественно новый уровень: обогащает музыкально-творческие возможности учащихся, дает им возможность реализовать художественно-эстетические вкусовые предпочтения, достичь целостности музыкально-творческого развития, высокого уровня сформированности эстетического сознания и музыкальной культуры.

Ключевые слова: комплексный подход; музыкальное воспитание; ученики; урок музыки.

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How Far do Students Acknowledge the Meaning of Taboo Words?!

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Abstract. The given work is a short review of a very essential and important aspect of language – Taboo language. The article is provided with a brief, but quite interesting questionnaire, which was carried out on the English language students (80 students entirely). The results of the questionnaire appeared to be very intriguing and surprising. It proved that students really need more adequate knowledge about the taboo language, its real meaning and importance in communication.

Keywords: taboo; cultural background; inoffensive; mildly offensive and very offensive words; context.

Introduction

What is taboo? How do people understand its meaning and react to it? There are different assumptions about this term in various scientific works. According to Steiner taboo is: "any prohibitions which carry no penalties beyond the anxiety and embarrassment arising from a breach of strongly entrenched customs." (1967: 143).

The encyclopedia of social sciences (1937) defines taboos as "a negative sanction whose infringement results in an automatic penalty without human or superhuman mediation." And also, "A word that many people consider offensive or shocking, for example because it refers to sex, the body or people's race." (Oxford Advanced Learner's Dictionary. 2005).

A taboo is a "ban or inhibition resulting from social custom or aversion" (The American Heritage dictionary of the English Language, 2000). The term taboo relates both to taboo word (e.g. fuck, cunt) and taboo topics (e.g. abortion and death). Taboos differ according to cultural background; something that is acceptable for one culture is unacceptable for another one.

The role of taboo

In real life, native speakers don't only use the Standard English but quite often they speak slang, taboo words or swear words. When they shout at you with taboo words, do you know what do they want or what does it mean if you don't know the meaning of taboo word? The reason that

taboo words should be understood parallel with Standard English is to aware people when they are threatened or insulted

As Keith Allan and Kate Burridge say: understanding taboos "is not a triumph of the offensive over the inoffensive, of dysphemism over euphemism, of impoliteness over politeness; in fact the tabooed, the offensive, the dysphemistic and the impolite only seem more powerful forces because each of them identifies the marked behavior. By default we are polite, euphemistic, orthophemistic and inoffensive; and we censor our language use to eschew tabooed topics in pursuit of well-being for ourselves and for others."(2006, p.2)

Some scientists use the terms taboo words or swear bad words or bad language interchangeably to describe the lexicon of offensive language. We can also meet such kind of words as "clean" "dirty" "formal" "informal" words. They range from inoffensive, mildly offensive or to the very offensive. Let's see the following example. In English we have such kind of words: buttocks, behind and arse. All of them are used for the same part of the body. Buttock is a "clean" word used in formal situations, behind is a "cleaner" word used in general conversations. On the other hand, the arse is a "dirty" taboo word used in very informal situations and shouldn't be used in writing, at school, at work and any social places.

We shouldn't forget that context also plays an important role while understanding taboos. For example: Dick is a shortened name of Richard, dick is also a common name for penis. Dick the name is not taboo, but dick the penis is.

Research

The present study examined whether the students had a general knowledge about taboo words, taboo expressions; if they knew its meaning, usage, how much do they understand English taboos and how frequently they used them.

80 students from our university participated in the study. They fill the questionnaire voluntarily. The students were from all courses, (20 students from the first course, 20 from the second, 20 from the third and 20 from the fourth course)

Participants were asked to answer the following questions:

1. What are taboo words? Please circle one of the variants below.

Formal words, Words used in everyday life, Inappropriate, offensive words, Literal words

2. How often do you hear taboo words in your surrounding?

Very often, often, not often, never

3. Do you use taboo words in your language? Why/ why not?

Often, sometimes, rarely, never

4. When and why do you think some people use taboo words a lot?
5. Do you know any taboo words in the English language, if so, can you write them down?
6. How useful is it for you to know taboo words in English?

Very useful, useful, quite useful, not useful

7. Why do students often find it easy to remember taboo words in English?

For interest, for pleasure, for fun, for new vocabulary

8. Do you think learning taboo words is a waste of time?

Yes, no

9. Do you think teachers should teach taboo words to students or not? Why?
10. Match the following taboo words with their literal meaning below.

Hell, piss, crap, balls, bloody, bollocks, bastards, shit, prick, bugger, fuck, cunt

1. Testicles
2. Testicles
3. To have sexual intercourse
4. (religious) the opposite of paradise
5. To urinate
6. To defecate, excrement
7. To defecate, excrement
8. A woman's sexual organ (vagina)
9. A man's sexual organ (penis)
10. To have anal intercourse, a person who has anal intercourse
11. A child whose parents are not married

12. No real meaning (used for emphasis)

The results of questionnaire:

Now we can see the questionnaire with answers and percentages. It must be said, that the results were quite interesting and somehow surprising, especially when we students get frustrated while answering questions; they could hardly find the exact meaning of taboo words and later find the matches of literal words with the bad words.

1. What are taboo words? Please circle one of the variants below. Formal words – 9 %. Words used in everyday life – 40 %, Inappropriate, offensive words – 51 %. Literal words – 0 %

2. How often do you hear taboo words in your surrounding?

Very often – 15 %, often – 24 %, not often – 41 %, never – 0 %

3. Do you use taboo words in your language? Why/ why not?

Often – 4 %, sometimes - 38, rarely – 23, never – 15 %,

4. When and why do you think some people use taboo words a lot? (Students' answers varied).

When they are angry or happy; in the street; because taboo words help to get released from negative energy; to make some impression, when they are sad; Because it's their habit, for fun, to look cool, for new vocabulary

5. Do you know any taboo words in the English language, if so, can you write them down?

Fuck, shit, impotent, bastard, bitch, piss

6. How useful is it for you to know taboo words in English?

Very useful – 9 %, useful – 22 %, quite useful – 17 %, not useful – 22 %

7.Why do students often find it easy to remember taboo words in English? For interest – 27 %, for pleasure – 4 %, for fun – 27 %, for new vocabulary – 12 %

8.Do you think learning taboo words is a waste of time?

Yes – 26 %, no – 44 %,

9. Do you think teachers should teach taboo words to students or not? Why? Yes – 31 %, no – 27 %, no comment – 12 %

10. Match the following taboo words with their literal meaning below.

Hell, piss, crap, balls, bloody, bollocks, bastards, shit, prick, bugger, fuck, cunt

1. Testicles - 1 % (of the students could find the matching to this)
2. Testicles - 1 %
3. To have sexual intercourse - 14 %
4. (religious) the opposite of paradise – 25 %
5. To urinate - 2 %
6. To defecate, excrement – 1 %
7. To defecate, excrement - 0 %
8. A woman's sexual organ(vagina) - 2 %
9. A man's sexual organ (penis) - 3 %
10. To have anal intercourse, a person who has anal intercourse – 2 %
11. A child whose parents are not married - 18 %
12. No real meaning (used for emphasis) – 0 %

The given questionnaire about the taboo-topic seemed to be quite new for them; most of them had almost no experience in this area. Notwithstanding the fact that our generation spends too much time on watching foreign film and programs, taboo words appeared to be quite unfamiliar for them. As the results and percentages show only few taboo words are known for them. But at the end of the questionnaire almost all of them showed great desire to find out and learn more. They were asking to tell them the definitions of tabooed words.

Conclusion

Undoubtedly, the role of taboo language is inevitable. There is much to say about taboo words, it's a huge subject with its categories and subcategories, but it's impossible to cover everything in one work. Working on taboo words brings a real desire to find out more about this topic, as its reveals a lot about the language, its people and cultural peculiarities and characteristics.

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Innovation in Psychotherapy Integration: A Possible Need for Practice-Based Evidence

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Abstract. In the development of psychotherapy, the debate between opting for a specific model as opposed to systems integration has been a growing controversy. In addition, questions have been raised with regards to the consistency of integration approaches, the benchmark for choice of integration approach and the proficiency of practitioners. This article examines the reasons for integration using a systematic review to evaluate the triumphs made since the inception of psychotherapy integration. The authors' advocates for Miller, Duncan, and Hubble's in 2004 suggest practice-based evidence approach one of the appropriate innovative way of improving client retention and outcome. To us, this approach will enable the clinician have a better stand in therapy as scientist-practitioners.

Keywords: Psychotherapy; Common Factorism; Assimilative Integration; Technical Eclecticism; Theoretical Integration; Practice-Based Evidence.

Introduction

The world is gradually moving towards a point of blend in the various schools and systems of psychology and their respective therapies. With creativity as the driving force of each organisation, therapists are burdened each second to enhance client satisfaction and clinical outcome of therapy. As a consequence, practitioners in their pragmatic lens become eclectic or integrative in their practice when they tend to merge theories as well as a range of techniques from various schools of psychology. An important factor noted often among such practitioners is often tied to past

therapeutic experiences vis-à-vis what may work best for the client in general. In other instances, factors such as immediate client need, respective preferences and capabilities of therapists serve as the benchmark for opting for integration [1].

This movement is called Eclecticism or Integration [2]. Even though these words maybe used interchangeably, some psychologists rather prefer to use them differently. “Eclecticism” sometimes is interchanged with a more progressively preferred name called “Integration” [3]. A careful attempt to distinguish Eclecticism from Integration has been taken on by some authors [4-5].

Integration as identified has seen to take the form of a system whose elements form part of a united whole pertaining to theory and practice, while eclecticism which draws spontaneously from a number of approaches when dealing with a particular case [4]. Although some authors have taken on the challenge to distinguishing integrative from eclectic practice in specific therapies, the need for reliability in the theoretical methodology throughout therapy is encouraged [5].

Noting from the general assumptions on integration, this pragmatic approach of picking up what therapy can work as and when needed can be established basically with a combination of two or more systems of therapies or a single therapy developed from several systems. Examples of several combinations are used by combining psychodynamic, behavioural, and family system therapies [6] or merging experiential, cognitive, and interpersonal approaches [7]. The next general form usually builds a single therapy across several different therapies [8] or several combinations of techniques from several sources due to their important connection with regards to the specific needs of individual clients like [9].

The Progress of Psychotherapy Integration

Some decades ago, research survey conducted on the view of therapists including other mental health professionals showed that about 59% to 72% endorse eclecticism as their preferred approach [10], research work over the years have notes no therapist as strictly eclectic [10-11].In addition, although the idea of having integration exists, some psychotherapists view it as a sheer popularity of theories without empirical evidence or structure. Nonetheless, predictions were made before the millennium to birth a golden age for psychotherapy integration or eclecticism.

Thus, a hope was seen in a future where there will be a consensual appreciation of the scope of psychotherapy integration, evidence-based researches to prove the differential effectiveness of integrative therapies, and training programs that cover competency in among eclectic practitioners [11]. Upon recent review, some of these questions have not being fully addressed over a decade now [12].

Arguing from the current switchof health care consumers en route for‘outcome’of the service rather than just the ‘service’ itself[12-13], proposal for practice-based evidence is needed. The aim of our study was to bridge the gap of need of enhancing the therapy outcome and client retention. The authors used a systematic review with much respect to the growing scope of innovation in the health care industry.

A Possible Need for Practice-Based Evidence

From the above reviewed studies, it is plausible to appraise thesignificant efforts made by the various approach of psychotherapy integration in enhancing the quality of therapy. Nonetheless, the issue of realising a single comprehensive structure of psychotherapy among the major models and validated evidence-based practice are still problematic. All the same, the hope of eclecticism cannot be promising without the development of an all-inclusive psychotherapy [14]. In the same vein,therapists are warned that the future might rather have a multiplicity of eclectic models if such consensus fails to occur [15]. Notwithstanding these claims, analyses of integrative psychotherapy still shows a gap to this regard [1], even though cautioned as a daunting task in the past [14]. In addition, updates also supports that therapists’ training had failed to implement this goal of ensuring such coalition of therapies which is a requirement of integration [16].

The second notable challenge is the argument to provide clinically validated integrativeevidence-based practice for psychotherapy as seen in the ‘medical model’. Observing integrative therapists in the past, much of their efforts were often directed towards reporting about their approaches of integration rather than measuring their effectiveness [17]. Although some significant efforts have been made in this area with the inception of evidence supported therapies (ESTs) and randomised clinical trials (RCTs) [18], critics specifiesotherwise [12, 21]. Observing the

limitations of ESTs and RCTs, practitioners are found to maintain a system of evidence-based psychotherapy practice in order to provide valid results [22]. Likewise, ecological validity of such studies has to be used carefully since demographic characteristics of clients can pose a challenge tothe success of therapeutic outcome [23].

Notwithstanding these perspectives on maintaining an organised theoretically validated and evidence-based practice approach in psychotherapy integration,opting for practice-based evidence may be a solution [12].As part of indicating the future of clinical practice on the face of consumer satisfaction and efficiency of therapy, an outcome-informed approach has been suggested. Noting from Miller and colleagues,*"Adopting an outcome-informed approach would go along way toward correcting this problem, at the same timeoffering the first 'real-time' protection toconsumers and payers. After all, training,certification, and standards of carewould involve on going and systematicevaluation of outcome - the primaryconcern of those seeking and payingfor treatment. Instead of empiricallysupported therapies, consumers wouldhave access to empirically validatedtherapists. Rather than evidencebasedpractice, therapists would tailortheir work to the individual client via practice-based evidence"*(p.15-16) [12].

Althoughcritics call this approach as a more simplistic feedback method as oppose the more traditional therapy centered approach, *"therapists would bebetter able to achieve what they always claimed to have been in the business of doing - assisting change. More important, clients would finally gain the voice in treatment that the literature has long suggested they deserve"* (p.16). Considering the development of valid and reliable instuments like the *Session Rating Scale 3.0 (SRS)*[23] and the *Outcome Rating Scale (ORS)* (Miller & Duncan, 2000), there is a greater hope for more innovation in therapy outcome and client retention for integrative and eclectic therapists without sacrificing the consumer for product.

Conclusion

We believe the call for this kind of innovation is much needed as the scope of psychotherapy integration as Miller et al. argues, "*The approach is simple,straightforward, unifies the field aroundthe common goal of change, and,unlike the process-oriented effortsemployed thus far, results in significantimprovements in outcome"*(p.15) [12]. Noting the challenges noted against the hope of attaining a flawless system of integration, therapist will be more focused on attaining results and client satisfaction as they opt for this approach.

In effect, the need to brandand generate a more innovative market as therapists, will require the turning of the bearing to the choice ofbeing "consumer focused" rather than "product/service focused" just as any other service or product market[12, 19-20].

Even as researchers are still working to overcome the challenges of usingESTs and RCTsin integrative psychotherapy studies, therapists as a form of substitute canconvenientlyadopt the use of thepractice-based approach. This will serve therapist as a way of growing their work quality by not just dumping anything called 'research findings' on clients.

As scientist-practitioners, this approach will enable both process and outcome evaluation to indicate progress or decline. Thus, asa scientist-practitioner, the therapist *"applies critical thought to practice, usesproven treatments, evaluates treatment programs and procedures, and applies techniquesand practices based on supportive literature"* (p.770) [26].

We recommend future research work and development of assessment tools to enhance the work of therapists who aims at integrating therapies to achieve success.

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Art History

Искусствоведение

UDC 7

Russian and Western Media Literacy Education Models

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Abstract. In different countries there is a wide range of the prospective media literacy education models, which are used in the process of education and upbringing. With that the analysis of the central models demonstrates that the most typical synthetic models belong to three groups:

Group A. Media education models, representing the synthesis of the aesthetical and sociocultural models.

Group B. Media education models, representing the synthesis of the aesthetical, informative and ethical models.

Group C. Media education models, representing the synthesis of the sociocultural, informative and practical-pragmatic models.

Therewith the models of group C are most spread and supported today in the majority of countries.

Modern media education models lean towards the maximum usage of the potential possibilities of media education depending on the aims and objectives; they are characterized by the variability, options of the entire or fragmental integration into the education process.

Keywords: Russia; Western countries; media literacy education; media education models.

Introduction.

Models of media literacy education can be divided into the following groups:

- educational-information models (the study of the theory, history, language of media culture, etc.), based on the cultural, aesthetic, semiotic, sociocultural theories of media education;
- educational-ethical models (the study of moral, religions, philosophical problems relying on the ethic, religious, ideological, ecological, protectionist theories of media education;
- pragmatic models (practical media technology training), based on the uses and gratifications and 'practical' theories of media literacy education;

- aesthetical models (aimed above all at the development of the artistic taste and enriching the skills of analysis of the best media culture examples). Relies on the aesthetical (art and cultural studies theory);

- sociocultural models (sociocultural development of a creative personality as to the perception, imagination, visual memory, interpretation analysis, autonomic critical thinking), relying on the cultural studies, semiotic, ethic models of media education.

We must bear in mind that these models rarely exist in their 'pure' form and are often tied to one another.

Methods of media literacy education may be classified according to

a) the mode of presentation: aural (lecture, conversation, explanation, discussion); demonstrative (illustration, audio, visual or audiovisual); practical (various media activities);

b) the level of the cognitive activity: explanatory-demonstrative (communication of certain information about media, its perception and assimilation; reproductive (exercises, tasks that help students masters the technique of their solution); problem (problem analysis of certain situations or texts targeted (creative quest activities). Close attention is paid to the process of perception and media texts analysis, units of simulations, creative activities, and practical activity of the print and audiovisual production, web pages elaboration.

There has been a long debate about the conditions necessary for more effective media literacy education. There have been and there are proponents of the extra-curricula/out of class media pedagogy (Levshina, 1974, p.21). But there are a lot more supporters of the integrated media education (L. Zaznobina, A. Hart and others).

Basic groups of media literacy education

Overwhelming spread of mass media, arrival of new ICT, to my mind, provides the opportunity to apply many of the existing media education models, synthesize and integrate them.

For convenience, I divide them conventionally into groups A, B, and C.

Group A. Media Education Models, Presenting the Synthesis of Aesthetic and Sociocultural Models (Usov, 1989; 1998)

Conceptual Ground: aesthetic and cultural studies theories of media education.

Aims: aesthetic, audiovisual, emotional, intellectual education of the audience, developing:

- various kinds of the active thinking (imagery, associative, logical, creative);
- skills of perception, interpretation, analysis and aesthetic evaluation of a media text;
- need for verbal communication about the new information and the want of the art, creative activity;
- skills to pass on the knowledge, gained at classes, impression of the different forms of art, and environment, with the help of ICT in multimedia forms: integration of media education into the study, extra-curricula and leisure activities of students. *4 kinds of activities* may be distinguished: 1) learning about media arts, their functioning in society; 2) looking for the message of a media text communicated through the space-and-time form of narration; 3) interpreting the results, aesthetic evaluation of a media text; 4) artistical, creative activity (Usov, 1989a, pp.7-8).

Main components of the media education program's contents (based on the key concepts of media education: agency, category, technology, language, representation and audience) are:

- Introduction to media education (the definition of media education, media text, main criteria for its assessment, process of the creation of media texts, etc.);
- Media reality in media education (means of the visual image, media culture, model of its development, etc.);
- A human being and the environment – study, comprehension and identification (correlation of the perceptive units, various means of the establishment of these interconnection; information space, its interpretation through word, music, image, etc.);
- Technologies, improving the study of the environment, modeling the human consciousness (the development of media technology, modeling of the world and a person's picture of it, etc.);
- Digital millennium – a new phase of civilization (philosophical, aesthetical, cultural evaluation of mass media; peculiarities of the digital society, narration, impact of modern media; potential of ICT technologies, etc.).

On the whole, Y. Usov's model integrates media studies with the traditional arts and ICT. The contents of the model is determined by the concept of "aesthetical culture as a system of levels of the emotional and intellectual pupil/students' development in the field of the image, associative

logical thinking, perception of fiction and reality, skills for interpretation, reasoning for evaluation of various types of media information, need for the creative artistic activity on the material of traditional arts and mass media" (Usov, 1998, p.56). Usov's model is aimed at the effective development of such important aspects of culture of a personality as: active thinking (including imaginative, creative, logic, critical, associative); apprehension, interpretation, evaluation and analysis of different media texts; the need for the comprehension and a qualified usage of media language; need for the verbal communication during the reception of the media information; skill to transfer the knowledge, results of the perception through media (Usov, 1998, p.56).

Application fields: required and optional subjects (in educational institutions of different types), clubs, extra-curricula forms of education. While validating this model, Y. Usov found possibilities for its implementation in special and integral media education.

Our study has shown that media education models, suggested by L. Bagenova (1992), I. Levshina (1974), V. Monastyrsky (1979), G. Polichko (1990), U. Rabinovich (1991) and some other media educators also present a synthesis of the aesthetic and sociocultural models of education. In Western countries the orientation to the aesthetic models, as it is known, was popular until the 1970s. Among their advocates were British A. Hodgkinson (1964, pp. 26-27), Canadians F. Stewart and J. Nuttal (1969, p.5) and G. Moore (1969, p. 9). Nowadays a similar approach is supported by the Australian P.Greenaway (1997: 188). But on the whole, aesthetic (art orientated models of media education) yielded to the sociocultural models based on the cultural studies theory and critical thinking theory.

Group B. Media Education Models Presenting a Synthesis of the Aesthetic and Ethic Upbringing Models (Penzin, 1987; 2004; Baranov, 2002)

Conceptual ground: aesthetic and ethic theories of media education: one cannot confine to a specific – aesthetical or critical – aim only, because a person above all must be ethical, *homo eticus* (Penzin, 1987, p.47).

Aims: the development of a personality on the material of art media texts, resulting, according to S. Penzin, in acquirement of the fine aesthetical taste, awareness of the clichés of the perception, imaginative thinking, realizing that media is an art construct, and not a mirror reflection of real life, understanding of the need for art study, - general aesthetic qualities. And some specific qualities are: the demand of the serious media art, ability to interpret media texts adequately, interest in media history, etc. (Penzin, 1987, p. 46-47).

Objectives are:

- knowledge acquisition (and as a result – understanding the need for studying media theory and history, ability to interpret all elements of a media text, accurately analyze of its language, making conscious choices related to media consumption;
- training the skills of visual thinking, post-viewing reflection;
- upbringing aimed at the fine aesthetic taste development, cultural requirement to communicate with the 'serious art' vs. pop art (Penzin, 1987, pp. 47-48);
- moral development of the audience, steady ethical values, principles and orientations (Baranov, 2002, p.25).

Forms of work: integration of media education into the school, extra-curricula and leisure activities of the pupils- through the organization of the media text perception, explanation, activities.

Main components of the media education program's contents: (dealing with the key aspects of media education- "media agency", "media category", "media technology", "language", "representation", and "the audience"):

- introduction to the aesthetics and art studies (particularly, film studies), history of the cinematograph, assisting the valid aesthetic perception of any film;
- pragmatic spheres of application of the theoretical knowledge;
- challenging problems in modern state of research;
- activities, with the help of which the pupils acquire the experience of analysis of film art samples" (Penzin, 1987, p.46; Penzin, 2004).

Having made a start from the traditional principles of didactics, S.Penzin distinguishes the following specific principles of media education: the film study in the system of arts; the unity of the rational and emotional in the aesthetic perception of film art; bi-functionality of the aesthetic self upbringing, when the aesthetic sense clarifies the ethical (Penzin, 1987, p. 71). Hence follows

the "trinity of objectives of the training to analyze a film, as a piece of art. The first objective is the understanding of the author's concept, study of everything that is directly connected to the author - the main *agent* of the aesthetical origin. The second one is the comprehension of the character- the main *vehicle* of the aesthetical origin. The third one is the fusion, synthesis of the above two. (…) All the three objectives are inseparable; they emerge and require a solution simultaneously" (Penzin, 1987, p.56).

Fields of application: required and optional subjects (mainly at university level), club/extra school centers; integrated media education.

Our analysis has shown that media education models, suggested by A. Breitman (1999), N. Kirillova (1992), Z. Malobitskaya (1979) and others, also in one form or another synthesize the aesthetical, informative, and ethical upbringing models. In many countries such models since the early seventies (together with the study of the oeuvre of the authors of media masterpieces, and inoculation of the "expert" taste for the "high quality art media texts") have been gradually substituted by the models of sociocultural education based on the cultural studies theory of media education and the theory of the audiences' critical thinking development.

Group C. Media Education Models, Presenting a Synthesis of the Sociocultural, Informative and Practical/Pragmatic Models (Fedorov, 2001; Sharikov, 1991; Spitchkin, 1999; Zaznobina, 1996, 1998)

Media education is regarded as the process of the personality's development with and through mass media: i.e. the development of the communicative culture with media, creative, communicative skills, critical thinking, skills of the full perception, interpretation, analysis and evaluation of media texts, training of the self-expression with media technology, etc. The resulting media literacy helps a person to use possibilities of the information field of television, radio, video, press, and Internet effectively, contributes to the more sophisticated insight into the media culture language (Fedorov, 2001, p.38).

Conceptual basis: the sociocultural theory, elements of the critical thinking theory, semiotic, cultural studies, ethical and ecological theories of media education. The cultural studies component (the necessity for media education as a result of the development of media culture) and sociocultural component (acknowledgment in pedagogy of the importance of the social role of media) condition, according to A. Sharikov's concept, the main postulates of sociocultural theories of media education: 1) the development of media obligates to the necessity of the special professional training in each new field, connected with new mass media; 2) taking into account the mass scale of the media audience, professionals, especially the teachers of the special media subjects, face the need of the media language education for the bigger audiences; 3) this tendency grows because the society realizes the growing influence of media and, as a result, persuades media educators to further development of the media education process.

Aim: sociocultural development of a personality (including the development of the critical thinking) on the material of mass media.

Objectives:

- introduction of the basic concepts and laws of the theory of communication;
- development of the perception and comprehension of media texts;
- development of the skills of analysis, interpretation, evaluation of media texts of various types and genres, critical thinking of the audience;
- development of the media communicative skills;
- training to apply the new knowledge and skills for the creation of own media texts of various types and genres.

Forms of work: media educational (special) and long-term course, accounting the specifics of the educational institution, interrelation of different levels in the system of continuous education (foe example, pre-service education of teachers); integrated courses, autonomous courses.

Main components of the media education program's contents: (dealing with the study of the key concepts of media education: media agency, category, technology, language, representation and audience):

- types and genres, language of media; the place and role of media education in the modern world;
- basic terminology, theories, key concepts, directions, models of media education;

- main historical stages of the media education development in the world (for high education institutions only);
- problems of media perception, analysis of media texts and the development of the audience related to media culture;
- practical application activities (literature-simulated, art-simulated, and drama-situational).

Fields of application: may be used in educational institutions of different types, in colleges of education, in-service teacher upgrade qualification training.

The views of professionals in media studies E. Vartanova and J. Zassursky (2003, p.5-10) are quite close to this concept too. At the beginning of the XXI century they suggested the drafts of media literacy and ICT education curricula for the various institutions and audiences.

For the full implementation of the model the rubric for the criteria of the media literacy development is necessary (A. Fedorov, 2005, pp. 92-114), which are: 1) motivational (motives of contact with media texts: genre, thematic, emotional, gnoseological, hedonistic, psychological, moral, intellectual, aesthetical, therapeutic, etc.); 2) communicative (frequency of contact with media culture production, etc.); 3) informative (knowledge of terminology, theory and history of media culture, process of mass communication); 4) perceptive (skill of the perception of a media text); 5) interpretive/ evaluative (skills to interprets, analyze media texts based on the certain level of media perception, critical autonomy); 6) practically-operated (skill to create/ disseminate own media texts); 7) creative (creativity in different aspects of activity- perceptive, role-play, artistic, research, etc., related to media).

Media Education Model of the Critical Thinking Development (Masterman, 1985; 1997; Silverblatt, 2001)

Conceptual basis: the theory of the critical thinking development, ideological and semiotic theories of media education.

Aims: to develop the critical autonomy of the personality, to teach the audience to realize how media represent/ rethink the reality, to decode, critically analyze media texts, to orientate in the information/ideology flow in modern society.

Objectives:

- teaching the audience about 1) those who are responsible for the creation of a media text, who own mass media and control them; 2) how the intended effect is achieved; 3) what values orientations are presented; 4) how it is perceived by the audience (Masterman, 1985);
- development of the critical, democratic thinking, "critical autonomy", skills to understand the hidden meaning of a message, to resist the manipulation of the consciousness of an individual by the media, evaluate the credibility of the source, etc.

Forms of work: autonomic and integrated media education in the educational institutions of various types.

Main components of the media education program's contents (dealing with the key aspects of media education: media ideology, media agency, category, technology, language, representation, audience):

- media education units integrated into the school/ university curriculum;
- media education autonomic courses for schools/ universities.

These activities include: content-analysis, narrative analysis, historical, structural, genre analysis of media texts, and analysis of the characters' representation.

Application fields: educational institutions of various types.

Cultural Studies Model of Media Education (Bazalgette, 1989; 1997; Buckingham, 2003; Hart, 1991, 1998; Andersen, Duncan & Pungente, 1999; Worsnop, 1999; Rother, 2002; Potter, 2001; Semali, 2000; Fedorov, 2001; 2005; 2007 and others)

Conceptual Foundation: cultural studies theory of media education (with some elements of the semiotic and practical theories).

Aims: based on the six key concepts (C. Bazalgette) (agency, category, language, technology, representation, audience): to prepare young people to live in a democratic mediated society. In D.Buckingham's handling of the question, the concepts "agency", "category", and "technology" are united into one, related to the media text production (Buckingham, 2003, p.53). According to the Canadian media educators, there are 7 key concepts (all media texts are results of media construction; each text has its unique aesthetic form; the form and contents are closely connected; each type of media has its peculiarities of the language, hints and codes of the reality; media

construct reality; the audience evaluate the significance of a media text from the point of view of such factors as gender, race, age, experience; media have socio-political and commercial meanings; media contain ideological and values messages).

Objectives:

- development of the skills of perception, "decoding", evaluation, comprehension, analysis of a media text;
- development of the awareness of social, cultural, political, and economic meanings and sub-meanings of media texts;
- development of critical thinking skills;
- development of communicative skills;
- ability for a self-expression of a person through media;
- ability to identify, interpret media texts, experiment with different ways of the technical applications of media, to create media production;
- ability to apply and transfer knowledge about the theory of media and media culture.

Form of work: integrated and autonomic media literacy education in secondary, high and supplementary education institutions.

Main components of the media education program's contents

(dealing with key aspects of agency, category, language, technology, representation, audience.):

- media education units, integrated into the basic school/university courses;
- autonomic media education courses.

Levels of Media Literacy/Media competence

The key principles of media literacy education are:

- development of a personality (development of media perception, aesthetic consciousness, creative capabilities, individual critical thinking, analysis, etc.) in the process of study;
- connection of theory with practice; transition from training to self-education; correlation of education with life;
- consideration of idiosyncrasies, individuality of students.

The main functions of media education are the following: tutorial, adaptational, developing and directing.

The tutorial function presupposes the understanding of theories and laws, the adequate perception and critical analysis of a media text, capability to apply this knowledge in out-of-school contexts, logical capability.

The adaptational function displays in an initial stage of communication with media.

The developing function implies the development of creative, analytical and other capacities of personality.

Task directing functions provide conditions for the analysis of media works (Penzin, 1987; Sharikov, 1990; Spitchkin, 1999; Usov, 1993, Fedorov, 2001, 2005, etc.).

The important element in media education curriculum is the *evaluation of the level of students' media literacy*.

Classification of Levels of Media Literacy/Media competence

Table 1. Media Literacy/Competence Levels' Classification

Media Literacy/Competence Indicators	***Description***
Motivation	Motives of contact with media: genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, intellectual, esthetic, therapeutic, etc.
Contact (Communication)	Frequency of contact/communication with media

Contents	Knowledge of media terminology, theory, and history
Perception	Ability to perceive various media texts
Interpretation/ Appraisal	Ability to analyze critically social effects of media and media texts of various genres and types, based on perception and critical thinking development levels
Activity	Ability to select media and to skills to create/distribute one's own media texts; self-training information skills
Creativity	Creative approach to different aspects of media activity

Detailed descriptions of the audience's media literacy development levels for each indicator (based on the above classification) are given in Tables 2-8.

Table 2. Motivation Indicator Development Levels

Level	***Description***
High	A wide range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, creative, ethical, intellectual, and esthetic motives to contact media flows, including: - media text genre and subject diversity; - new information; - recreation, compensation, and entertainment (moderate); - identification and empathy; - confirmation of one's own competence in different spheres of life, including information; - search of materials for educational, scientific, and research purposes - esthetic impressions; - philosophic/intellectual, - ethical or esthetic dispute/dialogue with media message authors and critique of their views; - learning to create one's own media texts.
Medium	A range of genre - or subject-based, emotional, epistemological, hedonistic, psychological, ethical, and esthetic motives to contact media flows, including: - media texts' genres and subject diversity; - thrill; - recreation and entertainment; - identification and empathy; - new information; - learning ethical lessons from media texts; - compensation; - psychological "therapy"; - esthetic impressions; *Intellectual and creative motives to contact media are poorly expressed or absent.*
Low	A narrow range of genre- or subject-based, emotional, hedonistic, ethical, and psychological motives to contact media, including: - entertainment - information; - thrill; - compensation;

	- psychological “therapy”; *Esthetic, intellectual, and creative motives to contact media flows are not present.*

Table 3. Contact Indicator Development Levels

Level	***Description***
High	Everyday contacts with various types of media and media texts
Medium	Contacts with various types of media and media texts a few times a week
Low	Contacts with various types of media and media texts a few times a month

This indicator is ambivalent. On the one hand, the audience’s high level of contacts with various media and media texts does not automatically mean the high level of media literacy in general (one may watch TV, videos or DVDs for hours every day but be still unable to analyze media texts). On the other hand, low-frequency contacts may mean not only the individual’s introvert character but also his high-level selectivity and reluctance to consume bad-quality (in his opinion) media products.

Table 4. Content Indicator Development Levels

Level	***Description***
High	Knowledge of basic terms, theories, and history of mass communication and media art culture, clear understanding of mass communication processes and media effects in social and cultural context
Medium	Knowledge of some basic terms, theories and facts of history of mass communication processes, media art culture and media effects
Low	Poor knowledge of basic terms, theories and facts of history of mass communication processes, media art culture and media effects.

Table 5. Perception Indicator Development Levels

Level	***Description***
High: “comprehensive identification”	Identification with an author of a media text with basic components of primary and secondary identification preserved
Medium: “secondary identification”	Identification with a character (or an actor) of a media text, i.e., the ability to empathize with a character, to understand his/her motives; adequate perception of certain elements of a media text (details, etc.)
Low: “primary identification”	Emotional and psychological connection with the environment and a story line (sequence of events) of a media text, i.e., the ability to perceive the sequence of events of media text and naïve identification of reality with the plot; assimilation of the message environment.

When analyzing the perception indicator, it should be noted that the majority of people remember 40 percent of what they saw and 10 percent of what they heard [Potter, 2001, p. 24], and that the perception of information is both an *active* and *social* process [Buckingham, 1991, p. 22]. There are many factors contributing to the success of mass media texts: reliance on folklore and mythology; permanency of metaphors; consistent embodiment of the most sustained story lines; synthesis of the natural and supernatural; addressing the emotional, not the rational, through identification (imaginary transformation into characters and merger with the aura of a work); protagonists' "magic power"; standardization (replication, unification, and adaptation) of ideas, situations, characters, etc.; motley; serialization; compensation (illusion of dreams coming true); happy end; rhythmic organization of movies, TV programs or video clips where the audience is affected not only by the content of images but also their sequence; intuitive guessing at the audience's subconscious strivings; etc.

Table 6. Interpretation/Appraisal Indicator Development Levels

Level	***Description***
High	Ability to analyze critically the functioning of media in society given various factors, based on highly developed critical thinking; analysis of media texts, based on the perceptive ability close to comprehensive identification; ability to analyze and synthesize the spatial and temporal form of a text; comprehension and interpretation implying comparison, abstraction, induction, deduction, synthesis, and critical appraisal of the author's views in the historical and cultural context of his work (expressing reasonable agreement or disagreement with the author, critical assessment of the ethical, emotional, esthetic, and social importance of a message, ability to correlate emotional perception with conceptual judgment, extend this judgment to other genres and types of media texts, connect the message with one's own and other people's experience, etc.); this reveals the critical autonomy of a person; his/her critical analysis of the message is based on the high-level content, motivation, and perception indicators.
Medium	Ability to analyze critically the functioning of media in society given some most explicit factors, based on medium-level critical thinking; ability to characterize message characters' behavior and state of mind, based on fragmentary knowledge; ability to explain the logical sequence of events in a text and describe its components; absence of interpretation of the author's views (or their primitive interpretation; in general, critical analysis is based on the medium-level content, motivation, and perception indicators.
Low	Inability to analyze critically the functioning of media in society and to think critically; unstable and confused judgments; low-level insight; susceptibility to external influences; absence (or primitiveness) of interpretation of authors' or characters' views; low-level tolerance for multivalent and complex media texts; ability to render a story line; generally, analysis is based on the medium-level content, motivation, and perception indicators.

Table 7. Activity Indicator Development Levels

Level	***Description***
High	Practical ability to choose independently and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres; active self-training ability

Medium	Practical ability to choose and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres with the aid of specialists (teacher/consultant)
Low	Inability (or insufficient ability) to choose and skills to create/ distribute media texts; inability or reluctance to engage in media self-training.

Table 8. Creativity Indicator Development Levels

Level	***Description***
High	Creativity in different types of activities (perceptive, game, esthetic, research, etc.) connected with media (including computers and Internet)
Medium	Creativity is not strongly expressed and manifests itself only in some types of activity connected with media
Low	Creative abilities are weak, fragmentary or absent at all.

Regretfully, there is a danger of narrowing down media literacy/competence to computer or Internet literacy levels (which is the case with some Russian media organizations). In our view, such practices ignore influential mass media (the press, TV, radio, and cinema), which is a discriminatory approach to the problem.

Thus we arrive at the conclusion that *media literacy/competence of personality is the sum total of the individual's motives, knowledge, skills, and abilities (indicators: motivation, contact, content, perception, interpretation/appraisal, activity, and creativity) to select, use, create, critically analyze, evaluate, and transfer media texts in various forms and genres and to analyze the complex processes of media functioning*.

Classification of the Levels of Professional Development (knowledge and skills) Necessary for Teachers' Media Education Activities

Researchers and educators in different countries agree on the necessity of teachers' media education. A modern teacher is supposed to:

- encourage and develop their pupils/students desire to search for the answers to questions connected with media;
- use in teaching a research technique, when pupils/students independently can search media texts for the information to answer various questions, to apply the knowledge received in a training course to new areas;
- help schoolpupils/students develop ability to use a variety of media sources, to investigate problems and then draw the generalized conclusions;
- organize discussions of pupils/students of media texts;
- encourage reflection of own media experiences.

Thus, in order to realize the training program for future teachers, we need to develop the classification of the levels of field knowledge and skills necessary for their future media education activity. The corresponding classification was designed by me on the basis of the generalized classifications of levels of professional readiness of teachers for educational activity (Table 9).

Table 9. Classification of the levels of teachers' professional development (knowledge and skills) Necessary for media education practice

Level	Description
Motivational	Motives of media education activity: emotional, gnosiological, hedonistic, moral, aesthetic etc.; an ambition to expand one's knowledge and enhance skills in the field of media education
Informational	Level of knowledge in the field of media education
Methodical	Methodical skills in the field of media education, the level of pedagogical talent

Activity	Quality of media education activity during educational practice
Creative	Level of the originality and resourcefulness in media education activities

The given classification to a considerable degree corresponds with readiness of a future teacher for the development of information culture of pupils which is defined by I.A. Donina as "complete integrated reflecting ability of the future teacher to the informational and pedagogical activity, including "motivational, value, cognitive and operational components" [Donina, 1999, p.11], and also with the similar levels developed earlier [Fedorov, 2001, pp.62-63, Legotina, 2004, p.14].

Below are the scales specifying the indicators of each level.

Table 10. Motivational level

Level of development	Indicators
High	Versatile motives of media education activity: emotional, gnosiological, hedonistic, moral, aesthetic etc.; an ambition to expand one's knowledge and enhance skills in the field of media education
Average	Some motives for integrating media work are apparent
Low	Weak motivation, no willingness to enhance one's teaching pattern

In fact, the results of work depend on a level and nature of motivation of media education activity of both future, and in-service teachers. My observation has shown that quite frequently school teachers express an opinion that media education is an additional "work load" for them, hence should be paid extra.

Table 11. Informational level

Level of development	Indicators
High	Deep and extensive knowledge in the field of media education.
Average	Consistent, acceptable theoretical knowledge in the field of media education.
Low	Limited, fragmentary pedagogical knowledge in the field of media education

My earlier researches (Fedorov, 2007) have revealed that many Russian teachers lack knowledge about media education dramatically. Thus the necessity for setting up special pre-service and in-service courses on media education becomes even more obvious. A teacher should be media literate him/herself to be able to teach media to his/her students.

Table 12. Methodical level

Level of development	Indicators
High	Advanced methodical skills in the field of media education (e.g., skills to develop media perception of pupils/students, to reveal levels of their development in media culture area, to choose optimal methods, means and forms of work, research skills, etc.) and outstanding pedagogical talent (general pedagogical culture, self-presentation, reflection, presence of a feedback with an audience, etc.)
Average	Acceptable methodical skills in the field of media education; teaching strategies meets expectations
Low	The choice of methods is not suitable; no presence of a teaching aptitude

For example, a distinguished Russian teacher E.N. Gorukhina considers that during the process of media education future teachers should take advantage of methods of scientific research, and also techniques of organizing out-of-class work. Among other activities, she challenges her students with the assignment to analyze:

- the standpoint of a media text's author;
- dialogues between media text's characters and the dialogue between the author of a media text and the audience;
- perception as the process and activity [Gorukhina, 1980, pp.4-5].

At the same time, analysing the methodical level, one should keep in mind that pupils and students sometimes "play the game" with their teachers, saying things they are expected to say. For example, a male student can learn to speak "correct things" about sexism in media texts in a classroom, however express sexist attitude to his female classmates outside the classroom [Buckingham, 1990, pp.8-9].

Table 13. Activity level

Level of development	Indicators
High	Regular and various media education activities
Average	Occasional elements of media education
Low	Incidental, ineffective media education activities

Undoubtedly, only recurring media education activities can lead to expected results - increase of media literacy level of pupils/students. However my previous researches have shown that till present the opposite situation is true- incidental, unsystematic integration of media education elements.

Chart 14. Creative level

Level of development	Indicators
High	Media education activity of a teacher demonstrates insight, imagination, flexibility, novelty, articism
Average	Teacher's creativity is displayed occasionally or inconsistently
Low	No signs of inspiration or inventiveness

I believe that teacher's creative work should be tied to principles of humanism and democracy. The university in a democratic society aspires to provide students with educational experience of various characteristics and a multicultural basis. University graduates are supposed to become responsible citizens with humanistic values of responsibilities and rights, freedom of expression and access to information and knowledge.

Conclusions.

The analysis conducted has shown, that the models of S. Minkkinen (1978, pp.54-56], A. Silverblatt, and others are quite close to the media education model, targeted at the critical thinking development, suggested by L. Masterman. However, a greater number of media educators adhere to the synthesis of sociocultural, informative, and practical-pragmatic model, presented in the model of C. Bazalgette, D. Buckingham, A. Hart. I suppose that the theoretical and methodological viewpoints of J. Bowker, B. Bachmair, J. Gonnet (and the leading media education organization in France, CLEMI - *Centre de liaison de l'inseignement et des moyens d'information*), D. Considine, B. McMahon, R. Quin, T. Panhoff, J. Potter, L.M. Semali, K. Tyner, leaders of the Belgium media education organization CEM (*Conseil de l'Education aux Medias*) also gravitate towards it.

The analysis has also demonstrated that the media literacy education model, suggested by the leading Canadian educators is rather allied to C. Bazalgette's and other European educators' model,

although undoubtedly, it is different in some ways, first of all - in a more tolerant attitude to the study of the aesthetic/artistic spectrum of media culture.

To a great extent we can trace a correlation between the model of C. Bazalgette, D. Buckingham and A. Hart and the concepts of A. Sharikov (1991), L. Zaznobina (1998), A. Spichkin (1999), A. Fedorov (2001), E. Varnanova and J. Zassursky (2003), A. Korochensky (2003), S. Korkonosenko (2004), N. Hilko (2001; 2004) and some other Russian media educators, who also somewhat synthesize the sociocultural, informative, and practical-pragmatic models of media education.

Therewith the synthesis of the aesthetical and sociocultural models, suggested for instance in the models by Y. Usov (1989a; 1998), S. Penzin (1987; 1994), O. Baranov (2002), U. Rabinovich (1991), G. Polichko (1990), nowadays is supported mainly by the Russian media education activists - L. Bagenova (1992), I. Levshina (1975), V. Monastyrsky (1999).

On the other hand, in the ethical approaches to media education one can discover the coherence of viewpoints of the Russian (O. Baranov, Z. Malobitskaya, S. Penzin, N. Hilko, etc.) and foreign media educators (S. Baran, B. Mac-Mahon, L. Rother, etc.).

Thus, in different countries there is a wide range of the prospective media literacy education models, which are used in the process of education and upbringing. With that the analysis of the central models demonstrates that the most typical synthetic models belong to three groups:

Group A. Media education models, representing the synthesis of the aesthetical and sociocultural models.

Group B. Media education models, representing the synthesis of the aesthetical, informative and ethical models.

Group C. Media education models, representing the synthesis of the sociocultural, informative and practical-pragmatic models.

Therewith the models of group C are most spread and supported today in the majority of countries.

Modern media education models lean towards the maximum usage of the potential possibilities of media education depending on the aims and objectives; they are characterized by the variability, options of the entire or fragmental integration into the education process.

The methods, suggested for the realization of the modern media education models, as a rule, are based on the units (modules, blocks) of the creative and simulation activities, which can be used by the teachers in class and in extra-curricula lessons. The important feature of these models is the extensiveness of implementation: schools, colleges, universities, leisure centers. Moreover, media education classes can be conducted in the form of special lessons, electives, or integrated with other subjects, may be used in clubs' activities as well.

Within the context of growing presence of media in modern societies, school teachers and university educators should be media competent. The scale suggests the classification of levels of the professional development (knowledge and skills) necessary for teachers to integrate media education. Thus, the model degree of development of professional knowledge and skills necessary for successful media education activity, is comprised of the following levels:

1) Motivational: emotional, gnosiological, hedonistic, moral, aesthetic and other motives; teacher's aspiration to expand one's knowledge and enhance skills in the field of media education.

2) Informational: comprehensive knowledge in the field of media education (knowledge of the fundamental aims, approaches, and key concepts).

3) Methodical: advanced methodical skills in the field of a media education and pedagogical talent.

4) Activity: regular media education activities during educational works of different types.

5) Creative: media education activity of a teacher demonstrates insight, imagination, flexibility, novelty, artistism.

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УДК 7

Российские и западные модели медиаобразования

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Аннотация. В разных странах существует широкий спектр перспективных моделей медиаобразования, которые используются в процессе обучения и воспитания. Анализ основных моделей показывает, что наиболее типичные синтетические модели относятся к трем группам:

- группа А: медиаобразование модели, представляющей синтез эстетической и социокультурной моделей;
- группа В: медиаобразование модели, представляющей синтез эстетической, информационной и этических моделей;
- группа С: медиаобразование модели, представляющей синтез социокультурных, информационных и практико-прагматических моделей. При этом модели группы С наиболее распространены и поддерживается в настоящее время в большинстве стран.

Современные модели медиаобразования максимально используют потенциальные возможности медиаобразования в зависимости от целей и задач; они характеризуются изменчивостью, вариативностью и интеграцией в образовательный процесс.

В контексте растущего влияния медиа в современном обществе, школьные учителя и преподаватели высших учебных заведений должны быть медиакомпетентными. В статье предложена классификация уровней профессионального развития (знания и навыки), необходимые для медиакомпетентных учителей. Таким образом, модель степень развития профессиональных знаний и навыков, необходимых для успешного медиаобразования, состоит из следующих уровней:

1) мотивационного: эмоциональные, гносеологические, гедонистические, нравственные, эстетические и другие мотивы, стремление учителей к расширению своих знаний и повышению квалификации в области медиаобразования;
2) информационного: знания в области медиаобразования (знания из фундаментальных целей, подходов и ключевых понятий);
3) методического: передовые методические умения в области медиаобразования и педагогический талант;
4) деятельностного: медиаобразовательная активность в период выполнения учебно-методических работ разных типов;
5) творческого: понимание, воображение, гибкость, новизна, педагогический артистизм.

Ключевые слова: Россия; западные страны; медиаобразование; медиаграмотность; модели медиаобразования.

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UDC 7

The Opinions of Russian School Students and Teachers about Media Violence

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Abstract. The influence of media violence upon Russian teenagers is rather significant. About half the teenagers were positive about its demonstration: they enjoyed films, television shows, and computer games containing on-screen violence and they admired the characters - including "bad guys". A third of the teenagers were not sure about their opinion of on-screen violence, although they claimed to not be attracted by it. Just 18% of teenagers discuss and share their opinions with their parents. The influence of Russian schools upon the teenage relationship with on-screen violence is minimal.

The findings of our analysis:

- on the whole students are more tolerant than the teachers to screen violence (men outnumber women).
- entertainment is the leading factor attracting audiences to violent scenes in both groups;
- watching violent programs in high spirits is for students three times oftener than for teachers;
- both students and teachers are most likely to watch and discuss violent scenes together with friends;
- students do not like watching violent programs alone;
- 1 out of 5 teachers is eager to watch violent content media with their students, 1 out of 3 teachers is ready to discuss it with the students;
- on the average, 1 in 10 students would like to share this activity with the teacher;
- students talk about violence on the screen twice as much as teachers;
- 3 times more students than teachers reported that their aggressiveness increases after the violence seen on the screen;
- images of the screen violence linger in girls'/women' mind longer than in boys'/ men';
- about half of the respondents reported that they remember scenes of violence for a long time;
- both the majority of students and teachers tend to believe that screen violence affects the increase of crime in society;
- one third of teachers and students agree that most violent media texts should be banned;
- quarter of teachers and students think it is necessary to prohibit all violence on the screen;
- 5 times more students (vs. teachers) think things should remain like they are now, and 1 in 10 pupils consider that even more violence can be shown.

Keywords: Russian school students; teachers; media violence; films; screen; influence.

Introduction.

Violence is an increasing problem in modern society. Most Western research concerning violence in the media suggests that there is a connection between presentation of violence in the media and violence in society (Federman, 1997; Cantor, 2000; Potter, 1999; 2003; Slaby, 2002 and others).

The report of the "National Commission on the Causes and Prevention of Violence" noted the "weakness of the network codes, particularly the lack of effective sanctions and the absence of control over the number of violent programs. Legislative hearing in the Congress and Senate of the United States Government heard repeated demand for the reduction of televised violence" (Gerbner, 1988, p.9). American Psychological Association (APA) concluded: "there is absolutely no doubt that those who are heavy viewers of this violence demonstrate increased acceptance of aggressive attitudes and increased aggressive behavior" (Wilson, B.J. and others, 1998, p.16). "There certainly appear to be correlation between the rise of violence depicted in media and the rise of violent acts and crimes committed by juveniles in this country. The United States has the most violent adolescent population out of all 20 developed nations on Earth" (Cantor, 2000, p. 91). "We uncovered a dramatic correlation between media violence and crime. When asked what their favorite movie was, the same fifty one percent (51%) of adolescents who committed violent crimes claimed that their favorite movie contained violence" (Cantor, 2000, p. 91).

It is clear that the problem exists in Russian and American society as well. "Today youth may be regularly exposed to: violent programming on broadcast TV, cable TV, and satellite TV; violent programming in motion pictures and on videocassettes, digital video disks, and Internet websites; violent audio programming delivered through traditional radios, Walkman radios, compact disk players, and Internet websites; violent interactive video games delivered through television monitors, computer monitors, portable devices, Internet web sites, and arcade games; violent toys, games, and other devices directly related to violent media programming" (Slaby, 2002, p.311).

I agree with J.Goldstein's definition of media violence production: "We regard violent entertainment as descriptions or images of fighting, bloodshed, war, and gunplay produced for the purpose of entertainment, recreation, or leisure. Violent entertainment includes murder and horror stories; comic books, television programs, films, and cartoons depicting war or fighting; video games with martial-arts and military themes; toy weapons and military materiel; and aggressive spectator sports, like boxing and wrestling" (Goldstein, 1998, p.2).

The scientists concluded: "media violence can teach adolescents social scripts (approaches to solving social problems) about violence; it can create and maintain attitudes is society that condone violence; constant exposure to media violence can lead to emotional desensitization in regard to violence in real life; the social, political, and economic roots of violence are rarely explored, giving the impression that violence is mainly an interpersonal issue" (Slaby, 2002, p.310).

P.David (Secretary of the Committee on the Rights of the Child, Office of the UN High Commissioner for Human Rights) writes: The theme of the child and media is typically a challenging one as it closely combines three major aspects of children's rights: access to provision, protection and participation. This multidimensional nature of the right to information is generously recognized by the Convention on the Rights of the Child in its article 17, which explicitly refers to many other provisions recognized by this human rights treaty. Therefore, a decade after the adoption of the Convention by the UN General Assembly, the child's right to information remains one of the most complex provisions to be implemented by states (David, 1999, p. 31)

Article 17 of The United Nations Convention on the Rights of the Child aspires to encourage the mass media to disseminate information and material of social and cultural benefit to the child; encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being. The convention states the right of children *for* information, but also for protection *from* information that might threaten their well-being and personal development. In societies that heavily expose children to media, the healthy development of democratic institutions and civil society can be greatly influenced by the impact of media violence on children's behavior and perception of society. An emphasis on this particular aspect of societal regulation of children's media viewing is strongly recommended by UN and UNESCO.

Western scientists have researched the theme “Children and Violence on the Screen” but this theme is new and original to the modern Russian sociocultural situation. Consequently, Russian science currently conducts little research on this theme. For example, we do have sociological research results from Dr. K.Tarasov (Moscow) who tested Russian pupils on the subject of “Violence on the Screen”. He writes that: “a questionnaire survey, conducted by the Research Institute of Cinema Art among 510 students from 9th to 11th grades (14-17 years old) of 30 Moscow schools (52 classes) in late 1995, showed that with respect to violent films the young viewers formed three groups. The first (55%) comprises “hyperactive” consumers of violent fare. Half or more of the films they had seen in theatres or on television and video during four weeks prior to the survey contained violence. The second group (11%) includes “active” adherents to aggressive films. Violence is included in one-third of their chosen film repertoire. The third group (24%) constitutes young people with “moderate” attachment to movie mayhem” (Tarasov, 2000, p.5).

The Russian situation is different from that of the West because throughout Russian media history scenes of violence on the screen have existed without strict censorship. My content analysis of all features films produced in Russia (1041 films) shows that 43% contain violent scenes. Completed content analysis of violence on Russian television during one week indicates that serious and graphic violence in news and so-called reality-programs (about murder, crime, and accidents) is aired around the clock. The analysis also shows that fiction series and films with serious and graphic violence are most often broadcast after 10 p.m., but also relatively frequently during prime time when children are watching.

I have surveyed 430 Russian students (age from 16 to 17). The information I obtained helped me:

-take into consideration the real preferences of teenagers;

-pay attention to concrete films, television programs, genres, and themes that are popular and thus have maximum moral and psychological influence;

-quantify the students who are attracted and repulsed by scenes of violence on the screen;

-reveal main factors attracting teenagers to scenes of violence on the screen (entertaining function, function of identification, compensatory function, function of recreation, professional directorship, outstanding acting, outstanding special effects, etc.). The results are necessary for comparison with written papers and discussions in order to state the self-evaluation of the audience’s preferences and real motives as revealed in the course of the full research;

-reveal main reasons to dislike scenes of violence on the screen;

-learn about teenage enthusiasm for acting in a violent scene in the media. The results confirmed the students' answers concerning their positive or negative attitudes towards violence on the screen; and

-determine the opinion of teenagers concerning reasons for violence and aggression in society, the influence of violence on the screen upon the increase of crime, and the prohibition of violent scenes from the screen (with reference to their future children).

To sum up the analysis of this test one may conclude that the influence of violence on the screen on Russian teenagers is rather perceptible. About a half of the teenagers are positive about its demonstration. They like films, television shows, and computer games containing scenes of violence, and they like violent characters (including "bad guys"). One-third of the teenagers claimed that they are not attracted by the violence on the screen. Only 18% of teenagers discuss and share their opinions with their parents. Teenagers practically never include teachers as interlocutors for their screen preferences. Therefore the influence of Russian schools upon the relationship between teenagers and violence on the screen is, unfortunately, zero.

This cannot help but evoke alarm, since violence on the screen penetrates into Russian society more and more since 1990. It can be safely said that in Russia the Convention of Child's Rights concerning mass media is not working. In spite of the efforts of some teacher-enthusiasts, the media education at schools, colleges, and universities remains relatively poor. Russian students have developed very little understanding of the impact of violence upon themselves.

Russian Teenagers and Media Violence

The public debate about Youth and Media Violence exists because Russian television channels frequently show violent films and television programs. I compiled survey data from

430 sixteen and seventeen year old students of Taganrog's high schools and of the first course of Taganrog State Pedagogical Institute.

I used a multiple choice ("closed") form of survey because most teens, as a rule, are not able to state their points of view concerning media preferences precisely or quickly. Also, a "closed" form test is easier and takes less time to complete. The test was conditionally divided into 3 parts:

1.Violence on the Screen: Teenage Orientations and Preferences;

2.Teenage Attitude toward Violence on the Screen: Reasons and Results; and

3.Teenagers and Violence on the Screen: Situational Tests.

Part 1. Violence on the Screen: Teenage Orientations and Preferences

1. Teenagers were given a list of forty Russian and foreign films, about half of them popular comedies and melodramas containing no violence. In the other half (thrillers, horror films, criminal and war epics), violence often played a major role. Since these films are often shown on television and are available on video, we can suggest that teenagers who are attracted to violence will prefer this latter, more violent half;

2. By analogy to this, I compiled a list of popular computer games among youth. I assumed that a teenager who favored games filled with fights and shooting (*Doom*) would not mind seeing violence on the screen;

3. After an indirect clarification of teenage attitude towards violence on the screen, I proceeded to the direct questions 3, 4, and 5. Through these questions it was possible to learn which films, television shows, and computer games of which countries, genres, and themes contained the most violence. From a sample of forty countries, many African, Asian, and South American countries were absent because their film or television industries did not reach the Russian market.

4. Having learned the audience's knowledge of which genre-theme components most often accompany scenes of violence, I continued with questions 6, 7, and 8 concerning the most popular movie characters among teenagers. For that purpose, the film list was solely violent productions. Were a teenager to prefer American thrillers and horror films, then among his favorite characters would be such heroes as the Terminator or Rambo;

5. By knowing a teenager's favorite characters, we supposed that among the most likable character traits were strength, courage, and self-confidence (n 7). A number of students who made such a choice would like to resemble their hero in behavior and world outlook (n 8).

Part 2. Teenage Attitude toward Violence on the Screen: Reasons and Results

1. Through direct questioning we quantified the students who were attracted and not attracted to scenes of violence on the screen. If in the first part of the test teenagers preferred violent films, violent computer/video games, and violent protagonists (such as the Terminator or Rambo), then the test-taker's answer to this question would be positive.

2. With reference to the preceding query's answer, teenagers chose factors that attracted or repelled them to the scenes of violence. One may presume that the entertainment value of a show or recreation would attract, and that fear of blood, violence, and crime would repel.

3. Proceeding from numerous observations in cinema theaters, we assumed that teenagers attracted to violence on the screen would frequent cinemas together with friends (three or more).

4. We then asked questions concerning motives for watching violence on the screen and concerning the psychological state afterwards. Given the psychology of teenagers (aspiration to self-affirmation, appearing mature, etc.) one could not expect a majority of the teenage audience to confess that they become sad or bitter upon witnessing violence on the screen. More often, teenagers emphasized that it does not influence them.

5. It is natural that teenagers claim to not remember scenes of violence nor to discuss them, but if they do discuss them they prefer to do so among friends. The psychology of a teenager does not allow him to consider his parents as interlocutors.

Part 3. Teenagers and Violence on the Screen: Situational Tests

In this part of the test, teenagers faced hypothetical game situations. Some of the questions may seem trivial - for instance, a question about naming pets. Yet these were purposefully included so as to relax the teenagers between more serious questions.

1. The first question asked which videotape a teenager would take with him to a desert island. This question to some extent duplicated the question n 1, Part 1. A teenager who has, even

only in his imagination, just one film at his disposal for a long period of time may somehow change his preferences. That is, a person who prefers watching violent films would not necessarily choose to keep *Rambo* on a desert island.

2. The second question concerned a comic situation with choosing names for pets. This question provided an opportunity to indirectly explore the degree of popularity of movie characters among teenagers.

3. The third question directly asked teenagers' reactions to scenes of violence on the screen. This question intentionally repeated a question in Part 2 because it was presumed that teenagers who liked scenes of violence on the screen would not switch off the television when violence was shown.

4. Such is the case with the fourth question, in which a teenager was asked about his interest in acting in scenes of violence on the screen. It was presumed that a teenager who disapproved of violence on the screen would not act in a violent film production.

5. The fifth question generated a discussion of reasons for and influence of aggression and violence in society, as well as and the prohibition of violence on the screen. This question was also aimed to affirm the answers to previous parts of the test: a person who enjoyed watching scenes of violence on the screen, probably would not point at such violence as the reason for increasing crime in real-life, nor would be pay attention to its influence nor wouldn't demand censorship).

6. The last question asked the age at which children should be allowed to watch scenes of violence on the screen. Teenagers who enjoy violence on the screen chose the lowest age possible or were against any prohibitions whatever.

The Main Aims of the Test

1. To determine the degree of popularity of violent screen productions (films, television shows, and computer games). The obtained information helped me to take into consideration the real preferences of teenagers and to pay attention to the films, genres, and themes that are popular and thus have a maximum moral and psychological influence.

2. To determine to what extent teenagers associate productions of different genres, countries, and themes with violence on the screen. The results I obtained explained the teenage approach to mass media culture and the ability to distinguish between different genres and themes.

3. To reveal the primary traits of popular movie characters - including those whom they would like to resemble. I was careful to take into consideration new fashions and trends and to pay attention to popular films and heroes.

4. To quantify the students who are attracted to scenes of violence on the screen. This number should coincide with the number of students who prefer heroes of bloody thrillers and horror films.

5. To reveal the main factors attracting teenagers to scenes of violence on the screen, such as entertaining function, function of identification, compensatory function, function of recreation, professional directorship, outstanding acting, and outstanding special effects. The results are necessary to compare with written papers and discussions in order to know the audience’s self-evaluation of its preferences and real motives.

6. To establish the motives for disliking of scenes of violence on the screen. (This is also important for the special student course.)

7. To find out with whom teenagers prefer to watch scenes of violence on the screen, and to ascertain the communicative results and consequences of such shows. This is important for a comparison of the audience's self-evaluation with the results of the test on the whole.

8. To find out to how stable students’ current media preferences regarding violence are.

9. To find out the type of teenage reaction to scenes of violence on the screen. The results confirmed students’ answers to the main question of Part 2 of the test concerning their attitudes towards on-screen violence.

10. To learn about the imaginary readiness of teenagers to act in a violent scene in a film. The results confirmed students' answers concerning their attitudes towards on-screen violence.

11. To determine teenage opinion of the reasons for violence and aggression in society, of the influence of violence on the screen upon the increase of crimes, and of prohibition of scenes of violence on the screen (including with regard to their future children). The analysis of the results will also confirmed tendencies revealed in the first two parts of the test.

The Results of the Test "Russian Teenagers and Violence on the Screen" (430 people were questioned, aged 16 to 17 years)

Part 1. Violence on the screen: teenage orientations and preferences

We may conclude that on-screen violence is not so popular (for students) as screen comedies.

The same situation took place concerning teenage attitude toward violent computer games. Peaceful *Tetris* took first place (44.65% picked it) and didn't contain any violent scenes. *Doom*, on the other hand, was based on violence and enjoyed half *Tetris'* popularity (25.11%). (We must point out that in Russia not every family has a computer, so teenage access to computer games is still rather limited.)

An analysis suggested that teenagers know which countries produce the most violent screen productions. The United State and Hong Kong were the primary production centers. Teenagers pointed out that violence on the screen in the 1990's also became common in Russian media. It is notable that no European country (except Italy, which placed 5th with 11.39% of the votes) was identified by teenagers as a leader in on-screen violence. This may be explained not only by the "peaceful" character of European screen production, but also by the absence of Russian contact with productions from European countries (except Italy and France).

Russian teenagers distinguish well the genres and themes of screen violence: action, drama, horror, criminal, war, science-fiction, psychological, etc. Among the character traits teenagers admired were "firmness" (41.62%), "intellect" (40.23%), "power" (36.27%), and "cruelty" (19.53%). "Kindness" only gathered 10.46% of teenagers' votes. To my mind, this supports the idea of a negative influence of on-screen violence upon the young audience.

Teenagers would like to emulate the violence movie characters in world outlook (19.76%), behavior (12.32%), attire (9.69%), job (8.60%), and attitude (7.99%). A low percentage of teenagers chose to answer this question because many teenagers considered this question to be childish and "just for kids". On the margins of some tests was written, "I'm too old to imitate anyone".

Part 2. Teenage attitude to on-screen violence: reasons and results

48.14% of the teenagers were attracted to violence on the screen, 28.84% had a negative attitude toward the violence, and 23.02% were not sure. A analysis proves that the self-evaluation of teenagers corresponds to their real screen preferences. None of the violent films or computer games couldn't overcomes the limit of 40% popularity, that is screen production of such kind was chosen by 48% of teenagers who are supporters of screen violence according to the statistics of the table 9.

The test revealed factors that influence teenage perception and estimation of on-screen violence. Among the factors that attracted teenagers were: entertaining function, acting, direction, recreation, informative function, special effects, and action dynamics. We must also bear in mind that a high rating of the actor's and director's skill does not demonstrate that all teenagers who made such a choice are good judges of a film's artistic value. Quite often a teenager who were entertained by a film also claimed that the performance and directors' work was good.

Teenagers prefer to watch television and discuss together with their friends. 22.79% of the audience discuss it regularly. Such is the case with on-screen violence. Parents acted as interlocutors in both cases with 17% of the teenagers. Among the reasons for watching on-screen violence teenagers rated "nothing else to do" as an "ok" (62.32%), "good" (26.27%) and "bad" (11.39%) mood. The majority of them claimed that their psychological states did not change, and only a small number of the students (4%-5%) confessed that they became aggressive or bitter. The majority of the audience (65%) while assuring that their psychological states remained the same, were not inclined to remember the on-screen violence, and just 6.27% of teenagers pointed out that screen violence stayed in their memories for a long time.

Part 3. Teenagers and violence on the screen. the results of the situations' tests.

Despite liking on-screen violence, not all of the 48.14% teenagers would to go to a desert island with only a videotape like *The Silence of the Lambs*. The first place in screen preferences was taken again by the comedies. The number of teenagers who continue to watch a film despite on-screen violence should correspond to the number of students who answered "yes" to the question of attraction to violence. The amount of teenagers who dislike on-screen violence is 30%.

The data reflecting teenage attitude toward acting in on-screen violence. The data shows that more than half the students (59.53%) would disregard their aversions to on-screen violence were they to be generously compensated. Only 7.67% of the students remained negative about on-screen

violence and absolutely would not act in violent scenes. It is my opinion that to a large degree the economic situation in Russia explains these results.

As for the reasons behind violence and aggression in society, teenagers claimed that violence is in the nature of all humans and also mentioned psychological diseases. On-screen violence was mentioned as a cause of real-life violence only by 3.25% of teenagers. The data confirm this orientation of the audience: 33.58% believed that only psychologically sick people can possibly be influenced by on-screen violence. 33.02% considered this influence unimportant, and 14.18% of teenagers think that showing on-screen violence leads to an increase in real-life violence. Such a scattered spectrum of view points can be explained perhaps by the fact that the attitude of teenagers toward on-screen violence is not yet final, and that this is why some of them sometimes answer differently to similar questions.

12.79% of teenagers wanted violence to be proscribed from the screen and 20.23% thought that only the most cruel films and television shows should be banned. 33.02% of teenagers wanted some kind of restriction for on-screen violence. Just 3.02% of teenagers desired more on-screen violence in Russia.

Assuming the role of a censor, teenagers considered it possible to ban on-screen violence for all children (11.16%), to not let children under 10 watch it (5.11%), and to not let children under 15 watch on-screen violence (3.95%). Acting as parents they became much stricter: 38.37% did not want their children to watch violence until they were 10, and 25.34% did not want their children to watch violence until they were 15. 35.58% of teenagers were ready to let their children watch on-screen violence at any age.

Computer/Video Games: Media Violence and Russian Teenager Audience

Based on unpublished research of J.L.Sherry, L.Bensley & J.Van Eenwyk created the conclusion about the main video games/children theories:

-"First, psychological social learning theory suggest that at least some aggression is learned by observing and then imitating a model who acts aggressively. Aggressive video game characters, similar to TV characters, might serve as models for aggressive behavior. (…) according to this theory, observing and then producing violence in a video game would be expected to increase aggression.

-Second, an arousal theory predicts that if the video game player has an aggressive disposition or is angered, then playing an arousing video game might cause increased aggression due to a generalized increase in energy and intensity. According to this theory, violent video games would be expected to increase aggression only in the presence of anger from some other cause.

-Third, a cognitive theory of priming suggests that violent video games will activate related cognitive structures, making it more likely that other incoming information would be processed in an "aggression" framework, possibly increasing aggressive behavior. For example, according to this theory, someone for whom thoughts of aggression have been evoked might be more likely to interpret an ambiguous behavior as aggressive and respond accordingly.

-Fourth, catharsis theory suggest that violent video games can provide a safe outlet for aggressive thoughts and feelings. Fifth, drive-reduction theory suggest, similar to catharsis theory, that violent video games may be useful in managing aggression. According to this theory, highly stressed or frustrated individuals may play violent video games in order to re-establish emotional equilibrium, thus reducing "real-life" aggressive behavior.

Integrative model based on the notion that a combination of priming and arousal effect best account for greater aggression effects in the short term, which weaken as initial arousal wears off (Bensley, Van Eenwyk, 2000, p.4).

Video games are relatively recent invention, being first introduced in the 1970s. But "in a 1996 survey of teenagers, 68% of boys and 30% of girls included "playing video games" among their non-school activities (…) both boys and girls favor games with violent content, with boys preferring games involving human violence, and girls preferring fantasy or cartoon violence"(Bensley, Van Eenwyk, 2000, p.3). We can find the same conclusion in the work of E.F. Provenzo (Provenzo, 1991): 40 of 47 most popular video games in 1988 included violence as a major theme.

The research of American scientists "established that for pre-school and early elementary school aged children, playing video games that have aggressive themes leads to increased aggression or aggressive play during free play immediately following the video game. We did not find consistent evidence that video games increased aggressive behaviors of teenagers or young

adults" (Bensley, L., Van Eenwyk, J., 2000, p.27). However I agree with J. Goldstein – some "players who like video games with action/adventure or martial-arts themes, for example, are not necessarily attracted by the violence. These games have other features that appeal to players – their engaging fantasy, challenge, and simulation, scorekeeping, feedback, graphics, and sound effects" (Goldstein, 1998, p.213).

J. Goldstein presents the reasons for play with war/violence toys: *Biological/Physiological (*to discharge energy; to achieve a desired level of arousal/simulation/excitement; "hard-wired" tendency to practice adult skills and roles); *Psychological* (to engage in fantasy/imaginative play; to experience "flow"; in response to priming/salience of violence; to come to terms with violence, war, death; to achieve a desired emotional state; to experience and express intense emotions; to see justice enacted; to control and resolve conflict satisfactorily; to practice strategic planning; to set goals and determine effective means for accomplishing them; to gain a sense of mastery; to experience intimacy;

Social/Cultural (direct modeling by peers or family; indirect modeling: influences of media, marketing; to belong to a group; to exclude oneself from a (negative reference) group (e.g. parents, girls, boys who disapprove of these games); rewards and encouragement for such play; salience within a culture of war, violence; to wield power; to affect others; to elicit a predictable reaction from parents/teachers; to sample a variety of adult roles; as a reflection of cultural values – dominance, aggression, and assertion (Goldstein, 1998, p.61).

Of course all these tendencies are very typical and for Russian children audience.

Ten years ago, Russian children spent much of their time with TV and video. They watched American blockbusters. There are no deficit American films in modern Russia. The different television channels show from morning to night show dozens of foreign thrillers, melodramas, comedies and horrors. Today, Russian children from low-paid families spend many hours in computer clubs, where they play video games for a relatively small charge. Children from richer families play these games at home.

But what games do they play?

I undertook a special content analysis of 87 video games which circulate in Russian computer clubs. These are the results of the analysis:

1) practically all video games available for visitors to computer clubs (the visitors are nearly all teenagers) contain interactive criminal, military, fantastic and sporting (for instance, car races) subjects;

2) only 17.24% (15 of 87) of video games did not contain any scenes of violence;

3) 55.17% (48 of 87) of video games contained episodes of various murders;

4) 39.08% (34 of 87) of video games contained many elements of fights and different degrees of cruelty;

5) 35.63% (31 of 87) of video games included images of catastrophes;

6) As a whole, 82.75% (72 of 87) of video games contained at least one type of screen violence (murders, fights, or catastrophes). Many games presented the violence in several types and combinations of fights, murders, tortures, catastrophes, etc.;

7) The primitive video games ("shoot"-"fire") are the basic repertoire of computer clubs. The more complex games - so-called "strategies" and "quests" - are less common.

Next, I organized the questionnaires for the 76 visitors to Taganrog's computer - schoolboys aged from 7 to 17 years old. The results confirmed my preliminary observation that vast majority of visitors are boys (73 persons). The amount of schoolgirls playing video games in computer clubs was only 3.94% (3 persons). However, the girls' video game preferences did not differ from the boys' preferences.

Table 1. The age range of schoolchildren who play video games in the computer clubs

№	Age of computer/video game users	Number of schoolchildren of this age	Percent of schoolchildren of this age
1	17 years	3	3.94%
2	16 years	8	10.52%
3	15 years	10	13.15%
4	14 years	10	13.15%
5	13 years	11	14.47%
6	12 years	10	13.15%
7	11 years	6	7.89%
8	10 years	9	11.84%
9	9 years	4	5.26%
10	8 years	4	5.26%
11	7 years	1	1.31%

An analysis of Table 1 shows that the teenagers from 12 to 15 years of age are the main visitors to computer clubs. The younger children (from 7 to 9 years of age), usually living under more parental supervision, form the minority (from 1 to 5 percent). Practically all visitors to computer clubs play games containing scenes of violence (83%).

]

Table 2. Themes of video games attractive to schoolchildren

№	Age of video game users:	Number of schoolchildren this age and percent schoolchildren this age:	Number of popular video games containing elements of violence:	Number of popular video games *not* containing without elements of violence:
1	17 years	3 (3.94%)	5	3
2	16 years	8 (10.52%)	11	8
3	15 years	10 (13.15%)	13	11
4	14 years	10 (13.15%)	16	6
5	13 years	11 (14.47%)	17	10
6	12 years	10 (13.15%)	14	7
7	11 years	6 (7.89%)	10	3
8	10 years	9 (11.84%)	14	9
9	9 years	4 (5.26%)	7	4
10	8 years	4 (5.26%)	4	4
11	7 years	1 (1.31%)	2	1
Total:		76	113	66

An analysis of Table 2 shows that the number of popular video games containing elements of violence, is higher than the number of the video games not containing elements of violence in all age groups. Moreover, children from 11 to 14 years of age prefer video games with murders, fights and other hard elements of violence*)*.

Undoubtedly, the problem of violent computer games' influence on shaping teenage consciousness can be not considered simple. To play violent video games and to understand real-life violence are quite different.

Russian teachers and Media Violence

The problem of the screen violence has attracted more and more attention during the recent years. While many of researches and articles were dedicated to the effects of violence scenes on the screen on the young audiences, this time my objective was to learn the teachers' attitude to this

problem. 57 secondary school teachers took part in the survey. The gender and age differentiation is shown in Table 3.

Table 3. The number of the teachers questioned, their age and gender

Age groups:	Number of teachers	Number of teachers (%)	Number of women teachers:	Number of men teachers:
21-30	10	17,54	7	3
31-40	12	21,05	8	4
41-50	11	19,30	7	4
51-60	12	21,05	7	5
61-70	12	21,05	10	2
Total:	**57**	**100,00**	**39**	**18**

Table 4 gives us a general idea of the teachers' attitude towards violence in media.

Table 4. The teachers' attitude towards screen violence

Teachers' age/gender	Number of teachers(in %) who find themselves drawn to the scenes of violence on the screen	Number of teachers (in %) who are repelled by the scenes of violence	Number of teachers (in %) whose opinion is ambiguous
21-30 /total	**10,00**	**50,00**	**40,00**
21-30 /male	0,00	33,33	66,67
21-30 /female	14,28	57,14	28,57
31-40/total	**25,00**	**58,33**	**16,67**
21-30/male	25,00	50,00	25,00
21-30/female	25,00	62,50	12,50
41-50/total	**0,00**	**81,82**	**18,18**
41-50/male	0,00	75,00	25,00
41-50/female	0,00	85,71	14,28
51-60/total	**8,33**	**75,00**	**16,67**
51-60/male	20,00	60,00	20,00
51-60/female	0,00	85,71	14,28
61-70/total	**8,33**	**83,33**	**8,33**
61-70/male	0,00	100,00	0,00
61-70/female	10,00	80,00	10,00
All age groups/Total	**10,17**	**70,17**	**19,30**
All age groups/male	11,11	61,11	27,78
All age groups/female	10,26	74,36	15,38

If we take a look at the total numbers, according to them, the number of teachers who are fascinated by the scenes of violence on the screen, is slightly over 10 per cent, while the number of those who are repelled by the screen violence is seven times more - 74%.

However, the analysis of the age groups of the teachers reveals that there are twice as many teachers who accept violence on the screen in the age group of 31-40 (25%), and accordingly, less

people who are against it (58%). In the age group of 21-30 the voices are divided evenly- 50% to 50%.

The gender analysis of the Table 4 data shows that on the whole, women teachers are less inclined to watch violent scenes, although in some age groups (e.g. from 21 to 30 years old) the number goes up to 14%. So, the "pros" of the screen violence are more often to be found under the age of 40, and their number is slightly more among men (although to my mind, the difference in 1% cannot be considered as a significant).

Compare to the similar study among teenagers: there were 17% of the violent programs fans, 49% of the adversaries of it. Thus, although the teachers in general turned out to be more "peaceful" compared to their pupils, the gap between their preferences is not that big, as it seems and is proclaimed by some teachers. It is in fact just 7% (17% for students and 10% for teachers). However there are much more people who resent screen violence among teachers (by 25% more than among students), which sounds rather optimistic.

Table 5. Factors attracting teachers to screen violence

Age/ gender	**Entertainment**	**Identification**	**Information**	**Compensatory**	**Recreation**	**Dynamics/speed of action**	**Professional directing**	**Outstanding acting**	**Outstanding special effects**
	Number of teachers (%) who have chosen this answer								
21-30 /total	**30,00**	**60,00**	**20,00**	**0,00**	**20,00**	**20,00**	**20,00**	**0,00**	**0,00**
21-30/male	0,00	66,67	0,00	0,00	0,00	33,33	33,33	0,00	0,00
21-30/female	42,86	57,14	28,57	0,00	28,57	14,28	14,28	0,00	0,00
31-40/total	**1,67**	**16,67**	**16,67**	**33,33**	**25,00**	**33,33**	**25,00**	**25,00**	**25,00**
21-30/male	5,00	25,00	25,00	25,00	25,00	50,00	25,00	25,00	25,00
21-30/female	5,00	12,50	12,50	37,50	25,00	25,00	25,00	25,00	25,00
41-50/total	**3,64**	**36,36**	**27,27**	**27,27**	**27,27**	**54,55**	**27,27**	**27,27**	**9,10**
41-50/male	0,00	25,00	25,00	25,00	50,00	75,00	25,00	25,00	0,00
41-50/female	1,43	42,86	28,57	28,57	14,28	42,86	28,57	28,57	14,28
51-60/total	**3,33**	**25,00**	**25,00**	**16,67**	**25,00**	**33,33**	**41,67**	**41,67**	**16,67**
51-60/male	0,00	20,00	40,00	20,00	20,00	60,00	40,00	40,00	20,00
51-60/female	2,86	28,57	14,28	14,28	28,57	14,28	42,86	42,86	14,28
61-70/total	**3,33**	**33,33**	**41,67**	**16,67**	**8,33**	**25,00**	**33,33**	**25,00**	**25,00**
61-70/male	3,33	50,00	50,00	0,00	0,00	50,00	50,00	50,00	50,00
61-70/female	0,00	30,00	40,00	20,00	10,00	20,00	30,00	20,00	20,00
All age groups /Total	**0,35**	**33,33**	**26,31**	**19,30**	**21,05**	**33,33**	**29,82**	**22,81**	**15,79**
All age groups/male	3,33	33,33	27,78	16,67	22,22	55,55	33,33	27,78	16,67
All age groups/female	5,59	33,33	25,64	20,51	20,51	23,08	28,20	23,08	15,38

These data show that the main appealing factor is entertainment (40%). Other factors (Identification Factor; Information Factor; Recreation Factor; Dynamics of Action; Professional Directing; Outstanding Acting; Special Effects) got the ratings from 20 to 33%. Gender differences on this level of general results are not significant, the main one being the bigger percentage of men teachers (55%) compared to women teachers (28%) who lay emphasis on the dynamics of action. There are some differentiations of opinions inside the age groups; however the small number of teachers within one age group (10-12 people) does not allow us to draw any justifiable conclusions.

Entertainment was the leading factor in students' motives for watching violence, too. But in contradistinction to teachers, pupils did not attribute much importance to the skills of the director (2%), information factor (7%) and compensatory (7%) factor of screen texts. Both groups- teachers and students agree on the main point- that entertainment is still the leading factor drawing people to media violence.

Table 6. Reasons for resentment against screen violence

age/ gender	**Aversion to violence of any kind**	**Disgust towards seeing blood and tortured/ injured people**	**Avoiding to experience negative emotions**	**Belief that violence on the screen increases violence in real life**	**Fear of violence of any kind**
	Number of teachers (in %)				
21-30 /total	**20,00**	**50,00**	**30,00**	**70,00**	**10,00**
21-30/male	0,00	0,00	0,00	100,00	0,00
21-30/female	28,57	71,43	42,86	57,14	14,28
31-40/total	**33,33**	**58,33**	**58,33**	**83,33**	**16,67**
21-30/male	25,00	50,00	75,00	100,00	0,00
21-30/female	37,50	62,50	50,00	75,00	25,00
41-50/total	**54,55**	**36,36**	**45,45**	**81,82**	**27,27**
41-50/male	25,00	50,00	25,00	100,00	0,00
41-50/female	71,43	42,86	57,14	71,43	42,86
51-60/total	**25,00**	**58,33**	**66,67**	**83,33**	**16,67**
51-60/male	20,00	60,00	60,00	100,00	0,00
51-60/female	28,57	47,14	71,43	100,00	28,57
61-70/total	**41,67**	**58,33**	**66,67**	**100,00**	**25,00**
61-70/male	50,00	50,00	0,00	100,00	50,00
61-70/female	40,00	60,00	70,00	100,00	20,00
All age groups /Total	**35,09**	**54,38**	**56,14**	**80,70**	**19,30**
All age groups/male	22,22	44,44	50,00	88,89	5,55
All age groups/female	41,02	58,97	58,97	82,05	25,64

The analysis of Table 6 gives a rather clear vision of what is the most repulsive about scenes of violence for teachers. First of all, it's the conviction that screen violence does effect the growth of crimes in society (80%). Further on there are such factors as the aversion to images of blood, gore, graphic images of violence; unwillingness to experience disturbing emotions, and fear.

Maximum gender differences emerge in the question of fear of violence (25% of women and 5% of men), and resentment of any kind of violence (41% of women and 22% of men).

Teachers from 41 to 70 most strongly oppose media violence. There are more people within the same age group who are convinced that screen violence contributes to the growth of violence in real life.

The comparison of the teachers' and students' opinions shows that the latter are more tolerable towards screen violence. Only 20% of students (compared to 80% of teachers) think that it affects the violence in society. Gore disgusts 25% of the students (54% of teachers). Unwillingness to experience unpleasant emotions is the reason for not-watching violent scenes for 18% of the students (56 % teachers), and resentment of any violence - 21% (35% of the teachers). The teachers' and students' percentage in the question of fear is about the same.

Table 7. Whom do the teachers usually watch violent content programs with?

Teachers' age/gender	with						
	Alone	Friends	Girlfriend /Boyfriend /Spouse	Parents	Students	Children/ Grandchildren	Others
	Number of teachers (in %)						
21-30 /total	**40,00**	**60,00**	**50,00**	**10,00**	**0,00**	**0,00**	**0,00**
21-30/male	66,67	66,67	33,33	0,00	0,00	0,00	0,00
21-30/female	28,57	57,14	57,14	14,28	0,00	0,00	0,00
31-40/total	**25,00**	**75,00**	**66,67**	**25,00**	**25,00**	**16,67**	**0,00**
21-30/male	50,00	100,00	50,00	25,00	50,00	25,00	0,00
21-30/female	12,50	62,50	75,00	25,00	12,50	12,50	0,00
41-50/total	**36,36**	**72,73**	**45,45**	**18,18**	**36,36**	**36,36**	**18,18**
41-50/male	50,00	50,00	50,00	25,00	25,00	50,00	50,00
41-50/female	28,57	85,71	42,86	14,28	42,86	28,57	0,00
51-60/total	**41,67**	**58,33**	**75,00**	**0,00**	**16,67**	**33,33**	**16,67**
51-60/male	60,00	80,00	100,00	0,00	20,00	40,00	0,00
51-60/female	28,57	42,86	47,14	0,00	28,57	42,86	0,00
61-70/total	**33,33**	**83,33**	**83,33**	**0,00**	**16,67**	**50,00**	**0,00**
61-70/male	50,00	100,00	100,00	0,00	0,00	50,00	0,00
61-70/female	30,00	80,00	80,00	0,00	20,00	50,00	0,00
All age groups /Total	**35,09**	**70,17**	**64,91**	**10,53**	**21,05**	**29,82**	**3,51**
All age groups/male	55,55	77,78	66,67	11,11	22,22	33,33	11,11
All age groups/female	25,64	66,67	64,10	10,26	20,51	28,20	0,00

The data of Table 7 tell us that generally teachers watch programs/movies with violent content in the company of their partners/spouses (65-70%). Then in descending order follow: watching alone (35%), with children/grandchildren (30%), with students (21%), with parents (10%) and with other people (e.g. in a movie theater) (3%). Noticeably, men tend to watch violent programs by themselves twice more often as women. Not a single woman teacher reported unfamiliar people (e.g. in a cinema) as companions to watch movies with violent content.

Younger teachers in the age range of 21 to 30 do not watch scenes of violence with their children (logically considering their age) or students (0%). Elder teachers (61-70), on the contrary, are more oriented on watching them together with their children (the latter being adults of 30-40 years old).

Comparing students' answers with teachers' answers, we can notice the common grounds between these two groups: the most frequent company for watching violent programs are friends, both for the students and for the teachers. Moreover, only 10-12% of students watch them with parents, and 3-5% -with strangers.

Further answers differ a lot. In contradistinction to teachers, students do not like watching media containing violence being alone (5% of students vs. 35% of teachers, 7 times less). But the most significant point is that only 4% of the students (compared to 21% of teachers) are ready to

watch it together with their teachers. Even in the age group of 7-8 year-olds, only 12% are eager to share this experience with their teacher.

Table 8. Typical mood before watching violent programs/ films

Teachers' age/gender	high spirits	low spirits	irritated	normal mood	other reasons
	Number of teachers in % who gave this reason:				
21-30 /total	**0,00**	**10,00**	**0,00**	**50,00**	**10,00**
21-30/male	0,00	0,00	0,00	66,67	33,33
21-30/female	0,00	14,28	0,00	57,14	0,00
31-40/total	**8,33**	**25,00**	**0,00**	**66,67**	**0,00**
21-30/male	25,00	25,00	0,00	50,00	0,00
21-30/female	0,00	25,00	0,00	75,00	00,00
41-50/total	**18,18**	**45,45**	**0,00**	**36,36**	**0,00**
41-50/male	25,00	25,00	0,00	50,00	0,00
41-50/female	14,28	57,14	0,00	28,57	0,00
51-60/total	**8,33**	**50,00**	**0,00**	**41,67**	**0,00**
51-60/male	20,00	40,00	0,00	40,00	0,00
51-60/female	0,00	47,14	0,00	42,86	0,00
61-70/total	**8,33**	**41,67**	**0,00**	**50,00**	**0,00**
61-70/male	0,00	0,00	0,00	100,00	0,00
61-70/female	10,00	30,00	0,00	60,00	0,00
All age groups /Total	**8,77**	**31,58**	**0,00**	**54,38**	**1,75**
All age groups/male	16,67	22,22	0,00	55,55	5,55
All age groups/female	5,13	35,90	0,00	53,85	0,00

The analysis of data of Table 8 shows that teachers usually watch scenes of violence in a normal psychological state (54%). Low spirits follow with 31%, and good mood with 9%. It is worth mentioning that the gender difference is first of all revealed in the fact that men teachers more often watch media violence being in the good mood, while women teachers - in the bad mood.

The same tendency is seen in the students' answers: normal mood (50%), low spirit (27%). However, there are three times as many pupils (compared to teachers) who prefer to watch violent scenes in good mood (20%), that probably is not surprisingly on account of young people tending to be in high spirits overall more frequently than adults.

Watching violence on the screen does not evoke joyful feelings in anyone (compared to 4% of students). Most frequent answers were "isolation" (19% of teachers and 9% of students), Then follow "depression" (17% of teachers and 13% of pupils), "excitement" (15% of teachers and 13% of students), "aggression" (3% of teachers and 8% of students), "desensitization" (about 2% of teachers and 8% of students). 19% of teachers reported that their psychological state was not affected.

In other words, almost three times more of the questioned students than the teachers confessed the rise of aggressiveness, and four times more - the desensitization reaction. Although the reaction of isolation and unaffected psychological state is twice less frequent among the students. Thus, the students are more apt to changes in emotional state in response to screen violence.

Table 9. How do they feel after watching violent scenes?

Teachers' age/ gender	Number of teachers (in %) who described their psychological state as:									
	Aggression	**Joy**	**Isolation**	**Depression**	**Excitement**	**Disorder**	**Agitation**	**Indifference**	**Desensitization**	**Psychological state doesn't change**
21-30 /total	**10,00**	**0,00**	**10,00**	**10,00**	**10,00**	**20,00**	**10,00**	**20,00**	**0,00**	**20,00**
21-30/male	0,00	0,00	33,33	0,00	0,00	0,00	33,33	33,33	0,00	33,33
21-30/female	14,28	0,00	0,00	14,28	14,28	28,57	0,00	14,28	0,00	14,28
31-40/total	**8,33**	**0,00**	**8,33**	**25,00**	**8,33**	**25,00**	**0,00**	**0,00**	**8,33**	**25,00**
21-30/male	0,00	0,00	25,00	25,00	0,00	0,00	0,00	0,00	0,00	50,00
21-30/female	0,00	0,00	12,50	25,00	12,50	25,00	0,00	0,00	12,50	12,50
41-50/total	**0,00**	**0,00**	**18,18**	**18,18**	**18,18**	**18,18**	**0,00**	**0,00**	**0,00**	**27,27**
41-50/male	0,00	0,00	25,00	25,00	25,00	25,00	0,00	0,00	0,00	0,00
41-50/female	0,00	0,00	14,28	14,28	14,28	14,28	0,00	0,00	0,00	42,86
51-60/total	**8,33**	**0,00**	**33,33**	**25,00**	**25,00**	**8,33**	**0,00**	**0,00**	**0,00**	**0,00**
51-60/male	20,00	0,00	40,00	20,00	20,00	0,00	0,00	0,00	0,00	0,00
51-60/female	0,00	0,00	28,57	28,57	28,57	14,28	0,00	0,00	0,00	0,00
61-70/total	**0,00**	**0,00**	**16,67**	**8,33**	**16,67**	**33,33**	**0,00**	**0,00**	**0,00**	**25,00**
61-70/male	0,00	0,00	0,00	0,00	0,00	50,00	0,00	0,00	0,00	50,00
61-70/female	0,00	0,00	20,00	10,00	20,00	30,00	0,00	0,00	0,00	20,00
All age groups/ Total	**3,51**	**0,00**	**19,30**	**17,54**	**15,79**	**19,30**	**1,75**	**3,51**	**1,75**	**19,30**
All age groups/male	5,55	0,00	27,78	16,67	11,11	11,11	5,55	5,55	0,00	22,22
All age groups/female	2,56	0,00	15,38	17,95	17,95	23,08	0,00	2,56	2,56	17,95

It is worth noticing that men teachers admitted that they were likely to feel aggressive or indifferent more often that women, while women teachers were most inclined to feel sad or agitated.

Table 10. The teachers' reflection on screen violence

Teachers' age/gender	On-screen violence is forgotten immediately	Violent images seen are remembered for a short time period only	On-screen violence lingers in memory for a long time
	Number of teachers (in %) for whom this tendency is true		
21-30 /total	**20,00**	**40,00**	**40,00**
21-30/male	33,33	66,67	0,00
21-30/female	14,28	28,57	57,14
31-40/total	**16,67**	**41,67**	**41,67**
21-30/male	25,00	50,00	25,00
21-30/female	12,50	37,50	50,00
41-50/total	**27,27**	**36,36**	**36,36**
41-50/male	25,00	25,00	50,00
41-50/female	28,57	42,86	28,57
51-60/total	**8,33**	**33,33**	**58,33**
51-60/male	20,00	40,00	40,00
51-60/female	0,00	28,57	71,43
61-70/total	**8,33**	**41,67**	**50,00**
61-70/male	0,00	50,00	50,00
61-70/female	10,00	40,00	50,00
All age groups /Total	**15,79**	**38,60**	**45,61**
All age groups/male	22,22	44,44	33,33
All age groups/female	12,82	35,90	51,28

As we can see from Table 10, almost half of the teachers remember the violent scenes for a long time, and only 16% (men twice as many as women) forget them right after the program is over.

There is a striking similarity in the answers of teachers and students here. 54% of students remember screen violence for a long term period, and only 16% are able to forget them soon. The difference between boys/girls and men/women answers are analogous, too.

These results led us to the following conclusion: 1) the time duration of the violent images lingering in one's mind is determined by gender, not by the age; 2) almost half of the surveyed teachers and students remember the scenes of violence they saw on the screen for a long time and only 16% of both of the groups do not recall them afterwards.

Table 11. The attitude of teachers towards discussing scenes of violence on the screen

Teachers' age/gender	screen violence is never discussed	screen violence is discussed occasionally	screen violence is discussed regularly
	Number of teachers in %:		
21-30 /total	**20,00**	**80,00**	**0,00**
21-30/male	0,00	100,00	0,00
21-30/female	28,57	71,43	0,00
31-40/total	**8,33**	**50,00**	**41,67**
21-30/male	0,00	50,00	50,00
21-30/female	12,50	50,00	37,50
41-50/total	**27,27**	**54,54**	**18,18**
41-50/male	25,00	50,00	25,00

41-50/female	28,57	57,14	14,28
51-60/total	**0,00**	**58,33**	**41,67**
51-60/male	0,00	80,00	20,00
51-60/female	0,00	42,86	57,14
61-70/total	**16,67**	**66,67**	**16,67**
61-70/male	0,00	100,00	0,00
61-70/female	20,00	60,00	20,00
All age groups /Total	**14,03**	**61,40**	**24,56**
All age groups/male	5,55	72,22	22,22
All age groups/female	17,95	56,41	25,64

Only 14% of the teachers never talk about the violent scenes they have seen (women outnumber men by three times). And the quarter of the surveyed teachers discuss these episodes regularly. The age ranges of teachers who are most likely to discuss the screen violence (42%) are 31-40 and 51-60. Less likely - 21-30 years old.

Thus in general teachers talk about the screen violence less frequently than their students (25% of teachers vs. 46% of students). Moreover, in comparison with the students, the number of teachers who totally ignore the issue is twice more.

Table 12. Typical interlocutors of the teachers for discussion of the on-screen violence

Teachers' age/gender	**Number of teachers in % who discuss screen violence with:**				
	Friends/Spouses	**Parents**	**Students**	**Children/Grandchildren**	**Others**
21-30 /total	**70,00**	**20,00**	**20,00**	**0,00**	**0,00**
21-30/male	100,00	0,00	0,00	0,00	0,00
21-30/female	57,14	28,57	28,57	0,00	0,00
31-40/total	**91,67**	**33,33**	**50,00**	**33,33**	**8,33**
21-30/male	100,00	25,00	50,00	25,00	0,00
21-30/female	87,50	37,50	50,00	37,50	12,50
41-50/total	**72,73**	**27,27**	**54,54**	**45,45**	**27,27**
41-50/male	75,00	50,00	50,00	50,00	25,00
41-50/female	71,43	14,28	57,14	42,86	28,57
51-60/total	**41,67**	**0,00**	**25,00**	**66,67**	**16,67**
51-60/male	60,00	0,00	40,00	80,00	40,00
51-60/female	28,57	0,00	14,28	57,14	0,00
61-70/total	**58,33**	**0,00**	**33,33**	**66,67**	**16,67**
61-70/male	100,00	0,00	50,00	100,00	0,00
61-70/female	50,00	0,00	30,00	60,00	20,00
All age groups /Total	**66,67**	**15,79**	**36,84**	**43,86**	**14,03**
All age groups/male	83,33	16,67	38,89	50,00	16,67
All age groups/female	58,97	15,38	35,90	41,02	12,82

Comparative analysis of Table 7 and Table 8 asserts that on the whole teachers tend to watch and discuss scenes of violence in the company of their spouses or friends (65 to 70%). In

descending order follow: children/grandchildren as the possible interlocutors (30% - to watch together, and 44% to talk about it afterwards), students (21% for watching, 37 % for discussion), parents (10% for watching and 16 for discussion) and strangers (3% for watching and 14 for discussion). There are 30% more men than women who are eager to discuss the screen violence with their spouses or friends.

Teachers between the age of 31 and 50 are more likely to discuss this issue with their students and those between the age of 51 and 70- with their children/grandchildren.

Comparing the answers of pupils and teachers, we can note the evident similarity in the leading type of the company for the discussion of scenes of violence on the screen – friends (57% of pupils). While only 12% of the pupils are eager to discuss them with their teachers.

Table 13. Teachers' opinions about the reasons of violence and aggression in society

Teachers' age/gender	Teachers' opinions about the reasons for violence and aggressions in society: Number of teachers in % who agree with the option:				
	Psychological deviations	Screen violence	Inherent to the human nature	Social and financial inequality	Other reasons
21-30 /total	**70,00**	**20,00**	**10,00**	**0,00**	**0,00**
21-30/male	66,67	0,00	33,33	0,00	0,00
21-30/female	71,43	28,57	0,00	0,00	0,00
31-40/total	**41,67**	**33,33**	**25,00**	**16,67**	**00,00**
21-30/male	25,00	25,00	25,00	25,00	0,00
21-30/female	50,00	37,50	25,00	12,50	0,00
41-50/total	**27,27**	**36,36**	**18,18**	**18,18**	**0,00**
41-50/male	25,00	50,00	25,00	0,00	0,00
41-50/female	28,57	28,57	14,28	28,57	0,00
51-60/total	**25,00**	**41,67**	**8,33**	**41,67**	**0,00**
51-60/male	20,00	40,00	20,00	60,00	0,00
51-60/female	28,57	42,86	0,00	28,57	0,00
61-70/total	**25,00**	**41,67**	**0,00**	**33,33**	**0,00**
61-70/male	0,00	50,00	0,00	50,00	0,00
61-70/female	30,00	40,00	0,00	30,00	0,00
All age groups /Total	**35,09**	**35,09**	**12,28**	**22,81**	**0,00**
All age groups/male	27,78	33,33	22,22	27,78	0,00
All age groups/female	38,46	35,90	7,69	20,51	0,00

In the teachers' opinion, main reasons for the aggression and violence in society are the psychopathologies (35% - 27% of women and 38% of men) and "screen violence" (35%). 23% (men outnumber women by 7% here) prone to think that the main reason is the financial inequality of people. And only 12% (3 times more men than women) say that violence is in human nature.

I would like to point out that according to the students' survey, psychopathologies are the main reason for violence, too (37%). There were 28% (less than the teachers by 8%) of those who blamed violence in media. However students who thought that it's in human nature outnumber the teachers by 7%.

Agreeing on the main reason for violence in society being the psychopathologies (which is to my mind rather exaggerated), teachers and pupils disagree on the other issues. Teachers pay more attention to the economic factor. Their concern about the spread of violence on the screen is also greater.

Table 14. Teachers' opinion about the influence of scenes of violence on the screen and the increase of crime in society

Teachers' age/ gender	Number of teachers in % who think that:				
	On-screen violence undoubtedly leads to the increase of crime rate	On-screen violence leads to a small increase of crime	On-screen violence does not affect the crime rate because crimes existed before the invention of cinema and television	On-screen violence leads to increase of crimes commited by people with psychical deviations	On-screen violence does not lead to the increase of crimes because it disgusts/ diverts people
21-30 /total	**50,00**	**20,00**	**0,00**	**40,00**	**0,00**
21-30/male	33,33	33,33	0,00	33,33	0,00
21-30/female	57,14	14,28	0,00	28,57	0,00
31-40/total	**58,33**	**16,67**	**16,67**	**8,33**	**0,00**
21-30/male	50,00	25,00	25,00	0,00	0,00
21-30/female	62,50	12,50	12,50	12,50	0,00
41-50/total	**81,82**	**9,10**	**0,00**	**9,10**	**0,00**
41-50/male	100,00	0,00	0,00	0,00	0,00
41-50/female	71,43	14,28	0,00	14,28	0,00
51-60/total	**75,00**	**8,33**	**0,00**	**16.67**	**0,00**
51-60/male	60,00	20,00	0,00	20,00	0,00
51-60/female	85,71	0,00	00,00	14,28	0,00
61-70/total	**83,33**	**0,00**	**0,00**	**16,67**	**0,00**
61-70/male	100,00	0,00	0,00	0,00	0,00
61-70/female	80,00	0,00	0,00	20,00	0,00
All age groups /Total	**70,17**	**10,53**	**3,51**	**15,79**	**0,00**
All age groups/male	66,67	16,67	5,55	11,11	0,00
All age groups/female	71,79	7,69	2,56	17,95	0,00

70% of the teachers that took part in the survey believe that violence on the screen does lead to the increase of crimes in society. Only 10% (men teachers under 40 mostly) think that screen violence influences the crime rate to a small degree, and 16% (more women than men, and more teachers under 30) think that it impacts just the increase of crimes committed by psychos. 3% deny

any affect of screen violence (twice as many men than women). Not a single teacher said that violence on the screen makes audience be disgusted at violence.

The majority of students also believed that the violence on the screen leads to the increase of violence in society (though comparing to teachers, there were twice less students). 22% of pupils are sure that screen violence affects crime rate to an insignificant degree. But the question about the reverse effect of the screen violence provoked the most serious difference in opinions. 11% of students think that it does make people disgust any violence, though there were no teachers who agree on that.

The conclusion is that, with the dominating opinion among both students and teachers that screen violence increases real violence in society, there are twice as many teachers than students who believe that.

Table 15. Teachers' attitude towards the problem of regulating violence on the screen

Teachers' age/ gender	Number of teachers in % who agree that:						
	Screen violence should be prohibited because it makes people aggressive	The current amount of screen violence is acceptable	Only the most violent and graphic scenes should be banned	There may be violent scenes on the screen, but they should be inaccessible for small children	There may be violent scenes on the screen but broadcasted only after midnight	The current amount of screen violence is not critical, there can be even more	Other opinion
21-30 /total	**20,00**	**0,00**	**50,00**	**0,00**	**30,00**	**0,00**	**0,00**
21-30/male	0,00	0,00	33,33	0,00	66,67	0,00	0,00
21-30/female	28,57	0,00	57,14	0,00	14,28	0,00	0,00
31-40/total	**8,33**	**8,33**	**41,67**	**25,00**	**16,67**	**0,00**	**0,00**
21-30/male	0,00	25,00	50,00	25,00	0,00	0,00	0,00
21-30/female	12,50	0,00	37,50	25,00	25,00	0,00	0,00
41-50/total	**18,18**	**0,00**	**45,45**	**27,27**	**9,10**	**0,00**	**0,00**
41-50/male	0,00	0,00	50,00	25,00	25,00	0,00	0,00
41-50/female	28,57	0,00	42,86	28,57	0,00	0,00	0,00
51-60/total	**25,00**	**0,00**	**41,67**	**33,33**	**0,00**	**0,00**	**0,00**
51-60/male	20,00	0,00	40,00	40,00	0,00	0,00	0,00
51-60/female	28,57	0,00	42,86	28,57	0,00	0,00	0,00
61-70/total	**50,00**	**0,00**	**16,67**	**33,33**	**0,00**	**0,00**	**0,00**
61-70/male	100,00	0,00	0,00	0,00	0,00	0,00	0,00
61-70/female	40,00	0,00	20,00	40,00	0,00	0,00	0,00
All age groups	**24,56**	**1,75**	**38,60**	**24,56**	**10,53**	**0,00**	**0,00**

/Total							
All age groups/male	16,67	5,55	38,89	22,22	22,22	0,00	0,00
All age groups/female	28,20	0,00	38,46	25,64	7,69	0,00	0,00

The analysis of Table 15 shows that the majority of teachers (38% without significant gender differences) think that only the most violent programs should be banned. 24% of the teachers (twice more women than men) oppose any violence on the screen. The same number of people does not oppose violence on the screen but on condition that children could not see it. 10% (men under 50 mostly) suggest that violent movies/programs should appear after midnight only and for adults only. Just 2% of the teachers (men from 31 to 40) say that things should not be changed. And nobody agreed to the argument that it would not harm if the amount of violence on the screen increased.

As for the students, majority of them also thought that only the most violent programs, films, computer games should be prohibited/ censored. Their opinion almost coincides with the teachers' in percentage (32% of pupils and 38% of teachers). The number of the advocates of the total prohibition of screen violence (24%), and those who think it may be shown late at night only, is also about the same as within the teachers' group. However there is 8% less of students who think it would be better to isolate children from the screen violence. But the greatest difference is that there are 5 times more students who believe things can remain as they are, and what is even more striking- almost every tenth pupil thinks that it will not hurt to have more violence on the Russian screen.

Table 16. Age that teachers find it acceptable for their children/ grandchildren to watch programs with violent content

Teachers' age/gender					
	Any age	**From the age of 10**	**From the age of 15**	**From the age of 18**	**It is inappropriate to watch violent programs/films no matter how old he/she is**
21-30 /total	**0,00**	**30,00**	**10,00**	**20,00**	**40,00**
21-30/male	0,00	0,00	0,00	33,33	66,67
21-30/female	0,00	42,86	14,28	14,28	28,57
31-40/total	**0,00**	**25,00**	**41,67**	**25,00**	**8,33**
21-30/male	0,00	25,00	25,00	50,00	0,00
21-30/female	0,00	25,00	50,00	12,50	12,50
41-50/total	**0,00**	**27,27**	**45,45**	**27,27**	**0,00**
41-50/male	0,00	50,00	25,00	25,00	0,00
41-50/female	0,00	14,28	57,14	28,57	0,00
51-60/total	**0,00**	**0,00**	**25,00**	**41,67**	**33,33**
51-60/male	0,00	0,00	20,00	40,00	40,00
51-60/female	0,00	0,00	28,57	42,86	28,57
61-70/total	**0,00**	**0,00**	**0,00**	**50,00**	**50,00**
61-70/male	0,00	0,00	0,00	50,00	50,00
61-70/female	0,00	0,00	0,00	50,00	50,00
All age groups /Total	**0,00**	**15,79**	**24,56**	**33,33**	**29,82**
All age groups/male	0,00	16,67	16,67	38,89	27,78
All age groups/female	0,00	15,38	28,20	30,77	30,77

It is obvious that no parent wishes his or her children/grandchildren to watch violence from an early age. Moreover, 30% would like to forbid their children to watch this kind of production at all. At the same time many teachers agree to let their children watch violent scenes from the age of 18 (33%), 15 (24%), and 10 (16%). The older the teachers are, the firmer they become about age restrictions. Students were more liberal in this question (concerning their future children). Thus, there were 12% of those who would prohibit for their future children to see violence, and 10% of those who would let them watch any programs from an early age.

Conclusions.

The influence of on-screen violence upon Russian teenagers is rather significant. About half the teenagers were positive about its demonstration: they enjoyed films, television shows, and computer games containing on-screen violence and they admired the characters - including "bad guys". A third of the teenagers were not sure about their opinion of on-screen violence, although they claimed to not be attracted by it. Just 18% of teenagers discuss and share their opinions with their parents. The influence of Russian schools upon the teenage relationship with on-screen violence is minimal. All this can't but evoke alarm, because since the 1980s on-screen violence has begun to penetrate into Russian society more and more. It can be safely said that in Russia the *Convention of Child's Rights* concerning mass media is not working. In spite of the efforts of some teacher-enthusiasts, the media education at schools, colleges and universities remains relatively poor.

Hence, let's summarize the findings:

- on the whole students are more tolerant than the teachers to screen violence (men outnumber women).
- entertainment is the leading factor attracting audiences to violent scenes in both groups;
- watching violent programs in high spirits is for students three times oftener than for teachers;
- both students and teachers are most likely to watch and discuss violent scenes together with friends;
- students do not like watching violent programs alone;
- 1 out of 5 teachers is eager to watch violent content media with their students, 1 out of 3 teachers is ready to discuss it with the students;
- on the average, 1 in 10 students would like to share this activity with the teacher;
- students talk about violence on the screen twice as much as teachers;
- 3 times more students than teachers reported that their aggressiveness increases after the violence seen on the screen;
- images of the screen violence linger in girls'/women' mind longer than in boys'/ men';
- about half of the respondents reported that they remember scenes of violence for a long time;
- both the majority of students and teachers tend to believe that screen violence affects the increase of crime in society;
- one third of teachers and students agree that most violent media texts should be banned;
- quarter of teachers and students think it is necessary to prohibit all violence on the screen;
- 5 times more students (vs. teachers) think things should remain like they are now, and 1 in 10 pupils consider that even more violence can be shown.

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УДК 7

Мнения российских школьников и учителей о медийном насилии

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Аннотация. Влияние медийного насилия на российских подростков весьма значительно. По данным нашего исследования, около половины подростков положительно отнеслись к его демонстрации: они наслаждались фильмами, телевизионными шоу и компьютерными играми, содержащими сцены насилия, восхищались их персонажами - в том числе "плохими парнями". Треть подростков не имели твердого мнения о медийном насилии, хотя утверждали, что оно их не привлекает. Только 18% подростков обсуждают медиатексты и делятся своим мнением с родителями. Влияние российской школы на отношения подростков с насилием в медиа минимально. Все это не может не вызывать тревогу, потому что медийное насилие начали проникать в российское общество все больше и больше. Несмотря на усилия некоторых учителей-энтузиастов, медиаобразование в школах, колледжах и университетах остается относительно слабо развитым.

Наше исследование показало, что:

- в целом школьники более терпимы к медийному насилию, чем учителя;
- развлечение - ведущий фактор привлечения аудитории к медийным сценам насилия – как среди школьников, там и среди учителей;
- школьники не любят просмотр сцен насилия в одиночестве;
- в среднем только 1 из 10 школьников хотел бы поделиться впечатлениями по поводу медийног насилия с учителем;
- школьники говорят о насилии на экране вдвое больше, чем учителя;
- втрое больше школьников, чем учителей заявили, что их агрессивность увеличивается после насилия, имевшего место на экране;
- изображения медийного насилия задерживаться в создании девочек/женщин дольше, чем у мальчиков/мужчин;

- около половины респондентов сообщили, что они не запоминают сцены медийного насилия надолго;

- большинство школьников и учителей, как правило, считают, что экранное насилие влияет на рост преступности в обществе;

- одна треть учителей и учащихся согласны, что самые жестокие медиатексты должны быть запрещены; четверть школьников и учителей думают, что необходим запрет всех форм насилия на экране;

- В 5 раз больше школьников, чем учителей, умают, что в мире медийного насилия все должно оставаться, как есть сейчас, 1 из 10 учеников считают даже, что еще медийного насилия может быть показано еще больше.

Ключевые слова: школьники; подростки; учителя; медиа; насилие; экран; кино; фильм; влияние.