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MEDIA CULTURE OF LAWYERS AS THE HIGHEST LEVEL OF ITS MEDIA DEVELOPMENT

Abstract: *The relevance of the problem is also related to the search for adequate media education technologies. Modern education is unthinkable without the use of mass communication and information technologies. The work of 70% of the world's population is somehow connected with the creation, processing and transmission of media texts. More than 90% of the world's inhabitants are active consumers of mass media. Research shows that in recent years, the number of Iranian high school students and students who read books in their spare time has been steadily falling. The facts show that there is a reorientation of the youth audience from printed text to audio-visual (screen), which is the basis of the virtual reality created by man. The ambiguous influence of virtuality on a person determines the pedagogical search for adequate means to promote positive contacts of the younger generation with media texts. In this regard, screen art is becoming a relevant material for media education of schoolchildren.*

Key words: *media culture of lawyers, the highest level of its media development, media education*

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Introduction

Media education is closely connected not only with pedagogy and art education, but also with such branches of Humanities as art history (including film studies, literary studies, theater studies), cultural studies, history (history of world art culture and art), psychology (psychology of art, artistic perception, creativity), etc. It not only meets the needs of modern pedagogy in personal development, but also expands the range of methods and forms of conducting classes with students. A comprehensive study of the press, cinema, television, video, the Internet, the virtual world of the computer (synthesizing features of almost all traditional arts) helps to correct such significant shortcomings of traditional art education as one-sided, isolated from each other study of literature, music or painting, separate consideration of the form (so-called "expressive means") and content in the analysis of a particular work of art.

The problems of the theory and practice of media education are considered in the works of such foreign

scientists as K. Baselget, A. G. Dal, Len Masterman, IO. M. Rabinovich, A. B. Spichkin, Yu. N. Usov, A. B. Fedorov, A.V. Sharikov, and others. Provisions concerning the General theory of mass communication and the sphere of consumption of its messages are contained in the works of R. Barth, E. G. Bagirov, V. Yu. Borev, M. McLuyen, O. F. Nechay, B. M. Firsov, and others.

Media education provides a method of conducting classes based on problem-based, heuristic, game-based, and other productive forms of learning that develop the student's personality, independence of thinking, and stimulate their creativity abilities through direct involvement in creative activities, perception, interpretation and analysis of the structure of the media text, assimilation of knowledge about media culture. At the same time, media education, combining lectures and practical classes, is a kind of inclusion of students in the process of creating works of media culture, that is, it immerses the audience in the internal laboratory of the main media professions,

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which is possible both in an Autonomous version and in the process of integration into traditional educational subjects.

Thus, among the main conditions for the development of the media education process, we can distinguish:

- a General orientation towards personal development (including the formation of aesthetic consciousness, artistic perception, taste, etc.; development of critical thinking, creative potentials of the individual in line with the ideas of humanism);

- taking into account psychological characteristics, the range of real interests and preferences of children and youth audience;

- development of criteria for the development of media perception and the ability to critically and artistically analyze media texts;

- improvement of models, programs, methods, and forms of conducting classes with schoolchildren and students based on media (including using foreign experience);

- modernization of the material and technical base of the training process;

- inclusion in University (and school) programs of courses that provide for the study of media culture.

As for the system of media education, it includes:

- target settings for personal development;

the component: components of the system - educators (teachers, professors) and educate (pupils, students); training and education (the works of media culture, etc.); the pedagogical model (a statement of levels of development and the perception of works of media culture at specific audiences; stimulation of creative skills (through creative activity in the field of media), the formation of a holistic perception and analysis of media texts (with specific kinds of media – press, television, radio, cinema, Internet, etc.), individual creative and critical thinking; introduction to the main stages of the history of media culture);

- structure (the interconnection of system components, the logical validity of the stages model, consisting, in particular, that the practical exercises of creative character ahead of theoretical training plan that gives the audience the opportunity to develop a holistic perception of media texts, without the inherent traditional teaching of the arts (literature, etc.) of the dominant intellectual over the emotional;

- functionality (content part, heuristic, problem, game method of conducting classes);

- communication skills (correlation of the model, program, and methodology with the current socio-cultural situation, with the dominant psychological aspects of media perception (compensatory, therapeutic, recreational, etc.), with the capabilities of the mass media, etc.);

- practical implementation and effectiveness.

So, the relevance of this work is determined by the urgent need to create a historically, theoretically

and methodically sound idea of media education as an effective means of developing a creative, independent and critically thinking person in the conditions of an intensive increase in the information flow.

Analyzing foreign works devoted to the problems of media and media education, we can find a lot in common in the structure of various models and methods. But before proceeding to their analysis, it is necessary to understand the issues related to the problem of media perception, evaluation, and development of the youth audience. Because without analyzing this problem, it is impossible to Orient the media education model to specific age, psychological and other characteristics of the audience.

In this regard, there is a need to analyze and develop criteria for determining the type of attitude to media perception, levels of development (culture) and media perception. Under mediaposition ("mediation", "perception of media"), we will understand the perception of "reality", thoughts and feelings of the authors of media texts expressed in visual, spatial-temporal manner.

Many researchers (Yu.M. Lotman, D. N. Uznadze, V. A. Yadov, etc.) have repeatedly drawn attention to the strong connection between the attitude to perception and the perception process itself. "Going to the cinema, - wrote Y. M. Lotman, - you already have in your mind a certain expectation, which is composed of the appearance of the posters, the Studio, the names of the Director and leading actors, the definition of the genre, evaluative evidence of your acquaintances those who already watched the film, etc. (...) you determine the contours of their expectations, which has a certain structure, based on your previous artistic experience. The first frames of the shown tape are perceived by you in relation to this structure, and if the work did not give you anything new, the author's model of the world turned out to be a pre-set stamp.

But another thing is also possible: at a certain point, the real course of the film and your idea of its proper place come into conflict, which in fact is the destruction of the old model of the world, sometimes false, and sometimes just already known, representing the knowledge that has been conquered and turned into a stamp, and the creation of a new, more perfect reality" [2, 171-172]. Similarly, when analyzing any cases in law, you can apply a similar approach.

Probably, we can agree with V. A. Yadov [4, 89-106] that such installations can be divided into several levels:

- elementary fixed (based on life needs and in the simplest situations);

- communicative (based on the need for communication);

- basic social (based on the orientation of the individual's interests in relation to a specific area of social activity);

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- higher (based on the system of value orientations of the individual).

At the same time, each level of attitude to the perception of a work of art has its own differentiation. For example, entertainment-oriented viewers may differ in their social status, profession, amount of accumulated knowledge, degree of comfort, etc. in other words, recreation is different: one part of the audience is delighted with an ordinary TV series, while the other part prefers the filigree professionalism of spectacular paintings by S. Spielberg or R. Zemeckis.

It is known that the aesthetic consciousness of a person includes an assessment of phenomena (from an attitude to an aesthetic feeling, experience, perception and evaluation associated with an aesthetic ideal) and a motivational role, encouraging the individual to aesthetic activity (artistic creativity, education). As for individual groups of components of aesthetic consciousness, they represent the results (1, 72-73):

- sensory contact with an aesthetic object (sensations, perceptions, feelings, emotions), that is, the unity of cognitive-informative (sensations and perceptions) and reflexive-evaluative (emotions and feelings) elements of a sensory nature;

- non-contact feelings-rational reactions of the subject to the object (experiences, judgments, opinions based on reflexive forms of informational and cognitive nature (statement and evaluation of the aesthetic object, existing in the form of aesthetic concepts, theories, concepts, teachings);

- an intrasubjective reaction of a person without a focus on the object, a reaction that leads to a change in the aesthetic attitudes of the subject: beliefs, ideals, tastes;

- intrasubjective reaction of a person with an object orientation: interests, goals;

- aesthetic subjectivization (with a focus on creativity, the results of internal motivation for objectifying activities: ideas, programs).

Thus, based on the above scientific concepts related to the perception mindset and the structure of aesthetic consciousness, we can conclude that it is necessary to take into account various types of perception mindset when analyzing and developing indicators of audience development levels in the field of media culture.

Modern research offers quite a large number of options for indicators of cultural development of the youth audience. In our opinion, they can be classified as follows:

- indicators related to the frequency and quality characteristics (i.e. the ability to navigate the flow of, for example, media products) of familiarization with cultural works (for example, various media texts);

- indicators of the totality of motives (informational and cognitive, moral and ideological, emotional and aesthetic) of appeal to works of culture;

- indicators determined by knowledge in the field of theory and history of culture, direct knowledge of certain works;

- indicators that depend on evaluative representations - characteristics of aesthetic evaluations, the level of development of artistic taste. For example, based on the material of screen arts, Yu. n. Usov (3, 41) noted here the fullness and adequacy of the perception of media texts, the ability of the audience to audiovisual thinking, to analyze and synthesize the space-time form of narration, to empathize with the hero and the author, to possess emotional and imaginative memory, observation, recreating imagination, assimilation and awareness of the author's concept, the artistic structure of the work;

- indicators of the presence of creativity (imagination, intuition) in various types of activities - cognitive, research, artistic.

Thus, we determine the development of the youth audience in relation to media culture using the following indicators (criteria):

- "conceptual" (knowledge of the history and theory of media culture, specific media texts);

- "sensory" (the frequency of communication with media information, the ability to navigate its flow, that is, choose your favorite genres, topics, etc.);

- "motivational" (emotional, gnosiological, hedonistic, moral, aesthetic motives of contact with media culture, described in particular in S. Freud, K. Horney, G. Allport, Erich Fromm, etc.);

- "estimated" or "interpretation" (the level of perception, capacity for audiovisual thinking, analysis and synthesis of spatial-temporal form of narrative media texts, to "identification" with the hero and author, for understanding and evaluating the author's concept in the context of the structure of the work);

- "creative" (the level of creativity in different aspects of mediamaterial, primarily perceptual, artistic, research, practical, games etc.).

The "estimated" indicator can be formulated in more detail at the three signs - high (B) medium (C) and low (N):

- emotional involvement: given the integral (B) inaccurate (C), insensible (N) characteristics of media texts;

- emotional activity of judgments: imagery, brightness of speech (B), formality of judgment (C), judgment with the help of a teacher (H);

- development of the evaluative sense: the ability to store images of the media text in memory (B), save them partially (C), superficially (H);

- the ability to analyze the media text: fully (C), partially (C), formally (H);

- imaginative thinking: free (b), partial (C), spontaneous (h) operating with images of media text perception;

- the ability to communicate sufficient norms of communication with works of media culture for making an assessment: the ability to analyze the

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components included in the full assessment of the media text (B), the use of not all components (C), partial use of components (H);

- display of value judgment about the media text at a new level and in a different form: always (B), often (C), rarely (H).

Indicators of development in the field of media culture should be taken into account both in the analysis of existing models of media education, and in the justification of any author's models.

A special approach is required to assess the level of media culture and media mentality of the individual in their attitude to media education. According to Gershunsky, any culture of an individual is the highest manifestation of education and professional competence [2, 65]. Accordingly, the media culture of the individual is also regarded by us as the highest level and the result of media education, in which, in addition to certain knowledge and skills, one must have one's own practical experience. Most often, its accumulation occurs outside the framework and boundaries of any specially organized learning process. The formation of the media culture of the individual is a much longer process than all previous levels of media education. And not every individual reaches the level of media culture.

In the scientific literature, media culture is considered mainly in General terms. In relation to society, it is an environment for its existence (broad meaning) and a mechanism for cultural activity (narrow meaning) [4, p.10-11]. As a culture-universe, media culture includes all the main types of cultures – popular, mass, and elite. It is a meta-message about the state of society, a way of mastering reality using symbolic codes, and an effective force for manipulating public consciousness [1, p. 10]. From the point of view of N. B. Kirillova, media culture – "this is a set of information and communication tools developed by humanity in the course of cultural and historical development, contributing to the formation of public consciousness and socialization of the individual" [3, p. 74].

Media culture is least understood in relation to a person's personality as a level of thinking and professional competence. In this regard, we are particularly interested in the scientific developments of Professor A.V. Fedorov, who, using the experience of foreign researchers, proposed his own version of the classification of indicators of media competence/media culture of the individual. It includes such indicators as: motivational, contact, informational, perceptual, interpretative/evaluative, practical-operational, creative [8, p. 462]. In each of the indicators A.V. Fedorov suggests that three levels should be distinguished, rather than two, as is done by the Western scientist J. p. Blavatsky. Potter's. Characteristics of a high level of media competence (media culture) of an individual include the following content: 1) a wide range of various motives for

working with media and media texts; 2) frequent contacts with various types of media and media texts; 3) awareness of the history of media development, knowledge of basic terms and basic media theories; 4) ability to relate to the author's position; 5) ability to critically analyze the process of media functioning and evaluate media texts; 6) the ability to independently choose, create and distribute media texts; 7) creative approach in various types of media activity [1., p. 464].

Returning to the hierarchy of levels and results of the media education process, I would like to emphasize once again that media culture, as the highest level of personal development in this area, is not the pedagogical result of someone's purposeful actions. Its formation is implicit, as you accumulate your own practical experience and continuous self-education. In the end, this is what makes it possible for human individuality to Express itself fully. Media mentality, in our opinion, is neither a stage nor a result of media education. This is simply a different qualitative state of the media culture of the individual, its quintessence, in which any knowledge, ideas and skills are carried out as if in an automated mode, allowing more use of "the deep foundations of world perception, worldview and behavior" [2, p.65].

The tasks of media education in the context of developing multi-level models

Thus, we state the following chain of media educational activity and its level results in relation to a person's personality: media literacy-media education-media competence. These three levels can serve as stages for a specially organized system of media education, which form a certain part of the "culture" of the individual. With this approach, there is no disagreement with the concept of low, medium and high levels of media education proposed by A.V. Fedorov. It's just that each level gets its own "name" and the effective and targeted orientation of the media education process becomes more obvious. A low level of media education of an individual in the media sphere will imply the formation of only media literacy, an average level-the formation of media education, and a high level-the formation of media competence.

In our opinion, the problem of media education currently rests on the practical lack of development and weak theoretical validity of each of the above-mentioned levels of media education. It is necessary to clearly define what motivations a person can be guided by, how often contacts with the media should occur, what a person should know about the history and theory of media, to what extent they should be able to perceive and evaluate media texts, what media texts they can create and distribute, etc. So far, we have only a General idea of what media competencies a person of the information society in General should ideally possess, as well as what characteristics are inherent in him at a low level of media competence formation. In other words, we are talking about

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creating scientifically based models of media education for each of its levels and developing specific methods of media education. In the article analyzed above, A. A. Nemerich identifies only some forms of media education for preschool children, primary school children, and middle school children, which is clearly not enough. We need a system of educational actions that leads to a purposeful result.

This is the system proposed by UNESCO in the training program for teachers, which is called "Media and information literacy". It contains a description of the system of competencies that teachers should master in order to further work with students on the formation of their media and information literacy. As stated in the Preface to the Russian edition, this program is "designed for various levels and forms of training" [6, p. 13]. Indeed, the program offers a fairly wide range of forms and methods of training, but not levels. If we keep in mind the level of complexity of the program, it is quite obvious that this program is aimed at the highest level, at the audience of teachers who have mainly higher education. Training in this program allows teachers to work as efficiently as possible in the future. This approach is strategically correct, because only through trained teachers can the media and information literacy of the population be most effectively developed.

We see the task of adapting this program to the pedagogical process as follows: it is necessary to develop models of maximally differentiated training in the media sphere, clearly defining the educational abilities of a particular age audience and, accordingly, the final effective level of this process. Simply put, it is necessary to understand and know, mainly, what topics and what methods of training are suitable for a

certain age category of students, what knowledge, skills, and skills should be formed at the level of media literacy, media education, and media competence.

The development of a level model of media education should, in our opinion, determine first of all the correlation between the history, theory and practice of the issues or topics being studied. At the same time, based on the needs and capabilities of the audience, the emphasis may be as follows: at the level of media literacy, it is advisable to focus on practice-oriented training, introducing some elements of media history and theory; at the level of media education, practice-oriented training should be significantly supplemented with historical knowledge with some theory. At the level of media competence, practice-oriented training should be conducted against the background of a sufficiently deep development of the theory of questions with a certain historical background. This is just a General approach that should be specified and supplemented in the process of developing these models of media education.

Summing up the analysis, we can draw the following conclusions:

1. the Sphere of media education of an individual is not a "monolithic" process, but a multi-level system, each level of which has a different target orientation and effectiveness.
2. the Main effective levels of media education can be media literacy-media education-media competence of the individual, which are elements of its media culture and media mentality.
3. an Urgent problem of modern media education is the development of multi-level models based on a different correlation between the history, theory and practice of media activity.

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