



ANALYTICAL INDICATORS OF STUDENTS' MEDIA COMPETENCE AND PERCEPTUAL DEVELOPMENT

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ABOUT ARTICLE

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Abstract: This article describes effectively organizing to work with media culture materials, it is necessary for a modern teacher to master the basic methods, tools, and methods of various genres, forms, and analyses, to determine the current personal attitude of the teacher towards media culture in the educational process.

INTRODUCTION

Analytical (comparative/evaluative) indicators of media competence are expressed in the skills of critical analysis of the process of media operation in society, taking into account various factors on the basis of highly developed critical thinking. These indicators of media competence are closely related to the problems of comparison and analysis of works of media culture. Analytical skills embody the important components of professional pedagogic competence, due to this, methods, forms and methods of work related to various media texts are not considered a new type of activity for the educational process.

THE MAIN RESULTS AND FINDINGS

Media text analysis works help educators to open up new aspects of the analytical process related to the skills to counter the manipulative effects found in most media texts. While watching and discussing a film, TV show, a critical analysis is carried out in order to verify the authenticity of this or that information.

The process of interpretation and analysis of works of media culture often determines their understanding. Consciousness is "the mental process of reflecting together the unique aspects, elements and parts of the whole things and events that are expressed in existence." Understanding the media means understanding the "media existence", understanding the thoughts and feelings expressed by the authors of the media text in the audiovisual, space-time image. A.V. Fedorov defined the following interrelationship of a number of processes based on the understanding of media texts:

- understand and understand dynamically developing images of the audience;

- to keep in memory the previous audiovisual, space-time elements of media education;
- the possibility of foreknowledge of one or another event in the media text, prediction.

Yu.N.Usov distinguished two main types of artistic knowledge:

- 1) "sympathy for the hero" (relying on logical-abstract thinking, remaining at the level of sympathizing with the hero);
- 2) to understand the logic of the author's thought development in the artistic structure of the film (relying on the thinking of figurative space).

Later, A.V. Fyodorov described the audience's level of media understanding as follows:

The level of primary identification (options: "low", "fabulous", "elementary", "simple", "simple", "fragmentary"). The main indicators of this level are: emotional, narrative fable (chain of events), psychological connection with the media environment, that is, the ability to understand the chain of events of the media text (for example, isolated episodes and scenes of the fable), live comparison of the reality of existence with the content of the media text, assimilation of the environment (presented in the media text emotional appropriation of the being).

The level of "secondary identifications" (options: "average", "plot-syntactic", media text "comparison with the hero"). The main indicators of this level: likening and comparing media text characters. That is, the ability to sympathize with them, to put yourself in the place of (leading) characters, to understand their psychology, the motives of their actions, to understand some components of media images).

The level of "complex identifications" (options: "high", "authorship-conceptual", "systematic", "adequate", "identification of the media text with the author", etc.) The main indicators of this level: the media text has "primary" and "secondary" identifications comparison with the author (on the basis of subsequent comparisons), i.e., the ability to compare the views with the author's position, this is the ability to predict the development of the events of the media text in advance "based on the emotional-content ratios of the plot elements, "the author's thoughts, the dynamics of audio-visual images", "the thoughts and feelings of the audience to be able to see the synthesis of figurative generalizations.

That is why dialogue forms the basis of media education processes. Dialogue implies a mutual active exchange of information, it is a creative collaborative activity with the possibility of high-level education, upbringing and development. For example, a student engages in dialogue with a teacher and the author of a work during a film discussion. There is no question of forcing someone's opinion or analysis of the media work, because understanding the media text implies independent evaluation based on the individual level of each person. This point of view is supported by most media pedagogues. For example, the famous British media pedagogue L. Masterman believes that "the teacher and the student should teach each other something, learn something from each other, develop new ways of dialogue based on research."

The use of dialogue in the process of analysis and evaluation of media works implies active exchange of ideas, use of interactive forms and methods of activity, use of presentations and role-playing games, individual creative works, holding competitions of collective creative tasks.

N.V. Zmanovskaya offers an interesting example of the use of interactive forms of work in the process of media education. The pedagogical situation assignment given by the scientist focuses on what should be emphasized in the use of hypertext, that is, it refers to the development of information search skills of students in the process of learning. In such cases or in spontaneous interactive communication, the use of computer technology is not only an educational tool-weapon - not a simple technical device for

information transmission, but a multimedia educational environment that provides information in the form of hypertext. The development of students' media competences based on the pedagogical situation in the classes embodies "operational, procedural, ethical knowledge and skills" that serve as the basis for the implementation of future professional pedagogical activities. This form of dialogic cooperation, in our opinion, has great prospects in modern education (not only in higher education institutions, but also in school education).

Today, the attention of many pedagogues is focused on developing technologies, one of which can be recognized as the technology of developing critical thinking. This technology is widely used in the process of analyzing media texts of various genres and types. Thinking is "a socially conditioned mental phenomenon closely related to the discovery of new ideas and speech, a process of indirectly summarizing on the basis of analysis and synthesis. Thinking takes place on the basis of practical activity with the help of emotional cognition, if necessary, beyond its limits.

There are a number of forms of expression of the concept of critical thinking in the science of pedagogy. Based on their comparative analysis, we can distinguish the following analogies, which, in our opinion, are close to the concept of critical analysis of media culture works: "Critical thinking means using various research methods based on curiosity: it means asking a series of questions and looking for answers to them in a planned manner. Critical thinking works at different levels, it is not satisfied with the facts themselves, it reveals the causes and consequences of these facts. Critical thinking implies gentle skepticism, doubting accepted truth, developing a point of view on a particular issue and defending that point of view with logical arguments. Critical thinking involves the opponent's arguments and their logical understanding. "Critical thinking is not a single skill or skill, but a combination of many skills."

Is it necessary for a modern teacher-pedagogue to have critical thinking? The rhetoric of the question is obvious, because critical thinking is the essence of any intellectual activity, which is a conscious assessment, observation, reflection, showing mental, emotional, cognitive activity.

The process of critical knowledge and the analysis of the work of media culture is called "critical media literacy", which, according to the American researcher L.M. Simeli, "helps to develop the critical points of view of the teacher and the student in understanding or thinking about media texts". In media pedagogy, according to the opinion of most researchers, the problem of critical literacy (critical autonomy) is becoming an important component of media competence, which implies the skills of critical understanding and independent evaluation of media information. It is not for nothing that A.V. Fedorov believes that the critical autonomy of a person (regardless of the social status of the media source) in the classification of comparative-evaluative indicators provides his "high-level critical analysis of media text understanding, "informational", "motivational" and "perceptive" indicators. That is why the process of analysis of media culture works cannot be carried out in isolation from other forms of work that imply the development of various indicators of media competence in the practice of media education. In the process of media education, the analysis of media texts of various forms and types is carried out after the students have fully mastered certain skills in the field of media, works of media culture. Otherwise, it will be time to talk about a comprehensive or complete analysis, because the implementation of these works without the audience's reasonable assessment of media texts, familiarization with different genres and types of media will not give the expected results.

Interpretation of media text is an integral part of its critical understanding. In the humanities, interpretation is understood as a "fundamental method of working with texts and a system of symbols."

Interpretation of media pedagogy is the process of translating messages expressed in the language of the media into the language of the individual receiving it. The interpretation of various media texts implies "understanding the similarities of the author's ideas and hero's actions in the context of the composition of the work, understanding the media text in the form of space-time synthesis based on audiovisual thinking abilities."

Critical thinking is the interpretation of media text based on a wide range of knowledge. .

Interpretation of media text is a completely individual process, on the one hand, it depends on the worldview, system of values, artistic and aesthetic taste of the addressee. On the other hand, the process of interpretation is a collective one, because it is carried out through discussion, dialogue, sharing of the general mood, feelings, thoughts, and opinions that arise in connection with the process of studying the media text. Any text, including media text, "appears before our eyes as a complex device of an information generator capable of transforming the received messages, storing multiple codes in the realization of a message in a language. In this regard, the perception of the text and the consumer changes. Instead of Lotman's formula "The consumer decodes the text", a relatively more accurate combination - "the consumer communicates with the text" is used.

Decoding is a socio-psychological process in which "the audience not only compares itself with one or another text elements, but plays with it, argues, criticizes it." Decoding begins with asking questions about the media text itself, its authors, and its goals.

The process of analyzing the work of media education is always related to creativity, or rather, to creativity. That is why it is impossible to talk about a single and strictly regulated system of analysis: here a lot depends on the media text itself, the goals of the analysis and the direct audience. However, consideration of the implementation of mediatext general principles analysis is different. For example, with school teachers. in which E.A. Bondarenko's analysis should be carried out based on the plot line of the media text (studying its specific features with analogues of the literary work), then moving on to the consideration of the screen form (along with the study of the media text's expressive means, composition, mise-en-scène, montage, plans and perspectives; rhythm, intonation; reliability, choice of actors) may be completely correct.

In fact, the processes of evaluating, analyzing, synthesizing, interpreting, understanding and implementing the logical construction of media information require the audience to fully understand the media text, group facts, phenomena and features, their classification, and reveal the meaningful aspects and internal structure of the studied media work. Only on the basis of classifications of the media text that make up the system, independent and understandable conclusions can be made.

The schedule of classes devoted to media text analysis is primarily reminiscent of traditional class schedules. In the first stage of the training, the introduction or, in other words, "instructions for knowledge" containing the goals and tasks, information about the authors of the media text, their brief autobiography, and instructions on the process of completing this or that task were reflected. This structural component ("challenge") is carried out in order to activate the audience and help ensure its participation in the media education process. Understanding is closely related to the motivational domain of the audience: motives can be wide-ranging (for example, cognitive, moral, aesthetic), and sometimes limited to one or two (for example, recreational and moral). The motivational instability of the field of communication with media education is reflected in the analysis and interpretation of media information related to understanding and knowledge.

Communicative stage ("comprehension"), usually directly understanding the media text or a part of it, free debate on the topic of media material; includes problematic issues proposed by pedagogues, design of pedagogical situations.

And, finally, a specific analysis of media text ("reflection") implies the performance of complex tasks as a whole: selection of key episodes and detailed analysis (images, illustrations, etc.); to reach the logic of "the author's thinking (creating the integrity of the development of the main character, ideas, conflicts)"; determining the evaluative attitude of the audience to the media text in question.

The analysis of media stereotypes relies on the key concepts of "media agency" ("information source"), "media text category", "media text language", "media technology", "media category", "media audience" and other such media education concepts.

Media agency (producers of media text, source of media information, media industry) — organizations, groups of individuals (authors, producers, managers, etc.), usually creating and distributing media texts intended for mass audiences (publishers, editors, film studios, TV channels) and set of technical tools.

Media category - different types (press, television, cinematography, etc.), forms (advertising, documentary, educational) and genres (article, interview, reportage, drama, comedy, etc.), media texts.

Audience of media education (addressees) is a group of people for whom the media text is intended (students, teachers, media workers - media libraries, educational television stations).

Media technology — 1) equipment, instruments and materials necessary for creating media texts; 2) methods of creating media texts (specifically used techniques, compositions, genres).

Media language is a set of methods and means of expression used to create a specific media text. Media can "communicate" with the student, the user, in an artistic or audiovisual language. In the creation of concrete media texts, collective methods and tools are used (a collection of conditional codes that are being rethought and imagined). For example, film and television, which use the means of sight and sound, use audiovisual language, the language of the press combines verbal (printed text) and pictorial (illustrations, photographs) images. Media re-presentation is the process of expression (re-presentation) of human life and society (people, events, ideas) in the media text.

CONCLUSION

Therefore, in order to effectively organize work with the materials of media culture works, a modern teacher must have a good command of the main methods, tools, and methods of analysis of various genres, forms, and methods. Therefore, many things in the educational process are determined by the existing personal attitude of the teacher towards the media culture, and the methods he uses in the educational process. Creation of strong creative (collaborative creativity), dialogue environment based on free expression of one's opinions - all such factors have a positive effect on media education activities.

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