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GENERAL HUMANITARIAN DISCIPLINES AS A TOOL OF THE JOURNALIST'S PROFESSIONAL COMPETENCE UNIVERSALIZATION

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Abstract

In this study, we consider the possibility of creating a media education model based on students' aesthetic preferences. It is assumed that such a model will increase the effectiveness of teaching disciplines of a general humanitarian nature in the Faculty of Journalism. This will contribute to the universalization of professional skills of a journalist in the context of humanitarian knowledge, which is important in a rapidly changing labor market. The proposed model implies the specification of presentation technologies for students and the relationship between various segments of the media sphere and humanities in general, types of art, precedents of mass and elite culture. At the same time, social and existential issues relevant for students are considered in the context of the literature and general cultural tradition. Prospects for correlating thematic areas of interest to students of the Faculty of Journalism, with the interests of representatives of different target audiences, potential consumers of media content are indicated. The authors clarify the parameters of the relationship of the aesthetic preferences of first-year students with the basics of humanitarian knowledge and identify the principles of its universalization in the modern media environment, based on the survey and its subsequent interpretation. The relevance of the data obtained is shown on the example of correlating the problem-semantic dominants of students' aesthetic preferences with the problems of literary classics.

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1. Introduction

The development of Internet communications has involved a wide circle of people in the process of creating information products. High-quality analytical and publicistic content is produced by specialists in various fields of activity, much of which are not related to the media industry. Many authors have not studied at the faculties of journalism but have high-level media competencies – an occasion to once again cast doubt on the necessity of journalistic education and journalism as a structured and institutionalized system. A convincing response to this challenge can be a rethinking of the essence of the profession and the universalization of journalistic skills within the boundaries of humanitarian knowledge. The replacement of the hierarchy by equality in the subject-object relations of the journalist and the audience is recorded by Lozovsky (2019) in particular. The need to adapt the process of training of the future journalists for the realities of the labor market is noted by Disterlo (2018).

The possibilities of universalization of professional activity in the context of humanities were considered by Rybin (2012) in particular. This idea is realizable as part of the journalism faculty by clarifying the ways in which students present the relationship between different types of art, precedents of culture (including popular culture) and the media sphere (aspects of the interaction of media practices and modern culture are disclosed by Kazak (2016) in particular). Also, it is necessary to take into account the aesthetic preferences of students. About the role of this component in the educational process wrote Zhilavskaya (2009), Fedorov (2015), in particular. We assume that aesthetic preferences today are determined not by cultural phenomena which marks a whole generation (like The Beatles), but by creative precedents that can interest students for a short time. At the same time, it is important to know which precedents of creativity, not only elitist, but also mass, are popular among young people.

An example of the substantive relationship of the applied aspects of media creativeness and fundamental cultural basics is the problematics of the Russian classic literature. Its study is a significant part of the educational programs for each of the areas of preparation for the faculty of journalism.

1.1. Classic literature in the media education process: the functional aspect of it

The functional aspect of a thoughtful reading by students of the journalism department of classical literature is manifested in the following. The current issues that make up the agenda of modern high-quality media are presented to young people in a broader context, due to the classics. Religion and faith problems, moral choice, the correlation of tradition and innovation, government system, relations of government and society, economic transformations, the desire for the triumph of humanism, the search for their own identity, etc., were talked about in their modern meaning for about two centuries ago. Accordingly, when creating a modern analytical or publicistic media text of the relevant subject matter, it is quite logical to consider the experience of these problems understanding.

Acquaintance with the practice of solving "cursed Russian questions" helps future journalist s to better understand the surrounding reality, adequately estimate the dynamics of happening, which, in turn, allows the media to more objectively reflect relevant processes and, thus, contribute to their influence on them.

In addition, reading the classics allows the journalist to expand his creative toolkit and "avoid the temptation to use a stereotypical set of speech means and techniques when creating an art media text"

(Tsvetova, 2016, p. 176). According to Tsvetova (2017a, p. 24), "the mass audience still retains the need for an aesthetically meaningful text that has a powerful influence on axiological ideas, both individual and social".

The special features of the interrelation of the journalistic text with the category of aesthetic, including in the aspect of the relationship between form and content, are considered by several researchers. For example, Tsvetova (2017b, p. 21) points at the functionality of artistic and pictorial means in journalistic discourse, emphasizing that metaphor is pragmatically involved "in the process of forming the ideological meaning of the text", referring "to the reader's mind, which prefers a clear, precise, logically verified statement".

The journalistic text aestheticism is also expressed in the appeal to the fundamental issues of human existence, which Erofeeva (2017) connects with the market motivation of modern media. It makes them dependent on the preferences of information consumers: "<…> death as an antonym of life, darkness and evil in contrast to the sun, light and good are the main "semantic hooks" of the media "black square", which make it possible to attract and keep the attention of the audience <...> This kind of psychological argument <...> unfolds the media text narrative on the verge of key paradigms: life – death, good – evil, love – hate, well-being – disaster" (pp. 77-78). Sidorov (2016) views the media as "the most important arena of values opposition in the world" (p. 159). From the point of view of Shestakova (2017), who notice the constant proximity of a media text to the artistic and aesthetic spheres, "the media text has become a complete, independent and self-valuable representative of the feeling of life and beauty unity; a monument of our era, similar works of art, religion, language" (p. 18).

1.2. Problem-semantic oppositions of the classic literature

Outlining the essence of the culturological approach to the analysis of space and time (it is revealed in the works of such thinkers as N. A. Berdyaev, V. N. Vernadsky, P. A. Florensky, A. L. Chizhevsky), Erofeeva (2009) states that "each civilization <...> reflects eternal and immutable values, a historical self-consciousness that corresponds to a given civilization, connecting spaces of the past, present and future" (p. 97).

The correlation of the fundamental issues with the Russian mentality can be traced in the famous speech of Dostoevsky (1984) about the significance of A. S. Pushkin for Russia. The writer reads "a strong and deep, completely Russian thought" (p. 6), which broadcasted by the poet in the form of "that unfortunate wanderer in his native land, that historical Russian sufferer, who historically must have appeared in our society cut off from the people". According to Dostoevsky (1984), "Russian homeless wanderers still continue their wandering and will not disappear for a long time, it seems" (p. 6).

The motive of "Russian wandering around the native land" in the texts of literature classics is manifested in several aspects, each of which represented by a certain opposition. Let us try to list these oppositions, relying, on the speech of Dostoevsky among other things, citing as an example the textbook works, the list of which in this context is, of course, not comprehensive.

The first of the obvious oppositions is the "Personality / Meaning of Being". This opposition is divided into intersecting with each other, but still independent sub-topics:

- god-seeking and theomachism ("War and Peace" by L. N. Tolstoy, "The Brothers Karamazov" by F. M. Dostoevsky, etc.);

- "Me / They", this line is spoken about in "Eugene Onegin" by A. S. Pushkin, "A Hero of Our Time" by M. Yu. Lermontov, "Fathers and Sons" by I. S. Turgenev (Bazarov's Image), "War and Peace" of L. N. Tolstoy (image of Andrei Bolkonsky), etc.;
- the meaning of life in the context of the inevitability of death and the motive of fate;
- the dissolving of being in the surrounding and everyday life, correlation of the essential and the transient ("Anna Karenina" by L. N. Tolstoy);
- the correlation of yourself with the homeland.

The conflicts listed below are particular manifestations of the main opposition Personality / Meaning of being. There is the "Intellectuals (nobility) / People" among them, which also differs in its content layering, expressed in the following sub-themes:

- the unity of the nobility and the people or an attempt to achieve this unity ("Dubrovsky" and "The Captain's Daughter" by A. S. Pushkin, for example, in the aspect of the attitude of the peasants of Kistenevka to the master; "War and Peace" and "Anna Karenina" by L. N. Tolstoy (Kutuzov as people's commander-in-chief; an attempt to unite Konstantin Levin with the people on the physical labor basis); I. S. Turgenev 's "Notes of a Hunter", etc.));
- the guilt complex of the nobility in the sufferings of the people is the phenomenon of the "repentant nobleman" articulated by Vengerov (1911), emphasizing in this context the equality of the nobleman and intellectual ("Notes of a Hunter" by I. S. Turgenev and others), an attempt of the intellectuals (nobility) to do good to the people, discussions about the expediency and efficiency of these attempts ("Anna Karenina" by L. N. Tolstoy, "The house with the Mezzanine" by A. P. Chekhov and others);
- people as an object and resource of social and state transformations executed by the intellectuals (nobility);
- intellectuals (nobility) as a source of risks for the people and a tool to protect their interests at the same time: the ratio of paternalism and people's pragmatism "Notes of a Hunter", "Anna Karenina", etc.).

At the "People / Power" opposition (in this context, the nobility is on the side of the people, as Vengerov (1911) says, also mentioning A. N. Radishchev and the Decembrists) the following sub-themes are present:

- government structure as a result of public discussion ("War and Peace", "Anna Karenina" by L. N. Tolstoy);
- the state of society as a result of a vicious social-state system, a person and his role in the context of society (civil lyrics by A. S. Pushkin and M. Y. Lermontov, "The Overcoat", "The Government Inspector", "Dead Souls" by N. V. Gogol, "Oblomov" by I. A. Goncharov, "Who is Happy in Russia?" by N. A. Nekrasov, etc.);
- people's revolt as an element al force and as a threat, a discussion about people's right to rebellion ("Dubrovsky" and "The Captain's Daughter" by A. S. Pushkin, "War and Peace" by L. N. Tolstoy).

The opposition "Russia / West" is expressed by sub-themes:

- "Westernism" as a synonym for "advanced", Russia as a provincial territory;

- the perception of Russia as an alternative system to the West, or its opposition, including in the opposition designated by Vengerov (1911) "asceticism / struggle for personal well-being";

- the interpretation of Russia as a system living by its own laws of system, conditioned by historical development and not sensible to useful influences from outside (Konstantin Levin speaks about the "birches" artificially planted in Russia by the public-state structures as an imitation of the "forest" of institutions, naturally grown on West);

- The West as a space of emigration and avoiding home-grown personal and social problems;

- removing the "Russia / West" opposition to the semantic periphery: The West is a space that is not fundamentally different from the Russia, and the Russia does not, in fact, differ from the Western Europe (the difference of the princess and Prince Shcherbatsky positions in the West in "Anna Karenina" by L. N. Tolstoy).

The most influential oppositions are also "Man / War" ("War and Peace", "Hadji Murad" by L. N. Tolstoy), "Tradition / Progress" ("Fathers and Sons" by I. S. Turgenev, "Anna Karenina" by L. N. Tolstoy and others).

These oppositions thematically intersect with each other in the text space, forming multi-level and multi-aspect systems of meanings. All these systems are relevant not only for the classic literature, but also for the modern media environment, its artistic and journalistic segment in particular, which due to desire for aestheticization and the depth of content, translates the list of problems listed by Dostoevsky (1984).

2. Problem Statement

The skill of comprehending socio-cultural, socio-economic and socio-political processes that is relevant for media professionals is in demand in various humanitarian fields. At the same time, this skill is being formed not only within the framework of a journalist and media education, but in the space of humanitarian education in general. For example, during the analysis of works of literature classics. However, low students' motivation hinders study of classics. In the process of its development the aesthetic preferences of young people should be taken into account. This implies an adjustment of the media education model, the basic approaches to which are described in this article.

3. Research Questions

- Use a sociological survey method to identify which kinds of art and precedents of media creativity (the names of books, films, music bands, etc.) attract the attention of young people, and also determine which sources the student use to learn about them;

- analyze these precedents of creativity in order to identify the value aspects and features of their transference to the audience, then correlate these works with each other, revealing common semantic dominants relevant to the younger generation;
- to correlate cultural dominants that unite young people with classical examples of world culture and on this basis create an educational model that motivates students to study classical texts and relate classical issues with modern trends (Demchuk, 2018).

4.   Purpose of the Study

Creation of a media education model, which orients students to the correlation of approaches to media creativeness with the formal-substantive aspects of the popular precedents of modern culture popular among young people and classical texts.

5.   Research Methods

We conducted a survey of 31 freshmen at the Faculty of Journalism of the Chelyabinsk State University to identify the aesthetic preferences of students. This is 88.5 percent of academic group. The number of respondents seems to be quite sufficient in the context of the objectives of our study (to identify the aesthetic preferences of specific young people for the subsequent motivation to read the classics as a condition for the development of universal professional competencies). At the same time, we do not claim that the aesthetic preferences revealed by us are characteristic of young students in general.

The survey had two stages. During the first stage, students had to name the precedents of art and popular culture, with which they had become acquainted during the last three years and which made the greatest impression on them. They should have name five works of the following creative areas: cinema (feature films), serials, literature, music performers / groups. The survey revealed the precedents of creativity, attracting the attention of young people. Moreover, it is important to note that the precedents here are understood not only general concepts, such as, for example, music genres, but also specific names of films, books, names of musical performers. The most significant preference was given to the musical type of creativity (13 respondents), in second place is cinema (10), in the third place is literature (9). Painting and theater were in the priority of only a few respondents.

At the second stage of the study of aesthetic preferences, the respondents were asked questions. They allowed to find out the attitude of the respondents to specific creative precedents, their semantic interpretation of works and features of the acquaintance process. In particular:

- the main idea of the work;
- source of information about the work;
- evaluation of the work on a ten-point scale;
- how many times have you watched, read, listen to, etc. the work?

6. Findings

6.1. The results of a sociological survey as a reflection of the aesthetic preferences and values of students

The survey allowed us to identify the most frequently repeated creative precedents in various fields of art and popular culture.

In the field of music, Russian and foreign pop music is leading, in particular, such performers as: Max Korzh – 9, Imagine Dragons – 7, Bi-2 – 5, Ed Sheeran – 5, Zemfira – 4, Twenty One Pilots – 3, Green Day – 3, Sia – 3, Monetochka – 3.

Among the movies most often called is: "Love and doves" by V. V. Menshov – 5, "Titanic" by J. Cameron – 4, "1 + 1" by O. Nakash and E. Toledano – 4, "Ice" by O. Trofim – 3, and the cycle of Harry Potter films – 3.

TV Series: "Supernatural" – 4, "The Big Bang Theory" – 4, "American Horror Story" – 4, "13 Reasons Why" – 4, "Rick and Morty" – 3, "Breaking Bad" – 3, "Hundred" – 3, "Stranger Things – 3, "Shameless" – 3, "Friends" – 3.

The most popular precedents of literary creativity are "Crime and Punishment" by F. M. Dostoevsky – 8, "The Master and Margarita" by M. A. Bulgakov – 7, "The Great Gatsby" by F. S. Fitzgerald – 4, "War and Peace" by L. N. Tolstoy – 4, "The Garnet Bracelet" by A. I. Kuprin – 4, "The Gifts of the Magi" by O. Henry – 3, "Dandelion Wine" by R. Bradbury – 3, "Gone with the Wind" by M. Mitchell – 3, "Dog's Heart" by M. A. Bulgakov – 3.

On the basis of these data, it can be said that ideas about popular media products, such as "cult film" or "cult performer" marking entire generations, have disappeared from the youth environment. They were replaced by a fragmented and diversified culture, mainly mass, consisting of precedents of various kinds, whose foundation is a general cultural background.

Analysis of student aesthetic preferences revealed their substantial interrelation with the problems of the classic literature and modern media content. Mastering content creation skills is a key task of learning at the journalism faculty. So it is advisable to focus the attention of students on the fact that the future media specialist starts to master the fundamental humanitarian foundations and technologies of the practical development of his publications, relying on creative precedents that students prefers to listen, watch and read in his daily life. This allows them to perceive educational material not as something alien, but as a new verge of the initially closed elements of culture. Comprehension of these verges is a necessary condition for successful realization of yourself.

It is obvious that students are sensible to the content and issues that are characteristic of classical works of culture. But they either don't realize this initially, or their interest in the classics fades away during the process of learning. In our opinion one of the reasons is the method of presenting educational material, appealing to the formal and informative aspects of the classic text, which are not interesting for the young people.

Based on the results obtained during the second stage of the study, it was possible to clarify the following. Topics such as love, friendship, equality (not only between economically different layers of society, but also among people of different sexes, races), family values, a person's place in the world,

awareness of the uniqueness of life, becoming personality, freedom (independence from others) are perceived by students as the most important in the works of different types of art.

The overwhelming majority of students noted that in their preferred precedents of musical art, they were concerned not so much with the musical component (level of instrument skills, quality of recording), but with vocals, as a mediator conveying meaning (19 responses), and lyrics (22 responses). The most popular genre was pop music, designed for a mass audience. Students tend to see in it different interpretations of the theme of love. The elements of sentimentality, dreaminess and romance are preferable for the young people surveyed, not only in music, but also in other types of creativity and are, in a way, a common dominating topic.

The channels for obtaining information on the precedents stated in the survey are completely different: from all sorts of groups in the social network VKontakte, to the advice of parents and friends. The exception is the literature. The main source of information about books is the school program.

Based on the survey results, we can formulate an approximate model of how, based on aesthetic preferences and thematic dominants transmitted by them, popularize the works of Russian classics.

6.2. Correlation of problem-semantic dominants of students' aesthetic preferences with the problems of literature classics

Let us consider on the example how the problematics of the classic literature is refracted in the precedents of creativity, to which the student shows high interest. And how it is possible to motivate a student to study the text of classical literature based on these precedents.

From the data of the survey conducted by us, we take the answers of respondent N. The student listens to popular music, both modern and retro. The main theme of pop music is love. The adherence to this theme is confirmed by the cinematic preferences of the girl – in the survey she pointed out the film "The Battle for Sevastopol" directed by Sergey Mokritsky (2015), which has a distinct love line, the of Tom Hooper's romantic drama "The Girl from Denmark" (2015) and a series of Harry Potter films (2001–2011) directed by Chris Columbus, Alfonso Cuaron, Michael Newell and David Yates. Considering that the Harry Potter cycle has only third place in respondent's film library, with a high degree of certainty, it can be argued that it is love that is the most significant for N content core of her creative precedents.

The theme of love is present in most of the prose works of Russian literary classics studied at the faculty of journalism. Accordingly, the tasks of the teacher, motivating the student to a thoughtful reading of the artistic text, are these:

- clearly point out the love line in the plot and the content concept of the work;
- formulate questions about the motives of actions (statements) of heroes committed in the course of the love line. The actions of the heroes reflected in questions are the subject of discussion in the student audience;
- to correlate the love line with the whole work, to explain its functions;
- show the author's techniques of broadcasting love issues in the context of the work. Focus on the author's other creative techniques, identify their mechanisms;
- estimate the possibilities and master the ways of applying these techniques in modern media in line with the development of professional media competencies.

Let us illustrate the progress of these tasks by schematically interpreting the formal and substantive aspects of the I. S. Turgenev's novel "Home of the Gentry":

- the love line is represented by the relationship of Liza Kalitina and Fyodor Lavretsky;
- questions to the student: a) what are the similarities and differences between the characters of Liza Kalitina and Fyodor Lavretsky? b) who takes on much more responsibility for the outcome of this relationship? c) what is the author's attitude to Liza and Fedor?;
- love problems are crystallizing, highlight the properties of the personalities of the main characters, who face circumstances in a broad socio-cultural context. This context is formed by other characters of the novel who transmit inherent to the classics problem-semantic oppositions with their images, statements and behavior;
- a combination of elements of drama and comedy in the storyline and even within the framework of one episode is a typical reception for I. S. Turgenev. The detailed image of Ada's charming daughter, Lavretsky's alleged daughter, underlines the author's irony regarding the protagonist. Especially in combination with sometimes grotesque fixation of his feelings. From the smell of patchouli, which he dislikes, that foreshadows a meeting with his wife, to the desire to punch her on the crown;
- a similar technique can be used in a thematic reportage and in sketched formats of a journalistic text, when the details of an action or event in the life of the character of an essay conveys a diverse palette of emotions.

In analyzing the love line of the novel and through it, the concept of the work as a whole permit's parallels with the precedents of creativity that the student prefers. The relations between Lavretsky and Liza according to a number of criteria (for example, the ability to take responsibility for what is happening) can be compared with the relations of the heroes of the movie "Battle for Sevastopol". The content of discussions with students about the problems of the classic literature text and the use of writing techniques in the process of creating a journalistic text is determined depending on the characteristics of a particular classroom or individual class.

7. Conclusion

We found that the algorithm of interaction with a student in a media education model, adjusted to increase the student's motivation to study classical literature, involves the following steps:

- drawing the parallels between popular precedents of creativity among young people (including music trends) and examples of classical art and literature;
- understanding the meaning of the author's statement, as it set out in the work, and its illustration with capacious quotes from this work. Acquaintance with them will allow the student to understand the author's worldview and see ways to translate this worldview through creativity;
- assisting the student in searching for the reflection of the author's world view and the similarity of techniques in the mass culture, including memes and other media products that are interesting to him, including in social networks. Tracking the transformation of

the classical worldview and classical creative techniques in modernity, understanding the mechanisms and causes of this transformation.

It should be noted that this algorithm of work, with some adjustments, is relevant not only for working with classical literature, but also other classical works of art such as music, painting, etc.

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