

## Conference Paper

# The Role of Culturological Educational Courses in the Professional Education in the Field of Communications

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### Abstract

The article is devoted to the educational potential of the culturological educational courses in the professional education in the sphere of communications. From the authors' point of view, the culturological courses in this case, apart from the provision of the general cultural development of personality, have also the sufficient potential of influence on the formation of just the professional competences. So, the culturological courses provide the possibility of the students' acquaintance with the cultural foundation of the practice of modern image-making as the communicative technology, as method of designing of favorable communications, and, from the other side, provide the formation of skills of involvement of just existing cultural patterns, symbols, archetypes into the practical activities.

**Keywords:** professional education; communications; image; literary plots; cultural patterns; cultural symbols.

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## 1. Introduction

Within the framework of culturological methodology (Averintsev [1]; Bakhtin [3]; Likhachev [12]; Flier [15]) the efficiency of the educational process can be ensured by the implementation of the culturological approach, aimed at the formation of student's interaction with the values and meanings of the world culture. The contents of the educational process, from the standpoint of the culturological approach, can be considered as "pedagogically adapted social experience of mankind", isomorphic in its structure of human culture and formed from the experience of knowledge, practice on given samples and creative activity (Klushina [9]).

In our article, the culturological approach is treated as the basis for the formation of the contents of educational courses of culturological orientation, which allows to correlate this contents with the values and meanings of culture, ultimately affecting the student's self-determination and self-development in the world of cultural values in the context of their future profession in the field of communications. In its turn, the content

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component determines the choice of pedagogical means, providing the conditions for the formation of “the man of culture”, aimed at the creative solution of professional problems and self-realization in professional activity.

The role of educational courses of culturological orientation in vocational education has been discussed in a series of studies (Buzenkova [4]; Benin [5]; Bessarabova [6]; Murzina [13]).

However, in the majority of cases the “culturological” part of the educational process was considered mainly in terms of the importance of general cultural development, in particular of the appropriate level of language culture, ethical culture, etc., for specialist of any profile (Ariarskij [2]; Zhukova [7]; Kraevskij [10]; Levenchuk [11]).

At the same time, the disciplines of culturological profile, with all their apparent “abstraction”, “impracticality” in the aspect of future specialists’ training for the solution of specific professional problems, can make a significant contribution to the formation of professional competencies in specific professional areas. This is determined, firstly, by the presence in each sphere of professional activity of a kind of historical and cultural foundation, sometimes arising long before the birth of this sphere of professional activity, and, on the other hand, although not in any professional sphere, by the possibility of application of existing cultural patterns for specific professional tasks.

Bearing in mind the “practical” potential of the disciplines of culturological orientation, it seems to be reasonable to take into account the direct orientation of student’s professional training in the formation of the contents of these disciplines, as well as in the choice of forms and methods of teaching.

## 2. Discussion and Results

In the development of educational courses in the field of communications (public relations and advertising) the problem field, determined by the culturological approach, wasn’t favoured with the appropriate attention. Nevertheless, the problems, correlating with the practice of purposeful formation of images in different cultural epochs, regardless of the lack of the concept “image” in its modern meaning, which arose relatively recently, determined many artistic, especially literary plots just since antiquity, and often the practice of such “image-making” correlates with modern professional practices in the field of communications. On the other hand, the efficiency of professional activities in the field of communications can be significantly increased by the application of well-known cultural patterns, having symbolic meaning, and suggestive effect can in this case significantly increase due to the recognizability of the images used. At the same time,

the exact correspondence of the “precedent” cultural symbol to the created image is not required – the correlation on any indirect criteria can be enough. Moreover, sometimes also polemical or even parody transformation of the “precedent” cultural model can be possible and efficient, which, however, raises the problem of ethical boundaries of the admissibility of such transformation.

Professional activity in the field of communications is based to a high extent on the cultural foundation of many previous centuries; so an effective professional education in this field is impossible without purposeful incorporation of educational disciplines of culturological orientation (Kalyuzhnaya [8]).

The analysis of the influence of educational disciplines of the culturological cycle on the formation of professional competences in the field of communications was carried out by the authors of this article on the basis of real experience of teaching the integrated educational course “History of world literature and arts” (which includes the separate section “History of world literature”) and also the educational course “Imageology”.

The appeal to the cultural and historical foundations of modern image-making for students – future specialists in the field of mass communications is carried out specifically within the educational course “imageology”, which in its orientation can be considered as a kind of “hybrid” course that combines a common culturological component – and “practical” component, focused on the formation of practical skills in the field of communications. The contents of this discipline is focused on the study of the phenomenon of image in the historical retrospective and its modern existence, the evolution of ideas about this phenomenon, the reflection of senses, associated with the correlation between the inner essence – and “external image”, in arts, finally – on the evolution of archetypes and cultural symbols and their transformation into images in the modern meaning of this word.

The formation of skills in the application of existing cultural patterns, symbols, archetypes in practical activities of image-making can also be successfully carried out by means of this educational course. Thus, in the section of this course “From archetype and cultural symbol to image”, developed by one of the authors of this article, the study of the image “valence” of existing cultural patterns, symbols and archetypes (superhero – James Bond; “Lolita” – the image of “bad girls”; “Jacques Paganel”, “Nerd”, etc.) is carried out.

At the same time, the course “Imageology” can consider the ethical aspects of the application of existing cultural patterns in the “image” context. Indeed, in spite of all the possible practical efficiency, for example, of the parodic transformation of certain classical cultural patterns, there must still be the certain ethical limitations, which do

not allow, for example, the parodic or explicitly “utilitarian” image transformation of the cultural patterns, having sacred meaning at least for the part of the audience or symbolizing suffering and death.

Within the study of the course of history of world literature by future specialists in the field of communications, it seems appropriate to focus on literary plots, correlating with modern “image-making” practices (Rabinovich [14]). These correlations can be multi-level. For example, Aristophanes comedy “Clouds”, written in the V century BC, is the picturesque example of artificial creation of the negative image (in this case – of the philosopher Socrates), which doesn’t correlate with the real person of Socrates or his philosophy, but to a high degree determined the “external” image of Socrates in the eyes of his co-citizens.

As an example of reflection of the contradiction between the real essence and the “external image”, E. T. A. Hoffman’s novella “Little Tsakhes nicknamed Zinnober” can be considered.

In A. K. Tolstoy’s play “The Death of Ivan the Terrible” one of the story lines is connected with the activity of peculiar “political strategists” of the XVI century – Kikin and Bityagovsky. One of them – Kikin – was hired by boyars Shuisky and Belsky for the agitation among Moskovites against the boyar Boris Godunov, just not the tsar yet, and for the provocation of his murder, but one of them, Bityagovsky, was secretly re-employed by Godunov for the agitation in the opposite direction. It can be interesting in the context of this article’s contents, that the methods, applied by the heroes of A. K. Tolstoy’s play, evidently correlate with the modern political strategies. Here one can find the appeal to the urgent people’s needs together with the exploitation of the metaphysical intentions: here one can find also the exploitation of the archetype of “good tsar”, deceived by “wicked boyars” (the version of this archetype, represented in the strategy of one of the 16-century “image-makers” – Bityagovsky, – “wicked boyars” attempt to poison “good tsar” and “miraculous escape” owing to “miraculous rescuer” (in this very case – Boris Godunov)). Many other methods and techniques, correlating with the practice of modern political image-making, are also applied by A. K. Tolstoy’s Old Russian “political strategists”.

As an example of the involvement of “image-making” meanings in a literary text the play by G. Gorin “To Forget Herostratus!” can be treated. The plot of the play is organized by the situation, when the bare recognizability, written at the Soviet times, can be treated as a peculiar key to the specific – and really dangerous – phenomenon of the modern communications and mass psychology in general – the lust for recognizability

of any kind and at any price (the numerous talk-shows of the “Let’s speak” kind are the evident proofs).

The result of our work is the contents complex of the culturological educational courses in the vocational training in the field of communications, represented from a new angle and submitted to the purpose of connecting of “general cultural” and “exactly professional”.

### 3. Conclusion

Thus, the disciplines of cultural orientation in the process of professional education of specialists in the field of communications not only contribute to the general cultural development of students, but also have significant potential of influence upon the formation of special professional skills, first of all the ability to recognize cultural symbols and patterns and to apply them in professional activities for the creation of images.

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