

# Abstrakty, noty o autorach i autorkach

Wojciech Kajtoch

*Lexical Quantitative Content Analysis  
as a Method of Studying the Language of Print Media*

The article looks at different analyses of media content. The quantitative content analysis is a necessary first step in the research of any media flow. This type of analysis provides a technique for objectively pointing out themes and thematic lines in a particular medium. Lexical quantitative content analysis is defined as both analyzing and measuring words. It has two distinct paradigms: the leading words method and the keyword method. The text provides definitions for the terms “textual image of the word” and “lingual image of the world”. The methods explored are presented in a way that accommodates their application.

**Key words:** lexical quantitative content analysis, quantitative lexical textual image of the world, content analysis, media studies

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## Krzysztof Kaszewski

*Profiling in media self-imaging. A comparative analysis of the language of the news service of Polish Radio Three in the periods 2014-2015 and 2020-2021.*

Concept profiling is a method related to the study of linguistic images of the world. The article uses it to show how the self-image of the radio broadcaster has changed in its news broadcasts (using the examples of “Serwis Trójki” and of Polish Radio Three). Analyses of the material from 2014-15 and 2020-21 showed that the intensity of self-imaging remained at a constant, not high level, while changes occurred, among other things, in the ways of naming stations, the frequency of activating various facets of the image and filling them with content.

**Key words:** media self-promotion, self-presentation, profiling concepts, language, radio, radio news service

**Krzysztof Kaszewski** – językoznawca, doktor habilitowany nauk humanistycznych, pracownik naukowo-dydaktyczny na Wydziale Dziennikarstwa, Informacji i Bibliologii Uniwersytetu Warszawskiego. Zainteresowania badawcze: język w mediach, autopromocja mediów, media o grach wideo, genologia lingwistyczna, metodyka edukacji polonistycznej i medialnej.

## Magdalena Ślawska

### *On genre awareness: a media linguistic model for the study of sender's competence*

This article is a discussion of the concept of genre awareness. It attempts to define this concept in two planes: normative and communicative-discursive. Seen in a normative context, genre awareness highlights genre itself as a template, a structure and a schema - thus collectively as a norm - and, above all, it underlines its recognition by the sender of the message. The communicative-discursive perspective, on the other hand, points to the ability to use genres in the broad field of language communication, where the interaction between the sender and the receiver is critical. Genre awareness can be understood not only in terms of knowledge that allows recognition of the genre type with its determinants, but also the capacity to discursively perform the consequent acts. Thus, competence is an abstract construct that can be studied through concrete realisations and communicative practices. At the same time, it marks a highly individualised, intentional manifestation of the actions of the media communicator - the journalist. The article concludes with a section outlining research opportunities in the field of genre awareness in media texts.

**Key words:** genre awareness, genre studies, genre, journalist

Magdalena Ślawska – doktor habilitowana nauk humanistycznych w zakresie językoznawstwa, pracuje w Instytucie Dziennikarstwa i Komunikacji Medialnej Uniwersytetu Śląskiego. Jej zainteresowania naukowe skupiają się wokół badań gatunków medialnych, świadomości gatunkowej nadawców i odbiorców mediów oraz pragmatyki i wizualności tekstu medialnego. Autorka monografii: *Formy dialogu w gatunkach prasowych* (Katowice 2014), *Sztuka mediów. O świadomości gatunkowej dziennikarzy prasowych* (Katowice 2019), współredaktorka tomów *Transdyscyplinarność badań nad komunikacją medialną*.

## Magdalena Trysińska

### *Cultural capital and the conceptualization of media texts by high school students*

The article presents the initial assumptions of the research project, the subject of which is the conceptualization of media texts by students of the first grades of secondary schools, taking into account their cultural capital. The research material consists of written works that were created as part of the research on linguistic and text-forming competences in 2013-2020. Four assumptions were made: written student text is an excellent diagnostic tool; it can be a tool for verifying the level of students' cultural capital; it allows to find out how students conceptualize various cultural texts, including media texts; the way of conceptualizing media texts allows to define the level of media competences (here limited to perceptive competences). The author refers to the sociological theory of cultural capital by P. Bourdieu and the concept of a text of culture (including media text) developed on the basis of media and literary genology. The preliminary analysis shows that students willingly reach for cultural texts learned outside the school and want to refer to them in their works. At the same time, it is confirmed that students watch more than read. The media messages cause the most problems for students. The cultural capital of students is built on media and popular culture texts. However, it is not discussed at schools. Such cultural capital does not help in deeply experiencing the culture offered by school, and on the other hand - the development of cultural competences by schools does not help students understand texts more closely, e.g. media texts (including films, series that do not belong to so-called high culture).

**Key words:** school, cultural capital, media text, conceptualization, cultural competence, media competence, language competence

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## Jacek Wasilewski, Mateusz Patera

### *Facing dangerfacts, emotions, and narratives. The case of the Crimea conflict in press narratives in February and March 2014*

The article describes press narratives in face of the Russian invasion of Crimea in 2014. In the Polish press there were anxiety and disbelief that Western countries did not understand a ruse of Russian politics towards Ukraine and they did not take any firm decision to stop the Crimea Anschluss. Narratives about the Crimea conflict accentuated the integrity of Ukrainian territory and the hesitation of Western leaders was considered as protecting particular interests, and unfortunately near-sighted ones.

In the analyzed materials there were distinguished few perspectives on Russian and European leaders, while the role of Poland was marginalized. It was proof, that the discourse was surprisingly widely opened and not focused on national interests.

It is worth noticing, that in the context of positive happenings in Ukraine (Majdan, decampment of Wiktor Janukowycz) the Crimea conflict in 2014 was not considered as highly dangerous, as were the trials of the annexation of Ługansk and Doneck area. Nobody knew that it was only the introduction of the next dramatic events; that's why it is interesting what were the shapes of politicians' predictions.

**Key words:** Crimea conflict, press narratives, East European policy

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## Artur Piskorz

**Artur Piskorz** – dr hab., prof. UP, adiunkt w Instytucie Filologii Angielskiej Uniwersytetu Pedagogicznego w Krakowie. Filmoznawca, anglista, tłumacz. Zainteresowaniami badawczymi obejmuje głównie takie zagadnienia, jak kultura i kinematografia brytyjska, szczególnie kino Stanleya Kubricka. Autor m.in. opracowań: *Guy Ritchie. Cockney z recyklingu* (w tomie *Autorzy kina europejskiego t. 5*, red. A. Helman, A. Pitrus, Kraków 2009); *Michael Mann – antropolog doświadczenia* (w tomie *Mistrzowie kina amerykańskiego t. 3*, red. Ł. Plesnar, R. Syska, Kraków 2010); *Aryan Papers: The Polish Connection* („Media – Kultura – Komunikacja Społeczna”, nr 2, 2016); *Selling England by the Pound, czyli jak kino dziedzictwa i komedia romantyczna leczą postimperialną traumę* (w tomie *Monografia miłości*, Kraków 2021); *Howards End or Framing Nostalgia i Heritage Cinema* (w tomie *Time and Temporality across Disciplines and Methodologies*, Kraków 2022) oraz monografii *Kino organiczne Mike’a Leigh* (Kraków 2016).

## Magdalena Pataj

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