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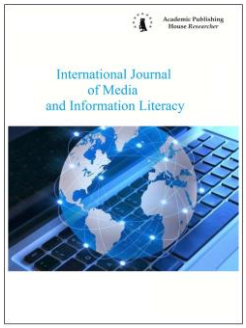

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Criteria and Methods for Assessing the Effectiveness of Activities, Contributing to the Development of Students' Media Competence in the Process of Analyzing Media Manipulative Influences

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Abstract

Based on the analysis of scientific literature and specific media educational experience, this article concludes that the characteristics of the criteria for a high level of activity efficiency, contributing to the development of students' media competence in the process of analyzing media manipulative influences, are as follows:

- motivational criterion of the teacher's activity (versatile motives of media education: emotional, epistemological, hedonistic, moral, aesthetic, etc.; striving to improve their knowledge and skills in the field of media education);
- contact criterion of the teacher's activity (weekly classes from classrooms in the process of media educational activities, contributing to the development of students' media competence in the process of analyzing media manipulative influences);
- information criterion of the teacher's activity (systematic awareness, extensive theoretical and pedagogical knowledge in the field of media and media education, typology and essence of media manipulations);
- technological criterion of the teacher's activity (developed technological skills in the field of media and media educational activities, contributing to the development of students' media competence in the process of analyzing media manipulative influences);
- evaluative criterion of the teacher's activity (comprehensive knowledge of the methods of assessing the knowledge and skills of students in the field of media education and analysis of media manipulative influences);
- practical and operational criterion for the teacher's activity (high quality of practical media educational activity, contributing to the development of students' media competence in the process of analyzing media manipulative influences);
- creative criterion for a teacher's activity (a pronounced level of creativity in media educational activities, contributing to the development of students' media competence in the process of analyzing media manipulative influences).

Keywords: criteria, media competence, media, media manipulation, audience, students, teachers, media education.

1. Introduction

The modern media sphere is characterized by the spread of misinformation, which has a negative impact on students (both cognitively and emotionally), on the learning process in schools

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and universities. The consequences of disinformation campaigns can be profound, especially at the school level. They have undoubtedly complicated teachers' job, especially, in such subject areas where propaganda and manipulation is more frequently attempted (history, social studies, etc.). Many scholars hold the view that "media literacy initiatives have been shown to lessen the vulnerability of children to disinformation. The development of critical thinking and analytical competences are key components of a successful educational intervention. There is an ongoing debate on the best strategy to address students' susceptibility to disinformation, revolving around the extent to which interventions should target a person's core belief system and worldview. Media literacy campaigns against propaganda and disinformation have historical precedents that can inform present efforts to combat vulnerability to disinformation. There are many current educational initiatives that improve students' capacity to detect disinformation and protect themselves against its influence. Evidence shows that students who reported high levels of media literacy learning opportunities were more likely to identify misinformation, which lends credence to the impact of media literacy programmes. Such initiatives should be more widely researched and implemented" (McDougall et al, 2018: 50). Therefore it is particularly important to develop the criteria and assessment means for the efficiency of activities, aimed at media competence's development of students in the process of media manipulative influences' analysis.

2. Materials and methods

Materials of our research are academic books and articles on media manipulation and the topic of media manipulation, on media and information literacy education as well as Internet sites. Methodology is based on theoretical framework on the relationship, interdependence and integrity of the phenomena of reality, the unity of the historical and the logical in cognition, the theory of the dialogue of cultures. The following methods are used: data collection related to the article's theme, analysis of the academic literature, theoretical analysis and synthesis; generalization and classification.

3. Discussion

We agree that the political and media environment of the 21st century motivates educators and researchers to create effective tools to increase the media competence of people, including preparing citizens to counter disinformation in any form and manifestation. In order to do that, in particular, one needs to: a) "develop a coherent understanding of the media environment, b) improve cross-disciplinary collaboration, c) leverage the current media crisis to consolidate stakeholders, d) prioritize the creation of a national media literacy evidence base, e) develop curricula for addressing action in addition to interpretation" (Bulger, Davison, 2018: 18).

Nevertheless, it should not be forgotten that, etymologically, the word "propaganda" does not bear negative connotation. It is derived from Latin "propagare" - set forward, extend, spread, increase, which can be illustrated by "healthy lifestyle propaganda" or "anti-smoking propaganda". Thus, the word, which was not originally pejorative, in modern political sense, becomes such, and implies bias or deliberate misleading. This phenomenon has also been noticed by Renee Hobbs: "Propaganda, which is generally defined as strategic communication designed to activate strong emotions, bypass critical thinking, and shape attitudes and behaviors, has long been an important form of social power. But for too many American students, the term is only associated with historical examples from the middle of the 20th century. As a result of biases and omissions in classroom instruction, some high school and college students wrongly think propaganda only happened in Nazi Germany! Today, propaganda is everywhere, and it takes new digital forms that blur the lines between entertainment, information, and persuasion. Propaganda can be found on YouTube videos, websites, and TV news, and in movies, music, and video games. And it doesn't have to be solely negative; some forms of propaganda are actually beneficial. Think of the public service messages that remind you not to text and drive, for example. Well-designed propaganda activates strong feelings that motivate people to take action" (Hobbs, 2017).

However, the numerous prior researches have shown that it is the adolescent audience that is the most vulnerable and susceptible to manipulative media influences, it "has the highest tendency to read and to spread hoax or fake news. This is also tied to the fact that millennial spend more time on the Internet, and therefore have higher exposure to many various types information, including fake news" (Pradekso et al., 2018).

Yet, in spite of all the efforts of media educators around the globe, attempted throughout recent decades (Blumeke, 2000; Bowker, 1991; Buckingham, 2000; 2003; 2015; 2017;

Buckingham, Sefton-Green, 1997: 285; Bulger, Davison, 2018; Courtney, 2018; De Abreu, 2019; Dell, 2019; European Commission, 2018; Friesem, 2019; Gallagher, Magid, 2017; Gálik, 2019; 2020; Gálik, Gáliková Tolnaiová, 2015; Hartai, 2014; Hobbs, 2010; 2011; 2017; Hobbs, McGee, 2014; Ireton, Posetti, 2019; Jeangène Vilmer et al., 2018; Jolls, Wilson, 2014; Kačinová, 2018; Kubey, 1997; Mason et al., 2018; McDougall et al, 2018; Müller, Denner, 2019; Petranová et al., 2017; Pérez Tornero et al., 2018; Potter, 2001: 28, 53; 2012; 2019; Potter, McDougall, 2017; Semali, 2000: 55; Silverblatt, 2001: 2-3; Silverblatt, Enright Eliceiri, 1997: 40; Wilson, 2019; Worsnop, 2004, etc.) the research results "indicate that nearly 6 in 10 (57.0 %) primary school teachers and half of secondary school teachers (52.9 % in KS3 and 50.7 % in KS4) believe that currently, the curriculum does not equip pupils with the skills they need to be able to identify fake news. Nearly two-thirds of teachers (64.8 %) feel that the critical literacy skills taught in school are relevant to the real world, yet over a quarter (26.4 %) are not convinced this is the case" (Fake news..., 2018: 21).

For that reason, we suppose that it is the development of the efficient ways of mediacompetence's development, especially of students and teachers, that is the key to improving the situation, including in terms of resisting media manipulations.

4. Results

By the *media competence* of an individual, we mean the sum of their motives, knowledge, skills, abilities (criteria: motivational, contact, informational, perceptual, interpretive/evaluative, practical-operational, creative), contributing to the choice, use, critical analysis, evaluation, creation and communication of media texts in various forms, forms and genres, analysis of complex processes of media functioning in society.

At the same time, we believe that a media competent person has: the ability to select and use what the media can offer; knowledge of economic, social, technical, political conditions that are associated with the production and distribution of media products; knowledge of the conventions of the types and genres of media texts, the ability and willingness to make an effort to adequately perceive and understand the content of the media text and filter out "noise"; understanding the power of influence of media texts; the ability to distinguish between emotional and reasoned reactions in the perception and analysis of certain phenomena in the field of media culture, media texts of different types and genres; the ability to competently judge the content of the media text; to critical reflections on media texts, no matter how influential their sources are; knowledge of the specifics of the language of various media and the ability to understand their impact, regardless of the complexity of media texts; skills to create their own media products (Fedorov, 2007; Weber, 2002).

The Philosophical Encyclopedic Dictionary defines the term "criterion" (from the Greek *kriterion* – means for judgment) as "a feature on the basis of which an assessment is made, a means of verification - a measure of assessment" (PED, 2010).

Based on the above, in 2007 we developed a number of such criteria/features, on the basis of which we further assessed the levels of media competence of the audience (Fedorov, 2007: 31-56) (Table 1).

Table 1. Criteria (indicators) of audience's media competence

Criterion	*Criterion's Description*	*Levels of the particular criterion development**
Motivational	motives of contact with media and media texts: genre, thematic, emotional, epistemological, hedonistic, psychological, moral, intellectual, aesthetic, therapeutic, etc.	High. Average. Low
Contact	frequency of communication/contact with media and media texts	High. Average. Low

Informational	knowledge of terminology, theory and the history of media culture, the process of mass communication	High. Average. Low
Perceptive	ability to perceive media texts	High. Average. Low
Interpretational/ evaluative	ability to analyze the process of media functioning in society and media texts of different types and genres	High. Average. Low
Practical/operational	the ability to choose one or another media and media texts, create / distribute your own media texts, self-education skills in the media	High. Average. Low
Creative	evidence of creativity in various aspects of activities (perceptual, game, artistic, research, etc.) related to media	High. Average. Low

* The levels are described further in Table 2.

The decoding of the levels of criteria for a person's media competence was compiled by us (Table 2) based on six basic areas of knowledge and understanding for media education ("media agencies": studying the work, functions and goals of the creators of media texts; "media categories": studying the typology – types and genres of media/media texts; "media technologies": the study of methods/technologies for creating media texts; "media languages"": the study of media languages, that is, verbal, audiovisual, montage of media texts, codes and conventions; "media representation" : the study of ways of presenting, rethinking reality in media texts and its consequences, author's concepts, etc. .; "media audience": studying the typology of the audience, the typology of media perception), identified by leading British media educators (C.Bazelgette, 1989; Bowker, 1991; Hart, 1997, etc.) and taking into consideration the prior findings of leading world experts in the field (Adams, 2018; Baake et al., 1999; Blumeke, 2000; Buckingham, 2000; 2003; 2015; 2017; Buckingham, Sefton-Green, 1997: 285; Bulger, Davison, 2018; Courtney, 2018; De Abreu, 2019; Dell, 2019; Friesem, 2019; Gallagher, Magid, 2017; Hobbs, 2010; 2011; 2017; Ireton, Posetti, 2019; Jeangène Vilmer et al., 2018; Kubey, 1997; Mason et al., 2018; McDougall et al, 2018; Müller, Denner, 2019; Pérez Tornero et al., 2018; Potter, 2001: 28, 53; 2019; Pradekso et al., 2018; Salma, 2019; Semali, 2000: 55; Shen et al., 2019; Silverblatt, 2001: 2-3; Silverblatt, Enright Eliceiri, 1997: 40; Wilson, 2019; Worsnop, 2004, etc.) and Russian (Bondarenko, 1997: 22-23; Cherkasova, 2019; Dakhin, 2004; Gura, 2005; Khilko, 2001; Khutorskoy, 2002; Pisarevskaya, 2018; Polichko, 1987: 7-8; Usov, 1989a, etc.) media practitioners and theorists.

Undeniably, this kind of typology is conditional, but it gives an idea of a differentiated approach to the development of media competence, when, for example, in the presence of high levels of contact or creative criteria, an average or even low level of information and evaluative features is possible. The rest of the indicators appear in an undeveloped, "shrunken" condition. But it seems as an axiom that without the developed media perception and the ability to analyze and evaluate the media text, media competence cannot be considered as high leveled. Neither knowledge of the facts of the history of media culture, nor the frequency of communication with the media, nor the practical ability to create media texts can by themselves make a person media literate.

Many researchers have examined a wide and varied range of motives of the audience's contacts with media and media texts (in particular, cognitive, emotional, aesthetic and ethical, etc.) (De Abreu, 2019; Kubey, 1997; Potter, 2001: 8; 2019; Semali, 2000: 55; Silverblatt, 2001: 2-3; Silverblatt, Enright Eliceiri, 1997: 40; Worsnop, 2004). Of course, these motives largely depend on factors such as the environment (micro and macro) of territory/communication, heredity/genetic code, education/upbringing, age, gender, etc.

Table 2. Description of the levels of criteria/indicators of media competence

Criteria's levels	*Description of the levels of criteria/indicators of media competence*
Levels of the motivational criterion	
High	A wide range of genre, thematic, emotional, epistemological, hedonistic, intellectual, psychological, creative, ethical, aesthetic motives for contacts with media and media texts, including: - the desire to obtain new information; - the desire to search for materials for educational, scientific, research goals; - selection of a varied genre and thematic spectrum of media texts for mandatory inclusion of non-entertainment genres; - the desire for recreation, compensation for entertainment (in moderate doses); - striving for identification, empathy; - striving to confirm their own competence in various spheres of life and media culture; - striving for artistic impressions; - striving for philosophical/intellectual, ethical, aesthetic dispute/dialogue with the creators of the media text, constructive criticism of their positions; - the desire to learn how to create media texts yourself, studying specific examples of professionals' work.
Average	A range of genre, thematic, emotional, epistemological, hedonistic, psychological, ethical, aesthetic motives for contacts with media and media texts, including: - the desire to obtain new information; - the desire to search for materials for educational, scientific, research goals; - selection of a diverse genre and thematic spectrum of media texts with a dominant focus on entertainment genres; - the pursuit of thrills; - striving for recreation, entertainment; - striving for identification, empathy; - striving to extract moral lessons from the media text; - the desire for compensation; - striving for psychological "treatment"; - striving for artistic impressions; - weak expression or lack of intellectual, creative motives of contacts with media texts.
Low	A narrow range of genre, thematic, emotional, hedonistic, ethical, psychological motives for contacts with media and media texts, including: - the desire to obtain new information; - selection of only entertaining genre and thematic spectrum of media texts; - the pursuit of thrills; - striving for recreation, entertainment; - the desire for compensation; - striving for psychological "treatment"; - lack of aesthetic, intellectual, creative motives for contacts with media texts.
Levels of contact criterion	
High	Daily contact with media and media texts
Average	Weekly contact with media and media texts
Low	Contact with media and media text is less than several times a month

	Levels of informational criterion
High	Knowledge of most types and genres, media languages, basic terms, theories, basic facts of the history of the development of media culture, creativity of media culture figures, the typology of the media audience, a clear understanding of the process of mass communication and media influences;
Average	Satisfactory knowledge of types and genres, media languages, individual basic terms, theories, some facts of the history of development of media culture, work of individual personalities in media culture, typology of media audience, processes of mass communication, media influences;
Low	Lack of knowledge (or poor, minimal knowledge in this area) of types and genres, media languages, basic terms, theories, facts of the history of the development of media culture, creativity of media culture figures, typology of the media audience, processes of mass communication, media impacts
Levels of perception criterion	
High	Identification with the author of the media text while maintaining the main components "Primary" and "secondary" identification (except for the naive identification of reality with the content of the media text): that is, the ability to relate with the author's position, which allows you to envisage the plot's development "on the basis of the emotional and semantic correlation of the plot elements, the perception of the author's thought in the dynamics of the sound-visual image, the synthesis of the viewer's thoughts and feelings in figurative generalizations" (Usov, 1989b: 314)
Average	Identification with the character of the media text: that is, the ability to empathize, put oneself in the place of the character/presenter, understand their psychology, motives of actions, perception of individual components of the media image (detail, etc.);
Low	Emotional, psychological connection with the environment, the plot (chain of events) of the media text: that is, the ability to perceive the chain of events in the media text (for example, individual episodes and scenes of the plot), naive identification of reality with the content of the media text, assimilation of the environment (emotional perception and relation to the reality presented in the media text, etc.)
Levels of interpretational/evaluation criterion	
High	Ability to analyze the process of media functioning in society, taking into account a variety of factors based on highly developed thinking. Analysis of media texts based on the ability for media perception, close to "complex identification", the ability to analyze and synthesize the space-time form of a media text, understanding, interpretation, implying comparison, abstraction, induction, deduction, synthesis, assessment of the author's concept in the context of the structure works, historical and cultural contexts (expressed by reasoned agreement or disagreement with the author's position, assessment of the moral, emotional, aesthetic, social significance of the media text; the ability to correlate emotional perception with conceptual judgment, transfer this judgment to other genres / types of media culture, link media text with your experience and the experience of other people, etc.). In general, this kind of level of interpretation, assessment of the media text is based on high levels of informational, motivational and perception criteria of media competence;
Average	Ability to analyze the process of media functioning in society taking into account selected, most noticeable factors based on the average development of thinking. Ability to characterize actions and psychological states of characters in a media text based on fragmentary knowledge, the ability to explain the logic of the sequence of events in the plot of the media text, the ability to tell about the individual components of the media image; lack of interpretation of the author's position (or its primitive interpretation). In general, this level of analysis of interpretation, media text in this case is

	based on the average levels of information, motivational and perception criteria of media competence;
Low	Lack of skills to adequately analyze the process of media's functioning in society, lack of critical thinking skills. "Illiteracy", i.e., ignorance of the language of the media, poor ability to retell the plot of the media text; instability, confusion of judgments, uncertainty, predisposition to external influences, lack of (or extreme crudeness) of the interpretation of the position of the heroes and authors of the media text; a low level of tolerance for ambiguous, complex media texts. In general, this level of interpretation, analysis of the media text, is based on low levels of informational, motivational and perception criteria of media competence.
Levels of practical/operational criterion	
High	Skills to independently practically use various types media; the ability to select, create/distribute media texts (including individual and/or group media projects), the ability of active self-education in the practical sphere of media;
Average	Skills in the practical use of various types of media; skills to select, create/distribute media texts (including individual and/or group media projects), of various types and genres with some form of assistance (by teachers, specialists, etc.);
Low	Lack (or extremely weak expression) of practical skills in choosing, using, creating/distributing media texts, educating oneself in the practical sphere and/or unwillingness to do it.
Level of creative criterion	
High	A prominent level of creativity in various forms activities (perceptual, game, artistic, research etc.) related to media;
Average	Creative abilities are manifested in certain types of activities related to the media, yet they are not obvious;
Low	Creativity is not demonstrated, there is no evidence for creativity.

One should emphasize the ambivalence of the contact criterion of media competence. On the one hand, a high level of frequency of audience's contacts with media and media texts by no means mean a high level of media competence of an individual as a whole (one can watch TV, videos and surf Internet sites for hours every day, yet, is not able to analyze media texts). On the other hand, a low level of contact with various media can mean the tendency to avoid media messages that are difficult, to narrow contacts with media texts to a minimum, in order to always remain in information field which is familiar and protect yourself from the need to spend additional intellectual efforts (Potter, 2001: 28), but also an increased selectivity of an individual who does not want to consume low-quality (in their opinion) media production.

When analyzing the levels of the perception criterion of a person's media competence, in fact, it should be remembered that most people remember only 40% of what they see and 10% of what they hear (Potter, 2001: 24), and that media perception is both an active and social process (Buckingham, 1991: 22).

When discussing the levels of media perception, in our opinion, one should also take into account the so-called "folklore" type of perception. For, as accurately noted by N.M. Zorkaya:

- there is an absolutely real (and by no means mythical) vast majority of viewers with the same aesthetic needs, preferences and taste;

- the common taste is based on the constants of folk taste and archetypes of folklore perception (listening to fairy tales, watching fair/market plays, etc.);

- general public favours... in one or another modification, traditional folklore plots which are reproduced, and divided into episodes. This kind of repertoire is mass, serial production that plays the role of a kind of "soil", compressed "cultural layer" of old traditional images, plots, "tropes" of folklore genres, some of which are of ancient origin (Zorkaya, 1981: 136-137).

The therapeutic effect and the phenomenon of compensation are also important for the mass success of the media text. Of course, it is absolutely natural for a person to make up for the feelings and experiences they lacks in real life. Z. Freud affirmed that culture must mobilize all its forces in

order to put an end to the aggressive primary urges of a person and slow down their manifestations by creating the necessary psychological reactions (Freud, 1990: 29).

Thus, based on the above, it can be concluded that media texts (including those with manipulative agenda) owe their popularity to many factors. These include: reliance on folklore and mythological sources, constancy of metaphors, reference to the consistent embodiment of the most persistent plot schemes, synthesis of the natural and the supernatural, appeal not to the rational, but to the emotional through identification (imaginary getting into the character's skin, merging with the atmosphere, the aura of the media text), the "magic power" of heroes, standardization (replication, unification, adaptation) of ideas, situations, characters, etc., mosaic, multi-series stories, compensation (the illusion of fulfilling cherished, but not fulfilled desires), happy ending, intuitive guessing of subconscious interests audience, etc.

In recent decades, media texts (including manipulative ones) have also acquired the interactivity of the virtual world, in which the following main features can be distinguished (Kostina, 2006: 236-237):

- the relevance of existence, i.e. existence without past and future, elimination of the opposition between life and death, real and imaginary;
- immersion in events, when a person acts directly or is in the illusion of acting;
- centralization of the cultural perspective, focusing in the human space, where the whole world is perceived to be oriented towards him;
- the similarity of the interactive media text with the state of sleep, the possibility of its comprehension through the metaphor of a dream;
- the production of virtual objects of human-computer interaction or (inter) human activity.

Video/computer games built on these principles have incorporated the entire folklore and mythological set of archetypes and are popular with the mass audience largely due to the same factors as traditional media texts. However, their influence is enhanced by the interactive participation of a person in the development of the plot of a computer media text.

When deciphering the content of the levels of criteria/indicators of the audience's media competence, we take into account the characteristics of the levels of the interpretation/evaluation criterion of media competence, developed by J. Potter (Potter, 2001: 28, 53):

- high level (highlighting the main meaning of the media text; analysis: identifying the main elements of the media text; comparison: identifying similar and unique fragments of the media text; assessing the value of the media text or its fragment; judgment based on comparison according to a certain criterion; abstracting: the ability to create a short, clear and accurate description of a media text; generalization; deduction: using general principles to explain individual information; induction: deriving general principles from the observation of individual information; synthesis: the ability to reassemble elements into a new structure (Potter, 2001: 53);
- low level (weak intelligence (in relation to problem solving and creativity); weak memory, which can sometimes remember only few important things; thematic dependence, lack of insight, that is, lack of understanding of what is important in messages; need for an advisor, assistant, reference book, study guide; low tolerance for the ambiguity of media texts, uncertainty; weak conceptual differentiation in the presence of few categories for messages; negative attitude towards new messages that do not correspond to the usual categories, or simplification of this media text - deliberately classifying it into the easiest category; high impulsivity - quick decision making with the sacrifice of precision (Potter, 2001: 28).

When substantiating the classification of the levels of an interpretive / evaluation criterion of a person's media competence, we relied on the characteristics of the following audience's abilities to perceive media texts as proposed by Yu.N. Usov: 1) multifaceted comprehension of the figurative recreation of the fact in the plastic composition of individual sequences, their linkage in the artistic structure; 2) identification of the logic of the development of the author's thought in space-time dimensions; 3) reading implied imagery, perception of an artistic choices, multi-layered internal content; 4) the perception of the development of artistic thought in the complex unity of the sound-plastic organization of space: graphic, tonal organization, tempo-rhythmic organization of the work due to the repetition of visual images, plans, their temporal activity, emotional and semantic correlation of individual fragments, visual themes (Usov, 1989a: 17-18). Clearly, the case described by Yu.N. Usov is the manifestation of the highest interpretive level of the personality's media competence. J. Potter calls such skills extended (Potter, 2001: 52).

According to J. Potter (Potter, 2001: 129), within each of the levels of the interpretive/evaluative criterion of a person's media competence, one can also distinguish:

1) cognitive (*knowledge*: structural, narrative, etc. features of the genre formula; *skills*: the ability to analyze the content of a media text, recognize its genre formula, identify/compare key scenes of the plot, types of characters and themes);

2) emotional (*knowledge* based on the memory of personal experience, as it would feel in a specific situation of the plot of the media text; *skills*: the ability to analyze the feelings of the characters, identify oneself with the position of various characters, the ability to control their emotions caused by the plot and theme of the media text);

3) aesthetic (*knowledge*: o screenwriting, directing, editing, etc.; *skills*: to analyze the professionalism and artistic level of the media text; to compare the skill shown in the interpretation of a given plot with familiar counterparts);

4) moral (*knowledge*: various moral principles, values and decisions – including in the media system - their significance; knowledge of stories similar to those told in a specific media text – from the point of view of "good" and "bad" morality; *skills*: to analyze the moral components of a media text proved by the decisions of the characters, the significance of these decisions for the plot and the main theme of the media text; compare the ethical decisions presented in the media text with the decisions in other works; evaluate the ethical responsibility of media producers and compilers of the repertoire) aspects.

When analyzing the problem of interpreting media texts, in our opinion, it is legitimate to take into account that a person interprets the content of media messages of any type, proceeding from one's:

- background (what does the audience already know about the topic?);
- the level of interest / attention (how much is the audience interested in the topic?);
- predispositions (what is the attitude of the audience to the topic - positive or negative – at the beginning);
- priorities (could the issues be of particular importance to the audience? Why?);
- demographic profile (national/gender/racial/ethnic origin; age; education; financial security);
- psychological profile (self-identification concept; emotionality; life experience; attitude towards others; personal aspirations);
- communication environment (what is the size of the audience? What does it do when it receives information?);
- particular stage of a person's development (Silverblatt, 2001: 40-41).

In unison, during contacts with the media, an audience with a low "threshold of tolerance" to the content and form of media texts perceives/analyzes them differently than an audience with a high level of media competence. If the media message corresponds to the preliminary opinion (attitude towards media perception) of people with a low "threshold of tolerance", then this media text reinforces their opinions. If the surface layer of the media text does not correspond to the person's preconceived opinion, the message is ignored. In short, there is no analysis. People with a high tolerance for ambiguity do not have an analytical barrier (Potter, 2001: 26).

It is known that knowledge of the historical and cultural context is extremely important for the interpretation/analysis of any media message.

As A. Silverblatt points out, a media text can provide for an understanding of the period of its creation; in countries with limited civil liberties, media authors are often forced to comment on political and cultural issues in an indirect way; understanding of media texts can be provided by understanding of historical events / references; media texts sometimes contain social criticism that predicts historical events; media texts can provide for the reaction of the audience to ongoing events; media texts can play an active role in shaping historical events (Silverblatt, 2001: 46-47).

It has been reported that in many cases manipulative media texts can distort the audience's understanding of historical facts, cause inadequate audience reactions and unreasonable social criticism, and initiate real events necessary for the manipulator.

We find confirmation of the last thesis in the works of a media theorist D. Rushkoff, who, among examples of active media influence on historical events, singles out the technique of marginalization: in order to ensure public support for illogical policies, leaders need to name the enemy and demonize him, and then send the rage of society on him. Anyone who continues to oppose the proposed policy should be belittled, sidelined, or marginalized (Rushkoff, 1994).

The anti-manipulative media competence of an individual undoubtedly enhances independent judgments and competent decisions of people in response to information transmitted through media channels. The ability of a person to think dialogically is extremely important, that is, to be able to understand opposing points of view or references, which implies: 1) distinguishing between facts that can be verified and value statements; 2) determining the reliability of the statement or source; 3) determining the accuracy of the statement; 4) the distinction between guaranteed and non-guaranteed statements; 5) identifying bias; 6) identification of explicit and implicit assumptions; 7) recognition of logical inconsistencies; and 8) determining the strength of the argument (Silverblatt and Enright Eliceiri, 1997: 40).

Meanwhile, the analysis of the media text is regarded as a process of dialogue (Buckingham, 2003: 14), and not the achievement of a previously agreed or predetermined position, since there can be no unambiguous, once and for all "right" interpretations of media texts. In addition, media texts often do not have the meanings that people who analyze them give them, so often all interpretations of media texts (especially complex ones) may be "false" (Buckingham, 2000: 216). So we once again come to an understanding of the relevance of the very concept of "dialogue of cultures" by Mikhail Bakhtin – V.S. Bibler (Bibler, 1991) and its practical application in the process of media education.

So, we come to the conclusion that the media competence of a person is a combination of one's motives, knowledge, skills, abilities (criteria: motivational, contact, informational, perceptual, interpretive/evaluation, practical-operational, creative), contributing to the choice, use, comprehensive analysis, assessment, creation and transmission of media texts in various forms, forms and genres, analysis of complex processes of media functioning in society.

It is worth noting that there exists a body of literature highlighting the supremacy of the "activity" criterion of media competence (for example, the theory of media activity and the "journalistic model" of media education: Dzialoshinsky, 2009; Zhilavskaya, 2008), aimed at the practice of creating media texts. However, as we have already noted, the emphasis only on the user's and practical skills of the audience in creating and distributing media texts (to the detriment of the analytical process), in our opinion, sharply narrows the spectrum of a person's media competence. In addition, the activity itself, which develops media competence, is by no means confined to the practice of creating and distributing media texts, but first of all it is an analytical activity, without which a person (even who has mastered the practical aspect of the matter) becomes an easy target for media manipulations.

Further on, we are going consider the criteria (features) of the effectiveness of media educational activities that contribute to the development of students' media competence in the process of analyzing media manipulative influences (Table 3).

Table 3. Criteria (indicators) of the effectiveness of media educational activities of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences

Criterion	*Criterion's description*	*Criterion's levels* *
Motivational	Motives of the media educational activities of (future) teachers, contributing to the development of the media competence of the audience in the process of analyzing media manipulative influences: emotional, epistemological, moral, legal, etc.; striving to improve their knowledge and skills in the field of media and media education and resist media manipulative influences.	High Average Low
Contact	The frequency of contacts of (future) teachers with audiences in the process of media educational activities that contribute to the development of media competence audience in the process of analyzing media manipulative influences.	High Average Low
Informational	Awareness, theoretical and pedagogical knowledge of (future)	High

	teachers in the field of media, media education, typology and essence of media manipulations.	Average Low
Technological	Technological skills of (future) teachers in the field of media educational activities, contributing to the development of audience's media competence of the audience in the process of analyzing media manipulative influences	High Average Low
Evaluation	(Future) teachers' awareness and skills of assessment/evaluation of audience's media literacy	High Average Low
Practical	Quality of practical media education activities of (future) educators, promoting development of media competence of the audience in the process of analyzing media manipulative influences	High Average Low
Creative	Creativity of (future) teachers in media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences	High Average Low

* The levels are described in Table 4.

Table 4. Defining the levels of criteria/indicators of the effectiveness of media educational activities of (future) teachers, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences

Criterion's level	Description of the level
Levels of the motivational criterion of the (future) teacher's activity	
High	Versatile motives of media educational activity: emotional, epistemological, hedonistic, moral, aesthetic, etc.; striving to improve their knowledge and skills in the field of media and media education;
Average	The predominance of certain motives of media educational activity aimed to improve their knowledge and skills in the field of media and media education;
Low	Weak motivation for media educational activities, lack of motivation to improve their knowledge and skills in the field of media and media education.
Levels of the contact criterion of the (future) teacher's activity	
High	Weekly classes integrating media education activities contributing to the development of media competence in the process of analyzing media manipulative influences;
Average	Monthly classes integrating media education activities contributing to the development of media competence in the process of analyzing media manipulative influences;
Low	Occasional classes integrating media education activities contributing to the development of media competence in the process of analyzing media manipulative influences.
Levels of the informational criterion of the (future) teacher's activity	
High	Systematic knowledge, extensive theoretical and pedagogical knowledge in the field of media and media education, typology and essence of media manipulations;
Average	Partial awareness, satisfactory theoretical and pedagogical knowledge in the field of media and media education, typology and essence of media manipulations;

Low	Poor awareness, weak theoretical and pedagogical knowledge in the field of media and media education, typology and essence of media manipulations
Levels of the technological criterion of the (future) teacher's activity	
High	Developed technological skills in the field of media education activities that contribute to the development of media competence of the audience in the process of analyzing media manipulative influences;
Average	Adequate technological skills in the field of media education activities that contribute to the development of media competence of the audience in the process of analyzing media manipulative influences;
Low	Fragmentary technological skills in the field of media education activities that contribute to the development of media competence of the audience in the process of analyzing media manipulative influences.
Levels of the evaluation criterion of the (future) teacher's activity	
High	Comprehensive knowledge of the methods of assessing the knowledge and skills of the audience in the field of media education and analysis of media manipulative influences;
Average	Satisfactory knowledge of the methods of assessing the knowledge and skills of the audience in the field of media education and analysis of media manipulative influences;
Low	Poor knowledge of the methods of assessing the knowledge and skills of the audience in the field of media education and analysis of media manipulative influences.
Levels of the practical criterion of the (future) teacher's activity	
High	High quality of practical media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences;
Average	Suitable practical media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences;
Low	Poor practical media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences.
Levels of the creativity criterion of the (future) teacher's activity	
High	Pronounced level of creativity in media education activities that contribute to the development of media competence of the audience in the process of analyzing media manipulative influences;
Average	Creativity is only demonstrated in certain types of media educational activities;
Low	Creativity in media education activities that contribute to the development of media competence of the audience in the process of analyzing media manipulative influences is not demonstrated or very seldom expressed.

Proceeding from existing teacher evaluation approaches, we recognize the following combination of tools to assess the effectiveness of media educational activity: observation of teacher's work during the lesson; interviews, surveys, teachers' reflection; creative works (e.g., written work, essays exposing media manipulation); project activities (various kinds of media projects carried out individually or as part of a group); research activity on media material (including research on media manipulation); testing. When evaluating this kind of work, the following should be taken into consideration: the degree of argumentation, validity, independence when performing various kinds of educational tasks; mastery of media material; readiness to learn new information; to cooperate and communicate; self-reflection, etc.

Applying this set of measures for assessing the effectiveness of media educational activities, we use the developed criteria (as described in Tables 1-4), taking into account the fact that these criteria can be used both for the audience as a whole (Tables 1-2) and for the audience of future and working teachers (Tables 3-4).

5. Conclusion

Thus, for a person with a high level of media competence (note that some scientists use the terms “media culture level”, “media literacy” or “media education” interchangeably, which, in our opinion, once again testifies to the terminological pluralism inherent in media education process), the following characteristics are intrinsic:

- the motivational criterion of media competence: aspiration to search for materials for educational, scientific, research purposes; desire to obtain new information; a wide range of genre, thematic, emotional, epistemological, hedonistic, intellectual, psychological, creative, ethical, aesthetic motives for contacts with media and media texts, including: a choice of a diverse genre and thematic spectrum of media texts with the obligatory inclusion of non-entertainment genres; wish for recreation, compensation for entertainment (in reasonable portions); striving for identification, empathy; striving to confirm their own competence in various spheres of life and media culture; the pursuit of artistic experiences; striving for a philosophical/intellectual, ethical, aesthetic dispute/dialogue with the creators of the media text, for constructive criticism of their position; the desire to learn how to create media texts yourself, studying specific examples of the professionals’ creative work;
- contact criterion of media competence: daily contacts with various types of media and media texts;
- information criterion of media competence: knowledge of most types and genres, media languages, basic terms, theories, basic facts of the history of the development of media culture, prominent samples of media texts, the typology of the media audience, a clear understanding of the process of mass communication and media influences;
- the perception criterion of media competence: identification with the author of the media text while maintaining the main components of "primary" and "secondary" identification (except for the naive identification of reality with the content of the media text): that is, the ability to correlate with the author's position, which makes it possible to predict the course of events in the media text “on the basis of emotional the semantic correlation of the elements of the plot, the perception of the author's thought in the dynamics of the sound-visual image, the synthesis of the viewer's thoughts and feelings in figurative generalizations” (Usov, 1989b: 314);
- interpretive / evaluative criterion of media competence: the ability to analyze the process of media functioning in society, taking into account various factors on the basis of highly developed critical thinking. Analysis of media texts based on the ability for media perception, close to “complex identification”, the ability to analyze and synthesize the space-time form of a media text, understanding, interpretation, implying comparison, abstraction, induction, deduction, synthesis, assessment of the author's concept in the context of the structure works, historical and cultural contexts (this expresses a reasoned agreement or disagreement with the author's position of the creators of the media text, assessment of the moral, emotional, aesthetic, social significance of the media text; the ability to correlate emotional perception with conceptual judgment, transfer this judgment to other genres / types of media culture, link media text with their own experience and the experience of other people, etc.). In general, this kind of level of interpretation, assessment of media text is based on high levels of informational, motivational and perceptual criteria of media competence.
- practical and operational criterion of media competence: the ability to independently use various types of media in practice; the ability to select, create and communicate media texts (including those created individually or as group projects) of various types and genres, the ability to actively self-educate in the practical sphere of media;
- creative criterion of media competence: a pronounced level of creativity in various types of activity (perceptual, game, artistic, research, etc.) related to media.

As for the teacher, the characteristics of the criteria for his/her high level of activity efficiency, contributing to the development of students' media competence in the process of analyzing media manipulative influences, are as follows:

- motivational criterion for the teacher's activity: versatile motives of media educational activity: emotional, epistemological, hedonistic, moral, aesthetic, etc .; striving to improve their knowledge and skills in the field of media education;

- contact criterion of the teacher's activity: weekly classes integrating media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences;
- information criterion of the teacher's activity: systematic awareness, extensive theoretical and pedagogical knowledge in the field of media and media education, typology and essence of media manipulations;
- the technological criterion of the teacher's activity: developed technological skills in the field of media and media educational activities, contributing to the development of the audience's media competence in the process of analyzing media manipulative influences;
- evaluative criterion of the teacher's activity: comprehensive knowledge of the methods of assessing the knowledge and skills of the audience in the field of media education and analysis of media manipulative influences;
- practical and operational criterion of the teacher's activity: high quality of practical media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences;
- a creative criterion for a teacher's activity: a pronounced level of creativity in media educational activities, contributing to the development of media competence of the audience in the process of analyzing media manipulative influences.

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