

Media Literacy for University Film and Media Students:
Teaching Onscreen Violence and Social Responsibility
To Future Entertainment Industry Professionals

by

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ABSTRACT

This experimental pretest-posttest design study extended the field of media literacy research to pre-professionals in the entertainment industry. Specifically, it investigated the effects of lecture, film screenings and focused discussions on media literacy general awareness, comprehension, critical thinking and attitudes about filmmakers' responsibility after a unit of instruction on media violence designed specifically for university film majors.

Inherent in this process was an attempt to create a valid instrument for measuring media literacy awareness, comprehension, critical thinking and attitudes about social responsibilities among future media makers. Items were presented from the perspective of a creator of entertainment products. A demographic survey was used to collect data on past media literacy education and media viewing habits of this niche group, while evaluation data provided insights into the thought processes of students as they considered issues of media literacy -- sometimes for the first time -- in their own lives, in the lives of others, and in their future careers. Factorial analysis was used to test the effectiveness of the instrument. Analyses of variance were employed to measure pretest-posttest differences in treatment groups and Paired Samples T-tests to measure differences across the entire sample. Responses to open-ended evaluation questions were analyzed and coded and presented by item.

Results showed positive changes in comprehension and filmmaker responsibility attitudes across treatment groups and significant positive differences in media awareness

and critical thinking among students across treatment groups. Results did not align with treatment groups: the students who watched film clips and participated in focused discussions gained knowledge but did not achieve significantly greater mean scores than those who did not participate in these treatments.

Findings support those in the research literature that holistic media literacy instruction, which incorporates aspects of creating as well as consuming entertainment products, can open new pathways of criticality about media issues. Media should be presented in context and with direction from the instructor. In eight evaluation items, some 90% of the young media makers agreed that the media violence lesson influenced their thinking and that they would consider material taught in this lesson when creating future media products.

DEDICATION

To my brilliant husband F. Miguel Valenti, for always encouraging me to soar.

To my (also brilliant) son Ian, who supported me (and sometimes assisted with technology) throughout this long process, never complaining during weekend afternoons at the library or evenings home alone. Carpe Diem! Vaya con Dios! I love you both!

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CHAPTER I

INTRODUCTION

Much has been written about informal learning that occurs when audiences, especially children, interact with gratuitously violent or overtly sexual video games, films and other entertainment material. Since the first cathode ray tubes brought the flickering blue light of television into the majority of American homes in the 1950s, parent, teacher, religious and other advocacy groups have bemoaned the possible negative effects of entertainment programming on children (Montgomery, 1989). These concerns have risen dramatically in the digital age, in which hand-held devices, interactive and massive online gaming and 24-hour media programming have made it possible for children to spend a large majority of their days with faces glued to one screen or another.

Historically, concerned groups have used a variety of methods to encourage change in entertainment products, including boycotting and exerting pressure on the government to regulate entertainment industry content (Montgomery, 1989). However, sensitive issues such as violence or sexuality onscreen are completely subjective. As one researcher points out: "... [violent depictions] are elastic and subjective concepts... most of those who think that 'media violence' is bad for kids acknowledge that they don't mean to include televised versions of Shakespeare, Sophocles, or *Saving Private Ryan*. Context counts for everything in art and entertainment: how is violence

presented; what are the consequences; what are the ambiguities in story? There is no way that a censorship law or a simplistic letter-or-number rating system can make these judgments.” (Heins, 2003, p. 2).

Critics of regulating violent content warn that danger of censorship looms with any discussion of modifying the artistic output of the creative community (Valenti, 2000; Heins, 2003). They place responsibility for monitoring potentially harmful entertainment content on parents and educators. Although advocacy groups have fought for mediating parental controls, such as the V-chip and explicit media ratings (Trotta, 2012), there remains a fundamental disconnect between proponents of absolute free expression on one side and forces which seek a modifying tone to the images saturating our world on the other.

Media Literacy

Some educators have looked to the field of media literacy to help build understanding around issues surrounding children and media (Heins, 2003) and as a method to avoid possible censorship. Teaching viewers to analyze the manipulative and commercial implications of media is one of the main tenets of media literacy. Much as we seek to educate about the negative aspects of overeating or junk food, so media literacy advocates seek to help children cultivate healthy viewing habits and critical analysis of media.

Traditionally, literacy has applied specifically to reading and writing (Brown, 1983), but the concept has come to involve a wide variety of contexts in which meaning creation can occur. Proponents of media literacy seek to expand the concept of literacy to all forms of media (National Association for Media Literacy Education, 2007).

The National Communication Association (1996) offered the following definition: “Media literacy is recognized as a fundamental competency for literate citizens. A media literate person understands how words, images, and sounds influence the way meanings are created and shared in contemporary society in ways that are both subtle and profound. A media literate person is equipped to assign value, worth, and meaning to media use and media messages.” (NCA, 1996, p. 1)

Theoretical Approaches to Media Literacy

Media literacy teaching in the United States often falls into one of two theoretical camps: a critical or cultural-studies based perspective, and an intervention- oriented, media effects-based approach (Hobbs, 2003; Jeong, Cho & Hwang, 2012; De Abreu, et al., 2013). The intervention-based group views successful media literacy instruction as a mitigating force between a negative media influence on audience thoughts, attitudes and behaviors. The critical/cultural perspective is concerned that any such attempts to inoculate young people from what they see as an entirely pleasant experience – consuming media – could ultimately backfire, as conversations based on assumptions of negativity and harm can shut down open discussions with young people. This group posits that enjoyment of popular media should not be held as inferior by authority figures and that audiences should not be seen as needing protection from it. Rather, media can be explored as texts to open discussions of what young people experience in their lives. This perspective holds that successful media literacy happens in an interactive dialogue during which students’ own views about the topic can be explored. Duran, Yousman, Walsh and Longshore (2008) speak for a holistic approach, wherein both theories are presented in a contextual class on media motives, effects and

analysis to enable students to think critically about the “who, what, when, where, how and why” of media (Duran, et al., 2008, p. 51).

Still, consensus is beginning to form among media literacy educators regarding approaches for K-12 students. Hobbs (2003) emphasizes agreement among practitioners for utilizing a constructivist, nonhierarchical and interdisciplinary approach, a process of bringing students from mindlessness to mindfulness. The National Association for Media Literacy Education (2007) developed a list of principles associated with accessing, analyzing, evaluating, and communicating media. Key concepts include: active inquiry and critical thinking about media messages; expanding the definition of literacy to include all forms of media; exploring the political, ideological and business nature of mass media production; and the notion that people construct their own reality about media given their individual frames of reference. As such, media do not present simple reflections of external reality, but are carefully constructed productions that have been subjected to a broad range of determinants and decisions. “Technical productions are often... superb, and this, coupled with our familiarity with such productions, makes it almost impossible for us to see them as anything other than a seamless extension of reality. Our task is to expose the complexities of media texts and thereby make the seams visible” (Ontario Ministry of Education, 1989, pp. 8-9).

Media products come fully constructed with attitudes, interpretations and conclusions already built in, often making it the media, rather than the viewer, who is constructing reality. As global technology rapidly diffuses new ideas, values, behavior patterns and social practices, a “globally distributed consciousness” is fostered

(Bandura, 2001, p. 271).

And yet, viewing media remains a highly subjective experience. Individual viewers bring their own frames of reference, needs, beliefs, anxieties, racial and sexual attitudes, family and cultural backgrounds, even the “pleasures and troubles of the day” (Ontario Ministry of Education, 1989, p. 8) to their media viewing experience. Each individual’s unique attention processes select what is actually observed, what information is extracted, and what meaning they will take away. It is the role of media literacy education to help students negotiate meaning (National Association for Media Literacy Education, 2007; Ontario Ministry of Education, 1989). Effective media teachers, therefore, must be open to the ways in which students have individually experienced the text with which they are dealing.

Further, media literacy involves an awareness of the ideological implications and value systems of media texts (Ontario Ministry of Education, 1989). All media products are advertising in some sense, for themselves, but also for values or ways of life. The ideological messages contained in, for example, a typical Hollywood television narrative, are almost invisible to North Americans but would be much more apparent to people in developing countries. Typical mainstream North American media convey a number of explicit and implicit ideological messages, which can include some or all of the following: the nature of “the good life” and the role of affluence in it, the virtues of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism (Ontario Ministry of Education, 1989, p. 9). Thus, media literacy includes decoding techniques in order to uncover these ideological messages and value systems. Just as media influence audiences in many ways – cognitively,

attitudinally, emotionally, behaviorally -- increasing one's media literacy requires development along several different dimensions. These dimensions are cognitive, emotional, aesthetic and moral (Potter, 2010).

Media Literacy in Grades K-12

As Hobbs (2004) suggests, the growing popularity of media as a subject for academic inquiry can be evidenced by the fact that there are over 10,000 journalism teachers and 1,500 media specialists in K-12 schools in the United States. Further, about half of the nearly 16,500 high schools in the nation have media production facilities (National Association for Media Literacy Education, 2007). Hobbs (2011) asserts that the media literacy movement has reverberated throughout the K-12 curriculum, as the fundamental media literacy competencies of accessing media, analysis, creation, reflection and awareness of media are now part of learning across virtually all subject areas.

Although media literacy instruction has gained a foothold in United States K-12 schools (Hobbs, 2005), methods for its implementation vary considerably across all 50 states (Kaiser Family Foundation, 2003). Kamerer's thorough account (2013) of the rise of media literacy from its origins in the early part of the 20th century to the present day offers a historical perspective and analysis. Given its multidisciplinary nature, issues surrounding the best academic home for media literacy courses have been and continue to be debated among media literacy advocates as well as critics. Should these programs be housed in American Studies, or English or social sciences, or should media literacy concepts be infused across the curriculum? In what grades should media literacy be taught, and how should it be evaluated? If media literacy is added to

curricula, what does it replace? Concern over media literacy and the study of popular culture displacing traditional texts in the classroom rose in 1978, when Wisconsin Senator William Proxmire named the U.S. Office of Education, for its funding of a media literacy program, the recipient of his infamous Golden Fleece award. This was a dubious honor, “given to the biggest, most ridiculous or most ironic example of government waste ... Should the federal government be offering inducements for the proliferation of new courses to substitute for the limited time students have for fundamental subjects?” (Kamerer, 2013, pp. 4-5). The situation remains quite similar almost 40 years later, as Kamerer documents modern concerns over the possible dumbing down of curricula if popular media become substitutes for books in classrooms.

Media Literacy in Higher Education

Current data on media literacy programs in United States institutions of higher learning reveal a random commitment to media literacy precepts (Schmidt, 2012). Schmidt surveyed university students on previous media literacy exposure and found that high school students received more media education on media use and creation, while college students received more media education on critical analysis. Research suggests that while there is clearly a new emphasis on media literacy education at the lower levels, such competencies are often not built on or addressed further at the college level. For example, Mihailidis (2006) conducted an analysis of 48 journalism and mass communication programs in the U.S. and found that only 18 institutions included in the sample offered courses with the phrase media literacy in their title. In the same vein, Silverblatt, Baker, Kyner and Stuhlman (2002) completed a survey of 1,400 public and

private colleges and universities in the U.S. A total of 242 institutions participated in the survey, and 158 reported offering media literacy courses.

At the postsecondary level, the field of media literacy lacks a common foundation concerning what, where, how, and among whom it is taught (Mihailidis, 2008). Silverblatt, et al. (2002) found what appears to be considerable confusion within the higher education community about what media literacy is and what makes up media literacy curricula. Mihailidis concludes: “More empirical evaluation of media literacy outcomes in the university is needed. Post-secondary media literacy has suffered from a substantial lack of empirical data . . .” (2008, p. 11). This could be changing, however as a more recent study (Schmidt, 2013) suggests more college and university level instructors are incorporating media literacy competencies into their courses.

The research on the effects of university-level media literacy courses reveals promising results. For example, Duran, et al. (2008) assessed the effectiveness of a media literacy course for undergraduates that included discussion of the social and institutional contexts of media making as well as critical analysis. These researchers secondarily sought to develop a media literacy measure for college-age students, citing the difficulty in designing the study due to a general absence of such measures in research literature. Positive significant differences in understanding and analyzing media literacy issues before and after instruction were found.

Jones (2011) studied changes in cultural diversity attitudes and beliefs among undergraduates in a class titled *Race, Gender and Class in the Media*, a media literacy course he teaches at a small private Midwestern university. Among his findings were an extensive use of media literacy vocabulary in student written work in the latter weeks

of the course, and an increased level of awareness and sensitivity of portrayals of minority groups in media. At the end of the class, students were asked to voluntarily sign a social responsibility contract and none of them refused, an indication of attitudinal change among the students.

Flores-Koulish (2006) explored the influence of media literacy education on critical pedagogy. In that experimental study of 25 undergraduate education majors, pre-service teachers reported little or no prior media literacy training. A Madonna music video was analyzed during class to help the pre-service elementary teachers refine pedagogical understandings about their future students. Findings included the importance of choosing an appropriate media text, how dialogue about this chosen text can lead toward deeper understanding, how pre-service teachers can recognize viewers' subjectivity, and how media discussion can reveal what knowledge students are lacking with regard to critical understandings.

Wallen, Chaney and Birch (2012) surveyed college students who participated in a health advocacy lesson in order to assess changes in students' intentions to advocate for school health education and their perceptions of effectiveness of the lesson. The researchers found significant increases in positive attitudes toward health advocacy and intentions to advocate in the future after discussion of the material.

Research points to complex relationships among personal, environmental and behavioral factors that drive socialization and decision-making processes (Bandura, 1986). These theories can help us to understand how students develop attitudes and perceptions about media.

Media Literacy for Film and Media Students

Currently there exists a proliferation of film and entertainment creation schools training media makers, but very little literature exists on whether media literacy classes are being taught inside their walls (virtual or bricks and mortar).

Kamerer (2013) traces the formal university study of film analysis to the early 1960s, when film theory began to be examined alongside traditional narrative forms like novels and plays, mostly in English courses. He points to John Culkin, a Harvard educated professor and friend and colleague of noted media scholar Marshal McLuhan, as creator of what was probably the first film studies curriculum in the mid-1960s. The curriculum brought enquiry of film, television and other mass media into arts and humanities courses at Fordham University, where both men served on the faculty. Kamerer notes that during this time, film scholarship as well as media literacy scholarship increased in “quality and quantity” (p. 10).

Compiling accurate data on the number of students majoring in media production in the nation is challenging. This may be due in part to the fact that there are myriad paths to a career in entertainment. Varied types of media programs exist, including those housed in technical schools, communications schools, art schools, design schools, certificate programs, two- and four-year programs, graduate programs, summer institutes, and film boot camps.

Some film programs can be found within journalism and broadcast programs, while others are offered by large established public institutions, such as the University of California; by arts organizations, such as the American Film Institute, which was founded as an offshoot of the National Endowment for the Arts; and by private colleges, such as the University of Southern California, New York University, Emerson College,

Collins College, Quinnipiac University, the New York Film Academy, LA Film School, among many, many others. The University Film and Video Association includes more than 1,000 institutions in its U.S. membership organizations (UFVA, 2013).

As national debates over effects of entertainment content continue, little consideration has been given to bringing media literacy precepts to these future creators of entertainment products. There is a scarcity of research available regarding the effects of media literacy specifically on this niche group of students, or about their media attitudes, beliefs or prior media literacy instruction.

Meanwhile, some entertainment industry professionals are calling for the thoughtful teaching of ethics and social responsibility in the filmmaking classroom, which would include in their nature media literacy training. Noted filmmaker and film scholar Peter Bogdanovich states in the Foreword of *More Than a Movie: Ethics in Entertainment*:

“To try to improve our current history and our current film history through education, we must make a start along some front. This [teaching ethics in entertainment] is an important first step; ... if we stop to examine the ethical implications of what we do as creators and as citizens, ... the start will have been made.” --(Bogdanovich in Valenti, 2000 p. xv).

Arizona State University’s Film and Media Production and Filmmaking Practices Majors are housed within the School of Film, Dance and Theatre in the Herberger Institute. Founded in 2005 by Professor F. Miguel Valenti¹ and based on the concepts set forth in his textbook *More Than a Movie*, ASU’s filmmaking programs

¹ Professor Valenti is my husband.

integrate media literacy and social responsibility into the curriculum for all students, thus creating the first filmmaking programs in the nation to embrace media literacy on such a level. According to the ASU film production program website (2014), a student in the Film and Media Production concentration is trained to, “thoughtfully consider not only *how* to look through a lens, but *why* you should... through a unique emphasis on ethical decision making in both content creation and business practices. Issues such as ethnicity and race identity, sex and violence are examined as tools for filmmakers to use with an understanding of audience effects and the greater responsibility of artists in society” (ASU School of Film, Dance and Theatre, BA in Film, 2014).

Until now, no formal study of ASU School of Film, Dance and Theatre filmmaking students taking these media literacy-infused courses has been conducted. Since 2005, Professor Valenti has polled students in his *Ethics in the Media* as well as his *Business Ethics of the Entertainment Industries* seminar on their opinions of media literacy and media ethics (Valenti, 2005-2014). He informally surveys them at the beginning of the semester and again at the end of the term with the question: Do you think ethics in the media is a topic worth discussing, or is this a waste of your time? He reports that more than 90% of his students who have either never thought about media literacy before or who have heard about it and thought it was not “worth their time” revise their opinions at the end of the semester, with many attesting that the material should be required for all film students.

The unique nature of Professor Valenti’s filmmaking classes provided an exceptional sample of students who were both interested in careers in entertainment and who could be surveyed in a pretest-posttest experiment following media literacy

instruction. This study explores media literacy awareness, comprehension, critical thinking and attitudinal effects of media literacy instruction to the very pre-professionals who aspire to help create our next generation of entertainment products. The study centers on students interested in pursuing careers as writers, directors, producers, actors, cinematographers, editors, publicists, marketers, game designers, lighting and set designers, crew or other ancillary fields in the media industries.

If young creators are exposed to media literacy material and understand possible effects of their work on their audiences, they could be empowered to make socially responsible decisions regarding their use of potentially harmful images throughout their entertainment careers. Further, if media artists use violence or aberrant images in their work, I posit that media literacy could provide a lens for them to understand the manipulative aspects of their products and choose their tools with full knowledge of their import on viewers as more than simple entertainment.

The study was built upon my existing work in the area of social responsibility among media makers. As Volume Editor of *More Than a Movie: Ethics in Entertainment* (Valenti, 2000), I helped outline the precepts of teaching media literacy to film students; as author of *Building Blocks: A Guide for Creating Children's Educational Television* (Trotta, 1998), I helped create voluntary guidelines for makers of children's programming to create socially responsible work. As Director of Public Relations and Executive Director of Mediascope (1996-2000), I helped coordinate the release of the *National Television Violence Study* (1998).

Teaching Media Literacy: Enhancing Awareness, Comprehension, Critical Thinking and Attitudinal Change

Principles of media literacy can be taught using various instructional methods. I am focusing on two prominent methods: the screening of illustrative film clips and engaging in focused discussion. These methods have been successfully employed to support positive changes in understanding of general media literacy awareness, comprehension, critical thinking and attitude in the media literacy classroom.

Screening Illustrative Film Clips

Screening illustrative media as an instruction method seems an obvious first step in teaching media literacy on any level. Champoux (1999) screened films to teach organizational management to students in a university business program. His findings indicate that films speak for themselves in a direct way that books may not, and that students in a media-saturated society will naturally respond better to media than to lectures or reading. Mallinger and Rossy (2003) found that students raised on media are more receptive to these forms of information, and that, "... [F]ilms are also likely to improve retention by providing strong images and emotional content." (2003, p. 609).

Films can indeed help viewers to feel and empathize with others in compelling ways, but their use for educational purposes requires additional considerations. For most of us, viewing films is associated with fun and entertainment. Unlike reading, viewing can be a totally passive experience, and no critical analysis is necessary to its enjoyment. Also, as stated previously, viewing film is a highly subjective experience and the relationships between films and audience response can be unpredictable. These concerns are summarized thusly: "Watching television is relatively easy, one does not need previous training or practice, and it does not take much mental effort. However, it is event-paced, materials flow continually, and there is no time for reflection, no time to

ponder or reconsider. The nature of the experience makes you passive to its process, in body and mind... Taken in this way, it is the worst excess of an experimental medium.

... But television, properly constructed, can be a powerful tool for reflection.”

(Chambel, 2001, p. 4).

Screening films with gratuitously violent, sexually explicit or stereotyped characters to a group of students can in some cases reinforce currently held beliefs regardless of the intended message of a film (Bird and Godwin, 2006). In work with university anthropology students, Bird and Godwin found it is ineffective to simply screen a film and end the class. Blum (2006) concurs, asserting that dramatic learning from film is possible, but learning is dependent on context as well on the film, the instructor, the post-screening discussion, and the viewers. Bird and Godwin also found improved pedagogical outcomes for use of media in the classroom when lecture was interwoven with shorter clips in that it improved student interest.

Research also suggests the importance of production quality of the media shown in classrooms. Films should offer sophisticated production values and should be judged by students as professionally made, or students may reject them as outdated or old-fashioned. Bird and Godwin (2006) report that anthropology students responded to modern, color, narrative films and were bored by black and white documentaries or lecture films, even esteemed classics held in the field. Bird and Godwin’s students reported that they learned more from modern, snappily edited and humorous videos than they did from slower videos they found irrelevant. Champoux (1999) found that films with high production values have a better reception than the (often) lower production educational films. Adding an audio-visual visual component while teaching

media literacy was judged to be more interesting than audio-only clips (Christie and Collyer, 2008).

Engaging in Focused Discussion

Research conducted in higher education classrooms suggests that entertainment media – films, television programming, music, digital and other forms of electronic programming -- must be presented within a contextual framework, and certain additional conditions surrounding its use must be met for it to be used effectively. Foremost among these conditions is a discussion period following the viewing of media to allow students the opportunity to freely develop and process their thoughts and flex their critical thinking muscles as well as to enhance attitudinal changes around established thinking.

This assertion is consistent with the greater research on teaching critical thinking skills, which give students tools to apply, analyze and evaluate information of all kinds (Scharer, 2006). Hobbs (2003) asserts that as students practice questioning media, they begin a process of internal questioning every time they encounter media, without prompting from the teacher. Edgar (2001) found that critical thinking about media is most effective when background material is first provided to students to form a basis from which their analysis, application and evaluation can stem, and that these considerations should include critiques of ethical and social responsibility.

Research indicates that comprehension, critical thinking and attitudinal shifts occur after students engage in focused discussion. Bird and Godwin relate, in their 2006 study of anthropology students, that many class members were initially indignant about the filmed behaviors and beliefs of the followers of an exotic religion that used

animal sacrifice, but students became more empathetic towards the practice once they had the opportunity to develop their thoughts in a follow-up discussion group. According to Bird and Godwin, the meaning of the text emerges through personal communication as people talk or think it over in their minds.

Further instruction is required to help students comprehend and develop their critical thinking and established attitudes about the filmed material. Hobbs (1998) asserts that by helping students to internalize a basic set of questions to ask when encountering any media message, educators can reshape the process of viewing from a passive process to a reflective process. Scharrer (2006) characterizes critical thinking as what occurs when teachers pose topics or questions as “points of entry” (Scharrer, 2006, p. 70) and that consideration of ethics are central to media literacy teaching. Thus, the student engages in an analysis of the accuracy of media portrayals as compared to “real life” and evaluation of the responsibility of media producers, the media industry, and members of the public.

Focused discussion around media products can be a tool for bringing students to criticality. Flores-Koulish (2006) suggests that analyzing popular media can provide a “palatable entry point,” (p. 248) a common meeting ground from which students can be brought to deeper critical analysis.

Assessing Media Literacy

In practice, media literacy instruction includes an exploration of separate strands of media. These are media production and creation, including the use of such techniques as editing, camera perspective, music and narrative storytelling that together help build a filmic experience; economics of media companies, including motives,

commercialization and product placement, traditional vs. social media, news and entertainment conglomerates and the digital environment; critical analysis of media messages and deconstruction of social issues, such as violence portrayals, stereotyping, issues of representation (who is featured, and who is left out); computer and technology literacies, such as access, research, search engines, understanding sources, online etiquette, privacy issues, copyright, hacking, piracy and other aspects of digital citizenship. As Duran, et al. (2008) assert, a holistic approach that teaches elements of each of these strands is most beneficial.

Over the past 30 or so years, a wide body of research has evolved on the theoretical underpinnings and methods of teaching media literacy. Studies that actually test learning outcomes, effects on attitudes and critical analysis are fewer, but have produced promising results (Jeong, et al., 2012; Scharrer, 2006; Hobbs, 2003; Singer & Singer, 1998). Scharrer's study of middle-schoolers showed increased critical attitudes toward media violence, disagreeing that it is harmless, disapproving of characters using violence, and perceiving media portrayals of violence as unrealistic. Duran, et al. (2008) found that most studies exploring learning outcomes in media literacy have primarily focused on how learners decode texts following a lesson on a specific type of media message, such as those dealing with tobacco, drugs, alcohol, junk food, violence or body image. Duran, et al. report that while many studies cite positive findings in terms of student ability to analyze texts following a media literacy unit, most lack a more comprehensive approach that takes into account critical thinking required to meet the broader definitions of media literacy analysis. Potter (2010) asserts that outcomes of media literacy interventions are varied, including cognitions (learning about

television messages), attitudes (developing skepticism for ads and news), perceptions (of television reality), and behaviors (including aggression, viewing habits, and response to advertising).

Some initiatives, such as a statewide program in Texas and a municipal program in Littleton, Colorado, reveal insights into how media literacy succeeds on a larger scale (Hobbs, 2004), mostly through assessment of both attitudinal change and critical awareness. Hobbs reports that Texas students now must analyze persuasive techniques in advertising on their high school examinations to assess media literacy skills, while a survey of Texas elementary students showed that students believed they were more critical viewers, more cautious about advertising, and more skeptical of Internet content. These same students also were more skillful in recognizing a media message's purpose, the message genre and point of view.

Duran, et al. (2008) developed two instruments for college-level media literacy research to assess effectiveness of a media literacy course for undergraduates that included discussion of the social and institutional contexts of media making as well as critical analysis. The study sought to measure critical evaluations of media motives among students, but secondarily sought to develop a media literacy measure for college-age students, citing the difficulty in designing the study due to a general absence of such measures in research literature.

Awareness of Media Survey was constructed to measure five *a priori* dimensions: media economic structure, media activism strategies, media advocacy groups, involvement in media activism, and media reform concerns. Awareness of media economic structure factor consisted of six items defined by statements such as,

“I am concerned that most media content is produced by a few large corporations;” awareness of media activism strategies factor consisted of three items defined by statements such as, “I have heard of media boycotts”; awareness of media advocacy groups consisted of four items defined by statements such as, “I have heard of FAIR (Fairness and Accuracy in Media).” Factor four, involvement in media activism, was assessed by three items defined by statements such as, “I intend on getting involved in media protest groups.” Factor five, awareness of media reform concerns, consisted of three items defined by, “I am aware there are groups that are concerned about how minorities are portrayed in the media” (Duran, et al., 2008).

Media Influence Survey. A 15-item, five-point Likert-type scale was constructed by Duran, et al., to measure students’ perceptions of media influence. This scale was developed to assess five *a priori* dimensions of media influence: general attitudes, attitudes about violence, attitudes about sexuality, desire to purchase, and perceptions of world events. Ten items assessed the first factor, media influences others. The factor was defined by items such as, “Media influence adults’ attitudes/perceptions about violence” The second factor, media influences self, consisted of five items, defined by items such as, “Media influences my attitudes/perceptions about violence” (Duran et al., 2008).

Duran, et al.’s findings included positive significant differences in understanding and analyzing media literacy issues between control and experimental groups’ pre and posttest scores on most dependent measures. The participants were 380 undergraduate students representing 44 majors from a small, private, eastern comprehensive university. I have adapted the two Duran et al. instruments for this

study.

Scharrer (2006) found significant differences in better understanding of comprehension, critical thinking and social responsibility issues in a treatment group of public school 6th graders who received instruction on televised media violence and interpersonal conflict in a pretest-posttest study. The pre-program questionnaire was designed to measure pre-existing attitudes and knowledge about violence in the media and social responsibility. Responses were compared with those reported by the students after the unit had ended to determine whether any change occurred in knowledge, critical analysis and attitudes.

Scharrer's study emphasized four of nine high risk factors of media violence portrayals found to constitute a particularly high risk for older children and adolescents due to their association with aggressive outcomes. These factors, reported in the *National Television Violence Study* (1998), occur when the media violence is: perpetrated by appealing characters, when the violence is justified, rewarded violence, and lack of consequences of violent action. Hypothesis predicted that treatment group students would show not only an increased ability to analyze violent scenes, but also that they would "engage in in more generalized and independent critical thinking about ethical issues" (Scharrer, 2006, p. 71).

Scharrer developed a multiple choice, closed-ended questionnaire to measure comprehension and critical thinking about ethical issues. In the comprehension category, items measured the scope of students' definitions of the high-risk factors, assessing whether students learned a definition of violence and were able to apply it to different contexts. These items were, "When fighting occurs between cartoon

characters, it's not really violence because it's not real," and "The actions of TV heroes shouldn't be called violent because there's a good reason for them." Other items measured students' perceptions of the relative frequency of the factors on television, and assessing whether they could apply the definitions of the high-risk factors to television programming. Sample items include, "A lot of violent acts in the media are celebrated or rewarded in the plot," and, "Many television programs show violence as a necessary way to solve problems." Still other items measured whether students perceived the high-risk factors as leading to the learning of aggression, assessing whether students interpreted *why* the factors discussed were high risk. Examples include, "When audience members like TV characters, they are more likely to learn from them or imitate them," and "People watching television are more likely to copy a violent act in which the character gets away with the violence than a violent act that is punished" (Scharrer, 2006, p. 75).

A final set of items measured critical thinking about ethical issues and attitudes about social responsibility more directly, asking whether students approved of the ways in which television creators tell violence-related stories or whether they believe creators have a responsibility to do better. These items assessed whether students could use the curricular material to evaluate television programming. All items were measured from 1 (I strongly disagree) to 5 (I strongly agree), and were original measures written by Scharrer and pretested with a small group of sixth-grade students. Some items were reverse coded to prevent a response-set bias (Scharrer, 2006, p. 76). Scharrer's instrument was also adapted for the current study.

Post program responses of the treatment group showed significant differences in

several areas (Scharrer, 2006). Treatment group members were more likely to believe that violence is frequently associated with rewards in media depictions than control group members; were more likely to agree that audiences are affected more when violent characters get away with violence and when likeable characters perform violence. Finally, students in the treatment group were more likely to disagree that TV does a good job of depicting grief with violence (Scharrer, 2006, pp. 76-79).

The *Film and Media Student Survey* has been created for this dissertation study, adapted from the instruments of Duran, et al. (2008) and Scharrer (2006).

Research Questions

The purpose of this study was to investigate general media literacy, comprehension, critical thinking, and attitudinal change about filmmakers' responsibility after a unit of instruction on media violence designed specifically for media pre-professionals. The study utilized two independent variables for teaching media literacy: screening violent film clips and engaging in focused discussion.

Research questions were:

1. What are the effects of showing clips of violent films on filmmaking students' general media literacy, comprehension, critical thinking about media violence, and attitudes about filmmakers' responsibility?
2. What are the effects of engaging in focused discussion on filmmaking students' general media literacy, comprehension, critical thinking about media violence, and attitudes about filmmakers' responsibility?
3. How do screening violent film clips and engaging in focused discussion interact to affect filmmaking students' general media literacy, comprehension, critical

thinking about media violence, and attitudes about filmmakers' responsibility?

Implications for larger curriculum and policy changes for the education of future filmmakers were key to the overarching question: Could consideration of media literacy issues, social responsibility discussions and explorations into the artists' role in society add a dimension of understanding to young media makers' perspectives on their future craft? Empirical evidence and informal surveys conducted by the film instructor and textbook author suggest a correlation between students' understanding of these concepts and their intention to use these concepts in their future work.

CHAPTER II
METHODOLOGY

Participants

The sample consisted of 77 undergraduate students enrolled in *Ethics in Entertainment*, a lecture class mandatory for film majors in a large public university in the Southwest. Table 1 shows the frequencies and percentages for college majors across the sample. A total of 94% of the class declared themselves film majors, either in the production track or the filmmaking practices track. Table 2 shows the frequencies and percentages of class year: the sample was comprised of 33 freshmen, 17 sophomores, 19 juniors and eight seniors. Table 3 shows gender frequencies and percentages. There were more males (60%) than females (40%) in the class. Data on current media habits and past media literacy education of the sample was collected as part of the pre-survey and will be presented in results section.

Table 1

College majors among sample respondents

	Frequency	Percent	Cum. Percent
Film Production	26	33.8	33.8
Film Practices	46	59.7	93.5
Other	5	6.5	100.0
Total	77	100.0	

Table 2

Class year among sample respondents

	Frequency	Percent	Cum. Percent
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Freshman	33	42.9	42.9
Sophomore	17	22.1	64.9
Junior	19	24.7	89.6
Senior	8	10.4	100.0
Total	77	100.0	

Table 3

Gender frequencies among sample respondents

	Frequency	Percent	Cum. Percent
Female	31	40.3	40.3
Male	46	59.7	100.0
Total	77	100.0	

Procedures

Each class session spanned two hours and 45 minutes in duration and, to avoid challenges to validity, the study was administered during one class session.

Coordinating the logistics of the study required use of three different classrooms, two student assistants, and some aerobic exercise by Professor F. Miguel Valenti, who conducted the main lecture and led two follow-up focused discussions. The procedures were as follows.

One week prior to the experiment, a training session was conducted for two student assistants. The first was the graduate teaching assistant for FMP 250, a doctoral student in her own right who enthusiastically agreed to serve. The second assistant was (then) the president of the Student Filmmaker's Association, an undergraduate junior. During the training, assistants were apprised of the procedures of the experiment. Training included briefing assistants as to the experiment schedule and requirements for a valid study. As this study required tight coordination among four different groups,

special attention was given to making certain we remained on schedule. A separate training session was held for Professor Valenti prior to the experiment.

On the day of the experiment, students were randomly assigned a letter from A-D assigning them to one of four treatment groups. This was accomplished by having each student choose a slip of paper labeled either A, B, C, or D from a basket upon entering the classroom. The treatment groups were:

Group A – media literacy lecture only (control);

Group B – media literacy lecture plus focused discussion integrating the concepts in the lecture;

Group C – media literacy lecture plus the screening of violent film clips that illustrate material discussed in lecture;

Group D – media literacy lecture plus screening of violent film clips plus focused discussion integrating the concepts in the lecture and the film.

Students were invited by the professor to participate in the study testing aspects of a revised media literacy lesson. No extra credit was offered for volunteering to participate, but students could substitute participation in the study for a required two-page paper on the topic of media violence. The instructor explained the logistics of the study that required them to move to separate rooms following the lecture. Paper copies of the *Film and Media Student Pre-survey* were then administered to all students by the graduate assistant. Students were given ten minutes to complete the pre-surveys, which were collected by the graduate teaching assistant.

The professor then presented the media literacy lecture to the entire class. Following the lecture, students who did not wish to participate in the study were told

they could leave the class to work on the required paper. All 77 of the students opted to participate in the study.

Group A (Control Group) left the room and proceeded to another location with the undergraduate teaching assistant. The assistant administered the *Film and Media Student* post-survey measuring awareness, comprehension, critical thinking and any attitudinal changes acquired from the lecture to students in Group A, the control group, as well as brief set of lesson evaluation questions.

Completed post-surveys were handed to the teaching assistant, who placed them in a box. Students' names were checked off on a class roster as having completed the post-survey. The same procedures for post-survey collection were repeated for each group. Pre- and post-surveys were later matched by the last four digits of student phone numbers.

Concurrently, Group B convened to another room with Professor Valenti, where he led a focused discussion on the lecture material. The focused questions were designed to assist the students in thoughtfully integrating the lecture and their own experiences and beliefs. The discussion was observed and observations recorded on paper. Group B members then took the *Film and Media Student* post-survey, which was distributed and collected by the researcher.

Groups C and D remained in the lecture hall, where they were shown the film clips (58 minutes). The graduate teaching assistant operated the video equipment. Once the film clip screenings were completed, Group C, whose members did not participate in post-screening focused discussion, proceeded to another location and completed the *Film and Media Student* post-survey, which was distributed and collected

by the student assistant.

Group D remained in the lecture hall and participated in the focused discussion period led by Professor Valenti, integrating the lecture material into the visual component just viewed. The *Film and Media Student* post-survey was then administered to students in Group D.

During the discussion sessions (Groups B and D), students were encouraged to speak honestly about their thoughts and impressions of the class, whether it included a film screening or not, and to what extent the lesson may have changed or challenged any of their attitudes or beliefs. The focused questions were designed to assist the students in thoughtfully integrating the material and their own experiences and beliefs. Discussions were 20 minutes in length.

Students in each group, except for those in Group D, who received both film and discussion, were invited back into one of the satellite rooms following their treatment. Here they viewed the clips and participated in informal discussion until the end of the class period.

Materials

Media Literacy Lesson

The media literacy lecture in this study, which all of the participants received, is an exploration into the techniques used by filmmakers when creating violent depictions and some of the ethical choices therein. The media literacy lesson is created specifically for future media makers. Thus, the lecture includes information regarding media effects, but it presents this information from the point of view of the filmmaker, as well as the sometimes ethical choices artists make as they choose how to frame, edit,

direct or write a scene. The instructor explored the media maker's tools for creating experiences on films. He discussed camera angles and editing choices, responsible vs. gratuitous violence portrayals, and the media violence high risk factors as presented in the *National Television Violence Study* (1998). These factors include choice of perpetrator and victim, presence of consequences, rewards and punishments, the presence of weapons, reason for the violence, realism, humor, and prolonged exposure. Risk factors are presented as tools that are available to film creators, tools that can be used to manipulate audiences at the choice of the artist. Portrayals were presented through the lens of the war film genre. The professor illustrated these concepts verbally for all participants in this study. The lecture lasted approximately 40 minutes and had no visual component, neither PowerPoint nor video clips.

Violent Film Clips

One half of the students, those in Groups C and D, viewed screened excerpts from three films: George C. Scott's opening speech in *Patton* (20th Century Fox, 1970; 3 minutes); the Normandy landing scene in Steven Spielberg's epic WWII saga, *Saving Private Ryan* (Dreamworks, 1998; 30 minutes) and a scene from *Commando* (20th Century Fox, 1985; 25 minutes) starring the iconic Arnold Schwarzenegger as a Black Ops Commando waging vigilante justice on South American drug lords. These clips were selected as being illustrative of several of the *NTVS* violence risk factors, also described as hot buttons, presented in the lecture. The *Patton* scene is designed to make viewers feel the glory and honor of war (justification); the *Saving Private Ryan* shows in realistic fashion from the victims' point of view the horrors of war, while the *Commando* clip utilizes the manipulative effects of filmmaking to allow viewers to

laugh at violence and thus diminish real life effects. Two of these films received an MPAA–R rating while *Patton* received a PG-13 from the MPAA. In keeping with the literature on the subject (Bird and Godwin,, 2006; Blum, 2006; Champoux, 1999) regarding students' connection with modern, color and slickly produced films, each of the clips are from Hollywood-produced films with high production values to hold students interest.

Focused Discussions

Half of the students participated in a focused discussion following their treatment. Group B members participated in discussion following the lecture, and Group D members participated in discussion following the lecture and screening. Six discussion questions were designed by the instructor and researcher to help students develop their comprehension of the instruction and critical thinking skills as they integrated what they learned with their personal beliefs and attitudes about media's role in society and their own aspiring contributions to filmed media violence in terms of social responsibility and ethics. Both focused discussion groups were led by Professor Valenti, thereby eliminating concerns over validity introduced by instructor differences. Both focused discussions were observed by the researcher, who developed written notes and observations. Discussion groups were designed to last 20 minutes. The focused discussion questions are provided below.

Focused Discussion Questions

1. Can anyone think of a film where the violence is completely gratuitous?
2. Why do you think it is gratuitous?
3. Which hot buttons were used?

4. Can anyone think of a film where violence is portrayed responsibly? Why?
5. Which hot buttons were used?
6. If you make a violent film and a viewer copies the violence, would you feel responsible?

Instruments

Finding existing, valid surveys was challenging, but several were located and adapted (Duran, et al., 2008; Scharrer, 2006). Also integrated into the instruments was material from *Ethics in Entertainment Curriculum: Discussion Topics* (Valenti, 2014). These materials, as well as my own questions, formed the *Film and Media Student Survey Annotated Master* (Appendix A). The *Annotated Master* includes five category headings, which were not shown to students, as well as the questions and information regarding the items and the literature from which they were drawn.

All students provided responses about their current levels of media literacy awareness, comprehension, critical thinking and attitudes about filmmakers' responsibility through the *Film and Media Student Pre-survey* (Appendix B). The *Film and Media Student Post-survey* (Appendix C) measured changes in these categories. Demographic information was collected, including information on any past media literacy courses and current media viewing habits. Students' perceptions of the media literacy class were also collected using a post-survey evaluation survey. All participants were given the same post-survey, but they were administered at different times according to their treatment group.

Scharrer's (2006) instrument was designed for middle-schoolers, but was considered highly relevant because it measures knowledge acquisition, analysis skills

and social responsibility and attitudinal changes from a media literacy lesson based on the same high-risk factors as outlined in the *National Television Violence Study* (1998).² This is the same material that Professor Valenti used to teach his university undergraduates (albeit from a college level filmmakers' point of view as opposed to that of the audience perspective). Professor Scharrer's questions were modified and adapted to suit the perspective of a filmmaker as opposed to audience member, and language was changed to accommodate the college-age students of the current study.

Duran, et al.'s (2008) two instruments were used to measure general knowledge of media literacy influence and structures among a group of university students in the Northeast. Duran et al.'s surveys are among the very few instruments designed specifically for the media literacy environment at the university level and are highly relevant to my study. In my modified measure, I used six questions from the *Knowledge of Media Influence* and two from the *Media Structures* surveys (Duran, et al., 2008).

Both Professors Scharrer and Duran graciously granted permission to adapt their instruments.

Film and Media Student Pre-survey

The *Film and Media Student Pre-survey* (Appendix B) consists of 38 closed-ended questions designed to provide data in five different areas:

Demographics and Classifications. Six closed-ended items are designed to collect demographic data on gender, college major, graduation year, career choice in the

² I indirectly worked on the NTVS from 1996-2000, when I served Mediascope as Director of Communications and, later, as Executive Director; Mediascope received the original grant money from the National Cable Television Association in the early 1990s to organize the NTVS. Mediascope was coordinator of the original study with researchers from various universities, but was in no way involved with research or results.

entertainment industry, and amount and type of prior media literacy courses to which the student might have been exposed.

General Media Literacy Attitudes and Awareness (MLA). Eight Likert-style items on a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree) are designed to measure general media literacy awareness and general media attitudes. These were adapted from Duran, et al.'s (2008) instruments and include items to measure perceptions of media influences on children, adults and self. They range from "Media influences children's attitudes/perceptions of violence," "Media influences my own attitudes/perceptions of sex and sexuality," and "I believe that the way media content is paid for influences what audiences see and hear."

Comprehension/Learning Outcomes of Media Violence Instruction (CLO). Eight Likert-style items on a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree) were designed to assess knowledge of definitions and effects of media violence prior to the media violence lecture. These items were adapted from the Scharrer (2006) instrument as well as from *FMP 250*

Ethics in Entertainment Curriculum: Discussion Topics (Valenti 2014). These items introduce the high risk of media violence factors presented in the lecture. These include items such as, "The reason characters commit violence influences viewers' reactions to that violence," "Humor lessens the violence in a scene," and "Over time, audiences become numbed to media violence."

Critical Thinking About Media Violence (CTV). Eight Likert-style questions on a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree) assessed students' critical thinking about media

violence. These items were adapted from the Scharrer (2006) instrument as well as from *FMP 250 Ethics in Entertainment Curriculum: Discussion Topics* (Valenti 2014). The items were adapted to incorporate the point of view of an older student and a potential film creator. They include, “As a filmmaker the way I portray violence affects my audiences,” “Media should show people getting punished for violence more often,” and “Media in general does a good job of showing pain and sorrow related to violence.”

Attitudes About Filmmaker Responsibility (AFR). Eight Likert-style questions on a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree) measured students’ attitudes about filmmaker responsibility. These questions were primarily adapted from *FMP 250 Ethics in Entertainment Curriculum: Discussion Topics* (Valenti 2014). Included are items such as, “Asking an artist to consider the effects of their work on audiences is censorship,” “As a filmmaker, my job is to give audiences what they want,” and “If someone copies a violent act seen on film or TV, the filmmaker shares responsibility for that act.”

Film and Media Student Post-survey

The Post-survey (See Appendix C) eliminated the demographic material, included all items from the Pre-survey, and added an eight-item lesson evaluation section, for a total of 40 questions.

Lesson Evaluation Items. Five of the eight final items used Likert-type scales, including questions such as, “This lesson has helped me to think differently about media,” “This lesson changed my thinking about media violence,” and “I enjoyed this lesson.” The three remaining items were open-ended, including: “The things I like best about this lesson,” “What could be improved in this lesson?” and, “This lesson has

influenced me in the following ways.”

Design and Data Analysis

A pretest-posttest 2 x 2 factorial design was used. Separate Analysis of Variance (ANOVA) tests and Paired Samples T-tests using the IBM-SPSS 22 software statistical package were performed to evaluate the effects of film screenings and focused discussions on media literacy general awareness, comprehension, critical thinking and attitude and perceptions of the students. Differences among groups measured changes in understanding and attitudes about media violence after the lecture, focused discussion and/or illustrative film clips. Frequency and percentage analysis was performed when appropriate. Post-treatment qualitative data obtained through open-ended evaluation items were coded and analyzed to offer further insight into the findings. Factor analysis was performed on the pre-survey items using the IBM-SPSS 22 software statistical package to examine the relationships among items. Reliability tests were conducted to determine the accuracy and precision of the measurement procedures.

CHAPTER III

RESULTS

The purpose of this study was to examine effective methods for teaching media literacy awareness, comprehension, critical thinking and social responsibility to a group of university film students. This chapter presents an analysis of the data collected from the *Film and Media Student Survey*, constructed in an attempt to understand learning affects and attitudes of pre-professional media creators after a class on media literacy. Frequency data and analyses from the demographic and classification items are presented first, followed by descriptive statistics and frequency data on the student sample and a factor analyses of the *Film and Media Student Survey* items. Results from ANOVA and additional statistical tests to compare differences among groups are then presented. This section concludes with frequencies, percentages and qualitative analysis of the Lesson Evaluation results.

Demographics and Classification Findings

In the pre-survey, 77 students were asked to respond to five closed-ended items regarding gender, college major and class year as well questions about their current media viewing habits, and whether they had studied media literacy in the past, either in lower grades or at the university level. Table 4 reports statistics on each of these items. A total of 94% of the class declared themselves film majors, either in the production track or the filmmaking practices track. There were more males (60%) than females (40%) in the class. Some 87% of respondents reported an aspiration to find careers in the entertainment industry (Table 5), with 4% not interested and 9% not sure. Table 6

shows results regarding students' past media education, both in college and precollege. Almost 52% of the students indicated they had taken media education courses prior to entering college. Results also indicated that on the college level media education becomes less frequent, with 22% of the students reporting they had taken media education classes in college, and 26% indicating no previous media literacy classes whatsoever prior to this class.

Table 7 shows estimated media consumption habits. In this sample, 25% of respondents said they spent about 10 hours per week viewing entertainment media; 53% reported about 20 hours per week; 13% estimated they spent about 35 hours per week; and 6.5% reported more than 36 hours per week. Two students reported "other," but added no additional explanation.

Table 4

Descriptive statistics of demographic and classification measures of film students

	Gender	Major	Class	Work in EI?	Past Media Ed Courses?	Weekly Media Time
Mean	1.60	1.73	2.03	1.22	2.30	2.09
Mode	2	2.00	1.00	1.00	3.00	2.00
SD	.494	.58	1.05	.60	.812	.93
Range	1	2.00	3.00	2.00	2.00	4.00

Table 5

Aspirations to work in the entertainment industry (EI)

	Frequency	Percent	Cum. Percent
Yes	67	87.0	87.0
No	3	3.9	90.9
Not Sure	7	9.1	100.0
Total	77	100.0	

Table 6

Past media education classes among entertainment industry pre-professionals

	Frequency	Percent	Cum. Percent
Yes	17	22.1	22.1
No	20	26.0	48.1
Pre-college Media Ed	40	51.9	100.0
Total	77	100.0	

Table 7

Estimated weekly media time among film students

	Frequency	Percent	Cum. Percent
About 10 hours	19	24.7	24.7
About 20 hours	41	53.2	77.9
About 35 hours	10	13.0	90.9
More than 36 hours	5	6.5	97.4
Other	2	2.6	100.0
Total	77	100.0	

Film and Media Student Survey Descriptive Statistics

The means and standard deviations for the 32 survey items are presented in Table 8. Item 30, “Media influences and leads society,” was characterized as an outlier, with a mean of 5.80 (SD=9.04). Following that, Item 22, “Choices I make in my art are worth examining,” had the highest mean score at 4.34 (SD= .70), indicating strong agreement responses. Item 9, “Filmmakers have the tools to manipulate audiences,” had a mean score of 4.23 (SD= .82), while Item 21, “When I work in the entertainment industry I will have the power to manipulate audiences,” also yielded a high mean score of 4.13 (SD=.65). The lowest mean score, indicating strongest disagreement responses, were found on Item 13, “Effects of violence are the same no

matter how you portray it,” (M=2.30, SD= .83). Lower, that is more negative, responses were also found on two questions: Item 7, “Media influences MY attitudes about violence,” (M=2.82, SD=1.14) and “Media influences MY attitudes about sex,” (M=3.08, SD=1.15). Interestingly, two higher scores, or stronger agreement responses, were found for two parallel questions: Item 1, “Media influences children about sex,” (M= 4.22, SD= .66) and Item 2, “Media influences children about violence,” (M=4.04, SD= .80). A low score was found for Item 26, “A filmmaker's greatest responsibility is to entertain,” with an overall mean score of 3.12 (SD=1.26), while Item 27, “Asking a filmmaker to consider effects is censorship,” (M=3.25, SD=1.23) yielded a somewhat higher mean score.

Table 8

Means and standard deviations by item and factor group on the Film and Media Student Survey

	<u>M</u>	<u>SD</u>
<u>Media Literacy Awareness</u>		
1 - Influences children about sex	4.22	.66
2 - Influences children about v.	4.04	.80
3 - Concern about corp.s	3.70	.84
4 - Finances influence media	4.12	.72
5 - influences adults att. abt sex	3.70	.83
6 - Influences adults att.'s abt v.	3.44	.80
7 - Influences MY att.'s abt. sex	3.08	1.15
8 - influences MY att.'s about v.	2.82	1.14
<u>Comprehension</u>		
9 - Filmmakers can manipulate	4.23	.82
10 – Reason influences reaction	3.80	.73
11 - Realistic v. affects more	3.45	.94
12 – V. characters oft rewarded	3.26	.82
13 – Effects of v. same*	2.30	.83
14 - Viewers relate to the victim	4.13	.83
15 - Humor lessens impact	4.00	.87
16 - Audiences becomes numb	3.91	1.01
<u>Critical Thinking</u>		
17 - Media has no effect	3.90	.93
18 - The way v. portrayed affects	3.99	.68
19 - Should show punishment	3.31	.93
20 - Media shows pain of v.	3.40	.3.54
21 - When I work in E/I, I will have power to manipulate	4.13	.65

22 - Choices I make in my art are worth examining	4.34	.70
23 - Violent media harmless fun	3.49	.87
24 - Cannot analyze why effects	3.87	1.03
<u>Filmmaker Attitude</u>		
25 - My att.'s about v. effects have n. to do with my career	3.35	1.05
26 - Filmmaker's greatest responsibility is to entertain	3.12	1.26
27 - Asking a filmmaker to consider effects is censorship	3.25	1.23
28 - My job is to give audiences what they want*	3.30	1.10
29 - I can drive audience wants	3.75	.79
30 - Media influence and lead	5.80	9.04
31 - Filmmaker is to blame for copycat crimes	3.43	1.04
32 - A film can inspire violence	3.78	.77

Note: (1=strongly disagree, 5=strongly agree)

When we examine means and standard deviations of students' responses by treatment group, as presented in Table 9, we see that attitudes of students in each treatment group grew in a positive direction from pretest to posttest on each of the factors: media literacy awareness, comprehension, critical thinking and filmmaker responsibility attitudes. Scores for pretests and posttests by item are displayed in Tables 10 and 11.

Table 9

Film and Media Student Survey means and standard deviations by factor and treatment group

	Group A Lect. only		Group B Lect.+Disc.		Group C Lect. + Film		Group D Lect.+Film+Disc.	
	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>Mean</u>	<u>SD</u>	<u>M</u>	<u>SD</u>
MLA Pre	3.8	0.48	3.67	0.6	3.64	0.54	3.67	0.62
MLA Post	3.95	0.41	3.91	0.61	3.94	0.38	4.05	0.44
Comp. Pre	3.94	0.49	4.17	0.54	3.97	0.58	4.16	0.66
Comp. Post	4.1	0.51	4.21	0.59	4.2	0.59	4.27	0.39
Crit. Think Pre	3.46	0.71	3.44	0.69	3.55	0.64	3.57	0.57
Crit. Think Post	3.67	0.76	4.01	1.69	3.93	0.54	3.77	0.68
AFR Pre	3.39	0.59	3.5	0.7	3.46	0.56	3.48	0.58
AFR Post	3.48	0.52	3.54	0.57	3.61	0.41	3.58	0.6

Table 10

Pre-test scores on the Film and Media Student Survey by item and treatment group

<u>Items</u>	<u>Group A</u>		<u>Group B</u>		<u>Group C</u>		<u>Group D</u>	
	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>
1. Influences child. abt sex	4.42	0.61	4.17	0.79	4.10	0.79	4.20	0.41
2. Influences child. abt V.	4.32	0.67	3.89	0.90	3.90	0.79	4.05	0.83
3. Concerned about corp.'s	3.58	0.84	3.78	0.73	3.80	0.83	3.65	0.99
4. Finances infl. media	3.95	0.78	4.39	0.61	4.00	0.73	4.15	0.75
5. Influence adults abt sex	3.63	0.83	3.50	0.99	3.75	0.85	3.90	0.64
6. Influence adults abt V.	3.53	0.84	3.17	0.86	3.55	0.69	3.50	0.83
7. Influence MY attitudes about sex	2.95	1.31	3.06	1.30	3.20	1.01	3.10	1.07
8. Influence MY attitudes about violence	2.79	1.13	2.72	1.32	2.85	1.09	2.90	1.12
9. Filmmakers have tools to manipulate	4.05	0.91	4.33	0.69	4.30	0.73	4.25	0.97
10. Reason for violence influences reactions	3.95	0.40	3.72	1.02	3.90	0.72	3.60	0.68
11. Realistic V. affects more	3.63	0.76	3.50	0.92	3.30	0.80	3.40	1.23

12. Characters often rewarded	3.11	0.57	3.33	0.97	3.30	0.73	3.30	0.98
13. Effect of V. same no matter how portrayed	3.63	0.50	3.56	0.98	3.75	0.72	3.85	1.04
14. If viewers relate to the victim, react differently	4.05	0.71	4.17	0.86	4.05	0.83	4.25	0.97
15. Humor lessens impact	3.89	0.88	4.06	0.80	3.95	0.83	4.10	1.02
16. Audiences numb	3.74	0.99	3.89	1.08	3.95	0.83	4.05	1.19
17. Media has no effect	4.26	0.65	3.78	0.94	3.80	0.89	3.75	1.12
18. Portrayals affect audiences	3.89	0.57	3.83	0.71	4.10	0.64	4.10	0.79
19. Should show punishment	3.63	0.83	3.11	1.02	3.30	1.03	3.20	0.83
20. Media shows pain related to V.	3.05	0.97	3.28	1.02	2.80	0.83	4.35	6.79
21. I will have power to manipulate	4.05	0.52	4.33	0.59	3.90	0.64	4.25	0.79
22. Choices I make in my art are worth examining	4.26	0.73	4.28	0.67	4.30	0.73	4.50	0.69
23. V. harmless fun	3.53	0.90	3.44	0.98	3.60	0.75	3.40	0.88
24. Cannot analyze why a scene has an effect	3.79	0.92	3.78	1.22	3.80	1.01	4.10	1.02
25. Attitudes have n. to do with my career	3.32	0.95	3.56	1.20	3.45	1.00	3.10	1.07
26. Filmmaker's greatest resp. is to entertain	2.79	1.18	3.22	1.35	3.25	1.12	3.20	1.40
27. Asking to consider effects censorship	3.37	1.46	3.22	1.40	3.25	1.16	3.15	0.93
28. Give audiences what they want	3.00	1.05	3.72	1.18	3.10	1.07	3.40	1.05
29. I can drive what the audience wants	3.58	0.69	3.78	0.81	3.70	0.98	3.95	0.60
30. Media depictions influence and lead	5.95	9.25	6.00	9.55	5.75	9.05	5.55	9.10
31. Filmmaker is to blame for copycat	3.21	1.13	3.22	1.06	3.55	1.00	3.70	0.98
32. Film can inspire V.	3.79	0.85	3.89	0.68	3.65	0.88	3.80	0.70

Table 11

Post-test scores on the Film and Media Student Survey by item and treatment group

<u>Items</u>	<u>Group A</u>		<u>Group B</u>		<u>Group C</u>		<u>Group D</u>	
	M	SD	M	SD	M	SD	M	SD
1. Influences child. abt sex	4.37	0.68	4.28	0.67	4.05	0.76	4.35	0.49
2. Influences children abt V.	4.26	0.56	4.22	0.65	4.30	0.57	4.25	0.79
3. Concerned about corp.'s	3.74	0.93	3.78	0.88	3.60	0.82	3.75	1.21
4. Finances influence media	4.11	0.57	4.17	0.86	4.30	0.66	4.25	0.72
5. Influences adults abt sex	3.79	0.92	3.67	0.77	3.85	0.81	3.95	0.89
6. Influences adults abt V.	3.74	0.81	3.72	0.67	4.00	0.79	3.50	1.15
7. Influences MY attitudes about sex	3.16	1.46	3.17	1.20	3.60	0.99	3.50	1.24
8. Influences MY attitudes about violence	3.00	1.33	2.94	1.21	3.45	1.05	2.90	1.37
9. Filmmakers have tools to manipulate	4.32	0.58	4.33	0.77	4.80	0.41	4.65	0.49
10. Reason for violence influences reactions	4.00	0.67	4.39	0.61	4.65	0.59	4.45	0.76
11. Realistic V. affects more	4.00	0.75	4.06	1.00	4.30	0.57	4.40	0.60
12. Characters often rewarded	3.63	0.76	3.39	0.78	3.45	0.76	3.35	1.18
13. Effect of V. same no matter how portrayed	3.68	0.89	3.56	0.92	3.80	1.06	4.05	1.10
14. If viewers relate to the victim, react differently	4.16	0.69	4.39	0.61	4.35	0.67	4.55	0.51
15. Humor lessens impact	3.89	0.81	4.22	0.88	4.15	0.93	4.30	0.73
16. Audiences becomes numb	4.05	0.97	4.00	0.97	3.90	0.79	4.05	0.83
17. Media has no effect	4.00	0.88	4.06	0.64	4.05	0.76	4.00	0.97
18. Filmmaker portrayals affect audiences	4.21	0.79	4.11	0.90	4.05	0.76	4.25	0.72
19. Should show punishment	3.47	0.77	3.78	0.88	3.45	0.94	3.55	0.76

20. Media shows pain and sorrow related to violence	3.16	1.07	3.61	0.85	3.10	0.97	3.20	0.70
21. When I work in E/I, I will have power to manipulate	4.32	0.67	4.28	0.75	4.30	0.57	4.20	0.77
22. Choices I make in my art are worth examining	4.05	0.85	4.39	0.70	4.60	0.50	4.60	0.60
23. V. media is harmless fun	3.47	1.02	3.61	1.09	3.60	0.82	3.90	0.72
24. Cannot analyze why a scene has an effect	3.95	0.91	3.67	1.14	4.10	0.79	4.00	1.21
25. My media attitudes have n. to do with my career	3.53	0.90	3.39	1.20	3.75	0.64	3.30	1.13
26. Filmmaker's greatest resp. is to entertain	3.21	1.18	3.22	1.11	3.05	1.19	3.50	1.15
27. Asking to consider effects is censorship	3.32	1.06	3.61	1.20	3.50	0.95	3.30	1.08
28. My job is to give audiences what they want	3.26	0.93	3.67	0.97	3.40	0.94	3.90	1.07
29. I can drive what the audience wants	3.95	0.52	4.11	0.76	4.10	0.72	3.90	1.02
30. Media depictions influence and lead	3.89	0.74	4.00	0.84	3.85	0.75	4.00	0.86
31. Filmmaker is to blame for copycat crimes	3.11	0.81	3.17	1.20	3.40	0.82	3.05	0.83
32. A film can inspire V.	4.00	0.47	6.22	9.46	3.90	0.64	4.10	0.85

Film and Media Student Survey Factor Analysis

Factor Analysis (FA) is a technique that detects and evaluates unobservable patterns within given data sets and groups factors with common traits (Green & Salkind, 2004; Jennings, 2007). FA is also a statistical variable reduction procedure, which extracts a small number of latent, hidden or variable constructs (Jennings, 2007) from

among a larger set of observable variables. Factors or major groups for this study were determined by a minimum eigenvalue of one, which was generated by the SPSS program. The criterion of an eigenvalue of one or larger ensured that only components accounting for at least the same amount of total variance of a single variable were treated as significant. The following discussion outlines the procedures used to reduce the original *Film and Media Student Survey* data down to a set of factors that have items with related characteristics.

Factor Analysis – Non-Rotation. The initial method used to evaluate the data set was a non-rotational factor analysis conducted on the data set of 32 items. When the initial results were analyzed, item 30 was deemed unstable and removed from the analysis, leaving a total of 31 items. The results of the non-rotated factor analysis (Table 12), the Total Variance Explained and scree plot are summarized in Table 13 and Figure 1.

Table 12

Non-rotated factor analysis of Film and Media Student Survey responses

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item- Total Correlation	Cronbach's Alpha if Item Deleted
1. Influences children about sex	109.75	158.19	.518	.793
2. Influences children about violence	109.94	157.46	.454	.793
3. Concerned about corporations	110.27	160.33	.290	.798
4. Finances influence media	109.86	161.72	.270	.799
5. Influences adults att. about sex	110.27	156.67	.476	.792
6. Influences adults att.'s about violence	110.53	157.33	.460	.793
7. Influences MY attitudes about sex	110.90	151.86	.493	.789
8. Influences MY attitudes about violence	111.16	154.32	.408	.793
9. Filmmakers have tools to manipulate	109.74	157.14	.455	.793
10. Reason for violence influences reactions	110.18	158.10	.468	.793
11. Realistic violence affects more	110.52	160.57	.243	.799
12. Characters often rewarded	110.71	158.41	.396	.795
13. Effect of violence same no matter how portrayed	110.27	160.60	.284	.798
14. If viewers relate to the victim react differently	109.84	156.61	.477	.792
15. Humor lessens impact	109.97	160.55	.267	.799
16. Audiences becomes numb to violence	110.06	155.64	.417	.793
17. Media has no effect	110.08	155.81	.457	.792
18. The way a filmmaker portrays violence affects audiences	109.99	162.72	.234	.800
19. Media should show punishment	110.66	156.62	.416	.793

20. Media shows pain and sorrow related to violence	110.60	155.30	-.007	.869
21. When I work in E/I I will have power to manipulate	109.84	158.21	.521	.793
22. Choices I make in my art are worth examining	109.64	157.91	.502	.793
23. Violence media is harmless fun	110.48	156.35	.466	.792
24. Cannot analyze why a scene effects	110.10	151.96	.559	.787
25. My att.'s about media effects have nothing to do with my career	110.62	151.16	.581	.786
26. Filmmaker's greatest resp. is to entertain	110.86	155.68	.318	.797
27. Asking a filmmaker to consider effects is censorship	110.73	148.20	.587	.784
28. My job is to give audiences what they want	110.67	155.30	.391	.794
29. I can drive what the audience wants	110.22	162.04	.231	.800
30. Filmmaker is to blame for copycat crimes	110.54	177.17	-.397	.823
31. A film can inspire violent acts	110.19	157.26	.485	.793

Table 13

Total Variance Table

Factor	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	Variance	% of Cumulative %	Total	Variance	% of Cum. %	Total	Variance	% of Cum. %
1	7.61	24.54	24.54	7.04	22.70	22.697	3.64	11.74	11.74
2	2.51	8.10	32.64	1.94	6.24	28.941	3.12	10.06	21.80
3	1.97	6.34	38.98	1.42	4.57	33.513	2.55	8.22	30.02
4	1.91	6.18	45.16	1.32	4.25	37.759	2.40	7.74	37.76
5	1.62	5.23	50.39						
6	1.42	4.59	54.98						
7	1.33	4.28	59.26						
8	1.28	4.14	63.40						

9	1.15	3.72	67.12
10	1.01	3.26	70.38
11	.92	2.98	73.36
12	.89	2.86	76.22
13	.87	2.79	79.01
14	.70	2.25	81.26
15	.66	2.15	83.40
16	.62	1.99	85.40
17	.56	1.80	87.19
18	.55	1.78	88.98
19	.49	1.58	90.55
20	.41	1.31	91.86
21	.39	1.27	93.13
22	.36	1.16	94.29
23	.32	1.03	95.31
24	.27	.87	96.19
25	.25	.80	96.99
26	.24	.76	97.75
27	.19	.61	98.36
28	.16	.51	98.87
29	.15	.47	99.34
30	.10	.34	99.68
31	.10	.32	100.00

Extraction Method: Principal Axis Factoring.

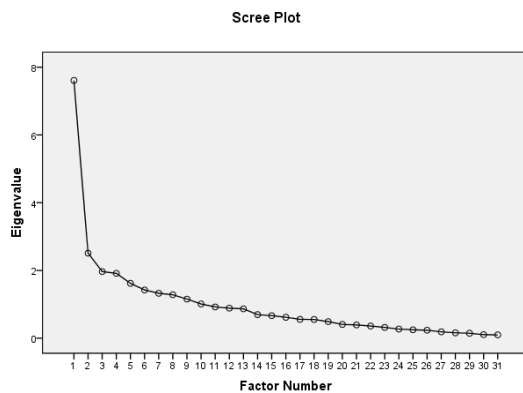


Figure 1. *Scree plot of 31 nonrotated Film and Media Student Survey items.*

The results of the scree plot and the total variance table revealed ten eigenvalues greater than one, indicating ten possible media literacy factors. It was judged that factor groups 7, 8, 9 and 10, which each loaded on only one item, were unstable; therefore, additional analysis on these items was deemed necessary. For example, because item 16, *Audiences become numb to violence*, was concerned with effects of media on viewers, it may be associated with items related to general media literacy, comprehension, criticality or filmmaker responsibility. Factor groups 5 and 6 each fell outside of the sharp descent of the scree test (Green & Salkind, 2004). These items – which included Item (3), *I am concerned that a few corporations control most media*, Item (20), *Media often show pain and suffering related to violence*, and Item (18), *The way a filmmaker portrays violence affects audiences*, could be associated with other factors. A principal components analysis on these four factors was conducted (Table 14).

Table 14.

Factor matrix of Film and Media Student Survey items

	Factor			
	1	2	3	4
1. Influences children about sex	.60	-.42		
2. Influences children about violence	.52	-.44		
3. Concerned about corporations				
4. Finances influence media		.41		
5. Media influences adults att. about sex	.51		.42	
6. Media influences adults att.s about violence	.51			

7. Influences MY attitudes about sex	.61		
8. Influences MY attitudes about violence	.53		
9. Filmmakers have tools to manipulate	.48		
10. Reason for violence influences reactions	.51		
11. Realistic violence affects more			
12. Characters often rewarded	.45		.40
13. Effect of Violence same no matter how portrayed			
14. If viewers relate to the victim react differently	.50		
15. Humor lessens impact		.63	
16. Audiences becomes numb to violence	.43	.45	
17. Media has no effect	.55		
18. The way a filmmaker portrays violence affects audiences			
19. Media should show punishment	.50		
20. Media shows pain and sorrow related to violence			
21. When I work in E/I I will have power to manipulate	.55		
22. Choices I make in my art are worth examining	.54		
23. Violence media is harmless fun	.50		
24. Cannot analyze why a scene has an effect	.60		-.48
25. My attitudes about media affects have nothing to do with my career	.63		
26. Filmmaker's greatest responsibility is to entertain			

27. Asking a filmmaker to consider effects is censorship	.68	
28. My job is to give audiences what they want	.48	
29. I can drive what the audience wants		
30. Filmmaker is to blame for copycat crimes	-.40	.52
31. A film can inspire violent acts	.55	

Extraction Method: Principal Axis Factoring.
a. 4 factors extracted. 6 iterations required.

Factor Analysis – Rotational. Rotational Factor Analysis is a technique that rotates the principal factors in a study in order to approximate a simpler structure (Jennings, 2007). By rotating the items, the researcher can get a different view of the variable vectors, possibly revealing hidden patterns or groups within a data set (Green & Salkind, 2004; Jennings, 2007). Using SPSS, a Varimax Rotational Strategy was conducted for 3, 4, 5 and 6 factor solutions to help interpret the various factors associated with the survey. The scree plot, variance table and rotated factor matrix for each factor rotation group was analyzed for each set of rotations. Based upon this analysis, the 4-factor solution was judged most appropriate.

The scree plot for the 4-Factor Varimax Rotation, Figure 2, shows the value of 1.78 is associated with the fourth eigenvalue. Table 15, the total variance table, shows the initial eigenvalues, the extraction sums of squared loadings, and the rotation sums of squared loadings. The total collective variance for the first four initial eigenvalues accounts for 44.46% of the cumulative variance. The Rotated Factor Matrix, Table 16, shows the factor-rotation separation data.

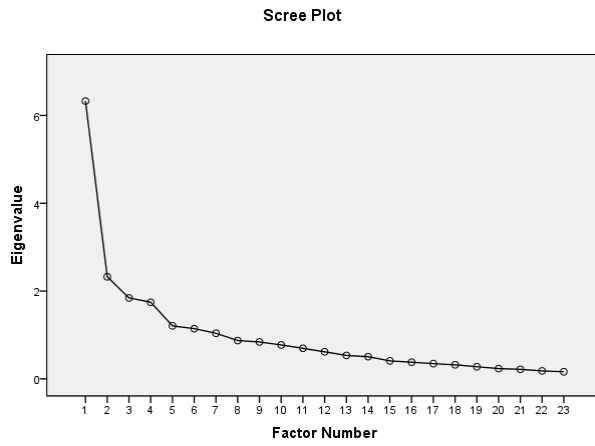


Figure 2. Scree plot showing eigenvalues for a 4-factor Varimax Rotation.

Table 15

Total variance with rotation

Factor	Initial Eigenvalues			Extraction Sums of Squared			Rotation Sums of Squared		
	Total	Variance	Cum. %	Total	Var. %	Cum %	Total	Var. %	Cum %
1	6.48	28.19	28.19	5.95	25.86	25.86	2.92	12.71	12.71
2	2.31	10.04	38.23	1.77	7.69	33.55	2.70	11.75	24.46
3	1.81	7.88	46.12	1.28	5.55	39.10	2.35	10.21	34.67
4	1.78	7.74	53.86	1.23	5.36	44.46	2.25	9.79	44.46
5	1.20	5.24	59.10						
6	1.16	5.04	64.14						
7	.98	4.25	68.38						
8	.87	3.77	72.15						
9	.82	3.56	75.71						
10	.81	3.54	79.25						
11	.69	3.00	82.25						
12	.56	2.45	84.70						
13	.54	2.36	87.06						
14	.44	1.92	88.98						
15	.41	1.78	90.76						
16	.38	1.65	92.41						
17	.35	1.52	93.93						
18	.30	1.32	95.25						
19	.29	1.28	96.53						
20	.26	1.11	97.65						
21	.22	.98	98.62						
22	.18	.78	99.41						
23	.13	.59	100.00						

Extraction Method: Principal Axis Factoring.

Table 16

Matrix of 4-factor loadings with rotation

	Factor			
	1	2	3	4
24 - Cannot analyze why a scene has an effect	.64		.40	
28 - My job is to give audiences what they want	.60			

25 - My attitudes about media affects have nothing to do with my career	.60		
26 - Filmmaker's greatest responsibility is to entertain	.55		
31 - Filmmaker is to blame for copycat crimes	-.51	-.46	
27 - Asking a filmmaker to consider effects is censorship	.50	.41	
17 - Media has no effect	.44		
8 - influences MY attitudes about violence		.65	
7 - Media influences MY attitudes about sex		.57	
5 - Media influences adults att. about sex		.55	.45
6 - Media influences adults att about violence		.51	
9 - Filmmakers have tools to manipulate		.48	
32 - A film can inspire violent acts		.39	
15 - Humor lessens impact			.71
16 - Audiences becomes numb to violence			.62
4 - Finances influence media			.49
14 - If viewers relate to the victim react differently			.44
21 - When I work in E/I I will have power to manipulate			.43
2 - Influences children about violence			.60
12 - Characters often rewarded			.55
23 - Violence media is harmless fun	.43		.54
1 - Influences children about sex		.45	.53
11 - Realistic violence affects more			.48

Extraction Method: Principal Axis Factoring.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 11 iterations.

Of the 32 items, nine items did not contribute to a simple factor structure and failed to meet the minimum criteria of having a primary loading of .4 or above. Thus, Items 3, 10, 13, 18, 19, 20, 22, 29 and 30 were eliminated. Factor groupings were made

by comparing the magnitude of each component in each row with the other values in its row. The greatest absolute value in each row was associated with the factor column number and grouped with that factor. Six items cross-loaded onto two factors. In each case of cross-loading, analysis of the values was interpreted alongside the conceptual nature of the question and a decision was made as to which factor grouping the item should be placed. In each case, the item was placed in the factor group with the higher values.

Each factor group was then labeled using the dominant group's theme to help identify each group. In factor group one, the majority of items dealt with filmmaker responsibility. Factor group two lined up under general media literacy. Factor group three seemed to align with critical thinking and factor four with comprehension of the media literacy lesson. In keeping with the identification of items outlined in the *Film and Media Student Survey* and used throughout this study, the labeling of the factors was reordered:

Factor Group One: General Media Literacy Awareness

Factor Group Two: Media Literacy Lesson Comprehension

Factor Group Three: Media Literacy Critical Thinking

Factor Group Four: Filmmaker Responsibility Attitudes

Table 17 shows the reordered items labeled by factor group.

Table 17

Labeled 4-factor solution loadings with shifted items

Media Awareness
Five Items (labeled as Factor Group 2)
(1) Media influences children about sex
(2) Media influences children about violence
(11) Realistic violence affects viewers
(12) Violent characters are often rewarded
(23) Violent media is harmless fun
Comprehension
Five Items (labeled as Factor Group 4)
(4) The way media content is financed influences what audiences see and hear
(14) If viewers relate to the victim in a scene, they react differently to the violence than if they do not relate to the victim.
(15) Humor lessens impact of violence in a scene
(16) Audiences become numbed to media violence
(21) I will have the power to manipulate audiences
Critical Thinking
Six Items (labeled as Factor Group 3)
(5) Media influences adults' attitudes about sex,
(6) Media influences adults' attitudes about violence
(7) Media influences MY attitudes about sex
(8) Media influences MY attitudes about violence
(9) Filmmakers have the tools to manipulate viewers
(32) A film can inspire violent acts among a certain population of viewers
Filmmaker Responsibility
Seven Items (labeled as Factor Group 1)
(17) Fictional characters have no effect on viewers other than entertainment
(24) You cannot analyze why a scene has an effect on audiences
(25) My attitudes about media effects have nothing to do with my career
(26) A filmmaker's greatest responsibility is to create entertaining products
(27) Asking a filmmaker to consider effects on audiences is censorship
(28) My job is to give audiences what they want
(31) If someone copies a violent act seen in the media, the filmmaker is not to blame

The reliability of items was examined, using Cronbach's Alpha scale of reliability to assess the internal consistency of the scale. Cronbach's values vary from 0 to 1 and high values indicate the sample is adequate for factor analysis and have relatively high internal consistency. The reliability coefficient value was .845 (n=23); thus it was concluded that the sample was reasonably reliable and an adequate measure

of the factors associated with media literacy.

Survey Results

Film and Media Student Survey results are presented by independent variable (film and discussion) and order of data source. This survey examined the effects of media literacy instruction on four dependent variables: general media literacy awareness, comprehension, critical thinking and attitudes about filmmaker responsibility across four treatment groups (lecture only, lecture plus focused discussion, lecture plus film, or lecture plus focused discussion and film). Scale scores for the pre- and posttests were calculated for each item, and difference scores were utilized to control for pretest differences. One-way and two-way ANOVAs were conducted to compare the effects of the lesson on the four factors by treatment groups, and Paired Samples T-tests compared the effects of the lesson on the four factors across all treatment groups. This section concludes with analysis of findings for student attitudes on the Lesson Evaluation items.

Statistical Analysis

Four, two-way ANOVA's were conducted to examine the effect of film and focused discussion on learning in general media literacy awareness, comprehension, critical thinking, and attitudes about filmmaker responsibility. As presented in Table 18, no significant differences were detected between the effects of film and focused discussion on: general media literacy awareness $F(1, 73) = .006, p = .940$; comprehension $F(1, 73) = .000, p = .990$; critical thinking $F(1, 73) = 1.481, p = .228$; or attitudes about filmmaker responsibility, $F(1, 73) = .000, p = .984$.

Table 18

Two-way ANOVA results of film and focused discussion on four learning variables.

Variable: General Media Awareness						
	Source	Sum Squares	df	Mean Square	F	Sig.
Film Dichotomous		.399	1	.399	1.649	.203
Discussion Dichotomous		.151	1	.151	.622	.433
Film Dichotomous * Discussion Dichotomous		.001	1	.001	.006	.940
Error		17.664	73	.242		
Total		23.840	77			
Corrected Total		18.221	76			

a. R Squared = .031 (Adjusted R Squared = -.009)

Dependent Variable: Comprehension						
	Source	Sum Squares	df	Mean Square	F	Sig.
Film Dichotomous		.078	1	.078	.147	.703
Discussion Dichotomous		.286	1	.286	.541	.465
Film Dichotomous * Discussion Dichotomous		7.596E-5	1	7.596E-5	.000	.990
Error		38.605	73	.529		
Total		40.480	77			
Corrected Total		38.965	76			

a. R Squared = .009 (Adjusted R Squared = -.031)

Dependent Variable: Critical Thinking						
	Source	Sum Squares	df	Mean Square	F	Sig.
Film Dichotomous		.193	1	.193	.199	.657
Discussion Dichotomous		.127	1	.127	.131	.718
Film Dichotomous * Discussion Dichotomous		1.432	1	1.432	1.481	.228
Error		70.575	73	.967		
Total		80.833	77			
Corrected Total		72.278	76			

a. R Squared = .024 (Adjusted R Squared = -.017)

Dependent Variable: Filmmaker Responsibility						
	Source	Sum Squares	df	Mean Square	F	Sig.
Film Dichotomous		.061	1	.061	.122	.728
Discussion Dichotomous		.056	1	.056	.111	.740

Film Dichotomous * Discussion	.000	1	.000	.000	.984
Dichotomous					
Error	36.603	73	.501		
Total	37.408	77			
Corrected Total	36.719	76			

a. R Squared = .003 (Adjusted R Squared = -.038)

A one-way ANOVA was also conducted to examine differences between treatment groups. Again, no significant differences between treatment groups was detected. Summary results are presented in Table 19.

Table 19

One-way ANOVA summary table

		df	F	Sig.
Media Literacy	Between Groups	3	.77	.516
	Within Groups	73		
	Total	76		
Comprehension	Between Groups	3	.23	.878
	Within Groups	73		
	Total	76		
Critical Thinking	Between Groups	3	.59	.625
	Within Groups	73		
	Total	76		
Responsibility	Between Groups	3	.08	.972
	Within Groups	73		
	Total	76		

ANOVAs were followed by Paired Samples T-tests, conducted to examine overall differences outside of treatment groups, as presented in Table 20. More detailed analysis of these results is provided below.

Table 20

Paired Samples T-tests by factor group

<u>Paired Differences</u>		Mean	SD	t	df	Sig.
MLA	Pre-Post	.27	.49	4.84	76	.000*
CLO	Pre-Post	.14	.72	1.72	76	.090
CT	Pre-Post	.33	.97	2.99	76	.004*
AFR	Pre-Post	.09	.69	1.19	76	.236

Denotes significant differences at the $p < .05$ level

General Media Literacy Awareness. Students answered five Likert-type items on media literacy awareness. Items employed a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree). Questions included: “Media influences children about sex”; “Media influences children about violence”; “Realistic violence affects viewers”; “Violent characters are often rewarded”; and “Violent media is harmless fun.” The mean pretest score for media literacy awareness was 3.69 (SD= .55), while posttest scores went up and showed a mean score of 3.96 (SD= .46). The means and standard deviations for Media Literacy Awareness (MLA) are presented in Table 21.

Table 21

Means and standard deviations for pretest-posttest scores on media literacy awareness

	Media Literacy Awareness	
	Mean	Std. Deviation
Pretest	3.69	.55
Posttest	3.96	.46

A two-way Analysis of Variance (ANOVA) was conducted to compare the effects of film and focused discussion on general media literacy. As presented in Table 18, no significant effects were detected at the .05 level $F(1, 73) = 1.65, p = .203$ in media literacy awareness between groups who had received film and those who had not; nor for those who had received focused discussion and those who had not $F(1, 73) = .62, p = .433$.

A one-way ANOVA was also conducted to compare the effects of the lesson on general media literacy awareness among students from different treatment groups.

As presented in Table 19, no significant effects were detected at the .05 level $F(3, 73) = .77, p = .516$ in media literacy awareness between groups who had received lecture only, lecture plus film, lecture plus focused discussion, or all three.

A Paired Samples T-Test was then conducted to look at overall pretest ($M = 3.69, SD = .55$) and posttest ($M = 3.96, SD = .45$) scores on this factor. Here a significant positive difference overall in media literacy awareness was detected ($M = .27, SD = .49$); $t(76) = 4.84, p < .05$). These results, presented in Table 20, suggest that media literacy instruction did have a positive significant effect on students' general media awareness overall, regardless of whether they received lecture only, lecture and film, lecture and focused discussion, or all three.

Comprehension of Media Violence Instruction. Students answered five Likert-type items on comprehension of the media violence lesson. Items used a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree). Items included: "The way media content is financed influences what audiences see and hear"; "If viewers relate to the victim in a scene, they react differently to the violence than if they do not relate to the victim"; "Humor lessens impact of violence in a scene"; "Audiences become numbed to media violence"; and "When/If I work in the Entertainment Industry, I will have the power to manipulate audiences." The mean pretest score for comprehension was 4.06 ($SD = .57$), while the posttest mean score was 4.20 ($SD = .52$), indicating a positive increase in comprehension from pretest to posttest. Table 22 depicts the means and standard deviations for Comprehension.

Table 22

Means and standard deviations for pretest-posttest scores on comprehension

	Comprehension	
	Mean	SD
Pretest	4.06	.57
Posttest	4.20	.52

A two-way Analysis of Variance (ANOVA) was conducted to compare the effects of film and focused discussion on comprehension. As presented in Table 18, no significant effects were detected at the .05 level $F(1, 73) = .147, p = .703$ in comprehension between groups who had received film and those who had not; nor for those who had received focused discussion and those who had not $F(1, 73) = .541, p = .465$.

A one-way Analysis of Variance (ANOVA) was also conducted to compare the effects of the lesson on comprehension among students from different treatment groups. As presented in Table 19, no significant effects were detected at the .05 level $F(3, 73) = .23, p = .878$ in comprehension between groups who had received lecture only, lecture plus film, lecture plus focused discussion, or all three. A Paired Samples T-Test was then conducted to look at overall pretest ($M = 4.06, SD = .57$) and posttest ($M = 4.20, SD = .52$) scores on this factor. Although there was a positive increase in comprehension overall, no significant difference in comprehension ($M = .14, SD = .72$); $t(76) = 1.72, p > .05$) was detected (Table 20). These results suggest that the media literacy lesson increased comprehension about media violence issues slightly among all factor groups, although no significant effect on students' overall comprehension of violence in media

was detected, regardless of whether they received lecture only, lecture and focused discussion, lecture and film, or all three.

Critical Thinking About Media Violence (CTV). Students answered six Likert-type items on critical thinking about media violence. Items employed a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree). Items included: “Media influences adults’ attitudes about sex”; “Media influences adults’ attitudes about violence”; “Media influences MY attitudes about sex”; “Media influences MY attitudes about violence”; “Filmmakers have the tools to manipulate viewers”; and “A film can inspire violent acts among a certain population of viewers.” The mean pretest score for critical thinking was 3.51 (SD= .64), while posttest scores showed a mean score of 3.84 (SD= .99), indicating a positive increase in critical thinking from pretest to posttest. Table 23 depicts the means and standard deviations for critical thinking scores.

Table 23

Means and standard deviations for pretest-posttest scores on critical thinking

	Critical Thinking	
	Mean	SD
Pretest	3.51	.64
Posttest	3.84	.99

A two-way Analysis of Variance (ANOVA) was conducted to compare the effects of film and focused discussion on critical thinking. As presented in Table 18, no significant effects were detected at the .05 level $F(1, 73) = .199, p = .657$ in critical thinking between groups who had received film and those who had not; nor for those

who had received focused discussion and those who had not $F(1, 73) = .131, p = .718$.

A one-way Analysis of Variance (ANOVA) was also conducted to compare the effects of the lesson on critical thinking among students from different treatment groups. As presented in Table 19, no significant effects were detected at the .05 level $F(3,73) = .59, p = .625$ in critical thinking between groups who had received lecture only, film, focused discussions, or all three. A Paired Samples T-Test was then conducted to look at overall pretest ($M = 3.51, SD = .64$) and posttest scores ($M = 3.84, SD = .99$) scores. Here a positive significant difference in Critical Thinking ($M = .33, SD = .97$); $t(76) = 2.99, p < .05$) was detected (Table 20). These results suggest that media literacy instruction did have an overall positive effect on student critical thinking, regardless of whether they had received lecture only, lecture plus focused discussion, lecture plus film, or all three.

Filmmaker Responsibility Attitudes. Students answered seven Likert-type items on attitudes about filmmaker responsibility. Items were presented on a five-point scale (5-Strongly Agree; 4-Agree; 3-Neither Agree nor Disagree; 2-Disagree; 1-Strongly Disagree). Items included: “Fictional characters have no effect on viewers other than entertainment”; “You cannot analyze why a scene has an effect on audiences”; “My attitudes about media effects have nothing to do with my career”; “A filmmaker’s greatest responsibility is to create entertaining products”; “Asking a filmmaker to consider effects on audiences is censorship”; “My job is to give audiences what they want”; and “If someone copies a violent act seen in the media, the filmmaker is not to blame.”

The mean pretest score for filmmaker responsibility was 3.46 (SD= .60), while posttest scores showed mean score of 3.55 (SD= .52), indicating a positive increase in filmmaker responsibility attitudes from pretest to posttest. Table 24 depicts the means and standard deviations for attitudes about filmmaker responsibility.

Table 24

Means and standard deviations for pretest-posttest scores in filmmaker responsibility

Attitudes about Filmmaker Responsibility (AFR)		
	Mean	Std. Deviation
Pretest	3.46	.60
Posttest	3.55	.52

A two-way Analysis of Variance (ANOVA) was conducted to compare the effects of film and focused discussion on attitudes about filmmaker responsibility. As presented in Table 18, no significant effects were detected at the .05 level $F(1, 73) = .122, p = .728$ in filmmaker responsibility between groups who had received film and those who had not; nor for those who had received focused discussion and those who had not $F(1, 73) = .111, p = .740$.

A one-way Analysis of Variance (ANOVA) was also conducted to compare the effects of the lesson on attitudes about filmmaker responsibility among students from different treatment groups. As presented in Table 19, no significant effects were detected at the .05 level $F(3,73) = .08, p = .972$ in AFR between groups who had received lecture only, lecture plus focused discussions, lecture plus film, or all three. A Paired Samples T-Test was then conducted to look at overall pretest (M= 3.46, SD= .60) and posttest (M=3.55, SD= .52) scores on this factor. Although there was overall a positive

difference in understanding in AFR from pretest to posttest, no significant difference was detected ($M = .09$, $SD = .69$; $t(76) = 1.19$, $p > .05$). These results, presented in Table 19, suggest that media literacy instruction had a small but not a significantly different effect on students AFR overall, regardless of whether they received lecture only, lecture plus film, lecture plus focused discussion, or all three.

Film and Media Student Lesson Evaluation

The post-survey included an eight-item Lesson Evaluation section. The first five of the items were closed-ended Likert-type. The final three items were open-ended. Following are analyses of responses by item.

Closed-Ended Responses. Table 25 presents means and standard deviations of the closed-ended evaluation items by treatment group. Table 26 shows results of an ANOVA to determine differences between treatment groups. Details are presented below by item along with frequency tables for each item.

Table 25

Means and standard deviations of closed-ended evaluation items by treatment group

		N	Mean	SD
1. Lesson changed my thinking	Control - Lect.	19	3.47	.96
	Lect.+Disc.	18	3.55	.85
	Lect. + Film	20	3.70	.66
	Lect + Film + Disc.	20	3.70	.80
	Total	77	3.61	.81
2. Enjoyed the lesson	Control - Lect.	19	4.26	.73
	Lect.+Disc.	18	4.11	1.02
	Lect. + Film	20	3.95	1.00

	Lect + Film + Disc.	20	4.55	.51
	Total	77	4.22	.85
3. When I work in the E/I, I will use this information	Control - Lect.	19	4.16	.76
	Lect.+Disc.	18	4.28	.89
	Lect. + Film	20	4.00	.92
	Lect + Film + Disc.	20	4.55	.60
	Total	77	4.25	.81
4. Class helped me reach conclusions about what I will do in E/I	Control - Lect.	19	4.05	.85
	Lect.+Disc.	18	4.28	.75
	Lect. + Film	20	3.90	.64
	Lect + Film + Disc.	20	4.20	.83
	Total	77	4.10	.77
5. Before this lesson, I though movies and TV were just about entertaining	Control - Lect.	19	2.26	1.24
	Lect.+Disc.	18	2.11	1.18
	Lect. + Film	20	2.35	1.31
	Lect + Film + Disc.	20	2.50	1.28
	Total	77	2.31	1.24

Table 26

Summary table, ANOVA of student responses on closed-ended evaluation items

		df	F	Sig.
1. Lesson changed my thinking	Between Groups	3	.36	.783
	Within Groups	73		
	Total	76		
2. Enjoyed the lesson	Between Groups	3	1.84	.147
	Within Groups	73		
	Total	76		

3. When I work in the E/I I will use this information	Between Groups	3	1.67	.182
	Within Groups	73		
	Total	76		
4. Helped me reach conclusions about E/I	Between Groups	3	.90	.446
	Within Groups	73		
	Total	76		
5. I thought media were just about entertaining	Between Groups	3	.33	.812
	Within Groups	73		
	Total	76		

Item 1: This lesson changed my thinking about media violence. Students in the control group scored the lowest mean of 3.47 (SD= .96), with those in Group B. Lecture plus Discussion, scoring a bit higher mean of 3.55 (SD= .85) (Table 25). Mean responses from students who received lecture plus film (M=3.70; SD= .66) and those who received lecture plus film plus discussion were the same (M=3.70, SD= .80), indicating slightly more students who had watched illustrative film clips changed their thinking due to the lesson. As presented in Table 26, no significant effects were detected at the .05 level $F(3,73) = .36, p = .783$ between groups who had received lecture only, lecture plus focused discussions, lecture plus film, or all three.

Frequencies and descriptive statistics of overall student responses to the item, “This lesson changed my thinking about media violence” are presented in Table 27. Overall, 50% (n = 36) said they agreed with this statement, while an additional 6% (n = 4) strongly agreed; 35% (n = 25) neither agreed nor disagreed; 10% (n = 7) disagreed.

Table 27

Student responses to Evaluation Item 1

This lesson changed my thinking about media violence.

Answer Options	Response Percent	Response Count
Strongly disagree	0.0%	0
Disagree	9.7%	7
Neither agree nor disagree	34.7%	25
Agree	50.0%	36
Strongly agree	5.6%	4

Item 2: I enjoyed this lesson. Students in the control group scored a mean of 4.26 (SD= .73), with those in Group B, lecture plus discussion, scoring a bit lower mean of 4.11(SD= 1.02) (Table 25). Responses from students who received lecture plus film (M=3.95; SD= 1.00) yielded the lowest score, while those who received lecture plus film plus discussion scored the highest (M=4.55, SD= .51). These results indicated that more students who had watched illustrative film clips and then engaged in focused discussion prior to taking the post-survey enjoyed the lesson more than those in other groups. As presented in Table 26, no significant differences were detected at the .05 level $F(3,73)=1.84, p = .147$ between groups who had received lecture only, lecture plus focused discussions, lecture plus film, or all three.

Frequencies and descriptive statistics of student responses are presented in Table 28. Overall, 53% (n = 38) agreed with this statement “I enjoyed this lesson,” and 33% (n = 24) strongly agreed; 10% (n = 7) neither agreed or disagreed; 1% (n = 1) disagreed; and 3% (n = 2) strongly disagreed.

Table 28

Student responses to Evaluation Item 2

I enjoyed this lesson.		
Answer Options	Response Percent	Response Count
Strongly disagree	2.8%	2
Disagree	1.4%	1
Neither agree nor disagree	9.7%	7
Agree	52.8%	38
Strongly agree	33.3%	24

Item 3: When I work in the entertainment industry, I will use some of the information from this lesson in my work. Students in the control group scored a mean of 4.16 (SD= .76), with those in Group B, lecture plus discussion, scoring a mean of 4.28 (SD= .89) (Table 25). Mean responses from students who received lecture plus film (M= 4.00; SD= .92) were the lowest on this item, and those who received lecture plus film plus discussion scored the highest (M= 4.55, SD= .60), indicating more students who had screening of lecture plus illustrative film clips plus focused discussion would use the information from this in their future careers. As presented in Table 26, no significant differences were detected at the .05 level $F(3,73)= 1.67$, $p = .182$ between groups who had received lecture only, lecture plus focused discussions, lecture plus film, or all three.

Frequencies and descriptive statistics of student responses are presented in Table 29. Overall 54% (n = 39) agreed with the statement, “When I work in the entertainment industry, I will use the information in this lesson,” and 35% (n = 25) strongly agreed; 7% (n = 5) neither agreed nor disagreed; 2% (n = 2) disagreed; and 1 (n = 1) strongly disagreed.

Table 29

Student responses to Evaluation Item 3

When/If I work in the E/I, I will use some of the information from this lesson.		
Answer Options	Response Percent	Response Count
Strongly disagree	1.4%	1
Disagree	2.8%	2
Neither agree nor disagree	6.9%	5
Agree	54.2%	39
Strongly agree	34.7%	25

Item 4: This class has helped me reach some conclusions about what I will and will not do to be successful in the entertainment industry. Students in the control group scored a mean of 4.05 (SD= .85), with those in Group B, lecture plus discussion, scoring a bit higher mean of 4.28 (SD= .75) (Table 25). Mean responses from students who received lecture plus film (M=3.90; SD= .64) and those who received lecture plus film plus discussion were (M=4.20, SD= .83), indicating Group C students, lecture plus film, were slightly less positive that the class helped them reach conclusions about future actions in their careers. As presented in Table 26, no significant effects were detected at the .05 level $F(3,73) = .90, p = .446$ between groups who had received lecture only, lecture plus focused discussions, lecture plus film, or all three.

Frequencies and descriptive statistics of student responses are presented in Table 30. Overall, 54% (n = 39) agreed with this statement, while 22% (n = 16) strongly agreed; 22% (n = 16) neither agreed nor disagreed; and 1% (n = 1) disagreed.

Table 30

Student responses to Evaluation Item 4

This class has helped me reach some conclusions about what I will and will not do in order to be successful in the entertainment industry.		
Answer Options	Response Percent	Response Count
Strongly disagree	0.0%	0
Disagree	1.4%	1
Neither agree nor disagree	22.2%	16
Agree	54.2%	39
Strongly agree	22.2%	16

Item 5: Before this lesson, I thought movies and TV were just about entertaining audience. Students overall scored low on this item, indicating a stronger disagreement with this item than the others in this section. The control group scored a mean of 2.26 (SD= 1.24), while those in Group B, lecture plus discussion, scored a mean of 2.11 (SD= 1.18) (Table 25). Mean responses from students who received lecture plus film were (M= 2.35; SD= 1.31) and those who received lecture plus film plus discussion were (M= 2.50, SD= 1.28). As presented in Table 26, no significant effects were detected at the .05 level $F(3,73) = .33, p = .812$ between groups who had received lecture only, lecture plus focused discussions, lecture plus film, or all three.

Frequencies and descriptive statistics of student responses are presented in Table 31. Overall 35% (n = 25) strongly disagreed with this statement, and another 32% (n = 23) disagreed; 15% (n = 11) neither agreed nor disagreed; 11% (n = 8) agreed; and 7% (n = 5) strongly agreed.

Table 31

Student responses to Evaluation Item 5

I thought movies and TV were just about entertaining audiences.		
Answer Options	Response Percent	Response Count
Strongly disagree	34.7%	25
Disagree	31.9%	23
Neither agree nor disagree	15.3%	11
Agree	11.1%	8
Strongly agree	6.9%	5

Open-Ended Responses

Three open-ended items were used to determine, qualitatively, student views on the lesson. Each item’s responses were analyzed and coded for themes and trends. Details of these results are presented below by item.

Item 6: The things I liked best about the lesson; (See Appendix E for complete list of responses). Five categories of responses emerged from the data: lecture, films discussion, careers, audience effects. The largest group was 50% (n = 32) of the students, who said they most enjoyed the lecture aspects of the session. Specific aspects of the lecture, such as, “the nine hot buttons,” “How the motives of the perpetrator and victim affect the way the audience views the violent acts,” and “the in-depth explanations,” were described.

Another 31% (n = 20) said they enjoyed watching the films. Those who enjoyed viewing films indicated they liked “Being able to talk and critique a film right after watching,” “The stark contrast between the clips,” and, “I enjoyed seeing the lesson onscreen during the clips. It helped cement the lesson.”

“The juxtaposition of the violence in the clips was perfect to show the differences in presenting violent media,” and “the very different examples of violence helped show the differences in portrayals” were cited. One student discussed the different impression she had when viewing *Saving Private Ryan* clips during the study as compared to watching the film when she was a child: “I watched *Saving Private Ryan* in the 6th grade and had a completely different reaction to it now because I've grown up and my experiences. It truly shows the effect (at least to me) at the lack of understanding of children.”

Another 30% (n = 19) characterized their favorite aspect of the class as discussions. Those who enjoyed the discussion periods mentioned, “Exploring the opposites between the extremes,” “Ability to freely give opinions in an open forum,” “Professor Valenti’s ‘no wrong answers’ vibe.” Some 16% (n = 10) said they thought it would help in their careers. Examples of these students comments include, “It proved both sides of the argument have good points and will make me more aware of how I make films in the future,” “That we are being asked to be accountable for the power we would as symbolic brokers in the age of new media,” Another 16% (n = 10) said they enjoyed learning about audience effects. Comments in these areas included, “The difference between child and adult audiences and how they both are influenced,” “How we analyzed the nine hot buttons and explored how violence can be portrayed differently and how this affects the audience,” and “More clarity on how film/TV/media effect audiences.”

Item 7: What could be improved in the lesson; (See Appendix F for a complete list of responses). Six categories of responses emerged from the data: class logistics; discussion; films; lecture; no complaints; other. Some 38% of the respondents (n = 23) said the discussions could be improved. Of these comments, 18 involved complaints over the lack of time, such as, “More time to talk,” “Longer discussions,” “Talking, even in sections, helps as opposed to one giant lecture. I feel more involved,” and “I wish we could have had a discussion after (the clips) with the class as a whole and with the professor.” Some 23% (n = 14) said they thought the lecture could be improved. These comments included, “Some context before the screening of *Commando*. I would have liked to know a little of what led up to all of that,” “Pacing...less time talking about perpetrator,” and, “More in-depth thought with why violence, why the need, how to avoid.” Another 21% (n = 13) said they had no complaints about the class.

Item 8: This lesson has influenced me in the following ways; (See Appendix G for a complete list of responses). Four categories of responses emerged from the data: awareness, career/future work; none (no influence); and other. Some 73.24% (n = 52) of respondents said the class raised their awareness about media violence. Student comments included, “Evaluate how I react to each aspect and further consider the boundaries set for myself in my own work,” “I learned I should be able to defend all ethical decisions I make as a filmmaker,” “Understanding the use of violence and how it manipulates the audience,” and “Being fully aware of the sort of violence I choose to show in my films.”

Another 28.17% (n = 20) said the lesson would influence future career decisions. Examples here include, “Consider more the hidden context in what I create

and how it can be perceived,” “The way I portray violence is important. I should put a lot of thought into what hot buttons I want to push. Even in a violent-heavy film, emphasis should still be placed on the storytelling rather than the violence,” and “Thinking more about [how]what I am producing effects other people. Specifically children/younger audiences.” An additional 10% (n = 7) left this question unanswered while 3% (n = 2) said the class had no influence on their thinking.

CHAPTER IV

DISCUSSION

This study was designed to extend the field of media literacy research to pre-professionals in the entertainment industry. Specifically, it investigated the effects of lecture, film screenings and focused discussions on media literacy general awareness, comprehension, critical thinking and attitudes about filmmakers' responsibility after a unit of instruction on media violence designed specifically for university film production majors. Inherent in the process was the need to gather valid data about this niche group of potential media makers. This involved creating an instrument for measuring film students' media literacy awareness, comprehension, critical thinking and attitudes about entertainment industry professionals' social responsibilities. A demographic survey was used to collect data on past media literacy education and viewing habits, while evaluation data provided insights into the thought processes of students as they considered issues of media literacy -- sometimes for the first time -- in their own lives, in the lives of others, and in their future careers.

General Findings

This discussion explores general findings gleaned from the *Film and Media Student Survey* data, examining results by each of the three research questions on the effects of using lecture, film and discussion to teach media literacy to this media savvy group. Following those sections we explore student perceptions as provided in the final lesson evaluation items as well as discussion of the research instrument and implications for the fields of media literacy and film education.

Lesson Effectiveness in Media Literacy Awareness and Critical Thinking

This study found significant positive differences in students' general media literacy awareness and critical thinking following the lesson on media violence. Students' responses also indicated positive growth in their comprehension and filmmaker responsibility attitudes. Although no significant differences were found in the students' comprehension of the media lesson or in their beliefs about the social responsibility of filmmakers following treatments, qualitative data gleaned from the lesson evaluation items indicate the students were thinking more deeply about how media literacy might be used in their own creative endeavors as they build their careers.

The data provided insights into the efficacy of teaching methods – the use of film clips and/or discussion – in the media literacy classroom. Four separate analyses of variance yielded no significant difference between treatment groups, indicating that whether a student was exposed to illustrative film clips, a focused discussion, or both, had little effect on his or her perceptions on the four specific areas studied. However, significant differences overall among students in understanding of media literacy in general and critical thinking about media issues, as well as positive changes in comprehension and attitudes about social responsibility, indicate that the 20-minute opening lecture, which was delivered to all of the students, provided a meaningful opportunity for learning and reflection. In qualitative analysis, a full half of the respondents said they enjoyed the lecture the most about the class.

Results of previous studies support the impact of a media literacy lesson in general. Edgar (2001) found that critical thinking about media is best cultivated when background material is first provided to students to form a basis from which their analysis, application and evaluation can stem, and that these considerations should

include critiques of ethical and social responsibility. Hobbs (1998) asserts that by helping students to internalize a basic set of questions to ask when encountering any media message, educators can reshape the process of viewing from a passive process to a reflective process. Scharrer (2006) characterizes critical thinking as what occurs when teachers pose topics or questions as “points of entry” (Scharrer, 2006, p. 70) and that consideration of ethics are central to media literacy teaching; Flores-Koulish (2006) suggests that analyzing popular media can provide an easy access point for understanding media literacy.

Research Questions

Findings presented by research questions are presented below.

Research Question #1. *What are the effects of showing clips of violent film on filmmaking students’ general media literacy, comprehension, critical thinking about media violence, and attitudes about filmmakers’ responsibility?* Half of the students (Groups C and D) in this sample were shown illustrative clips following the lecture. This study indicated that students who watched film clips selected by the instructor to illustrate the lesson showed no significant differences in understanding over and above the students from the two groups who did not watch film clips. However, the impact of film clips provided in context cannot be denied. Students in the study praised the screenings for their illustrative powers. In response to closed-ended questions, the students who watched films indicated the lesson changed their thinking about media violence slightly more than the students who did not watch films. In response to open-ended questions, almost one-third of the students indicated that the film clips were the item they enjoyed most about the class, and many mentioned the learning aspects of

screenings, which helped “cement” the lesson. Others pointed to the contrast between the different styles of violence portrayed in the clips as helpful in demonstrating lecture points. Each of these comments reflect the published results of other studies (Heins, 2003; Bird & Godwin, 2006; Blum, 2006), in which students achieved increased general media literacy awareness and criticality after a context was provided, a lens through which to view the clips in new ways.

These results align with current research indicating that showing illustrative film clips is a helpful tool for instructors teaching media literacy to film students if provided within a contextual discussion of media issues, although it is not necessary to achieve learning outcomes. Film “can be a powerful tool for reflection,” (Chambel & Guimarães, 2001, p. 4), especially if the screening is shown in context and includes pre- and post-screening discussion (Heins, 2003; Bird & Godwin, 2006; Blum, 2006). However it appears from this study that media examples are not necessary for student understanding as long as a lecture material provides verbal examples of popular media that students can consider as they ponder the issues.

Research Question #2. *What are the effects of engaging in focused discussion on filmmaking students’ general media literacy, comprehension, critical thinking about media violence, and attitudes about filmmakers’ responsibility?* Following the lecture, half of the students (Groups B and D) participated in focused discussion sessions in which they were encouraged to speak honestly about their thoughts and impressions of the class, whether it included a film screening or not, and the extent to which it changed or challenged any of their attitudes or beliefs. The focused questions were designed to assist the students in thoughtfully integrating the material and their own experiences and

beliefs. Results of this study indicated that students who were selected to participate in focused discussion following the lecture displayed no significant differences in understanding over and above the students in treatment groups who did not participate in focused discussions, or those who had both film and focused discussions. And yet again, the impact of focused discussion on helping students examine their beliefs and develop their thinking should be considered.

In closed-ended item responses, almost one third of the students characterized the discussions as their favorite aspect of the class. Students who participated in discussions following the lecture showed slightly higher mean scores than those who had only the lecture on items concerning changing thinking about media violence. Lecture-plus-discussion students scored the lowest of all four treatment groups when asked to respond to the statement, “I enjoyed this class,” but responded slightly higher than the other groups when asked if they would use information from the class in their future careers. Those who enjoyed the discussion periods mentioned the ability to air their opinions in an open environment helped them to feel more involved in the class, to consider different opinions of their peers, and to examine their own beliefs on the media issues. These findings align with other studies. Bird and Godwin (2006) and Blum (2006) report positive results in understanding and criticality when students are able to discuss what they have learned with their classmates.

Interestingly, when asked what they thought could be improved about the lesson, some 40% of the students cited the discussions. Of these comments, almost half involved complaints over the *lack* of time to discuss, such as, “I wish we could have had a discussion after (the clips) with the class as a whole and with the professor.” Thus,

many students indicated they liked the discussions and moreover, what they didn't like about the class was that the discussions were truncated. Students pointed to the discussions as helping them to understand media violence on new and deeper levels both as viewers and as filmmakers. This finding also aligns with those of Bird and Godwin's 2006 study, in which they reported that meaning emerges through personal communication.

Research indicates that comprehension, critical thinking and attitudinal shifts occur after students engage in focused discussion. Anthropologists Bird and Godwin (2006) report that students empathized more with followers of an exotic religion that practiced animal sacrifice after an opportunity to develop their thoughts in a follow-up discussion group. According to Bird and Godwin, the meaning of the text emerges through personal communication as people talk or think it over in their minds.

In this study, results indicate that students achieved significant results in critical thinking following the lecture, even those without the discussion. Although students who participated in focused discussions did no worse than their counterparts, they also did no better overall. Inferred is that the lecture material helped students to advance in their thinking. These findings are supported by Hobbs (2003), who asserts that as students practice questioning media, they begin a process of internal questioning every time they encounter media, without prompting from the teacher. Edgar (2001) found that critical thinking about media is most effective when background material is first provided to students to form a basis from which their analysis, application and evaluation can stem, and that these considerations should include critiques of ethical and social responsibility.

This study indicates that students were able to extract meaning following the lecture only. Therefore, focused discussion can be considered a helpful tool in illuminating the media literacy instruction, but is not essential to student achievements in general media awareness and criticality.

Research Question #3. *How do screening violent film clips and engaging in focused discussion interact to affect filmmaking students' general media literacy, comprehension, critical thinking about media violence, and attitudes about filmmakers' responsibility?* One group of students (Treatment Group D) viewed illustrative clips as well as participated in focused discussion about the lecture. This study found no significant differences in understanding among the students in Group D over and above their peers as a whole, although this group's members did respond in slightly higher positive ways than did those in other treatment groups. For example, on closed-ended questions Group D scored higher means on every item over their peers in Groups A, B and C regarding their attitudes and perceptions of the lesson.

Thus, although this study found significant changes in understanding of general media literacy awareness and critical thinking among students overall, those differences were not found by treatment group. Although focused discussion and viewing illustrative clips, or both, were helpful tools in illuminating the media literacy lesson and slightly increased student learning, they were not essential to student achievements.

Evaluations of Media Literacy Lesson

Students were asked to reflect on what they learned in the lesson and what import media literacy might have on them personally as they build their careers in the entertainment industries. In five closed-ended and three open-ended items, student

responses were overwhelmingly positive about the impact of the lesson. More than half of the students agreed that the lesson *changed their thinking* about creating and/or viewing media violence. These findings are in concurrence with those of current studies on general media literacy awareness (Duran, et al., 2008; Flores-Koulish, 2006; Hobbs, 2011; Jones, 2011; Scharrer, 2006), which indicate that just one media literacy course can open up new avenues of thinking and levels of critical analysis. When asked if the information from the media literacy violence lesson would be utilized in their future careers, an astounding almost 90% agreed or strongly agreed that they would use this material as they went on to create entertainment products in future careers. More than three-quarters of the students agreed or strongly agreed that the class helped them to think critically about what they will and will not do in creating entertainment products.

What did the students learn? When asked how the lesson may have influenced them, almost three-quarters of the students said the class raised their awareness about media violence. Students reported a new ability to think objectively about how they will create violent scenes in their own films, and a new understanding about how a filmmaker has the power to manipulate viewer reactions. These responses align with the findings of the *National Television Violence Study* (1998), and the findings of Scharrer (2006), which illuminate the use of nine hot buttons or techniques used in media violence portrayals. Critical thinking skills were developed as students considered violent scenes they had watched (outside of class) as well as how they will create their own violent scenes in the future. Comments such as, “[I can now] evaluate how I react to each aspect and further consider the boundaries set for myself in my own

work,” are key here. One of the underlying questions of this study was, can a class on media literacy designed specifically for mediamakers help develop a more thoughtful process for young artists? These results indicate that, at least in this initial stage, the answer is yes it can for the majority of students.

Research Instrument

Accurate valid assessment instruments are critical for effective media literacy research, but highly reliable instruments -- especially assessing students at the university level -- are difficult to find and develop. The instrument developed for this study measured pre-professional media makers’ attitudes and knowledge about four issues identified in a review of the literature as major factors related to media literacy assessment across grade levels: general media literacy awareness, comprehension of specific lesson/material, critical thinking, and social responsibility. Building on the work of Duran, et al. (2008) and Scharrer (2006), the *Film and Media Student Survey* provides an instrument for future researchers to consider and adapt for their own work. Factor analysis of the survey instrument confirmed that the four primary factors surrounding media literacy education uncovered in the literature are essential to assessments. Further, the new measure was used to examine these factors through the lens of the media creator as opposed to the viewer for what may be the first time in the literature. Given the pervasiveness of media throughout the general population, any broader understanding among the creators of media products on these issues could create a positive, domino effect for society as media makers more thoughtfully consider products and viewers interact with potentially more thoughtfully produced media. Certainly, further development of valid instruments is needed in this area.

Measuring Past Media Education

The results of this study partially support the literature (Hobbs, 2011; Kamerer, 2013, Potter, 2010) indicating that high schools and elementary levels have widely integrated media education courses into the curriculum. More than half of the students reported that they had taken media education courses prior to entering college.

Interpretation of this finding is open, however. If we reach half of our students with media literacy education, is that considered successful integration? Furthermore, more than one quarter of these students reported having had no media literacy education whatsoever to date. More research is needed in this area.

These results seems to be consistent with those reported in the literature (Mihailidis, 2008; Silverblatt, et al, 2002; Schmidt, 2012) indicating that media literacy classes on the college level are found less frequently than at the elementary and high school levels. A little more than one-fifth of the students indicated that they had not yet taken media education classes in their college careers. However, given that 50 of the 77 students were underclassmen (33 freshmen and 17 sophomores), these findings could change as students advance through their college careers.

Measuring Future Filmmaker Attitudes about Media

This study successfully began measuring social responsibility, media consumption and media literacy of pre-service entertainment industry professionals, as more than 93% of the sample were film majors and 87% of the group hoped to work in media. To date, there have been few investigations into media literacy effects on students at the university level (Duran, et al., 2008) and virtually no known research on this niche, yet pivotal group. This study provided some rudimentary steps into this area.

However, much more work needs to be done to understand long-term effects of media education and ethics on future media makers.

Limitations

This was a new and untested instrument, and the first of its kind attempting measurement of social responsibility perspectives among pre-service entertainment professionals. Further development and testing of the instrument is needed.

Effect size interpretation within this study provides evidence that increasing the sample size in order to increase statistical power could allow for additional significant findings.

As to the study's external validity, or its strength in how well the results of the study can be generalized, it is difficult to accurately measure whether students' perceptions were affected during this one lesson only, especially since the study was conducted during the 14th week of the 16-week semester and the class had been discussing these issues throughout the term. It is unknown if the results would be replicated if the study were to be done early in the semester.

Student responses could have been aimed to please their professor, although every attempt was made to insure anonymity. Half of the students cited the lecture as the most enjoyable part of the lecture. Professor Valenti is well-regarded by students, as indicated by the fact that he was nominated for Professor of the Year by his students six times during his ten-year tenure at the university. His lecture style could be hard to replicate in additional studies.

Any instructor teaching media creators about media literacy issues has a challenging task. First Amendment considerations should be honored, and social

science material on the effects of violence, which is in its nature controversial, should be presented as scientific research free from personal bias. Discussions in any such class for the creative community should be open and presented as considerations revolving around personal choice, ethics and social responsibility on an individual basis.

Future Research

If media literacy classes for future entertainment professionals can help provide a sense of social responsibility among future media makers, there could be benefit to society in the form of more thoughtful portrayals of narrative stories and violent scenes. If best practices for using film and critical discussions in the classroom and for teaching social responsibility of filmmaking to young artists could be developed, it would benefit the field of media education and educational technology as a whole. Media professors at film schools nationwide will hopefully include media literacy materials into their curricula and employ media education methods of instruction alongside teaching creative processes.

Future work would engage university level teachers of film and media production to consider including media literacy education in their curricula in the hopes that these concepts will be taught to pre-professionals entering the pipeline in film programs nationwide. Any teacher using film and other media in his or her curricula might consider the research indicating that media is most effective when presented in a contextual setting with opportunity for discussion and reflection provided afterwards.

Further testing of the instrument is needed. A follow-up or a longitudinal study would illuminate any longer-term effects of the instruction. Attempting to replicate the

study early in the semester could further validate the effectiveness of a single media literacy lesson on students.

Conclusions

This study on the effects of university-level media literacy courses for creators reveals promising results that are in alignment with the small body of extant research on media literacy in the wider university community (De Abreu, et al., 2013; Duran, et al., 2008; Kamerer, 2012; Mihaildis, 2008; Schmidt, 2012), which has shown positive significant differences in understanding and analyzing media literacy issues after instruction.

This study found significant positive differences in students' general media literacy awareness and critical thinking following a lesson on media violence. Overall, students gained knowledge in every factor group after this lesson. Results point to the holistic approach to teaching media literacy as outlined in the literature (Duran, et al., 2008; Hobbs, 2003), where, media literacy is provided in a contextual class on media motives, effects and analysis to enable students to think critically about the how media effects viewers and examine their own role in the creation process.

Students achieved significantly higher scores after instruction on media literacy awareness and critical thinking. Students also achieved higher -- although not significantly higher -- scores in comprehension and attitudes about filmmaker responsibility. None of these changes were indicated by treatment group, however. The students who watched film clips achieved no significantly greater understanding than those who did not view clips. Similar results were found among students who participated in focused discussion. Although participating in focused discussion and

watching films did not *lessen* understanding, the students who participated in these discussions and watched these films achieved no significantly greater understanding than those who did not.

Positive changes in scores independent of treatment groups indicate that the 20-minute opening lecture, which all students received, provided the springboard for learning and reflection.

In evaluation items, students responded positively overall about the impact of the media literacy lesson on their thinking and their expectations on how they will use the material in their future careers, as well as their abilities to think critically about media violence. Students discussed a new sense of awareness about the manipulative nature of media products following the lesson and an ability to think objectively about how they portray violent scenes in their own films.

The instrument developed for this study was created specifically for pre-professionals in the entertainment industry. The *Film and Media Student Survey* measured awareness, knowledge, critical thinking and social responsibility. Factor analysis of the survey instrument confirmed that the four primary factors surrounding media literacy education uncovered in the literature are essential to assessments. The survey findings also provided a rare exploration into the thinking of a group of young media makers. As there is little known scientific study on entertainment creators, this study provided some initial insights.

The survey responses also revealed that more than half of the students had taken media education courses prior to college, presenting a potential cup half-empty, half- full scenario for the nation's K-12 schools working to integrate media literacy into their

curricula.

Instilling a sense of ethicality into the work of future media makers through media literacy education could provide a middle of the road, equitable solution to the arguments about violence in the media (Montgomery 1989; Heins, 2003; Valenti, 2000; Trotta, 2012). If violent media creators could voluntarily work towards more responsible portrayals as defined in the social science literature (NTVS, 1998), the demand for government interference in media creation could become less, a potential benefit for all parties involved. If these results could be replicated in film programs nationwide it could initiate a shift over the long-term across the entertainment industry.

A broader, more philosophical question that inspired this study was, could consideration of media literacy, social responsibility and explorations into an artist's role in society influence the long-term career perspectives of future media makers? The results of this small study indicate the answer is yes.

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APPENDIX A
ANNOTATED MASTER INSTRUMENT

Appendix A –Annotated Master Instrument

Results are anonymous, but for tracking purposes between pre- and post surveys, please provide the last four digits of your phone # _____

Film and Media Student Survey
(Annotated Master List)

Demographic and pre-media literacy lesson data – Presurvey Only.

Please answer the following questions. There are no right or wrong answers, and your responses will in no way influence your grade in this class:

1. What is your gender?

- Female
- Male
- Other

2. What is your major[s]? Also what is your minor, if you have one?

Major[s]: _____

Minor[s]: _____

3. Would you characterize yourself as a:

- Freshman
- Sophomore
- Junior
- Senior

4. After graduation, do you hope to work in the entertainment industry in some capacity?

- Yes
- No
- Not sure

If "yes," in what craft or area? _____

5. Prior to FMP 250, have you taken any media education courses?

- Yes
- No
- Not sure

College Level – If you took media classes after high school, did these classes focus on how to:

- Create media
- Use media
- Analyze media and media effects
- Combination
- Other - Please explain _____

Pre-college Level – If you took media classes as a K-12 student, did these classes focus on how to:

- Create media

- ___ Use Media
- ___ Analyze media and media effects
- ___ Combination
- ___ Other- Please explain _____

6. Tell us about how much combined movie & television time you spend each week:

- ___ About 10 hours per week (one hour per day)
- ___ About 20 hours per week (2-3 hours per day)
- ___ About 35 hours per week (4-5 hours per day)
- ___ More than 36 hours per week

Questions will use a 5-point Likert-type scale: Strongly disagree; Disagree; Neither agree nor disagree; Agree; Strongly agree.

“GML” General Media Literacy Questions adapted from Duran, et al. (2008), Media Influence Scale and Knowledge of Media Structures models. These questions are designed to survey General Media Literacy Attitudes and Awareness. Presurvey-Postsurvey

1. GML – Media influences children’s attitudes/perceptions of sex and sexuality.
2. GML - Media influences children’s attitudes/perceptions about violence.
3. GML - I am concerned that a few large corporations produce most media content.
4. GML - I believe the way media content is paid for influences what audiences see and hear.
5. GML - Media influences adults’ attitudes/perceptions of sex and sexuality.
6. GML - Media influences adults’ attitudes and perceptions about violence.
7. GML - Media influences my own attitudes/perceptions of sex and sexuality.
8. GML - Media influences my own attitudes/perceptions about violence.

“C/LO” Comprehension / Learning Outcomes items adapted from Scharrer (2006) and Valenti (2014). As in Scharrer, Comprehension category includes understanding of definitions and effects of media violence. Items are designed to measure Comprehension of Onscreen Violence. Presurvey-Postsurvey

1. C/LO — Filmmakers have a number of tools to manipulate their audiences’ emotions and reactions to violence portrayals.
2. C/LO — The *reason* characters commit violence influences viewers’ reactions to that violence.
3. C/LO — Realistic media violence affects audiences more than if the violence is stylized.
4. C/LO— Characters that use violence are often rewarded in film.
5. C/LO— The effect of media violence on the audience is the same no matter how it is portrayed
6. C/LO — If viewers relate to the victim in a scene, they react differently to the violence than if they do not relate to the victim.
7. C/LO — Humor lessens the impact of violence in a scene.
8. C/LO — Over time, audiences become numbed to media violence.

“CTV” Critical Thinking about Media Violence items adapted from Scharrer (2006) and Valenti (2014). Items are designed to measure Critical Thinking and Social Responsibility of Onscreen Violence. Presurvey-Postsurvey.

1. CTV—Fictional film and TV shows have no effect on viewers other than as entertainment.
2. CTV— As a filmmaker, the way I portray violence affects my audiences.

3. CTV — Media should show people getting punished for violence more often.
4. CTV— Media in general does a good job of showing pain and sorrow related to violence.
5. CTV— If/when I work in the entertainment industry, I will have the power to manipulate audiences into feeling a certain way by the way I portray my characters, actions or plot.
6. CTV — The choices I make in creating my art are worth examining.
7. CTV — Violent entertainment products are harmless fun.
8. CTV — You cannot analyze why a scene has an effect – it either does, or doesn't.

“AFR” Attitudes about Filmmaker’s Responsibility. Items are designed to measure General Attitudes about a Filmmakers’ Responsibility. Presurvey-Postsurvey.

1. AFR— When I am a filmmaker, I will do whatever it takes to make it in my career.
2. AFR—A filmmaker’s greatest responsibility is to create entertaining products.
3. AFR — Asking a filmmaker to consider the effects of his or her work on audiences is censorship.
4. AFR — As a filmmaker, my job is to give audiences what they want.
5. AFR — As a filmmaker, I can drive what the audience wants by the choices I make.
6. AFR — Media depictions influence and lead society.
7. AFR — If someone copies a violent act seen in the media, the filmmaker is not to blame.
8. AFR — A film can inspire violent acts among a certain population of viewers.

“LE” Lesson Evaluation. These questions are designed to provide general evaluation of the FMP 250 lesson. Postsurvey only:

1. LE—This lesson changed my thinking about media violence.
2. LE—I enjoyed this lesson.
3. LE— When I work in the entertainment industry, I will use some of the information from this lesson in my work.
4. LE— This class has helped me reach some conclusions about what I will and will not do in order to be successful in the entertainment industry.
5. LE— Before this class, I thought movies and TV were just about entertaining audiences.
6. LE— The things I like best about this lesson were:

7. LE— What could be improved in this lesson:

8. LE — This lesson has influenced me in the following ways:

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APPENDIX B
FILM AND MEDIA STUDENT PRESURVEY

Appendix B – Film and Media Student Presurvey

Please answer the following questions. There are no right or wrong answers, and your responses will in no way influence your grade in this class:

1. What is your gender?

- Female
- Male
- Other

2. What is your major[s]? Also what is your minor, if you have one?

Major[s]: _____
Minor[s]: _____

3. Would you characterize yourself as a:

- Freshman
- Sophomore
- Junior
- Senior

4. After graduation, do you hope to work in the entertainment industry in some capacity?

- Yes
- No
- Not sure

If "yes," in what craft or area? _____

5. Prior to FMP 250, had you taken any media education courses?

- Yes (*if yes, tell us more below*)
- No (*if no, continue on to next question*)
- Not sure

College Level – If you took media classes after high school, did these classes focus on how to:

- Create media
- Use media
- Analyze media and media effects
- Combination
- Other - Please explain: _____

Pre-college Level – If you took media classes as a K-12 student, did they focus on how to:

- Create media
- Use media
- Analyze media and media effects
- Combination
- Other - Please explain: _____

6. Tell us about how much combined movie & television time you spend each week:

- About 10 hours per week (one hour per day)
- About 20 hours per week (2-3 hours per day)
- About 35 hours per week (4-5 hours per day)
- More than 36 hours per week
- Other -- Please explain: _____

- 1) Media influences children's attitudes/perceptions of sex and sexuality.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 2) Media influences children's attitudes/perceptions about violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 3) I am concerned that a few large corporations produce most media content.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 4) I believe the way media content is paid for influences what audiences see and hear.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 5) Media influences adults' attitudes/perceptions of sex and sexuality.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 6) Media influences adults' attitudes and perceptions about violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 7) Media influences my own attitudes/perceptions of sex and sexuality.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 8) Media influences my own attitudes/perceptions about violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

- 9) Filmmakers have a number of tools to manipulate their audiences' emotions and reactions to violence portrayals.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 10) The reason characters commit violence influences viewers' reactions to that violence.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 11) Realistic media violence affects audiences more than if the violence is stylized.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 12) Characters that use violence are often rewarded in film.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 13) The effect of media violence on the audience is the same no matter how it is portrayed.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 14) If viewers relate to the victim in a scene, they react differently to the violence than if they do not relate to the victim.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 15) Humor lessens the impact of violence in a scene.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 16) Over time, audiences become numbed to media violence.
- Strongly disagree

- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

17) Fictional film and TV shows have no effect on viewers other than as entertainment.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

18) As a filmmaker, the way I portray violence affects my audiences.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

19) Media should show people getting punished for violence more often.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

20) Media in general does a good job of showing pain and sorrow related to violence.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

21) If/when I work in the entertainment industry, I will have the power to manipulate audiences into feeling a certain way by the way I portray my characters, actions or plot.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

22) The choices I make in creating my art are worth examining.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

23) Violent entertainment products are harmless fun.

- Strongly disagree
- Disagree
- Neither agree nor disagree
- Agree
- Strongly agree

- 24) You cannot analyze why a scene has an effect – it either does, or doesn't.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 25) When I am a filmmaker, I will do whatever it takes to make it in my career.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 26) A filmmaker's greatest responsibility is to create entertaining products.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 27) Asking a filmmaker to consider the effects of his or her work on audiences is censorship.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 28) As a filmmaker, my job is to give audiences what they want.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 29) As a filmmaker, I can drive what the audience wants by the choices I make.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 30) Media depictions influence and lead society.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 31) If someone copies a violent act seen in the media, the filmmaker is not to blame.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

32) A film can inspire violent acts among a certain population of viewers.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

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APPENDIX C

FILM AND MEDIA STUDENT POSTSURVEY

Appendix C – Film and Media Student Postsurvey

Results are anonymous, but for tracking purposes between pre- and post surveys, please provide the last four digits of your phone # _____

Film and Media Student Postsurvey

Please answer the following questions. There are no right or wrong answers, and your responses will in no way influence your grade in this class:

- 1) Media influences children's attitudes/perceptions of sex and sexuality.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 2) Media influences children's attitudes/perceptions about violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 3) I am concerned that a few large corporations produce most media content.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 4) I believe the way media content is paid for influences what audiences see and hear.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 5) Media influences adults' attitudes/perceptions of sex and sexuality.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 6) Media influences adults' attitudes and perceptions about violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 7) Media influences my own attitudes/perceptions of sex and sexuality.
 Strongly disagree
 Disagree

- Neither agree nor disagree
 - Agree
 - Strongly agree
- 8) Media influences my own attitudes/perceptions about violence.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 9) Filmmakers have a number of tools to manipulate their audiences' emotions and reactions to violence portrayals.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 10) The reason characters commit violence influences viewers' reactions to that violence.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 11) Realistic media violence affects audiences more than if the violence is stylized.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 12) Characters that use violence are often rewarded in film.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 13) The effect of media violence on the audience is the same no matter how it is portrayed.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree
- 14) If viewers relate to the victim in a scene, they react differently to the violence than if they do not relate to the victim.
- Strongly disagree
 - Disagree
 - Neither agree nor disagree
 - Agree
 - Strongly agree

- 15) Humor lessens the impact of violence in a scene.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 16) Over time, audiences become numbed to media violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 17) Fictional film and TV shows have no effect on viewers other than as entertainment.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 18) As a filmmaker, the way I portray violence affects my audiences.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 19) Media should show people getting punished for violence more often.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 20) Media in general does a good job of showing pain and sorrow related to violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 21) If/when I work in the entertainment industry, I will have the power to manipulate audiences into feeling a certain way by the way I portray my characters, actions or plot.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 22) The choices I make in creating my art are worth examining.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

- 23) Violent entertainment products are harmless fun.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 24) You cannot analyze why a scene has an effect – it either does, or doesn't.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 25) When I am a filmmaker, I will do whatever it takes to make it in my career.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 26) A filmmaker's greatest responsibility is to create entertaining products.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 27) Asking a filmmaker to consider the effects of his or her work on audiences is censorship.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 28) As a filmmaker, my job is to give audiences what they want.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 29) As a filmmaker, I can drive what the audience wants by the choices I make.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree
- 30) Media depictions influence and lead society.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

31) If someone copies a violent act seen in the media, the filmmaker is not to blame.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

32) A film can inspire violent acts among a certain population of viewers.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

**Thanks for all of your hard work! Now tell us what you thought about the media lesson.
Remember, your answers are anonymous and in no way affect your grade for this class:**

33.) This lesson changed my thinking about media violence.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

34.) I enjoyed this lesson.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

35.) When I work in the entertainment industry, I will use some of the information from this lesson in my work.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

36.) This class has helped me reach some conclusions about what I will and will not do in order to be successful in the entertainment industry.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

37.) Before this lesson, I thought movies and TV were just about entertaining audiences.
 Strongly disagree
 Disagree
 Neither agree nor disagree
 Agree
 Strongly agree

38.) The things I like best about this lesson were:

39.) What could be improved in this lesson?

40.) This lesson has influenced me in the following ways:

APPENDIX D
FOCUSED DISCUSSION NOTES

Appendix D – Focused Discussion Notes

Group (B) Discussion Comments

Can anyone think of a film completely gratuitous?

S - *Machete, Kill Bill* – with *Kill Bill* it is an orgy of violence.

S - What about cartoons? Bugs Bunny? Road Runner? You have to look at the preponderance and ask, is the violence there to move the story, or to glorify the violence?

S - Why gratuitous? No actual point to it other than bash the coyote over the head.

S- What hot buttons? Weapons? Couldn't you argue that the sword was significant to the plot? It's a plot device?

S – Violence was justified.

S- It flip-flopped back and forth with all of the hot buttons. It flips it on the side in brief moments as the film makes amends and they apologize. Used all nine hot buttons.

M- What about *Clockwork Orange*? Which ones were used?

S – Humor. Self-deprecating,

S - Music – Beethoven music takes on a different nature.

M_: yes music becomes a plot device, like the sword in *Kill Bill*.

S – Choice of perpetrator. At first they don't relate to him, but after the treatment they sympathize with him.

M: What about realism?

S: - it was all stylized.

M. So, if we assume realism was not a factor, how does that affect the choice of victim in the movie?

S – It was important because we get the context in the story when the victim recognized him

M – did the fact that the v was stylized, did that in any way affect your sympathy for the Victims?

S – It didn't seem real. We could tell the difference now, we see people getting their heads blown off in the Middle East. Us being the age that we are we are aware of the differences. It's the children who are most affected.

S: I was struck by why I didn't feel more for the old man they beat-up. I have seen scenes in other films that have affected me much more. Maybe because it was so unrealistic, so stylized.

S – is it because he was a bum, was asking for it?

S – yes that could be true. You could be sympathetic for that person it reflects who we are as human beings more or less. But giving those characteristics to that old guy might affect how we feel.

M – what about the other victims?

S – The women who are raped throughout the movie I responded to more. They were unsuspecting and unknowing, in their house.

S – I agree with that. Even though it was stylized, the rape scenes were disturbing.

S – the fact that they didn't show the rapes perhaps people didn't feel for the victims as much because they didn't show it.

M -- so did you feel more for the rape victim in *Straw Dogs*? (Several students say yes.)

S – yes cause if you don't actually see it.

S – you felt bad for the rape victims in *Clockwork Orange*, but because it was so over-acted and they added humor it lessened it. But when you see *Straw Dogs* it looked more realistic and you believe it is actually happened.

M - Anyone think of a responsible violence film?

S- what is responsible?

M – so the violence is in context as opposed to just being a sport.

S – *Unforgiven*, *Fargo*.

M – What makes the V in *Unforgiven* responsible as opposed to gratuitous?

S – it moved the plot.

S – serious ramifications for all of the victims. Injury, pain. When the kids shoot the guy he’s drinking afterward.

M – Yes that’s a pretty horrendous scene, when Davey says, “I’m shot boys, I’m shot.” I noticed the class got very quiet at that point. That to me means it’s having an effect.

There’s more noise when the violence is light. When the film shows the pain and suffering there is a differences

S- when you look at that scene Clint Eastwood did introduce some humor.

M – anything else?

S – *Lone Survivor* – because it was based on a real story the violence was realistic and doesn’t sugarcoat. He goes through pain and suffers. They suffer for a long time before they die.

M – What other hot buttons in *Unforgiven*? If the Morgan Freeman character hadn’t been the perpetrator, how different would it have been?

S – it would have been a completely different movie different message.

S – there is that one line that justifies.

S – prolonged exposure. The American ideal of the violence... is it ethical to keep making these stories that uses violence to get what it wants. Is it still ethical to continue to tell that story?

M – I’m sure there were lots of discussions with Clint EW about how we justify the actions at the end. We’ve already talked about the importance of Ned. Imagine it was a lesser actor.

M - You make a V film and someone in the audience copies it. Do you feel responsible?

Show of hands – How many would feel responsible ? Six.

S – not me because it is that person’s choice.

S- would they have reenacted it if they hadn’t seen it?

S- we have censorship now. I felt like we shouldn’t just hold less accountability they we don’t monitor what their kids are watching.

M – I see where you’re going but what if it’s someone who is not a child. ...

Group (D) Discussion Comments

M - You have seen two clear-cut examples. Why was one of these gratuitous and which was responsible?

S – *Commando* is an endless amount of targets for Schwarzenegger. It seemed like a resort island with 100s of troops and he never misses and he never gets hit.

M – does the violence further the plot? Which of the nine hot buttons?

S- humor. Perpetrator. Weapons;
 S – reward – saves his daughter.
 M – what about choice of victim?
 S- the end was creepy which added to the humor.
 M - so we've got victims. A generic dictator. Then this faceless mass of people who cant shoot straight.
 S – Arnold's character didn't think of consequences. He wasn't even limping at the end,
 M. right not terribly damaged whereas everyone else is dead.
 S – music.
 M – music all designed major key driving the action. Percussion and horns. All designed to make you feel heroic. Realism? (Many students say not at all.)
 M – in SPR – what nine buttons –
 S – no music till the end so you are forced to listen to the sounds of gunshots and screaming.
 M – they kept switching it up on us it was constantly lurched at us so we could not get used to it.
 S – the makeup is amazing. It looked so real.
 M – they say the most powerful part of the realism is the absolute total pandemonium of war that it showed. Its not organized. Its total complete confusion load pounding assaultive. We feel like we are in the middle of it.
 S – what also helps the audience is that we've been taught it in the history books; it wasn't realistic in portrayal it really happened.
 S- choice of perpetrators – Nazis robots and zombies you can do anything you want to.
 M – yes if the Nazis were more morally ambiguous we would have a lot more difficulty watching the Americans make a joke out of killing the Nazis. We understand what they are doing and feeling.
 M – Choice of perpetrator changes – Nazis, then the Soviets. Now, we've got Islamic Fundamentalists. But that's an issue because it's not a unified group. We've got people Muslims living next door, whereas we didn't have Nazis living next door.
 S – North Koreans are the new bad guys. We don't want to offend certain countries. S – is that why we had to bring back Nazi zombies?
 M – yes probably. We need a nasty perpetrator.
 S – choice of victim is interesting. There is a moment the Nazis were victims.
 M – the whole scene turns when the Americans, who had been the victims, now are shooting Nazis, some in the back, and then made jokes.
 S – weapons almost seemed like an obstacle. S – as the battle went on, Tom Hanks character become used to it and it was like getting the audience used to it.
 M – yes he's not an action hero, he is a way into the movie. He is everyman.
 S – yes it brings out so much emotion in you watching the soldiers feel what they felt, calling for their mother, crying, etc.
 M- the totality of the scene allowed us to feel the pain. It was contextualized.

M - You make a film that has violent behavior and someone in the audience copies it and kills someone else. Do you feel responsibility? Are we resp for putting out something that someone might act on?
 S – yes but I would hope it was not intended. Not exactly movies but *Grand Theft Auto*

has been attributed to violence. You can't deny that. You can't deny that media affects us. So you have to ask yourself what you are making.

S – I agree but also general education. One of my best friends was exposed to everything, no restrictions, *Exorcist* at age 4, and he is totally normal. But other kids different.

M – if we lived in a world where all families were perfect, and kids were taught the right lessons, then we could do anything we wanted in media and ultimately the kids would be ok. But we don't live in that world. There are a lot of problematic kids. Not everyone has the same psychological make up. *Money Train* example. Some part of you has to ask, if it hadn't been in the film, maybe those people would still live.

S – when *Dark Knight Rising* came out and the guy claimed he was the Joker, he was probably inspired ...

S – I think that what you said about the kerosene was obvious... but the Joker was a good character... if the filmmaker is responsible, what should we do?

M – yes what all of this research and discussion is aimed at is getting you to think about

S – would it be up to the filmmaker to pay attention to the hot buttons, and do everything they can to do it responsibly? But he can't control the rest of everyone

S – allow artists some space for responsibility, its difficult to say where the line is or the balance.

M – the question is, Freedom of Speech. We believe in it. But you can't yell fire in a crowded movie theatre. You cannot libel someone in print. There are consequences.

Thomas Jefferson talked about freedom of speech. This is a social contract. Think of the token booth. How do we cast it? Pace it? Music? Shoot it? Each of the nine hot buttons is a tool for us to use – and depending on how we use them, we make that line. Context is everything. As a filmmaker, I will be telling the audience how to feel about the violence I present. Few people want to go enlist after seeing *Saving Private Ryan*.

S- does a disclaimer exempt them?

M – perhaps legally, but psychologically people might want to do it more.

S- I think there is a difference between feeling guilty and feeling responsible.

APPENDIX E

OPEN-ENDED FILM AND MEDIA STUDENT RESPONSES

ITEM 6

Appendix E – Open-ended Film and Media Student Responses

Item 7 - The thing I liked most about the lesson.

Number	Response Text	Categories
1	Brief but strong and intentional descriptions of each point along with how it can be/is used as well as potential affects on audience.	Lecture, Audience affects
2	It "forced" me to watch movies I will never watch. I feel like I took a challenge and accomplished it.	Films
3	The lesson child actor and how it could affect them.	Audience affects
4	How the motives of the perpetrator and victim affect the way the audience views the violent acts.	Lecture
5	Tying in to media and production.	Career
6	Seeing examples in class.	Films
7	Some film we watch	Films
8	Analysis of different examples	Films,Discussion,Lecture
9	The nine hot buttons	Lecture
10	Discussion	Discussion
11	Interesting, great use of examples.	Lecture
12	The survey addressing how we as filmmakers have an ethical obligation and impact with what we created.	Lecture,Career
13	The in-depth explanations.	Lecture
14	The distinguishing difference between child and adult audiences and how they both are influenced.	Audience affects
15	Going into depth about violence and sex.	Discussion,Lecture
16	How we analyzed the nine hot buttons and explored how violence can be portrayed differently and how this affects the audience.	Discussion,Lecture,Audience effects
17	The statistics used in the lesson.	Lecture
18	Analyzing violence in current movies.	Films,Lecture,Audience effects
19	Having discussion about the nine hot buttons.	Discussion,Lecture
20	I like how everyone was encouraged to share their own opinion.	Discussion
21	Being able to talk and critique a film right after watching it.	Films
22	That we are being asked to be accountable for the power we would as symbolic brokers in the age of new media.	Career
23	Discussion	Discussion
24	Film	Films

25	The explanations behind the nine hot buttons and the examples used.	Lecture
26	We analyzed different films and how the violence in each related too the audience and how it influences us.	Films,Discussion,Lecture,Audience affects
27	Ability to freely give opinions in open forum. The opposing views. The audience doesn't think	Discussion
28	the same.	Discussion,Career,Audience affects
29	Small group discussions.	Discussion
30	How realism can make things so much more intense.	Lecture
31	Discussion	Discussion
32	The intimateness of it.	Discussion
33	The stark contrast between the clips	Films
34	the discussion	Discussion
35	The ten hot buttons filmmakers use was most interesting.	Lecture,Career
36	Comparing and contrasting the movie clips; exploring the opposites between the extremes.	Films,Discussion
37	The very different examples of violence helped to show the differences in portrayals of violence.	Films
38	Is educating the future filmmakers of the world that we are responsible for what we put out.	Career
39	The consequences and effects of violence on us and if filmmakers should be held responsible.	Lecture
40	It proved both dies of the argument have good points and will make me more aware of how I make films in the future.	Lecture,Career
41	More clarity on how film/TV/media effect audiences.	Lecture,Audience affects
42	Professor Valenti's lectures and his "no wrong answers" vibe. It was easy to contribute to class discussions.	Discussion,Lecture
43	There was not one "right answer." Several interpretations can be made.	Discussion
44	Discussion of the content afterwards.	Discussion
45	What is and isn't except able	Lecture
46	It illustrated that you can't prevent everything but an effort must be made.	Lecture,Career
47	The awareness and orality to the effects of violence in media.	Lecture
48	I liked how different the films were even though they were each about war.	Films
49	Discussion involving real-world examples.	Discussion
50	It helped me understand media violence deeply.	Lecture
51	It showed the different ways violence can be shown.	Lecture,Career

52	The contrast of films we watched. I enjoyed seeing the lesson onscreen during the	Films
53	clips. It helped cement the lesson.	Films,Lecture
54	Watching moves	Films
55	Learning what filmmakers do in order to manipulate audiences.	Lecture
56	The underlying lesson. In some ways violence is portrayed in films I got a better understanding of what violence can do/influence both positive and negative.	Lecture
57	The juxtaposed violence between the two main movies was perfect to show the differences in presenting violent media.	Films,Career
58	Bringing awareness of violence to these kids!	Audience affects
59	Stats and terms of research in the industry.	Lecture
60	The film content and impact to the audience. I like the difference between the violence of the	Films,Audience affects
61	two movies.	Films
62	The differences in types of violence: need-based or theatrical = character trait	Lecture
63	The two films show how difference violence can be in films. I thought it was fascinating.	Films,Lecture
64	The lecture; the realistic violence in Saving Private Ryan opposed to that of Commando.	Films,Lecture

APPENDIX F

OPEN-ENDED FILM AND MEDIA STUDENT RESPONSES

ITEM 7

Appendix F – Open-ended Film and Media Student Responses

Item 8 - What could be improved in this lesson?

Number	Response Text	Categories
1	The agenda is kind of messy. Sometimes I don't get the new post on time.	Class logistics
2	Speakers from people who filmed violent movies.	Other
3	Elaborate a bit on the differences between consequences and punishments	Lecture more/different
4	Feedback delay shortened though I understand why it is at the current stage.	Class logistics
5	Not having to do studies like this.	Other
6	Film that we watch	Films - More/Different
7	I dunno	No complaints
8	nothing	No complaints
9	Expanded questions	Discussion more/different
10	Engage audience more.	Discussion more/different
		Lecture
11	More in-depth thought with why violence, why the need, how to avoid.	more/different,Discussion more/different
12	Include visual examples.	Films - More/Different
		Lecture
13	Further explanation of whether the filmmaker should be blamed.	more/different,Discussion more/different
14	We mainly focused on violence. I feel as if we should have went over little more on the topic of sex since that's what the class is about.	Lecture more/different
15	Video examples. i.e. When yin take about Dirty Harry and his 44 Magnum, show the clip on screen or show us two clips of violence and explore how they use the buttons differently.	Films - More/Different
16	Having more descriptive, real life examples of how the class has already been affected by character portrayals in film/TV.	Lecture more/different
17	Longer discussions with Valenti	Discussion more/different
18	Longer discussion.	Discussion more/different
19	More time	Discussion more/different
20	More visual elements during lecture.	Films - More/Different
21	I don't know	No complaints
22	Time to talk	Discussion more/different
23	English	Other
24	More in class discussion. More focus on some of the buttons rather than the one or two.	Discussion more/different
25	It could have gone a little longer in time.	Discussion more/different
26	More discussions, less essays.	Discussion more/different

27	It has no need for improvement.	No complaints
28	Different movie for the nonrealistic examples. Class size. Talking even in sections, helps as opposed to	Films - More/Different Class logistics,Discussion
29	one giant lecture. I feel more involved.	more/different
30	More time for discussion.	Discussion more/different No complaints,Lecture
31	More lessons like this.	more/different
32	Perhaps a wider variety of clips?	Films - More/Different
33	more time for discussion	Discussion more/different
34	Touch more n the violent media. Some of the hot button issues tool a while to go	Lecture more/different
35	through. So the pacing could have been worked better.	Lecture more/different No complaints,Lecture
36	Violence across genres, maybe?	more/different
37	nothing	No complaints
38	None. No complaints. Some of the movies weren't good; there are better films	No complaints
39	that show the same stuff.	Films - More/Different
40	longer discussions	Discussion more/different
41	No Friday night classes.	Class logistics
42	More discussion time. Slightly less guidance, more letting students reach	Discussion more/different
43	conclusions.	Discussion more/different
44	nothing	No complaints
45	There should be more discussion beyond violence. The way this lesson was set up was good for me. It	Discussion more/different
46	needs no improvement. I wish we could have had a discussion after (the clips)	No complaints
47	with the class as a whole and with the professor.	Discussion more/different
48	Give more information.	Lecture more/different
49	I guess the timing. It felt long. Maybe have a little more explanation behind the films	Class logistics
50	and how the survey is related.	Lecture more/different
51	More clips to show specific hot buttons.	Films - More/Different
52	less lecture Don't spend so much time talking about choice of	Lecture more/different
53	perpetrator. I don't think there is anything. The important points in	Lecture more/different
54	the lessons on violence. I don't know what could be improved about today, but	No complaints
55	talking about the hot buttons list definitely helped.	Discussion more/different
56	Nothing -- you're doing it right. Discussion of details in types of violence. "Violence" is	No complaints
57	used as a very broad term in the lesson.	Discussion more/different
58	nothing	No complaints

- | | | |
|-----------|---|---------------------------|
| 59 | More discussion time | Discussion more/different |
| 60 | Some context before the end of Commando. I would have liked to know a little of what led up to all of that. | Lecture more/different |
| 61 | Crossed discussion. | Discussion more/different |

APPENDIX G

OPEN-ENDED FILM AND MEDIA STUDENT RESPONSES

ITEM 8

Appendix G – Open-ended Film and Media Student Responses

Item 8 - This lesson influenced me in the following ways. Open-ended responses.

Number	Response Text	Categories
1	2115c	Unanswered
2	9140a	Unanswered
3	Evaluate how I react to each aspect and further consider the boundaries set for myself in my own work.	Awareness,Career/Future Work
4	Mentally challenged me a lot. The essay was pretty strict. 2703a.	Awareness
5	Children and how they can be affected by acting and viewing. 8561a	Awareness
6	I learned I should be able to defend all ethical decisions I make as a filmmaker. 8501a	Awareness,Career/Future Work
7	Academic back-up approach.	Other
8	Violence is bad.	Awareness
9	none	None
10	I am more analytical to the violence I watch.	Awareness
11	9468a	Unanswered,Awareness
12	none	None
13	I will use these ideas to guide the ethics of my future work	Career/Future Work
14	Consider more the hidden context in what I create and how it can be perceived.	Career/Future Work
15	I'm more aware of the psychology behind filmmaking decisions and I can translate this into my future work.	Awareness,Career/Future Work
16	Being fully aware of the sort of violence I choose to show in my films.	Awareness,Career/Future Work
17	Understanding the use of violence and how it manipulates the audience.	Awareness
18	The way I portray violence is important. I should put a lot of thought into what hot buttons I want to push. Even in a violent, heavy film, emphasis should still be placed on the storytelling rather than the violence.	Awareness,Career/Future Work
19	This lesson has helped me remember how closely attached to the protagonist audience members tend to get.	Awareness
20	More carefully consider the violence/reason for violence in my own work.	Career/Future Work
21	How to see film in regards to ethics.	Awareness
22	It made me critically think about the effect of violence.	Awareness
23	The way I perceive violence. The little things that filmmakers do.	Awareness

24	It has strengthened my convictions that I already had and given me better understanding of the argument as a whole.	Awareness
25	8733b	Unanswered,Awareness
26	9271b	Unanswered,Awareness
27	Thinking more about what I am producing effects other people. Specifically children/younger audiences.	Awareness,Career/Future Work
28	To understand how certain content in a film will influence audiences. How this content impacts society.	Awareness
29	Reiterated things I've already felt and believed.	Awareness
30	Thinking about future films I make.	Career/Future Work
31	To not take the power of persuasion for granted.	Awareness
32	Before I didn't give much thought to media violence.	Awareness
33	I will be aware of what and how I will show violence with clear intentions.	Awareness,Career/Future Work
34	The conscience of my decision making.	Career/Future Work
35	Informed me of my peer's view	Awareness
36	I thought Professor Valenti was not as open-minded as he was.	
37	8411b	Awareness
38	3162d	Unanswered
39	I watched Saving Private Ryan in the 6th grade and had a completely different reaction to it now because I've grown up and my experiences. It truly shows the effect (at least to me) at the lack of understanding of children.	Awareness
40	n/a	Unanswered
41	Helps me understand the power of film and its influence.	Awareness
42	Assume that the audience is the most discerning at ladies and gentlemen are susceptible to lapses of psychopathic man childishness.	Awareness
43	Solidify my opinions on using kids in horror/violence. Seeing Saving Private Ryan since learning more about filmmaking has made me appreciate it more. If I have violence in my films, I want it to be realistic.	Career/Future Work
44	Makes me more aware of violence in the media.	Awareness
45	Analyze violence that is gratuitous for the sake of entertainment.	Awareness
46	I will think about violence in my own films.	Career/Future Work
47		Awareness
48	More cautious of my filmmaking abilities.	Career/Future Work
49	Whether we know it or not, sex, violence and media all have a significant role in people's lives.	Awareness
50	I will pay attention to the reasons of violence.	Awareness
51	Has drawn my attention to socially responsible ways of depicting violence.	Awareness
52	increased morally.	Awareness
53	Reaffirms my belief that filmmakers should not use violence solely to entertain.	Awareness

54	Became aware of my choices when it comes to creating films. Also when viewing films I will be aware of those around me. 7825c	Awareness,Career/Future Work
55	It simply opened my eyes to the way violence is depicted and made me realize how impactful it can be.	Awareness
56	It helped me analyze otherwise unimportant aspects of film and media on a greater scale.	Awareness
57	Understand that media violence does more than just violence itself.	Awareness
58	I will look at some circumstances of violence differently. 9242c	Awareness
59	It hasn't. Or maybe it has, I have not had enough time to analyze its influence on me or my way of thinking.	Other
60	It has made me think more about movie violence.	Awareness
61	Go all out on movies.	Career/Future Work
62	Knowing what to look for when watching violent movies and what is available as a filmmaker myself,	Awareness,Career/Future Work
63	Better understanding of how to use violence when to portray and not to portray violence.	Career/Future Work
64	Looking at how violence is portrayed from hero to villain and effect on that character.	Awareness
65	Allowed me to reflect and think about this issue more thoroughly.	Awareness
66	Readily aware of how to realize my opinions in terms discussed in research.	Awareness
67	To thank professors who take the time and teach students who might not understand these concepts. Thank you!	Awareness
68	Violence in older movies can still have a strong effect on audiences.	Awareness
69	My ideas of violence are expanded to multiple meanings. C	Awareness
70	It made me really think about the differences in how media portrays violence and how that directly effects the audience.	Awareness
71	Thinking about the context in the films I will make and how I will portray any violent acts in any films made.	Career/Future Work