

# Issues in Media and Society

## MEJO 841.001



[http://codbizz.com/blog/wp-content/uploads/2016/03/entertainment\\_media.jpg](http://codbizz.com/blog/wp-content/uploads/2016/03/entertainment_media.jpg)

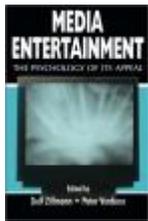
This course explores how audiences choose, use, and are affected by entertainment media, reading scholarly works that attempt to build or apply entertainment theories commonly cited in communication research. Readings for this course are drawn largely from academic journals in the communication field that take a social scientific approach; many of the readings fall within the area of media psychology. Students will engage in discussions of this literature, participate in conducting a group research project, and produce either a thought piece or original research paper (data collected over the course of the semester) as their final product.

## Fall 2017 Semester Information

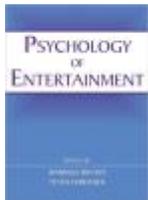
Professor: Francesca Dillman Carpentier  
Office: Room 327  
Office Phone: 919-843-1035  
Cell Phone: 919-259-0092  
E-mail: francesca@unc.edu

Class Hours: Mon 9:05am-11:35am  
Classroom: 60 Carroll Hall

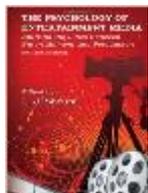
## Suggested texts for further reading (there are no required textbooks):



Media Entertainment: The Psychology of its Appeal  
Edited by Dolf Zillmann and Peter Vorderer  
2000



Psychology of Entertainment  
Edited by Jennings Bryant and Peter Vorderer  
2006



The Psychology of Entertainment Media: Blurring the Lines between Entertainment and Persuasion (2<sup>nd</sup> Ed.)  
Edited by L. J. Shrum  
2012

Required readings will be provided to you in class.

Your work might require use of the SPSS statistical package on a computer for data entry and/or data analysis. If this is the case, you may either use classroom computers equipped with SPSS or you may use your own laptop to gain SPSS access through UNC's Virtual Lab—use your UNC wireless Internet connection and ONYEN to sign on and access SPSS at <https://virtuallab.unc.edu/>.

**Attendance Policy and Late Assignments:**

Attendance is not recorded nor is it factored into the final grade. Please use good judgment in your own attendance. As a policy, I do not allow make-ups or acceptance of late assignments, in-class exercises, tests, or final papers.

**Grading:**

Students are graded according to the highest professional standards. Grades are calculated based on the percentage correct on individual assignments and tests. Percentages are converted into letter grades of H (high pass), P (pass), L (low pass) and F (fail). Below are the equivalencies for each grade:

- F (fail) = 69% or less (a "D" or below)
- L (low pass) = 70-79% (a "C" grade)
- P (pass) = 80-89% (a "B" grade)
- H (high pass) = 90-100% (an "A" grade)

**Course Goals**

The School of Media and Journalism's accrediting body outlines a number of values you should be aware of and competencies you should be able to demonstrate by the time you graduate from our program. [Click here to learn more.](#)

No single course could possibly give you all of these values and competencies, but collectively, our classes are designed to build your abilities in each [area](#). In this class, the following values and competencies are specifically addressed:

- Understand concepts and apply theories in the use and presentation of images and information.
- Conduct research and evaluate information by methods appropriate to the communications professions in which they work.
- Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.
- Apply basic numerical and statistical concepts.

**Honor Code:**

It is expected that each student in this class will conduct him/herself within the guidelines of the Honor System (<http://honor.unc.edu>). All academic work should be done with the high level of honesty and integrity that this University demands. If you have any questions about your responsibility or your instructor's responsibility as a faculty member under the Honor Code, please feel able to see the course instructor, speak with the senior associate dean of undergraduate studies in this school, and/or speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

## Seeking Help

If you need individual assistance, it is your responsibility to meet with the instructor. If you are serious about wanting to improve your performance in the course, the time to seek help is as soon as you are aware of the problem, whether the problem is difficulty with course material, a disability, or an illness. Please feel able to contact the course instructor as soon as you perceive any warning signs of things that might adversely affect your class performance or final grade.

## Diversity

The University's policy on Prohibiting Harassment and Discrimination is outlined in the 2011-2012 Undergraduate Bulletin at <http://www.unc.edu/ugradbulletin/>. UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its educational programs and activities on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression.

In this course, you are encouraged to represent diverse populations, diverse viewpoints, and diversity of perspective in your own work. You are also asked to be sensitive to the various backgrounds, perspectives, origins, and situations represented by the students in the course, the students, faculty, and staff at this university, and the residents of this state.

## Special Needs

The University of North Carolina – Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities.

All accommodations are coordinated through the Accessibility Resources and Service (ARS) Office. In the first instance please visit their website at <http://accessibility.unc.edu>, call the office at 919-962-8300, or email [accessibility@unc.edu](mailto:accessibility@unc.edu). A student is welcome to initiate the registration process at any time. However, the process can take time. ARS is particularly busy in the run-up to Finals and during Finals. Students submitting Self-ID forms at that time are unlikely to have accommodations set until the following semester.

Please contact ARS as early in the semester as possible.

## Grading Criteria

Please see the tentative course schedule below for weekly topics. You will be able to choose three topics to write **three short reaction papers** (2-3 pages each), each of which will contain your critical reflection on the predictions, assumptions, and application of a theoretical framework to the current media environment and/or media user. These papers will constitute **30% of your final grade** (10% each). Grades for these papers will be based on:

|                      | 0 points  | 1 point   | 2 points   | 3 points   |
|----------------------|---|---|--|--|
| Organization         | Structure/<br>language<br>unclear,<br>random                          | Some structure but<br>lacks logical flow of<br>argument, some<br>confusing grammar or<br>misspellings                             | Structured<br>overall, flow of<br>argument/<br>conclusion ok,<br>acceptable<br>grammar, no<br>misspelled words | Clear structure,<br>clear and logical<br>argument,<br>strong<br>conclusion,<br>concise and<br>clear language |
| Theory/<br>framework | Mentioned<br>but not<br>reviewed/<br>explained                        | Explained, but not<br>correctly or<br>thoroughly/ some<br>confusion of terms  | Explained well<br>but little analysis<br>or critique   | Explained well,<br>correctly,<br>thoroughly, and<br>critically   |
| Application          | Current<br>media/ user<br>example<br>doesn't fit<br>focus of<br>paper | Application to example<br>is questionable, not all<br>concepts/<br>characteristics seem<br>relevant or map on to<br>the framework | Suitable<br>application, most<br>aspects of fit and<br>challenges to fit<br>are explained                      | Both suitable<br>and timely,<br>thorough<br>review of fit<br>and challenges<br>to fit                        |

Because there is a class research project integrated into the course, **20% of your final grade** will consist of **participation in this research work**. Part of this grade will be in consideration of **feedback about each team member** (no more than 5 sentences per student), which each person will turn in. This feedback helps me understand each person's contribution more fully than what I might be able to observe on my own. Be sure to **include yourself** in your report. Failure to turn in your report (of everyone in your team, including yourself) will result in a 30% reduction, such that you will earn 70% of the participation grade you would have received.

The **final paper** will be worth **50% of your final grade**. This final paper should contain between 18 and 25 pages of text, and should also contain a list of citations for the works you have referenced or quoted (references, tables, figures, and other appendices are not included in the page count). For doctoral students, I strongly encourage you to produce an original research paper worthy of submission to an academic conference or journal. For masters and other students, I invite you to consider either a traditional research paper or a thought piece that situates the lessons we have learned within an industry or social phenomenon; this piece can take the form of a single essay or a series of related essays or articles for online distribution.

**Tentative Course Schedule (subject to change)**

*Readings listed correspond with discussion material for the next class day. Please be sure to have completed the assigned readings prior to attending class that day.*

| WEEK | TOPIC   | NOTES   | TO DO  |
|------|---|---|--|
| 1    | Overview and preparations                           | <p>Introduction to class,<br/>Introduction to each other<br/>Class/individual goals</p> <p>Primer on experimental designs, and our in-class research project</p> <p>Design pilot test of images</p> <p>Create groups to gather:<br/>Music stimuli,<br/>Advertising stimuli,<br/>Movie trailer stimuli</p> | <p>Read for next class:</p> <p>Vorderer, P. (2003). Entertainment theory. <i>Communication and emotion: Essays in honor of Dolf Zillmann</i>, 131-153.</p> <p>Vorderer, P., Klimmt, C. and Ritterfeld, U. (2004), Enjoyment: At the Heart of Media Entertainment. <i>Communication Theory</i>, 14: 388–408.</p> <p>Bartsch, A., &amp; Beth Oliver, M. (2011). Making sense of entertainment: On the interplay of emotion and cognition in entertainment experience. <i>Journal Of Media Psychology: Theories, Methods, And Applications</i>, 23(1), 12-17.</p> |
| 2    | How the various entertainment theories might relate | <p>Brief history of entertainment research,</p> <p>Class discussion of concepts of entertainment</p> <p>(Remember you will need to have completed three 2-3 page reaction papers</p>  | <p>Read for next class:</p> <p>Pelletier, C. L. (2004). The effect of music on decreasing arousal due to stress: A meta-analysis. <i>Journal of Music Therapy</i>, 41(3), 192-214.</p> <p>Zillmann, D. (1971). Excitation transfer in communication-</p>   |

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|   |                               | <p>showing your critical reflection on the predictions, assumptions, and application of a theoretical framework to the current media environment and/or media user)</p>  | <p>mediated aggressive behavior. <i>Journal of experimental social psychology</i>, 7(4), 419-434.</p> <p>Carpentier, F. D., &amp; Potter, R. F. (2007). Effects of Music on Physiological Arousal: Explorations into Tempo and Genre. <i>Media Psychology</i>, 10(3), 339-363.</p> <p>Neuendorf, K. A., &amp; Sparks, G. G. (1988). Predicting Emotional Responses to Horror Films from Cue-Specific Affect. <i>Communication Quarterly</i>, 36(1), 16-27.</p> <p>Harrison, K., &amp; Cantor, J. (1999). Tales from the Screen: Enduring Fright Reactions to Scary Media. <i>Media Psychology</i>, 1(2), 97.</p> |
| 3 | Psycho-physiological effects  | <p>Brief overview of physiological audience response research, as well as excitation transfer theory</p> <p>Class discussion of biological effects of entertainment and how we might interpret these effects</p> | <p>Prepare stimuli for show-and-tell in next class</p>   |
| 4 | Working on our in-class study | <p>Select stimuli,<br/>Finalize design,<br/>Outline plan for data analysis,<br/>Outline IRB for pilot and for full study</p>   | <p>Read for next class:</p> <p>Carnagey, N. L., &amp; Anderson, C. A. (2003). Theory in the Study of Media Violence: The General Aggression Model. In D. A. Gentile, D. A. Gentile</p>   |

Be thinking about your own final paper.

(Eds.), *Media violence and children: A complete guide for parents and professionals* (pp. 87-105). Westport, CT, US: Praeger Publishers/  
Greenwood Publishing Group.

Hartmann, T., Krakowiak, K. M., & Tsay-Vogel, M. (2014). How Violent Video Games Communicate Violence: A Literature Review and Content Analysis of Moral Disengagement Factors. *Communication Monographs, 81*(3), 310-332.

Weaver, A. J. (2011). A Meta-Analytical Review of Selective Exposure to and the Enjoyment of Media Violence. *Journal of Broadcasting & Electronic Media, 55*(2), 232-250.

Pieschl, S., & Fegers, S. (2016). Violent lyrics = aggressive listeners? Effects of song lyrics and tempo on cognition, affect, and self-reported arousal. *Journal of Media Psychology: Theories, Methods, And Applications, 28*(1), 32-41.

Greene, K., & Krmar, M. (2005). Predicting Exposure to and Liking of Media Violence: A Uses and Gratifications Approach. *Communication Studies, 56*(1), 71-93.

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| 5 | Violence | <p>Predominant theories of effects of media violence, including the general affective aggression model and disposition theory</p>  | <p>Read for next class:</p>  |
|   |          | <p>Class discussion of some of the evidence and challenges to the idea of large effects</p>  | <p>Hetsroni, A. (2007). Three Decades of Sexual Content on Prime-Time Network Programming: A Longitudinal Meta-Analytic Review. <i>Journal Of Communication, 57</i>(2), 318-348.</p>   |
|   |          | <p>(Remember you will need to have completed three 2-3 page reaction papers showing your critical reflection on the predictions, assumptions, and application of a theoretical framework to the current media environment and/or media user)</p> | <p>Cummins, R. G. (2007). Selling Music with Sex: The Content and Effects of Sex in Music Videos on Viewer Enjoyment. <i>Journal Of Promotion Management, 13</i>(1/2), 95.</p>   |
|   |          |  | <p>van Oosten, J. F., Peter, J., &amp; Vandenbosch, L. (2017). Adolescents' Sexual Media Use and Willingness to Engage in Casual Sex: Differential Relations and Underlying Processes. <i>Human Communication Research, 43</i>(1), 127-147.</p>      |
|   |          |  | <p>Dillman Carpentier, F. R., Northup, C. T., &amp; Parrott, M. S. (2014). Revisiting Media Priming Effects of Sexual Depictions: Replication, Extension, and Consideration of Sexual Depiction Strength. <i>Media Psychology, 17</i>(1), 34-54.</p> |
|   |          |  | <p>Samson, L., &amp; Grabe, M. E. (2012). Media Use and the Sexual Propensities of Emerging Adults. <i>Journal of</i></p>  |

*Broadcasting & Electronic Media, 56(2), 280-298.*

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| 6 | Sex                 | <p>Overview of dominant theoretical frameworks for understanding attraction and effects of sexual media, including priming and social cognitive theory</p> <p>Class discussion of scope of effects and implications for social media, media literacy, instrumental use</p> | <p>Prepare to turn in next class:</p> <p>A one-page prospectus for your final paper/project that details your idea and how you plan to accomplish the idea</p>   |
| 7 | Launching the study | <p>(Should have IRB approval by this time)</p> <p>Make preparations for data collection,</p> <p>Outline argumentation for write-up,</p> <p>Create template for method section of write-up</p>  | <p>Read for next class:</p> <p>Zillmann, D. (1988). Mood management through communication choices. <i>American Behavioral Scientist, 31(3), 327-340.</i></p> <p>Russell, J. A. (2003). Core affect and the psychological construction of emotion. <i>Psychological review, 110(1), 145.</i></p> <p>Fredrickson, B. L. (2001). The role of positive emotions in positive psychology: The broaden-and-build theory of positive emotions. <i>American psychologist, 56(3), 218.</i></p> <p>Knobloch, S., &amp; Zillmann, D. (2002). Mood management via the digital jukebox. <i>Journal of communication, 52(2), 351-366.</i></p> |

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|   |                                      |  | Stevens, E. M., & Carpentier, F. R. D. (2015). Facing Our Feelings How Natural Coping Tendencies Explain When Hedonic Motivation Predicts Media Use. <i>Communication Research</i> , 0093650215587358.  |
| 8 | Hedonically pleasing and happy media | <p>Overview of ideas of media selection and choice, focusing on mood management and the idea of mood</p> <p>Class discussion of motivations and implications for consuming hedonic media</p> | <p>Read for next class:</p> <p>Vorderer, P., &amp; Reinecke, L. (2015). From Mood to Meaning: The Changing Model of the User in Entertainment Research. <i>Communication Theory (10503293)</i>, 25(4), 447-453.</p> <p>Oliver, M. B., &amp; Bartsch, A. (2010). Appreciation as Audience Response: Exploring Entertainment Gratifications Beyond Hedonism. <i>Human Communication Research</i>, 36(1), 53-81.</p> <p>Kim, J., &amp; Oliver, M. B. (2011). What Combination of Message Characteristics Determines Hedonic and Counter-Hedonic Preferences? An Examination of the Interplay Between Valence and Semantic Affinity. <i>Media Psychology</i>, 14(2), 121-143.</p> <p>Prestin, A. (2013). The Pursuit of Hopefulness: Operationalizing Hope in Entertainment Media</p> |

Narratives. *Media Psychology*, 16(3), 318-346.

Hall, A. E. (2015). Entertainment-Oriented Gratifications of Sports Media: Contributors to Suspense, Hedonic Enjoyment, and Appreciation. *Journal of Broadcasting & Electronic Media*, 59(2), 259-277.

Rieger, D., Reinecke, L., Frischlich, L., & Bente, G. (2014). Media Entertainment and Well-Being-Linking Hedonic and Eudaimonic Entertainment Experience to Media-Induced Recovery and Vitality. *Journal of Communication*, 64(3), 456-478.

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| 9 | Counter-hedonic media | <p>Overview of predominant explanation for consuming counter-hedonic media, namely eudaemonia but also empathy</p> <p>Class discussion of expanding the concept of entertainment, considering other possible explanations</p> <p>(Remember you will need to have completed three 2-3 page reaction papers showing your critical reflection on the predictions, assumptions, and application of a theoretical framework</p> | <p>Prepare informal oral report on class study and own final paper progress</p> |
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to the current media environment and/or media user)

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| 10 | Working on the study | <p>Updates on progress, Outline template for discussion section</p> <p>In-class informal presentations and feedback on own final paper ideas</p> <p>(Remember to prepare a brief report of your team members' as well as your own participation in the research project)</p> | <p>Read for next class:</p> <p>Rentfrow, P. J., Goldberg, L. R., &amp; Zilca, R. (2011). Listening, watching, and reading: The structure and correlates of entertainment preferences. <i>Journal of Personality, 79</i>(2), 223-258.</p> <p>Hoffner, C. A., &amp; Levine, K. J. (2005). Enjoyment of Mediated Fright and Violence: A Meta-Analysis. <i>Media Psychology, 7</i>(2), 207-237.</p> <p>Neuman, Y., Perlovsky, L., Cohen, Y., &amp; Livshits, D. (2016). The personality of music genres. <i>Psychology of Music, 44</i>(5), 1044-1057.</p> <p>Braun, B., Stopfer, J. M., Müller, K. W., Beutel, M. E., &amp; Egloff, B. (2016). Personality and video gaming: Comparing regular gamers, non-gamers, and gaming addicts and differentiating between game genres. <i>Computers in Human Behavior, 55</i>(Part A), 406-412.</p> <p>Shim, J. W., &amp; Paul, B. (2007). Effects of personality types on the use of television genre. <i>Journal of Broadcasting &amp; Electronic Media, 51</i>(2), 287-304.</p> |
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| 11 | Personality in media choices | <p>Overview of personality, preference, especially within the uses-and-gratifications approach,</p> <p>Class discussion of how personality can be used to predict choices, to market media, to curate or help with curation</p> | <p>Hall, A. (2005). Audience personality and the selection of media and media genres. <i>Media Psychology, 7(4)</i>, 377-398.</p> <p>Read for next class:</p> <p>Lloyd, B. T. (2002). A conceptual framework for examining adolescent identity, media influence, and social development. <i>Review of General Psychology, 6(1)</i>, 73-91.</p> <p>Arnett, J. J. (1995). Adolescents' uses of the media for self-socialization. <i>Journal of Youth And Adolescence, 24(5)</i>, 519-533.</p> <p>Banjo, O. (2011). What are you laughing at? Examining White identity and enjoyment of Black entertainment. <i>Journal of Broadcasting &amp; Electronic Media, 55(2)</i>, 137-159.</p> <p>McKinley, C. J., Mastro, D., &amp; Warber, K. M. (2014). Social Identity Theory as a Framework for Understanding the Effects of Exposure to Positive Media Images of Self and Other on Intergroup Outcomes. <i>International Journal of Communication (19328036)</i>, 81049-1068.</p> |
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|----|---------------------------|--|--|
|    |                           |  | Lonsdale, A. J., & North, A. C. (2009). Musical taste and ingroup favouritism. <i>Group Processes &amp; Intergroup Relations</i> , 12(3), 319-327.   |
| 12 | Media and social identity | <p>Overview of social identity theory, fanship, and other frameworks explaining how communities form around media</p> <p>Class discussion of media as an identifier, media as a means of forming identity, and media as a perpetuator of identity</p> <p>(Remember you will need to have completed three 2-3 page reaction papers showing your critical reflection on the predictions, assumptions, and application of a theoretical framework to the current media environment and/or media user)</p> | <p>Read for next class:</p> <p>Shedlosky-Shoemaker, R., Costabile, K. A., &amp; Arkin, R. M. (2014). Self-expansion through fictional characters. <i>Self And Identity</i>, 13(5), 556-578.</p> <p>Brown, W. J. (2015). Examining Four Processes of Audience Involvement With Media Personae: Transportation, Parasocial Interaction, Identification, and Worship. <i>Communication Theory</i>, 25(3), 259-283.</p> <p>Moyer-Gusé, E. (2015). Extending the Examination of Audience Involvement With Media Personae: Response to Brown. <i>Communication Theory</i>, 25(3), 284-289.</p> <p>Raney, A. A. (2004). Expanding disposition theory: Reconsidering character liking, moral evaluations, and enjoyment. <i>Communication Theory</i>, 14(4), 348-369.</p> <p>Lin, J. (2013). Identification Matters: A Moderated Mediation Model of Media Interactivity, Character Identification, and Video</p> |

Game Violence on Aggression.  
*Journal of Communication*,  
63(4), 682-702.

13 Involvement  
with characters

Overview and class discussion of the various ways we have theorized the connection between consumer and character,

Class discussion about the strengths and weaknesses of these ideas about users' connections with characters and how these ideas apply to different types of media

Next class is your last opportunity to use material to complete your third of three 2-3 page reaction papers showing your critical reflection on the predictions, assumptions, and application of a theoretical framework to the current media environment and/or media user.

I also highly recommend sending me a draft of your final paper for initial feedback.

Read for next class:

Slater, M. D., & Rouner, D. (2002). Entertainment-education and elaboration likelihood: Understanding the processing of narrative persuasion. *Communication Theory*, 12(2), 173-191.

Moyer-Gusé, E. (2008). Toward a Theory of Entertainment Persuasion: Explaining the Persuasive Effects of Entertainment-Education Messages. *Communication Theory*, 18(3), 407-425.

Murphy, S. T., Frank, L. B., Moran, M. B., & Patnoe-Woodley, P. (2011). Involved, transported, or emotional? Exploring the determinants of change in knowledge, attitudes, and behavior in entertainment-education. *Journal of Communication*, 61(3), 407-431.

Igartua, J., & Vega Casanova, J. (2016). Identification with characters, elaboration, and counterarguing in entertainment-education interventions through audiovisual fiction. *Journal of*

*Health Communication, 21(3), 293-300.*

Kline, K. N., Montealegre, J. R., Rustveld, L. O., Glover, T. L., Chauca, G., Reed, B. C., & Jibaja-Weiss, M. L. (2016). Incorporating cultural sensitivity into interactive entertainment-education for diabetes self-management designed for Hispanic audiences. *Journal of Health Communication, 21(6), 658-668.*

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| 14   | Media literacy and education                | <p>Overview of entertainment-education, elaboration likelihood model, and narrative transportation</p> <p>Class discussion of what makes effective entertainment-based messages for encouraging positive change, and what are the implications for unwanted persuasion</p> | <p>By MAY 1 at 9:05AM:</p> <p>You should have completed your three 2-3 page reaction papers.</p> <p>Complete the participation report for your research team and yourself.</p> |
| 15 ? | Final thoughts                              | Open day for reflections   | THIS IS JUST IF WE ARE AHEAD AND HAVE THIS EXTRA WEEK.   |
| May1 | Final paper (and any other reports, papers) | DUE MONDAY MAY 1 BY 9:05AM   | TURN IN ELECTRONICALLY AND/OR BY PAPER to Sakai classroom dropbox or instructor school email or physical mailbox   |