THE EFFECTS OF VIOLENT PORTRAYALS IN MOVIE PREVIEWS AND INDIVIDUAL AROUSAL SEEKING TENDENCY ON VIEWERS’ EXPECTATIONS AND ANTICIPATED ENJOYMENT OF MOTION PICTURES

By

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______________________________
Chair
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Abstract

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This study investigated the effects of violent portrayals in movie previews and individuals’ arousal seeking tendencies on viewers’ expectations, arousal and anticipated enjoyment of motion pictures. Participants in a post-test only between group experiment were exposed to six movie previews previously edited as violent and nonviolent versions. Their arousal seeking tendencies were tested after they watched the movie previews. The results show that when exposed to nonviolent previews, high arousal seekers tended to expect less enjoyment of the movies than low arousal seekers do, while the anticipated violence levels of the movies and arousal levels did not differ significantly as a function of violent portrayals in the previews. Female viewers tended to rate higher level of anticipated violence for both versions of movie previews. Further, theoretical and practical implications of these results were discussed.
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CHAPTER ONE

INTRODUCTION

Consumers nowadays have a large variety of media entertainment choices when television programs, motion pictures, video games, and the Internet provide them with a multitude of entertaining divisions (Oliver, Kalytanaraman, Ramasubramanian & Mahood, 2003). The seemingly endless increase of competition for viewers among all conceivable forms of media entertainment has not only stimulated the development of creativity and technology, but also the rising efforts on media entertainment product promotion. This is especially true with motion picture entertainment, as evidenced in terms of the sheer amount of money spent on movie marketing. Earnest (1985) noted that “in an age of rapidly spiraling media costs, it is now the rule-of-thumb that media expenditures to launch a motion picture average two-thirds the cost of the movie (p. 4).” More recently, the industry was spending, on average, nearly $18 million to market a domestic film, and the cost of movie marketing had more than quadrupled from 1980 to 1995 (Zufryden, 1996).

Previews of any upcoming movies are a significant element in motion picture promotional strategy (Earnest, 1985; Eastman, Bradbury & Nemes, 1985; Gailin & McGuiggan, 2002; Wyatt & Badger, 1990). A movie preview, also called a “trailer”, incorporates the most important information about a movie, such as the interesting theme, astonishing graphics, popular actors and actresses, and well-known directors, into a short clip. It is typically over 1.5 minutes and under 5 minutes in length, announced to the public weeks or even months before the release date of a movie. The cost and prevalence of movie preview marketing clearly evidenced its importance. In 2001 alone,
approximately $1.6 million per film has been devoted to marketing previews (Olive, et al., 2003). The MPAA Research Development (2002) also indicates that movie trailers now appear in a diversity of locations, including on TV and video rentals, in theaters and shopping malls, on the ATM machines and the Internet.

Previews show exciting components of a movie to influence the process of consumers’ selection (Burzynski & Bayer, 1977; Eastman, et al., 1985; Berry, Gray & Donnerstein, 1999, Olive, et al., 2003). Movie producers nowadays not only use arousing elements extensively, particularly violence, to grab attention, but also seem to believe that they can enhance viewers’ interest in a movie by presenting such images in a preview (Olive, et al., 2003). As one movie marketer explained, “The objective of nearly every movie trailer is to get teenage boys’ butts into seats…And that means going for as much violence and sex as you can jam into 2 ½ minutes” (Streisand, 1999). Up to now, a few studies have investigated the effects of specific portrayals in movie previews on viewers’ interest in motion pictures (Eastman, et al., 1985; Eliashberg & Sawhney, 1994; Oliver, et al., 2003), but none of the existing experimental research investigated the viewers’ responses as a function of preview contents and personality differences. Given the obvious gap, this study examined the influence of both the preview content and individuals’ personality trait on viewers’ perceptions and anticipated enjoyment, as a further step to enhance the understanding of consumers’ movie purchasing behaviors.

This study investigated the effects of violent movie previews and individuals’ arousal seeking tendencies (AST), a personality trait of the degree to which individuals prefer arousal (Berlyne, 1960; 1963), on viewers’ arousal, expectations, and anticipated enjoyment of motion pictures. In addition, the impact of different manifestations of
violent images on gender was discussed as an exploratory step towards better understanding of gender differences in the context of media product consumption. This study not only addressed the issue of how violent portrayals influence viewers’ perceptions and arousal, but also explored the potential interaction between the promotional stimuli and individual personality traits under a larger framework of advertising effects. One hundred and fifty nine college students from three undergraduate communication classes in a large northwestern university in America participated in this study, and the research design was a 2 (Violent vs. Nonviolent previews) X 2 (High vs. Low Arousal Seeking Tendencies) post-test only between group experiment.
CHAPTER TWO
LITERATURE REVIEW AND HYPOTHESES

Violence in Media Promotion

The period since the late 1980s is often characterized as the “media entertainment age” due to the apparent growing public demand on entertainment provisions, together with the circumstance in which entertainment offerings obtrusively dominate media content (Zillmann & Vorderer, 2000). Although the prevalence of violence in media entertainment products has been extensively discussed, the construct of “violence” itself is defined inconsistently among a large number of studies on media violence. Gerbner (1972) defined violence as the overt expression of physical force against others or self, or the compelling of action against one’s will on pain of being hurt or killed. This definition is too general to be operationalized; and Sparks and Sparks (2000) provided a more specific version: “we use the term violence to refer specifically to images in which the actions of one or more characters bring about physical injury to another character (p. 74).” Despite its simplicity, this definition doesn’t necessarily represent the complicated violent portrayals in media nowadays. In contrast, Greenberg, Edison, et al. (1980) defined violence in terms of physical aggression, including “any overt behavior intended to frighten, injure, or damage oneself, another individual, an animal, or property (p.107).” Socially tolerated forms of physical aggression are not included, such as contact sports, hunting, and fishing for game animals, butchering of domestic animals, and legal demolition of property. According to Walker (2000), the most common form of physical aggression in television promotional announcements or print advertisements is physical threat, followed by assault with an object, shooting, and assault. The National Television
Violence Study 2 (1998) reviewed previous research on media violence, and proposed a clear-cut definition of violence: “Violence is defined as any overt depiction of a credible threat of physical force or the actual use of such force intended to physically harm an animate being or group of being. Violence also includes certain depictions of physically harmful consequences against an animate being or group that occur as a result of unseen violent means. Thus, there are three primary types of violent depictions: credible threats, behavioral acts, and harmful consequences of unseen violence (p. 21).” Researchers in that project developed PAT level of analysis of violence in television, defining a violent incident as “an interaction between a perpetrator (P), an act (A), and a target (T) (p. 21).” In this study, accordingly, any portrayals in the movie previews containing credible threats, behavioral acts, and harmful consequences of unseen violence were classified as “violent portrayals”.

The effects of media violence have been studied extensively and continue to be the subject of much interest ever since the proliferation of television in the early 1950s (Walker, 2000). Numerous studies have investigated the relationship between media violence and viewers’ aggressive behaviors, with a primary concern of the antisocial impact of media violence, while another branch of studies addresses the appeal of media violence by considering the fun and enjoyment that viewers derive from hedonic experience as watching violent images.

First of all, studies consistently show the prevalence of violence in marketing and promotional materials, including in television promotions, movie promotions, in print advertisements for television programming (Eastman & Bolls, 2000; Soley & Reid, 1985; Walker, 2000). Davis and Walker (1991) examined 1,204 on-air promotional
announcements recorded from TV programs including prime time, network news, late fringe, and weekend sports on the four broadcast networks (ABC, CBS, NBC, and Fox). Physical aggression, as one most common type of violence, was found in 30% of the announcements, and the Fox used aggression in nearly half of its promos. With the technological development, recent studies evidenced the prevalence of violent promotional materials in different forms of media, such as music video, Internet, and video games (Wartella, 1996; Walker & Ferguson, 1998; Provenzo, 1991; Oldenburg & Snider, 1999).

Second, researchers attempted to find out the attractions of violent entertainment (e.g. Guttman, 1998; Cantor, 1998; Zillmann, 1998), such as violent sports, violent TV programs, violent delights in children’s literatures, and horror movies. Many perspectives are available, and one explanation for the prevalence of violent materials in media promotion is that such depictions contain properties that are inherently attractive or enjoyable for the viewers, as Sparks and Sparks (2002) suggest that one might enjoy a violent movie because the violent images themselves evoke pleasure, or violent images are related with things that one enjoys. Cantor (1998) argued that viewers’ attentiveness, interest and selective exposure increase with addition of violence; and the attractiveness of media violence also comes from its genre popularity, i.e., the drawing power compared to other types of programming. Goldstein (1998) summarized previous research and concluded that some characteristics of violent images could increase their appeal, including unreality, exaggeration, fantasy, predicable outcome and just resolution. However, Zillmann (1998) acknowledged a multitude of conditions could partially
explain the attractiveness of violence but they are poorly interrelated, and hence, “difficult to integrate into a universal theory (p. 209)

Finally, although theoretically it is still largely under debate that what kind of internal properties and to which extent violence could influence people’s perception and emotion, violence is generally used as a “selling-point”, and promotions naturally emphasize such type of portrayal in entertainment media.

**Violent Previews in Movie Promotion**

Movie industry is viewed by insiders as a highly uncertain business (Lampel & Shamisie, 2000). If a movie does not attract a large audience in the first week of release, studios and theater owners often cannot afford to keep showing the movie (Eastman, Bradbury, & Nemes, 1985). It becomes increasingly challenging for movie marketers to attract more of their target audience to theaters when consumers have a number of competing choices at the same time. Consequently, movie marketers have to push hard to find the most “appropriate promotion strategies” to increase the possibility of financial well-being on the part of the investors and producers.

Typically, two broad content elements that are emphasized in advertising and promotion for a movie: production, actors and actresses (Adam & Lubbers, 2000). Anything unusual or trendy about the movie or its production process makes excellent fodder for promotion. More often, the bulk of promotional materials highlight the actors and actresses in a movie. It is generally believed that famous stars and directors have great box-office appeal, and naturally, they become the focus of promotional efforts. Nowadays, promotional techniques have been used extensively in marketing a motion
picture, including traditional techniques which apply for television programs as well as theatrical movies, and specialized movie promotion techniques. Traditional promotion techniques rely on the print media, including news, feature stories and media kits such as packets of print, audio, video materials that can be sent out along with news conferences, movie premieres, and other media events. Specialized techniques may incorporate audio and visual tactics to premieres, awards, merchandising, and critical reviews (Adam & Lubbers, 2000).

In reality, however, not all those techniques can be used to market most movies due to obvious constraints. Movie marketers have to promote their movies efficiently with limited resources. Some believe that teens make up a large share of opening-week audiences, and teenagers simply prefer violent action films with flashy special effects (Pampel, Fost, & O’Malley, 1994). Therefore, the popular genre tends to favor action and violence. Study shows that over the past two decades, the proportion of all rated films that receive an “R” designation has grown from 39 percent to 61 percent, and the share of PG films has remained relatively stable, dropping from 37 percent to 33 percent (Pampel, et al., 1994). It follows the prevalence of violent previews as Oliver and Kalyanaraman found out in a content analysis (2002).

To encourage viewers’ interest in the movie, previews, also called “trailers” are designed to appeal to certain demographics (Olive, et al., 2003). A trailer is supposed to be a piece of art, with aesthetic and practical value. In reality, however, managers of movie theatres regularly have to deal with angry patrons whose expectations are disappointed by the actual content of movies (Eastman, et al., 1985). Movie producers attempt to appeal to a certain demographic with the portrayals contained within trailers,
Despite the mismatch between trailers and actual movies (Olive, et al., 2003). They have to be extremely careful in editing the chosen scenes, or some shots specifically for the trailers that do not appear in the movie, because trailers can backfire if the audience doesn’t like them (Eastman, et al., 1985). A good trailer is not necessarily valued by aesthetics, but largely depends upon whether it can promote sales effectively. The question begging to be answered is whether any patterns occur in producing previews, which reflects how the producers and marketers believe a “successful” trailer should be.

Oliver and Kalyanaraman (2002) analyzed the contents of 107 movie previews on video rentals, and found that the majority of previews contained violence, and these portrayals were common across MPAA ratings (G/PG, PG-13, and R). Approximately 76% of the previews in their sample featured at least one act of aggression, with an average of 2.5 aggressive acts per minute. More importantly, the rates of aggression in previews are positively related with increased marketing and distribution costs for the previewed films (Oliver, et al., 2003). It seems reasonable for producers to believe that they can enhance audience interest by presenting potential viewers with images of violence.

The prevalence of violent portrayals in previews alone can not predict how viewers respond to the previewed films. Eliashberg and Sawhney (1994) discussed the significant interaction between stable individual difference factors, temporary moods, and the emotional content on viewers’ enjoyment of a movie. Despite its exploratory contribution, the modeling approach they adopted lacks concrete depictions of the preview contents and individuals’ preferences. In contrast, experimental researchers primarily examined the effects of different movie or preview contents on viewers’
anticipated hedonic experience (Burzynski & Bayer, 1977; Eastman, et al., 1985; Berry, et al., 1999; Olive, et al., 2003). They examined the psychological appeals that previews could bring the viewers to the theaters. Eastman, et al. (1985) conducted an in-theater field experiment with 134 adults using before-and-after questionnaires, and they manipulated the length and content of movie teasers and trailers for one particular movie. The findings show that previews did increase audience expectations compared to their absence and affect the strength of expectations on four dimensions: suspense, suffering, violence, and romance; while the length of the preview created no significant difference in expectations. Conceptually, those four dimensions were defined as independent from each other, and each represents one aspect of the expectations in that particular study. More recently, Berry, et al. (1999) investigated the effects of cutting specific graphic scenes of film violence on self-report of arousal, enjoyability, and perceptions of violence among U.S. students. They found that the participants rated the cut versions as less violent than the uncut versions, and even subtle differences in levels of violence were distinguished. In another experiment, Oliver, et al. (2003) manipulated the stimulus trailer by the presence of violent and sexual images. They found that both sexual and violent images had main effects on perceptions associated with greater anticipated suspense and greater anticipated enjoyment. In this study, violent images were manipulated with the sexual images as a random factor, and viewers’ expectations were investigated specifically.

Functionally, it seems reasonable to assume that violent portrayals in the previews can increase viewers’ expectations of the level of violence in the movie when viewers assume that previews reflect the content of movies. The more violence is shown in a
preview, the more violence may be expected in the full-length movie. This notion is further supported by Eastman, et al. (1985), whose study demonstrated that a violent preview significantly increased the audiences’ expectations of the amount of violence in the movie itself. Given this, it is hypothesized that:

H1: Viewers of violent previews will expect higher level of violence in the movie than those of nonviolent previews.

**Arousal and Excitation Transfer**

Movie producers and marketers put tremendous efforts in distributing violent previews in hope that potential viewers will be attracted to watch the movie (Oliver, et al., 2003). But the extent to which violent previews help sales is still unknown. In essence, do increases in levels of violence in a preview produce greater enjoyment? Previous studies show that such a function is very likely to exist due to the arousing properties of violent portrayals. First of all, one of the primary goals of human behaviors is generally believed to maximize “sensory pleasure” (Kagan, 1996). Some viewers may find particular sensory delights at the physiological level as watching and listening to shooting, explosives, and physical attacks in some way, e.g. the bright colors, symmetry of blast, special effects, or slow-motion (Sparks & Sparks, 2002). Unconscious vocalizations such as “Wow”, “Aha”, and “Cool…” may suggest some level of arousal and enjoyment. The enjoyment derived from sensory delight is pinpointed by the fact that these sensory experiences can be completely apart from the surrounding context, characters, plot and so on (Sparks & Sparks, 2002). Second, Allen and Greenberger
(1978, 1979) proposed an aesthetic theory of destruction. Essentially, the theory posits that there may be a powerful aesthetic pleasure elicited by acts of destruction due to factors such as complexity, expectation, intensity, and patterning. In an experiment when subjects were asked to break a pane of glass, it was found that uncertainty and surprise of the act of breaking contributed to subjects’ enjoyment. Regarding media entertainment consumption, this notion could be well taken when Tamborini and Stiff (1987) found that people attended horror films partially because they wanted to see the destruction that these films often present. Third, violence is arousing because they are unusual or novel (Sparks & Sparks, 2002). The notion of “appealing novelty” is supported by Carroll (1990) who found that horror films could be attractive because their novelty command attention and elicit curiosity. Given this, it is hypothesized that:

H2: Viewers of violent previews will be more aroused than those of nonviolent previews as watching the previews.

Further, Zillmann (1991) advanced the theory of “Excitation Transfer”, the notion that the residual excitement aroused by previous stimuli could influence the emotional responses to the following stimuli. It implies that messages able to evoke emotions may lend those emotions to the programs by affecting viewers’ attention, processing and storage of information (Eastman & Polls, 2000). For instance, Mattes and Cantor (1982) found that viewers who watched highly positive arousing programs rated subsequent commercials significantly more enjoyable and effective than those who watched less arousing programs. Based on this theory, arousal-inducing properties of media violence
can intensify the emotional responses to the actual programs because violent stimuli in movie previews induce elevated levels of arousal with positive or negative valence. When violent portrayals end, viewers are relieved from the state of intensity and the residual excitation transfers to the following presentations such as the title, the time of release, the cast of the movie, and essentially, the movie itself. Therefore, the positive or negative valence with watching the violent portrayals would be partially transferred to the abstract concept of the previewed movie. The expected level of arousal in the actual movie will escalate positively or negatively accordingly. Given this, it is hypothesized that:

H3: Viewers of violent previews will rate a higher anticipated arousing level for the actual movie than those of nonviolent previews.

**Individuals’ Optimal Stimulation Level**

Clearly, the goal of movie previews is to tell potential viewers that the movie is enjoyable in some ways. Viewers’ expectation of enjoyment, therefore, becomes one motivation to watch the movie. Eliashberg and Sawhney (1994) proposed that individuals’ desire for emotional stimulation, as a stable personality difference factor, is one determinant of individuals’ hedonic experience. For example, some viewers prefer calm scenes, while others prefer high stimulation with more emotionally stimulating scenes. The individual’s desire for different stimulation level has been among the theories investigating motivational tendencies to explain people’s action, often referred as the theory of Optimal Stimulation Level (Raju, 1980).
The basic notion of the Optional Stimulation Level (OSL) (Berlyne, 1960; Mehrabian, 1978; Mehrabian, & Russell, 1974) is that people tend to prefer intermediate levels of stimulation, and there are reliable individual differences in the amount of stimulation considered as optimal by a given person. Each individual has a uniquely determined, homeostatic degree of stimulation with which one feels comfortable. When the environment is deficient in providing stimulation at this level, one tends to seek complexity or novelty, and when the environment provides more stimulation than the optimal level, the individual will engage in behaviors to reduce simulation (Wahlers, Dunn, & Etzel, 1986). There is a general agreement that the higher a person’s characteristic need for stimulation, the greater the extent to which the one will engage in exploratory behaviors (Steenkamp & Baumgartner, 1992). Thus, the individual is viewed as adapting to the environment so as to maintain a balance between actual and optimal level of stimulation.

Stimulation seeking as a significant influence on consumer behaviors has been well documented in marketing literatures (Wahlers, Russell, & Etzel, 1990). Studies have found that the OSL is related to responses and behaviors in listening to music and attending movies (Raju, 1980). Operationally, the OSL can be measured in a few self-reported scales, among which the arousal seeking tendency (AST-I, Mehrabian & Russell, 1973) and sensation seeking tendency (Zuckerman, 1979), are more often used. The scale of AST-I measures a person’s preferred arousal level, and the sensation seeking scale measures an individual’s “need for varied, novel, and complex sensations and experiences and the willingness to take physical and social risks for the sake of such experience (p. 10)” (Zuckerman, 1979).
Although no single personality trait can be the only cause for an action, examining the traits respectively helps to differentiate the salient effects of one trait over another, driven by the theories (Elashberg & Sawhney, 1994). A stimulation seeking tendency is related to individuals’ preference for arousing media and it is well established when a number of studies have found that sensation seeking is positively correlated with the preference for media horror (Sparks & Sparks, 2000). As Zuckerman (1996) observed, “sensation seekers prefer being frightened or shocked to being bored (p. 155).” However, watching a short movie previews, typically no longer than four minutes, viewers usually do not engage in physical and social shocking behaviors. Theoretically, the sensation seeking tendency does not directly address the changes in the degree of arousal when viewers watch violent movie previews. The argument for this notion is that a sensation seeking tendency was derived from a great variety of adventurous behaviors while an arousal seeking tendency was originated from the studies of specific emotional responses. It is logical to assume that the violent portrayals in previews could increase viewers’ degree of arousal, the measure of individuals’ arousal seeking tendency (AST), another significant dimension of individuals’ optimal stimulation level, will reveal the specific relationships between viewers’ arousal level and anticipated level of enjoyability to watch the movies.

According to the theory of Optimal Stimulation Level (OST), a high level of arousal stimulation in the previews may exceed the optimal level of simulation needed for some viewers with low arousal seeking tendency (AST). They may accordingly show less satisfaction than those with high AST; conversely, those viewers who are high in AST may experience more satisfaction as watching violent portrayals in previews than those
who are low in AST. Thus, the viewers with higher AST are more likely to expect a higher level of enjoyment than those with lower AST, given the assumption that viewers would perceive the content in previews as reflection of the movies. Accordingly, it is hypothesized that:

**H4:** Watching previews with violent portrayals, viewers with a high level of arousal seeking tendency will report a higher level of anticipated enjoyment of the movie than those with a low level of arousal seeking tendency.

**H5:** Watching previews with nonviolent portrayals, viewers with a high level of arousal seeking tendency will report a lower level of anticipated enjoyment of the movie than those with a low level of arousal seeking tendency.

**Gender Differences in Movie Appreciation**

Previous studies on movie appreciation also address the issue of gender differences in responses to violent or horror scenes (Berry, Gray, & Donnerstein, 1999; Buss & Shackelford, 1997; Cantor, 1998; Cantor, Zillmann, & Einsidel, 1978; Mundorf, Weaver, & Zillman, 1989; Sparks, 1991; Eastman & Bolls, 2000). Buss and Shackelford (1997) proposed an evolutionary explanation that the psychological appeal of human aggression evolved as a result of adaptation to basic problems. They argued that aggressive behaviors are more likely to be adapted for males as solutions than for females because the socialization of gender roles has a mediating impact on people’s responses to
horror, violence and aggression, and females do not see aggression as appealing as males do.

Empirically, Eastman and Bolls (2000) found supporting evidence for this theory that females are more likely to find and value positive sides of promos than males do. Cantor (1998) reviewed a variety of evidence showing that males are more attracted by media violence even as young children. Tamborini and Stiff (1987) found that males are more likely to prefer viewing horror films than females, and Mundorf, et al. (1989) demonstrated that men enjoy graphic horror more than women do, and that men are less frightened by it. On the other hand, Berry, et al. (1999) showed that cutting the movie violence significantly increased its enjoyability for the women but not for the men. Interestingly enough, they also found that cutting violence substantially lowered self-reported levels of arousal for the women but made no difference in arousal for the men. Thus, the role of gender seems complicated and may co-vary with other factors in terms of perceptions, emotional experience, and anticipations for movies.

Given that previous studies have not provided consistent findings of the impact of gender on media entertainment consumption, and also, no theoretical agreement has been reached on the role of gender in anticipations and emotional experience of watching movie previews, this study was exploratory, and a research question was proposed:

RQ: How do male and female viewers respond differently, if any, to violent previews in terms of arousal, expectation and anticipated enjoyment of the movies?
CHAPTER THREE

METHODOLOGY

The experiment was a 2 (Violent vs. Nonviolent previews) X 2 (High vs. Low Arousal Seeking Tendencies) post-test only between group design. One hundred and fifty-nine college students from three undergraduate communication classes in a large northwestern university in America participated in this study. Self-reported data were submitted to the analysis of variance (ANOVA) to detect the effects of violent portrayals in previews, individual arousal seeking tendency, and gender on viewers’ perceptions, arousal, and anticipated enjoyment of the movies.

Independent Variables

Violent Portrayals

In this study, violent portrayals in movie previews were defined in terms of actors’ or actresses’ physical aggression and potential harms, including any deceptions that contain credible threats, behavioral acts, and harmful consequences of unseen violence (National Television Violence Study 2, 1998). Operationally, violent portrayals in previews were manipulated as a categorical variable, violent vs. nonviolent previews. By cutting off all violent portrayals in previews (the nonviolent version), this study minimized the confounding effects of the nature, amount, and degree of reality of violence in movie previews.

Arousal Seeking Tendency (AST)

Conceptually, the arousal seeking tendency (AST) refers to the degree to which individuals prefer arousal (Berlyne, 1960; 1963). In this study, the AST-I scale developed
by Mehrabian and Russell (1973) was used to differentiate the subjects’ preferred level of arousal. A higher score on the AST-I scale indicates an individual’s higher AST. Operationally, AST was measured as a continuous variable. For the statistical analysis, the AST was trichotomized so that the individuals with high vs. low arousal seeking tendencies could be clearly detected and compared.

Gender

Gender is another categorical variable in this study. Sixty-five male students and ninety-four female students participated in this study. They were exposed to either of two experimental conditions, and they indicated gender at the end of a questionnaire on demographics.

Dependent Variables

Expected Violence

Expected violence refers to the degree of violence that participants expect to see in the movies after watching the previews. A 1 to 7 scale developed by Oliver, et al.(2003) was used to measure the expected violence, consisting of the rates of “violent”, “disturbing”, “scary”, and “aggressive”, in which 1 indicates “not at all”, and 7 indicates “very much.”

Arousal and Expected Arousal

Arousal is a dimension of emotion that reflects how excited or calm a person feels (Lang, 1985). In this study, individuals’ arousal levels while watching the previews were obtained from self-reported scores on the arousal dimension of the Self-Assessment Manikin (SAM) (Lang, 1985). The SAM is a nine point pictorial scale demonstrated to be
a reliable and valid measure of emotional response to media messages (Lang, Dhillon & Dong, 1995).

Expected arousal refers to the degree of excitement or calm that a person expects to experience. In this study, participants were asked to rate previewed movies in terms of expected arousing levels. Six semantic differential items measured expected arousal, which are one dimension of the pleasure, arousal, and dominance (PAD) scale developed by Mehrabian and Russell (1974). The scale was used to measure the expected arousal for the movies after watching the previews, and consisted of “stimulated-relaxed, excited-calm, frenzied-sluggish, jittery-dull, wide awake-sleep, and aroused-unaroused”. Both arousal and expected arousal scores were obtained by a questionnaire during the break between previews.

Anticipated Enjoyment

Anticipated enjoyment is how enjoyable or unenjoyable experience a person expects to have. In this study, participants were asked to rate six previewed movies in terms of anticipated enjoyment. Oliver, et al. (2003) derived a 7-point scale to measure the anticipated enjoyment of movies. This scale consists of ratings of enjoyable, exciting, interesting, and boring (reverse coded). Self-reported data were obtained by a questionnaire during the break between previews.

Design

This study was a 2 (Violent vs. Nonviolent previews) X 2 (High vs. Low AST) post-test only between group design. The participants were divided into two experimental groups; each group was exposed to one version of stimulus previews. In addition, the
sequences of previews of two conditions vary to counter the order effects of stimulus previews. The individuals’ arousal seeking tendencies (AST) were measured separately in another questionnaire after they watched all the movie previews.

**Subjects**

Based on this design, the degree of freedom (df) between subjects is 3 (\(df_{\text{Between}} = df_{\text{violent previews}} + df_{\text{AST}} + df_{\text{VP*AST}} = 1 + 1 + 1 = 3\)). According to Murphy and Myors (2004), in tests of traditional null hypothesis the df needed for Power = 0.80 (\(\alpha = 0.05\)) is estimated by the effect size that a study looks for. To be realistic in recruiting adequate participants with limited resource, this study was expected to have medium effects, which is denoted by the level of \(PV = 0.10\) (percentage of variance accounted for) and the given \(df_{\text{error}}\) is equal to 101 at \(df_{\text{hyp}} = 3\). The total number of needed participants was estimated to be approximately 104, with 26 in each cell of the 2 X 2 table. Therefore, one hundred and fifty-nine undergraduate students enrolled in three communication classes during spring, 2004 at a large northwestern university in America were recruited. They were compensated with 3 extra credit points to encourage participation.

**Stimulus Materials**

The six manipulated previews employed in this study were English-language movies, selected from a large pool of professionally produced movie promos released during the last two years. Each preview was approximately 1.5 to 2.5 minutes in length. The denotation of the movie rating (i.e. G, PG, and R) was taken off. These previews were edited in a way that the violent portrayals were cut off without distorting the
essential narratives in the previews. Violent scenes were any overt behaviors intended to
frighten, injure, or damage oneself, another individual, an animal, or property, including
any deceptions that contain credible threats, behavioral acts, and harmful consequences of
unseen violence (National Television Violence Study 2, 1998). The 13 minutes long
unedited previews were shown to the experimental group one and the 10 minutes long
edited previews were shown to the experimental group two. Due to the content similarity
between each pair of edited and unedited previews, the sequences of movie previews
were varied to counterbalance the potential order effects.

Procedure

The movie previews were recorded onto two hi-fi video tapes, and played through
a central control system supported by the Instrumental Support Service of the university.
Eight research sessions were held on four consecutive evenings 6:00 p.m.-8:00 p.m. from
April 5th to 8th, 2004, and each one was about forty minutes. The study sessions were
conducted by a single experimenter in a quiet classroom on campus. Participants sat in
front of a large projection video screen and watched the six movie previews. The two
experimental conditions had been randomly assigned to the participants. Before viewing,
informed consents were obtained, and the participants were given the opportunity to ask
questions. Immediately after each preview, the researcher stopped the video tape, and
participants completed self-reported questions of their perceptions and expectations of the
previews and movies. Once participants indicated that they were done with the self-
reported measures for a preview, the researcher played the next preview. They then were
given a questionnaire of the arousal seeking tendency (AST), followed by demographic
questions and expected arousal questionnaire for each movie. Some irrelevant questions were added to the questionnaire to control the threat of “hypotheses guessing” \(^1\) on the side of participants. After completing self-reported questions on expected emotional response for the last preview, the participants were asked to guess the purpose of the study. Then they were thanked and dismissed.

\(^1\) “Hypotheses guessing” refers to the threat that participants attempt to figure out the purpose of the study from the questionnaire or the design, and they answer the questions purposefully to meet their expectations. An ideal answer to the question about the purpose should be “I don’t know”.
CHAPTER FOUR
RESULTS

Manipulation Check

To examine the extent to which the experiment stimuli were effective, one general linear model analysis of variance was conducted on self-reported evaluation of the degree of violence in previews. For each preview, participants were asked to rate “how violent is the preview” on a 1 to 7 scale, in which 1 indicates “not at all”, and 7 indicates “very much”. The mean scores for six previews in two experimental groups were calculated, and the results showed that the violent previews, Mean = 4.45, were rated significantly higher on self-reported scale compared to the non-violent previews, Mean = 3.57, F (1,157) = 45.27, p < 0.00. The manipulation of violence was successful.

Categories of Arousal Seeking Tendencies

Self-reported data of individual arousal seeking tendencies were obtained from 159 participants. The results showed that Mean = 225.8868, Minimum = 125, Maximum = 296, SD = 33.64934. By trichotomizing the entire distribution, 53 participants who rated less than 33.3 percentile at AST = 211 were categorized as low arousal seekers; and 55 participants who rated more than 66.7 percentile at AST = 241 were categorized as high arousal seekers.

Expected Violence in Movies

Hypothesis one predicted that viewers of violent previews will expect a higher level of violence in the movie than those of nonviolent previews. Self-reported data from
159 participants were submitted for analysis. The scale was reliable, $\alpha = 0.840$; the results show that viewers of violent previews, Mean = 14.22, did not rate anticipated violence in movies significantly higher than those of nonviolent previews, Mean = 13.62, $F(1, 157) = 2.301, p > 0.05$ between two experimental groups. Hypothesis one is not supported.

**Arousal and Expected Arousal**

Hypothesis two predicted that viewers of violent previews will be more aroused than those of nonviolent previews as watching the previews. The scale was reliable, $\alpha = 0.738$. Self-reported data from 159 participants were analyzed, and the results show that viewers of violent previews, Mean = 4.7138, were not aroused significantly higher on the SAM scale than those of nonviolent previews, Mean = 4.6144, $F(1, 157) = 0.247, p > 0.05$. Hypothesis two is not supported.

Hypothesis three predicted that viewers of violent previews will rate an higher anticipated arousing level for the movie than those of nonviolent previews. The scale was reliable, $\alpha = 0.923$. Self-reported data from 159 participant were analyzed, and the results show that viewers of violent previews, Mean = 23.36, did not expect significantly higher level of arousal on the arousal dimension of the PAD scale than those of nonviolent previews, Mean = 23.45, $F(1, 157) = 0.02, p > 0.05$. Hypothesis three is not supported.

**Anticipated Enjoyment as a Function of Violence and AST**

Hypothesis four and five predicted an interaction effect between violent portrayals in previews and individuals’ arousal seeking tendencies (AST) on anticipated enjoyment. Specifically, hypothesis four predicted that while watching previews with violent
portrayals, viewers with a higher level of arousal seeking tendency will report higher levels of anticipated enjoyment of the movie than those with a lower level of arousal seeking tendency. Hypothesis five predicted that watching previews without violent portrayals, viewers with a higher level of arousal seeking tendency will report lower level of anticipated enjoyment of the movie than those with a lower level of arousal seeking tendency.

Anticipated enjoyment was calculated on the scale developed by Oliver, et al. (2003). The scale was reliable, $\alpha = 0.871$. The results from 159 participants show that there was a significant interaction between violence in previews and individual’s arousal seeking tendencies, $F (1,104) = 6.418$, $p = 0.013$, Eta-squared = 0.058, Observed Power = 0.709. The results indicated that violent portrayals in movie previews function differently for individuals with high vs. low arousal seeking tendencies. High arousal seekers watching violent portrayals, Mean = 19.995, expected a significantly higher level of anticipated enjoyment compared to watching nonviolent portrayals, Mean = 17.608, $F (1, 53) = 11.380$, $p = 0.001$, Eta-squared = 0.177, Observed Power = 0.912. Low arousal seekers watching violent portrayals, Mean = 19.289, did not expect a significantly different level of anticipated enjoyment compared to watching nonviolent portrayals, Mean = 19.225, $F (1, 51) = 0.012$, $p > 0.05$. The interaction effect was shown in the Figure 1.
Further, two separate one-way ANOVA tests were conducted for each of the two experimental groups. The results showed that within violent previews group, high arousal seekers, Mean = 19.995, did not rate significantly higher on anticipated enjoyment than that of low arousal seekers, Mean = 19.289, F (1, 63) = 1.747, p > 0.05. Hypothesis 4 is not supported. Within nonviolent preview group, high arousal seekers, Mean = 17.61, rated significantly lower on anticipated enjoyment than that of low arousal seekers, Mean = 19.2246, F (1, 41) = 4.212, p = 0.047. Hypothesis five is supported.
Gender Differences

Analyses were done to test the predictive power of gender on anticipated violence. The ANOVA showed that the female participants, Mean = 14.249, systematically rated a higher level of anticipated violence than male participants, Mean = 13.440, in both experimental groups, $F(1, 155) = 4.003$, $p = 0.047$, as shown in Figure 2.

Figure 2: Anticipated Violence Between Gender:

![Graph showing gender differences in anticipated violence](image)

For the anticipated enjoyment, the ANOVA test show that the male participants, Mean = 19.494, did not respond significantly different than female participants, Mean = 19.07, on the scale of anticipated enjoyment, $F(1, 155) = 1.228$, $p > 0.05$. No interaction was observed.
Further, arousal and anticipated arousal were tested based on gender. It is found that female participants did not differ from the male participants significantly. No interactions were observed. For the level of arousal, it showed that gender did not predict significant differences, $F (1, 155) = 0.159, p > 0.05$; for the level of anticipated arousal, the same patterns occurred, $F (1,155) = 0.571, P > 0.05$.

In sum, the results show that females rated a higher level of anticipated violence in movies than males did regardless of the experimental conditions, and there were no significant impacts of gender on arousal and anticipated enjoyment.
CHAPTER FIVE
DISCUSSION

Theoretical Implications

The investigation attempted to explore the psychological appeal of violence in movie previews, an important area of media entertainment. It did not provide direct empirical evidence for the theory of Optimal Stimulation and Excitation Transfer because of the lack of information on the changes of arousal. However, this study found the impact of violent portrayals and individuals’ arousal seeking tendencies on expectations of violence and anticipated enjoyment. The findings were inconsistent with the previous study done by Oliver, et al. (2003) regarding viewers’ expectations, and provided more specific observations on cognitive and emotional responses to movie previews, as well as insights on arousal seeking tendency (AST) as one personality trait related with media entertainment consumption behaviors. Table 1 presents the five hypotheses proposed in this study and their findings.

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Findings</th>
<th>Supported</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Self-reported anticipated violence levels of movies were not significantly different as a function of violent vs. nonviolent portrayals in the previews.</td>
<td>No</td>
</tr>
<tr>
<td>2</td>
<td>Self-reported arousal as watching previews were not significantly different as a function of violent vs. nonviolent portrayals in the previews</td>
<td>No</td>
</tr>
<tr>
<td>3</td>
<td>Self-reported expected arousal to watch the previewed movies were not significantly different as a function of...</td>
<td>No</td>
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</tbody>
</table>
violent vs. nonviolent portrayals in the previews

<p>| | | |</p>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>Low arousal seeking viewers did not report lower level anticipated enjoyment as a function of watching violent vs. nonviolent previews.</td>
<td>No</td>
</tr>
<tr>
<td>5</td>
<td>High arousal seeking viewers reported higher level of anticipated enjoyment as a function of watching violent vs. nonviolent previews.</td>
<td>Yes</td>
</tr>
</tbody>
</table>

The results show that participants did not necessarily expect a higher level of violence in the movies as they watched more violent previews. This is inconsistent with the findings of Oliver, et al. (2003) when the viewers rated a higher level of expected violence of the movie as they watched the violent preview. However, it is noticeable that in that study, a single foreign preview was used when the participants did not understand the narratives. Also, a single preview as the only stimulus may introduce the debate on the external validity of that study. This study, in comparison, used six English-language previews of different genres released during the past two years. The narratives and close understanding of the culture background can help viewers figure out the extent to which the movies might contain violent images to be more eye-catching, without considering how much violence is manifested in the previews. For example, one preview for the movie “Italian Job” was produced in a way that the plots were very clear, and with little cognitive effort, the viewers could understand that it is an action movie with violent portrayals. It is also possible that due to the previous experience of watching similar action movies, viewers have already been bombarded with violent portrayals, and naturally, right after they figured out the story or the genre of a movie, they expected a movie to be somewhat similar with the previous ones in terms of the degree of violence.
Therefore, the intuitive argument that a more violent preview could make viewers’ expect a more violent movie does not hold.

Another interesting finding of this study is about arousal. This study has not found any significant differences of arousal or anticipated arousal level between the two experimental groups when previous studies tend to support the notion that violence is arousing. The distribution of the raw SAM arousal data shows a central tendency of clustering an “okay” level of arousal across both groups when participants feel somewhat excited but not much. It is likely that they did feel aroused physiologically but just did not express accurately in a self-reported measure. However, it makes more sense to think about what violent portrayals really mean to the viewers, and why they could be aroused. Violent images could be less noticeable when the story’s novelty, intensity or attractiveness “tune down” the effect of fighting or explosive images. For instance, a traditional western movie may be perceived less exciting than a fiction movie, despite the images of gun shooting or fighting. Meanwhile, the technological part of movie production such as pacing, sound, and special effects, could also influence viewers’ emotional responses.

The anticipated emotional responses could be influenced both by the residual effects from the excitation transfer and the cognitive processing. Similar with the anticipated violence, the expected emotional responses could be a function of many other unknown factors such as knowledge and preferences that are extremely difficult to manipulate in an experiment. Accordingly, researchers could either adopt psycho-physiological measures of arousal to detect the extent to which the self-reported measures
are reliable, or conduct more detail-oriented pretests to understand the outside nuisance variables and to better control those factors in future research.

The most significant finding of this study is the interaction effect of individuals’ arousal seeking tendencies and violent portrayals in previews. It has been clearly manifested that high arousal seekers do not enjoy the nonviolent previews and movies as much as the low arousal seekers. It is consistent with the theoretical prediction based on the Optimal Stimulation Theory. High arousal seekers have a higher preferred level of arousal, and they will not feel as satisfied as low seekers watching the nonviolent previews. One the other hand, the study suggests that violent images will not do much good for the marketers if the viewers are low arousal seekers. Adding much violence into the previews will not increase low arousal seekers’ anticipated enjoyment.

This study has great implication value but also poses some ethical problems for the movie producers. Since high arousal seekers like more violent images, once they are targeted or identified, the movie producers know exactly what to do to increase their anticipated arousal level, that is, put more violent images in. It is likely that producers will put more exciting, more attractive, more interesting images in previews. Previous studies on the social influence of violence in media clearly indicate the negative impact of violent images in the media, especially for the young. As more R-rated movies are made and the trailers are available almost everywhere, children have more access to violence in movies starred by their favorite actors and actresses. Behavioral learning could be a problem, but more seriously, they could be misinformed that violence is a good way to solve conflicts. After all, it is the responsibility on the producer and
marketers’ side to keep the standard. Extreme violence in the preview could do more harm than help them earn money for society.

Gender differences were also discussed in this study. People tend to assume that a lot of socially-based gender differences in response to violence and aggression, but the findings do not suggest any significant gender difference between violent and nonviolent group in terms of arousal responses and anticipated enjoyment to movies. Meanwhile, gender does predict a higher level of anticipated violence in the movie for females than males regardless of the experimental conditions. It is difficult to argue whether such a difference is either biologically or socially determined. Probably, despite the similar exposure to violent images during watching the previews for both male and female, the selection of images and cognitive processing may differ. This study is exploratory to understand gender differences in processing movie previews, and the theoretical reasons why gender matters in this aspect is still largely unknown. It seems to oversimplify the issue if someone simply takes gender as a predictor in this case.

**Practical Implications**

Practically, this study provides insights of viewers’ responses towards movie previews, which could help movie producers to improve trailer quality, movie marketers to refine promotion strategies, and consumers to better predict the enjoyability of movies. Moreover, this study is useful for further research on other types of media products, such as promotion of TV programs, MTV, and video games.

Both sides of violent images in previews were revealed for movie professionals. Violent previews could lead to higher level of anticipated enjoyment of the movie when
high arousal seekers reported a higher level of anticipated enjoyment after watching violent reviews than nonviolent previews. However, the pattern does not hold for the low arousal seekers. Movie marketers tend to believe that the more violent previews they produce, the more effective the previews will be to attract viewers. It could be true for high arousal seekers but not for low arousal seekers.

More importantly, this study suggests that violent images are not the only effective method to influence viewers’ emotional responses. The findings show that adding violent images to previews did not effectively change viewers’ arousal and anticipated arousal. As many movie producers put forth tremendous efforts to use emotional appeals, the violent images turn out to be ineffective choices. Accordingly, they do not have to put a lot of violence into previews, rather, they could think more about other properties of the preview, such as technological effects, the attractiveness of the plots, and the extent to which they should tell the whole story in the movie to increase suspense.

Further, against many people’s assumptions about gender differences toward violence, this study does not find any significant differences of arousal and anticipated enjoyment between males and females as a function of violent images in previews. It indicates that the producers do not have to put much violence in movie previews as a specific appeal to male vs. female viewers.

**Limitations and Future Research**

It is unavoidable that some, although not many, participants have watched or heard about those movies. The past experience could contaminate the expectations and
perceptions. In this study, although the data do not show a systematic pattern of what previews are more familiar to viewers than others, the potential impact of even a few “bad data” could be critical for the statistical analysis. It will help if the further studies could adopt the newest trailers for movies that have not been released.

Also, the measure of violence in this study is not specific towards the deeper level of imagery or sound properties such as novelty, intensity, loudness, and speed. Those factors could influence viewers’ responses psychologically and physiologically. To develop more specific measures could be a critical step to improve related studies.

Meanwhile, the self-reported arousal could be influenced socially. To be more accurate, the psychophysiological measures of arousal could be used to detect the physical arousal, which could be used as a comparison.

Moreover, as this study was conducted in a laboratory setting, external validity is somewhat compromised. Adjustments to the environment, including a comfortable leather recliner, foliage, and a home stereo system, attempted to create a naturalistic watching atmosphere to secure external validity. A more rigorous research could be done in theatres. However, there is not any theoretical reason to believe that the cognitive and emotional responses measured in this experiment will be significantly different for people watching movie trailers in a more natural environment.

Conclusion

This study specifically addressed the interaction effect between violent portrayals in movie previews and individuals’ arousal seeking tendency on viewers’ perception and anticipated enjoyment. Violent portrayals in movie previews led to higher level of
anticipated enjoyment and such a function differs across different levels of arousal seeking tendencies. No significant impacts of violent portrayals on arousal and anticipated violence have been observed, and accordingly, this study did not provide direct empirical evidence for the theory of Excitation Transfer and Optimal Stimulation level. Moreover, the study suggests further research on the effects of the in-depth properties of violent images, and involves the theoretical discussions on the competing impacts of cognitive vs. emotional processing as consumers respond to media entertainment products.
BIBLIOGRAPHY


CONSENT FORM AND QUESTIONNAIRE

You are being asked to participate in a research study. The purpose of this study is to better understand how people respond to movie previews. During this study you will be asked to watch some movie previews, and to answer some questions. It will take you about forty minutes.

No risks are anticipated of this study while you may watch some violent images. All answers will be kept confidential and no names will be associated with the data. No individual data will be reported neither. The participation is completely voluntary, and you do not have to answer any questions you feel uncomfortable with. You are free to withdraw the consent and to discontinue participation in this study at any time. This project has been reviewed and approved for human participation by the WSU IRB.

In exchange for your participation, you will receive extra credits, depending on the class you take in spring, 2004. You need to complete this study to receive extra credits for the class.

If you have any questions or concerns about this study, please contact:

Guangxin Xie
Master’s student in communication
School of Communication
Washington State University

509-338-5188
guangxin@mail.wsu.edu

Questions or concerns about participants’ rights can be directed to:

IRB Office
PO Box 643140
Washington State University
Pullman, WA 99164-3140
509-335-9661

Thank you very much for your participation.

_______________________________________
Researcher’s signature

CONSENT STATEMENT:

I have read the above instructions and hereby agree to participate in this study.

Class Signed for Extra Credits (Including Section Number)  Participant’s signature  Date

Thank you for participating in this study!
Have you ever seen this movie before? Yes _______ No _______

We are interested in how calm or excited you feel while watching the preview. Please place an “X” over the picture or between the pictures that best represents your feelings.

The following questions ask about your responses to each movie preview, 1: “not at all” to 7: “very much”. Please write ONE NUMBER corresponding to your best answer.

<table>
<thead>
<tr>
<th>NOT AT ALL</th>
<th>VERY MUCH</th>
<th>YOUR ANSWER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a). Do you like the story presented in the preview?  
b). How violent is the preview?  
c). Do you like the actors/actresses in the preview?  
d). How clear do you think the plot is presented in the preview?  
e). Do you like the special effects in the preview?  
f). How scary do you expect the movie will be?  
g). How boring do you expect the movie will be?  
i). How violent do you expect the movie will be?  
j). How enjoyable do you expect the movie will be?  
k). How disturbing do you expect the movie will be?  
l). How interesting do you expect the movie will be?  
m). How aggressive do you expect the movie will be?  
n). How exciting do you expect the movie will be?
The following questions ask about your lifestyles and preferences. Please indicate how much you agree or disagree with each statement, 1: “strongly disagree” to 9: “strongly agree”. Please write ONE NUMBER corresponding to your best answer.

<table>
<thead>
<tr>
<th>STRONGLY DISAGREE</th>
<th>STRONGLY AGREE</th>
<th>YOUR ANSWER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) I seldom change the pictures on my walls.</td>
<td></td>
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</tr>
<tr>
<td>2) I am not interested in poetry.</td>
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<td></td>
</tr>
<tr>
<td>3) It is unpleasant seeing people in strange weird clothes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4) I am continually seeking new ideas and experiences.</td>
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<td></td>
</tr>
<tr>
<td>5) I much prefer familiar people and places.</td>
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<td></td>
</tr>
<tr>
<td>6) When things get boring, I like to find some new and unfamiliar experience.</td>
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<tr>
<td>7) I like to touch and feel a sculpture.</td>
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</tr>
<tr>
<td>8) I don’t enjoy doing daring foolhardy things just for fun.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9) I prefer a routine way of life to an unpredictable one full of change.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10) People view me as quite an unpredictable person.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11) I like to run through heaps of fallen leaves.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12) I sometimes like to do things that are a little frightening.</td>
<td></td>
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</tr>
<tr>
<td>13) I prefer friends who are reliable and predictable to those who are excitingly unpredictable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14) I prefer an unpredictable life full of change to a more routine one.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15) I wouldn’t like to try the new group therapy techniques involving strange body sensations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16) Sometimes I really stir up excitement.</td>
<td></td>
<td></td>
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<tr>
<td>17) I never notice textures.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18) I like surprises.</td>
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<tr>
<td>19) My ideal home would be peaceful and quiet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20) I eat the same kind of food most of the time.</td>
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<td></td>
</tr>
<tr>
<td>21) As a child, I often imagined leaving home just to explore the world.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22) I like to experience novelty and change in my daily routine.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23) Shops with thousands of exotic herbs and fragrances fascinate me.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24) Designs and patterns should be bold and exciting.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
25) I feel best when I am safe and secure.
26) I would like the job of a foreign correspondent of a newspaper.
27) I don’t pay much attention to my surroundings.
28) I don’t like the feeling of wind in my hair.
29) I like to go somewhere different nearly every day.
30) I seldom change the decor and furniture arrangement at my place.
31) I am interested in new and varied interpretations of different art forms.
32) I wouldn’t enjoy dangerous sports such as mountain climbing, airplane flying, or sky diving.
33) I don’t like to have lots of activities around me.
34) I am interested only in what I need to know.
35) I like meeting people who give me new ideas.
36) I would be content to live in the same house the rest of my life.
37) I like continually changing activities.
38) I like a job that offers change, variety, and travel even if it involves some danger.
39) I avoid busy, noisy places.
40) I like to look at pictures that are puzzling in some way.

The following questions ask you about some general information. Please put a check mark to the best choice.

1). Gender: Male __________    Female __________
2). Age _______
3). Year in school: Freshman_____ Sophomore ____ Junior ____ Senior ____ Others ____
4). How often do you go to theatres during the past six months?
   Less than 1/month ___ 1/month ____ 2-5 times /month ____ More than 5 times /month ____
5). Your monthly entertainment expense is about:
   Less than $ 100 _____ $ 101- $200 _______ $ 200 – $500 ______  More than $500______
6). Where do you watch movies most often during the past six months?
   Local Theaters _____ Rental DVD/Videos _____ Purchased DVD/Video _____
   Download from online _____ TV _____ Others (Please specify) ________
The following questions ask your **ANTICIAPATED** responses of the **MOVIE** instead of the preview. Please put a check mark (Example: ____: √: _____) to show how you feel about watching the **MOVIE**.

**Please recall the Movie “Once Upon A Time in Mexico”:**

<table>
<thead>
<tr>
<th>Stimulated</th>
<th>_____: _____: _____: _____: _____: _____</th>
<th>Relaxed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calm</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Excited</td>
</tr>
<tr>
<td>Frenzied</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Sluggish</td>
</tr>
<tr>
<td>Jittery</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Dull</td>
</tr>
<tr>
<td>Sleepy</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Wide awake</td>
</tr>
<tr>
<td>Aroused</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Unaroused</td>
</tr>
</tbody>
</table>

**Please recall the Movie “Open Range”:**

<table>
<thead>
<tr>
<th>Stimulated</th>
<th>_____: _____: _____: _____: _____: _____</th>
<th>Relaxed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calm</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Excited</td>
</tr>
<tr>
<td>Frenzied</td>
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<td>Sluggish</td>
</tr>
<tr>
<td>Jittery</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Dull</td>
</tr>
<tr>
<td>Sleepy</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Wide awake</td>
</tr>
<tr>
<td>Aroused</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Unaroused</td>
</tr>
</tbody>
</table>

**Please recall the Movie “Tomb Raider 2: The Cradle of Life”:**

<table>
<thead>
<tr>
<th>Stimulated</th>
<th>_____: _____: _____: _____: _____: _____</th>
<th>Relaxed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calm</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Excited</td>
</tr>
<tr>
<td>Frenzied</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Sluggish</td>
</tr>
<tr>
<td>Jittery</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Dull</td>
</tr>
<tr>
<td>Sleepy</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Wide awake</td>
</tr>
<tr>
<td>Aroused</td>
<td>_____: _____: _____: _____: _____: _____</td>
<td>Unaroused</td>
</tr>
</tbody>
</table>
Please recall the Movie “Hidalgo”:

| Stimulated | ______:_______:_____:_____:_____:_____:_____ Relaxed |
| Calm       | ______:_______:_____:_____:_____:_____:_____ Excited |
| Frenzied   | ______:_______:_____:_____:_____:_____:_____ Sluggish |
| Jittery    | ______:_______:_____:_____:_____:_____:_____ Dull   |
| Sleepy     | ______:_______:_____:_____:_____:_____:_____ Wide awake |
| Aroused     | ______:_______:_____:_____:_____:_____:_____ Unaroused |

Please recall the Movie “The Italian Job”:

| Stimulated | ______:_______:_____:_____:_____:_____:_____ Relaxed |
| Calm       | ______:_______:_____:_____:_____:_____:_____ Excited |
| Frenzied   | ______:_______:_____:_____:_____:_____:_____ Sluggish |
| Jittery    | ______:_______:_____:_____:_____:_____:_____ Dull   |
| Sleepy     | ______:_______:_____:_____:_____:_____:_____ Wide awake |
| Aroused     | ______:_______:_____:_____:_____:_____:_____ Unaroused |

Please recall the Movie “Paycheck”:

| Stimulated | ______:_______:_____:_____:_____:_____:_____ Relaxed |
| Calm       | ______:_______:_____:_____:_____:_____:_____ Excited |
| Frenzied   | ______:_______:_____:_____:_____:_____:_____ Sluggish |
| Jittery    | ______:_______:_____:_____:_____:_____:_____ Dull   |
| Sleepy     | ______:_______:_____:_____:_____:_____:_____ Wide awake |
| Aroused     | ______:_______:_____:_____:_____:_____:_____ Unaroused |

**BONUS QUESTION:** What do you think the purpose of the study is?