FILM GENRE: MATCHING AUDIENCE EXPECTATIONS WITH CRITICAL ASSESSMENTS

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Film and television conventions are developed through time and may differ from one period to another or across media. The sum total of these familiar markers and content elements have been given the labels "television formats" and "film genres" when they recur. Scholars have long noted the link between the audience and the film genre (Kaminsky 225). If the first representative of a genre is successful and registers a basic meaning with audiences, then it is likely that similar films will follow and the form become established in the expectations of audiences and the efforts of filmmakers. Thus, genres develop when films are successful with audiences.

The genre work must contain some basic elements of the original if it is to appeal to the same audience but it cannot be a carbon copy. A successful genre film relies on a combination of familiarity and novelty. Once the conventions of the genre are known and recognized by audiences, such recognition in itself is gratifying to viewers (Buscombe 35). For example, horror films are characterized by such formal features as scary music and special effects to depict blood and gore and such content elements as murder, mayhem and victimized females. These may serve as markers for people using advertisements or previews in deciding whether to go to films or selecting tapes to rent.

Increasingly, film scholars have recognized that a film's meaning arises in part from the relationship between audience expectations and a film's awareness and treatment of them (Grant 1). Silva looked at a sample of college students for enjoyment of foreign films and found that

the star, settings, language and director were major predictors for enjoying foreign films. Austin and Gordon found a student audience agreeing on attributes for documentary/biography/drama as well as crime/war/action/adventure genres; action and adventure genres were similar on a potency dimension. Glass and Waterman found students judging new films by reference to past films with similar characteristics, i.e., genre.

The importance of audience expectations is contrasted with an alternative view expressed by film scholars concerned with discovering different meanings in films as texts: "One first has to understand a genre--the various relationships among a group of films--before one can appreciate an individual expression responding to it" (Grant 1). However, research into audience perceptions may provide clues to film structures as well as tests of critic scholars' own analyses.

For many decades, film scholars have employed the concept of genre in their analyses of film structure. Borrowed from art-history terminology, genre referred to paintings with unidealized scenes and subjects of everyday life. Because of its commonplace subject matter, genre art was not deemed worthy of intellectual or critical attention. The concept has had similar origins in film, speaking of popular forms and structures that appealed to the masses; this contrasts with the cinema produced by artists who experiment with structure and violate audience expectations. In recent years, the concept has migrated from film to other media, particularly television (Newcomb; Rose). In its travels, and perhaps in film as well, the concept has taken on meanings different from its artistic anchor.[1]

Definitions of genre abound, including: contemporary myths[2] (Grant, 3); type of writing, story telling, presentation (McConnell 9); hidden archetypes (McConnell 13); inner form and outer form (Buscombe 27)[3]; subject matter, theme, techniques (Geduld and Gottesman 73); common themes, certain typical actions, certain characteristic mannerisms (Tudor 17); plot, character, visual effects--the "shibboleths of conventional criticism" (McConnell 15); formalized characteristics of an artistic convention (McConnell 13)[4]; preordained forms, known plots, recognizable characters and obvious iconographies-visual codes-photographed elements that the audience need not ponder to understand (Sobchack 42, 44).[5]

There are many lists of contemporary and historically important genre. Defining genre as a "category, kind, or form of film distinguished by subject matter, theme, or techniques," one team of scholars lists 75 genres of film, including fiction and non-fiction (Geduld and Gottesman 73). To call a film an example of a genre means that it draws on a tradition, on a set of conventions (Tudor 17).[6] Appendix A provides a sample of genres by Grant, with additional citations from film scholars elaborating on the conventions each represents.

Research Questions:

Following Tudor's (19) view that genre "is what we collectively believe it to be," there are obvious questions which can only be answered through empirical work. And that work must pay attention to audiences as well as the creators of films. We propose to do that by

focusing on an active, movie-going audience, students. It is important to increase our knowledge of genre:

> To methodically analyze the way in which a filmmaker utilizes a genre for his [or her] own purposes. . . requires that we clearly establish the principal components of his conception of the genre. But this is not all. The notion that someone utilizes a genre suggests something about audience response. It implies that any given film works in such-and-such a way because the audience has certain expectations of the genre. We can only meaningfully talk of, for instance, an auteur (director) breaking the rules of a genre if we know what these rules are. And, of course, such rule-breaking has no consequence unless the audience knows as well (Tudor 20).

In the analytical tradition, the focus is on identifying layers of "meaning" through rational methods. However, the "meaning" of films for audiences can take several forms, including: expectations, uses and gratifications derived from viewing, and effects on personal images-beliefs-feelings-behaviors. Furthermore, we can examine how audiences process information during viewing--creating meaning in the process of viewing.

We could empirically ask whether audience perceptions of genres match those of film observers and scholars. Do film goers perceive "horror films," "westerns" and other genres as being composed of the same "ingredients" as do critical scholars? That is the guiding question of this article.

Thus, in addition to general audience expectations, we will examine how well the links made by audiences between various genres and their components correspond to those identified by film scholars.

Genre Expectations-- Typically, genre expectations are conceptualized as genre components defined by film scholars along various dimensions. In tapping audience genre expectations, we allow

people to characterize genre in the broadest terms, ranging from perceived components of films to anticipated reactions to the viewing and a more reflective expectation of film techniques employed. More specifically, we can tap unprompted audience perceptions of the following associated with particular genre: a) people and roles cited; b) types of dominant activities; c) plot, story-line characteristics, including types of scenes and situations, story ideas and themes; c) personal reactions and feelings; d) material culture and symbols; e) time frame--historical, contemporary, futuristic; f) quality and evaluations; g) typical settings; h) prominent special effects and production techniques; and i) analogies, e.g., to other genre.

Genre Components-- These refer to audience equivalents of film scholars' views about film structure (narrative, plot, etc.), characterization and actors, setting and material symbols (concrete examples of iconography) characterizing particular genre.

In addition to the components anticipated by film scholars, we would expect some audience responses to reflect the functions fulfilled by film viewing. In uses and gratifications terms, people would be expected to describe their anticipated reactions--to learn, be excited, entertained, saddened, titillated, or bored by particular types of films. Other evaluative dimensions may emerge from the data.

METHODS

There is a dearth of empirical evidence on audience behaviors and perceptions with regard to film. There are few studies on public perceptions and definitions of film and television genre.[7] Thus, our

study is necessarily exploratory, relying heavily on open-ended measures that capture the range of audience responses.

Recently, a total of 261 students in three introductory communication classes at an urban university filled out self-administered questionnaires that included items about film viewing as well as other media behaviors. The students were older than traditional undergraduate populations and, thus, more closely approximate the 18-34 movie-going public targeted by filmmakers.[8]

Students were asked to respond to a variety of items soliciting their media behaviors. Specifically, for film and television, respondents were asked open ended questions to ascertain unprompted genre expectations and then asked to match genres with film components that film critics and scholars have linked to one genre or another.

Respondents were presented with 11 film genres identified in the literature as currently popular or historically significant. These included: popular musicals, westerns, horror films, science fiction films, detective films, adventure films, foreign films, romantic dramas, romantic comedies, gangster films and dead-teenager films. The last genre was added from frequent mention by Chicago film critics, Gene Siskel and Roger Ebert, on their television program; it also accounts for a large number of films aimed at younger audiences at the time of the survey.[9]

The open-ended section was followed by a matching exercise. Due to the relative efficiency of closed-ended measures, in this section we were able to include a wider variety of genres from both film and television. Respondents were presented with 20 different film and TV

genres and asked to match them with 38 items representing themes, characters, settings, or film techniques cited in the literature as being associated with a particular genre. Both the genres and matching items are listed in Table 2.[10]

For descriptive purposes, one question in the survey tapped leisure-time activities. Media use is prominent on the list. Some 38% cited playing sports, 39% watching TV, 37% reading (in general), 29% hobbies, 20% jogging, 19% listening to the radio, 18% going to films and 18% seeing friends. About a fourth of respondents said they go out to see films every two weeks or more often, while 36% go out to films once a month and the others less often. Respondents were asked for the names of the three films seen most recently. These were then classified by film genre; those cited most frequently were: comedies, adventure/action films, dramas, and horror films.

Respondents also were asked when they usually go out to see films and why. Almost half of respondents said they usually go out to see films on weekends. About a fifth said going to films was "something to do" while 17% said films were a dating activity. Some 85% of respondents said they had access to a VCR and 16% said they tape programs every couple days or more often. More than half said they rent films for home viewing every week. Clearly, respondents in our sample have ample experience to build up expectations about film genres and television formats.

RESULTS

First, we examined unprompted genre expectations of our respondents (see Tables 1a-1b). Our coding scheme, which was developed from content

analyzing the open-ended responses, included 75 different categories that captured a substantial universe of audience expectations,[11] including these categories: people and roles, types of activities, plot/story-line, personal reactions and feelings, material culture/symbols, time frame, quality/evaluations, settings, special effects and technical aspects, and analogies to other content. Then we looked at genre components and characterizations matched to a list of 20 film genres and TV formats (see Tables 2a-2d).

Following is a summary of results for individual genre and format. Consensus on genre components was judged sufficient for reporting when 50% of respondents agreed with the match between a genre and a particular component. Pluralities also are identified.

Westerns-- In the matching exercise, half to two thirds of respondents characterized westerns as action films where good and evil are clearly drawn and the hero is at odds with the culture or community. Smaller but significant percentages note the historical nature of the genre and the theme of the hero molding the group to do a job. In the unprompted characterizations, about a third of respondents cited types of people or roles, 30% mentioned violent activities such as killing and fighting, and 23% cited types of scenes or situations one would see in Westerns. This is quite consistent with the views of film scholars.

Musical-- A 50% agreement was not found for any items in the matching exercise; however, significant percentages agreed that musicals had romantic subplots, were characterized by extravagance and had themes of boys and girls coming together. Minimal dialogue and heavy background music were matched by a fourth or more of respondents. In the

unprompted characterizations, 58% cited singing and dancing but nothing else was mentioned by even 10% of respondents.

Horror Films-- There was more agreement on components/aspects of horror films than any other genre. Four items were cited by at least 50% of the respondents: action, the presence of a supernatural, sense of horror created, and the theme that a situation of normalcy erupts into images of death. In the unprompted characterizations, about half of the respondents cited such material culture/symbols as blood, gore or weapons and a third mentioned violent activities such as murder and killing. Since this genre is particular popular among younger age groups, there is a suggestion that familiarity breeds consensus.

Dead Teenager Films-- Though not included in the matching exercise, this genre was included in the unprompted exercise. About a fifth of respondents cited particular types of scenes or situations and a fifth mentioned violent activities such as killing and murder. Blood, gore and weapons were mentioned frequently.

Gangster Films-- Gangster films are filled with action (56%) and draw clear distinctions between good and evil (45%). Also, a substantial percentage cited the presence of much violence (39%). In the unprompted exercise, 44% cited violent activities and more than a fifth cited types of people or roles and types of scenes or situations typical of the genre.

Detective Films-- Action also was the characteristic about half of the respondents agree on for this genre; three thematic elements also garnered significant percentages: a hero at odds with the culture or

community, romantic subplots and good and evil clearly drawn. In the unprompted exercise violent activities were cited by 18%.

Foreign Films-- None of the matching items were matched by at least 50% of respondents for this type of film. However, substantial percentages matched romantic subplots (31%), boy and girl coming together as a theme (26%) and telling a story via feelings (23%). In the unprompted exercise, some 31% cited the use of subtitles but there was little agreement elsewhere. Some 15% said foreign films were characterized by abstract ideas or were hard to follow.

Adventure Films-- Adventure films are filled with action, 67% of respondents agreed in the matching exercise, while 47% agreed they were fast paced and 42% matched the theme of a hero at odds with the culture or community. In the unprompted exercise, 34% cited action and 20% types of scenes or situations one would see, while 12% noted feelings of excitement.

Science Fiction Films-- In the matching exercise, 49% cited presence of a supernatural, while some 46% cited action and 41% cited lots of special effects. Lesser but significant percentages matched the following: fast paced, good and evil clearly drawn, and sense of horror created. In the unprompted exercise, 21% mentioned special effects and 24% mentioned aliens/monsters/supernatural.

War Films-- Only action was identified as a defining characteristic of war films by a majority of respondents. However, significant percentages matched a fast pace, much violence and three plots or story-lines: good and evil are clearly drawn, social unrest, and situations of

normalcy erupting into images of death. This genre was not included in the unprompted exercise.

Romantic Drama-- Relational themes were agreed upon by a plurality of respondents: boy and girl come together (64%), tells story via feelings (44%), romantic subplots (48%), emphasis on feelings (49%), relations between people (40%), and the theme of anxieties about repressed sexual desires being an undertone (35%). In the unprompted exercise, 36% cited romantic activities such as love making and sex, while a fifth mentioned types of scenes or situations one would see.

Samurai Films-- No items were matched with this genre by at least half of the sample. However, significant percentages noted samurai films were fast paced, filled with action, had much violence, contained minimal dialogue and showed good and evil as clearly drawn. This genre was not included in the unprompted exercise.

Epic Films-- Again, no items were matched with the epic genre by half or more of the respondents. Since this genre has largely been replaced by the TV mini-series, the lack of consensus should not be surprising. However, three items were matched by significant percentages of the sample: extravagance, action, romantic subplots and a hero at odds with the culture or community. This genre was not included in the unprompted exercise.

Disaster Films-- Two items were matched with disaster films by about 45% of the sample: action and the theme that a situation of normalcy erupts into the image of death. A fifth or more matched the genre with the theme of social unrest and sense of horror created. This genre was not included in the unprompted exercise.

TV Situation Comedy-- This TV format was characterized by frequent humor by 65% of respondents, while significant percentages noted indoor settings, an emphasis on family, romantic subplots and an emphasis on relations between people. This format was not included in the unprompted exercise.

TV Detective Series-- Detective series on TV are characterized by action, 47% of respondents agree, while significant percentages of the sample agreed on two other items: a hero at odds with the culture, community (23%) and a clear distinction between good and evil (21%). This format was not included in the unprompted exercise.

TV Soap Operas-- Romantic subplots and the theme of boy and girl coming together were matched with this TV format by more than half of the sample, while several other items were cited frequently: an emphasis on relations among people, extravagance, telling the story via feelings, relations between the sexes, anxieties about repressed sexual desires being an undertone, and indoor settings.

TV Evening Dramas-- No item was matched with this format by half of the sample, but five items received significant percentages: romantic subplots, boy and girl coming together, action, an emphasis on feelings, and an emphasis on relations among people.

TV War Series-- Action was the major defining characteristic matched with this TV format (49%), while significant numbers cited the presence of much violence and the theme of a hero at odds with the culture or community. This genre was not included in the unprompted exercise.

TV Documentary-- There was no agreement by half of respondents concerning the defining characteristics of TV documentaries. However, three items were frequently cited: social unrest themes (25%), the historical nature of documentaries (25%), and the use of lots of closeups (25%). This genre was not included in the unprompted exercise.

TV News Magazine Show-- Again, half of respondents agreed on no characteristic for this format, but significant percentages mentioned indoors settings (28%), lots of closeups (27%) and the theme of social unrest (19%).

DISCUSSION

First, our analysis of open-ended responses shows that audiences can articulate their expectations about various genres. However, these expectations are very specific, reflecting personal histories and experiences with film genres and television programs rather than conforming to some uniform critical standard. In coding the open-ended responses, we discovered that the audience's evaluative dimensions include not only the expected plot-setting-characters-iconography discussed in film texts but also formal features (such as music and special effects), uses and gratifications, quality of the production, and intertextual and exemplar analogies. The most prominent genre components were plot-setting-characters-iconography, but the other elements occurred with enough frequency to merit further consideration.

Uses and gratifications were usually expressed as emotional responses, e.g., "this film makes me feel sad," with some references to cognitive stimulation, e.g., "these films make me think." Intertextual comparisons (with TV programs and other film genres; Neuendorf and

Giles) and reference to specific films as exemplars (e.g., referring to a specific film or an actor's particular film) were both ways in which audience members view content types from the vantage of all past mediated experiences. In these instances, viewers were not referring to components of particular genres but defining them in terms of other media content ("texts").

Respondents seem to accept and apply the 38 criteria offered to them, but they did not match precisely with those emerging from analysis of the open-ended items. These 38 criteria were derived from a review of the literature by film scholars, but for only half of the 20 genres and formats did a majority agree on even one component: westerns, horror films, gangster films, adventure films, science fiction,[12] war films, romantic drama, TV situation comedies, TV soap operas, and TV war series. For many of the other genre, pluralities agreed on only one or two components. The consensus among film scholars suggested in the literature is much greater than this analysis suggests.

A less conservative analysis provides a little more support for film scholars and other observers. The characteristics matched to particular genre by a majority (50% or more) of respondents are designated with a * in Table 2. In addition, a # indicates that a particular characteristic was matched with a particular genre more than any other, regardless of the actual percentage. Thus, though none of the characteristics was matched with the musical genre by at least 50% of the sample, it is characterized by the following: extravagance, stylish scenes, and heavy background music. And science fiction films are distinguished by their use of special effects and an emphasis on how

the film "looks." Using both sets of characteristics, 16 of the 20 genres and formats in the matching exercise are distinguished by majority consensus or the highest percentage differentiating them from others on particular dimensions.

Our findings show that audience consensus in defining genres varies with the general popularity of films. Thus, the recently popular horror genre is the most precisely defined genre in the study while the musical and epic genres were less clear for this audience. An older sample might demonstrate greater consensus on expectations for these historically popular genres. This study has focused on the largest segment of the movie-going population. Another fruitful avenue would tap expectations of older audience members. Our findings are largely descriptive and heuristic. Other studies would see how individuals fit specific films into genres, analyze audience expectations before and after viewing particular films, subdivide genres (e.g., screwball comedy, slapstick comedy, dark comedy, etc.), and relate genre components to patterns of uses and gratifications.

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Table 1a. Characteristics of Film Genres Cited by Respondents*

	Western film	Musical film	Horror film	Adventure film	Dead Teen-ager Film	Gangster Film
People & Roles Cited:						
specific actors	10%	8%	3%	2%	1%	6%
types of people,roles	30%	6%	7%	8%	9%	20%
aliens, monsters, supernatural	1%	0%	11%	-%	2%	-%
good guys, bad guys, evaluations	10%	1%	3%	4%	1%	10%
reflects ethnics, nationalities	2%	0%	-%	-%	1%	4%
reflects age	-%	2%	1%	1%	9%	-%
Types of Activities Cited:						
romantic activities (sex, lovemaking...)	2%	2%	2%	3%	4%	3%
nonviolent physical (running, speeding...)	1%	-%	-%	5%	1%	2%
routine personal activities (eating...)	-%	0%	0%	0%	1%	1%
violent activities (killing, murder, fighting.)	30%	-%	34%	4%	21%	44%
singing and dancing	0%	58%	-%	-%	-%	0%
screaming	-%	1%	3%	0%	0%	0%
action	7%	0%	2%	34%	2%	11%
slow-moving	1%	0%	0%	0%	0%	0%
Plot, Story-line Citations:						
types of scenes, situations would see	23%	7%	12%	20%	19%	23%
is good plot,story	2%	2%	2%	2%	1%	1%
is bad plot,story	1%	2%	2%	0%	4%	-%
abstract ideas, hard to follow	0%	1%	0%	1%	0%	0%
cites plot tied to genre (who-done-it, funny plot, love story)	6%	3%	13%	13%	7%	7%
good vs. evil	4%	-%	-%	-%	0%	2%
morals, morality, is moral to movie	0%.	0%	0%	0%	8%	3%
unrealistic, not believable	-%	0%	1%	2%	1%	-%
geared for a particular audience(e.g.,teens)	0%	0%	0%	-%	-%	0%
original theme	1%	0%	1%	-%	0%	0%
serious	0%	-%	0%	1%	2%	0%
adapted from play,book	0%	-%	0%	0%	0%	0%
richer, deeper, more complex plot	0%	0%	0%	2%	-%	-%

Table 1a (cont.). Characteristics of Film Genres Cited by Respondents*

	Western film	Musical film	Horror film	Adventure film	Dead Teen-ager Film	Gangster Film
Plot, Story-line Citations (Cont.):						
shallow, superficial plot	1%	2%	2%	-%	2%	-%
true to life, realistic story	0%	0%	0%	-%	3%	1%
Personal Reactions, Feelings Cited:						
humor, funny, would laugh	-%	3%	-%	4%	2%	-%
uninteresting	3%	5%	0%	0%	2%	-%
interesting	-%	1%	1%	3%	0%	2%
excitement	2%	1%	1%	12%	-%	3%
sad, would feel sad	-%	0%	0%	0%	10%	0%
shocking moments, would be frightened	0%	0%	15%	2%	2%	0%
funny,might laugh	0%	-%	-%	-%	3%	0%
surprising	0%	0%	2%	2%	0%	0%
disgust, dislike	2%	2%	2%	0%	7%	1%
charming	0%	-%	0%	0%	0%	0%
Material Culture/Symbols Cited:						
simple, complex, elaborate sets	3%	2%	0%	-%	0%	-%
artsy	0%	2%	-%	0%	0%	0%
costumes and fashion objects	5%	5%	-%	0%	-%	5%
blood, gore, weapons	6%	0%	48%	1%	16%	13%
minimal or lots of dialogue	-%	-%	0%	1%	-%	0%
guns, horses	7%	0%	0%	0%	0%	-%
Time Frame Cited:						
historical	2%	-%	-%	0%	-%	5%
contemporary style	0%	0%	-%	0%	0%	0%
futuristic	0%	0%	0%	0%	0%	0%
Quality/Evaluations Cited:						
good acting	0%	1%	1%	-%	-%	1%
bad acting	-%	-%	0%	-%	2%	0%
good production values	-%	0%	-%	0%	1%	-%
bad production values	-%	0%	0%	0%	0%	0%
good film	0%	0%	0%	0%	-%	-%
bad film	0%	0%	-%	0%	-%	0%
good cinematography	2%	-%	0%	2%	0%	0%
bad cinematography	0%	0%	-%	0%	0%	0%
good plot	0%	0%	0%	0%	0%	0%

Table 1a (cont.). Characteristics of Film Genres Cited by Respondents*

	Western film	Musical film	Horror film	Adventure film	Dead Teen-ager Film	Gangster Film
Settings Cited:						
outdoor settings	7%	0%	0%	6%	-%	-%
indoor settings (office, apartments..)	1%	0%	-%	0%	-%	1%
Special Effects & Technical Aspects Cited:						
good special effects	0%	-%	6%	2%	1%	0%
subtitles	0%	0%	0%	-%	0%	0%
stunts	0%	0%	0%	2%	0%	0%
special camera techniques	0%	0%	0%	-%	0%	-%
other special techniques	-%	-%	2%	0%	-%	0%
sound effects	0%	0%	0%	0%	0%	-%
narrated	0%	0%	0%	0%	0%	0%
other languages	0%	0%	0%	0%	0%	0%
Refers to Analogy:						
like an actor's film	6%	-%	0%	2%	0%	2%
like a specific film	8%	19%	10%	21%	8%	13%
like a TV show	-%	0%	0%	0%	0%	-%
like another genre	0%	1%	-%	-%	4%	1%

*The figures represent the percentage of 261 respondents citing the individual items in question 9 on page 5 of the questionnaire in Appendix B. The symbol - means the percentage is less than .5%

Table 1b. Characteristics of Film Genres Cited by Respondents*

	Science fiction	Detective film	Romantic drama	Foreign film	Romantic comedy
People & Roles Cited:					
specific actors	1%	3%	4%	1%	5%
types of people,roles	3%	18%	8%	3%	9%
aliens, monsters, supernatural	24%	0%	0%	-%	0%
good guys, bad guys, evaluations	4%	8%	-%	0%	-%
reflects ethnics, nationalities	0%	0%	1%	3%	0%
reflects age	-%	0%	-%	2%	-%
Types of Activities Cited:					
romantic activities (sex, lovemaking, etc.)	1%	2%	36%	10%	24%
nonviolent physical (running, speeding...)	1%	2%	-%	1%	1%
routine personal activities (eating...)	0%	0%	0%	0%	0%
violent activities (killing, murder,fighting,robbery)	2%	18%	1%	2%	0%
singing and dancing	0%	0%	-%	-%	1%
screaming	-%	0%	0%	0%	0%
action	5%	7%	-%	1%	1%
slow-moving	0%	0%	1%	1%	-%
Plot, Story-line Citations:					
types of scenes, situations would see	18%	21%	22%	8%	24%
says is good plot, story	3%	6%	2%	2%	3%
says is bad plot, story	1%	0%	0%	2%	-%
abstract ideas, hard to follow	3%	4%	1%	15%	0%
cites plot tied to genre (who-done-it, funny plot, love story...)	7%	39%	18%	3%	18%
good vs. evil	1%	0%	-%	-%	0%
morals, morality, is moral to movie	-%	0%	-%	0%	0%
unrealistic, not believable	5%	0%	-%	0%	1%
geared for a particular audience (e.g., teens)	0%	0%	-%	0%	1%
original theme	1%	0%	0%	0%	0%
serious	0%	1%	2%	1%	2%
adapted from play, book	0%	-%	0%	-%	0%
richer, deeper, more complex plot	1%	3%	-%	5%	1%

Table 1b (cont.). Characteristics of Film Genres Cited by Respondents*

	Science fiction	Detective film	Romantic drama	Foreign film	Romantic comedy
Plot, Story-line Citations (cont.):					
shallow, superficial plot	1%	0%	-%	0%	3%
true to life, realistic story	-%	-%	1%	-%	4%
Personal Reactions, Feelings Cited:					
humor, funny, would laugh	1%	2%	1%	-%	43%
uninteresting	4%	2%	3%	5%	2%
interesting	5%	5%	2%	2%	3%
excitement	1%	3%	1%	0%	-%
sad, would feel sad	0%	0%	6%	-%	1%
shocking moments, would be frightened	1%	-%	-%	0%	0%
funny, would laugh	-%	0%	7%	1%	5%
surprising	1%	5%	0%	0%	0%
disgust, dislike	2%	-%	2%	5%	0%
charming	0%	0%	0%	1%	-%
depressing	0%	0%	0%	-%	0%
Material Culture/Symbols Cited:					
simple, complex, elaborate sets	3%	0%	-%	-%	-%
artsy	-%	0%	-%	2%	0%
costumes and fashion objects	3%	2%	1%	1%	-%
blood & gore & weapons mentioned	5%	2%	0%	0%	0%
minimal or lots of dialogue	-%	-%	0%	4%	1%
Time Frame Cited:					
historical	-%	0%	-%	0%	0%
contemporary style	-%	0%	0%	0%	0%
futuristic	11%	0%	0%	0%	0%
Quality/Evaluations Cited:					
good acting	1%	1%	1%	0%	1%
bad acting	0%	0%	0%	1%	0%
good production values	-%	0%	-%	1%	-%
bad production values	-%	0%	0%	3%	0%
good film	1%	0%	0%	-%	-%
bad film	1%	0%	0%	-%	-%
good cinematography	1%	0%	0%	2%	0%
bad cinematography	0%	0%	0%	0%	0%

Table 1b (cont.). Characteristics of Film Genres Cited by Respondents*

	Science fiction	Detective film	Romantic drama	Foreign film	Romantic comedy
Settings Cited:					
outdoor settings	2%	-%	-%	2%	0%
indoor settings (office, apartments...)	0%	1%	-%	-%	0%
Special Effects & Technical Aspects Cited:					
good special effects	21%	0%	0%	0%	0%
subtitles	0%	0%	0%	31%	0%
stunts	-%	-%	0%	0%	0%
special camera techniques	1%	0%	0%	0%	0%
other special techniques	5%	-%	0%	1%	-%
sound effects	1%	0%	0%	0%	0%
narrated	0%	0%	0%	3%	0%
other languages	0%	0%	0%	2%	0%
Refers to Analogy:					
like an actor's film	-%	4%	1%	0%	2%
like a specific film	16%	11%	10%	6%	9%
like a TV show	3%	2%	1%	0%	1%
like another genre	1%	1%	0%	1%	1%

*The figures represent the percentage of 261 respondents citing the individual items in question 9 on page 5 of the questionnaire in Appendix B. The symbol - means the percentage is less than .5%

Table 2a. Genres/TV Formats Matched with Major Ingredients of Film*

Films	Western	Musical	Horror	Gangster	Foreign
a. a hero at odds with the culture, community	54%*	11%	12%	28%	11%
b. situation of normalcy erupts into image of death	12%	7%	52%*	21%	3%
c. action	67%*	15%	55%*	56%*	9%
d. boy & girl come together	28%	44%	12%	10%	26%
e. extravagance	3%	39%#	8%	10%	16%
f. romantic subplots	21%	41%	8%	12%	31%
g. supernatural represented	1%	3%	51%*	-%	2%
h. tells story via feelings	5%	34%	7%	5%	23%
i. good & evil clearly drawn	60%*	6%	43%	45%	4%
j. minimal dialogue	20%	28%	25%	7%	17%
k. social unrest	14%	1%	11%	25%	8%
l. fast-paced	24%	17%	29%	30%	2%
m. emphasis on feelings	7%	31%	8%	6%	25%
n. sense of horror created	1%	1%	59%*	14%	2%
o. relations between people major focus	10%	19%	3%	17%	24%
p. anxieties about repressed sexual desires-undertone	2%	5%	11%	2%	8%
q. relations between sexes	0%	7%	2%	1%	10%
r. youth major focus	1%	6%	19%#	2%	0%
s. hero molds group to do job	34%#	2%	4%	15%	2%
t. humor frequent	7%	16%	5%	3%	6%
u. normal rational thinking is suspended	9%	5%	31%#	12%	2%
v. historical/not contemporary	31%#	4%	4%	17%	7%
w. indoors settings	2%	15%	8%	7%	7%
x. poor, urban settings	5%	2%	2%	18%#	5%
y. status quo vindicated	3%	0%	1%	3%	3%
z. adult themes	2%	8%	7%	14%	15%
aa. lots of closeups	5%	8%	19%	5%	5%
bb. heavy background music	15%	37%#	23%	5%	2%
cc. family emphasis	5%	9%	2%	7%	3%
dd. stylish scenes	5%	15%#	1%	3%	4%
ee. small personal dilemma	2%	6%	2%	5%	4%
ff. story hard to follow	2%	7%	4%	4%	18%#
gg. emphasis on how film "looks"	3%	7%	8%	1%	3%
hh. strong characters	21%#	3%	3%	18%	4%
ii. class conflict emphasized	3%	1%	1%	5%	2%
jj. little man as victim	6%	-%	2%	7%	0%
kk. much violence	28%	-%	30%	39%#	2%
ll. lots of special effects	3%	5%	24%	3%	1%

*The figures represent the percentage of the 261 respondents matching each item with individual film genres or TV formats. *= matched by 50% or more and # = highest percentage matched with any genre.

Table 2b. Genres/TV Formats Matched with Major Ingredients of Film*

Films	Adventure	Sci-Fic.	War	Detective	Rom.Drama
a. a hero at odds with the culture, community	42%	13%	30%	26%	10%
b. situation of normalcy erupts into image of death	9%	16%	21%	18%	3%
c. action	67%*	46%	55%*	48%	8%
d. boy & girl come together	26%	7%	10%	15%	64%*
e. extravagance	15%	17%	3%	3%	20%
f. romantic subplots	28%	8%	13%	26%	48%
g. supernatural represented	13%	49%	0%	1%	5%
h. tells story via feelings	5%	2%	18%	6%	44%#
i. good & evil clearly drawn	21%	26%	27%	23%	4%
j. minimal dialogue	8%	7%	19%	3%	2%
k. social unrest	7%	7%	34%#	8%	3%
l. fast-paced	47%#	26%	27%	19%	4%
m. emphasis on feelings	5%	3%	15%	8%	49%#
n. sense of horror created	6%	21%	22%	8%	2%
o. relations between people major focus	4%	4%	18%	13%	40%#
p. anxieties about repressed sexual desires-undertone	3%	3%	4%	5%	35%#
q. relations between sexes	-%	1%	0%	2%	43%#
r. youth major focus	9%	8%	2%	1%	7%
s. hero molds group to do job	17%	10%	21%	12%	-%
t. humor frequent	15%	6%	2%	7%	8%
u. normal rational thinking is suspended	10%	19%	11%	10%	4%
v. historical/not contemporary	1%	3%	23%	3%	3%
w. indoors settings	2%	5%	2%	13%	8%
x. poor, urban settings	1%	0%	4%	9%	1%
y. status quo vindicated	2%	1%	2%	4%	1%
z. adult themes	5%	4%	9%	10%	21%
aa.lots of closeups	10%	7%	6%	7%	10%
bb.heavy background music	12%	16%	6%	8%	5%
cc.family emphasis	7%	4%	3%	3%	3%
dd.stylish scenes	5%	7%	0%	4%	4%
ee.small personal dilemmas	5%	3%	4%	11%	8%
ff.story hard to follow	2%	8%	7%	7%	7%
gg.emphasis on how film "looks"	5%	16%#	2%	2%	2%
hh.strong characters	11%	6%	11%	13%	5%
ii.class conflict emphasized	2%	2%	4%	2%	0%
jj.little man as victim	2%	1%	1%	6%	-%
kk.much violence	5%	7%	30%	16%	-%
ll.lots of special effects	19%	41%#	10%	2%	1%

*The figures represent the percentage of the 261 respondents matching each item with individual film genres or TV formats. *= matched by 50% or more and # = highest percentage matched with any genre.

Table 2c. Genres/TV Formats Matched with Major Ingredients of Film*

	Samurai film	Epic film	Disaster film	TV Sit Comedy	TV Det. Series
a. a hero at odds with the culture, community	20%	25%	7%	2%	23%
b. situation of normalcy erupts into image of death	15%	8%	44%	-%	14%
c. action	42%	21%	45%	10%	47%
d. boy & girl come together	4%	17%	13%	15%	14%
e. extravagance	7%	24%	8%	5%	4%
f. romantic subplots	4%	20%	12%	25%	19%
g. supernatural represented	5%	7%	9%	2%	0%
h. tells story via feelings	3%	14%	17%	9%	4%
i. good & evil clearly drawn	21%	11%	7%	3%	21%
j. minimal dialogue	30%	3%	10%	2%	2%
k. social unrest	7%	10%	20%	3%	10%
l. fast-paced	21%	3%	15%	16%	19%
m. emphasis on feelings	4%	12%	17%	13%	5%
n. sense of horror created	5%	2%	23%	2%	3%
o. relations between people major focus	4%	10%	8%	28%	13%
p. anxieties about repressed sexual desires-undertone	1%	1%	2%	11%	4%
q. relations between sexes	-%	1%	0%	17%	1%
r. youth major focus	2%	1%	2%	16%	2%
s. hero molds group to do job	3%	6%	9%	2%	16%
t. humor frequent	1%	3%	2%	65%*	7%
u. normal rational thinking is suspended	5%	4%	9%	12%	9%
v. historical/not contemporary	7%	13%	3%	2%	1%
w. indoors settings	4%	3%	2%	40%#	11%
x. poor, urban settings	1%	0%	3%	2%	12%
y. status quo vindicated	2%	1%	-%	3%	5%#
z. adult themes	3%	7%	3%	11%	9%
aa. lots of closeups	8%	2%	8%	10%	7%
bb. heavy background music	3%	4%	7%	0%	5%
cc. family emphasis	1%	2%	2%	28%#	5%
dd. stylish scenes	1%	4%	1%	3%	2%
ee. small personal dilemmas	1%	2%	5%	16%#	8%
ff. story hard to follow	10%	5%	2%	1%	5%
gg. emphasis on how film "looks"	1%	5%	5%	1%	1%
hh. strong characters	6%	4%	4%	5%	18%#
ii. class conflict emphasized	2%	2%	1%	2%	2%
jj. little man as victim	2%	0%	3%	2%	8%#
kk. much violence	21%	2%	16%	0%	18%
ll. lots of special effects	4%	3%	18%	2%	8%

*The figures represent the percentage of the 261 respondents matching each item with individual film genres or TV formats. *= matched by 50% or more and # = highest percentage matched with any genre.

Table 2d. Genre/TV Formats Matched with Major Ingredients of Film*

	TV Soap Opera	TV Evening Drama	TV War Series	Documen- tary	TV News Mag. Show
a. a hero at odds with the culture, community	8%	20%	27%	5%	7%
b. situation of normalcy erupts into image of death	6%	11%	22%	7%	6%
c. action	13%	25%	49%	9%	8%
d. boy & girl come together	52%*	33%	10%	1%	3%
e. extravagance	30%	22%	4%	6%	11%
f. romantic subplots	52%*	38%	19%	3%	4%
g. supernatural represented	7%	2%	1%	7%	4%
h. tells story via feelings	31%	26%	13%	15%	11%
i. good & evil clearly drawn	14%	11%	23%	7%	5%
j. minimal dialogue	1%	2%	10%	5%	3%
k. social unrest	7%	8%	28%	25%	19%
l. fast-paced	8%	10%	16%	5%	16%
m. emphasis on feelings	43%	31%	13%	15%	13%
n. sense of horror created	0%	2%	13%	5%	4%
o. relations between people major focus	34%	25%	10%	10%	13%
p. anxieties about repressed sexual desires-undertone	33%	12%	3%	3%	6%
q. relations between sexes	38%	16%	1%	6%	5%
r. youth major focus	5%	1%	2%	0%	4%
s. hero molds group to do job	0%	3%	12%	4%	2%
t. humor frequent	6%	4%	2%	2%	8%
u. normal rational thinking is suspended	5%	5%	5%	3%	5%
v. historical/not contemporary	2%	4%	19%	25%#	8%
w. indoors settings	27%	15%	1%	12%	28%
x. poor, urban settings	1%	3%	3%	16%	6%
y. status quo vindicated	1%	2%	0%	3%	4%
z. adult themes	15%	17%	5%	20%	17%#
aa.lots of closeups	13%	5%	4%	25%	27%#
bb.heavy background music	3%	6%	2%	3%	2%
cc.family emphasis	4%	13%	3%	8%	11%
dd.stylish scenes	7%	5%	1%	4%	11%
ee.small personal dilemmas	14%	12%	2%	3%	8%
ff.story hard to follow	8%	6%	3%	3%	3%
gg.emphasis on how film "looks"	1%	3%	1%	6%	7%
hh.strong characters	4%	6%	9%	5%	3%
ii.class conflict emphasized	1%	2%	2%	5%#	4%
jj.little man as victim	1%	3%	1%	3%	3%
kk.much violence	2%	2%	25%	2%	4%
ll.lots of special effects	1%	2%	7%	3%	3%

*The figures represent the percentage of the 261 respondents matching each item with individual film genres or TV formats. *= matched by 50% or more and # = highest percentage matched with any genre.

APPENDIX A

A SAMPLE OF FILM GENRES

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adventure film - a pattern of social unrest, revolution solve social ills. Characters and their conflicts are set in the romantic past or current challenging environment; more recently characterized by fast action, quests for treasures, other goals (Bourget 69; T. Sobchack).

art movies- deliberately and obviously intellectual, bleak compositions, minimal dialogue, grey photography, self-indulgent surrealistic imagery, these characterized European films in the 1960's (Tudor 21).

black/dark comedy - the most serious of subjects (e.g., religion, notably death) is treated with derision; geared for shock effect, it defaces the icons of established formality (e.g., church, funerals, the military) with perverse absurdity (Gehring 1988).

black new wave - considering African-American experience on its own terms, from a black perspective and often focusing on taboo subjects by prominent directors such as Spike Lee (for ethnic and regional films, see Ebert; Goldman; French).

crime or **detective** film - there may be anti-social, violent acts but somewhere there is a moral order of community and group benefit, with the police/detective, someone vindicating the ideal; the community is restored (Clarens; Douglass; Sobchack 1977: 49; Wakshlag, Vial and Tamborini).

disaster - a situation of normalcy erupts into a persuasive image of death. Basic types include: natural attack of nature or other worlds; the ship of fools--dangers of an isolated journey; the city falls--advances of civilization are fragile; survival after a journey, war, etc. Conventions include: tendency to be in current time, cross-section of society represented, class conflict often dramatized, is based on idea of isolation, which exacerbates conflicts between characters, men have savage side, reoccurring characters include religious figures, scientists, all systems fail in the disaster, the hero is a layman, there is a romantic subplot, people's problems are partially deserved (Quarantelli; Yacowar 90).

documentaries - now largely restricted to television rather than first-run theaters, documentaries are historical, non-fiction approaches tracing events, ideas, people. The filmmaker typically takes a perspective of explorer, reporter, or artist (Barnow; Corner).

epic - always connected with action, extroversion, often extravagant, expensive, historical, large size, grandeur (Durgnat 109).

erotic/pornography - characterized by sexual images and romances (Limbacher; Rollin).

film noir - "dark film," defined by tone and mood, films of 1940's and 1950's that portray a nocturnal urban world of darkness and corruption; a male protagonist (e.g., private eye, insurance investigator, reporter) is typically on a quest, often in response to a death or crime that occurs at the outset; characterized by black and white photography, high-contrast lighting (Miller; Nachbar; Schatz; Schrader).

gangster - recurrent patterns of imagery, the physical presence -attributes-dress of actors, the milieu, and the technology; here racketeers, gangsters, cops, private eyes; complex tech. of firearms, autos, phones; speeding cars, screaming tires, images of aggression. Genre arose in 1930's; the gangster makes a perverse attempt at upward social mobility and ultimately is punished for his sins (McArthur 118; Raeburn; Mitchell; Schatz 1981).

horror - fear and pity aroused by spectacular means, often supernatural, violent death, bizarre love, manipulation of fear, fear of the unknown, fear of rejection/isolation, abnormal mental processes, suspension of normal frames of reference; often, a mad scientist plays God, with horrific results (Blonsky; Frank; Grant; White 124; Wood; Kawin).

musical - two types prevail: (1) the backstage musical, in which songs and dances are presented within a credible context (e.g., the "let's put on a show" type--set in theatres, night clubs, the circus, etc.), and (2) the integrated musical, drawing on the operatic tradition, in which music and libretto are integral to the plot, and singing and dancing occur in many contexts; for both, the "boy-meets-girl" plot is common; techniques include the top-shot and interpretive dance sequences (Altman; Collins; Feuer; Feuer; Green; Schatz 1981; Scheurer; Shout; Sobchack 49-50).

samurai - this genre is Japanese but has traveled abroad so that it now includes Western actors and scenes (Desser).

sports - themes include transitory nature of success, sports settings -locker room (Sayre 183).

science fiction - there is no survival outside the group; science will save us if anything, not the individual; not limited in space or time, nor in imagination; deeply involved with concepts of Freudian psychoanalysis, anxieties about repressed sexual desires (Frank; Slusser and Rabkin; Sobchack 1977: 49; V. Sobchack; Tarratt 161-).

screwball comedy - an eccentric female is pursued by an antihero male in the world of American high-society gone "topsy-turvy"; the genre developed in the 1930's against a Depression backdrop; the genre parodies both the traditional love story (often displaying a second romance after a divorce or separation) and a "modern" fast-paced urban lifestyle (Cavell; Gehring; Gehring; Leach; Schatz).

teenage movies - seen as "beach blanket" films that were popular in the 1950's and early 1960's but in the 1980s teenpics shifted to sex, horror and other forms for exploitation of teenage concerns, themes and values (Doherty).

war - most popular plot involves a group of men, individuals thrown together from disparate backgrounds, who must be welded together to become a well-oiled fighting machine; the hero's primary function was to mold the group in earlier war films, but anti-authoritarian, ideological themes were central to Vietnam war films (Comber and O'Brien; Dick; Kane 1982; Kane 1988; Rubin; Rowe; Sobchack 48).

western - the western has certain established conventions--ritualistic gun-fights, black/white clothing corresponding to good and bad distinctions, revenge themes, types of clearly-defined villains, and more; an essential conflict between civilization and savagery (Garfield; Gallagher; Hardy; Sarf; Schatz 1981; Schatz 1988; Tudor 18).

APPENDIX B

MEDIA USE & LEISURE TIME ACTIVITIES QUESTIONNAIRE

Name:_____ ID No._____

Following are some questions about your media use and leisure-time activities. Please answer them in the order presented. Your answers will be kept confidential.

---

1. First, what are some of the things you enjoy doing most in your spare time? What are your favorite leisure-time activities?

_____

_____

_____

2. Do you read any newspapers regularly?

_____No (GO TO QUESTION NO. 3)

_____Yes---->Below are several newspapers. Indicate how often you read each by checking the appropriate category. Then add any others that you read.

a. Freq. Read	Every Day	4-5 times a week	1-3 times a week	Less often	Never
Plain Dealer	_____	_____	_____	_____	_____
Beacon Journal	_____	_____	_____	_____	_____
USA Today	_____	_____	_____	_____	_____
Wall Street Journal	_____	_____	_____	_____	_____
New York Times	_____	_____	_____	_____	_____
Other dailies					
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

	Every week	Every 2 weeks	Less often	Never
Weekly Sun	_____	_____	_____	_____
Other local weekly_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

b. What are the parts of the newspaper that you read most often?

_____ _____

_____ _____

c. What are the parts of the newspaper that you read least often?

_____ _____

_____ _____

3. Following are several items about TV viewing.

   a. About how much time would you say you spend watching TV on an average weekday (Mon.-Fri.)_____
   How much time would you say you spend watching TV on an average Saturday?_____Sunday?_____

   b. How much time did you spend watching TV yesterday?_____
   What did you watch?_____
   _____
   _____

   c. What are your three favorite TV programs?
   _____
   _____
   _____

   d. How often do you watch local and national news on TV? Indicate by checking the appropriate category and then check the channel you watch most often for news.

	Every day	4-5 times a week	2-3 times a week	Less often	Never!	Channel Watch
6 p.m. local news	_____	_____	_____	_____	_____!	_____
7/7:30 p.m. national network news	_____	_____	_____	_____	_____!	_____
10 p.m. local news	_____	_____	_____	_____	_____!	_____
11 p.m. local news	_____	_____	_____	_____	_____!	_____

	Several times a day					
cable TV news (CNN)	_____	_____	_____	_____	_____!	_____

4. Following are a couple items about your use of radio
   a. About how much time would you say you spend listening to the radio on an average weekday? _____
   How about on Saturday?_____ on Sunday?_____

   b. How much time did you spend listening to the radio yesterday?
   _____
   What station did you listen to most of the time?_____
   Why do you like that station?_____
   _____
   _____

   c. What is your favorite radio station?_____

   d. When do you listen to the radio most often?
   _____
   _____

5. Following are a couple items about books.

   a. About how many books (other than textbooks) would you say you read in an average year?____none ____1-2 ____3-5 ___6-10 ___11+

   b. What was the book you read last (or are reading now)?

   _____

   c. What types of books do you like to read most often?

   _____

   _____

6. Following are a couple items about magazines.

   a. What magazines do you read regularly? List them below and then indicate how often you read each.

Name of Magazine:	Frequency Read:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

   b. When do you read magazines most often?

   _____

   _____

   _____

7. Following are a couple items about movies/films.

   a. How often do you go to films?

couple times a week	once a week	every 2 weeks	once a month	less often
___	___	___	___	___

   b. What were the last three films you saw?

   _____

   _____

   _____

   c. What types of films to you go to most often?

   _____

   _____

   _____

   d. When do you usually go out to see films?

   _____

   _____

   _____

8. These questions concern video cassette viewing.

a. Do you have access to a video cassette machine?

_____No (GO TO QUESTION No. 9)
_____Yes-----> What do you have? ___VHS ___Beta ___Other

b. How often do you watch video cassette tapes?

___daily ___every couple days ___1-2 times a week ___less often

c. How often do you watch VCR tapes for the following reasons?

	every day	every couple days	1-2times a week	less often
watch programs I've taped earlier (time shift)	_____	_____	_____	_____
watch rented movies	_____	_____	_____	_____
watch tapes purchased	_____	_____	_____	_____
watch tapes borrowed from friends	_____	_____	_____	_____

d. What was the last program you taped for later viewing?

_____

e. What were the last two tapes you rented to watch at home?

_____

_____

People have different expectations when they go to see films or watch them on TV. Following are some items about your expectations when you go to see films.

9. First, what would you expect to see if you heard that there was a first-run, popular film like the ones described on the left below? First, tell what you'd expect and then whether you'd likely go to the film if you were "in the mood" and "had the time."

a popular musical_____

a Western:_____

a horror film:_____

a science fiction film_____

a detective film_____

an art film_____

an adventure film_____

a romantic drama_____

10. On the left below are several different types of films and TV shows. On the right are different themes, characters, settings, or ingredients you might find in all or some of them. For each type of film or TV show, list the letters of the items on the right. Each item may be used as many times as you think is appropriate.

1. a western film_____
2. a musical film_____
3. a horror film_____
4. a gangster film_____
5. a "foreign" film_____
6. an adventure film_____
7. a science fiction film_____
8. a war film _____
9. a detective film _____
10. a romantic drama film_____
11. a samurai film _____
12. an epic_____
13. a disaster film_____
14. a TV situation comedy_____
15. a TV detective series_____
16. a TV soap opera_____
17. a TV evening drama_____
18. a TV war series_____
19. a documentary _____

a. man out of keeping with his culture, community
b. situation of normalcy erupts into image of death
c. action
d. boy & girl come together
e. extravagance
f. romantic subplots
g. supernatural represented
h. tells story via feelings
i. good & evil clearly drawn
j. minimal dialogue
k. social unrest
l. fast-paced
m. emphasis on feelings
n. sense of horror created
o. relations between people major focus
p. anxieties about repressed sexual desires-undertone
q. relations between sexes major theme
r. youth
s. hero molds group to do the job
t. humor frequent
u. normal rational thinking is suspended
v. historical/not contemporary
w. indoors settings
x. poor, urban settings
y. status quo vindicated
aa. lots of closeups on camera
bb. heavy background music
cc. family emphasis
dd. stylish scenes
ee. small personal dilemmas the focus
ff. story hard to follow
gg. emphasis on how film"looks"
hh. strong characters
ii. class conflict emphasized
jj. little man as victim
kk. much violence

NOTES

1. Genre has become a fashionable metaphor for media content structures, sometimes replacing the concept of "TV format" or journalistic "story forms." In this manner, genre becomes a content analytic device for describing the development of popular media culture, media forms. Implicit in almost all definitions is a presumed relationship between the public audience and film or media content. However, though this has been the subject of much critical comment, it has not provoked empirical research which would test the validity of assumptions or reliability of assessments by scholars and other observers.

2. Hess (53-54) notes that genre films have been defined as myth, as well-made plays but none of the explanations explain why genre films grew and developed and became our most numerous film productions. She says the success of genre films may be attributed to the fact that they temporarily relieved the fears aroused by a recognition of social and political conflicts and the pressure generated by living with these conflicts. These films serve the interests of the "ruling class." She identifies four major conflicts: the western centers on violent acts and when, if ever, they become morally right; the horror film tries to resolve disparities between two contradictory ways of problem-solving, one based on rationality and the other on faith; the science fiction film provides a solution to the problems presented by intrusion; and gangster films resolve the contradictory feelings of fear and desire that are aroused by attempts to achieve financial and social success (Hess 55). Problems posed by these contradictions are solved simply.

3. Buscombe (27), borrowing the notion of inner and outer form from literature, considers what would be the film equivalent of "specific metre or structure" for "outer form" or of attitude, tone, purpose, subject and audience" for "inner form." Outer form might include: a number of plot structures, visual criteria such as setting, clothing, tools of the trade, miscellaneous physical objects).

4. McConnell (9) points to a kind of adversary relationship between the creator and the genre in which he creates since the genre predates the effort to create. Thus, the critic observes how individual talent wrestles with tradition, with "rules of the form." Clearly, this comes from the literature tradition and concern with expression. Yet, we can observe the same concern with content structure and form out of an interest in understanding film/TV/radio as communication. Structuralists (e.g., Levi-

Strauss) claim a similar interest in structure but they do not come from an empirical tradition.

5. Sobchack (42) notes that, "A genre film, no matter how baroque it may become, however, still differs fundamentally from other films by virtue of its reliance on preordained forms, known plots, recognizable characters and obvious iconographies." Though he recognizes that there are grey areas, other fiction films are not genre films because they "go out of their way to be original, unique, and novel. They appear more realistic, more true to life. Their characters are more highly individualized, their actions physically and psychologically more believable, the events of the plot, employing random events and inconsequential details, well within the realm of possibility."

6. Kaminsky (9) also defines genre as "a body, group, or category of similar works, this similarity being defined as the sharing of a sufficient number of motifs that we can identify works that properly fall within a particular kind or style of film." He defines theme as "a basic conceptual or intellectual premise underlying a specific work or body of works" and calls motif "a dominant, generally recurring idea or dramatization designed, in most cases, to enhance the theme or themes of the director"; these themes may be peculiar to the director, writer or cinematographer of a particular work. Archetype refers to "the manifestations in image, dialogue, or character recognizable as basic symbolic elements of a culture's experience as a whole."

7. Though classifying films by the presence or absence of themes is possible, the concept of genre is not generally used in this way. Tudor (18-19) notes the circular dilemma of analyzing films by characteristics. Does the critic group films believed to be representatives of the same genre and then proceed to analyze their characteristics, themes? "We are caught in a circle which first requires that the films are isolated, for which purposes a criterion is necessary, but the criterion is, in turn, meant to emerge from the empirically established common characteristics of the films"(p. 18). He offers two solutions to the dilemma. One is to classify films by criteria chosen in advance and consistent with some purpose, in which case the concept of "genre" is redundant. Second is to rely on a common cultural consensus as to what constitutes a "western" or "science fiction" film and then proceed to analyze them in detail. The second is the "root of most uses of genre" (p.18).

8. While 58% of respondents were age 17-21, a third were 22-30 and 10% 31-60. Students also represented a wide range of interests. A fifth of the students were communication majors, another fifth business majors and the rest scattered across another two dozen

different majors and colleges. A total of 42% were male and 58% female.

9. This section was introduced as follows: "People have different expectations when they go to see films or watch them on TV. Following are some items about your expectations when you go to see films. First, what would you expect to see if you heard that there was a first-run, popular film like the ones described on the left below. First, tell what you'd expect and then whether you'd likely go to see the film if you were 'in the mood' and 'had the time.'"

10. Respondents were told the following: "On the left below are several different types of films and TV shows. On the right are different themes, characters, etttings, or film techniques you might find in all or some of them. For each type of film or TV show, list the letters of the items on the right which you'd expect to be representative of most films or shows in that category. Each item may be used as many times as you think is appropriate."

11. Inter and intra-coder reliabilities were established to be above 95% before coding proceeded.

12. This genre is included because 49% agreed on one matching item.