Janstova, P. (2006). *Empirical testing of auteur theory via content analysis: The case of Jane Campion* (Unpublished master's thesis). Cleveland State University, Cleveland OH.

CODEBOOK

SECTION A., B., & C.

Coding Instructions:
- First code section C – it will help with coding Section A. & B.
- If you want, it is possible to code Section A. & B. at once
- If you are asked to **GIVE COUNTS,** it will make it easier to record if you make a check mark for every occurrence, then report the total
- Code from the beginning of credits except when credits are shown over abstract images, graphics, or plain background
- Code each film with closed captioning (if available)
- All coding needs to be done with the information provided in the movie, and only in the movie, assume no prior knowledge.

Please fill in all the information required before coding each film:

1. Coder ID: Indicate the individual who coded the film, according to the coder ID list:

Coder ID	Coder Name
1	Patrika Janstova
2	Kim Neuendorf
3	Benjamin Simon

2. Film ID: Identify each film with a number (1 through 28), according to the list below**.**

3. Director ID: Identify film's director (1= Jane Campion, 2 = non-Jane Campion) according to the list below.

4. Year ID: Identify the year film was made according to the list below.

Film ID	Film Title	Film Director	Director ID	Year	Year ID
1	Communion	Philippe Mora	2	1989	2

Film ID	Film Title	Film Director	Director ID	Year	Year ID
2	Lean On Me	John G. Avildsen	2	1989	2
3	Speaking Parts	Atom Egoyan	2	1989	2
4	Sweetie	Jane Campion	1	1989	2
Film ID	**Film Title**	**Film Director**	**Director ID**	**Year**	**Year ID**
5	The Comfort of Strangers	Paul Schrader	2	1990	3
6	China Moon	John Bailey	2	1990	3
7	Stanley and Iris	Martin Ritt	2	1990	3
8	An Angel at My Table	Jane Campion	1	1990	3
9	The Crush	Alan Shapiro	2	1993	4
10	Guilty as Sin	Sidney Lumet	2	1993	4
11	Public Access	Bryan Singer	2	1993	4
12	The Piano	Jane Campion	1	1993	4
13	City Hall	Harold Becker	2	1996	5
14	Lilies	John Greyson	2	1996	5
15	The War at Home	Emilio Estevez	2	1996	5
16	The Portrait of a Lady	Jane Campion	1	1996	5
17	The Cider House Rules	Lasse Hallstrom	2	1999	6
18	Liberty Hights	Barry Levinson	2	1999	6
19	Stonebrook	Byron W. Thompson	2	1999	6
20	Holy Smoke!	Jane Campion	1	1999	6
21	Big Fish	Tim Burton	2	2003	7
22	It Runs in the family	Fred Schepisi	2	2003	7
23	Runaway Jury	Gary Fleder	2	2003	7
24	In the Cut	Jane Campion	1	2003	7

Fill in the date that the coding was completed (mm/dd/yyyy)

6. Closed captioning: Identify if you were able to watch the movie with or without it.
0. OFF
1. ON

SECTION A.

Unit of data collection: Full length feature film – 60 minutes or longer film

Unit of analysis: Full length feature film

LEAD ROLE CHARACTER = the whole story revolves around this character, and his or her presence is essential to the story.
(Ex. It is possible that the film will have only a male lead character, not a female lead.)
MAJOR ROLE CHARACTER = is one that appears in over 50% of the film but does not appear to be lead character. If this his character is crucial to the plot line (meaning if the character was not there, the story would change) but did not appear in over 50% of the film, code the character as a major role character.
MEDIUM ROLE CHARACTER = is a character that speaks more than 5 sentences, but does not appear to be a major character. This character appears in less than 50% the film's speaking scenes and is not crucial to the plot line.

Note: To help with the count of the characters, please use the IMDB worksheet attached to each movie.

A1. Number of *lead female* role characters: __ (count)

A2. Number of *major female* role characters: __ (count)

A3. Number of *medium female* role characters: __(count)

A4. Number of *lead male* role characters: __(count)

A5. Number of *major male* role characters: __(count)

A6. Number of *medium male* role characters: __ (count)

DEFINITIONS AND EXAMPLES:

FATHER/MOTHER = a person known to be a father or a mother of any minor, medium, major or lead character visible in the film
PHYSICALLY PRESENT= character's existence is visible or audible to the viewer or to their child (a character) in the film.
(ex. A phone conversation between a character and his mother, even though the mother is not visible on the screen.

A7.1. A father figure of one or more lead characters was physically present in the film.
0. No
1. Yes

A7.2. A father figure of one or more major characters was physically present in the film.
0. No
1. Yes

A7.3. A father figure of one or more medium characters was physically present in the film.
0. No
1. Yes

A7.4. A father figure of minor/other character was physically present in the film.
0. No
1. Yes

A7.5. A father figure that was **not physically** present in the film was talked about in the film.
0. No
1. Yes

A8.1. A mother figure of the lead character/s was physically present in the film.
0. No
1. Yes

A8.2. A mother figure of major characters was physically present in the film.
0. No
1. Yes

A8.3. A mother figure of medium character/s was physically present in the film.
0. No
1. Yes

A8.4. A mother figure of minor/other character/s was physically present in the film.
0. No
1. Yes

A8.5. A mother figure that was **not physically** present in the film, was talked about.
0. No
1. Yes

DEFINITIONS AND EXAMPLES:

TRADITION = a custom or practice that is passed down from generation to generation – be it cultural customs, religious practices, etc…
(Ex. An Easter tradition I have learned from my mother, who learned it from her mother, etc…)
MODERNISM = rebellion towards the traditions of the family, culture, religion, etc…

(Ex. Westernization of the kids in traditional Asian family)
CLASH = a shown, talked, or argued about contrast, or a conflict
CULTURE = national, ethnic, religious….

A9. A clash between tradition and modernism was present in the film.
0. No
1. Yes

A10. A clash between different cultures was present in the film.
0. No
1. Yes

DEFINITIONS AND EXAMPLES:

LOSS = unwanted loss, being deprived
OCCURRED = an event that took place on the screen or was talked about
"BREAK UP" = when two people go separate ways. Be it literal break up among the characters, or a loss of a relationship, they become estranged, alienated.
YOUNG CHILD = the character behaves and speaks as one who is 12 years old or younger.
OLDER CHILD: The character behaves and speaks as one who is 13 years old or oler – this includes adult children.
LOVER = a person who has a romantic relationship with other person, to whom he/she is or is not married to.

A11.1. Loss of a young child due to death (or miscarriage or abortion) occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.2. Loss of a young child due to 'break up' (or miscarriage or abortion) occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.3. Loss of an older child due to death occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.4. Loss of an older child due to 'break up' occurred to:

0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.5. Loss of a spouse due to death occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.6. Loss of a spouse due to 'break up' occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.7. Loss of a lover due to death occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.8. Loss of a lover due to 'break up' occurred to:
0. No
1. Yes –Lead/Major Character
2. Yes – Other character
3. Yes – Both Lead/Major character and other characters

A11.9 Loss of a family member due to death occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.10. Loss of a family member due to 'break up' occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.11 Loss of a friend due to death occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.12. Loss of a friend due to 'break up' occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.13. Loss of faith (religion) occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.14. Loss of faith (trust) in character's own abilities occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.15. Loss of faith (trust) in other character's abilities occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.16. Loss of health (permanent and life changing) occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.17. Loss of material thing(s) occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.18. Loss of freedom – imprisonment in a facility against ones will.
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.19. Loss of a job occurred to:
0. No-one
1. Yes –Lead/Major character(s)

2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.20. Loss of money occurred to:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.21. Loss of physical beauty:
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

A11.22. Other major loss occurred to (Write in):
0. No-one
1. Yes –Lead/Major character(s)
2. Yes – Other character(s)
3. Yes – Both Lead/Major character and other characters

DEFINITIONS AND EXAMPLES:

PARTIAL NUDE (FEMALE) = when a female character is shown unclothed, except for the area that would typically be covered by bikini area – top and bottom; or she is in bed assumed to be naked BUT her bikini areas are covered under the sheet; or if the camera chooses to show only the "safe"/ "appropriate" parts of the naked body. (Ex. Female is standing – naked, but a bouquet is covering her bikini area - **female's breast and sex organ are covered).**

TOP NUDE (FEMALE) = topless = when a female character is shown unclothed, except the bikini bottom area is covered; or if a character is fully naked but the camera chooses to show only the "safe"/ "appropriate" parts of the body; or if a character is assumed to be naked, but his boxer area is covered under the sheets. (Ex. Female without a bra, but wearing panties or pants **female's chest is visible to the viewer).**

TOP NUDE (MALE) = when a male character is shown unclothed, except the boxers / pants area is covered; or if a character is assumed to be naked, but his boxer area is covered under the sheets or if a character is fully naked but the camera chooses to show only the "safe"/ "appropriate" parts of the body. (Ex. Male in briefs/boxer shorts/pant **male's chest is visible to the viewer).**

BOTTOM NUDE (FEMALE AND MALE) = bottomless = when a male or female character is shown unclothed, except **the bikini top /T-shirt**. Or if a character is assumed to be naked, but his boxer area is covered under the sheets. (Ex. Male in T-shirt, but nothing on the bottom, **the character's sex organ is visible to the viewer).**

FULL NUDE (FEMALE AND MALE) = topless and bottomless = you can clearly see that the character is fully naked, and 80% or more of the body is visible on the screen.

Note: Count each shot and each different ADULT character.
Also, if a character is in swimming suite – and uses it for the purpose of swimming or suntaning – do not count it as partial nudity. However – if it is NOT used for such activities – code it appropriately. (Ex. A girl at a bar in bikini top and jeans = partial nude female – frontal or back side).

Female:

A12. Partial nude frontal female body was exposed: __(count)

A13. Top nude frontal female body was exposed: __(count)

A14. Bottom nude frontal female body was exposed: __(count)

A15. Full nude frontal female body was exposed: __(count)

A16. Partial nude back side of a female body was exposed: __(count)

A17. Top nude back side of a female body was exposed: __(count)

A18. Bottom nude back side of a female body was exposed: __(count)

A19. Full nude back side of a female body was exposed: __(count)

Male:

A20. Top nude frontal male body was exposed: __(count)

A21. Bottom nude frontal male body was exposed: __(count)

A22. Full nude frontal male body was exposed: __(count)

A23.Top nude back side of a male body was exposed: __(count)

A24. Bottom nude back side male body was exposed: __(count)

A25. Full nude back side of a male body was exposed: __(count)

ROMANTIC KISSING = A romantic kissing activity which does not lead to sexual intercourse. (Ex. Kissing ones lips but no tongue is involved)
FRENCH KISSING = A romantic or sexual kissing involving tongues.
KISSING OF OTHER PART OF A BODY = A romantic kissing elsewhere (excluding lips, and sex organs)
ORAL SEX = A sexual activity that involves use of mouth and tongue to stimulate genitalia.
SEXUAL INTERCOURSE = A sexual activity that involves genital-to-genital/anal contact.
MASTURBATION = a stimulation of ones sexual organs

Note: Count each scene (not shot) and each pair characters.
(Ex. A man is kissing a woman, she walks away and another woman walks in and kisses the same man. You should code 2 instances in the same scene).

A26. Romantic kissing was shown in the film: __(count)

A27. French kissing was shown in the film: __(count)

A28. Kissing of other parts of a body was shown in the film: __(count)

A29. Oral sex was shown in the film: __(count)

A30. Masturbation was shown in the film: __ (count)

A31. Sexual intercourse was shown in the film: __(count)

TABOO = the "forbidden" or unthinkable by American standards is shown or dealt with in the film. (Ex. One of Jane Campion short film's shows a woman urinating by the highway.)

A32. Film deals and exposes the audience to societal Taboo's, shocking the audience with such acts:
0. No
1. Yes

FEMALE POINT OF VIEW = film deals with female issues, female roles in the world, female thinking. The plot revolves around a female.

A33. A film has a primary point of view of a female:
0. No
1. Yes

A34. Presence of an angel(s) in the film:
0. No
1. Yes –mentioned, read about, talked about
2. Yes – visible (Ex. Seeing of an angel, angel costume, angel paintings)

SECTION B.

Unit of data collection: Major and Lead characters.
MAJOR ROLE CHARACTER = is one that appears in over 50% of the film but does not appear to be lead character. If this his character is crucial to the plot line (meaning if the character was not there, the story would change) but did not appear in over 50% of the film, code the character as a major role character.
LEAD ROLE CHARACTER = the whole story revolves around this character, and his or her presence is essential to the story.

Unit of analysis: Full length feature film

B0. Character ID: Give each codeable character a unique number (First character that becomes codeable, the ID should be 2; Second character should have ID# 2, etc…)
B1. Name or description of the character:

B2. Role:
1. Major
2. Lead

B3. Character appears in the opening scene:
0. No
1. Yes

DEFINITIONS AND EXAMPLES

CHILD: The character behaves and speaks as one who is 12 years old or younger.
ADOLESCENT: The character behaves and speaks as one who is 13 to 19 years old.
YOUNG ADULT: The character behaves and speaks as one who is 20 to 39 years old.

MATURE ADULT: The character behaves and speaks as one who is 40 to 64 years old.
ELDERLY: The character behaves and speaks as one who is 65 or older.

B4. Social Age of the character:
1. Child
2. Adolescent
3. Young adult
4. Mature adult
5. Elderly

B4.1. Estimated age of the character (not actor): __

B5. Gender of the character:
1. Female
2. Male

B6. Race of the character:
1. Caucasian
2. African, African-American
3. Asian
4. Middle Eastern
5. Native-American (including Eskimo and those of Native South American, Native
       Central American, and Native Mexican extraction)
6. Bi-racial
7. Other (Identify):

DEFINITIONS AND EXAMPLES

EXTREMELY ATTRACTIVE = professional model status
ATTRACTIVE = very pleasant looking, above average
AVERAGE = Average in looks, but still attractive (Ex. Someone who is not model like,
but clean and good looking)
UNATTRACTIVE = Unpleasant to one's eye.
EXTREMELY UNATTRACTIVE = extremely non-pleasant looking, or considered ugly.

B7. The character is:
1. Extremely Attractive
2. Attractive
3. Average
4. Unattractive
5. Extremely Unattractive

B8. Occupation of the character at the beginning of the film:
1. Artist
2. Athlete

3. Attorney
4. Businessperson
5. Criminal/Convict
6. Educator
7. Entertainment Industry
8. Factory Worker
9. Farmer
10. Homemaker
11. Hotel/Hospitality Management
12. Independently Wealthy (no need to work)
13. Law Enforcement
14. Military
15. Physician/Medical
16. Prostitute
17. Religious professional – Minister, Nun, Priest
18. Restaurant Business
19. Sales
20. Secretarial/Clerical
21. Service Oriented (such as hairdresser, flight attendant. Please fill in the occupation.):
22. Spy/Government Agent
23. Student
24. Unemployed
25. Writer
26. Retired
27. None identified
28. Other (Please identify):

DEFINITIONS AND EXAMPLES

TRAVELING = the character is spending at least one night away from home

B9. The character is traveling:
0. No
1. Yes – within his/her country of origin, outside his/h town
2. Yes – outside his/her country of origin
3. Yes – within AND outside his/her country of origin

B10. The character lives abroad (in a foreign country to the character):
0. No
1. Yes – part of the film
2. Yes – Full lengths of the film

B11. The character is happy throughout 70+% of the character's screen time:
0. No
1. Yes

B12. The character's love situation at the beginning of the film (first 20min of the film):
1. The character is not in a romantic relationship and is not apparently looking for one.
2. The character is not in a romantic relationship and is looking for one.
3. The character is in a happy romantic relationship.
4. The character is in an unhappy romantic relationship, not looking.
5. The character is in an unhappy romantic relationship and is looking for new one.
6. Character's love situation was not apparent.

B13. The character's love situation in the middle of the film
1. The character is not in a romantic relationship and is not apparently looking for one.
2. The character is not in a romantic relationship and is looking for one.
3. The character is in a happy romantic relationship.
4. The character is in an unhappy romantic relationship, not looking.
5. The character is in an unhappy romantic relationship and is looking for new one.
6. Character's love situation was not apparent.

B14. The character's love situation at the end of the film:
1. The character is not in a romantic relationship and is not apparently looking for one.
2. The character is not in a romantic relationship and is looking for one.
3. The character is in a happy romantic relationship.
4. The character is in an unhappy romantic relationship, not looking.
5. The character is in an unhappy romantic relationship and is looking for new one.
6. Character's love situation was not apparent.

B15. Sexual orientation of the character:
1. Heterosexual
2. Homosexual
3. Bisexual
4. Unable to determine

DEFINITIONS AND EXAMPLES

SEARCH FOR IDENTITY = the character is not comfortable in his or her role in the world and is trying to change by different actions, the character does not understand self-concept and is trying to understand his/her role by making long term and major life changes.
(Ex. A female character is struggling with her role as a housewife by searching for a job outside her home)

B16. The character is looking for his / her identity by changing or trying to change his or her gender:
0. No
1. Yes

B17. The character is looking for his / her identity by changing or trying to change a job/career:
0. No
1. Yes

B18. The character is looking for his / her identity by getting married, or wanting to get married:
0. No
1. Yes

B19. The character is looking for his / her identity by changing religion:
0. No
1. Yes

B20. The character is looking for his / her identity by moving to another city, state, or country:
0. No
1. Yes

B21. The character is looking for his / her identity by OTHER factors:
0. No
1. Yes - Please explain:

B22. The character is looking for his / her identity by OTHER factors:
0. No
1. Yes - Please explain:

DEFINITIONS AND EXAMPLES

ABUSE = "a general term for the use or treatment of something (person, thing, idea, etc.) that causes some kind of harm (to the abused person or thing, to the abusers themselves, or to someone else) or is unlawful or wrongful" (http://en.wikipedia.org/wiki/Abuse).
PHYSICAL ABUSE = is abuse involving contact intended to cause pain, injury, or other physical suffering or harm" (http://en.wikipedia.org/wiki/Physical_abuse). (Ex. Striking, punching, pushing, pinching, kicking, strangling, drowning, exposure to cold, exposure to heat, cutting, infecting with a disease.)
PSYCHOLOGICAL ABUSE = emotional and/or verbal abuse, "refers to the humiliation or intimidation of another person, but is also used to refer to the long-term effects of emotional shock. Psychological abuse can take the form of physical intimidation, controlling through scare tactics and oppression. It is often associated with situations of power imbalance, such perhaps as the situations of abusive relationships and child abuse (http://en.wikipedia.org/wiki/Psychological_abuse).

SEXUAL ABUSE = "the improper use of another person for sexual purposes, generally without their consent or under physical or psychological pressure" (http://en.wikipedia.org/wiki/Abuse).

Note: If a character harms someone in self-defense, it is not to be coded as physical abuse.

B23. The character was physically abused by same gender character:
0. No
1. Yes

B24. The character was physically abused by opposite gender character:
0. No
1. Yes

B25. The character was psychologically abused by same gender character:
0. No
1. Yes

B26. The character was psychologically abused by opposite gender character:
0. No
1. Yes

B27. The character was sexually abused by same gender character:
0. No
1. Yes

B28. The character was sexually abused by opposite gender character:
0. No
1. Yes

B29. The character is being physically abusive to others of same gender character:
0. No
1. Yes

B30. The character is being physically abusive to others of opposite gender character:
0. No
1. Yes

B31. The character is being psychologically abusive to others of same gender character:
0. No
1. Yes

B32. The character is being psychologically abusive to others of opposite gender character:
0. No
1. Yes

B33. The character is being sexually abusive to others of same gender character :
0. No
1. Yes

B34. The character is being sexually abusive to others of opposite gender character:
0. No
1. Yes

INTROVERT = "The typical introvert is a quiet, retiring sort of person, introspective, fond of books, rather than people, he is reserved and distant except to intimate friends. He tends to plan ahead, looks before he leaps, and distrusts the impulse of the moment. He does not like excitement, takes matters of everyday life with proper seriousness, and likes a well-ordered mode of life. He keeps his feelings under close control; seldom behaves in an aggressive manner, and does not lose his temper easily. He is reliable, somewhat pessimistic, and places great value on ethical standards" (Eysenck, & Eysenck, 1968, p.6).

EXTROVERT = "The typical extrovert is sociable, likes parties, has many friends, needs to have people to talk to, an does not like reading or studying by himself. He craves excitement, takes chances, often sticks his neck out, acts on the spur of the moment and is generally an impulsive individual. He is fond of practical jokes, always has a ready answer, and generally likes change. He is care-free, easygoing, optimistic, and likes to laugh and be merry. He prefers to keep moving and doing things, tends to be aggressive and to lose his temper quickly. His feelings are not kept under tight control, and he is not always a reliable person" (Eysenck, & Eysenck, 1968, p.6).

B35. The character appears to be an:
1. Introvert
2. Extrovert
3. In the middle

B36. Character appears to be lonely.
0. No
1. Yes – sometimes in the film
2. Yes – most/all of the film

OUTSIDER = Being alienated, not fitting to their family, religious group, community, town, country, society.
Note: Code if the major theme of the film is the character being an outsider.

B37. Character appears to be an outsider:
0. No
1. Yes

REALISTIC CHARACTER = one that can easily be found in a real world. The character appears as if he/she could be a classmate, a co-worker, a neighbor. He/ she is an ordinary person, not eccentric, cartoonish, non-human character.

B38. Character seems to be very realistic.
0. No
1. Yes

SUBSTANCE = alcohol, illegal drugs or prescription drugs if used for other than medical treatment.

B39. Character engages in substance abuse:
0. No
1. Yes – alcohol
2. Yes – drugs
3. Yes – alcohol and drugs

B40. Character tries to or does commit suicide:
0. No
1. Yes

B41. How many siblings does the character have? __

B42. Character dies in the film:
0. No
1. Yes – natural death – old age
2. Yes – natural death - health related issues
3. Yes – Accident
4. Yes – Murder
5. Yes – Suicide
6. Yes – Unable to determine

A DYSFUNCTIONAL FAMILY = "is a family in which conflict, misbehaviour and even abuse on the part of individual members of the family occur continually, leading other members to accommodate such actions…"
(http://en.wikipedia.org/wiki/Family_dysfunction).
(Ex. One or more members of the family have problems with other members. It appears one or more members of the family can not communicate with others. Family members are not able to agree or solve problems together. Frustration is taking over the environment.)

B43. Character deals with family issues and dysfunctions with sibling/s.
0. No siblings present
1. Has sibling/s, but no issues
2. Has sibling/s with issues
99. Unknown

B44. **Character deals with family issues and dysfunctions with parent/s.**
0. No parents present
1. Has parent/s, but no issues
2. Has parent/s with issues
99. Unknown

B45. Character deals with family issues and dysfunctions with child/children.
0. No children
1. Has child/children, but no issues
2. Has child/children with issues
99. Unknown

B46. Character deals with family issues and dysfunctions with grandparent/s.
0. No grandparents
1. Has grandparent/s, but no issues
2. Has grandparent/s with issues
99. Unknown

B47. Character deals with family issues and dysfunctions with grandchild/grandchildren.
0. No grandchildren
1. Has grandchild/grandchildren, but no issues
2. Has grandchild/grandchildren with issues
99. Unknown

B48. Character deals with family issues and dysfunctions with spouse.
0. No spouse
1. Has spouse, but no issues

2. Has spouse with issues
99. Unknown

B49. Character deals with family issues and dysfunctions with other family member.
0. No other family member
1. Has other family member, but no issues
2. Has other family member with issues
99. Unknown

DEFINITIONS AND EXAMPLES:

PSYCHOLOGICAL DISORDER = Mental illness = a broad generic label for a category of illnesses that may include affective or emotional instability, behavioral dysregulation, and/or cognitive dysfunction or impairment, such as major depression, generalized anxiety disorder, bipolar disorder, schizophrenia, and attention deficit hyperactivity disorder (http://en.wikipedia.org/wiki/Psychological_disorder).
Such condition has been made evident in the film by: a) other characters spoke about it, b) the character has been seeing a psychologist or psychiatrist; c) the character has been already diagnosed with such condition, d) the character self declares to such condition, e) other characters reactions – non verbal.

B50. Character suffers with a psychological disorder.
0. No
1. Yes

SECTION C.

Unit of analysis: 5 minute intervals. (Meaning, imagine chopping the whole movie into 5 minute sections, and coding each section as a separate film. For example, if a movie is 93 minutes long, you will have 18 entries, with the last one 8 minutes long instead of 5.)

Coding Instructions: Start the first interval at the actual beginning of the film, not when "feature presentation" or other information is running on the screen. (Ex. Given this, you might start coding with 43 seconds on the running time. The first interval will then end at 5mins.43secs.)

Interval ID: Each 5 minute interval will have a number (1st 5 min. of the film = 1, 2nd 5 min. interval = 2, etc…)

DEFINITIONS AND EXAMPLES:

VOICEOVER = a voice that doesn't match the picture.

C1. The 5 min. interval included voiceover:
0. No voice over
1. Lead Character's voice
2. Other character's voice that appears in the movie
3. A narrator – a voice belonging to someone who is not introduced in the film
4. More than one character

DEFINITIONS AND EXAMPLES:

MUSIC = vocal or instrumental sounds that have rhythm, melody, OR harmony. A single instrumental tone also is considered music. INCLUDE music that is part of program content (Ex: A radio being played in the scene on a fictional program, a live band performing).

DIAGETIC MUSIC = music that is a part of the film, meaning characters can hear it and interact with it. (Ex. Characters listening to a record player)

NON-DIAGETIC (BACKGROUND) MUSIC- music that is not part of the film (e.g., a radio being played in the scene on a fictional program or a live band performing is part of the program content and is NOT background music; most music is background music that accentuates the emotions or actions in the program without having a specific identifiable source, that is, the viewer can't tell who is playing the music). The fact that the source of the music is not visible in the image is not enough on its own to code the music as background music – there must be no indication that the music being heard is part of the scene or program content.

*C2. The 5 min. interval included diagetic music present?
0. No
1. Yes

*C3. The 5 min. interval included non-diagetic background music present?
0. No
1. Yes

C4. The 5 min. interval included picture in color format:
0. No
1. Yes

C5. The 5 min. interval included picture in black and white format:
0. No
1. Yes

C6. The 5 min. interval included picture in sepia format:
0. No
1. Yes

C7. The 5 min. interval included picture in animation/cartooning format:
0. No
1. Yes

DEFINITIONS AND EXAMPLES:

DOMINANT ELEMENT = the object(s)/entity(ies)/subjects that is/are the primary focus of attention on the screen; it appears to be most important, central, emphasized.

CLOSE-UP SHOT (CUs) = a dominant element fills up majority of the screen; there are no other dominant elements in the frame. (Ex. Hands playing the piano. Or piano keyboard.)

CUs FACE = head and shoulders. When deciding on a close up, use this as a guideline. If an arm pit/ arm crease is visible in the shot, it is not to be coded as a CUs. Only head and top part of shoulder counts as a CUs of face.

EXTREME CLOSE-UP SHOT (XCUs) = a dominant element fills up majority of the screen, the shot reveals extreme detail of the element – it does not fit on the screen causing it spilling off the screen.

MOTION OF TOUCHING = (Ex. A woman is stroking her lover's hair; the camera focuses on that action - a shot of her hand doing so is shown in a CU or XCU. Therefore you should code appropriately to the image – CU of hand (C7.), CU of Motion (A32.)

C8. Motion of touching is shown:
__XCU (count)

C9. Face (Including ears, nose, lips, eyes, cheeks…) shown in:
__ CU (count)
__XCU (count)

C10. Feet (Including toes, heal, shoes…) shown in:
__ CU (count)
__XCU (count)

C11. Hands are shown in:
__ CU (count)
__XCU (count)

C12. Other body parts (PLEASE IDENTIFY) shown in:_____

__ CU (count)
__XCU (count)

C13. Furniture shown in:
__ CU (count)
__XCU (count)

C14. Window shown in:
__ CU (count)
__XCU (count)

C15. Mirror shown in:
__ CU (count)
__XCU (count)

C16. Trees shown in:
__ CU (count)
__XCU (count)

C17. Flowers/Plants shown in:
__ CU (count)
__XCU (count)

C18. Food (Ex: Bread, Fruit, Meat) shown in:
__ CU (count)
__XCU (count)

C19. Animals shown in:
__ CU (count)
__XCU (count)

DEFINITIONS AND EXAMPLES:

POINT-OF-VIEW SHOT (POVs) = shows the character's point of view. Camera takes us inside the character, we - the audience become the eyes of the character.

C20. Point-of-view shots: ___(count)

DEFINITIONS AND EXAMPLES:

LONG TRACKING SHOT = moving camera shot in which the camera dolly often runs on tracks like a miniature railroad for more than 20 seconds following a moving element or revealing information (Ex. Truffaut's famous shot of the back up car traffic due to accident. Ex. Camera travels through the woods to find a dead body).

C21. Long tracking shots: ___(count of each shot)

SPECIAL VISUAL EFFECTS = A production technique <u>other than text or graphics</u> that adds or modifies any part of the image that would be seen in a simple recording of the film. It is likely to DECREASE viewers' suspension of disbelief or illusion of non-mediation by reminding them of the artificial/mediated nature of the viewing experience.

BLURRED IMAGE - an image that contains vague, indistinct, or fuzzy representations of object(s)/entity(ies). An example is the subjective view of a person about to pass out.

*C22. In the 5 min interval, blurred image was identified: ___(count of each shot)

DISTORTED IMAGE - an image that contains representations of object(s)/entity(ies) that are twisted out of shape, scrambled, mangled or otherwise changed. An example is a "scrambled" section of the screen when the producers are keeping a person's identity anonymous (as on Cops).

*C23. In the 5 min interval, distorted image was identified: ___(count of each shot)

SLOW MOTION - a representation of an action that is made to appear slower than it actually occurred.

*C24. In the 5 min interval, slow motion was identified: ___(count of each scene=sequence)

TIME-LAPSE - a representation of an action made to appear speeded up. The effect is created by having the camera take a picture at regular intervals such as every X minutes. The action may appear fluid or "jumpy". Examples include a sequence that shows a flower blooming and the commercial in which brownies quickly are stacked up on a plate.

*C25. In the 5 min interval, time-lapse was identified: ___(count each scene/sequence)

JUMP CUT(s) - in this type of cut the position of object(s)/entity(ies) on the screen in one frame is suddenly shifted in the next. The result is that the object(s)/entity(ies) seem to jump from one screen location to another for no apparent reason. A sequence of jump cuts that mimics the faster-than-normal passage of time is a time-lapse effect.

*C26. In the 5 min interval, jump cut was identified: ___(count each scene/equence)

COLOR FILTER - one or more colors are added to the image, which causes at least part of the scene to appear distinctly tinted.

*C27. In the 5 min interval, use of blue color filter was identified: ___(count each scene/sequence)

C28. In the 5 min interval, use of red color filter was identified: ___(count each scene/sequence)

C29. In the 5 min interval, use of green color filter was identified: ___(count each scene/sequence)

C30. In the 5 min interval, use of other color filter was identified: ___(count each scene/sequence)

UNUSUAL TRANSITIONS - any transition between shots that is not a simple cut, dissolve, or fade. Examples are a wipe in which the new image slides into the screen and a transition in which the image evolves from a geometric shape (these and others are often used in Home Improvement).

*C31. In the 5 min interval, use of unusual transitions was identified: ___(count each transition)

SIMULTANOUS LIVE-ACTION AND ANIMATION - both animation and live action appear on the screen at the same time. (Ex. In a film *FRIDA*, Frida travels to America – the trip is built from photographs and animation, but you can see the actress on the screen also.)

*C32. In the 5 min interval, use of simultaneous live-action and animation was identified: ___(count each scene/sequence)

SIMULTANOUS COLOR AND BLACK&WHITE - both color and black & white appear on the screen <u>at the same time</u>.

*C33. In the 5 min interval simultaneous color and black and white picture was identified: ___(count)

SHAKY CAMERA TECHNIQUE = HANDHELD =A series of at least 2 camera movements in which the frame of the image moves quickly and unpredictably in any direction; this technique makes it seem that the camera does not have a steady form of support such as a tripod (i.e. it seems to be handheld); the movement or movements must continue for at least 30 frames (1 second). Examples include home movies, COPS, NYPD Blue, and Homicide: Life on the Street.

*C34. Noticeable use of handheld camera (shaky camera technique): ___(count each scene/sequence)

CAMERA ANGLE - the position from which the camera views the subject in an image.

SUBJECT - the object(s)/entity(ies) that is/are the primary focus of attention in an image; the part of the image that appears to be most important, central, emphasized.

LOW (looking upward)- a view from below, looking up at the subject/action at least 45 degrees up.

HIGH (looking down) - a view from above, looking down on the subject/action at least 45 degrees down.

OVERVIEW (looking straight down)- a view from directly above looking straight down.

UNDERVIEW (looking straight up) - a view from directly below looking straight up.

CANTED – camera is tilted to the right or to the left on the horizontal axis.

*C35. Low angle: __ (count each shot)

*C36. High angle: __ (count each shot)

*C37. Overview: __ (count each shot)

*C38. Under view: __ (count each shot)

C39. Canted angle: __ (count each shot)

BREAKING FOURTH WALL - the "fourth wall" is the implied wall through which the viewer is able to see objects/entities on television (i.e. the wall is the camera lens or glass viewing screen). When a character suddenly or unexpectedly looks at the camera and makes some statement (verbal or otherwise) to the viewers, this is considered "breaking the fourth wall." This must occur in either a fictional program (sitcom, drama, etc. -- in this genre the viewer's presence is never acknowledged except with this technique) or in a commercial; if it occurs in a commercial watch the entire segment and make sure that the viewer's presence is not initially acknowledged.

*C40. In the 5 min. interval, a character broke the fourth wall: __ (count shot)

SUPERHEARING SENSATION = Viewer can hear sounds that s-he wouldn't be able to hear within 6 feet. (Ex. You can hear a shaving razor sliding on the face, clicking finger nails on the piano keys, or inhaling and exhaling when talking…)

C41. In the 5 min. interval, a superhearing sensation was experienced: __ (count each shot)

EXTREMELY LONG SHOT = an outdoor shot that reveals scenery/surroundings with no foreground dominant element. If a person was shown in this shot, it would occupy no more than 10% of the screen.

C42. XLS reveals the scenery/surroundings: __ (count each shot)

SECONDARY BODY ELEMENT = legs, feet, or hands that are shown on the screen without the characters full body.

MEDIUM SHOT (MS) = a secondary element does not fill up majority of the screen; there are other elements in the frame.
(Ex. Shot of a person's legs walking. Ex. Shot of a hand pointing at something.)

C43. Medium shot reveals arm/hand : __ (count each shot)

C44. Medium shot reveals leg/foot: __ (count each shot)

DEFINITIONS AND EXAMPLES:

FOCUS PULL = The focus pull is a creative camera technique in which you change focus during a shot. Usually this means adjusting the focus from one subject to another.

C45. In the 5 min. interval, focus pulls were used to change focus: __ (count each shot).

_____

Note: * Definitions for these questions are taken from Lombard's Structural Features Content Analysis Project, 1997.

APPENDIX B

CODING FORM – SECTION A

*Note: **If variable in bold - give count**

1	CODER ID		
2	FILM ID		
3	DIRECTOR ID		
4	YEAR ID		
5	CLOSED CAPTION		A page 1
A1	**# of lead females**		
A2	**# of major females**		
A3	**# of medium females**		
A4	**# of lead males**		
A5	**# of major males**		
A6	**# of medium males**		
A7.1	Father - of lead char. physically present		
A7.2	Father - of major char. physically present		
A7.3	Father - of medium char. physically present		
A7.4	Father - of minor/other char. physically present		
A7.5	Father figure that was NOT present was talked about		
A8.1	Mother - of lead char. physically present		
A8.2	Mother - of major char. physically present		
A8.3	Mother - of medium char. physically present		
A8.4	Mother - of minor/other char. physically present		
A8.5	Mother figure that was NOT present was talked about		
A9	Clash between tradition and modernism		
A10	Clash between cultures		
A11.1	Loss of a young child due to death		
A11.2	Loss of a young child due to 'break up'		
A11.3	Loss of an older child due to death		
A11.4	Loss of an older child due to 'break up'		
A11.5	Loss of a spouse due to death		
A11.6	Loss of a spouse due to 'break up'		
A11.7	Loss of lover due to death		
A11.8	Loss of lover due to break up		
A11.9	Loss of family member due to death		
A11.10	Loss of family member due to break up		
A11.11	Loss of a friend due to death		
A11.12	Loss of a friend due to break up		
A11.13	Loss of faith - religion		

1	CODER ID	
2	FILM ID	
3	DIRECTOR ID	
4	YEAR ID	
5	CLOSED CAPTION		A page 2
A11.14	Loss of faith in self	
A11.15	Loss of faith in others	
A11.16	Loss of health	
A11.17	Loss of material things	
A11.18	Loss of freedom	
A11.19	Loss of a job	
A11.20	Loss of money	
A11.21	Loss of physical beauty	
A11.22	Other loss (Identify):	
A12	**Partial nude frontal female:** each shot	
A13	**Top nude frontal female:** each shot	
A14	**Bottom nude frontal female:** each shot	
A15	**Full nude frontal female:** each shot	
A16	**Partial nude back female:** each shot	
A17	**Top nude back female:** each shot	
A18	**Bottom nude back female:** each shot	
A19	**Full nude back female:** each shot	
A20	**Top nude frontal male:** each shot	
A21	**Bottom nude frontal male:** each shot	
A22	**Full nude frontal male:** each shot	
A23	**Top nude back male:** each shot	
A24	**Bottom nude back male:** each shot	
A25	**Full nude back male:** each shot	
A26	**Romantic kissing**	
A27	**French kissing**	
A28	**Kissing other body parts**	
A29	**Oral sex**	
A30	**Masturbation**	
A31	**Sexual Intercourse**	
A32	**TABOO**	
A33	Primary POV of female	
A34	Presence of angels	

CODING FORM – SECTION B

			1	2	3	4	5	6	7 (etc…)
1	CODER ID								
2	FILM ID								
3	DIRECTOR ID								
4	YEAR ID								
5	CLOSED CAPTION								B page 1
6	CHARACTER'S ID		1	2	3	4	5	6	7 (etc…)
B1	Character's name								
B2	Role								
B3	Opening scene								
B4	Age								
B4.1	Estimated age								
B5	Gender								
B6	Race								
B7	Appearance								
B8	Occupation								
B9	Travel								
B10	Abroad								
B11	Happy								
B12	Love at beginning								
B13	Love in the middle								
B14	Love in the end								
B15	Sexual orientation								
B16	Identity change: gender								
B17	Identity change: career								
B18	Identity change: marriage								
B19	Identity change: religion								
B20	Identity change: move								
B21	Identity - other: (identify)								
B22	Identity - other: (identify)								
B23	Phys abused by same								
B24	Phys abused by opposite								
B25	Psych abused by same								
B26	Psych abused by opposite								
B27	Sex abuse by same								
B28	Sex abuse by opposite								
B29	Phys abusive to same								
B30	Phys abusive to other								
B31	Psych abusive to same								
B32	Psych abusive to other								
B33	Sex abusive to same								
B34	Sex abusive to other								
B35	Introvert vs. Extrovert								
B36	Appears lonely								
B37	Appears to be an outsider								
B38	Is very realistic								

			1	2	3	4	5	6	7 (etc…)
1	CODER ID								
2	FILM ID								
3	DIRECTOR ID								
4	YEAR ID								
5	CLOSED CAPTION							B page 2	
6	CHARACTER'S ID		1	2	3	4	5	6	7 (etc…)
B39	Substance abuse								
B40	Tries to hurt self								
B41	How many siblings?								
B42	Char. dies in the film?								
B43	Issue w/ sibling								
B44	Issue w/ parent								
B45	Issue w/ child								
B46	Issue w/ grandparent								
B47	Issue w/grandchildren								
B48	Issue w/ spouse								
B49	Issue w/other fam.member								
B50	Psych Disorder								

CODING FORM – SECTION C

Note: If variable in bold - give count

			0-5min	5-10min	10-15min	15-20min
1	CODER ID					
2	FILM ID					
3	DIRECTOR ID					
4	YEAR ID					C page 1
5	CLOSED CAPTION		0-5min	5-10min	10-15min	15-20min
6	Interval ID		1	2	3	4 (etc…)
C1	Voiceover					
C2	Diagetic music					
C3	Non-diagetic music					
C4	Color picture					
C5	Black&White picture					
C6	Sepia picture					
C7	Animation/cartooning					
C8	**Motion of touching - XCU**					
C9	**Face: CU**					
C9.1	**Face: XCU**					
C10	**Feet: CU**					
C10.1	**Feet: XCU**					
C11	**Hands: CU**					
C11.1	**Hands: XCU**					
C12	**Other body parts (identify):CU**					
C12.1	**Other body parts (identify):XCU**					
C13	**Furniture: CU**					
C13.1	**Furniture:XCU**					
C14	**Window: CU**					
C14.1	**Window: XCU**					
C15	**Mirror:CU**					
C15.1	**Mirror:XCU**					
C16	**Trees: CU**					
C16.1	**Trees: XCU**					
C17	**Flowers/Plants: CU**					
C17.1	**Flowers/Plants: XCU**					
C18	**Food: CU**					
C18.1	**Food XCU**					
C19	**Animal: CU**					
C19.1	**Animal: XCU**					
C20	**POV shots**					
C21	**Long tracking shots**					
C22	**Blurred image**					
C23	**Distorted image**					
C24	**Slow motion**					
C25	**Time lapse (fast motion)**					

			0-5min	5-10min	10-15min	15-20min
1	CODER ID					
2	FILM ID					
3	DIRECTOR ID					
4	YEAR ID					C page 2
5	CLOSED CAPTION		0-5min	5-10min	10-15min	15-20min
6	Interval ID		1	2	3	4 (etc…)
C26	Jump cut					
C27	Blue color filter					
C28	Red color filter					
C29	Green color filter					
C30	Other color filter					
C31	Unusual transition					
C32	Simult. live-action&animation					
C33	Simult. color and B&W					
C34	Handheld camera					
C35	Low angle					
C36	High angle					
C37	Overview					
C38	Underview					
C39	Canted angle					
C40	Breaking the fourth wall					
C41	Superhearing					
C42	XLS/wide shot of scenery					
C43	Medium shot arm/hand					
C44	Medium shot leg/foot					
C45	Focus pulls					