

A exploratory measurement of  
Engagement with live and film media

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Using the theoretical framework of aesthetic engagement, the goal of this study was to explore the construct of audience engagement as it relates to live performance and film media. An initial step toward creating a measure of audience engagement was taken by constructing a pilot measure and honing it through the use of exploratory and **confirmatory** factor analysis. Using a posttest-only design this study manipulated conditions of film performance and live performance with the results supporting the construct of *engagement* as integral to reception aesthetics and indicating live performance as a highly engaging medium. Implications for substance abuse prevention programming using multiple media are discussed and an increased use of the medium of live performance is recommended.

The power of performance to influence thought and behavior has been argued by theorists and critics (Aschenbrenner & Isenberg, 1965; Capo, 1983; Conquergood, 1986a; Conquergood, 1986b; Miller-Rassulo & Hecht, 1988). Performances reach audience members by establishing an emotional and cognitive distance that influences the audience's ability to project self into the event and which ultimately motivates the audience members toward insight and action (Bullough, 1912; Klaver, 1995; Schrank & Engels, 1981). This emotional and cognitive distance in the arts is referred to as *aesthetic engagement*.

While the aesthetic of performance has been widely recognized, recent attention has been given to its role as a persuasive change agent (Buck, 1992; Campbell, 1982; Capo, 1983; Valentine, 1979; Valentine & Valentine, 1983). Narrative and drama theorists argue that our understanding of the world is structured by the stories we tell to explain our experiences (Burke, 1985; Fisher, 1984). Performance, through its ability to arouse emotion, establish identification, and connect us to new experiences, may **offer** us new stories and may modify existing stories. An emerging body of empirical literature now exists to support these assumptions (Domino, 1983; Gimmestad & Dechiara, 1982; Mann, Hecht, & Valentine, 1988; Miller-Rassulo & Hecht, 1988; Pelias, 1984; Phillips, Hansen, & **Arnold**, 1965).

The persuasive power of performance has been successfully applied to the problem of **substance** abuse (Teens Kick Off, 1990). Performances have been created to decrease the use and abuse of alcohol and other drugs.

However, as yet, it is not known if these performances succeed or fail because of their ability to control emotional and cognitive engagement with the media. The goal of this paper is to compare live and film performance drug prevention media along the dimensions aesthetic engagement. In particular, the research question posed in this study is:

RQ: What is the relationship between media type (live, film) and (emotional and cognitive) engagement?

### Theoretical Perspectives on Engagement and Distance

Berleant (1991) presents a theory of aesthetic engagement which addresses this issue of art "engaging" its audience. Aesthetic engagement is typified as the "*keystone of the new artistic sensibility*" (26). The theory of engagement is deeply rooted in the philosophy of art and aesthetics. Art objects, such as theatrical performances, historically were viewed with a special attitude of "distance" or cognitive and emotional disinterestedness by which the object was considered for itself not for its affect or ulterior purposes (Mehis, 1958). Berleant's (1991) theory of engagement challenges this disinterested approach and suggests that the degree of engagement varies between perceiver and object. Object, perception, experience and meaning coalesce in this model to form perceptual experience which is constitutive of reality. Reality is not objective--it is co-constructed.

Engagement/distance can be defined as an audience member's cognitive and emotional involvement in a performance (Ben Chaim, 1984). On this continuum a minimal degree of distance can be conceptualized as high engagement and the more cognitive and emotional distance the more disengaged from the art object/event. Spectators can develop a closeness, a personal relationship, with a character or situation in the medium, yet maintain an awareness of its innate fictionality in order to prevent responding as if the performance were literal reality (Ben Chaim, 1984). For example, audience members viewing "Phantom of the Opera" may identify and be involved in the action when the Phantom abducts Christina, yet they do not run to a telephone and dial "911."

Engagement is negotiated constantly by spectators. Artaud (1970), Bullough (1912), and Grotowski (1968) argue that while a certain amount of disengagement is necessary to distinguish fiction from reality, heightened engagement is necessary to facilitate audience identification with characters. Constantinidis (1989) suggests that theater immerses the audience, requiring active role enactment and self-involvement. Bordewijk-Knotter (1977) found that spectators often experience physiological changes at moments of intense dramatic action (e.g., the spectator's breathing rhythm paralleling that of the

actor's). The bulk of previous literature in theater arts indicates that the spectator may identify and be highly involved with the drama, but because of the awareness of the event (as theater), s/he may be distanced or protected from the characters and events on stage. This disengagement allows for closer scrutiny of self. On the engagement/disengagement continuum, then, performance connects the spectator with the event while providing specific awareness of fictionality to allow for insight and cognitive assessment. Ben Chaim's (1984) review of distance research indicates that maximizing engagement of the spectator and theatrical performance maximizes the persuasive **effectiveness** of the media.

Using the theoretical groundwork of aesthetic engagement we explored the construct of engagement in relation to two media: live performance and film. We chose to explore this construct of engagement using empirical, quantitative methodology. Since no current measure exists regarding this construct, our first objective was to examine the literature to identify the variables which constitute **engagement/distance** (herein referred to as merely engagement). The second objective was to develop a reliable and valid measure of engagement, and the third job was to assess audience engagement in the two identified media. Because this is a one-shot case study, this is an exploratory rather than a confirmatory effort.

### Dimensions of Engagement

Over the past several years there have been several requests made in **performance** studies for empirical measures of performance media, yet no instrument has achieved acceptance (Pearse & DeArmond, 1980; Pelias & Van Oosting, 1980). To date, a variety of techniques have been employed to assess audience perception of performance using semantic differential sets (Cage & Rosenfield, 1989; Clevenger, Clark, & Lazier, 1968), open-ended and rank order response (Pearse & DeArmond, 1980), and Likert items (Cronkite, Mishler, & Kirk, 1971). The qualitative data obtained from open-ended techniques are typically coded into categories tapping "traditional" aspects of theatrical productions such as directing, acting, lighting, set design, and **costuming**. In theater, one of the few instruments extensively tested is Smith's semantic differential which Clevinger, Clark, and Lazier (1968) report lacks reliability and validity across productions.

Audience perception assessments are also conducted in the fields of telecommunications and marketing. Audience-centered research has focused on diverse areas such as Tan's (1986) examination on the effects of television violence, Valentine's (1979, 1986) work in trigger scripting, and Tamborini and Mettler's (1990) examination of audience empathy. Few of these studies utilize instruments that can be applied to other media. Perse's (1990) and

Rubin's (1981) work with the perceived Realism Scale (Rubin, Palmgreen, & Sypher, 1994) is an encouraging assessment of the construct of realism, with potential applications across media. Yet, this scale does not address the multiple dimensions of the construct "engagement." There is a need for an empirical measure of spectator engagement which can be applied across different genres of performance media. Houlberg & Bishow (1990) and the National School Safety Center Study (1986) each presented a complimentary overview of the media research in the mid to late 1980's concerning media identification and successful outcome studies of prevention programming. These overviews were compared and contrasted to the conceptual construction of engagement found in the philosophy of aesthetics literature (Ben Chaim, 1984; Berleant, 1991; Constantinidis, 1989; Grotowski, 1968; Mehis, 1958) and, from this review, seven factors emerged in the conceptual domain of engagement: *identification, interest, enjoyment, comprehension, realism, personal relevance, and acceptability*.

Identification with characters and events may be an important component of engagement. Feeling "at one" with both the characters and the action should lead to the unity of experience indicated by aesthetic engagement. Shrank and Engels (1981) reviewed the bibliotherapy literature and found that identification of the audience member is a prerequisite to gaining insight. Audience activity research by Perse and Rubin (1987) also links identification with program satisfaction. Bogardus (1983) argues that the stronger the identification of one person with another, the less the social distance.

Interest is defined as the degree of attention to the media. Audience members are unlikely to feel close to a performance that bores them. Interest should bring the audience closer to engagement with the performance or at least invite them closer. Berleant (1991) emphasized "interest" as an ever present variable in aesthetic judgement.

Enjoyment is conceptualized as savoring the experience of emotional and cognitive stimulation from the media. Audience members who are emotionally stirred and cognitively stimulated may enjoy the performance experience. Miller-Rassulo and Hecht (1988) found that enjoyment was a salient dimension of an audience's perception of the quality of a performance and was related to identification.

The final four dimensions: comprehension, realism, relevance, and acceptability emerged directly from the overview of media research and the guidelines for media development proposed by Houlberg and Bishow's (1990) and the National School Safety Center (1986). Comprehension is defined as the understanding of content. In this study it was felt that a lack of comprehension would disengage the spectator from the performance event.

Realism is defined as the audience's experience of the situation as

authentic. Establishing a perception of realism should be necessary for engagement. As related by J.R. Tolkien (1983):

*when a world can become real or believable on all levels of consciousness, the (receiver) can experience that worldfully as a human being with all the emotions and feeling with which he can experience the world. (51)*

If a performance is perceived as unrealistic the audience member should experience increased disengagement from the event.

Relevance refers to the degree to which the experience/information was important to the spectator. As with realism, a performance must be relevant to the audience member in order for identification to occur. Performances that are not relevant to the lives of the audience are viewed as apart from the experience of that audience.

Finally, acceptability is defined as whether or not elements of the performance were perceived as offensive. **Offending** an audience member should **weaken** engagement while acceptable content should **strengthen** engagement.

Based on the guidelines proposed by Houlberg and Bishow (1990) and the National School Safety Center (1986), a measure of engagement consisting of identification, interest, enjoyment, comprehension, realism, personal relevance, and acceptability was developed by the authors and used to compare the degree of engagement established by different performance media most often used in prevention programs.

### Drug Prevention and Performance

Flay's (1985) and Tobler's (1986) reviews of substance abuse prevention materials stress the need to develop effective media which communicate a clear message toward inhibiting alcohol and other drug use. In response to these and other calls there has been a proliferation of prevention messages in the media. In addition to the more than 300 prevention films, groups such as Arizona Planned Parenthood's *Positive Force Players*, New York's *Theaterworks/USA* or *Theater, or a New Audience*, Chicago's *Music Theater Workshop*, or San Francisco's *Teens Kick Off* are only a few of the **fifty-plus** national organizations that use live drama to communicate substance abuse prevention messages (Steams, 1990; Teens Kick Off, 1990). *Teens Kick Off*, alone, reached an estimated 89,000 teens in 1990 (Teens Kick Off, 1990). Existing evaluations of individual programs indicate that performances **can** be effective in reducing drug use (Teens Kick

Off, 1990). These evaluations, however, have not established why the performances work (e.g., perhaps by engaging the spectator).

Live and film media provide different benefits to prevention programmers on a variety of dimensions. Film is more easily transportable from one presentation to another without loss of quality and, once produced, is inexpensively reused. In addition, film format is familiar to children and **adolescents**. Live performances can be less expensively staged initially, but require continuous costs over the long run and are less consistent in terms of quality. What is not as yet known, however, is whether one medium has an advantage over the other in terms of its engaging qualities or its persuasive efficacy. If engagement is a key to performance effects, then the differential degrees of engagement established by each medium could be a factor to the persuasive efficacy of the medium.

Scholars in the area of performance studies often assume that live performance engenders heightened engagement of the spectator. Yet, many film theorists such as Bazin (1971) and Metz (1974), in addition to Berleant (1991), contradict this assumption with the proposition that film engenders more intense engagement than the live performance. These theorists feel the awareness of fictionality is the key issue in the effectiveness of various performance media. Bazin (1971) and Metz (1974) assert that in the "reality" of the **theatrical** medium (i.e., actors in the physical space, scenes, lights, curtains), the spectator is too aware of the actor to be able to identify with the fictional character(s). They believe that film, on the other hand, is based on the **unmistakable** realism of that which is shown. Film theory suggests that the cinema offers a better opportunity for spectators to identify with characters and project into the situation (Bazin, 1971; Klaver, 1995; Metz, 1974). It is suggested by these scholars that when compared to film, live performance creates more obstacles (more distance) and less freedom for the audience members to identify and project. Berleant (1991), in discussing art and engagement, devotes a chapter to the role of engagement in the cinematic arts. He argues that film creates something more "real":

*more vividly than theater or the novel, film exemplifies ...a convincing and absorbing reality of its own.... It doesn't distract with physical objects, living bodies. It is a total perceptual experience (175).*

As a rebuttal to this position, we speculate that the presence and impact of **living** actors as opposed to the psychological barrier of film as a medium mitigates the disadvantages of live performance. The intimacy and immediacy of live performance and the realism of using live actors may allow for heightened engagement despite these obstacles.

These two opposing theoretical assumptions have long been debated,

what we offer with this study is an empirical exploration. This study was designed to conduct an empirical comparison of live and film performance drug prevention media and gender. One of our research objectives was to develop a reliable measure of performance engagement consisting of seven dimensions: identification, interest, enjoyment, comprehension, realism, personal relevance, and acceptability. The ultimate research question pursued in this study is:

RQ 1: What is the relationship between media type (live, film) and (emotional & cognitive) engagement?

## METHOD

### Overview of Procedures

The first step in this study was to take an initial step in developing a measure of performance engagement. Based on our literature review we identified seven factors: identification, interest, enjoyment, comprehension, realism, personal relevance, and acceptability (Ben Chaim, 1984; Berleant, 1991; Constantinidis, 1989; Grotowski, 1968; Houlberg & Bishow, 1990; Mehis, 1958; Miller-Rassulo & Hecht, 1988; National School Safety Center, 1986; Rubin, 1981). Several items were developed from previous measures such as Bogardus' (1983) Social Distance Scale while others were developed by the team of researchers on this study.

These items were compiled as a measure of engagement, pilot tested, and validated in a full implementation study addressing the above research question. This research was conducted as part of a grant titled, "The Drug Resistance Strategies Project" which was funded by the National Institute on Drug Abuse.

### Participants

Participants in the pilot testing of the scale were students from a large university in a city in the southwestern United States. A total of 334 students in introductory communication lecture classes were administered a questionnaire. Three students left before **completing** the scale and two students handed in blank forms for a final sample of 329. The age range was 17-42 years old with a median age of 19. The respondents were 44% female and 56% male, of whom 86% were Caucasian.

Participants in the full implementation study included students from one of six high schools in a city in the southwestern United States. Cooperation was solicited from teachers to volunteer their students for the

project. From the list of volunteers, 465 students were randomly assigned to either a live performance condition or a film performance condition. Gender was relatively equally represented with 52% females and 48% males. Approximately 75% of the participants were Anglo, 12% Hispanic, and 13% other/Unknown. The community was socio-economically described as middle or working class.

Step One: Development of Engagement Measurement scale

The development of the scale to measure spectators' degree of engagement was the first task of this study. Twenty-six Likert-style (i.e., agree/disagree), scaled items were developed from Bogardus' (1983) Social Distance (identification) Scale, Miller-Rassulo and Hecht's (1988) measure of enjoyment, and measurement suggestions from the National School Safety Center (1986). The sub-scales included: identification (5 items), realism (6 items), enjoyment (2 items), interest (3 items), comprehension (3 items), personal relevance (4 items), and acceptability (3 items). Respondents were requested to "recall the last feature Film or television movie that you saw. Based on that film, answer the following questions using the scale shown below." Respondents then wrote in the name of the film and completed the 26 item questionnaire. Each item consisted of a statement such as "The film held my attention" which the participant responded to on a 5 step, agree-disagree scale. Each class was allotted fifteen minutes to complete the questionnaire.

An exploratory and confirmatory factor analysis was conducted to examine the dimensionality of the items. The items were submitted to a principal components factor analysis with varimax rotation. The Scree procedure suggested a five factor solution which accounted for 63% of the explained variance. Items were considered to load on a factor if they achieved a primary loading of at least .60 and no secondary loading greater than .40. Based on these criteria, 22 of the 26 items were retained and the factors were named interest, comprehension, relevance, realism, and identification. The coefficient alpha reliabilities of the factors were .85, .86, .76, .91 and .86 respectively. These factors were subsequently subjected to an increasingly rigorous confirmatory factor analysis in order to refine the factors further. This process of first an exploratory factor analysis followed by a confirmatory factor analysis allowed us to achieve the most parsimonious and specific scale to measure the construct of engagement.

In the end, three of the original factors were supported: interest, realism, and identification, with reliabilities of .89, .90, and .86 respectively. These remaining factors constituted the "Perception of Performance Scale" which was used to measure the construct of engagement in the full implementation study. (See Table 1.)

TABLE ONE

Items retained for use in the Perception of Performance scale after completion of factor analysis.

INTEREST and REALISM were measured on the following scale:

1	2	3	4	5
Strongly Agree	Agree	Neither Agree Nor Disagree	Disagree	Strongly Disagree

#### INTEREST

- 1) The play/film was boring.
- 2) The play/film held my attention.
- 3) I was interested in what was happening in the play/film.
- 4) The play/film was not acceptable to me.

#### REALISM

- 1) The characters in the play/film were very realistic.
- 2) The characters in the play/film were not believable.
- 3) The content of the play/film was very realistic.
- 4) The content of the play/film was not believable.
- 5) Some of the characters in the play/film were not very realistic.
- 6) Some of the stories (accounts) in the play/film were not believable.

#### IDENTIFICATION (with characters)

Please rate how much the main **character(s)** in the play/film is like each of the following people. Use the main character who is most like the people in each of the questions.

1	2	3	4	5
Very Much Like	Somewhat Like	Moderately Like	Very Little Like	Not At All Like

- 1) My close **friends**.
- 2) My other friends.
- 3) My **girlfriend/boyfriend**
- 4) Me

#### Step Two: Implementation Study

A posttest design was employed to assess the media differences in terms of engagement. The experimental conditions included exposure to a live theatrical performance or a film performance. Each condition contained an average of 186 participants. By using random assignment of students from multiple classes for each condition we limited the possibility of selection bias. The *perception of performance* measure was administered directly **after** respondents were exposed to the **media** and prior to any discussion of the performance (immediate posttest).

All **participants** were exposed to the media interventions during regularly scheduled class periods on the same day. The film condition was administered in a single session in the school gymnasium on a large rear projected screen (10 ft. by 15 ft). The live performance was also administered in a single session on the stage in the school auditorium to insure consistency of content, quality and performance across conditions.

### Media Development

A unique contribution of this study is the development of media which are consistent and comparable across conditions. This allows for a closer and more accurate empirical assessment of media **effects**. The inherent problem in comparing media is the disparity in content, style, and production quality among the media.

In order to maintain consistency in content, style, and quality across film and live performance conditions, the media were created specifically for this study. One screenplay and one live performance script were created from two sets of intensive interviews. In a report of an earlier phase of this research, Alberts, Miller-Rassulo and Hecht (1991) analyzed interviews with 33 participants, ages 14 - 23, who described situations in which drugs were successfully and unsuccessfully resisted. Analyses identified four primary resistance strategies **effectively** used in response to offers of drugs and alcohol: Refuse, Explain, Avoid and Leave. These were categorized into the "REAL" system. Refuse involves "saying no" directly, **Explain** involves offering an explanation or justification, Avoid involves deception or avoiding the situation altogether, and Leave involves departing the situation after the offer. In a second study an additional 59 narrative accounts of personal resistance experiences were collected and categorized into the REAL system (intercoder reliability = .88). "Narrative account" features were identified as including a(n): abstract (summary telling what the story is about), orientation (who, what where, when), complicating action (then what happened), results (what finally occurred), and evaluation (significance) (Langellier, 1989; Polkinghorne, 1988).

A script writer then developed a screenplay which was adapted into a stageplay to teach the REAL system from these narrative accounts and prevention education curriculum information. Narrative transcripts of the **actual** teen dialogue or teen experience were used in order to retain the realism of the personal accounts.

From transcripts, representative accounts that exemplified the four strategies in the REAL system were derived. The criteria used in choosing the representative accounts were: 1) was the story truly representative of the resistance experience? 2) was the story realistic to other youth?, and 3) was

the story structured to lend itself to performance?

To ascertain feedback and validate the first two criteria, two teen focus groups were utilized to verify the choices of material in the script, confirm appropriateness of the approach, and brainstorm transitional material. These groups provided specific suggestions for modifications but overall were supportive of the selected materials. The modifications were incorporated into the final script. The third criterion was met by preliminary readings of the stories by teen performers who assessed the "performability" of each story.

Structurally, it was necessary to place the representative accounts in order of the acronym - REAL. Therefore, the "Resist" account was scripted leading into the "Explain" account which led into the "Avoid" account and concluded with the "Leave" account. It was fortuitous that the account with the most tension and conflict was the "Leave" scenario. The writer made use of this dramatic tension by gradually heightening the tension throughout the script until the climax in the last scenario.

The resulting training script utilized actual accounts performed by actors and was couched in a musical docudrama format. Musical numbers bracketed the accounts and functioned as a chorus and transitional mechanism. Two original songs were produced by a professional band for inclusion into the script. The film was produced on film and transferred to video tape to reflect a consistency of quality across conditions, to maintain credibility among the adolescent target audience, and to facilitate practical application of the program. Film provides the "rich" look teens have come to expect from music videos shot on film.

The screenplay was then adapted into a stageplay which utilized a multi-media approach including a live band, rear screen projection, lighting and sound design. All actors, band members, dialogue, writer, director and the musical score were kept consistent across live and film conditions. Both performances were titled "Killing Time."

Music was utilized as a technique to increase involvement. Music has been found to be integral to the youth culture value system and seems to influence the listener to be increasingly receptive to the message which is embedded in the music (Bloodworth, 1975; Irvine & Kirkpatrick, 1972). In both the film and live media, the band often functioned as a Greek chorus restating the strategy and commenting on the action.

As indicated above, an effort was made to minimize the differences between the film and live performances. Although, the inherent differences between the media are what make each interesting in its own right (e.g., camera angles), we attempted to maintain consistency across productions to minimize differences. An assumption could be made that in striving for consistency across media we compromised quality of the film, yet, indicators

of the ecological validity of the film (teen assessment, Nickelodeon Network commitment to televising the film) support the film as a high quality, technically proficient performance event. The actual physical presence of the actors and musicians in the live performance was the only overt variation in content, casting, or staging between the two media.

## ANALYSIS

The *Perception of Performance Scale* developed in the pilot phase of this research was used to measure spectators' perceived engagement with two types of media--live performance and film. In comparing live performance and film media on the perception of performance scale, each factor was compared across live and film media to ascertain any differences. F-tests and Analyses of Variance (ANOVA) were then computed and the two different media exhibited significant differences ( $p \leq .05$ ) for all three factors (interest, realism, and identification). Subjects exposed to the live performance medium reported stronger engagement (across all three factors) than those exposed to the film medium.

In the first ANOVA using interest as the dependent variable there was a significant main effect for media ( $F_{1,279} = 45.99$ ;  $df = 1$ ;  $p = .000$ ). Analysis of the means indicated that overall, respondents were more interested in live performances ( $M = 4.38$ ) than film ( $M = 3.58$ ).

The second ANOVA used realism as the dependent variable. As with interest, there was a significant main effect for media ( $F_{1,279} = 25.25$ ;  $df = 1$ ;  $p = .000$ ). Analysis of the means indicated that overall, respondents perceived the live performances to be more realistic ( $M = 4.11$ ) than the film ( $M = 3.47$ ).

The final ANOVA using identification as the dependent variable revealed only a main effect for media ( $F_{1,261} = 7.44$ ;  $r = .02$ ;  $p = .017$ ) such that respondents identified with the live performances ( $M = 2.76$ ) more than they did with the film ( $M = 2.43$ ). This effect, however, was very small.

**TABLE TWO**

**Means for factors of engagement by media type**

<b>Engagement dimension</b>	<b>Film medium</b>	<b>Live medium</b>
<b>Interest</b>	<b><math>M = 3.55</math></b>	<b><math>M = 4.36</math></b>
<b>Realism</b>	<b><math>M = 3.47</math></b>	<b><math>M = 4.11</math></b>
<b>Identification</b>	<b><math>M = 2.43</math></b>	<b><math>M = 2.76</math></b>

## DISCUSSION

*Engagement as a measure of the emotional and cognitive*

connectedness between an audience member and the performance has manifested three factors in this study: identification, interest, and realism. The high reliabilities of these factors and the use of confirmatory factor analysis suggest that these factors within the proposed "Perception of Performance Measure" are strong indicators of spectator engagement with performance event. Although we initially predicted more factors to emerge within this construct we found that the resulting instrument exhibited strong measurement qualities. Therein the primary goal of this study, the construction of a perception of performance scale, was accomplished.

In measuring perception of performance among the divergent media of live performance and film this study finds that, overall in this single case study, *live performance* was perceived as significantly more interesting and realistic to both males and females. As a measurement of engagement this may be interpreted as indicating that there is heightened engagement among the performance event and the spectator in a live performance.

If aesthetic engagement has become the keystone of the new artistic sensibility as proposed Arnold Berleant, this study has provided additional mortar to build and develop this theory of engagement. The performance engagement measure labeled "Perception of Performance," while in its infancy of development, makes a contribution to the development of the theory of engagement. Three of the original seven factors were retained. While the loss of the four predicted factors was initially surprising; we kept in mind that the initial factors were inductively generated from the literature because of the lack of empirically substantiated factors. Of the qualitatively derived factors, these results indicate that three factors can be empirically substantiated as salient, coherent, stable and dependable factors when measuring the construct of engagement. These factors may be used as a framework when quantitatively testing existing theoretical assumptions in the area of aesthetic reception and media effectiveness. In fact, the subscale of realism proves to be highly reliable (cronbach alpha =.91.)

Outside of the realm of research and theory we find that while film substance abuse prevention and training media are widely available to schools, organizations and individuals, live performance media are less accessible. The findings in this study seem to indicate that live performance media can be more involving than film media. Perhaps a live performance can be framed as a "break for the routine," while a film can be construed as another class activity within the norm. The novel medium, therefore, might heighten the sense of engagement.

In light of these findings, it may be beneficial for experts in the area of substance abuse prevention to consider an increased emphasis on prevention messages communicated through the use of live performance and to provide funding for the production costs associated with disseminating

these messages. The production costs for live theater that is done with care, music, and high quality writing, casting, and staging are unlikely to be found within the budgets of most school districts. Studies such as this serve to provide the scholar and the public with research and rationale to support performance arts and artists who continue to realize the power of performance media to influence thought and behavior.

#### Notes

1. A previous reviewer of this manuscript commented ..... it **seems** intuitively obvious that live performance promotes closer identification than film." This intuition, however, **has** not found empirical support in the literature.
2. This study is part of a larger study funded by the National Institute on Drug Abuse to teach drug resistance **strategies** to youth.
3. As part of a larger study, half of the live performance **group** and half of the film **performance** group participated in a **discussion** *after* completing the Perception of **Performance** Scale. Since **these** discussions in no way influenced the present design they **will** be excluded from the analysis.
4. The songs written, produced and **performed** for this event are entitled, "Killing Time" and "Don't Worry, We're Only Making a Movie." The artists are Brian Page and the Next and the songs **are** produced by **Wildwest** Productions. A recent release of "Killing Time" can be found on the audiotape **loud and Proud**.
5. In telephone **conversations** with the Arizona Commission on the Arts and the California Arts Commission the lead author discovered that most arts organizations are only **partially** sponsored by local and state grants. The **Directors** in both organizations expressed an explicit need for more federal and **corporate** support in this area. **The** National **Clearinghouse** for Alcohol and Drug Information cite over 300 substance abuse prevention **films** with less than 6 cited stageplay scripts.

## Appendix A

## FACTOR LOADING FOR EXPLORATORY FACTOR ANALYSIS

Grouped by factors: (F1:realism , F2: interest, F3:identification, F4: relevance, F5:comprehension)

Within each factor, reported by size of coefficient.

We reported only those with coefficients above.30.

	F1	F2	F3	F4	F5
The content of this film was not believable.	.83				
Some of the stories in this film were not believable.	.81				
The characters in this film were not believable.	.79				
The <b>characters</b> in this film were very realistic.	.77				
The contents of this film were very realistic.	.75			.32	
Some of the <b>characters</b> in this film were not <b>very</b> realistic	.75	.41		.37	
This film was boring.			.81		
I <b>was</b> interested in what <b>was happening</b> in this film.		.77			
This film held my attention.			.72		
This film was not acceptable to me.		.69			
I <b>found parts</b> of this film offensive.		.50			
The main characters were (very much like .... not at all like) my <b>casual friends</b> .			.85		
The main characters were (very much like .... not at all like) my close friends.				.83	
<b>The</b> main character- were (very much like .... not at all like) me.			.73	.32	
The main <b>characters</b> were (very much like .... not at all like) my <b>girlfriend/boyfriend</b> .				.72	
The main characters were (very much like .... not at all like) my classmates.				.63	
I could identify with the content of this film.				.78	
I could relate to one or more characters in this film.			.35	.70	
<b>This</b> film had no relevance to my life.			.32		.61
The information in this film <b>was</b> important to me.		-.38	.33	.59	
<b>The</b> ideas in this film were clear to me.					.85
The ideas in this film were unclear to me.					.83
I <b>understood what</b> this film <b>was about</b> .					.82

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## Affects and Texts: Instructional Approaches for Managing Writing Apprehension

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### Nature of the Problem

in many universities, the introductory speech course is a component of the general education sequence; therefore, instructors must be prepared to encounter students who are there because they are required to be, and not because they are drawn to the subject matter of the course. Writing apprehensive students have few options for avoidance where general education requirements are concerned; they simply are not able to opt out of courses requiring writing. Writing apprehension refers to writers who are overcome with feelings of anxiety or reluctance as they approach written tasks.

If students are writing apprehensive, they will likely be unable to perform to their potentials in the course. For example, when asked to write, writing apprehensive students will likely experience considerable degrees of fear or frustration, feelings which are likely to provoke avoidance behaviors (i.e., procrastination). An apprehensive student might prepare for a written assignment by "thinking about it first." However, while it is important for a writer to have a sense of what she/he would like to write, it is equally important that this preparation does not preclude action (i.e., getting her/his ideas down, outlining, or drafting). Another apprehensive student might approach a written assignment by quickly writing as much as possible on a given topic, limiting or eliminating time spent on revision of the text. However, many experienced writers know that while it is possible to produce quality work under pressure, it is often those works to which they have given considerable time and effort that are the most rewarding.

Daly (1977) argues that writing apprehension can best be understood to be a conditioned or learned response. Daly posits nine possible explanations for writing apprehension: (1) a writer's general lack of writing skills, (2) teachers' excessive or untimely reactions to writing mechanics, (3) ambiguity in the nature of writing assignments, (4) the writer associates writing with negative results (i.e., punishment), (5) writers' perceptions of teachers as punishers, (6) a writer's embarrassment as a result of anticipated or actual comparisons of her/his work with others', (7) negative or inappropriate teacher reaction to writers' content, (8) poor writer self-concept or self-esteem, and (9) inadequate writing role models. It is important to note that, although many of these possible causes stem from the writer's misconceptions or negative perceptions regarding writing, the teacher's role