NOTICE

AVIS

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage Nous avons tout fait pour assurer une qualité supérieure de reproduc tion.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylogra phiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents

Canada

Production and Evaluation of an ETV Programme
About Adolescent Peer Pressure

Andrew Agostino

A Thesis-Equivalent
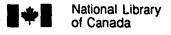
in

The Department

of

Educational Technology

Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montréal, Québec, Canada

November 1988

Canadä

ABSTRACT

**Production and Evaluation of an ETV Programme
About Adolescent Peer Pressure**

Andrew Agostino

Against a background of concern about the rise in sexually transmitted diseases, the threat of A.I.D.S. etc., teenage attitudes towards sex have come into question and systematic studies, films, and lectures have essayed to address the most significant factor influencing adolescent behaviour, peer pressure. Unfortunately, most of the latter have been intrinsically flawed; they have been, for the most part, initiated from an adult perspective. The supposition is that as teenagers feel the need to rebel against authority, they will not attend to messages designed by adults.

With this in mind, teenagers form a junior high school were used in the design and production of a short video dealing with the problem adolescent peer pressure. It is titled, <u>Susan's Choice</u>.

Through summative evaluation, this study measures the impact of this video on a sample of 53 adolescents. The results show that the video was effective in changing attitudes, and approximately 90% of the viewers felt the video presented a relevant and clear message for teenagers.

DEDICATION

To Diana,
gone, but not forgotten.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

INTRODUCTION

Context of the Problem

Perhaps the most significant factor influencing adolescent attitudes is peer pressure. In order to curb adolescent conformity to peer group pressure, however, it is important to design messages that teenagers will attend.

Adolescence is a tender stage in human development. Physical, mental, and emotional changes are occurring all at once causing a sort of suspended animation or entrapment between childhood and adulthood. Lewin (1951) in his _field theory_ of adolescent development identifies the adolescent as a "marginal man"; that is, he sees the adolescent as no longer belonging to the world of childhood nor ready to belong, or yet accepted, into the world of adults. It is during this stage that the struggle begins. With a myriad of nebulous emotions, the adolescent tries to deal with everyday problems which because of this marginality seem insurmountable.

Even at the onset of pubescent development, the individual is forced into an emotional dilemma which is difficult to reconcile. First comes the strong need to relinquish or at least modify old ties formed during the childhood years. Erikson (1950) identifies this as the fifth of eight stages of human development, _identity vs._

<u>role diffusion.</u> He states that it is at this time where initial attempts at establishing a dominant positive ego are made. However, this is a rather painful procedure. The paradox is that the old, severed connections of childhood must be replaced with something and oft, peer acceptance is a reasonable substitute for filling this emotional gap. Blos (1976) states that, "The inordinate importance of group life is synonymous with adolescence itself" (p. 19).

Peer groups provide for the adolescent a means of facilitating the journey into the world of adults, a journey that within this transitional period seems filled with mistrust. This is partly owing to the fact that society places a great deal of pressure on the adolescent to assimilate into the adult world, yet it provides little in the way of means. Ergo, the youth feels a strong need to rebel against all established authority (i.e., teachers, parents etc.). Anna Freud (1948) has referred to the adolescent as uncompromising while Spranger (1928) sees the teenager as being involved in a rebellion against tradition, mores, school, and other social institutions.

Coupled with the need to establish identity comes the need for social interaction and with an increase in genital maturation comes a compelling desire to explore sexuality. "The complex changes in hormonal balance which accompany puberty produce modifications in the individual's motivational structure and in his behaviour, through their

effects in his sexual drive" (Mussen & Conger, 1956).
Again, the adolescent looks towards the peer group for
guidance in these situations where he feels uncomfortable.
Awkwardness and marginality are often masked within the
assurance that group acceptance will ensure a rational
foundation for behaviour by providing reinforcement or
punishments for certain actions (Mussen, 1963). It is here
that attitudes are formed. The group establishes dress
codes, tastes in entertainment, admissible sexual behaviour
etc., and provides a system of values that each member of
the group must adhere to in order to receive acceptance. In
this milieu, dichotomy triumphs. Things are seen as good or
bad, right or wrong, black or white (Blos, 1975).
Invariably, most adolescents will conform to the will of the
group. Barker (1953) states, "The adolescent has little
resistance to suggestion. This is especially true for
suggestions coming from the social group he wants to belong
to" (chap. 13, p. 36). The results of conformity are
varied: (a) Teenagers will accept the advice of peers and
engage in activities which they may not be prepared for or
able to handle; (b) Teenagers will not question information
put forth by peers as being factual or fabricated;
(c) Teenagers will not affirm themselves as individuals;
(d) Teenagers will not examine alternatives to conformity;
(e) Teenagers will not analyze consequences to certain
actions.

It is evident that trying to find a solution to this problem is not an easy task. While some degree of peer group pressure is a necessary part of normal child development, conformity is in itself dangerous and far-reaching. Blos (1976) identifies some adolescents as, "disordered and disoriented whose contagious influence on their peers has been growing by sheer weight of their number" (p. 31). No one will argue that children need protection from influences which may be injurious to their development. Gattegno (1971) points out that the adolescent has a _right_ to assistance to further his maturity and increase his conscious participation in becoming an adult. Moreover, unchecked conformity to the will of a group forces individuals into predicaments they may not be able to handle. A recent survey indicated that many adolescents engage in sexual activity simply because of peer group influence (1988, May) The Chronicle, p. 51.

Against a background of concerns about unwanted teenage pregnancies, the rise in sexually transmitted diseases, the threat of A.I.D.S. etc., teenagers' attitudes towards sexual behaviour have come into question, and many methodical attempts, films, lectures, broadcast messages etc., have essayed to address the problem of peer group pressure. Unfortunately, most of the latter have been intrinsically flawed; they have been, for the most part, initiated from an adult perspective.

The premise is that as long as many adolescents feel the need to rebel against and mistrust authoritative figures, the probability exists that they will not attend to messages designed by these adults. The literature refers to this concept as adult discount; that is, youth will adopt a stance to programming that permits them to diminish content significance in order to move out of the perspective provided by the program creators (Dorr, Doubleday, & Kovaric, 1983). That is not to say that all adult initiated messages aimed at adolescents will be doomed to failure but rather that, "The more different the viewing audience is from the program creators, the more likely the creators are to misjudge the emotional responses of the youthful audience to program content" (Dorr, 1983, et al., p. 116). Consequently, it is felt that adolescents are the best content experts to design a message that will appeal to other teenagers while adults are more likely to misjudge their audience. Hence, 30 teenagers from a local, junior high school were used to produce a short video titled, Susan's Choice. This study measures the impact of this video, a product initiated by the very audience it is trying to reach.

Rationale for Media Selection

Like it or not, television has had a major impact on the adolescent. Current research indicates that youth

between the fifth and eighth grades watch over five hours of television per day which translates to about 35 hours of tele-viewing per week for the emerging adolescent (Van Hoose, 1980). Although the sheer amount of television usage alone might dictate a preference for employing this medium as a delivery system, television for the adolescent is much more than mere, passive entertainment. Television, like the peer group, schools etc., has become an agent of socialization (Christenson & Roberts, 1983). Not only has it long been used to model a wide range of behaviours (Salomon, 1983), but it has provided for the teenager a primary source of role models (Shultz, 1982), and depending on conditional processes of motivation, interpretation, and perception of television reality, the adolescent has incorporated these role models into his behavioral repertoire. Reeves (1978) reports modification in viewers' behaviour as a direct result of perceived television reality.

Television also greatly affects viewers' emotions and attitudes. Dorr et al. (1983) state, "Television is an especially good medium for portraying characters' emotions and for affecting viewers' emotions" (p. 97). It is through this portrayal that many teenagers acquire moral values (Noble, 1983). To be sure the latter does not imply that television is the sole contributor to the socialization of adolescents, but when dealing with sensitive issues where

other agents (i.e., school, parents etc.) are lacking either
through sheer absence, communicative impotence, or because
teenagers simply refuse to attend to adult messages, then
television, like the peer group, is likely to exert a
tremendous influence on these viewers.

Taking all this into account, and the fact that many of
today's teenagers have already experienced what Mcluhan
(1971) aptly called the "electric eden", it is no surprise
that television becomes the preferred medium for delivering
messages to adolescents.

Media Literacy

In order for the 30 participants to be truly a part of
the design and the production process, it was necessary that
they not only be schooled in handling the various equipment,
but also become television literate. They had to acquire a
basic understanding and knowledge of the codes employed by
this particular medium. In this way, they could consider
the inclusion or exclusion of production variables (i.e.,
dissolves, cuts etc.). Current studies show that the
ability to decipher these format variables is age-related
(Christenson & Roberts, 1983). As these adolescents were
addressing an audience of their peers, it was expected that
their preconceived notions on how to apply these techniques
would be incorporated into the production and inadvertedly,
establish age-related viewing outcomes with the audience.

Production techniques (camera angles, sound etc.) have long been established has having a profound influence on the audience (Rice, Huston, & Wright, 1983). Coldevin (1976) points out comparative effects of employing certain production or presentation variables over others. Palmer (1983) describes such variables as directly affecting programme appeal and at times, even content. Once the members of the crew were aware of these techniques, they could make demands on the script development team for such inclusions.

Script Development

Using a rough outline, the students who worked as story line consultants along with the (student) assistant director, were asked to come up with ideas for a script in terms of plot, dialogue, characters, etc. They were asked to keep in mind that they were producing a message for teenagers much like themselves and they should include features in the message that they, themselves would like to see. The need for audience identification with source is a basic one (Fleming, & Levie, 1981). It was obviously essential that the audience should also identify with the story. Dorr et al. (1983) state that identification should be based on, "... similarity between viewers and characters and between situations in television programs and those in the viewers' lives" (p.120).

The students came back with many suggestions on how the script should be written, what the characters should look and act like etc. Their recommendations were evaluated within the group setting and agreed upon, at least in principle, unanimously. From this consultation process, an initial script was written.

The story line was quickly accepted as being on topic and relevant to the teenage experience. Extensive revision, however, took place when the characters were evaluated. Since it was imperative that these characters act as role models for the audience, much work went into creating not only attractive sources, but characters whose behaviour would reflect a plausible, realistic situation (Rockman, 1983). The latter was accomplished, to a great extent, by fine tuning the dialogue through group evaluation. Again, the sources not only had to be attractive, they had to be credible as teenagers are quick to pick out fakes (Mielke, 1983). In order to do this, a variety of characters were used. Their personalities were modeled, to a certain extent, from descriptions of real adolescents who attended the school. Of course, their actions and motivations are not necessarily an accurate account of the actions that might be taken from all the members of the audience in a similar situation, but tend to meet adolescent expectations. Dorr et al. (1983) state that audience identification with characters may be based on anticipated or desired future

similarity with either character, or situation. Hence, it wasn't important that the audience had not yet experienced a similar situation as the one presented in the video; as a matter of fact, it was preferred. The viewers could see the outcomes of the events in the video and would naturally ascribe causes to those events. If they perceived of a character's success as determined by the character's own doing (as is the case with the major character, Susan), then the probability exists that the audience would be motivated (when faced with a similar situation) to behave in a similar fashion. Weiner (1986) refers to the latter as the second corollary to his general law of attributional theory, "ascribing outcomes to unstable causes" (p. 115). That is, motivation is determined not only by rewarding outcomes, but also by the likelihood of arriving at those outcomes. In other words, it is important that the audience realized that given the situation, they could, through their own doing, diminish the effects of peer influence. Similarly, the audience's causal ascription that a character's failure was determined by his or her own doing, would increase the probability that (when faced with a similar situation) the audience would attempt to behave in a manner different from that character (Weiner, 1986). Eventually, this process of character evaluation brought forth the second draft of the script.

The script was then evaluated for general audience

appeal. Keeping in mind that simplicity and entertainment were important elements to adolescents, production variables (i.e., music, lighting etc.) were examined. Palmer (1983) looked at the effectiveness of using these variables and found, for instance, that music, dissolves etc., could sustain audience attention and increase programme appeal. Most of the crew (more aware about presentation techniques etc., after training) had a say in what special effects or variables could be included. The use of any effect was evaluated in terms of how well it would enhance the original message. Imminently, this process like Mielke (1983) points out, became very content and programme specific; that is, what was chosen was intrinsically bound to the script, budget, time or other project constraints. From this activity, the final script emerged (see Appendix I).

Production Training

The 30 students who took part in the production of the video programme originated from a local, junior high school (secondary 1 to 3). They were instrumental in designing and evaluating the message that was addressed to an audience of their peers. They ranged in ages between 13 and 15 years, and grade levels between 7 and 9. The majority of the participants were females (a ratio of 5:2) and all were volunteers. Many were motivated by simple attraction to television production while others were encouraged by

release time from regular classes during the four shooting days. As none of these students had any prior knowledge of television production, they had to be trained.

The volunteers were asked to choose in which capacity they wished to participate (i.e., story line consultants, camera, lighting, acting etc.) and commit themselves to these roles. Albeit, the students could only guess as to what each position entailed, there was enough variety in their eventual choice to fill all major production functions.

As a great number of students signed up for acting roles, it was necessary, in this case, to hold a short audition to select among these candidates. Once the script had been written, these students were asked to try out for any of the available roles by reading from a selected passage. Again, as all of the volunteers had no prior acting experience, the criteria was based mostly on how well the student seemed to fit the role and how much time he or she was willing to invest in rehearsals. The final selection was made by the director in consultation with the assistant director and the students who had acted as script consultants.

Training took place within a six month period. All students were trained within the limitations of the school day. Because most of the students were bussed, practices and rehearsals took place at lunch time or after school with

the exception of the four shooting days where students were released from class or asked to come in on a pedagogical day.

As most of the equipment was not readily available during training sessions, much of the instruction (lighting, audio etc.) was theoretical in nature and lacked the advantage of hands-on experience. The teaching of production techniques was based largely on those recommended by Utz (1982), Wurtzel (1983) and Zettl (1976). The camera people were trained using very primitive, black & white cameras and reel to reel, video recorders that were available at the school. As the script called for little movement, the talent rehearsed two or three times a week soley memorizing and delivering lines. On the first shooting day, the crew had finally the chance to come together as a team, rehearse a few times, and begin taping.

Video Production

After six months of training and formative evaluation, a short video (approximately 10 minutes in length) was produced. It is really more of an electronic message than a complete story, and depending on its usage, it could also serve as a "trigger film" (Boud and Pearson, 1984).

Most of the equipment used during production was borrowed from another high school in the area. Some of the equipment was borrowed from friends, and a local television

station graciously allowed the crew the use of one of its Sony 256, 3/4 " cameras.

All crew positions including camera, lighting, assistant director, etc., were assumed by the teenagers with the exception of director, and because location shooting requires special audio considerations (Wurtzel, 1983) a technician from another high school was brought in to help the students with the sound. Also, because of studio availability, time constraints, and the lack of parental consent, it was impossible for the students to work on the actual editing process although they were able to input many suggestions. Having teenagers man the cameras, lighting, audio etc., and having inexperienced talent naturally necessitates sacrificing some of the technical quality of a production. However, this was not deemed detrimental to the programme content and definitely secondary to the prime objective of allowing teenagers to be fully submersed into the process of designing and producing messages for other teenagers. The video incorporates the following production techniques:

1) Camera--The video was shot using a single camera (EFP style) Utz (1982). This required shooting a master shot for each scene and then shooting all medium shots, close ups, different angle shots, and cover shots. The latter also required special continuity considerations for editing purposes. Because of time restrictions, each scene

was shot on a different day (total four days) within a period of one month.

2) Colour--Although many studies have found no significant learning differences between black and white and colour presentations, like some other researchers (Coldevin, 1976) it was felt that the use of colour would enhance the visual experience of the overall production, and increase viewer attention.

3) Setting--The entire video was shot on location at the school that housed the volunteers. This familiarity allowed the crew to work in their usual surroundings avoding the uneasiness of first-time studio users. Although this created audio difficulties (external noises, disturbances from other students in the school etc.), it also added to the realism of the story. Natural sounds and ambience, dulled the technical, audio quality but amplified the reality.

4) Audio--Again, this required many trial and error runs on shooting days using a variety of microphones from lavalieres to booms. Finally, the sound was recorded using shotgun microphones (Zettl, 1976).

5) Lighting--All the scenes were lit using flat lighting to alleviate the control of shadows for the inexperienced crew members. The lighting was bounced off the ceilings and walls flooding each scene. The outdoor scene required no additional lighting.

6) Talent--The performers had learned their lines quite well and did not require cue cards or prompters of any kind. However, shooting on four different days with long intervals in between, created serious continuity considerations. For instance, it was imperative that all of the performers looked the same (i.e., make up, clothes, hair etc.) on each shooting day in order to create the illusion of the story's short time span.

7) Editing--The tape was edited in Studio A, at Concordia University. The pacing attempted to copy much of the style of commercial television (Schlacter, 1970). Dissolves were edited into the final product to create the impression of scene and time changes.

8) Music--Original music for the programme was composed and performed by a local area band, Ajo and the Hungry Boys. The members of the band granted the rights for this music to be used in the video. The music contributed in part to the pacing of the programme and it is felt (as other studies found) added much to the elicitation of emotions from the audience (Seidman, 1981). The chosen songs were carefully scrutinized to make certain that the lyrics did not clash with the content message but rather harmonized with it.

EVALUATION METHOD

Approach to Media Evaluation

The basic components of this study follow three levels of evaluation as proposed by Dick & Carey (1978): (a) one-to-one evaluation, (b) small-group evaluation, (c) field evaluation. Whereas the former authors consider all three levels strictly formative evaluation, for the purposes of this endeavour, the first two levels are considered formative stages of product analysis while the latter is considered a summative attempt at evaluation. That is to say; in field testing, the definitive line between formative and summative evaluation necessarily becomes sketchy. Certain summative data which a study yields, may be used as formative input for further programme revision given the realization that budget and time constraint factors will allow for these improvements. This is not uncommon practice (Mielke, 1983).

One-to-one level evaluation was conducted after the initial problem assessment. Content experts (i.e., guidance counselor, child psychologist and school nurse) were consulted in order to identify what would establish content accuracy. As they were the ones who originally expressed a need for such a programme, they were asked to input data and or any ideas they might wish to include in the video production. Eventually, a program outline succeeded from

this operation (see Script Development section).

At this point, informal discussions, and interviews took place on an individual basis with students who exhibited similar characteristics as those descriptive of the target population. Again, this procedure did not follow any rigorous research method. Mielke (1983) points out the necessity of such procedures for internal decision making even though, "...they often fail to meet criteria for design and rigour associated with conclusion oriented research which is done to test hypotheses and build theory" (p. 248). When asked what the video should contain and how it should be put together, most of these adolescents stated that they would prefer a story (tele-drama) to any other format. The story should deal with real teenage problems. The characters should be likable and act like real teenagers. Finally, the video should be entertaining; many identifying humour and the use of music (rock music) as entertainment. Much of this information concurs with other findings (Holosko, Gould, & Baggaley, 1983).

Small group evaluation began with the initial assemblage of the group of students who took part in the actual production of the video tape.

Whereas formative evaluation and programme development could have been carried out by simply using these students as script consultants, it was felt that embedding these adolescents in the actual production would necessarily allow

them to become more television literate so that they would
be competent enough to examine the inclusion or exclusion of
programme variables (i.e., camera angles, cuts, dissolves
etc., see Media Literacy section) and improve their own
understanding of creating contexts for television (Kelly,
Gunter, & Kelley, 1985). Once the script had been written
in conjunction with some members of the group, the other
teenagers in the crew engaged in product analysis and
revision by selecting script segments and looking at the
relationships between programme features (appeal, relevance
etc.) and possible audience outcomes (Palmer, 1980). Given
the topic and target audience, these teenagers served as
both content experts and sample audience, an advantageous
position though usually a separate combination in formative
evaluation (Weston, 1987). This process of acquiring
feedback from these adolescents yielded several script
revisions especially in the area of character development
and dialogue. For instance, some teenagers pointed out that
some of the original dialogue used was not appropriate or
did not reflect today's colloquial expressions and
modifications to the script would add greatly to the
characters' realism. Again, this process did not follow any
formal evaluation technique. In formative evaluation,
biased methods of extracting feedback are often used for the
betterment of the product even though these methods tend to
ignore empirical validity (Palmer, 1983). From these

processes, a final product emerged.

For the purposes of this study, <u>field evaluation</u> is seen as summative evaluation; that is, the video product is considered in its final form, and because of constraints can not be revised further. However (as previously mentioned), the data from this evaluation will be used in the writing of an accompanying, discussion guide for the programme and the results may be used as input for future programmes. In this case, the designated title, <u>summative evaluation</u> naturally becomes equivocal.

Evaluation Objectives

A variety of objectives were considered in the pre-production (design stage), and measured in summative evaluation (see <u>Results</u> section).

The terminal objective or global goal of the programme was to tell the audience that <u>their decisions should be based on facts and be free from peer influence</u>. Stated in behavioral terms--after viewing the tape, (a) viewers will describe peer pressure as an identifiable phenomenon; (b) viewers will identify both blatant and subtle examples of peer pressure; (c) viewers will examine alternatives to peer pressure; (d) viewers will outline possible scenarios or consequences as results to certain actions.

The overall effectiveness of the video determined whether the <u>prime objective</u> of using adolescents to design

messages for other adolescents was effective while the
technical quality determined whether training was effective.
It is understood, however, that the latter refers to a level
of competence deemed appropriate to the crew's age and
experience and does not infer professional quality. The
training and planning were in themselves considered valued
objectives of this project. Simon (1981) mentions that one
goal of planning may be the design activity itself. More
specifically, the objectives were broken down into
determinants of programme appeal, programme comprehension,
programme effectiveness and programme relevance (Burdach,
1983). Of course, to a certain degree, all of the above are
interrelated. Mielke (1983) states, " There are problems in
reconciling content and production. The two overlap..."
(p.238).

1) Programme appeal--before content becomes evident to
an audience, it is necessary that the audience is attracted
to and attends the programme. Mielke (1983) refers to the
latter as a prerequisite for arriving at terminal goals.
Did the video include variables (i.e., music, pacing etc.)
which made it visually attractive to the audience?

2) Programme comprehension--As Palmer (1983) points
out, the ultimate objective of comprehensibility is to test
the viewer's understanding of theme, plot line, or the
logical progression of a dramatic component. Did the
audience understand what had transpired in the video?

3) Programme effectiveness--This objective is related to appeal but goes further in examining source credibility and audience reaction. Were the characters and events in the video credible to the audience? If yes, how did the portrayal of this reality affect the audience? For instance, dramatic stories usually require the viewer to internally interpret what they saw and draw their own conclusions about the topic or event presented in the video (Rydin, 1983).

4) Programme Relevance--This objective is almost a measure of generalizability not in any true empirical sense, but more closely related to the target audience's acceptance of the topic. Did the programme address an issue which is extremely important to most adolescents?

The above breakdown establishes the major objectives of the programme to be measured in field testing.

Evaluation Variables

The major variable that was considered in this study was <u>attitudes</u>. The latter being the audience's preconceived notions of different sources of information (Salomon, 1983). The audience is asked to make evaluative judgments on the programme content, effectiveness and presentational style. For instance, the audience is asked to respond to identical pre and post test surveys; the measure of these responses is considered the dependent variable of the study (see Kepple &

Saufley, 1980).

Attitudinal responses or opinions also shed light on whether any learning has taken place. Did the audience learn (again determined by their responses on pre and post test surveys) that peer pressure is a definitive, adolescent problem which can be overcome? Finally, the measure of attitudinal responses of the presentation and performance variables (picture quality, lighting, editing, etc., and acting) determines programme effectiveness and programme credibility.

Research Design

The one group pretest/post test design was chosen for this study (Campbell & Stanley, 1963). This design measures the impact of the video in terms of attitude shifts and examines audience opinion on content and presentation variables.

Equal treatment was administered to all the subjects. After receiving an attitude questionnaire (see Appendix II), all of the volunteers watched the 10 minute programme, Susan's Choice. After viewing the video tape, another questionnaire (see Appendix III) was administered. The latter repeated the same questions as the first survey, but included five other sections on programme comprehension, source credibility, format effectiveness and demographic analysis.

<u>Sample</u>

The population at large for whom this product is designed is described as junior (secondary 1 to 3) high school students. The students range between the ages of 13 and 15 years. As this encompasses a large target group, the description takes into account both male and female students ranging in various degrees of intellectual ability. Because of this factor, academic achievement also varies from students with high learning success rates to students who may be experiencing learning difficulties. The latter may be part of special education or free flow groups. Regardless of academic capabilities, all of these viewers come from different socio-economic backgrounds although most are probably from a middle class environment, and from various ethnic and religious backgrounds. We can safely assume, given the range and age of the population, that some of these students will have already engaged in some form of sexual activity or another, while the majority, although inexperienced, are becoming more aware of their bodies, and curiosity about sexuality is increasing as a result of hormonal changes. We can also surmise that the majority of these students are already under some form of peer pressure although they may not necessarily be aware of it. As is the norm, all will be following either religious or moral instruction in school.

A <u>sample</u> of 53 volunteers from a local, junior high

school (other than the one where the video had been produced) was used in this study. These were two intact groups who were following compulsory, religious instruction. As academic streaming is not used for admittance into these courses, the groups embraced subjects with a wide range of intellectual abilities and academic achievement. All subjects fell within the age range designated to the target population (see Results, demographic section) and the majority (given the school's location) were from a middle class milieu.

Instrumentation

As Sobo (1985) points out, "An evaluation system should not only determine whether the content of the programme is sound, it should also determine if both the programme and the evaluation system itself are useful and worthwhile" (p. 43). The latter is accomplished by developing instruments that are valid because they are itemized to the programme's objectives. A pre-test and a five part post test comprised the instruments used for this evaluation.

A pre-test questionnaire was developed (see Appendix II) to identify first order attitudes. It is made up of 16 questions that ask the audience to rate their opinions on a five point, Likert scale (a) agree (b) agree slightly (c) unsure (d) disagree slightly (e) disagree, on the topic of adolescent sexuality and peer pressure. The post

test (see <u>Appendix III</u>) repeats these 16 questions and also includes four sections measuring the impact of the video on the subjects, and includes a final demographic section.

A five point scale was chosen to avoid mid-point responses. Emphasis was also placed on balancing statements both semantically and sequentially so as not to overload the test with liberal, conservative or sequential bias. For instance, in the example below, the middle question might be considered positive while the other two may be considered negative.

1. When I need to make important decisions, I usually ask my friends to help.

> (a) agree
>
> (b) agree slightly
>
> (c) unsure
>
> (d) disagree slightly
>
> (e) disagree

2. Even if you love someone, premarital sex is wrong.

> (a) agree
>
> (b) agree slightly
>
> (c) unsure
>
> (d) disagree slightly
>
> (e) disagree

3. My friends always have my best interests in mind.

       (a) agree

       (b) agree slightly

       (c) unsure

       (d) disagree slightly

       (e) disagree

The post test repeats the attitude statements from the pretest (question 17 to question 33) and also measures for programme content, source credibility, format variables, programme relevance and demographics.

Section C--(question 33 to question 38) examines post-viewing comprehension. The first three questions relate to specific programme content in order to evaluate the audience's understanding of the story line while the latter three questions assess knowledge gain. For instance, the viewers should have surmised that Jon's motives (question 36) were questionable and the audience should also have grasped the programme's theme (question 38) or terminal goal (see Evaluation Objectives section).

Section D--(question 39 to question 44) appraises source credibility and attractiveness by looking at character performance. The subjects are asked to rate eacn of the programme's major characters on an individual basis.

Section E--(question 45 to question 50) is designed to appraise production variables. Each question in this category asks the audience to rate an identifiable,

presentation variable. For example, question 48 measures audio quality.

Section F--looks at general, programme effectiveness and programme relevance. For instance, question 51 measures the credibility of the dramatic sequence while question 52 deliberately states in negative terms that there are already too many productions on peer pressure. The latter gauges the number of "disagree" responses to determine programme relevance.

Personal Information--This section identifies group demographics and hence, does not use a five point, response scale. Questions identify the subjects' age, sex and grade levels. The subjects' television viewing habits, and their experiences with peer pressure are also measured. Moreover, as it was vital to see if the sample incorporated traits representative of the target population, the last two questions gauge the participants' sexual experiences. Because these questions were of a personal nature, the subjects could opt out by responding with " Prefer not to answer".

Testing Procedures

The two groups were queried sequentially (first two morning periods) during their regular, 50 minute, religion class. The test invigilator explained to the first set of subjects the purpose of the study, and the testing

procedures without revealing the topic area, and thanked the students for their participation in this research. The participants were also asked to respond to every question on both the pre and post test questionnaires. The pretest was then administered. Five minutes were alloted to the introduction and 10 minutes to answering the pretest questions. Once completed, the pretest was recovered and the students immediately viewed the video production, Susan's Choice. The subjects were asked to pay close attention to the programme and its presentation variables (i.e., story, acting, music etc.). This part of the testing session took approximately 10 minutes. After the screening of the video, the post test questionnaire was administered. Twenty minutes were allocated for completion and retrieval of this survey. Once the post test was recovered, a five minute debriefing session took place where participants were encouraged to speak freely about the video programme. Although this discussion was quite informal, it yielded valuable after-viewing data. Gillette (1984) points out that informal interviewing has an enormous and largely untapped, potential. Following this session, the second group was surveyed using the same methodology.

EVALUATION RESULTS

Data Preparation and Analysis

The data collected in this study were prepared using a standard, statistics, software package (Stats Plus). Descriptive summaries were generated, and means and standard deviations were tabulated by relating the raw scores to the five point scale where 1 = agree, and 5 = disagree.

The data were further subjected to non-parametric tests to determine the statistical significance of the differences between:

(a) pre to post test scores on attitudes to sexuality and peers (the Wilcoxon Signed Ranks Test was used), (b) sex on the post test scores concerning the effectiveness of the video and the particular media variables (the Mann-Whitney U Test was used), (c) age among the three age groups on the post test scores concerning the effectiveness of the video and the particular media variables (the Kruskal-Wallis Test was used).

Demographic Results

Demographic data (see Table 1) on the sample indicate an equal split between males and females in the group. The subjects ranged between the ages of 13 and 15 years. The one participant aged 16 years was reclassified

Table 1

Demographic Analysis n = 53

Q58	Sex	(Male)	49%	Q62	Enjoy ETV	(Yes)	61%
		(Female)	51			(No)	02
						(Uns)	37
Q59	Age Level	(13 years)	54	Q63	Social	(Yes)	62
		(14 years)	31		Pressure	(No)	26
		(15+ years)	15			(Uns)	11
Q60	Grade Level	(8)	51	Q64	Sexually	(Yes)	09
		(9)	49		Active	(No)	70
						(No Ans)	21
Q61	TV Viewing	(<1hr)	04	Q65	Foresee	(Yes)	26
		(1-2hrs)	23		Sexual	(No)	38
		(2-3hrs)	34		Activity	(No Ans)	36
		(3-4hrs)	21				
		(4-5hrs)	19				

Note: Question (Q) numbers refer to Appendix III.

with the 15-year students. This alteration facilitated the analysis without affecting the results. The students' ages were now represented by three groups 13, 14 and 15+.

The subjects were also equally divided by grade level. All were avid TV watchers to various degrees, and 61% of them indicated that they enjoyed watching educational television. However, 37% reported "unsure" responses to the latter question. More importantly, the data denote that a majority (62%) of these adolescents gave an affirmative response when asked if they had experienced peer pressure in a social situation. As expected, only a few of them (9%) were sexually active. Finally, only a minority (26%) of respondents answered that they foresaw themselves in a sexual relationship before the age of eighteen; albeit, 36% answered that they were unsure about the latter situation.

Impact on Viewers' Attitudes

Tables 2a and b, report pre to post test data on group, attitude shifts.

Question 2 (see Table 2a) seems to indicate that respondents on the post test questionnaire were more inclined to affirm that factual information about sex could be sought in books on the subject. The group's mean score also gravitated toward the "agree" response in question 8. On the post test, more adolescents tended to agree with

Table 2a

Pre to Post Test Analysis of Attitudinal Responses

Q	T	A	AS	UN	DS	D	$\overline{X}$	Z
(1)	Pre	23%	51%	06%	02%	19%	2.43	
(17)	Post	25	38	11	15	11	2.51	-0.26
(2)	Pre	62	23	06	08	02	1.64	
(18)	Post	85	08	04	02	02	1.28	1.97*
(3)	Pre	21	36	21	11	11	2.59	
(19)	Post	28	26	15	13	17	2.64	-0.21
(4)	Pre	51	21	13	08	08	2.00	
(20)	Post	52	15	19	11	04	2.02	-0.02
(5)	Pre	32	32	08	04	25	2.57	
(21)	Post	25	21	06	17	32	3.11	-1.78
(6)	Pre	81	02	12	02	04	1.46	
(22)	Post	87	08	02	00	04	1.26	1.30
(7)	Pre	08	13	02	08	70	3.48	
(23)	Post	08	04	02	21	66	4.34	-0.65
(8)	Pre	26	36	13	17	08	2.43	
(24)	Post	36	51	08	02	04	1.87	2.60*

* $p < 0.05$

Note: Q = Question, A = Agree,
AS = Agree Slightly, UN = Unsure,
DS = Disagree Slightly, D = Disagree,
Z = Wilcoxon Z score.

Table 2b

Pre to Post Test Analysis of Attitudinal Responses

Q	T	A	AS	UN	DS	D	$\overline{X}$	Z
(9)	Pre	34%	30%	23%	04%	09%	2.25	
(25)	Post	57	23	17	00	04	1.72	2.14*
(10)	Pre	62	19	19	00	00	1.58	
(26)	Post	89	04	08	00	00	1.19	2.43*
(11)	Pre	13	13	17	06	51	3.68	
(27)	Post	23	11	08	09	49	3.51	0.04
(12)	Pre	53	23	11	04	09	1.94	
(28)	Post	77	19	02	00	02	1.30	3.24**
(13)	Pre	23	08	23	13	34	3.28	
(29)	Post	28	19	11	08	34	3.00	1.08
(14)	Pre	57	13	15	09	06	1.94	
(30)	Post	45	28	13	08	06	2.00	-0.39
(15)	Pre	21	09	17	21	32	3.34	
(31)	Post	26	06	06	21	42	3.45	-0.65
(16)	Pre	81	13	00	02	04	1.34	
(32)	Post	77	15	02	02	04	1.40	-0.43

* P < 0.05
** p < 0.01   Note: Q = Question, A = Agree,
           AS = Agree Slightly, UN = Unsure,
           DS = Disagree Slightly, D = Disagree,
           Z = Wilcoxon Z score.

statement that sometimes, best friends give the wrong
advice. Significant differences were also noted for
questions 9 and 10 (see Table 2b). Here the respondents
(on the post test) attested to the fact that today, many
teenagers engage in sexual relationships and that thousands
of teenage girls become pregnant every year. A significant
attitude shift is also noted for question 12. In this
instance, the subjects on the post test questionnaire appear
to validate the statement that if you need information about
sex, you should consult a professional. No other significant
differences are reported.

General Programme Effectiveness

Program effectiveness data are considered in
Table 3. These data take into account programme
comprehension and programme relevance by combining Section
C, and Section F of the post test questionnaire (see
Appendix III).

On the whole, the programme's objectives seemed to be
clear to the group and generally speaking, the majority
(94%) of the subjects endorsed the video as being relevant
to the adolescent experience.

Most of the respondents (67%) understood that Susan was
not the only one who was being pressured (question 33), and
92% of the subjects clearly affirmed that the video's
purpose was to tell teenagers that they should not be

Table 3

Production Effectiveness Analysis

Q	A	AS	Un	DS	D	X̄	SD
(33)	58%	09%	00%	06%	26%	2.36	1.76
(34)	96	02	00	00	02	1.09	0.56
(35)	79	11	06	00	04	1.38	0.89
(36)	06	13	11	19	51	3.96	1.29
(37)	06	08	25	04	58	4.02	1.28
(38)	92	06	02	00	00	1.09	0:35
(51)	89	02	04	04	02	1.28	0.86
(52)	15	13	21	09	42	3.49	1.50
(53)	66	15	17	00	02	1.57	0.59
(54)	09	06	04	08	74	4.30	1.33
(55)	43	15	23	11	08	2.25	1.32
(56)	94	06	00	00	00	1.86	0.32
(57)	91	08	02	00	00	1.11	0.37

Note. Q = Question, S = Sex, A = Agree, AS = Agree Slightly, Un = Unsure, DS = Disagree Slightly, D = Disagree. Means and Standard Deviations are related to the raw scores on the five point scale where 1 = Agree and 5 = Disagree.

pressured into doing things they don't want to do (question 38).

89% of the respondents agreed that the video presented a realistic situation (question 51), and the subjects unanimously endorsed the video as presenting an issue that is very important to teenagers (question 56). Moreover, 91% of respondents felt that at some point, most teenagers will face experiences similar to those presented in the video (question 57).

No significant sex differences were noted for this analysis (see Appendix IV and V) with the exception of question 55. Male subjects seemed to feel that the video tended to preach while none of the female respondents felt this way. No age effects were noted on these data (see Appendix VI and VII).

Specific Media Variables

Table 4 summarizes data which determine the quality of the production itself. These data take into account Section D and Section E of the post test questionnaire (see Appendix III) combining questions on the characters and production techniques.

Once more, the data certify that the majority (approximately 90%) of the group favoured both the acting and the quality of the production.

Table 4

Media Variables Analysis

Q	A	AS	Un	DS	D	X̄	SD
(39)	77%	21%	02%	00%	00%	1.25	0.47
(40)	57	26	08	04	06	1.75	1.11
(41)	60	21	08	08	04	1.74	1.12
(42)	74	19	06	00	02	1.38	0.76
(43)	26	23	11	11	28	2.92	1.59
(44)	15	17	13	15	40	3.47	1.51
(45)	55	36	08	02	00	1.57	0.71
(46)	51	19	06	08	17	2.21	1.53
(47)	53	32	06	04	06	1.77	1.09
(48)	53	19	06	09	13	2.11	1.46
(49)	62	25	06	04	04	2.43	1.10
(50)	08	08	09	23	53	4.06	1.27

Note. Q = Question, S = Sex, A = Agree, AS = Agree
Slightly, Un = Unsure, DS = Disagree Slightly,
D = Disagree. Means and Standard Deviations are
related to the raw scores on the five point scale
where 1 = Agree and 5 = Disagree.

Although all of the characters were acclaimed by the majority of the viewers to be both attractive and believable sources, roughly 39% of respondents disagreed with the statement that Jon was likable and only as few as (15%) stated that this character was believable.

Most viewers (about 80%) agreed that the music used in the video was suitable (question 45). On the other hand, some 60% of respondents felt that the video could have been longer (question 46). The majority (80%) of subjects also believed that the picture quality (question 47) was good, and that the pacing and editing were appropriate although 53% of the viewers agreed with the statement that the sound quality of the video was poor (question 48).

Again, no significant sex effect was noted for this analysis (see Appendix VIII and IX) with the exception of question 48. While many males in the group thought that the sound quality was deficient (73%), only a few of the females felt this way (33%). No age differences were noted for this analysis (see Appendix X and XI).

DISCUSSION AND CONCLUSIONS

Interpretation of Results

The demographic data outline the sample as exhibiting characteristics essential to the target population. As expected, the majority of subjects were not currently sexually active. This is an important component of the study as it allows the video to work as a preventative measure to offset rash (peer-influenced), future behaviour. Although only a few of these adolescents answered that they might be involved in a sexual relationship in the near future, quite a number of subjects gave a "no answer" response to this question. This is understandable as many adolescents have difficulty predicting future occurrences in their own lives (Muuss, 1968). In a sense, this uncertainty amplifies the need for more productions on this topic.

As evident by the results, the video was effective in modifying some important viewer attitudes. Notably the adolescents who observed the film were more ready to accept the fact that peer-pressure is a genuine, teenage dilemma and that when faced with important decisions, it is better to consult competent authorities on the subject (i.e. books or professionals) rather than rely mostly on the opinions of friends. On the other hand, it is not surprising that the group's attitudes established in the pretest did not shift

significantly in other instances (after viewing the video
tape) on the post test questionnaire. It is probable that
one, 10 minute programme may be insufficient to totally
affect the audience's beliefs especially when such attitudes
(towards best friends, sex etc.) are deeply embedded in the
adolescents' emotional paradigm. However, a series of these
tapes along with classroom discussions might produce very
different results. The influence of one programme is
limited while the influence of several is cumulative (Dwyer,
1978). Attitude change may also not be immediate. For
instance, the possibility exists that only when the
adolescent is faced with a similar situation as the one
exposed in the video might he or she alter previously
established attitudes. Moreover, many respondents espoused
fairly conservative attitudes in some instances on the
pretest questionnaire. Seeing that this seems to contradict
current statistical data on this population, further
clarification is needed. As these were intact groups, the
possibility exists that conservative attitudes were
particular to this sample perhaps even because of regional
differences. Conceivably, testing the video in another area
of town may produce other data. Nonetheless, in these
cases, the video could only serve to authenticate some
attitudes already found in the subjects' repertoire.
Another possible explanation for conservative responses to
some of the questions on the pretest survey might be that

some of the adolescents (especially the younger ones) were seeking what they thought to be adult approval on such sensitive issues.

More importantly though is the descriptive data on the effectiveness of the video production. Here, the subjects (free from the intimidation of answering personal questions) endorsed the video totally. The majority of respondents felt that the programme presented a realistic and relevant issue to teenagers, and most of them felt that somehow, they might be in a similar situation in the future as the one presented in the video.

The programme's simplicity and clarity were also evident as reported by the data, and the video seemed to work equally well for both the males and females in the group. On the other hand, while quite a number male subjects in the group perceived the video as too "preachy", not one female respondent felt this way. Seeing that the sample was large, the latter could have been the simple result of chance occurrence. Contrarily, another feasible interpretation here might be that the video is centered around a female lead who is somehow successful at the end of the programme. The male lead is much less successful and more submissive to peer pressure. Consequently, male respondents may have reacted to this factor. The latter may also serve to explicate why a majority of females in the group did not like the character of Jon. Female subjects

may have disliked this character because of causal ascriptions (Weiner, 1986) to his behaviour in the story, and did not associate the questions of likability and credibility to the actor's performance. However, this type of ingenuous prejudice did not prove to be statistically significant (see Appendix IX).

Generally speaking, the programme appears to be less effective with older subjects. This was expected as the video is not recommended for audiences older than 15 years. The total descriptive summaries seem to indicate that older adolescents tended to be more unequivocal in pointing out which production variables worked and which did not. Although no significant age differences were reported (see Appendix XI), after-viewing interviews seemed to suggest the latter. This concurs with current research on age-related ability to detect television techniques (Christenson & Roberts, 1983). With older viewers, the relevance, clarity and effectiveness of the video appear to diminish.

A significant sex effect was noted in the media survey analysis. More male respondents pointed out that the video's sound quality was poor than did the females in the group. Although it is true that the playback unit during testing reproduced inferior sound, this does not explicate why males may have been more inclined to point out this factor. Again, this situation could have been a chance occurrence or the fact that the majority of respondents

(although less females in the group) were simply comparing the production to more "polished" Hollywood presentations. Nonetheless, on the whole, older (and in particular, male subjects) seemed more ready to state definite opinions on the audio, scene transitions and picture quality which seemed to elude both younger viewers (as expected) and females. The latter could infer that sophistication in assessing the medium's symbol system may be due not only to age differences but also sex differences. Of course, this would necessitate further research beyond the scope of this work.

During the debriefing session, the participants contributed other important comments. For instance, many thought that the characters in the programme were much older than the audience and that is why they were believable. Although this was not the case (the Talent ranged between 12 and 15 years), it seems that adolescents like to look towards older adolescents for guidance in anticipated, social matters. Others thought the programme should have been much longer so that a full story could have been developed. This seemed to stem largely from the audience's apparent need to generate scenarios about the male and female characters in the story. Many in the audience also applauded the use of rock music in the video, and stated that such music sequences are important features to programme enjoyment. As previously mentioned, older (mostly

male subjects) were interested in talking about the actual camera techniques, sound quality, lighting and editing procedures used in the video and offered many opinions on these variables.

Recommendations for Usage

As expected, the video appealed to the audience largely because it presented appropriate social models engaged in realistic, salient issues. Of course, motivational factors play a large role in determining the viewing outcome of any production. Salomon (1983) points out that young viewers, much like adults, have preconceived notions on the way they internalize messages especially from television. It is felt, however, that these preconceptions were largely controlled by having teenagers directly involved in the design of the message. In this way, adolescent preconceptions had already been incorporated into the message and could be processed and perceived as structurally familiar by the audience.

Although causality and generalization from summative evaluation (being product-specific) become quite difficult to determine (Cohen & Manion, 1980), it is safe to assume that messages aimed at adolescents should embody the adolescent experience. This can only be accomplished by having teenagers involved in the design process. However,

the degree of adolescent involvement is directly related to the demand for professional, product quality. As seen in this study, younger adolescents tend to ignore some technical deficiencies by relying heavily on content relevance. In these cases, it is suggested that embedding adolescents in all aspects of a production tends to yield greater benefits for both participants and audience. Where technical quality necessitates a professional crew (i.e., product has to be sold to large and varied markets), adolescents can still be greatly involved in script development, choice of presentation variables, and at the very least have input on most of the major production decisions.

Much of the data gathered in this evaluation can serve as formative input for further programme development. For instance, one may wish to lengthen the dramatic sequence, amplify the relationships between the characters, include more music sequences, improve on the production quality etc. However, producers of educational media should also be vigilant (when addressing adolescent target audiences) that the message they create must be perceived as relevant by the viewers, must remain simple, and must include variables that are meaningful to the teenage viewers.

As seen from the debriefing session, there was much need for audience discussion once the video had been shown.

It was also mentioned at the onset of this study, that some of the data gathered in summative evaluation will serve as input to the production of a discussion guide which will eventually accompany the video.

In its final package, the video should be seen as a component of a complete lesson on peer pressure which will include pre and follow-up activities. For example, a user may wish (after introducing the topic) to interrupt the programme at the end of the first scene, and follow this through by soliciting inferences from the audience about what Susan's eventual choice will be; the second scene can then be shown, interrupted, and followed by more discussion and so on. In this way, the user can take full advantage of the programme's possibilities for affecting audience attitudes on the topic.

Against a growing concern about peer influence on adolescent behaviour, it is hoped that the message put forth by the video, Susan's Choice will be internalized in the viewers' attitudinal repertoires to surface on a future, social occasion where it will be needed most.

REFERENCES

Barker, R. G. (1953). <u>Adjustment of physical handicap and</u>
<u>illness: A survey of social psychology of physique and</u>
<u>disability</u> (rev. ed.). New York: Social Science
Research Council.

Blos, P. (1976). Adolescent social relations. In R. S.
Eissler, A. Freud, M. Kris, & A. J. Solnit (Eds.), <u>The</u>
<u>psychoanalytic study of the child</u>: Vol. 31. New
Haven: Yale University Press.

Boud, D., & Pearson, M. (1984). The use of trigger films as
a stimulus for affective learning. In O. Z. Skeritt
(Ed.), <u>Video in higher education</u> (pp. 196-204).
London: Kogan Page.

Burdach, K. J. (1983). Methodological aspects of formative
research. In M. Meyer (Ed.), <u>Children and the formal</u>
<u>features of television: Approaches and findings of</u>
<u>experimental and formative research</u> (pp. 310-329).
Munchen: K.G. Saur.

Campbell, D. T., & Stanley, J. C. (1963). <u>Experimental and</u>
<u>quasi-experimental designs for research</u>. Boston:
Houghton Mifflin Company.

Cohen, L., & Manion, L. (1980). <u>Research methods in</u>
<u>education</u>. London: Croom Helm.

Coldevin, G. O. (1976). Comparitive effectiveness of TV
production variables. <u>Journal of Educational</u>

<u>Television</u>, <u>2</u>, 87-93.

Christenson, P. G., & Roberts, D. F. (1983). The role of television in the formation of children's social attitudes. In M. J. Howe (Ed.), <u>Learning from television and psychological and educational research</u>. London: Academic Press.

Dick, W., & Carey L. (1978). <u>The systematic design of instruction</u>. Glennview: Scott, Foresman and Company.

Dorr, A., Doubleday, C., & Kovaric, P. (1983). Emotions depicted on and simulated by television programs. In M. Meyer (Ed.), <u>Children and the Formal Features of Television: Approaches and findings of experimental and formative research</u>. (pp. 97-143). Munchen: K. G. Saur.

Dwyer, F. M. (1978). <u>Strategies for improving visual learning</u>. State College, PA: Learning Sevices.

Erikson, E. H. (1950). <u>Childhood and society.</u> New York: W. W. Norton.

Fleming, M., & Levie, H. W. (1978). <u>Instructional message design:Principles from the behavioral sciences</u>. New Jersey: Englewood Cliffs.

Freud, A. (1948) <u>The ego and the mechanism of defence</u> (C. Baines, Trans.). London: Hogarth Press Ltd.

Gattegno, C. (1971). <u>The adolescent and his will</u> (B. Weiskrantz, Trans.). New York: Outerbridge & Deinstfrey.

Gilette, F. (1984, May). Evaluating video programs through

viewer interviews. EITV, pp. 88-96.

Holosko, J. M., Gould, M. G., & Baggaley, J. (1983). Why teenagers watch television: implications for educational television. Journal of Educational Television, 9 (1), 57-62.

Kelley, P., Gunter, B., & Kelley, C. (1985). Teaching television in the classroom: results of a preliminary study. Journal of Educational Television, 11 (1), 57-63.

Keppel, G., & Saufley, W. H. Jr. (1980). Introduction to design and analysis: A student's handbook. New York: W. H. Freeman and Company.

Lewin, K. (1951). Field theory in social science: Selected theoretical papers. New York: Harper & Brothers.

McLuhan, M. (1971). The sage of aquarius. In W. Kuhns (Ed.), The post-industrial prophets: Interpretations of technology. New York: Harper & Row.

Mielke, W. K. (1983). The educational use of production variables and formative research in programming. In M. Meyer (Ed.), Children and the Formal Features of Television: Approaches and findings of experimental and formative research (pp. 233-252). Munchen: K. G. Saur.

Mussen, H. P. (1963). The psychological development of the child. R. S. Lazurus (Ed.). New Jersey: Prentice Hall.

Mussen, H. P., & Conger, J. J. (1956). Adolescent
adjustment in American culture. In G. Murphy (Ed.),
Child Development and Personality (pp. 486-544). New
York: Harper & Brothers.

Muuss, R. E. (1968). Theories of adolescence (2nd ed.).
New York: Random House.

Noble, G. (1983). Social learning from everyday television.
In M. J. Howe (Ed.), Learning from television:
Psychological and educational research (pp. 102-123).
London: Academic Press.

O'Farrel, B., & Ramsey, A. (1988, May 11). Sex and dating in
the 80's: The teenage perspective. The Chronicle,
p. 51.

Palmer, E. L. (1980). A formative research model for
persuasive health messages. Educational Broadcasting
International, 174-178.

Palmer, E. L. (1983). Formative research in the production
of television for children. In M. Meyer (Ed.),
Children and the Formal Features of Television:
Approaches and findings of experimental and formative
research (pp. 253-278). Munchen: K.G. Saur.

Reeves, B. (1978). Perceived T.V. reality as a predictor of
children's social behaviour. Journalism Quarterly, 55
(4), 682-689, 695.

Rice, M., Huston, A. C. & Wright, J. C. (1983). The forms of television: Effects on children's attention, comprehension and social behaviour. In M. Meyer (Ed.), Children and the formal features of television: Approaches and findings of experimental and formative research (pp. 21-55). Munchen: K. G. Saur.

Rockman, S. (1983). Formative research and evaluation of instructional television programs. In M. Meyer (Ed.), Children and the Formal Features of Television: Approaches and findings of experimental and formative research (pp. 279-309). Munchen: K. G. Saur.

Rydin, I. (1983). How children understand television and learn from it: A Swedish perspective. In M. Meyer (Ed.), Children and the formal features of television: Approaches and findings of experimental and formative research (pp. 166-188). Munchen: K. G. Saur.

Sabo, M. (1985, June). But does it work?: Developing an evaluation system. EITV, pp. 43-46.

Salomon, G. (1979). Interaction of media, cognition and learning. San Fransisco: Josey-Bass.

Salomon, G. (1983). Beyond the formats of television: The effects of student preconceptions on the experience of televiewing. In M. Meyer (Ed.), Children and the Formal Features of Television: Approaches and findings of experimental and formative research. (pp. 209-229).

Munchen: K. G. Saur.

Schlacter, R. (1970). Effect of speed of presentation of recall. _Journal of Broadcasting, 9_ (2), 202-214.

Seidman, S.A. (1981). On the contributions of music to media. _Educational_ Communication and Technology _Journal, 29_ (1), 49-61.

Shultz, J. M. (1982). _A teacher's guide to television evaluation for children_. Springfield Ill: Charles C. Thomas.

Simon, H.A. (1981). _The sciences of the artificial_ (2nd ed.). Cambridge, Mass: MIT Press.

Spranger, E. (1928). _Types of men: The psychology and ethics of personality_ (P. J. W. Pigors, Trans.). New York: Schechert.

Utz, P. (1982). _Video user's hand-book_. (2nd ed.) New Jersey: Prentice Hall Inc.

Van Hoose, J. J. (1980). The impact of television on emerging adolescents. _The High School Journal, 63_ (6), 239-243.

Weiner, B. (1986). _An attributional theory of motivation and emotion_. New York: Springer-Verlag.

Weston, C. B. (1987). The importance of involving experts and learners in formative evaluation. _Canadian Journal of Educational Communications. 16_, 45-58.

Wurtzel, A. (1983). _Television production_ (2nd ed.). New York: McGraw-Hill.

Zettl, H. (1976). <u>Television production handbook.</u> Belmont,
CA:Wadsworth.

.

APPENDIX I

Production Script

<u>Susan's Choice</u>

FADE IN:

1. ESTABLISHING SHOT   EXT. SCHOOL BUILDING   DAY

    This is the exterior of a typical school building. The
    scene opens with a FULL SHOT of a radio being turned on.
    MUSIC FADES IN, and as the CAMERA ANGLE widens, we see
    teenagers hanging around, talking, dancing, and smoking
    cigarettes.

                                              DIRECT CUT TO:

2. WIDE SHOT   INT. EMPTY CLASSROOM   DAY

    This is a typical classroom in a typical high school.
    The class has been emptied because it is lunch time.
    Rowed desks, perhaps some posters or a bookcase fills
    the background. We can see a young girl seated at one
    of the desks. The girl looks up and stares into mid
    air. SUSAN, a fifteen year old girl is obviously
    distressed. She fidgets with the ring on her finger.
    CAMERA ANGLE WIDENS. The door opens and JENNY walks
    behind Susan and places her hands over Susan's eyes.
    She is about Susan's age, perhaps slightly younger.

                        JENNY

        Guess who? No, no, let me just say
        (sarcastically) it's not your good-looking
        boyfriend. MUSIC FADES OUT.

                        SUSAN

        Cut it out! (pushing Jenny's hands, and not
        looking up) I'm not in the mood, okay?

                        JENNY

        Oh, (obviously annoyed) eeeexcuse me!
        (sits next to Susan).

3. MEDIUM SHOT of Susan who realizes she may have offended
    her best friend.

                        SUSAN

            (Looks up at Jenny) Sorry, Jen. I
            have somethin'on my mind; that's all.

                        JENNY

            Why am I getting the feeling that lunch is
            out today? (places her hand on Susan's shoulder)
            Okay, kiddo what's wrong?

                        SUSAN

            Ah, I dunno if you'd understand.

4. CLOSE UP of Jenny upset at the remark

                        JENNY

            Oh, I get it. (annoyed) This is going to be
            one of those Jenny doesn't understand boyfriend
            problems. (quickly) Jenny never had a
            boyfriend so Jenny doesn't...

5. MEDIUM SHOT Susan places her hands on her head in
    desperation.

                        SUSAN

            (interrupts) Jen, not now! I'm serious.
            I dunno what to do!

                    JENNY

          Let me guess. Jon, that creep, wants
          you to sleep with him or else he'll dump
          you; right?

                    SUSAN

          Hey, how'd you know?   (softer) And he's
          not a creep.

6.   MEDIUM SHOT of Jenny

                    JENNY

          Well (sounding like a mystic), it came to
          me when I saw you fidgeting with his ring,
          (normal) and when you called me last night;
          remember?

7.   CLOSE UP of Susan's face.   She is obviously distressed.

                    SUSAN

          Seriously, Jen. If I don't sleep with
          Jon, he's gonna leave me...(lowers her
          head). He wants me to prove to him how
          much I love him...

                    JENNY'S VOICE

          Hey, you don't have to...

SUSAN (CON'T)

We have been going out for a long time
(pauses) and I do love him...but (pauses)
I gotta decide... Tomorrow night his parents
are going out...(pauses). He expects me to ...
Oh, what am I gonna do?

MAGGIE'S VOICE

Sleep with him of course.

DIRECT CUT TO:

8.   A THREE SHOT of MAGGIE, ANNE, and LAURA. The three have
     entered the room during the conversation. These girls
     are more visible than either Susan or Jenny. Although
     they are about the same age as Susan, they are heavily
     made up, clad in denim and mini skirts. Maggie who
     appears to be more dominant than the other two is
     leaning against the door holding a cigarette in her
     hand. The three walk slowly into the room. CAMERA
     FOLLOWS.

MAGGIE

Sounds to me like you girls have a
big problem.

LAURA

(sarcastically) Yea, a really big problem.

9. WIDE SHOT of all the girls

MAGGIE

Smoke anyone?

JENNY

Cut it out! If you get caught...

10. MEDIUM CLOSE UP of Maggie

MAGGIE

Oh, I forgot. (sarcastically) You girls
don't smoke; you don't drink, and you
obviously don't...

11. WIDE SHOT of girls

JENNY

Get lost, Maggie. She's really upset.

12. MEDIUM CLOSE UP of SUSAN who just now seems interested.

SUSAN

Na, I want to hear what they got to say.
What do you guys think I should do?

13. CAMERA WIDENS to a THREE SHOT

MAGGIE

What's the big deal! Sleep with him.

JENNY

Don't be stupid. She could get pregnant.

                    MAGGIE

        (rubs Jenny's head and giggles) What do
        you know about it? You can't get pregnant
        the first time.

14. TWO SHOT of Anne and Laura

                    LAURA

        All you do is after you're finished,
        stand up for a while.

15. ZOOM IN TO a CLOSE UP

                LAURA (CON'T)

        Anyway, that's what I do when Mike and
        I...

16. CIOSE UP of SUSAN

                    SUSAN
        It works?

                JENNY'S VOICE

        Susan!

17. CLOSE UP of Anne

                    ANNE

          What I do is go home and sit in a
          hot bath. It's worked so far.

18. CLOSE UP of Susan

                    SUSAN

          You too, Anne?

19. CLOSE UP of Maggie

                    MAGGIE

          Everybody, not just Anne. Wake up you
          two. Get real!

20. WIDE SHOT of all the girls

                    SUSAN

          I'm so bloody confused!

21. CLOSE UP of Jenny

                    JENNY

          Don't listen to them, Sue. You'll
          only get yourself into trouble.

22. TWO SHOT of Laura and Anne

LAURA
Loosen up!

23. MEDIUM CLOSE UP of Susan, CAMERA ZOOMS IN as she speaks.

SUSAN

Maybe you guys are right. Jon loves me
and I love him, and maybe I should loosen up.

24. CAMERA SLOWLY ZOOMS OUT

SUSAN (CON'T)

I'm always so afraid to make mistakes.
You guys do it. So what? Am I special?

DIRECT CUT TO:

25. WIDE SHOT of a locker room. A boy places his books into
a locker and walks out of CAMERA SHOT.

26. LONG SHOT   INT.   STAIRWAY   DAY

This is a stairway. There is some movement as few
students are going up and down the stairs. Susan is
sitting in the middle of the stairway. JON comes down
the steps and sits next to Susan. Jon is a fifteen year
old, good-looking boy. He is dressed in jeans but is
fairly neat in appearance.

27. MEDIUM SHOT of Jon as he kisses Susan

JON

Hi, babe.

SUSAN

I haven't decided on anything yet. I've
been giving it a lot of thought, and I
really thought I was ready to decide, but
then...

28. CLOSE UP of Susan

SUSAN (CON'T>)

I'm not sure about anything. Maggie says
go ahead; (shrugs her shoulders) Jenny
says wait...

29. MEDIUM CLOSE UP of Jon

JON

(upset) Look, I'm not asking for any great
thing. If you're not interested, forget it!
(turns to the CAMERA) I mean it's not just
the sex, okay. The guys, everybody's beginning
to wonder. Ya know everybody has se... fools
around these days.

30. CLOSE UP of SUSAN

SUSAN

(upset) Look, I don't care about your
friends. What about us? (softer) I
thought we loved each other.

31. MEDIUM SHOT

                    JON

That's just the point.

                    SUSAN

What's the point?

                    JON

(contemplating) If we loved each other,
if we really loved each other, well...

                    SUSAN

That's not fair, Jon! You're pressuring me!

                    JON

(trying to sound reassuring) Look, your
friends think it's a good idea; my friends
think it's a good idea...

32. CLOSE UP of Susan

                    SUSAN

(upset) Yea, but what do ya think, Jon?

33. MEDIUM SHOT

                    JON

          (embarrassed) Look, what ya gettin' at?
          Forget it, okay! Forget it! (tries to get
          up but Susan holds his arm).

                    SUSAN

          What if I get pregnant? Did ya think about
          that?

                    JON

          Na, even Mike said you can't get anyone
          pregnant if your careful, and he's eighteen.

34. LONG SHOT of stairs. Two male students come down.

                    STUDENT 1

          (as he passes) Hey, stud!

                    STUDENT 2

          Oooo, she's hot!

                    SUSAN

          (while Jon laughs at the remark) Get,
          lost creeps!

35. CLOSE UP of Susan

SUSAN (CON'T)

(upset) How can you laugh at that? They're
disgusting.

36. CLOSE UP of Jon

JON

Look, Sue, loosen up. Those guys are okay.
You're just upset cause you know I'm right
and you're just scared...

37. CLOSE UP of Susan

SUSAN

(upset) I'm not scared! I just don't
think I'm ready right now; that's all!

38. CAMERA ZOOMS OUT SLOWLY as Jon stands up

JON

Well, it looks like you're never gonna
be ready...(smiles) When ya are, give
me a call; see ya. (walks out of CAMERA
SHOT)

39. EXTREME CLOSE UP of Susan (tears in her eyes)

SUSAN

(whispers) Yea, I'll do that.

40. CAMERA ZOOMS OUT SLOWLY - MUSIC FADES IN:

<div align="right">DISSOLVE:</div>

41. LONG SHOT   EXT.   SCHOOL BUILDING   DAY

This is the outside of the building. Students are
hanging around talking, etc. Susan is standing near a
tree, thinking. All the SHOTS in this sequence are
visuals void of dialogue; only the MUSIC is heard. Jon
and his friends walk by Susan ignoring her.

42. CLOSE UP of Susan as she calls out to Jon.

43. MEDIUM SHOT of Jon. He makes a move towards Susan, but
he's pulled away by his friends.

44. MEDIUM SHOT of Susan. She is distressed and walks out
of CAMERA SHOT.

<div align="right">DISSOLVE:</div>

45. LONG SHOT   INT.   SCHOOL CORRIDOR   DAY

Susan walks down the corridor and leans on a locker.

46. CLOSE UP of Susan crying

<div align="right">DISSOLVE:</div>

47. LONG SHOT   INT.   STAIRWAY   DAY

    Susan is sitting on the steps as Anne walks into the
    CAMERA'S VIEW and sits next to Susan.

48. MEDIUM SHOT of the girls talking

49. CLOSE UP of Anne

50. CLOSE UP of Susan

51. MEDIUM SHOT of girls hugging

                                              DISSOLVE:

52. WIDE SHOT   INT.   OUTSIDE NURSE'S OFFICE   DAY

    Susan is pacing outside the nurse's office. She
    reluctantly knocks at the door.

53. FULL SHOT of Susan's hand turning the door knob

                                              DISSOLVE:

54. MEDIUM WIDE SHOT   INT.   HALLWAY   DAY

    Susan is sitting on a desk left in the hallway reading
    some pamphlets. Her mood seems to have changed.

                                              DISSOLVE:

55. LONG SHOT   INT.   LIBRARY   DAY

       MUSIC FADES OUT. This is a school library. Books are on
       the shelves, and a few students are sitting here and
       there working. Susan walks into CAMERA VIEW, sits down
       and begins to read. She has a smile on her face. Jenny
       walks in agitated.

56. MEDIUM SHOT

                        JENNY

       Here you are. I've been looking all over
       for you.

                        SUSAN

       (not really taking notice) Oh yea?

                        JENNY

       (as she sits down) Look, I went to see the
       nurse and why are you smiling? You haven't
       decided on anything I hope because she gave
       me a lot of information. Look (she hands
       Susan some pamphlets).

                        SUSAN

       (looking at pamphlets) Safe sex? Facts on
       teenage pregnancies? (softly) Jen.

                        JENNY

       Now shut up and listen. (quickly, almost
       out of breath) I told her it was for a friend.

                         SUSAN

          (smiling) I guess I qualify.

                         JENNY

          (upset) Would you shut up!

57. CLOSE UP of Jenny

                    JENNY (CON'T)

          Anyway, Sue you gotta listen to the
          facts. It says right here (points to
          pamphlets) teenage pregnancies do happen.
          For instance, (flips through one of the
          pamphlets) here, in 1980, 9,000 girls
          under the age of twenty got pregnant in
          Quebec (pauses) alone.

58. MEDIUM SHOT

                         SUSAN

          How'd they get pregnant alone?

59. CLOSE UP of Jenny

                         JENNY

          (missing the joke, looks puzzled and
          continues) And it say right here that
          venereal disease is on the rise, and
          A.I.D.S. and...

60. MEDIUM SHOT

                    SUSAN

Whoa, you know what you are, Jenny Baxter?

                    JENNY

(lowers her head) What, a real pest?

61. CLOSE UP of Susan

                    SUSAN

No. (softly) A real friend. A good
friend.

62. CLOSE UP of JENNY

                    JENNY

So you decided not to go through with
it after all?

63. MEDIUM SHOT of girls

                    SUSAN

No, I haven't decided on anything yet.
But today I've worked things out. I
talked to Anne.

                    JENNY

(angry) She doesn't know anything, I ...

SUSAN

Jen, Anne told me that what she said, about
sleeping around I mean; well, it's not true.
She was just trying to impress Maggie; that's
all... And look (holds up pamphlets) I also went
to see the nurse with a story about a friend...

64. CLOSE UP of Jenny

JENNY

Thanks a lot for making me go on like
a raving idiot.

65. MEDIUM SHOT

SUSAN

Jen, pay attention. Today, I learned
something about myself. What I mean is
that no one has the right to pressure
anyone into doing things. Look, I don't
know if I'll sleep with Jon, but if I do,
it's not because he's going to dump me,
(CAMERA ZOOMS IN), and it's not going to
be because Maggie thinks it's a good idea,
or because you disapprove. My decision is
going to be my decision based on facts, and
not silly talk like what Anne said. It's
going to be my choice, Susan's choice.
CAMERA ZOOMS OUT SLOWLY (smiles) And I
feel great!

66. TWO SHOT

JENNY

(smiling) Well, when I grow up, I
wanna be just like you. (girls laugh
and hug) MUSIC FADES IN: (CREDITS) MUSIC
FADES OUT.

END

APPENDIX II

**Evaluation of Educational
Television Programme
Pretest
Form A**

All the information requested in this questionnaire is given
anonymously for <u>research purposes only</u> and will remain
confidential.

FORM A

SECTION A

Please <u>circle</u> one letter **only** for each question to show how much you agree with the statement. All answers are anonymous and confidential.

1. **When I need to make an important decision, I usually ask my friends for help.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

2. **Factual information about sex can be found in books.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

3. **My friends always have my best interests in mind.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

4. **Even if you love someone, pre-marital sex is wrong.**

> (a) agree
>
> (b) agree slightly
>
> (c) unsure
>
> (d) disagree slightly
>
> (e) disagree

5. **My best friends are the only ones who really understand me.**

> (a) agree
>
> (b) agree slightly
>
> (c) unsure
>
> (d) disagree slightly
>
> (e) disagree

6. **Pregnancy can happen even if you sleep with someone only once.**

> (a) agree
>
> (b) agree slightly
>
> (c) unsure
>
> (d) disagree slightly
>
> (e) disagree

7. **If you want to be accepted by your friends, you have to act like them.**

> (a) agree
>
> (b) agree slightly
>
> (c) unsure
>
> (d) disagree slightly
>
> (e) disagree

8. **Sometimes my best friends give me the wrong advice.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

9. **Most teenagers today have had a sexual relationship.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

10. **It is a fact that thousands of teenage girls become pregnant every year.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

11. **Only girls are pressured into having sex.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

12. **If you need information about sex, you should ask a professional (i.e., nurse, guidance counsellor etc.).**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

13. **Whether you're male or female, people look down on you for being a virgin.**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

14. **Teenagers are not ready to handle a sexual relationship.**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

15. **It's impossible to talk to adults about sex.**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

16. Today many teenagers are extremely influenced by their friends.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

Thank you for your help.

APPENDIX III

Evaluation of Educational
Television Programme
Post Test
Form B

All the information requested in this questionnaire is given
anonymously for <u>research purposes only</u> and will remain
confidential.

FORM B

Please <u>circle</u> one letter **only** for each question to show how much you agree with the statement. All answers are <u>anonymous and confidential.</u>

17. **When I need to make an important decision, I usually ask my friends for help.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

18. **Factual information about sex can be found in books.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

19. **My friends always have my best interests in mind.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

20. **Even if you love someone, pre-marital sex is wrong.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

21. **My best friends are the only ones who really understand me.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

22. **Pregnancy can happen even if you sleep with someone only once.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

23. **If you want to be accepted by your friends, you have to act like them.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

24. **Sometimes my best friends give me the wrong advice.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

25. **Most teenagers today have had a sexual relationship.**

        (a) agree

        (b) agree slightly

        (c) ur.sure

        (d) disagree slightly

        (e) disagree

26. **It is a fact that thousands of teenage girls become pregnant every year.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

27. **Only girls are pressured into having sex.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

28. **If you need information about sex, you should ask a professional (i.e., nurse, guidance counsellor etc.).**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

29. **Whether you're male or female, people look down on you for being a virgin.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

30. **Teenagers are not ready to handle a sexual relationship.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

31. **It's impossible to talk to adults about sex.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

32. **Today many teenagers are extremely influenced by their friends.**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

The Video

SECTION C

33. **In the video, Susan was the only one who felt pressured.**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

34. **Jenny (Susan's best friend) gave advice which was rejected by the other girls.**

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

35. **Susan was nervous when she went to see the nurse.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

36. **The reason Jon wanted to sleep with Susan was because he loved her.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

37. **In the first scene, some of the things the girls said about avoiding pregnancy were based on fact.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

38. **The purpose of the video was to tell teenagers that they should not be pressured into doing things they don't want to do.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

<u>SECTION D</u>   The Characters

39. Susan was likable.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

40. Susan was believable.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

41. Jenny (Susan's best friend) was likable.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

42. Jenny was believable.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

43. Jon was likable.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

44. Jon was believable.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

SECTION E

45. The music in the video was appropriate.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

46. The video was too short.

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

47. **The picture quality was good.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

48. **The sound quality was poor.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

49. **The changes from one scene to the next were smooth.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

50. **The story in the video developed too slowly.**

        (a) agree

        (b) agree slightly

        (c) unsure

        (d) disagree slightly

        (e) disagree

SECTION F

51. **The video presented a realistic situation.**

   (a) agree

   (b) agree slightly

   (c) unsure

   (d) disagree slightly

   (e) disagree

52. **There are already too many video productions on the subject of peer pressure.**

   (a) agree

   (b) agree slightly

   (c) unsure

   (d) disagree slightly

   (e) disagree

53. **The video provided a good solution to the problem.**

   (a) agree

   (b) agree slightly

   (c) unsure

   (d) disagree slightly

   (e) disagree

54. **It is not clear what message the video is putting forward.**

   (a) agree

   (b) agree slightly

   (c) unsure

   (d) disagree slightly

   (e) disagree

55. The video did not try to preach.

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

56. The video presented an issue that is very important to teenagers.

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

57. At some point, most teenagers will face similar experiences as those presented in the video.

      (a) agree

      (b) agree slightly

      (c) unsure

      (d) disagree slightly

      (e) disagree

<u>PERSONAL INFORMATION</u>

Please <u>circle</u> one letter only for each question.

58. SEX: (a) MALE

           (b) FEMALE

59. AGE: (a) 13

(b) 14

(c) 15

(d) 16 or over

60. GRADE: (a) 8

(b) 9

61. On a regular weekday (not weekends), how many hours of television do you watch?

(a) less than 1 hour

(b) 1 - 2 hours

(c) 2 - 3 hours

(d) 3 - 4 hours

(e) 4 - 5 hours

62. Do you enjoy watching educational programs?

(a) YES

(b) No

(c) UNSURE

63. Have you ever been in a social situation where you felt pressured by your friends?

(a) YES

(b) No

(c) UNSURE

64. Have you ever been sexually active with someone?

(a) YES

(b) NO

(c) PREFER NOT TO ANSWER

65. Do you foresee yourself becoming sexually involved with someone before the age of 18?

      (a) YES

      (b) NO

      (c) PREFER NOT TO ANSWER

Thank you for your co-operation.

APPENDIX IV

Production Effectiveness Analysis by Sex Differences

Q	S	A	AS	Un	DS	D	X̄	Z
(33)	Male	58%	15%	00%	04%	23%	2.19	-0.18
	Female	59	04	00	07	30	2.44	
(34)	Male	96	00	00	00	04	1.15	-0.02
	Female	96	04	00	00	00	1.04	
(35)	Male	69	19	08	00	04	1.50	-1.16
	Female	89	04	04	00	04	1.26	
(36)	Male	08	12	12	19	50	3.92	-0.16
	Female	04	15	11	19	52	4.00	
(37)	Male	08	08	19	04	62	4.04	-0.22
	Female	04	07	30	04	56	4.00	
(38)	Male	88	08	04	00	00	1.15	-0.50
	Female	96	04	00	00	00	1.04	

Note: Q = Question, S = Sex, A = Agree,
AS = Agree Slightly, Un = Unsure,
DS = Disagree Slightly, D = Disagree. Means are
related to the raw scores on the five point scale
where 1 = Agree and 5 = Disagree,
Z = Mann-Whitney Z score.

APPENDIX V

Production Effectiveness Analysis by Sex Differences

Q	S	A	AS	Un	DS	D	$\bar{X}$	Z
(51)	Male	88%	00%	04%	04%	04%	1.35	-0.07
	Female	89	04	04	04	00	1.22	
(52)	Male	15	19	23	08	35	3.27	-1.02
	Female	15	07	19	11	48	3.70	
(53)	Male	62	15	19	00	04	1.69	-0.66
	Female	70	15	15	00	00	1.⁄4	
(54)	Male	15	08	00	12	65	4.04	-0.85
	Female	04	04	07	04	81	4.56	
(55)	Male	27	19	15	23	15	2.81	-2.38*
	Female	59	11	30	00	00	2.13	
(56)	Male	92	08	00	00	00	1.08	-0.25
	Female	96	04	00	00	00	1.04	
(57)	Male	85	12	04	00	00	1.19	-0.52
	Female	96	04	00	00	00	1.04	

* $p < 0.05$

Note: Q = Question, S = Sex, A = Agree,
AS = Agree Slightly, Un = Unsure,
DS = Disagree Slightly, D = Disagree,
Means are related to the raw scores
on the five point scale where 1 = Agree
and 5 = Disagree, Z = Mann-Whitney Z
score.

APPENDIX VI

Production Effectiveness Analysis by Age Differences

Q	AGE	A	AS	Un	DS	D	$\overline{X}$	H
(33)	13	56%	11%	00%	06%	28%	2.39	
	14	94	00	00	07	26	2.44	0.00
	15+	50	25	00	00	25	2.25	
(34)	13	94	00	00	00	06	1.22	
	14	96	04	00	00	00	1.04	0.05
	15+	100	00	00	00	00	1.00	
(35)	13	89	06	06	00	00	1.17	
	14	78	15	04	00	04	1.37	1.33
	15+	63	13	13	00	13	1.88	
(36)	13	06	17	11	22	44	3.83	
	14	04	07	11	22	56	4.19	1.07
	15+	13	25	13	00	50	3.50	
(37)	13	00	06	22	11	61	4.28	
	14	04	07	30	00	59	4.04	1.17
	15+	25	13	13	00	50	3.38	
(38)	13	94	06	00	00	00	1.06	
	14	96	04	00	00	00	1.04	0.90
	15+	75	13	13	00	00	1.38	

Note: Q = Question, A = Agree, AS = Agree Slightly,
UN = Unsure, DS = Disagree Slightly,
D = Disagree. Means are related to the raw
scores on the five point scale where 1 = Agree
and 5 = Disagree. H = Kruskal-Wallis Test.

APPENDIX VII

Production Effectiveness Analysis by Age Differences

Q	AGE	A	AS	Un	DS	D	X̄	H
(51)	13	100%	00%	00%	00%	00%	1.00	
	14	89	04	00	04	04	1.30	2.24
	15+	63	00	25	13	00	1.33	
(52)	13	17	11	06	06	61	3.83	
	14	11	11	26	15	37	3.56	4.27
	15+	25	25	38	00	13	2.50	
(53)	13	78	11	11	00	00	1.33	
	14	59	15	22	00	04	1.74	1.33
	15+	63	25	13	00	00	1.50	
(54)	13	06	11	00	06	78	4.39	
	14	11	00	07	04	78	4.37	1.07
	15+	13	13	00	25	50	3.88	
(55)	13	44	17	11	22	06	2.28	
	14	44	19	26	04	07	2.11	0.37
	15+	38	00	38	13	13	2.62	
(56)	13	94	06	00	00	00	1.06	
	14	96	04	00	00	00	1.04	0.14
	15+	88	13	00	00	00	1.12	
(57)	13	89	11	00	00	00	1.11	
	14	93	07	00	00	00	1.07	0.02
	15+	88	00	13	00	00	1.25	

Note. Q = Question, A = Agree, AS = Agree Slightly,
UN = Unsure, DS = Disagree Slightly,
D = Disagree. Means are related to the raw scores
on the five point scale where 1 = Agree and
5 = Disagree, H = Kruskal-Wallis Test.

APPENDIX VIII

Media Variables Analysis by Sex Differences

Q	S	A	AS	Un	DS	D	X̄	Z
(39)	Male	77%	23%	00%	00%	00%	1.23	
	Female	78	19	04	00	00	1.26	-0.23
(40)	Male	62	23	08	00	08	1.69	
	Female	52	30	07	07	04	1.81	-0.57
(41)	Male	58	19	04	15	04	1.88	
	Female	63	22	11	00	04	1.59	-0.56
(42)	Male	69	23	08	00	00	1.38	
	Female	78	15	04	00	04	1.37	-0.48
(43)	Male	35	19	12	15	19	2.65	
	Female	19	26	11	07	37	3.19	-1.27
(44)	Male	31	15	12	15	27	2.92	
	Female	00	19	15	15	52	4.00	-2.42

Note: Q = Question, S = Sex, A = Agree, AS = Agree
Slightly, Un = Unsure, DS = Disagree Slightly,
D = Disagree. Means are related to the
raw scores on the five points scale where
1 = Agree and 5 = Disagree, Z = Mann-Whitney Z
score.

APPENDIX IX

<u>Media Variables Analysis by Sex Differences</u>

Q	S	A	AS	Un	DS	D	X̄	Z
(45)	Male	54%	31%	12%	04%	00%	1.65	-0.44
	Female	56	41	04	00	00	1.48	
(46)	Male	54	19	04	04	19	2.15	-0.30
	Female	48	19	07	11	15	2.26	
(47)	Male	38	50	00	08	04	1.88	-1.33
	Female	67	15	11	00	07	1.67	
(48)	Male	73	15	04	08	00	1.46	-2.90*
	Female	33	22	07	11	26	2.76	
(49)	Male	54	31	04	08	04	1.77	-1.02
	Female	70	19	07	00	04	1.48	
(50)	Male	12	04	08	23	54	4.04	-0.07
	Female	04	11	11	22	52	4.07	

* $p < 0.05$

Note: Q = Question, S = Sex, A = Agree,
AS = Agree Slightly, Un = Unsure,
DS = Disagree Slightly, D = Disagree,
Means are related to the raw scores on
the five point scale where 1 = Agree
and 5 = Disagree, Z = Mann-Whitney Z
score.

APPENDIX X

Media Variables Analysis by Age Differences

Q	AGE	A	AS	Un	DS	D	$\overline{X}$	H
(39)	13	67%	28%	06%	00%	00%	1.39	
	14	85	15	00	00	00	1.15	1.39
	15+	75	25	00	00	00	1.25	
(40)	13	44	39	11	06	00	1.78	
	14	63	22	07	04	04	1.63	0.76
	15+	63	13	00	00	25	2.12	
(41)	13	44	28	11	11	06	2.06	
	14	63	22	04	07	04	1.67	3.11
	15+	88	00	13	00	00	1.25	
(42)	13	67	28	06	00	00	1.39	
	14	81	15	04	00	00	1.22	1.29
	15+	63	13	13	00	13	1.88	
(43)	13	17	22	17	17	28	3.17	
	14	22	22	11	11	33	3.11	5.19
	15+	63	25	00	00	13	1.75	
(44)	13	06	28	17	22	28	3.39	
	14	15	11	07	15	52	3.78	3.27
	15+	75	13	13	00	00	1.38	

Note: Q = Question, A = Agree, AS = Agree Slightly,
Un = Unsure, DS = Disagree Slightly, D = Disagree.
Means are related to the raw scores on the five
point scale where 1 = Agree, and 5 = Disagree,
H = Kruskal-Wallis Test.

APPENDIX XI

Media Variables Analysis by Age Differences

Q	AGE	A	AS	Un	DS	D	X̄	H
	13	56%	39%	06%	00%	00%	1.50	
(45)	14	52	37	11	00	00	1.59	0.17
	15+	63	25	00	13	00	1.62	
	13	56	28	00	06	11	1.89	
(46)	14	41	15	07	11	26	2.67	4.00
	15+	75	13	13	00	00	1.38	
	13	50	39	06	06	00	1.67	
(47)	14	44	33	07	04	11	2.04	4.08
	15+	88	13	00	00	00	1.12	
	13	39	22	11	06	22	2.50	
(48)	14	59	15	04	11	11	2.02	2.07
	15+	63	25	00	13	00	1.62	
	13	56	22	11	06	06	1.83	
(49)	14	63	30	04	00	04	1.52	0.78
	15+	75	13	00	13	00	1.50	
	13	11	06	11	28	44	3.89	
(50)	14	04	07	11	19	59	4.22	0.78
	15+	13	13	00	25	50	3.88	

Note: Q = Question, A = Agree, AS = Agree Slightly, Un = Unsure, DS = Disagree Slightly, D = Disagree. Means are related to the raw scores on the five point scale where 1 = Agree, and 5 = Disagree, H = Kruskal-Wallis Test.