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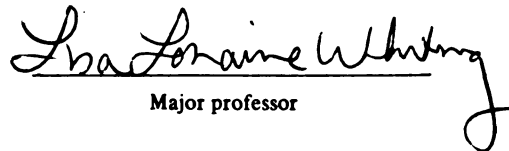


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**USING DRAMA IN AN INSTRUCTIONAL
VIDEO:
IS IT EFFECTIVE?**

presented by
Kelly Lynn Grieve

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**USING DRAMA IN AN INSTRUCTIONAL VIDEO:
IS IT EFFECTIVE?**

By

Kelly Lynn Grieve

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

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ABSTRACT

USING DRAMA IN AN INSTRUCTIONAL VIDEO: IS IT EFFECTIVE?

By

Kelly Lynn Grieve

The videotape program *Soybeans: Food for Thought, Food for Life* was the catalyst and case study for this thesis. Although very little audience analysis was done, the program was designed using actors portraying characters similar to the audience who follow a nutritionist as she shows them how to choose healthy foods. As the characters learn about healthy eating, it was thought that the audience would also learn.

This thesis examines the past uses of drama in educational settings, the advantages and disadvantages of using drama, and the advantages and disadvantages of a videotape program. The program was shown to a non-random sample of the target audience and feedback was obtained through questionnaires. The results showed that the focus group did learn from the program and that the focus group found the acting and story believable. The thesis makes several recommendations for future use of drama in instructional videotape programs.

TABLE OF CONTENTS

Table of Figures	p. v
Introduction	p. 1
1. Definition of Terms	p. 4
2. Drama as an Instructional Tool	
Introduction	p. 6
Drama as an Instructional Tool	p. 6
Summary	p. 11
3. Advantages and Disadvantages of the Dramatic Format	
Introduction	p. 13
Advantages of Using the Dramatic Format	p. 13
Disadvantages of Using the Dramatic Format	p. 15
Summary	p. 15
4. Advantages and Disadvantages of the Video Format	
Introduction	p. 17
Advantages of Using the Video Format	p. 17
Disadvantages of Using the Video Format	p. 21
Summary	p. 22
5. Dramatic Instructional Video: A Case Study	
Description of Video	p. 23
Content	p. 26
Drama	p. 27
Modules	p. 30
Acting	p. 31
Animation	p. 32
Graphics	p. 34
The Video-Within-the Video	p. 37
Location	p. 38
Summary	p. 39
6. The Focus Group	
Description of the Focus Group	p. 41
Description of the Pretest	p. 42
Description of the Posttest	p. 42
Description of the Video Questionnaire	p. 43

Description of Discussion	p. 43
Results of the Pretest	p. 44
Results of the Posttest	p. 44
Results of the Video Questionnaire	p. 45
Results of the Discussion	p. 47
Summary	p. 47
Conclusion	p. 50
Appendix A	
<i>Soybeans: Food for Thought, Food for Life</i> Script	p. 62
Appendix B	
Feedback from the American Soybean Association and the Focus Group	p. 81
Appendix C	
Pre-Test Questionnaire	p. 85
Appendix D	
Post-Test Questionnaire	p. 86
Appendix E	
Video Questionnaire	p. 87
Bibliography	p. 88

LIST OF FIGURES

Figure 1: Module Title	p. 27
Figure 2: Borrowed Animation	p. 29
Figure 3: Original Computer Generated Animation	p. 30
Figure 4: DVE Animation – Fat Content on Label	p. 31
Figure 5: DVE Animation – Fat Content Zoomed Out	p. 31
Figure 6: Chyron Generated Graphic	p. 31
Figure 7: Keyed Graphic – Complicated Calculation	p. 33
Figure 8: Keyed Graphic – Simple Calculation	p. 33
Figure 9: Keyed Graphic – Statistic	p. 33
Figure 10: Keyed Graphic – Title	p. 34
Figure 11: Host of the Video-Within-the Video	p. 34
Figure 12: The Couple’s Den	p. 36
Figure 13: The Grocery Store	p. 36
Figure 14: The Restaurant	p. 36
Figure 15: The Direct-Address Room	p. 36

INTRODUCTION

The purpose of this thesis is to investigate the form and content decisions and their underlying assumptions present in the instructional video *Soybeans: Food for Thought, Food for Life*. The original purpose of the video was to instruct viewers on the benefits of following a low-fat diet including practical advice on how to choose low fat foods. During the production of *Soybeans: Food for Thought, Food for Life*, the production staff made decisions concerning the video without much audience analysis or research. One such decision was to put the important information and lessons within the constructs of a story. The viewer would watch a character learn about healthy eating and thus, would learn from the character's decisions.

The idea to put the lessons in story form came from a desire to do something out of the ordinary. There tends to be a feeling that educational programs lack entertainment value and that entertainment programs lack educational value.¹ In deciding the form of the program, the production staff had watched videotapes with similar topics, and most of these tapes used an interview style to relate the necessary information. The production staff was interested in creating a video that would be more entertaining and watchable than the other available videotapes. They felt that if the tape was more entertaining and watchable, then it would be more effective than those

¹Lynn Hinds, "Using Entertainment Television to Educate: A Case Study," The Journal of Popular Culture 25 (1991): 118.

programs currently available. They were interested in making an entertaining educational tape.

Since the idea of framing lessons inside a story seems to be very different from the available tapes marketed on this topic, this thesis will examine the assumption of the program production staff that drama, in an instructional video, is an effective means of imparting information, specifically, to teach the viewer a skill.

There are many media used for instruction. Filmstrips, slides, posters, lectures and videotape are just a few examples. Because the production staff was asked to create a videotape program, this thesis will review the advantages and disadvantages of using videotape as the medium to carry the message.

Once the decision has been made to use videotape as the medium to carry the message, how the information will be structured becomes important. How will the producer relay the information to the viewer? He or she may decide to use an interviewer asking questions of a learned guest to tell the viewer the information. He or she may have a host demonstrate the skills to be learned by the viewer. He or she may create a story through which the viewer would learn from watching the characters in the story. The production staff of the case study videotape chose to divulge the information in a story. This thesis, then, will discuss the advantages and disadvantages of the dramatic format.

Although perhaps a challenging choice for an instructional video, significant use of drama has been made in classroom settings. This thesis, then, will also investigate how drama has been used as an instructional tool by educators in the classroom with live performances and with television programs.

As mentioned above, the purpose of this thesis is to examine the decisions and their underlying assumptions of the production staff of an instructional videotape program. By reviewing the uses of drama as an instructional tool and the advantages and disadvantages of video and drama, this thesis will attempt to determine if the assumption that drama is effective for an instructional videotape program is accurate and perhaps create guidelines for producing instructional videotape programs that use drama. After determining the criteria for a successful dramatic instructional videotape program, this thesis will then apply them to the videotape *Soybeans: Food for Thought, Food for Life* (the program mentioned as the catalyst for this thesis) to see if the production is successful. To test these criteria a focus group will be used. The results of the focus group will be the basis for determining if the assumptions behind the creative decisions of *Soybeans: Food for Thought, Food for Life* are correct.

1. DEFINITION OF TERMS

The introduction contained the terms video, instructional video and drama. All of these terms have more than one meaning. To avoid confusion, proper definitions of these terms are necessary.

For the purposes of this thesis, the definition of video comes from Stuart DeLuca. In his book, *Instructional Video*, he offers two definitions:

“...first, the electronic technology used to record, transmit, and recreate visual images and usually the associated sounds; second, the uses of that technology, especially the nontelevision uses.”²

Thus, video can mean both the finished tape and the equipment used to create that tape. As the interest of this thesis is in the content of the videotape program and not the underlying technology, the second definition is more germane to current purposes, i.e., the nontelevision uses of that technology.

DeLuca also makes a distinction between instruction and education:

“Instruction is the process of imparting a specific piece of knowledge or a specific skill to a particular person or group. *Education* is the larger enterprise of which instruction is a single instance.”³

DeLuca then defines instructional video by its purpose: “The purpose of an instructional video is to communicate a specific piece of knowledge or a specific skill to a particular person or group.”⁴ The purpose of the videotape program, *Soybeans: Food for Thought, Food for Life*, is to teach viewers how

²Stuart DeLuca, *Instructional Video*, (Boston: Focal Press, 1991) xii.

³DeLuca xii.

⁴DeLuca xii.

to choose low-fat foods. Since the program is trying to teach a specific skill, it would then be an instructional program, as defined by DeLuca.

In his book, *Drama and Intelligence: A Cognitive Theory*, Richard Courtney breaks drama into two distinct kinds: processes which are impromptu activities and forms which are theatrical productions.⁵ Courtney then defines drama as:

“ a processual activity in concrete form -- a direct experience that players live through. It is characterized by acting ‘as if’, either in role, or as themselves in fictionalized situations.”⁶

In this definition, drama includes more than just plays in the theater. Courtney includes the everyday role-playing that happens in life, such as rehearsing for an interview, as drama.⁷

Because this thesis is examining a videotape program and not personal activities, Courtney’s second kind of drama (a theatrical production) will be used as the definition of drama. However, as will be seen later, it is this relationship between a theatrical production and the experience of the characters that is important to this thesis. Therefore, what this thesis will discuss is whether using a theatrical representation to teach a specific skill via videotape is effective.

⁵Richard Courtney, *Drama and Intelligence: A Cognitive Theory* (Montreal: McGill-Queen’s University Press, 1990) 4.

⁶Courtney 4.

⁷Courtney 4.

2. DRAMA AS AN INSTRUCTIONAL TOOL

Introduction

Drama is traditionally thought of as a means of entertainment. However, drama has also been used to teach. As will be seen, several education experts recommend using drama to gain insights into literature, history and social situations. A few suggest using established videotape programs for the same purposes. Thus, this chapter will examine how drama is used for the purposes of instruction.

Drama as an Instructional Tool

In her article in *The Journal of Reading*, Sandra Bidwell discusses using drama to increase comprehension of literature. She has found that students enjoy the activity and that enjoyment seems to help them better understand the story. Bidwell has the students act out scenes from a book. By becoming the characters, the students must look beyond the text in order to understand what motivates their character's behavior.⁸ The students acting out the story are not the only ones who benefit from the dramatic interpretation. The audience (which may include other students) will learn from the action as well. Because drama is an audio-visual medium, the viewer can see the actors' facial expressions, their gestures and poses, and hear the tone of their voices. This non-verbal communication helps the viewer understand the context of the drama. Marjorie Vargas, in her study of

⁸Sandra Bidwell, "Using Drama to Increase Motivation, Comprehension, and Fluency," *The Journal of Reading* 34.1 (1990): 38-41.

creative dramatics, found as much as 65 percent of a social message is communicated without words.⁹

In England, Yorkshire Television offers schools a program called *How We Used to Live*. The program is designed around the national history curriculum and uses dramatization to show students what life was like in the past. The program shows not only the basic historical events but also the social realities that led to the events and the ramifications of those events. This program combines original dramatic elements and historical footage which give the students a platform to understand and to make judgments on given historical evidence. The program's success (it has completed six series) lies in the fact that students can see the social and historical changes.¹⁰

"...Children can...consider the factors which made particular characters act the way they did."¹¹ The program encourages teachers and students to discuss the social issues of those time periods and come to conclusions about how the issues effect the modern world.¹²

In their article in *Social Education*, Richard Luker and Jerome Johnston suggest using television programs to discuss social roles with adolescents. They propose that the television programs provide the adolescents a blueprint to work from in social situations. The authors make the case that adolescents need a forum to practice new social skills. They liken the action of asking someone out on a date to that of putting a model airplane together — without instructions it can be pretty difficult. The authors suggest using modern over-the-air broadcast situation comedies or

⁹Marjorie Fink Vargas, "Studying Nonverbal Communication Through Creative Dramatics," *The English Journal* 73.6 (1984): 84-85.

¹⁰Brian Morton, "The Fiction of Fact," *The Times Educational Supplement* 29 Nov. 1991: 8.

¹¹Morton 8.

¹²Morton 8.

dramas as examples of behavior. After watching the programs, the students then discuss the behaviors that are exhibited by the characters, what influenced the characters' decisions and if the students agree with the characters' actions. The authors suggest that this is a non-threatening way to start adolescents thinking about their behavior and how it affects others.¹³

Stephen Brookfield also suggests using established broadcast programs to teach. He specifically suggests using the drama *thirtysomething* to teach adults how to think critically.¹⁴ He feels the program "depicts adult life more accurately, naturalistically, and realistically than any other show on TV."¹⁵ The program portrays characters in real situations using real dialogue in which, Brookfield feels, viewers immediately recognize elements of their own lives.

Another feature of *thirtysomething* that Brookfield finds useful in teaching adult learners is the convention of showing how two people can interpret a situation differently.¹⁶ As Brookfield says, this dual portrayal is useful when

"trying to encourage...learners to stand outside of their habitual and comfortable frameworks of interpretation, and come to a more informed awareness"¹⁷.

Brookfield feels that critical thinking starts with being able to reflect on personal behavior and assumptions. He feels that *thirtysomething*, with its realistic portrayal of adult life, is a good catalyst for discussion of behavior and choices for beginning critical thinkers. Beginning learners can use the

¹³Richard Luker & Jerome Johnston, "TV and Teens: Television in Adolescent Social Development," *Social Education* 52 (1988): 350-353.

¹⁴Stephen Brookfield, "Using Tv Drama to Teach Adults: Realness, Recognition and Critical Thinking in *Thirtysomething*," *Adult Learning* 2.1 (1990): 20.

¹⁵Brookfield 20.

¹⁶Brookfield 21-22.

¹⁷Brookfield 22.

characters in the stories to discuss their assumptions of why the characters act the way they do. From there, the beginning learners can turn a critical eye to their own lives and the world around them.¹⁸

Another example of using dramatics to make education engaging is Maureen Robinson's suggestion for a grammar unit called Alice Adjective. The teacher dresses up in funny clothes that have index cards with adjectives describing the clothes attached to the respective article of clothing. The teacher assumes the persona of Alice Adjective to show the students how adjectives are used.¹⁹ In this unit, "the teacher performs center stage to motivate students to achieve specific learning outcomes."²⁰

In England, Christine and J. Richard Eiser developed an instructional video program designed to teach students about the dangers of drugs. They created two programs which used a drama as the means of instruction. The first program was designed for students ages 12 through 15. The story involves a teenager from a rural area who comes to London and visits a friend and a relative who offer the teen several illegal substances. This video stresses coping skills when drugs are offered rather than the facts about specific drugs.

The second video is less dramatized than the first. This program visits an imaginary museum, a party and a school. The program stresses the effects of drugs and the similarities between legal addictive substances and illegal addictive substances.

The Eisers found that the second, less dramatic, video program was more successful in teaching students about the real dangers of drugs.

¹⁸Brookfield 22.

¹⁹Maureen Robinson & Tammi Jean Bennett, "Alice Adjective," *The Reading Teacher* 45 (1992): 556-557.

²⁰Robinson, & Bennett 557.

However, the students tended to see all drugs as equally addictive and harmful. The Eisers found that students' perceptions of why people take drugs differed depending on which video they saw. The Eisers thought this difference was based on the different approaches that the videotape programs used. They felt the students were more comfortable with the fact-based approach (as used in the second video tape program) than the life-skills approach (as used in the first video tape program) since most schools used the fact-based approach more than the life-skills approach in teaching students. However, the students' notions as to why people take drugs was one of only a few differences in attitudes between students who saw the programs.

The Eisers felt the videos were successful in teaching students about the dangers of drugs. Both videos seemed to make a marked change in attitude of the students who watched them. The Eisers did not however make any distinction as to which approach they felt worked more effectively. They felt both approaches were viable means of teaching and that it should be left up to the instructor as to which approach he or she feels is appropriate for their classroom.²¹

In an effort to reach many people in Mexico at one time, Miguel Sibado devised an educational formula that would work for the *telenovela*. A *telenovela* is a television serial, much like the United States' soap operas. However, Sibado's *telenovela* would run for only one year with the story evolving over the entire year. His formula for using *telenovelas* as a means to promote socially desirable behaviors and change the attitudes of the audience included keeping the basic constructs of the *telenovela* — the melodrama, the

²¹Christine Eiser & J. Richard Eiser, Drug Education in Schools: An Evaluation of the 'Double Take' Video Package (New York: Springer-Verlag, 1988).

primary and secondary plot structure, and characters to whom the viewers could relate.²²

Sibado's challenge, then, became incorporating the social messages into the story without being patronizing or preaching. The guidelines Sibado determined for this step included:

- “1). the determination of a central educational value which all involved parties could agree on.
- 2). an integrated multi-disciplinary theoretical framework....
- 3). a well-defined telenovela production system.”²³

Sibado's *telenovelas* were a success. They were very popular with the people of Mexico as shown by the high ratings the programs received. The educational topics in the *telenovelas* ranged from adult literacy to family planning. Success in the educational realm was measured by the increase in interest and enrollment at adult literacy classes and family planning clinics.²⁴

Summary

Even though drama is traditionally thought of as entertainment, several teaching experts recommend using drama as a means of teaching students. By using drama in a literature class, the students must look for deeper meaning than what the page offers to better understand their character's behavior and how that behavior affects the events in the story. Because communication is more than 65 percent non-verbal cues, the other students watching the scenes also learn what effects the characters' behaviors have on the story. Drama in the form of television programs is also

²²Arvind Singhal, Evrett M. Rogers & William J. Brown, “Harnessing the Potential of Entertainment-Education *Telenovelas*,” *Gazette* 51.1 (1993): 1-3.

²³Singhal, et. al. p. 3.

²⁴Singhal, et. al. p. 6.

used by educators. For example, *How We Used to Live* is a successful history program in England which uses archive footage and re-creations to show students how people lived in the past and how past social situations affect the present. Some educators have suggested using television programs as a means for adolescents to learn social behaviors. The Eisers have even tested a videotape program created expressly for teaching students about the dangers of drugs. They found that student knowledge of the harmful effects of drugs did increase after viewing the program.

The research seems to indicate that all of these uses met their educational goals and are, therefore, equally successful. The educators think that using drama as an instructional tool not only increases knowledge but also can keep students interested in the material being taught or discussed. This would seem to validate the assumption of the producing group of *Soybeans: Food for Thought, Food for Life* that drama would keep viewers interested while still teaching them a skill. However, only one example was given of a videotape program with circumstances similar to *Soybeans: Food for Thought, Food for Life*. The next chapter will focus on the dramatic format itself and what experts seem to view as its strengths.

3. ADVANTAGES AND DISADVANTAGES OF THE DRAMATIC FORMAT

Introduction

In their discussions regarding the creation of *Soybeans: Food for Thought, Food for Life*, the production staff felt that by dramatizing the skill they wanted to teach viewers, they would make said teaching less obvious and more entertaining. This chapter will discuss what kinds of messages are conveyed most effectively by drama and what should be avoided, as well as, what considerations must be discussed when deciding to use drama.

Advantages of using the dramatic format

Drama can be a very effective means of relating information. In his book, *Intelligence and Drama: A Cognitive Theory*, Richard Courtney states “... dramatic acts provide us with an explanation of the external world that we can then check against reality.”²⁵ He explains this relationship:

“We both believe in the dramatic action and, paradoxically, we know that it is merely fiction; we unconsciously compare it with life. We can also alternate our experience with thinking about the performance, that is, by distancing ourselves we may distinguish between actor and character, actual and fictional, and so on. Then the kind of meaning we obtain from the performance can be more significant than the meaning obtained from a mundane event.”²⁶

According to Courtney, viewers accept the dramatic scenes in front of them as real although they do know it is only fiction. By accepting the drama as real, viewers can identify with a character and see what that character does in the given situation. This acceptance leads to a change in knowledge.

²⁵Courtney 14.

²⁶Courtney 23.

“We have described this (in play, theatre, or education) as a movement towards knowing or believing — from what is not known, to what is believed to be the case; from doubt to acceptance. The transformation is given power by its human context: It is accepted by ourselves (in the case of children playing mother and father or of teacher and student interacting) or by the actor/character (in theatre). Thus the issues become deeply imbedded in us.”²⁷

“But the change is as likely to be one of thought structure as of content — as much part of *how* we think as of *what* we think. Dramatic activity mostly produces a change in how we understand the deep rather than the surface level of meaning....”²⁸

In other words, as one transforms something new into something he or she already understands (such as drama — creating characters to play out an unknown situation), one sees the relationship between the unknown and known and begins to identify with the unknown.

The dramatic structure can be used in almost any format. It can be used for entertaining, educating, or enlightening viewers.²⁹ Drama can be used to address complicated topics that need a medium that can handle the depth and contradictions.³⁰

In *Soybeans: Food for Thought, Food for Life*, the characters discuss all the reasons many viewers would give as to why following a low-fat diet is difficult. By raising these issues and giving sound reasons against them, it was hoped that the program would be able to break down the defenses of the viewer. In this case, using drama as the structure of the program was a

²⁷Courtney 25-26.

²⁸Courtney 26.

²⁹Carl Hausman, Institutional Video: Planning, Budgeting, Production, and Evaluation (Belmont, CA: Wadsworth Publishing, 1991) 50.

³⁰Willy Russell, As interviewed by Sean Coughlin, “Steeling the Scene,” The Times Educational Supplement 24 July 1992: 28.

simple way to address several issues that might be dreadfully boring in another format.

Even though drama can be used for creating those messages which need a medium that can convey complicated information, it is not a structure which should be decided upon carelessly. Drama does have its drawbacks, as will be seen in the next section.

Disadvantages of using the dramatic format

If the writing and acting are not adequate, the use of drama can become a liability. The acting must be good.

“Bad acting can be horrifyingly bad. A great deal of craft is necessary to create the illusion of assuming another character. The task is made easier when people play themselves, but that is still no guarantee that they will turn in a credible performance.”³¹

The created characters must seem real and the instructional element in the video must be part of the plot.

“...the instructional component cannot be ‘plugged in’ but must be integral to the script. It must be germane to the plot, to the characters and to the ambiance of the program.”³²

The story cannot stop while characters discuss whatever the producer wants the viewer to learn.

Summary

Drama can be an effective teaching tool in that viewers identify with the characters and the stories that are presented. As the characters work through problems, so does the audience. However, if the acting and writing

³¹Hausman 50.

³²Kenneth G. O’Byran, Writing for Instructional Television (Washington, D.C.: Corporation for Public Broadcasting, 1981) 119.

are not up to the expectations of the audience, or if the message is not an integral part of the story, then the drama will not teach viewers. The viewers will focus instead on the bad acting and writing and not the information being presented. These expectations of the viewer will be discussed in the next chapter.

The focus group test will be used to determine if the viewer would believe the story and acting in *Soybeans: Food for Thought, Food for Life*. As will be seen later, the production staff was particularly concerned with finding good actors to make the story believable. They understood the need for believable writing and acting.

4. ADVANTAGES AND DISADVANTAGES OF THE VIDEO FORMAT

Introduction

The production staff was asked to create a videotape program to teach viewers how to make healthy food choices. Was videotape even the right medium to use for creating this message? Would money have been better spent by creating a series of booklets outlining the information? What makes videotape a better choice than print? Very little discussion took place as to whether the basic idea of doing a videotape program on this subject would be appropriate. What was discussed however, was content. How would one bit of information be explained on the videotape program? Would it even be feasible to show this bit of information? As will be seen, most experts see videotape as a useful training or teaching tool — it just depends on what is being taught. Because the staff was asked to create a videotape program, this chapter will only examine expert opinion on the use of videotape and what one should be concerned with when deciding to use videotape. There are other media that the client and the production staff could have chosen for their message. However, this thesis reflects the fact that videotape was the chosen medium and how that decision then affected their content decisions.

Advantages of using the video format

When deciding how to impart information, one must consider a number of delivery options. One must consider whether videotape is the most effective means of reaching people. According to Michael Greelis and Betsy Haarmann, video can be a very potent tool in teaching:

“Educators and therapists can create television programming that accelerates learning and improves behavior through the use of similar [to broadcast television] production techniques and careful content selection for a particular audience — our students.”³³

Because video uses both visual images and audio it can keep the learners’ attention better than other audio-visual techniques or teaching techniques.³⁴

According to Stuart DeLuca:

“...any method of instruction that engages the learners’ visual and auditory senses simultaneously, and that maintains the learners’ attention and interest, is more effective than a lecture. A picture may be worth a thousand words, but a picture accompanied by appropriate words and other sounds is worth at least a thousand silent images. Furthermore, all else being equal, a moving image maintains interest and attention far longer than a still image.”³⁵

According to Keith Kinney, there are two hypotheses that are used to explain how people remember words and pictures. The dual coding theory hypothesizes that people store information as they receive it, that is, visual information is stored in the memory visually. The single coding theory states that people store all information in the same way. Kinney relates an anecdote as told by Tom Grimes that demonstrates how the single and dual coding methods can affect the viewer’s memory of a program: a Detroit housewife was shown walking down a street during a program about prostitution.³⁶

“Shortly before Mrs. Clark appeared on the screen, the narration asserted that most of the prostitutes in the neighborhood were black. Seconds after she left the screen, the narration stated

³³Michael Greelis & Betsy Haarmann, ABC’s of Video Therapy (Novato, CA: Academy Therapy Publications, 1980) 1-2.

³⁴DeLuca 3.

³⁵DeLuca 3.

³⁶Keith Kinney, “Memory and Comprehension of Tv News Visuals,” News Photographer August 1992: 52.

that almost any woman who was black and who was on the street was considered to be a prostitute, and was treated like one.”³⁷

Stating that the relationship between the video and the narration depicted her as a prostitute, Mrs. Clark sued the program’s producers. The defense argued that Mrs. Clark was not linked with prostitution in the script and therefore most viewers would not confuse what the narration said with what the pictures showed. This argument is the basis of the dual code hypothesis — that verbal and visual information is stored differently. The prosecutors, however, argued that Mrs. Clark had become tied to the idea of prostitution (and had been defamed) which is an example of the single coding hypothesis. Grimes argues that words and pictures are not remembered as separated entities and that words can be remembered as pictures and vice versa. Grimes calls this transference “translation phenomenon.” This phenomenon occurs even more often 48 hours after viewing a story, which supports the single coding theory. However, Grimes also found that after 48 hours people remember video freeze frames which supports the dual coding method. According to Grimes, television producers should assume that single coding is more prevalent and that viewers will remember words as pictures and vice versa.³⁸ However, the pictures give the viewer tangible information about a story which is easier to remember than the abstract narration.³⁹

One advantage that Carl Hausman points out is that videotape can be re-played over and over again with the learner at the controls. The videotape does not mind repeating the same segment over and over again until the viewer has learned the task. The learner then can learn at his or her own

³⁷Kinney 52.

³⁸Kinney 52-53.

³⁹Kinney 52.

pace,⁴⁰ rewinding and moving forward until the explanation becomes clear. Because it is on videotape, each explanation is the same. It does not change or make mistakes in the showing of the skill.⁴¹

Another advantage that Hausman mentions in conjunction with the repeatability of videotape is the fact that videotape is a linear medium. Knowledge is based on prior knowledge. The videotape will give the information necessary before proceeding to the next level. A viewer can go back for previous explanations when necessary.⁴² One point Hausman does not make is that in a group viewing of a videotape, a single individual cannot control the tape at his or her own speed. The viewers must learn at the pace of the group.

Videotape can show the details of a skill that a live-demonstration in a large room cannot. The videotape allows the viewer to see only what is important for that step of the skill. For example, in sewing, videotape can capture the needle tracing a pattern on the fabric that would be hard to show to many people in a large demonstration.⁴³

Like drama, videotape is an audio-visual medium. The viewer can understand the context of the given information through the non-verbal cues of the on-screen characters, hosts, guests, instructors, etc. Because videotape is made up of audio and visual components, it can be very effective in touching emotions.⁴⁴ Videotape is also useful in teaching psychomotor skills because of its use of motion. The viewer can see the skill performed accurately on tape before he or she attempts the skill.⁴⁵

⁴⁰Hausman 8.

⁴¹Hausman 8.

⁴²Hausman 52.

⁴³Hausman 8.

⁴⁴Hausman 39.

⁴⁵Hausman 58.

Disadvantages of using the video format

Video, however, cannot accommodate all needs. Sometimes printed material will be a more efficient way to dispense information. "More information can be packed onto a printed page that takes one minute to read than into a minute's worth of video...."⁴⁶ This would seem to contradict the idea that video is worth a thousand silent pictures. However, this contradiction may be explained by distinguishing between types of information. According to Hausman, video is not good for conveying lists of facts and figures. Video is a more visual medium and demands compelling pictures to be effective in keeping the attention of the viewer. Lists of facts and figures may be more suited for print mediums.⁴⁷

Also, video cannot adapt to an individuals' needs.⁴⁸ A viewer cannot ask the videotape questions for clarification. There is no immediate feedback to let the producer or instructor know if the tape is effective or if the viewer is keeping up.⁴⁹ The producer must predict the questions that viewers will have and incorporate them into the video.

Other disadvantages of video are that it is not easily accessible. The learner cannot pop the video in a player at any time to refresh his or her memory of the information contained in the video.⁵⁰ A viewer needs access to a video cassette player to watch the video which can be inconvenient, especially when compared to keeping a booklet in a handy desk drawer for easy consultation.

⁴⁶Hausman 39.

⁴⁷Hausman 39.

⁴⁸Hausman 8.

⁴⁹Hausman 57.

⁵⁰Hausman 57.

Secondly, viewers have high expectations of the production values of a video. They may expect it to be on par with broadcast programming, such as the quick cuts, multi-locations and computer images in an “MTV News” broadcast or the acting ability of network stars. As discussed earlier, story and acting believability can make or break a dramatic videotape. These expectations may mean higher costs to produce a video to meet this demand.⁵¹

Summary

With the viewer expectation and the inconvenience of watching a tape, why would anyone use video as a means of instruction? As Hausman says, “Because [video] uses sight, sound and motion, it is an effective tool for tapping emotions... However, watching does not always translate into learning....”⁵² Even with these disadvantages, video is an effective way to demonstrate skills and show details to the audience. Videotape can hold a viewer’s attention better than other media. Furthermore, the viewer can learn at his or her own pace while using a video cassette. If the hazards of the medium can be avoided, video offers great promise for instructional messages.

⁵¹Hausman 8.

⁵²Hausman 57.

5. DRAMATIC INSTRUCTIONAL VIDEO: A CASE STUDY

Description of video

The video, *Soybeans: Food for Thought, Food for Life*, used as a case study for this thesis, was designed to teach viewers about the leading risk factors of heart disease and how to eat healthier to lower the risk of heart disease. The main point of the videotape is to show viewers how to make low-fat choices when grocery shopping and ordering meals in restaurants.⁵³ The program is segmented into three modules with introductory and closing pieces.

The videotape program opens with a nutritionist talking to the viewer explaining why the viewer should pay attention to the video. She recites several statistics including heart disease being the number one killer of adults in the United States and that it does not take much to change bad eating habits into healthy habits. The nutritionist then takes the viewer to meet her neighbors.

The first module takes place in the basement den of the couple's home, where the nutritionist talks to the couple about changing their eating habits. The nutritionist then plays a tape, created with the help of her professor, which discusses heart disease, cholesterol and heart attacks. The nutritionist and the couple discuss how they can change their eating habits and that small changes can make big differences, such as substituting pretzels for potato chips as a snack food. The main point of this vignette is to show the viewer the connection between saturated fat and cholesterol and heart disease.

⁵³See Appendix A for script

In the second module, after the couple learns about heart disease, the nutritionist takes them to a grocery store and to a restaurant to show them how to make healthy choices. The nutritionist shows the couple that it is easy to choose healthy foods by reading labels. In this vignette the couple learns how many calories are in a gram of fat, how to calculate how many grams of fat they should have per day, and the foods that are likely to be high in saturated fat. The couple also learns that they do not have to give up their favorite types of foods. They learn that there are low-fat substitutes for most of their favorite foods such as eating low-fat yogurt instead of ice cream.

A restaurant is the setting for the third module. Here, the couple learns how to make low-fat choices without having labels to read. The nutritionist explains which types of food and sauces are usually high in saturated fat. She then relates which foods are lower in fat. The nutritionist instructs the couple to ask the server how food is prepared to be sure that they are not getting any unwanted fat. The nutritionist and the couple discuss desserts that are low in fat.

The video ends with the nutritionist talking directly to the viewer again. She reiterates the points made in the video about saturated fat and heart disease; how to calculate fat grams per day; and how little changes in eating habits can make big differences.

The video was shot on location using non-professional actors to add to the realism of the video. The video is divided into segments described above with titles identifying the segments.

The video was originally conceived by Dr. Jim Eichmeier and John MacPhail, M.A. They envisioned a videotape that would explain to the viewer in simple terms why eating less fat is important. They saw the tape as a tool for doctors to use to inform their patients, who were at risk for heart

disease, of simple changes they could make to reduce their risk. The patient would either view the tape in the doctor's office or view the tape at home with a follow-up session with the doctor to answer any questions. Both men were aware of similar tapes that were already available, but they did not think the tapes kept the viewer's attention and the tapes were not easy to understand. Dr. Eichmeier and Mr. MacPhail wanted a video that showed the viewer how to choose the right food, not just talk about choosing the right foods.

The video was eventually funded by the American Soybean Association who was interested in the tape for their cooperative extension services. They have volunteers who give presentations on the healthy aspects of soybeans to local organizations. As will be seen later, this partnership would be the cause of much consternation.

The script for *Soybeans: Food for Thought, Food for Life* took two years to produce and went through several writings and several personnel changes, both in the production staff and in the American Soybean Association.⁵⁴ Consequently, the video was produced by committee with very little audience analysis or research prior to script writing.⁵⁵ As such, several production decisions in the video bear further discussion. These decisions encompass the areas of content, drama, modules, acting, animation, graphics, video-within-the video and locations.

⁵⁴The American Soybean Association changed directors during the production of the video program.

⁵⁵One member of the production staff was involved with a project on a similar topic. The member moderated several focus groups for this other project. The production staff listened to six of these focus group tapes and determined that the concerns imparted on the tapes had already been discussed and dealt with.

Content

The content was determined by the medical consultants Dr. Jim Eichmeier and Mr. John MacPhail. They are interested in heart disease and fat both professionally and personally and had several concerns to address in the video. They wanted to stress the fact that heart disease is the deadliest disease in the United States. Dr. Eichmeier was especially interested in showing the relationship between saturated fat, cholesterol and heart disease. He felt that the average consumer was being confused by the claims of “cholesterol free” and “lite” foods. Dr. Eichmeier wanted to show the viewer that the cholesterol levels in his or her blood are determined by how much saturated fat he or she eats and not how much cholesterol the viewer eats. After showing the viewer why he or she needed to change his or her diet, Dr. Eichmeier felt that the video needed to teach viewers how to read food labels in order to compare brands of food. He also wanted to show the viewer how to calculate his or her daily fat intake. Dr. Eichmeier and Mr. MacPhail also wanted to show the viewer how easy it was to make substitutions in his or her diet to avoid eating excess fat and that these substitutions are easily available and just as pleasing to the palette as the viewer’s usual choices.

Of course, with a video like this there is much information that is not used in the video for a variety of reasons. The production staff debated whether to include information on the differences between poly-unsaturated fat, monounsaturated fat and saturated fat. The staff felt that a lot of detailed information might be confusing to the viewer and decided not to include it. Dr. Eichmeier wanted to include more references to red meat, dairy products and eggs as being high in saturated fat. However, the American Soybean Association does business with the dairy and beef

industries and did not want to have any references in the video that might upset these industries. Dr. Eichmeier wanted to add hydrogenated vegetable oils to the list of saturated fats but, again, the American Soybean Association thought it would be in their best interest not to make that distinction. Dr. Eichmeier wanted a fourth module that would allow the viewer to add up his or her daily fat intake by choosing items off a menu. The rest of the production staff felt that video was not the best medium for this activity and therefore did not include it.⁵⁶ During the time frame of this production, the Food and Drug Administration presented a new food labeling system. The production staff and medical consultants debated whether to include this new information in the video. It was decided not to include the information because the new labels would not be in place for two more years. The staff felt that to include information on the new labels might clutter the video and confuse the viewer.

One other content expert was consulted for the video project — Esther Parks, a nutritionist. She agreed with the content presented in the script and even made suggestions for illustrating a few points.⁵⁷

Drama

The decision to use drama came from the desire of the research and medical consultants to do something different. The production staff viewed several video tape programs addressing similar subjects. In most of these programs, the information came from a nutritionist who was either standing

⁵⁶The production staff felt that a more interactive medium such as a hyperstack or CD-ROM program might be the better choice for this activity where the viewer could click on an item and the computer would automatically add the fat content to the rest of the meal the viewer chose.

⁵⁷Ms. Parks made the suggestion to use a paper clip to illustrate what 1 gram would equal and how one gram of fat differs from one gram of carbohydrate.

in a grocery store or sitting in his or her office with cutaways to specific foods or labels as the nutritionist talked about them. The medical consultants were particularly interested in presenting their information in a new and different way so that the viewer would be more inclined to watch the tape. It was hoped that by using drama or telling a story the video tape would be more interesting; and that by being more interesting it would be more watchable. The medical consultants also thought that by having actors make healthy choices, calculate their fat intake, read labels, etc., the viewer would better understand the concepts. The producing body agreed with this assumption. The drama was the way to get people to watch, to keep them watching and teach them something in the meantime.

In the first draft of the script, however, the viewer learns about fat and healthy eating as part of a story one character is telling to a group. The character's husband has been to the doctor and is at risk for heart disease. The character then relates to the group what she and her husband have done to reduce his risk of heart disease. However, even though the viewer would see the action of reading labels, the character described the action in voice-over. The production staff decided on this design in order to show many people following the healthy guidelines with hopes that the video would appeal to a diverse group of people. The staff also made this decision in order to avoid the necessity of finding qualified actors that would be needed for on-screen speaking parts.

After much deliberation and discussion, it was decided by the production staff that the first draft of the script was ineffective. They felt that the first script was not able to capture the viewer's attention and in fact, might be confusing to the viewer. A second draft of the script, based on vignettes, was written. The viewer would see the characters as they

discussed healthy foods and reading labels in the grocery store. The viewer would learn along with the characters as they went to a grocery store and restaurant with a nutritionist as their guide. The decision to use this script instead of the first version was based on a desire to finish the project as quickly as possible and a feeling that this script was easier to understand and perhaps more entertaining.

After the video tape program was produced, the producing body presented the program to the American Soybean Association and a focus group for feedback. The focus group found the tape to be slow-moving and tedious. The focus group wanted quicker cuts and more graphics to explain the points being made in the video. The focus group also found fault with one of the actresses. The American Soybean Association also did not like this actress. Their other concern was that they wanted more references to soy products in the video and to include the word "soybean" in the title.⁵⁸

With this feedback and some fine-tuning of his own, the producer re-wrote the script to its final form. The producer added the direct-address of the nutritionist in an effort to explain the purpose of the tape and what the viewer would be learning from it. The producer added more graphics as the focus group suggested. The producing body found a new actress and made the other changes suggested by the American Soybean Association in an effort to make the video tape as entertaining, accessible and understandable as possible.

⁵⁸See Appendix B for focus group and American Soybean Association feedback.

Modules

The producing body made the decision early on in the project development to use a modular form in the video program. The original idea was to make the modules self-contained and able to stand alone. However, in the final script the modules are not self-contained but could be used separately.

The producing body decided to use a modular form so the viewer would have some control of the information flow. It was thought that by putting the information in stand alone modules, the viewer could then watch just the modules he or she needed to see and not have to view the whole tape. The producing body divided the program into three modules: a segment about heart disease and the related risks and causes; a segment about making healthy choices while grocery shopping and reading labels; and a segment about making healthy choices while dining in a restaurant.⁵⁹

In the original concept of the video, the modules made it possible for the viewer to watch just those segments needed to re-fresh his or her memory. When the American Soybean Association became the funders for the video, the modules were seen as a way to make their cooperative extension presentations easier. For example, if the ASA volunteer were doing a demonstration in a grocery store, the volunteer could show just the grocery segment of the video. Each module has a title so it would be easier to find in the video and so the viewer would understand the action of the video has moved to another location (see Figure 1).

⁵⁹As discussed earlier, there had been plans for a fourth module that was eventually dropped.

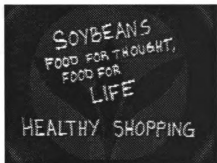


Figure 1: Module Title

Acting

As mentioned earlier, in the first draft, most of the information was told to the viewer in voice-over. There were a few small on-screen speaking parts. The production staff was concerned with the cost of hiring professional actors and wanted to avoid the cost if possible.⁶⁰ As the script went through changes, the production staff found non-professional actors to play the on-screen characters.⁶¹ Again, this decision was mostly cost-related. The production would not have to pay them as much as professional actors. By not using professional actors, the production staff ran the risk of creating a video program with good information that no one would take seriously because of bad acting.⁶²

Early in pre-production, the production staff made the decision to make the nutritionist a minority female. There was some debate as to whether a minority female would be seen by the viewer as an authority figure. However, this concern was out-weighted by the view that having a minority in an authoritarian position would make the video more accessible

⁶⁰The budget for the videotape program was \$17,000.

⁶¹The actor who was replaced did not have any acting experience, a fact which was not discovered until shooting for the video began.

⁶²As discussed in the literature review, acting can make or break a video which the production staff discovered with the first attempt at the video program.

to minority groups who have higher incidences of heart disease. The production staff was very conscious of creating a video that would not offend or put off anyone.

Animation

Three varieties of animation are present in *Soybeans: Food for Thought, Food for Life* — Digital Video Effects (DVE), original computer generated animation and borrowed animation.

The production staff did not have a means of creating their own animation to illustrate the effects of heart disease. This animation would have been beyond the budget of the video. Fortunately, the American Heart Association allowed the producing body to use their animation from a video they made about heart attacks and heart surgery. The animation shows the blood flow to the heart and what happens to the heart when the blood supply is cut off in the arteries. The borrowed footage also shows plaque building up on the sides of the artery walls restricting blood flow (see Figure 2).⁶³

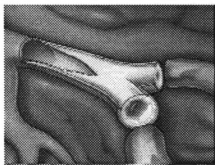


Figure 2: Borrowed Animation

⁶³This animation is part of the video-within-the video that the nutritionist plays for the couple.

The second type of animation is original computer generated animation. Dr. Eichmeier was especially keen on showing the viewer the relationship between saturated fat and cholesterol in the body. He wanted the viewer to see the increase in the output of cholesterol from the liver as the intake of saturated fat was increased. There was no animated footage of this phenomenon available so the production staff had the animation created for them.

Another concept that Dr. Eichmeier thought would be better illustrated with animation was the relationship between High-density lipoproteins (HDL), Low-density lipoproteins (LDL) and the arteries. Dr. Eichmeier presented the idea of illustrating this relationship by showing the lipoproteins as dump trucks. In the animation, the HDL dump truck picks up the cholesterol in the artery and removes it. The LDL dump truck deposits the cholesterol in the artery. It was hoped that this animation would show the viewer why HDL is considered the good cholesterol and LDL is the bad cholesterol (see Figure 3).

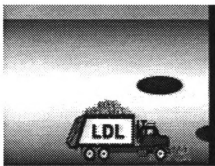


Figure 3: Original Computer Generated Animation

The third type of animation used in this video is the Digital Video Effect. This animation was not used in the first produced video. The production staff decided to spend the money on the DVE after the focus group

suggested the video needed more graphics to illustrate points. The DVE were used to highlight the labels on the boxes and jars as the characters discuss them. The fat content is highlighted on the label then it moves out toward the viewer (it seems to get bigger). This allowed the viewer to see the labeling on the products more clearly (see Figures 4 and 5).

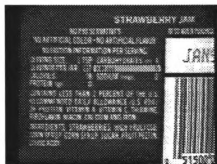


Figure 4: DVE Animation –
Fat Content on Label

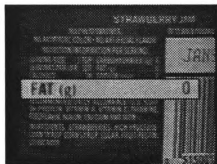


Figure 5: DVE Animation –
Fat Content Zoomed Out

Graphics

There are two types of graphics used in *Soybeans: Food for Thought, Food for Life* — chyron generated graphics and keyed graphics.

In the video-within-the video, the narrator of that video mentions lists of risks for heart disease. To illustrate these lists, the new producer chose chyron generated titles. The lists are very conservative with white letters on a blue background with a red line separating the headline of the list from the list itself. These graphics (see Figure 6) follow the feel of the video-within-the video which will be discussed in greater detail later.

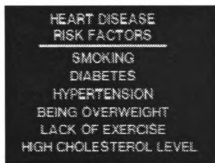


Figure 6: Chyron Generated Graphics

The second type of graphic used was a keyed graphic. The producer felt the chyron generated fonts were limiting. He wanted to put titles and graphics in positions on the screen that were not possible with the chyron generator. The titles and most of the graphics were long and would be keyed over the American Soybean Association logo. The producer needed to design the titles and graphics so they would fit in the logo. He decided to write the graphics and titles and key them over the video. The producer thought the hand-drawn look to the graphics and titles would complement the uniqueness of the rest of the video. He also thought hand-drawn graphics would look better in the grocery segments on calculating fat intake. The production staff had been trying to decide how to show the viewer the calculation needed to figure the fat gram daily intake. Ideas ranged from having the nutritionist write on a tablet of paper that she has with her to writing on a daily specials board in the deli section of the grocery store. The producer suggested having the calculation appear as though someone were writing out the equation on the screen. There are two calculations that appear. The first is a very complicated way to calculate fat grams. The producer thought it would be interesting visually to show this complicated calculation with all the numbers over the picture on the screen (see Figure 7). Then the second simpler calculation would seem even easier to use and maybe easier to remember (see

Figure 8). White lettering was chosen because the producer thought it would be easiest to read.



Figure 7: Keyed Graphic —
Complicated Calculation



Figure 8: Keyed Graphic —
Simple Calculation

These hand-drawn keyed graphics were also used to illustrate other statistics in the video (see Figure 9). These graphics, however, were keyed over the American Soybean Association (ASA) logo. The focus group wanted more graphics to illustrate the statistics. The ASA was interested in having their logo appear in the video. The same idea was used for the title and the module titles (see Figure 10).

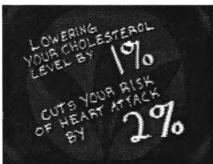


Figure 9: Keyed Graphic —
Statistic

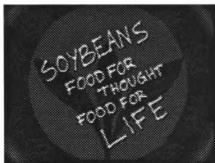


Figure 10: Keyed Graphic –
Title

The Video-Within-the Video

The decision to create the video the nutritionist shows to the couple came from a need to explain heart attacks, cholesterol and HDL and LDL's in an interesting and visual way that would not slow the action of the video. The production staff also saw the video-within-the video as a way of surreptitiously showing the uniqueness of the video they created. The video-within-the video is similar to other video programs on this subject. The host of the video is standing in front of a blue curtain (see Figure 11) rattling off statistics that are illustrated by animation and graphics. The viewer does not leave the little room where the host is located.

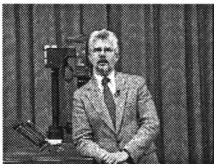


Figure 11: Host of the Video-Within-the Video

The graphics and animation used in this video were discussed above (see Figures 2, 3, and 6). The whole video-within-the video has a stodgy, bland feel to it. It was hoped by the producing body that the segments of that video would only reinforce the rest of the video as a new and innovative way to discuss this information.

Location

The first draft of the script did not call for much location shooting. It was felt that a restaurant could be simulated in the studio.⁶⁴ However, the production staff knew that it did not have the facilities to recreate a grocery store which meant that segment of the video would be taped on location.

As the script progressed, the production staff decided to tape all of the scenes on location. In many ways, it was easier to locate sets to use for the location shooting than to try to recreate a realistic restaurant and den in the studio. It was hoped that the location shooting would add to the realism of the video, making it more believable and enjoyable to the viewer because he or she moves to different locations with the characters. There are four locations used in the video program: the couple's den (see Figure 12), a grocery store (see Figure 13), a restaurant (see Figure 14) and the direct-address room (see Figure 15).

⁶⁴The first draft of the script called for a reunion scene that was taped in the studio. The first draft did not show the couple in their den.



Figure 12: The Couple's Den



Figure 13: The Grocery Store



Figure 14: The Restaurant

Figure 15: The Direct-Address
Room

The location shooting lent itself to film-style shooting — using one camera from many angles by shooting scenes in short segments. The producer would tape a master shot of the scene and then tape close-ups and two-shots. While requiring more editing time, the film-style taping did allow the producer to fine-tune shots and use interesting backgrounds to create a visually interesting video.

Summary

The video used as a case study for this thesis was designed to instruct viewers on how to make healthy, low-fat eating choices. In the video, the viewer learns what causes a heart attack, who is at risk for heart disease, the relationship between saturated fat and cholesterol, what types of food are

lower in saturated fat, how to calculate daily fat gram intake and how to make substitutions for favorite fatty foods. In creating this video, the content was determined by medical experts and other decisions such as acting, graphics, animation, location, etc. were decided by the production staff for various reasons, such as expediency, cost, and presumed effectiveness.

6. THE FOCUS GROUP

A focus group⁶⁵ was used to test the video *Soybeans: Food for Thought, Food for Life*. The impact of the testing was two-fold — to see if viewers learned from the video and if the video was believable.

Description of the focus group

The focus group consisted of eight adults, seven women and one man, who are all elementary school teachers. The age range was from 35 to 45 years old. All eight participants were Caucasian. All eight participants have Master's degrees in education. All eight participants live and teach in a rural area.⁶⁶ The participants were volunteers who were recruited through posters asking for participants for a focus group session on a video. The focus group did not know what the video was about before viewing the video. The focus group session took place after school in an elementary school library where the participants teach. The focus group was moderated by the author. The participants were briefed on the nature of the video and the reason for the focus group, took a pretest, viewed the video tape, took a posttest, filled out a questionnaire about the video and then discussed the video.

⁶⁵Roger D. Wimmer & Joseph R. Dominick, Mass Media Research: An Introduction, 3rd ed. (Belmont, CA: Wadsworth, 1983) 145-147.

⁶⁶As with all homogeneous focus groups, there is probably some bias in the testing. For example, since the focus group participants are all well-educated, they might be more inclined to understand the conventions of video or be more critical of the production values in a videotape program.

Description of the Pretest

The pretest was divided into two sections.⁶⁷ The first section covered the general health-consciousness of the group. It asked the participants to rate themselves on how healthy they thought they were. It also asked the participants to rate how important their health was to them. It asked the participants how much they exercised and if they knew their cholesterol level.

The second section asked questions that are discussed in the video. The questions relate to specific points the production staff hoped the viewer would learn from the video. Included in the questions were inquiries about types of cholesterol, how to calculate daily fat intake, how many calories are in a gram of fat, etc. This information had been present in other videotapes and literature that the production staff had reviewed. Even though the questions were specific to *Soybeans: Food for Thought, Food for Life*, they also represented information that was already available to the focus group participants through other means. The moderator used these questions as a gauge to know how much prior knowledge the participants already had.

Description of the Posttest

After they viewed the tape, the focus group took another test. This test asked them to answer health questions discussed in the video.⁶⁸ This test included the video questions from the pretest. It also included more questions based on points discussed in the video such as naming heart disease risk factors, what produces cholesterol in the body, what to look for on food labels, etc. The posttest would be used to determine if any new learning took place.

⁶⁷See Appendix C for Pretest Questionnaire

⁶⁸See Appendix D for Posttest Questionnaire

Description of the Video Questionnaire

The video questionnaire was designed to find out the opinions of the focus group participants on the video.⁶⁹ The video questionnaire was divided into two parts. The first part asks the participants about any learning that took place. It includes questions on what the participants learned, if they thought the video was effective, etc. This section was created to see if the information in the video was new to them or if they had heard it all before.

The second section dealt with the production values of the video. The participants were asked to rate the acting and story for believability. This section asked the participants for suggestions for improving the video. Essentially, this section was created to see how the acting and story affected the participants perception of the video.⁷⁰

Description of Discussion

After finishing all the questionnaires, the moderator then asked the participants to discuss the video. This session was audio taped for later review. The discussion was designed to complement the video questionnaire. The moderator asked about the believability of the acting and the story, the pace of the video, the information in the video, etc. It was hoped that this discussion would allow the participants to fully express their opinions to the moderator to add depth to the comments made on the video questionnaire.

⁶⁹See Appendix E for Video Questionnaire

⁷⁰As discussed earlier, acting and story are two of the most important elements of successful drama.

Results of the Pretest

In the first section of the pretest, five out of eight people said they considered themselves healthy (question 1). Three out of eight felt that their eating habits were healthy (question 2). On a scale of 1 to 7 with 7 being very important, seven out of eight participants rated their health at 4 or higher (question 3). However, only two out of eight people knew their cholesterol level (question 4). Seven out of eight participants exercised at least three times a week (question 5). In general, the participants seemed to think they were health-conscious.

In the second section of the pretest, no participant attempted to answer all of the questions. Each of the participants left most of the questions blank. Each participant answered only one or two questions, sometimes incorrectly. The most frequently answered questions were about the different types of cholesterol.

Four out of eight participants answered question 6. Of those four answers three were correct. Question 7 was answered by three out of eight people but none of the given answers were correct. Six out of eight participants answered question 8. Again, none of the answers given were correct. Two out of eight people answered question 9 but neither given answer was correct. Question 10 was answered by six out of eight people. Of those six given answers, four were correct.

Results of the Posttest

The results of the posttest are quite different from the pretest. Most of the participants answered every question. However, only two participants answered every question correctly. The question answered incorrectly most

frequently related to the two types of cholesterol and which one was considered “good”.

Eight out of eight participants answered question 1 correctly. Question 2 was answered by eight out of eight people with all eight people giving correct answers. Eight out of eight people responded to question 3 with the correct answer. Again, eight out of eight participants answered question 4 correctly. On question 5, seven out of eight participants responded. Six of those seven given answers were correct. Question 6 was answered by seven out of eight participants. However, only two out of those seven answers were correct. Eight out of eight people gave correct responses to question 7. Question 8 was answered by eight out of eight participants with all participants responding correctly. Eight out of eight participants responded correctly to question 9. Again, questions 10, 11 and 12 were answered correctly by eight out of eight participants.

Results of the Video Questionnaire

In the first section of the questionnaire, each participant rated the video as informative (question 1) and seven people felt they learned something new (question 2). The one participant who did not agree with the others made the comment that even though the information was not new to him or her, it was information he or she had a hard time remembering. Seven participants felt the video tape program was effective (question 3). The comments on the effectiveness included:

“[The program] walked you through the weight, fat, shopping and dining to help visualize”

“Good info in a short time”

“Not too corny. Humorous at spots. Believable characters”

“It is informational. Most people look at calories not at fat content”

“The main ideas are straight forward and repetitive”

**“It is kind of funny but very informative”
“Easy format to understand — but left a feeling that our diet is
left with few choices”**

**The one participant who did not agree with the effectiveness made this
comment:**

“Presents good material but is almost too much, too fast”

**In the second section of the questionnaire the participants rated the
acting on a scale of 1 to 7 with seven being very believable (question 7). The
average score for acting was 4.5 with 7 being the high score and 3 being the
low score.**

**The story was also rated for believability on a scale of 1 to 7 with seven
being very believable (question 8). The average score for the story was 5 with
7 being the high score and 3 being the low score.**

**Two participants answered all of the post-test questions correctly.
However, one rated the acting and story believability at 5 and the other rated
them at 4. Four participants answered 11 of the 12 post-test questions
correctly. Of these four participants, one rated acting and story believability
at 6. One participant rated acting and story at 4. Another of these four
participants rated the acting at 3 and story at 7. The fourth participant rated
the acting and story at 3. Two participants answered 10 of the 12 post-test
questions correctly. Of these two participants, one rated the story and acting
at 7 while the other rated the acting at 5 and the story at 4.**

**When asked what would improve the video (question 9) the comments
included:**

**“more illustrations on the cause and effect.”
“review the HDL [good cholesterol] and LDL [bad cholesterol]
more than once”**

“the background music is distracting”
 “shot of Jim 1 month later with lower cholesterol level”
 “humor”
 “the nutritionist needs to loosen up and not be so clinical”
 “drama works better than cold facts — more of a humor slant to
 it”

Results of the Discussion

In the discussion after viewing the tape the focus group was asked to comment on the production values of the video and how they compared with other videos/television. All participants commented favorably on the production values. They especially liked the graphics that were used to demonstrate the fat gram calculation. These calculations were hand-drawn over the action as the characters figured their fat gram limits. The group was asked about other information sources and how the other sources of health information compared to the video. The group again commented favorably on the video. Comments included:

“the storyline helps keep it in memory”
 “had read a lot of the information before but didn’t
 remember it”
 “the tape wasn’t too long”
 “the tape could be used at all levels, not just adults”

All persons said they felt they learned something new from the tape and that it was effective.

Summary

The purpose of this case study was to see if this video was an effective instructional tool. Because few questions were answered on the pretest and all the questions were answered on the posttest (with most of the answers correct), the group did learn from the tape. As is evident in the differences in the pre- and post-test performance, the viewers learned what the producers

considered essential skills for healthy eating. The exception to this is the HDL and LDL distinction which most participants failed to answer correctly, and which the producers considered essential.

In the discussion with the focus group, most of the comments made by the viewers were favorable. They felt they learned something new and were entertained by what they saw as a suitably professional work. Most participants agreed that the program looked to be of the same quality as the programs on television.

While none of the participants performed poorly on the post-test, those who correctly answered all of the questions gave the program average and slightly above average ratings for believability. However, one of the participants, who did not correctly answer all of the post-test questions, gave the program excellent ratings for believability. One participant, who gave only one incorrect answer, rated the program slightly below average. When the rating scores are averaged together the mean score is 4.5 for acting and 5 for story. This would suggest that, even though overall the focus group found the believability of the program to be average, learning was still taking place.

The suggestions for improving the video may be the most helpful responses the focus group gave in this study. The responses show that even though the participants felt they learned something from the program, thought the program looked good and even liked the program, most participants did feel that something was lacking in the program. Most of the responses seem to indicate a problem with the structure of the program rather than a problem with the content or the use of drama. There is an indication that even though some of the information is repeated in the program, not all of the crucial information is repeated in a way that the viewer will remember. The participants themselves pointed out two areas

which they felt the program is lacking: 1). repeat more of the information and use more illustrations and 2). use more humor.

CONCLUSION

The videotape *Soybeans: Food for Thought, Food for Life* seems to carry out the mission that it was designed for — an instructional tape on making healthy choices.

The advantages of using video as an instructional tool are it is compelling and viewers can learn at their own pace. However, as discussed above, today's video audience is media savvy and may expect an instructional video to have production values that compare to network programs.

As noted above drama can also be a very effective teaching tool. Viewers identify with the characters in the story and learn from watching them. However, the stories and characters must be believable. The message or skill to be learned must be an integral part of the plot.

Many instructors have used drama successfully to teach their students. However, if drama is used, it is usually the class that is doing the dramatic enactment. Two examples of video tape as the medium for the dramatization are in England. One example is a television program for history class that uses re-enactments to show students what life was like in the past. The other is a drug education package that has a dramatic video as one of its tools to teach students about the dangers of drugs. Mexico has had much success using *telenovelas* as a means of educating large numbers of people about social programs.

So, for a dramatic instructional video tape to be effective, that is to have viewers learn a skill, the acting and story must be believable and the production values must be of network quality.

The video, *Soybeans: Food for Thought, Food for Life*, represents a successful use of the medium. The focus group found the acting and story to

be believable. They also found the production values to be comparable to network quality — that is, the participants felt the program could air on television with no further shooting or editing. The participants felt the look of the program compared favorably with the look of the programs on the networks. Given the results of the pre- and post-test, it is clear that the viewers have learned the intended skills. If the acting, story and production values are the critical factors in creating effective dramatic instructional video, then perhaps they contribute to the measured success of this video.

This thesis does much of the early research that would have been beneficial to the *Soybeans: Food for Thought, Food for Life* producers. However, this thesis does not want to imply that the production staff “got lucky” - so to speak. The staff was made up of experts from the academic, medical and video production fields. This group was working from past experiences with similar projects. The concern of this thesis is the lack of analysis. The one area the producing group spent little time with was in evaluating the program. Most of the evaluation of the ideas, scripts and video tape came from the group itself. Even though, ultimately, the client liked the program and used it extensively, and this evaluation of the program was positive; the producing group may have been able to save time (and money) with a more comprehensive production plan.

Drawing upon the expertise of various authors and experts in the field of video production, here is what the author feels are the essential steps, discussions, considerations in creating an entertaining instructional video program that uses a dramatic structure to relate necessary information.

Step one: Choose Topic

This may seem like an obvious place to start and in many ways it is. One can not create a video without having something to say. It is deciding this something that is important. The producers must decide here what it is they want to accomplish with the program — what they want the audience to learn and how that learning will manifest itself, that is, at the end of the program will the audience be able to build a bookshelf, read a book, know the difference between historical novels and fiction, or read historical novels because they provide glimpses of history. Is the audience expected to learn how to do something or are they expected to change their behavior or attitude? Answering this question will narrow the focus of the topic and can be used as a guide for creating a script. Everything in the program needs to reflect the task, idea or behavior the audience is expected to emulate.

This step combines two of David Smith's program needs analysis questions. The first question Smith suggests producers ask themselves is "what is the purpose? Why make this program?"⁷¹ to create a purpose statement for the video. Smith feels that the answer to these questions should express the needs of the audience rather than the needs of the producer.⁷² The other Smith question combined in the above first step is "what is the communication objective?"⁷³ The answer to this question should state what the audience is to learn from the program or what the audience should be able to do once they have seen the program.⁷⁴

The producer should be able to articulate the program topic and what the audience will learn in a concise sentence or two. These sentences then

⁷¹David L. Smith, Video Communication (Belmont, CA: Wadsworth, 1991) 144.

⁷²Smith 144-145.

⁷³Smith 146.

⁷⁴Smith 146-147.

become the framework upon which the rest of the production plan and the program itself is built. It is here that the producer should start to surround himself or herself with the necessary experts if he or she is not an expert in the topic. This group will help the producer narrow the topic and content, determine the learning to take place and the audience, provide internal evaluation of the program, etc.

Step 2: Choose Media

The discussion of what the producer is creating assumed the producer would use a videotape program as the means to get the message to his or her audience. However, after deciding the topic, the producer should investigate whether this topic will transfer well to video. The producer should ask himself or herself if video is the best or most appropriate means of disseminating this information. If the topic is instructions for building a bookcase, a booklet with color pictures may be more effective. As discussed above, videotape can be very effective for certain types of information. Videotape programs are very adept at showing the details of a skill to be learned but are not suited for showing lists of facts and figures.

A producer must keep in mind that one of the disadvantages of videotape production is cost. If a producer feels that he or she will not be able to receive enough money to create a high quality tape, then choosing a different medium may be in order. A poorly produced program will only draw the viewer's attention to the tape itself and distract him or her from the content in the program.

Step 3: Choose Audience⁷⁵

Who are the people that need this information? This question can be answered demographically (age, nationality, gender, education, etc.) and it can be answered psychographically (what do these people think, feel, etc.). Using both sets of descriptors may prove useful. The producers should keep in mind that the more detailed and narrow the audience parameters are the easier it will be to design a program specifically for that audience. Even if the audience is large, defining a typical user will help in visualizing the program being used. In designing *Soybeans: Food for Thought, Food for Life*, the production staff originally started with the audience defined as middle-aged adults with heart disease. This is a very broad description of the intended audience and the group came to feel that the typical user would be a male in his mid-forties who had been told by his doctor that he needs to eat healthier foods. The audience member would be reluctant to change his eating habits thinking that all the healthy food would be bad tasting and that it would mean a huge change in his behavior. From this description, the production staff worked from the approach that little changes in dietary habits can make big differences in one's health. When the American Soybean Association came on board, the audience changed. The audience would now be adults who are associated with the American Soybean Association's co-operative extension services. Again, this audience description was vague. However, the producing body decided to keep its description of the typical user and the approach it led to because they felt the American Soybean Associations co-operative extension volunteers would encounter this type of audience member.

⁷⁵Most books on creating a videotape program have a chapter or section on choosing audiences. This author suggests Smith's *Video Communication*, chapter 7.

Step 4: Outline Script

This is where the producers would start to create a treatment and a script. The script at this step would basically be an outline of those points the producers and consultants felt must be in the video. The content of the program should relate directly to what the producers want the audience to learn. The producers should also look at the background information that might be needed by the audience to understand the content.

The producers should also choose a format to use. The format should reflect the audience for whom the program is intended and the learning that is to take place. Drama seems to be best suited for attitude or behavior change. The audience will model its behavior after the positive role models on the screen. When choosing drama as a format for an instructional video, special consideration must be given to the script and to the actors. As discussed above, the story and the acting must be believable. It can be very hard to create a realistic story and dialogue. If the producers do not have the necessary background for writing a dramatic script, they should hire someone who has this experience. "Cheesy" or stilted dialogue will distract the audience from the content of the program, as will a convoluted plot. The audience will focus more on the bad writing than on the good information on the screen. Just as amateur writing can destroy a program so can amateur acting. The producers may be able to find amateur actors with enough experience to create believable characters, but they may need to ruthlessly screen applicants. Producers may also need to ruthlessly screen professional actors to find just the right people to bring their script to life. Hiring a professional script writer and professional actors will increase the cost of the production. Again, if the producer does not feel he or she will be able to

sufficiently fund the program, then the producer should consider another format other than drama.

Once the format is decided, the producers will be able to make decisions regarding location, props, actors, studios, etc. Those decision will then determine much of the budget. At this point the producers can create a formalized production plan with a budget. The time-frame of the production will become clear as the amount of time spent on script writing, shooting, editing, etc. gets determined. A dramatic structure that is shot on location film-style with a single camera will probably take much more editing than one produced in a studio. Again, decisions about locations, actors, props, etc. will be affected by the amount of money it will take to create a quality program. The budget and time frame should also reflect the points at which the program is evaluated, both internally amongst the producing group and externally with audience evaluation.

Step 5: First Audience Evaluation

At this point, before the script is fleshed out, the producers should do some research to find out what the intended audience already knows about the topic.⁷⁶ This will help the scriptwriter determine where to start the script. The audience may not know very much about the topic so the scriptwriter may need to relate a great amount of background information to bring the audience to where they can start learning. However, if the audience evaluation indicates the audience knows quite a bit about the topic, the scriptwriter will be able to jettison much of the background information and maybe go into greater detail on the important points in the content. The

⁷⁶How to do the evaluation is up to the producer who should consult with staff experts or research books as to which evaluation method would work the best.

audience evaluation may even lead to a way to structure the content or what story to tell. This step is mainly to determine what the audience already knows so they won't be bored or feel patronized by the information in the program.

Step 6: Write Script

After the first audience evaluation, the scriptwriter is in a much better position to create an entertaining and educational story. As discussed above, finding out what the audience already knows will determine what content is kept in the script. It is beyond the scope of this thesis and author to discuss how to write a believable script. There are several books available on the subject including *The Elements of Screenwriting* by Irwin R. Blacker and *Screenplay* by Syd Field.

The script will determine where the program is shot, how many actors are needed, what props will be needed, etc. The producer can finalize actor auditions, choosing locales, building sets, etc. Where the program is videotaped will determine how the program will be videotaped, for example, a studio shoot can use a multiple-camera, live-on-tape set up. Special post-production needs, such as computer graphics, will be decided by the script as well. At this point, these needs should be reflected in the budget. Writing the script puts the ideas of the producer into a concrete form that can be evaluated. It also solidifies the production plan and budget. The producers will now be able to see exactly what they will need to create their program.

Step 7: Second Audience Evaluation

Once the script is completed, this author suggests testing a bit of it with outside judges before completely finishing the shooting just to make sure

that the content is coherent and the story is believable. There are several ways to test this with a small, select, representative audience⁷⁷. One is to shoot a short scene and show it. Another technique would be to have the actors read through the script or act out a scene for the small group. A third way to test the script is to have the audience read a scene from the script or have them read the treatment. This last option does not give the audience the full sense of what the scene will look like on the screen and may not be as useful. The best option, if time and money allow, is to shoot a short scene.

This step is critical in discovering early enough in the process if the script and actors are going to be believable. Even though shooting and editing a scene will take some time and money at this stage, it may save time and money later on. The producers do not want to get into a situation where they discover after the tape is finished that the audience finds the program tedious. There is still time at this stage to make changes to the script.

Step 8: Shoot Script

By now the producer should have a good idea of how he or she wants to shoot the script and has all the necessary elements in place. Again, there are several books on the subject of videotaping a program including: Herbert Zettl's *Television Production Handbook*, ENG: *Television News and the New Technology* by Yoakam and Cremer, Compesi and Sherriffs' *Small Format Television Production* and *Directing Television and Film* by Alan Armer. All of these books give tips on lighting, sound, camera placement and shot composition to create a professional, network quality video. The books also have their own specialty, be it studio shooting or remote location shooting.

⁷⁷See footnote 76

All the books give advice on how to keep organized while shooting the script from using a three-ring binder to separate scenes to recording the scene numbers with their timecode placement on a tapelog sheet. Herbert Zettl's *Sight, Sound, Motion: Applied Media Aesthetics* is an advanced look at the meanings created through shot composition, music and color.

The producer, of course, will have hired all crew members before shooting. If the producer does not have the necessary experience to direct a shoot, then he or she needs to hire someone who does. The director should probably be hired when the script is being written, if not earlier, so he or she will know the background of the project and what the producers feel is crucial to the program. This will help keep continuity in the design, look and feel of the program.

Step 9: Edit Footage

As this step implies, it is now time for the producer to step into the editing bay. This step may include all post-production needs, such as computer graphics and music. Or, it may just be a rough, off-line edit to be used for evaluation. The books mentioned in Step 8 also have sections on editing. As discussed in Step 8, if the producers do not have the editing experience needed to produce a network quality program, then they should hire someone who does. They would have obviously contracted out for any special post-production requirements, such as animation, earlier in the production to guarantee the special requirements were ready for editing.

Step 10: Third Audience Evaluation

This is the time for a large scale evaluation by an outside group⁷⁸. What form that evaluation takes is up to the producers, but it should test the learning objectives set up by the producers and possibly the production values of the program. The more important consideration, of course, is did the audience meet the learning criteria of the producers which were set up in the beginning.

As mentioned in Step 9, a rough cut can be used for this evaluation if the producers feel the need to test the final version of the script before committing full editing resources to the final videotape program. This does allow for a few last minute changes, extra shooting, etc. if the program does not test well. However, if the evaluations of the program are too negative, anything short of a complete re-write may not be able to save it. On the other hand, a producer using a final cut for evaluation should not rule out minor tweaking if it will make a good program even better.

Step 11: Package Program

Once the producers know the program meets the objectives set up at the beginning they can package the tape. Packaging includes making copies of the program, designing tape jackets or labels, marketing the program, etc. This is the last step in creating a professional quality videotape program.

Summary

As stated above, these steps are the author's recommendations in designing a dramatic educational program. The books mentioned in Steps 1,

⁷⁸See footnote 76

3 and 8 give much greater detail on creating a videotape program; but not using the dramatic structure specifically. These steps are given as a guide to creating an educational videotape program that uses a dramatic structure as the teaching device. The most crucial steps, as discussed, are choosing a topic, choosing the audience, and evaluation of the program during the production of the program and after the program is completed. Using a dramatic structure to teach people has unique characteristics that a producer must be aware of and consider. Because the audience is television savvy, the producer is forced to create a program that meets the standards to which the audience is accustomed. To this end, the producer must be sure that the story and the characters that are created are believable. Having many opportunities to evaluate the program as it is created will only help to ensure that the story and acting are up to the audience's expectations and will not distract the audience from the information presented in the program.

APPENDICES

APPENDIX A

APPENDIX A

SOYBEANS: FOOD FOR THOUGHT, FOOD FOR LIFE SCRIPT

INTRODUCTION

**FS zoom to MS in
kitchen**

**DONNA: Hi there. My name is Donna
Thompson. Many people are unaware of a major
health hazard. A dangerous problem which is
the number one killer of Americans ... heart
disease. Fortunately, it only takes some small
changes, and some common sense, to greatly
reduce your chances of becoming a statistic.
Today, I'm going to put my masters degree in
nutrition to work for you. It may take a couple
minutes of your time, but you will live longer
because of it. My neighbors, the Fleishers, have
offered to let me use them as an example, so let's
get to work.**

Diss. to Donna walking (MUSIC)

MODULE ONE

**Diss. to FS — Fleisher's (Door opens)
doorway. Int.**

**CATHY: Hi Donna. Come on in. Let me have
your coat. Jim is downstairs watching TV - I'll
get him.**

DONNA: Actually, I brought this videotape I want you both to see. Why don't we join him downstairs?

CATHY: Alright, follow me.

WS follow to include Jim

JIM: Hi there, Donna. How's the family?

DONNA: Just fine, Jim. My dad says he hasn't felt better in ages, now that I've got him eating right. His doctor says that his cholesterol level is down over 40 points, and that lowers his chances of a heart attack by over a third.

Cathy crosses and they both sit down

CATHY: That's great. I wish Jim here would change his diet before he has problems.

JIM: Come on now, I'm in great health.

CU Cathy

CATHY: Look, you are a bit overweight, heart disease runs in your family, and just what did the doctor say about your cholesterol level?

CU Jim

JIM: I'm not that overweight, and my cholesterol level is only 236. I'll live for a while.

3-shot

DONNA: Jim, we'll all live "for a while," but your health affects the quality of your life. With everything your wife told me on the phone yesterday, you may be well on your way to becoming one of the three to four hundred thousand people who die of diet related disease every year. Just being a male makes you more likely to have heart trouble, and with your family history of heart problems, your weight and cholesterol level should be watched even more closely.

CU Donna

3-shot

JIM: Donna, I know you mean well, but I'm still not sure that changing my lifestyle is worth it.

DONNA: The changes I will suggest are quite painless. You don't need to change your entire lifestyle. For instance, you could be eating

Donna gets up, moves to TV

pretzels instead of those potato chips. Let me show you this tape I helped one of my professors put together. I think it may make things a bit clearer.

CU Jim

JIM: Alright, but I'm still not sure about this.

MS TV

TV: There are a number of risk factors related to heart disease. Some are beyond your control, such as being male, a family history of heart problems, a previous history of heart problems yourself, or a previous history of strokes or other blood vessel disease. These are...

CU Donna

DONNA: High cholesterol has no obvious symptoms. It's not something you would feel until it's too late. To answer your original question, there are two different types of cholesterol produced by your liver. One type leaves fatty deposits in the artery walls, and the other removes them. Here, let my professor explain...

MS TV
video

TV: ...Some cholesterol, fat and oil is needed for your body to properly use certain key vitamins and for body maintenance. However, it is not usually the amount of cholesterol in the food you eat that determines the cholesterol level in your blood. That is because the liver produces

Graphic — liver

cholesterol and determines how much to send to the blood supply. The more saturated fat you eat, the more cholesterol your liver produces, which increases the level of cholesterol in your

Graphic — HDL/LDL

blood. Cholesterol is carried through the blood stream by HDL's, or high density lipoproteins,

Graphic — Dump trucks

and LDL's, low density lipoproteins. The LDL carriers take the cholesterol out to the arteries and deposit it in the walls, while HDL carriers take the cholesterol from the artery walls and then back to the liver to be eliminated. These types...

3-shot

JIM: So those "HDL's" and "LDL's" are what we hear about as "good" and "bad" cholesterol?

DONNA: Right. You need to keep the level of LDL's down to keep cholesterol from collecting in your arteries. To do this, you need to limit your intake of saturated fats.

CATHY: How can you tell saturated and unsaturated fats apart?

CU Donna

DONNA: Any oil which is solid at room temperature, like the fat in meat, butter, or lard

Graphics — food

is saturated fat. Margarine, which is made from vegetable oil is partially saturated and is not as bad for you. There is also a lot of hidden

Graphics — food

saturated fat in foods like whole milk, candy, cookies, most potato chips and other baked goods. When you're cooking you can avoid saturated fats by using a cooking oil with a lower level of saturated fat like vegetable oil, which is made from soybeans instead of tropical oils or animal fat.

CU Cathy

CATHY: We've been buying foods labeled "lite" and "low-fat," so why is Jim's cholesterol level so high?

CU Donna

DONNA: Foods labeled "lite" are not necessarily low in fat. In addition, you said Jim eats out a lot and he's probably not as careful as you are at home.

3-shot JIM: I suppose I do eat greasy foods, but how can that cause a heart attack?

DONNA: I think my professor is just about to explain that...

MS TV
Video
Graphic — heart

Graphic — artery

Graphic — heart attack

3-shot JIM: So I can avoid a heart attack just by changing my diet?

CU Donna

Graphic — chart

3-shot CATHY: Well, we're going to get your cholesterol level below 200 as soon as possible. You need to eat less fried fast food, and avoid fatty snacks while you watch television.

CU Donna DONNA: Actually, you can cut your cholesterol level significantly just by making wise choices about what you eat. You don't have to completely avoid fast food and snacks, but you do have to make some decisions about what you snack on, and what you order when you eat out. Some minor changes can have a major impact on your quality of life.

CU Cathy CATHY: What about when I'm shopping? I thought I was buying the right things, but now I'm not so sure.

3-shot DONNA: Let's go to the store and I'll show you what to look for.

They walk out of shot CATHY: Alright. Come on, Jim.

MODULE TWO

Cookie aisle JIM: Let's see, I love these cookies. I suppose they're bad for me too?

3-shot DONNA: Take a look at the label. You tell us.

CU label How many grams of fat are there in one cookie?

DVE zoom in

JIM: According to this chart there's only five.

3-shot DONNA: Alright, but just two of those cookies make up about one eighth of your daily fat intake.

JIM: You're kidding.

DONNA: Well, what do you weigh?

JIM: Uh, about 195.

Graphic — start math calcs

DONNA: For a man your height, your ideal weight actually around 170. That's the number you should use. So, if you are very active you can multiply 170 by 15 to find the number of calories you need to consume in order to maintain your ideal weight.

JIM: Well, that's ...

DONNA: You got 2250, right? Now, take thirty percent of that to represent the calories which should be from fat.

JIM: Um...

DONNA: Right, you got 765. And since there are nine calories per gram of fat, you need to divide 765 by nine to find the number of grams of fat you should consume each day. What did you get?

JIM: Um... well...

Remove calcs.

Graphic — new calc.

DONNA: That's a bit messy, but you don't need all that complex math. Just divide your weight by two, it'll give you the same result.

JIM: Oh, that's easy. Half of 170 is 85.

DONNA: Right.

CATHY: Wasn't that based on him being physically active?

DONNA: Well, if he's not active at all that would be twenty percent less, or about 68.

CATHY: He is somewhat active. Perhaps we'll compromise on 75.

DONNA: You should also remember that only a third of those fat grams, or 25, should come from saturated fat.

JIM: This means I shouldn't eat any of those cookies, doesn't it?

DONNA: Here try these instead. You still shouldn't eat too many of them, but they contain oil from soybeans and are lower in saturated fat.

CATHY: Will that fat gram calculation work for women like me too?

Graphic — complex math

DONNA: Sure. While you could do all that complicated math, it's a lot easier to divide your weight by two to find the number of grams of fat you should consume.

Graphic — New calc.

CATHY: So if I weigh 120 pounds, and I'm active, I could eat half that number of grams of fat, or 60 grams. But since I'm not that physically active that should be twenty percent less, or about 48 grams. And about one third of that, or 16, could come from saturated fat.

DONNA: You got it.

JIM: So, how much is a gram?

CU paper clip

DONNA: Well, a paper clip, like this one, weighs about a gram. If it were made of fat it would have nine calories.

Pull to meat aisle

3-shot

DONNA: The saturated fat from meat is a major cause of high levels of cholesterol in your blood.

While beef and pork are not bad for you themselves, you do need to be selective.

CATHY: I don't think that's a good choice.

JIM: What? You always buy this, it's just steak.

CATHY: Yes, but I buy a leaner cut.

JIM: What do you mean?

Graphic — food shots

DONNA: Meat comes in many different cuts.

And better cuts of meat with less fat can be less expensive, and they are also better for you.

Here, this has much less fat in it.

Pull to pasta aisle

3-shot

JIM: Here, how about this ... macaroni and cheese?

DONNA: What's in that box is not all that bad for you, but remember, the instructions tell you

Graphic — comparison

to add four tablespoons of butter or margarine.

That would be about 44 grams of fat just from the butter or margarine.

Pull to cooking oil aisle

JIM: I know what you're going to tell me here. It should be a vegetable oil like soybean oil.

CATHY: He's definitely catching on.

Label
DVE CU
DVE includes
ingredients

DONNA: When you shop for the family, make sure you read the labels. When you look at the list of ingredients, try to avoid foods with too much saturated fat. Foods that use palm or coconut oil have large amounts of saturated fat in them. Foods that use soybean oil have much less. Read your labels carefully.

Pull to ice cream freezer

JIM: There's nothing in this freezer we can choose is there?

CU Label
DVE CU

DONNA: Of course there is. Here, take a look at this low-fat frozen yogurt. Read the label.

JIM: Whoa. There's only one gram of fat per serving.

3-shot

DONNA: Right, and that's a small fraction of the fat content of regular ice cream. Now, if you check the labels on sherbet, sorbet and ice milk you will see similar low fat contents.

Pull to checkout

3-shot

JIM: All this food shopping has made me hungry. Perhaps we could go out to dinner.

CATHY: We already planned to go to that new place down the street. I thought I mentioned that.

JIM: Oh yeah.

CATHY: So, Jim did you learn anything today?

CU Donna

DONNA: You don't have to go that far, but you should ask your server how a meal you're considering is prepared. Also, ask the server what the cook uses to fry the food. Don't be afraid to ask for an entree cooked the way you want it. If you want your chicken baked or broiled, most restaurants will prepare it this way upon request. If the restaurant won't do this for you, then maybe you shouldn't patronize that restaurant.

WS table & Maggie

WAITRESS: Good afternoon. I'm Maggie, I'm your server today. May I take your order?

JIM: I'll have the prime rib, baked potato with butter and sour cream...

CATHY: Jim! Haven't you been listening to Donna at all?

JIM: Can we look over the menu a bit more?

WAITRESS: Sure, no problem. I'll be back in just a moment.

JIM: What do you mean? I didn't order anything fried.

CU Donna

DONNA: The prime rib has a lot of saturated fat, and the baked potato was fine until you mentioned sour cream and butter.

3-shot

JIM: You said chicken, fish and pasta, right?

DONNA: Yes, and be careful of the way they're prepared.

CATHY: I think I'll have the chicken divan.

DONNA: I'm not so sure that's a good idea either.

CATHY: Because of the sauce?

DONNA: Yes, the hollandaise sauce on that is usually about half butter.

CATHY: Wow. That's a lot of saturated fat, isn't it. How about the baked chicken?

DONNA: Not a bad choice. In fact, try the rice pilaf. I've heard it's really good here.

JIM: How about the planked fresh whitefish?

CU Donna

DONNA: A good choice. Ask them to sauté the vegetables in soybean oil or other vegetable based oil that is low in saturated fat instead of butter. In fact, most vegetable oil is made from soybeans.

WS table & Maggie

WAITRESS: Have you decided, sir?

JIM: Sure. I'll have the planked whitefish... And could you have them not use butter on the vegetables?

CU Maggie

WAITRESS: No problem, sir. Would you like rice, french fries, or baked potato with that?

WS table & Maggie

JIM: Potatoes are good for you. I'll have the fries, please.

DONNA: Actually, Jim, those fries are loaded with as much as 25 grams of fat.

JIM: I'll have the rice.

WAITRESS: And what dressing would you like on your salad?

JIM: How about ... vinegar and oil on the side? I'll just use a little.

WAITRESS: Yes, sir. And you ma'am?

CATHY: I'll have the herb baked chicken, rice pilaf and lite italian dressing on the salad.

CU Donna

DONNA: And I'll have the seafood pasta. I'd like that with marinara sauce instead of alfredo.

CU Maggie

WAITRESS: No problem. What kind of dressing on your salad?

DONNA: I'll have your house, the honey mustard.

Pull to later

3-shot

CATHY: That was pretty good. Now the hard part, dessert.

DONNA: Yes, fats especially like to hide out in desserts. Try to stay away from things like cheesecake and ice cream. Most of the fat in a piece of pie is in the crust.

JIM: So, what can we order?

CU/VO Donna

DONNA: Look for low-fat yogurt desserts, icemilk, sherbets, fresh fruit or desserts that are listed as being low-fat or fat-free.

CU Cathy

CATHY: Jim, you really liked that ice cream we had a couple days ago at home didn't you?

3-shot

JIM: Yeah, that was good.

CATHY: Well, that was frozen yogurt. Why don't we go home and eat that for dessert.

JIM: That sounds good. We have to pick up some food for the kids first. Donna, how would you avoid eating a lot of saturated fat at a fast food restaurant?

CU Donna

DONNA: They have salads, and that's always a safe choice. Just be careful about the type of dressing you put on the salad. Blue cheese or ranch dressings may ruin all your good intentions of eating less fat.

3-shot

JIM: I don't suppose I could have a hamburger, could I.

**CU BK diet chart w/
burger and BK broiler**

DONNA: Possibly, but you need to make your choices carefully. A quarter pound hamburger can have twenty grams of fat in the meat alone and over half of that is saturated fat. They have a nutritional guide for all the food they sell.

You'll find that the chicken is much better for you.

CATHY: But what if the chicken is deep fried?

CU Donna

DONNA: Ask what kind of oil they use for frying. If they don't know, ask if the frying oil is thick or solid when they start the day. If it is, there is a lot of saturated fat in it. Also, try to find other food options and perhaps go to restaurants that cook with less saturated fats, choosing items with less highly saturated fat, such as soybean oil. You can also share small portions of the fried foods.

3-shot

CATHY: Thanks, Donna. I've learned a lot, and I'm sure we'll both be more careful about the foods we buy.

JIM: We sure will. Now if only she'd bring the check, we could be headed toward a wonderful, low-fat dessert.

CONCLUSION

Pull to Donna's kitchen

MCU zoom out to FS

DONNA: Everything I told Jim and Cathy can work for you as well. Start by finding out what you should weigh. Divide that by two. The result is the maximum number of grams of fat you should have each day. Less if you're not

Graphic — math lower third

Jim/Cathy reach for foods

physically active. Keep that number in your head as you go through the day. When you reach for foods, whether you're in a store or rummaging through the refrigerator, check the label.

CU label highlight fat

Cathy w/ toast

Jim w/ frozen yogurt

Keep fat content in your mind when ordering at a restaurant as well. You will find that things don't taste bad just because they're good for you. Many options can taste better than the original. Try a fruit spread on toast instead of butter, or on your frozen yogurt instead of chocolate syrup. You have a lot to say about the number one killer in America, heart disease. Instead of highly saturated fat oils, you will find more and more, that healthy, low-fat products contain soybean oil. It truly is food for thought, and food for life.

APPENDIX B

**APPENDIX B:
FEEDBACK FROM THE AMERICAN SOYBEAN ASSOCIATION**

MICHIGAN STATE UNIVERSITY

DEPARTMENT OF TELECOMMUNICATION
(517) 353-8372
FAX (517) 353-1292

EAST LANSING • MICHIGAN • 48824-1212

January 21, 1993

Memorandum

To: Gail Frahm, Bonnie Bolan
From: Lisa Whiting *LW*
Re: Soybean Educational Video

Following is my understanding of the changes which you have requested in the Soybean Educational video project:

1. The actress playing the wife will be replaced with a more experienced actress. The other two performers will be retained.
2. The title will be changed to Soybeans: Food for Thought, Food for Life.
3. Several graphics will be added to enhance information comprehension.
4. Archway cookies will not be used as a "bad fat" example, as they use soybean oil.
5. The introductory information will be left up a bit longer to enhance comprehension. The information regarding the transmittal letter will be removed.
6. More distinction between the modules will be made by including subtitles (example: Shopping for life). Less football footage will be used during module transitions. Voiceover directions may be used as well, if necessary.
7. Module three needs two content changes.
 - a. Add a sentence. "Also, lean meat such as pork medallions would be a good choice."
 - b. Either delete the line about bacon bits or rewrite to suggest Bac'os.

Gail Frahm, Bonnie Bolan
January 19, 1993
Page Two

8. The final screen before credits should read: This resource video was provided to you with funds from the United Soybean Board investing Checkoff Dollars.
9. We will provide a credit list to you which you can approve.

If there are further changes which need to be made, please contact me as soon as possible. If I do not hear from you by Wednesday, February 3, we will reshoot the video incorporating these changes.

Thank you for your valuable feedback.

cc: Dr. Jim Eichmeyer
John McPhail
Dr. Tom Muth
Kelly Grieve
Dr. Gilbert Williams

FEEDBACK FROM THE FOCUS GROUP

MICHIGAN STATE UNIVERSITY

Department of Telecommunication
Thomas A. Muth, Ph.D., J.D., Professor

East Lansing, MI 48824 U.S.A.
Pho (517) 353 6412; Fax 355 1292

MEMORANDUM

RE: Project Media Mentor; MM-1b-92 (The Soy video project)
TO: Research & Production Team
DATE: 8 Feb 1993
SUBJECT: Focus Group Review of Nov. 1992 videotape.

Participants were secured through interview of parents at Okemos High School and East Lansing schools. 11 men and 4 women participated in two sessions. Interviews were conducted after each completed viewing the 18 min video.

Summary comments follow the videotape from beginning to end:

*Beginning very slow and uncertain of purpose of intro, Photographer said intro needs tighter editing to eliminate slow action between participants – even children at beginning. Agreement that program drags; needs "more punch" in lines; more emphatic statements. Younger people (3 about 15-18yrs) said program should "look at MTV..."

*Audio and sound "need a lot of work..." "...requires amplification, clearer annunciation by actors." Actors all speaking too fast. Appear reading from prompt cards too often. A number asked why there was so much "echo" throughout the entire tape.

*Actors "...all too stiff...should be more relaxed & life-like..." Actors "seem to be preaching..."

*Intro is slow; music fails to enhance message – too strident; march-like.

*Lighting in much of the program was poor...looked like a home video tape"

*Action needed. Too much speaking in beginning. Needs shorter or "punchier" statements. Intro has trouble getting to the point of the video. There is a delay from beginning of video to start of dialogue that seems very long. The premise of the video needs to be established right away.

*When actors begin dialogue on couch there is too much talking; too many talking heads. The nutrition expert is very good. The man needs to assert himself more in his lines. The wife seems to read all lines; does not look at camera; seems distracted.

*The "video in video" to present the professors message is ok, but this part needs to have the graphics remain on the screen longer. People were unable to determine the purpose of various graphics and all thought this section needed to be reinforced by more graphics – numbers, words on the screen, drawings, a "crawl that expands what the professor is saying..." The general point here is that graphics needed to back up what is said throughout. Some had difficulty understanding the speech of the "professor"

*Two people noted something wrong with background for nutritionist -- upon questioning, the combination of wall, open door and light switch was identified. Several noted switching from one head to another; although the dialogue is good, it needs relief by graphics, wider shots, more "syntax of the room the people are in..."

*As Module 1 was ending, some people thought lighting was bright; others thought color was too strong (this was due to a tv monitor used @ Okemos H.S.)

*Discussants unable to discern distinction between module 1 and later modules. Questions asked if they are meant to "stand alone or be part of a whole program..." Most felt shorter pieces would get to point and make message better.

Scene at Entry to grocery store – poor lighting and color quality noted by most participants. Need to show more labels and show them as clearly as possible. Discussion of fat content not clear due to noise; "...actors were almost shouting...", "...machinery noise muffled voices..."

"Show motion pictures of difference between solid oils, fatty oils, soybean oils, thin oils..."

Kitchen shot – "...very dark and difficult to hear actors because of echo..." {Muth note – a photographer commented on the need for a filter to reduce glare from the blue woodwork and need to reduce shadows throughout.}

Throughout seems to be a lot of focus on individual faces. One comment "...need relief from talking heads."

Oral explanation of all calculation "...needs visual..." counterpart; "...wife's explanation needs drawing..." (sic - graphic). Common comment is that where calculation, numbers or points are made in dialogue, they need emphasis with graphics.

Several asked why exercise is not mentioned in dialogue or put in a scene.

Most like store scene but could not understand speakers due to ambient noise. One suggested mbdng still pictures of products in store to set items discussed apart from action.

*The restaurant scene is too long, seems to drag out. "A lot of noise in background in restaurant makes hearing actors difficult"

*The ending – "coming from the store (sic - restaurant) to home and leaving....had clumsy wording...seed like it was not finished"

Photographer comment – "coordinate actors clothing colors with scenes...."

"What (the man) learned from the tape needs to be shown in some sort of a picture or (graphic) as a summary at the end of the tape"

{Muth note - - almost everyone interviewed was able to divide average weight by 2 to derive daily fat, which suggest the video is successful cognition!}

Student assistants from MSU, Okemos and E. Lansing H.S. had the following comments:

- why not use studio shots more to control for lighting, color, noise and echo problems.
- The audio is "trebley" throughout, with echoes and it is hard to hear actors.
- More enthusiasm by actors is needed; perhaps reconfiguring actors will address this.
- Static shots too brief to be understood
- More liberal use of more graphics is needed
- Voce over would help some scenes such as in the restaurant and store
- Consider having one of the actors narrate part of the action while all are on screen, for example, why not have an actor – the wife – explain that they all went to the supermarket to get a lessor in shopping. This is intended to reinforce dialogue spoken in the program.
- Sports short are on screen too long. Just use them very briefly for reference.
- The program is generally too long. Breaking it into the modules discussed with more graphics, repetition of key points and graphic reinforcement will help.

APPENDIX C

APPENDIX C

PRE-QUESTIONNAIRE

- 1). Do you consider yourself healthy? yes no
- 2). Do you feel your eating habits are healthy? yes no
- 3). How important is your health relative to other areas of your life?

1	2	3	4	5	6	7
not						very
important						important
- 4). Do you know your cholesterol level?
- 5). How often do you exercise?
- 6). The two types of cholesterol are _____.
- 7). Of the two types of cholesterol, which is considered to be "good cholesterol"?
- 8). How many grams of fat should you (personally) limit yourself to each day?
- 9). How many of these fat grams can be saturated fat?
- 10). How many calories is one gram of fat?
 - a. 4
 - b. 6
 - c. 9

APPENDIX D

APPENDIX D

POST-QUESTIONNAIRE

- 1). Name one heart disease risk factor you can't control.
- 2). Name two heart disease risk factors you can control.
- 3). The _____ produces cholesterol in the body.
- 4). The amount of cholesterol produced is controlled by how much _____ you eat.
- 5). The two types of cholesterol are _____.
- 6). Of the two types of cholesterol, which is considered to be "good cholesterol"?
- 7). How many grams of fat should you (personally) limit yourself to each day?
- 8). How many of these fat grams can be saturated fat?
- 9). How many calories is one gram of fat?
a. 4 b. 6 c. 9
- 10). When grocery shopping, you should read labels. What are you looking for on those labels?
- 11). When dining out, what entrees should you look for?
- 12). When dining out, what desserts should you look for?

APPENDIX E

APPENDIX E

VIDEO QUESTIONNAIRE

1). Did you find this tape informational?

2). Did you learn anything new?

3). If yes, what?

4). Do think this video is effective?

5). If yes, why?

6). If no, why?

Please rate the following on believability:

7). ACTING

1	2	3	4	5	6	7
not						very
believable						believable

8). STORY

1	2	3	4	5	6	7
not						very
believable						believable

9).What do you think would improve the video?

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