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Sexually Objectifying Microaggressions in Film: Using Entertainment for Clinical and Educational Purposes

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SEXUALLY OBJECTIFYING MICROAGGRESSIONS IN FILM: USING ENTERTAINMENT FOR CLINICAL AND EDUCATIONAL PURPOSES

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Abstract

SEXUALLY OBJECTIFYING MICROAGRESSIONS IN FILM:

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Our culture is steadily becoming more aware, and less tolerant, of sexual harassment and misconduct. This is particularly evident in the wake of the viral Me Too movement beginning in 2017 which highlighted the breadth of personal experiences of sexual harassment on various social media platforms. Often the focus of these experiences is on overt sexual harassment and assault, but less attention is paid to the buildup that can lead to these terrible events. What is more, is that often these events are attributed to character flaws of the perpetrator without taking covert social norms into perspective. This dissertation takes a social constructivist perspective to concretely define sexually objectifying microaggressions (SOMs), a building block of sexual assault, as well as outline their clinical implications. This was done in the hope of expanding cultural competency of gendered microaggressions for both psychology professionals and students, exposing the potential impact SOMs may have on clinical presentations, and espousing the importance of utilizing modern media to better understand our culture. A qualitative content analysis was conducted on the seven top-grossing PG-13 rated films between the years 2010–2016, beginning with a pilot study analyzing a clip from the top-grossing PG-13 rated film of 2009 to measure interrater reliability and construct validity. An extensive literature-based qualitative codebook was created to conduct this analysis. Results indicated that SOMs were present in all the films, but saturation longitudinally decreased. SOM targets were primarily

protagonist characters with both men and women being equally targeted. The primary SOM perpetrator was found to be the audience or viewer of the films. An unexpected result was the high prevalence of idyllic hypermasculinity in the films. Implications and future research directions will be discussed. This dissertation is available in open access at AURA: Antioch University Repository and Archive, http://aura.antioch.edu/ and OhioLIINK ETD Center, https://etd.ohiolink.edu.

Keywords: microaggressions, sexual objectification, gender studies, media, film, social constructivism

Dedication

For my mother Carolyn Nelson

You are the inspiration

You are the fire

You are the medicine

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Introduction

> Girl, you know I want your love. Your love was handmade for somebody like me, come now, follow my lead…I'm in love with the shape of you. We push and pull like a magnet do. Although my heart is falling too, I'm in love with your body.
>
> -Ed Sheeran, "Shape of You" [official video], 2017

"The Shape of You," written and performed by Ed Sheeran and released in January of 2017 topped the charts for months and had 2.4 *billion* views on YouTube as of June 2017 ("[official video]," 2017). YouTube has an odd additional statistic: the number of times this video has played equates with roughly 20 thousand *years* of time when paralleling number of views with average view duration. While the lyrics outline a story of Sheeran going to a bar with friends to pick up a "lover," the music video depicts him meeting an attractive and athletic racialized woman at a boxing gym. The woman is shown initially with her legs wrapped around a heavy bag doing sets of sit-ups, and then sparring with a man and seeming to win. The video goes on to show Sheeran and the woman beginning to date as she simultaneously trains him to box. She then abruptly leaves, and Sheeran is portrayed as being angry. He subsequently begins training harder and competing in underground boxing tournaments. As Sheeran is losing a match, the woman re-appears suddenly, steps in, and defeats his opponent.

It could be argued the popularity of this song reflects societal desensitization to the sexual objectification of women in our culture. Before delineating this argument, it is important to first define these terms. The concept of objectification can be credited to poststructuralist social philosophers such as Foucault who focus on the power of perspective in self-definition and social constructivism (Foucault, 1990, 1994, 1995). Objectification is the reduction of people into objects—a process often mentioned in narrative therapy, a branch of clinical psychology (White & Epston, 1990). Taking these ideas further, *sexual objectification* (SO) is thought to occur when

a person's body or body parts are singled out and separated from their personhood causing them to be viewed primarily as a physical object of sexual desire (Barkty, 1990). Returning to the argument that the popularity of Sheeran's song reflects desensitization of SO and the casting of women as objects, let us reiterate some select lyrics: (1) "Your love was handmade for somebody like me"; (2) "I'm in love with the shape of you"; and (3) "Though my heart is falling too, I'm in love with your body." These lines comprise the bulk of the chorus and place the woman in question under an objectifying lens where her primary importance is the shape of her body and the expectations placed upon it to satisfy Sheeran's desires.

Let us also reiterate components from the accompanying music video. As mentioned previously, the woman is first seen with her legs wrapped around a punching bag completing sets of sit-ups. This is a highly sexualized image since she is not only showing an idealized strength of body, but she is doing so while wrapped around a phallic object. When she chooses to leave Sheeran, he has difficulty accepting her choice and is shown becoming more physically aggressive, dominating the scenes with his intimidations and being applauded for it by others. The woman then abruptly appears at the end of the video, when Sheeran is about to lose a fight, and delivers a finishing blow to his opponent. Her strength is a weapon to be used against men, and something to be feared. Apart from objectification, this video also reinforces stereotypes of persons of color, particularly about their supposed aggression and physicality. This form of stereotyping is also known as a microaggression, a subtle and often unconscious prejudicial act (Basford, Offerman, & Behrend, 2014; Capodilupo et al., 2010; Kaskan & Ho, 2016; Nadal & Haynes, 2012; Sue, 2010a). While stereotyping the woman's physical prowess as a person of color can be considered a racial microaggression, the components of SO can in a similar vein be

considered gendered microaggressions (Basford et al. 2014; Kaskan & Ho, 2016; Nadal & Haynes, 2012).

If looked at with a critical eye, it is clear how SO and numerous other microaggressions pervade both this song and video. Moreover, the video has been watched enough times to account for over 20,000 years of time from the time it was posted in January of 2017 to June of 2017. This level of exposure in less than a year is likely to impact our public pedagogy. Public pedagogy can be defined as, "How societies are taught ideologies—how we learn what we know about other people and about the world" (Bell, 2015a, para. 25). Public pedagogy is considered a primary method by which we learn to interact with and understand ourselves and the world around us (Bell, 2015a, b; Giroux, 2004, 2011). Public pedagogy mirrors ideas posited by Bandura (1978, 2004) regarding social learning theory, which suggests that people learn from direct experiences (e.g., reward or punishment) as well as through vicarious social modeling. Bandura (2004) asserts that "The capacity to learn by observation enables organisms to acquire… patterns of behavior without having to form them gradually by tedious trial and error" (p. 14). Bandura's analyses of social learning take the individual's acquisition of ideologies away from pure philosophy and into the realm of empiricism.

This is a vital data point to consider. Could it be that we are not only inadvertently *desensitized* to sexually objectifying microaggressive actions via chronic exposure, but also simultaneously being trained to *perform* sexually objectifying microaggressions (SOM)? Consider for example some brief literature about the impact of implicit and aversive bias on our lived worlds (Cocchiara, Bell & Casper, 2016; Dovidio, 2001; Hall et al., 2015; Ritzert et al., 2016; Spencer, Charbonneau, & Glaser, 2016). Implicit bias is defined as "Attitudes or stereotypes that affect our understanding, actions, and decisions in an unconscious manner"

(Kirwan Institute for the Study of Race & Ethnicity, 2015, para. 1). Implicit bias might be considered the cognitive driver that impacts individuals' behaviors towards others (e.g., microaggressions; Cocchiara, Bell, & Casper, 2016; Dovidio, 2001; Hall et al., 2015; Ritzert et al., 2016).

For example, Dovidio (2001) conducted an experiment to determine if White bystanders, when witnessing an emergency, would change their behaviors based on the race of the victim as well as presence of other bystanders. He found that when a White bystander was the sole witness of an emergency, they helped the victim at the same rate regardless of race. However, when a White bystander was accompanied by other bystanders, they helped the Black victim half as much as the White victim (38% vs. 75%; Dovidio, 2001). He found similar results when conducting an experiment exploring hiring committees' choice to hire White or Black candidates. When candidates were equally qualified, the White participants recommended the Black candidate significantly less often than the white candidate (45% vs. 76%; Dovidio, 2001). Similar disparities have been found when exploring the United States' healthcare system's care of ethnic or racial minorities in comparison to White populations (Hall, et al., 2015). Negative impacts of implicit bias have also been found in the context of implicit evaluative body image responses (Ritzert et al., 2016). This is only a small sampling of the voluminous research on the topic of implicit bias but provides evidence of some of the ways in which it is negatively impacting the lived experiences of target populations.

There is frustration in our culture at the remaining presence of implicit bias and prejudicial ideologies, as well there should be. However, individuals are often blamed and seen as the face of these biases. We shame these individuals, destroying space for communication, and thus perpetuating harmful cycles that result in little but further polarization. Our way of

communicating about these important topics needs to shift. To place this overtly in the clinical realm, consider for a moment a problem that often occurs in therapeutic practice. Individuals who are victims of microaggressive acts often present with symptoms of full spectrum depression and anxiety (Basford et al., 2014; Capodilupo et al., 2010; Kaskan & Ho, 2016; Nadal & Haynes, 2012; Sue, 2010a). When these symptoms present in therapy it is easy to focus on treating the depression or anxiety without recognizing how they are maintained, and even created by, societal dynamics (Jacobs, 1980; White & Epston, 1990). The impact of microaggressive acts can be missed, and the depressive and anxious symptoms can instead become internalized into the individual (Sue, 2010a). The individual may begin to believe there is something wrong within them, potentially increasing their symptoms (White & Epston, 1990).

It is possible that a similar vicious cycle is occurring on a societal level regarding prejudicial thinking and perpetration of microaggressive acts. If there is so much focus on the behaviors themselves, is society missing why they are being perpetuated and how they are being maintained? This primary focus on prejudicial behavior could be inadvertently maintaining the problem by focusing on symptoms rather than remedying the foundational cracks that form them. Given the evidence of implicit bias and microaggressions, I will discuss how they might be impacting presentations of SO, including how implicit biases relate to women and sexuality influencing daily performances of SOMs. Finally, discussed will be factors that maintain these behaviors. It is by studying these behaviors that we can begin to shift into more productive conversations about prejudice, which will be seen in the focus of the dissertation.

My dissertation proposes to analyze the presence of sexually objectifying microaggressions (SOM) in film and their potential to impact public pedagogy, as well as to create hypotheses on how psychological interventions and education might be impacted or found

to be helpful in mitigating their impact. To begin, the philosophical underpinnings of social constructivism will be discussed along with how they have shaped the postmodern psychological practice of narrative therapy. Drawing from narrative therapy and its focus on the harms of objectification, the dissertation will then describe Objectification Theory as posited by Fredrickson and Roberts (1997). Specifically, this theory will be examined as it relates to SO and its negative impacts. Justification will be provided on the need to research SOMs specifically, rather than limiting focus to overt mechanisms of SO. The study will critique non-postmodern forms of therapy and how they can harm clients who experience SO and body image concerns. Justifications for studying SO in media for psychological disciplines will then be provided, as will a rationale for the focus on film. Further justification for this topic will be provided through information related to current trends of sexual violence and psychological diagnoses related to sexual maltreatment.

Literature Review

Social Constructivism

Social constructivism is a philosophical hypothesis asserting that people are the creators of their own worldview (Besley, 2002). These worldviews are created by individual perceptions, language, as well as various forces of social power. Social constructivism falls under a larger philosophical category referred to as "post-modernism" or "poststructuralism" (Besley, 2002; Eron & Lund, 1996; Helstein, 2007; O'Hara, 2014; White & Epston, 1990). It is so named as it follows previously asserted "modern," "humanist," or "structural" principles (Besley, 2002; Helstein, 2007; O'Hara, 2014). To better understand the background of this dissertation, it is necessary to briefly discuss the primary differences between poststructuralism and structuralism. Structuralism asserts that humans have specific sets of values and truths in common, whereas

"Poststructuralism emphasizes that truth is a production of discourse" (O'Hara, 2014, p. 3). Simply put, poststructuralists posit that truth is defined by institutions of power and by historical occurrences as opposed to being innate universalities. Poststructuralists believe that there is no true universality of values—there is instead *creation* of values by institutions of power. What we consider to be "truths" are primarily a symbol of power (Helstein, 2007). For example, consider our understandings of binary realities such as right and wrong, or male and female. O'Hara (2014) uses the legal system to exemplify the flaws of attempting to define "right" or "wrong" actions using a Foucauldian analysis. She posits how this instance of binary understandings, asserted by a significant power source, negatively impacts perceptions of our general social world such as what we consider to be normal or abnormal. We label without considering enough the context and history of such labels. Poststructuralists generally critique the binary system, broadly believed to be conceptualized during the Enlightenment, which they assert excludes specific groups of people by imposing an "us vs. them" mentality (Besley, 2002). This "us vs. them" framework is easy to see within the legal system, as well as many other arenas both concrete and intellectual.

Consider for example the implications of how we construct the binaries of power and knowledge. Though often delineated as distinct entities, Foucault and other poststructuralists recognize power and knowledge existing as one related concept. The basic argument is that what we think of as knowledge is only considered as such because current social powers have defined it to be so (Besley, 2002; Foucault, 1990, 1994, 1995; Helstein, 2007). Just as there is no one "truth" because it is a creation of discourse, there is no true "knowledge" because it is a creation of power. When the concepts of power and knowledge are separated as binaries, it creates misinformation that results in narrowed perceptions. This narrowing of perceptions disempowers

democratic ideals (Helstein, 2007). This notion can be better understood by using a concrete example: our definition of femininity. Helstein (2007) articulately remarks how the statement, "she is feminine," only becomes meaningful when it is paired with the rules or practices of conventional gender discourse. Moreover, as we create this understanding of meaning we also create limitations in our perceptions of these topics. For example, in American culture if a man is described as feminine or a woman is described as masculine, these traits are typically considered negative. In contrast if a man is described as masculine and a woman described as feminine, the traits are considered positive. The words "feminine" or "masculine" are simply descriptors that have no moral basis, but the meaning we make from these words transforms them. According to Helstein (2007), "discourse governs the production of what is to count as meaningful knowledge about an object" (p. 83). Put differently, our "human perceptions of things 'create' the things themselves" (O'Hara, 2014, p. 22). Our perceptions do not just create meaning, but they also are colored with moral judgments. And these judgements are influenced by institutions of power.

Believing that "known values" are truths and emphasizing binaries are not the only limitations of structuralist thinking. These beliefs ignore the influence of institutional powers on meaning-making and ignores individuals' "indigenous knowledge" or "genealogy" (Besley, 2002). Genealogy can be defined as how people are revealed as "bodies" imprinted by history, and how that history is traced (O'Hara, 2014, p. 21). We implicitly judge and understand people based on external behaviors and presentations– language, expressions, choices made, skin color, sex, gender etc.; however, these are only small pieces in the construction of a person. Nonetheless this external presentation is often where we stop. Indigenous knowledge goes further to account for how individual and cultural histories and lived experiences impact who and how we are in the world. Indigenous knowledge and genealogy are internal experiences that

often differ from what can be anticipated by others; that differ from "known values." However, the "known values" of modernists still impact dominant discourse by influencing how people define personal genealogies and acquire indigenous knowledge. These combined components create what Foucault (1990, 1994, 1995) describes as subjugation and subjugated knowledge (see also Helstein, 2007; White & Epston, 1990). The theory of subjugation posited by Foucault consists of two phases. The first phase is "becoming a subject" or the creation of an individual. The second phase is "subjugation", or the process of that individual being exposed to, and impacted by, dominant discourse. This exposure transforms the individual into an "object" that can be manipulated as needed (Foucault, 1990, 1994, 1995; see also Helstein, 2007; White & Epston, 1990).

Social constructionist thinkers such as Foucault posit that various institutions of power impact this process of subjugation. They argue that these power structures influence the way we view ourselves, how we assume others view us, and how we view others (Besley, 2002). This view or "Gaze" allows for the objectification of people that can then be used as a tool for social control (Besley, 2002). Foucault symbolically describes the power of the Gaze using the image of the panopticon (Foucault, 1995; see also Helstein, 2007; White & Epston, 1990). The panopticon, devised by Jeremy Bentham, can be defined as universal viewing if the word is broken up into its respective parts. The panopticon is described as a tower with unopposed view of its surroundings. Specifically, it acts as a guard tower in the center of a prison structure. The inmates of this prison *can* be viewed constantly by authorities, but never know *when* they are being observed. This forces the prisoners into constant compliance out of fear of they might be seen doing something wrong at any time, and then punished. This concept is also reflected in the Hawthorne studies conducted by Mayo (1933). While the original research has been found to be

methodologically flawed, it did expose the impact that authority observation has on worker productivity.

Foucault argues that the Gaze creates our social world; that we live in a world of surveillance formed by institutions of power. But Foucault has a complicated relationship with his definition of power. He describes it less as an entity unto itself, and more as something inherent in all types of relationship (Foucault, 2003). However, different types of relationship (e.g., government with a citizen compared to an informal friendship) will not necessarily exhibit the same power differentials. Foucault sees power not only as repressive, but "…positive in how it shapes people's lives and attempts to forge persons as 'docile bodies'" (as quoted in Besley, 2002, p. 133). The word positive in this instance is not defined as "good" but can instead be understood as enacting an active force upon others; an addition rather than a subtraction. He argues that institutions of power assume that people are naturally docile bodies and thereby objects that can be molded to the desires of those in power (Foucault, 1995). Foucault supposes that our culture has various disciplinary technologies that recruit individuals into actively participating in their own subjugation as these docile bodies (Besley, 2002; Foucault, 1995).

The Gaze consists of both evaluative and normalizing judgments that act as disciplinary technologies to create social control (Besley, 2002; Foucault, 1995). An example of this is discussed by Berbary (2012) who examined a sorority utilizing a Foucauldian lens to identify discourses of femininity. Berbary identified three different disciplinary actions taken against women of the sorority that would pressure them to uphold the local culture of femininity. These included overt discipline from authorities, dissemination or normalizing judgments from peers, and covert discipline such as ostracization if members did not act "ladylike." Berbary opines that the women of the sorority did not question the rules of the sorority because the rules in place

were ones already placed on them by greater society. The women were unaware of the power of patriarchal demands on their actions so felt no need to resist.

If both the Gaze and our use of language shape our world as mechanisms of social control, it can make the challenge of shifting any social understandings or dominant discourses appear insurmountable. It is fine to argue that poststructuralism is a deepening of democracy for its attempt at inclusivity of individual differences, but this does not impact any change on our social world. Nor, Foucault would argue, is it even possible to change these mechanisms because nothing can exist outside of history and these social powers (Foucault, 1995)—all relationship creates power dynamics. We can, however, attempt to increase our awareness. And while it may not be possible to radically change our social constructions and institutions of power, it is vital to be both aware of the mechanisms involved, and "Challenge the techniques of social control and the subjugation and objectification of the individual" (Besley, 2002, p. 134). One aspect of this process is to "Question why one identifies as the embodiment of the discursive subject" (Helstein, 2007**,** p. 87). Put in different language, as clinicians, we must begin to recognize and understand why people define themselves in the ways they do if we are to challenge broader social powers to positively impact clients. We must recognize how self-understandings are created to have any impact on altering *how* that process of creation occurs. If we define ourselves and others only by how we are seen—by our external body, our language, by our behaviors—we are limiting our perspective. We must consider how these definitions—these "Performances of subject positions by the way they are marked or recognized on bodies" (Helstein, 2007**,** p. 87)—are created, and how they may be impacting broader public learning, our social constructions, and our understandings of clinical psychology.

Though I chose to pursue this research through a social constructivist lens, there are a multitude of other perspectives this topic could be explored from. For example, psychological researchers have pursued film study from a psychodynamic/analytic and Jungian lens (Bassil-Morozow, 2015), a Gestalt perspective (Bauer, 2016), transpersonal explorations (Charles, 2005; Kaplan, 2005), existential and phenomenological leanings (Eder, 2016), as well as influences of neuropsychology and brain science (Poulaki, 2015). The Jungians focus on film as a set of symbols that impact our sense of shared consciousness, while the Freudians focus on projections and defenses (Bassil-Morozow, 2015). The Gestaltians think of film as a gestalt unto itself that produces meaning; there is a recognition of the influence that film can have on viewers and how it may be used as a political tool (Bauer, 2016). When exploring film from transpersonal lens it is argued that we are not only seeking instinctual or emotional release when we watch film, as argued by psychoanalytic theorists, but a deeper and more profound experience when we watch films (Charles, 2005; Kaplan, 2005). The existentialists explore how films represent, express, and evoke existential feelings (Eder, 2016). The research on film and neuropsychology tends to focus on how or if our brains react to films in the same ways it reacts to real life experiences (Poulaki, 2015). Each of these perspectives has its merits, and future researchers could consider pursuing this line of research from one of these directions.

Relevance to Clinical Psychology

Arguments have been made that working from a poststructuralist perspective in therapy can help to reduce power dynamics between the practitioner and client (Besley, 2002; Brown, 1994; Gibson, 2015). This reduction of power dynamics is important as it provides space for client agency and ownership of their own growth. Critiques have been made of structuralist era therapies such as Rogerian person-centered therapy and cognitive behavioral therapy (CBT) as

tending to assert the therapist as “expert” in the therapeutic relationship (Besley, 2002; Brown, 1994; Gibson, 2015). These therapies are also argued to place the problems a person is experiencing within the individual, as well as place therapy and the therapeutic relationship as more important than lived experiences (Besley, 2002; Brown, 1994; Gibson, 2015). Not only that, but assuming a need to liberate a disenfranchised “other” creates power dynamics of one person needing to ‘save’ another. This could be dangerous due to the power it gives to the “rescuer” as well as the power it removes from the person being “saved” (Besley, 2002). In structuralist therapies, many assumptions are made about what people want, what they are seeking, and what they need for healing. These conceptualizations can then cloud therapists’ views and cause them to lead people in a specific direction simply because they, as the “expert,” deem it correct.

This has various dangers outside the therapeutic room. Take for example information provided by O’Hara (2014) in his dissertation on critical theories and representations of mental illness in film. He takes time to focus on educational systems, remarking how mental health professionals can enact harm on others by using “science” to determine that a person needs “special” education and how this becomes an internalized label that follows a person across their life (O’Hara, 2014, p. 9). His goal is not to denounce the mental health profession, but to bring deeper awareness to our diagnostic power and to illuminate how we use imperfect methods to decide what is “abnormal” and then tend to advocate their correctness to others. He argues this can create a form of internalized oppression, where individuals immediately discount themselves and their ability to succeed because of the weight of their label (O’Hara, 2014). Too often psychological diagnostics do not disturb, challenge, or confront socio-cultural political forces that have also influenced the construction of the problems for which people are seeking support

(Besley, 2002). In fact, the field of clinical psychology could potentially be considered a consequence of institutions of power that often asserts its Gaze in a way that objectifies people into merely a set of problems (Besley, 2002).

Additionally, in structuralist-based therapies, any challenge to these diagnoses, symptoms, or "problems" on the part of the client is often labeled as resistance by clinicians (Besley, 2002; deShazer, 1985; White & Epston, 1990). It is argued that thinking of clients' reactions as resistance or repression is forcing a set of structuralist values that gives power to the therapist and discounts clients' self-expertise and indigenous knowledge (Besley, 2002). In post-structural therapies, it is believed that resistance does not exist; it is only created when one set of ideas is being forced on another person, usually based upon current dominant cultural discourses (Besley, 2002; deShazer, 1985; White & Epston, 1990). Therapy in general can be thought of as a "Technology of the self that can either act to uphold the dominant discourse or it can encourage resistance" (Gibson, 2015, p. 289). It is up to the clinician to decide how the power of this technology is directed.

Narrative Therapy

One therapeutic perspective that is built from post-structuralist thought and focuses on challenging dominant discourse is narrative therapy (Besley, 2002). Narrative therapy, co-created by clinicians White and Epston (1990), focuses on patient autonomy. It works under the assumption that a therapist is a consultant into patients' worlds. Narrative therapies, and other post-structural therapies, do not see the therapist as the expert in the therapeutic relationship. They consider clients' indigenous knowledge to be what drives growth and that it is the role of the therapist to show acceptance towards clients' conceptualization of their goals as well as their problems (Besley, 2002). The mantra in narrative focused treatment is that "The person is not the

problem; the *problem* is the problem" (W. Heusler, personal communication, June 14, 2017). Narrative therapy works to avoid internalization of problems through externalization techniques. Doing this allows individuals to separate themselves from problem-saturated stories in their lives and utilize details of their pre-problem past to re-author their lives according to their own preferred stories (Besley, 2002; Dulwich Centre, 2017; Eron & Lund, 1996; White & Epston, 1990). This process allows clients to challenge subjugation they experience in their lives (Dulwich Centre, 2017). The focus on language in narrative perspectives is important because it affects not just how we frame understandings of "problems," the "self," and "identity," but also how therapists can better understand people and the meaning they make of the world around them (Besley, 2002).

One of these important distinctions of language is to think of persons as having subjectivity as opposed to identity (Besley, 2002). This emphasis is important because it suggests that it is exposure to dominant discourse that shapes identity and the meaning we make of aspects of that identity (Besley, 2002). To state an example presented earlier, the phrase, "she is feminine," only becomes meaningful when it is taken up within the rules or practices of conventional gender discourse (Helstein, 2007). Every piece of identity—age, disability, race, ethnicity, sexual orientation, socio-economic status, gender identity, military status, etc.—makes its meaning based upon broadly embedded cultural discourse *about* that piece of identity (Besley, 2002). This focus on language, between subjectivity and identity, also highlights the power to alter our subjectivity. It is not always within our means to alter these aspects of identity, nor would we necessarily want to, but it is within our means to alter how we *relate to* and understand those aspects.

Asking questions is the primary intervention used by narrative therapists to begin recognizing these understandings (Besley, 2002; Dulwich Centre, 2017; Epston & White, 1990). The questions aim to learn about the meanings of a person's world, to examine socio-political-cultural assumptions in that world, and to find sub-plots that are richer and closer to the person's actual experiences, so clinicians can help them to "re-author" their story (Besley, 2002). These questions and other techniques of narrative therapy are used "To turn the Gaze back on itself and to decenter the therapist so the person is at the center of their own therapy" (Besley, 2002, p. 128). Doing this not only provides the client with a higher level of autonomy in their treatment, but also assists clinicians to practice with higher ethical standards (White & Epston, 1990).

If the Gaze is used as a tool of social control, then it is vital that clinicians pay attention to its presence, especially in clinical practice (Besley, 2002). This creates a more holistic and aware way of being with people and hearing their stories, increasing both ethical standards and cultural competence (Besley, 2002). In this way, narrative practices are not just post-modern, but are also feminist in nature. Feminist systems theory is both a social and psychological theory that focuses not just on passive viewing of these happenings, but on creating *active* change that can impact these various power exchanges. The goal of feminist systems theory is to bring marginalized voices to the forefront (Stephens, 2012). It focuses on the importance of individuals' socio-cultural-political worlds with an open-eyed recognition of hierarchical social systems (Brown, 1994; White & Epston, 1990). It is by utilizing this feminist, post-structural lens that we might enact systemic change—by understanding cultural norms and thereby making cogent decisions to reduce oppressive behaviors.

Therapeutic Practice with Female Clients

It is imperative to be aware of the Gaze no matter the population being studied, but women are of particular importance according to Gibson (2015). She (Gibson, 2015) writes powerfully about the cultural discourse of the female body and implications for therapeutic treatment. Specifically, Gibson presents arguments about current problematic treatment practices of body dissatisfaction in women. She remarks how pathologizing body dissatisfaction focuses clinicians' attention on the individual's ability or inability to manage their symptoms, rather than also attending to broader social contexts (Gibson, 2015). Gibson goes on to critique CBT, a common psychological theory utilized for treatment of body dissatisfaction in women. She remarks how CBT acts as a "…mechanism of individualization… that prevent[s] dissent from the present socio-cultural discourse of women's bodies" (Gibson, 2015, p. 290). One way it works, she argues, is by encouraging women to self-surveil by prescribing continued self-management of thoughts, feelings, and behaviors.

Gibson (2015) remarks that women outside of therapy are already engaging in self-surveillance by attending to cultural messages that "…tell women to be 'normal' through dieting, grooming behaviors, and assert internal pressures regarding appearance" (p. 290). She argues that through the encouragement of similar self-surveilling behaviors, the therapy process is transformed into a newly revised panopticon—asserting and maintaining social control of women's bodies. This surveillance, this Gaze of the panopticon, places the emphasis of the problem within the individual and ignores the larger cultural discourse about women's bodies that maintain the problem of body dissatisfaction. Assumptions of women in therapy turn them into Foucauldian "docile bodies" through these pathologizing practices, causing women to feel even more strongly that they are somehow failing when they lack conformity to cultural norms

(Gibson, 2015). This surveillance and enforcement control the body through powerful messages that pathologize the negative relationship women have with their bodies (Wilhelm et al., 2010). What clinicians should instead be doing is helping women recognize how their body dissatisfaction has been created over time through the Gaze of various institutions of power (e.g., media, family, peers, healthcare, etc.), and how they may re-story their subjectivity and thereby sense of identity.

Media as Both a Consequence of Power and a Narrative Tool

Media is arguably a consequence of power and a disciplinary force not mentioned by Foucault. Media is the plural of the word medium which is commonly defined as "An agency or means of doing something… the intervening substance through which sensory impressions are conveyed or physical forces are transmitted" (Oxford Dictionaries, 2017, para. 1). Media, in the plural, can then be defined as any means of mass communication used to convey information. Historically, media began with verbal political forums, and with the invention of the printing press in the 1400s the availability of media to broader audiences expanded. Media was reimagined again in the 1800s with the invention and distribution of the telephone and radio, as well as the age of cinema (Allyn & Bacon: A Pearson Company, 2003). Another transformation occurred in the late 1920s with the invention of the television that evolved dramatically in the 1950s when TVs began to light up our living rooms. The media behemoth grew further through the 1940s with the invention of the computer, and even larger with the creation of cell-phones in the 1970s (Allyn & Bacon: A Pearson Company, 2003). The development of the internet in the 1980s soon followed, quickly serpentining to the age of social media in the 1990s. Consequently, the internet is used not solely for information technology, but also for information sharing and social connection.

In the 2000s, social media has become an entity with a life of its own with which we can barely keep up. It is argued that we live in a 100% media saturated society and that every aspect of our lives is in some way touched by media (Bell, 2015a). This is difficult to dispute considering the many ways in which media is defined and utilized. Today, media can be magazines, newspapers, books, television, film, music, social media, the entire internet, as well as the innumerable advertisements that accompany each of these mediums. Most of this media has transformed from being simple information distributors to becoming corporate and financially motivated entities. Christopher Bell, a professor of media studies at the University of Colorado, asserts that in 1983, 90% of American media (i.e., film, movies, books, music) were owned by 50 different companies. Yet, in the year 2015, that number has shrunk to a meager *six* companies (2015a). The important question to consider is: What is the significance of so few companies creating and controlling the media we consume daily?

The answer is twofold. First, as the mediation of information has become tied to financial gain, the incentive of these corporations has dramatically shifted from providing information and entertainment to gaining financial equity and social power (Bell, 2015a). This is not to say that media companies were once altruistic at heart, but it is vital to consider that as these incentives have grown, the number of media corporations has shrunk. This monopolization has then forced a narrowing of perspectives— a restriction of points of view, diversity of thinking, and creativity (Bell, 2015a). Not only are the cultural worldviews audiences are exposed to limited in scope, but this power impacts the "container" that has been created for viewers. This container refers to the cultural and social messages we consume that impact how we interact with our world and how we define our identities. This container could be considered our social constructions. If we were to briefly turn to the philosophy of hermeneutics, this container could be described as a

"cultural clearing" that evolves with our shifting understanding of our world (Cushman, 1995, p. 20). As Cushman (1995) further states:

> People can exist only within a cultural framework that is carved out of the sensory bombardment of potential perceptions and ways of being. The carving out is done using cultural artifacts during the exercise of social practices. (p. 20)

In this instance, the cultural artifact being discussed is media. We must stay attuned to its impact on our social practices and our ways of being, including the impact on clinical psychology and diagnostics. One way to accomplish this is through critical viewing of various media types. O'Hara (2014), for example, analyzed six films that portrayed mental illness with the intention of "…encouraging more critical stances in viewers of film, with a mind toward changing opinions, transforming knowledge and lessening stigma—about mental illness" (p. 13).

These areas of media criticism are important as media is one means of demonstrating to audiences the keys to knowledge and enjoyment in their own lives. Consider for example an article published by Helstein (2007) that uses a magazine advertisement depicting a passive woman looking into a mirror and within seeing her ideal self to describe the "laws of reflection." The laws of reflection are a philosophical concept connected to social constructivism that describe the process of identity development. Specifically, it relates how our sense of identity, or subjectivity, is built upon dominant discourse that is reflected towards us. Helstein (2007) remarks that, "For example, what we view as athletic, feminine, black, or white is framed by our location within conventional discourse of sport, gender, and race among others" (p. 92). Our sense of self is limited by what we see in our world as related to our subjective features. It could be supposed that the impact of media on audiences, and audiences on media, works through similar processes of reflection.

The presented argument here is that the power of media functions as a narrative tool that impacts our social constructions. Media influences public thought and subjectivity but is firstly reliant on viewers to *exist* as a social power. Power is placed into the hands of the viewer with media transformed into the subject, listening attentively to what it needs to provide to viewers for its success. Media is then given power back and reflects what the viewers said they wanted to see; however, the content provided is narrowed. It is informed primarily by what was initially asked of them, creating a smaller purview of information for viewers to expect. This cycle continues, passing power back and forth, spiraling into even smaller purviews and narrowing of perspectives. Gibson (2015) remarks that our ideal constructs are "Enforced through technologies of the self to encourage surveillance, self-management, ideas of normality and discipline of the individual" (p. 292). Both media and therapy can function as these technologies of surveillance, and both deserve attention.

Objectification Theory. A focus on the Gaze and the power of surveillance was also used in creating an objectification theory posited by Fredrickson and Roberts (1997). Objectification theory relates the ways in which people, particularly those identifying as women, are turned into objects by socio-cultural tides. It focuses on the possibility that American culture socializes women to adopt observers' perspectives on their physical selves, creating self-objectification, or an internalization of these perspectives (Fredrickson, Roberts, Noll, Quinn, & Twenge, 1998). Objectification implies the taking of humanity and placing emphasis on an individual's appearance or ability to perform tasks. Foucault spoke of three different forms of objectification (Besley, 2002; Foucault, 1995). The first form "Is the modes of inquiry which try to give themselves the status of sciences" (Foucault, 1995, p. 135). This is objectification for the way in which the sciences, for example psychology, misuse knowledge as being synonymous

with truth without considering the influence of social powers. When placed upon modes of inquiry, the label "science" transforms those modes of inquiry into mere objects or tools to enhance the movements of institutions of power.

The second and third forms of objectification focus on individuals. The second form looks at how people make other individuals into objects, and the third on people making themselves into objects (Besley, 2002; Foucault, 1995; Fredrickson & Roberts, 1997; Fredrickson et al., 1998). Foucault broadly equates objectification with the power of the Gaze in how it can be used as a tool of social control (Besley, 2002; Foucault, 1995). He provides the example of a soldier as to illustrate these ideas:

> The classical age discovered the body as an object and target of power. It is easy enough to find signs of the attention then paid to the body – to the body that is manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces…By the late eighteenth century, the soldier has become something that can be made; out of formless clay, an inapt body, the machine required can be constructed… (Foucault, 1995, pp. 135–136)

In this example, all three forms of objectification are at play. The first, regarding the "dangerous label of science" could be attributed to the governmental forces who believe that they are right in their cause (whatever that may be). The second form is seen in how this institution of power utilizes bodies, soldiers, to enact this mission under the assumption that people are docile bodies that can be molded. The final is how the soldiers themselves may come to also think of themselves as little more than machines. Foucault speaks of this example in *Discipline and Punish: The Birth of the Prison* (1995), but also goes on to speak of how these modes of objectification impact human sexuality in *The History of Sexuality: An Introduction* (1990).

Sexual Objectification. Fredrickson and Roberts's (1997) focus was not just on objectification itself, or even on the objectification of women per se. Their focus was specifically on the *sexual* objectification (SO) of women, and how this negatively impacts mental health and general quality of life. When SO occurs, a person does not only become an object, but becomes a *sexual* object. They are defined by their level of attractiveness, ability to perform sexual acts, and are endowed with expectations to perform these acts. This is similar to Foucault's (1995) example of soldiers being transformed into mechanistic objects for use in war. Objectification theory "Places female bodies in a sociocultural context with the aim of illuminating the lived experiences and mental health risks of girls and women who encounter SO" (Fredrickson & Roberts, 1997, p. 174). This theory focuses on the "micro-level components of harm" SO does to women on an "intra-individual" level (Fredrickson & Roberts, 1997, p. 174). They name this intra-individual level as self-objectification, or the internalizing of concepts related to SO.

This theory of negative effects was empirically tested by Fredrickson et al. (1998). They explored various components related to SO including trait self-objectification, state self-objectification, and consequences of self-objectification such as body shame, restrained eating, disrupted attention, and mental performance. The authors tested three hypotheses over the course of two experiments. The hypotheses included: (1) self-objectification produces body shame, which in turn predicts restrained eating; (2) self-objectification diminishes math performance; and (3) emotional and behavioral consequences of self-objectification will be evident for women and not for men. Participants in the experiments were first pretested on measures of trait self-objectification and later took part in a presumably unrelated study on emotions and consumer behavior. Under this cover story, participants sampled and evaluated several consumer products. The authors manipulated state self-objectification by randomly assigning participants to try on

and evaluate either a one-piece swimsuit or a sweater. While wearing the garment, participants completed questionnaires measuring body shame. Behavioral measures were obtained by administering a math test while the person wore their assigned garment, and finally a food test (cookies or a Twix bar) when dressed again in their street clothes.

The first experiment consisted of 72 undergraduate women and only tested the first hypothesis related to connection between self-objectification and body shame. The second experiment consisted of 82 undergraduate students (40 men and 42 women) and tested all three hypotheses. The first experiment found that self-objectification (i.e., wearing a one-piece swimsuit) did indeed increase body shame. The second experiment found that negative effects on body shame and restrained eating again occurred for women. No sex differences were found related to performance on the math test. While there are obvious weaknesses to this study (e.g., the lack of consistency between experiments, and the initial bias that women would be more strongly impacted then men), it still was an important starting place in better understanding the impact that self-objectification and SO can have on individuals. For example, it revealed that other proposed negative psychological outcomes related to self-objectification include anxiety about physical appearance and potential evaluation, less awareness of internal body sensations such as hunger or arousal, increased body shame, and increased anxiety about physical safety (Fredrickson & Roberts, 1997; Fredrickson et al., 1998).

It has been found that when self-objectification occurs, women begin to evaluate themselves primarily on their appearance as opposed to their personal competency and abilities (Szymanski et al., 2011). A symptom of both SO and self-objectification includes body image dissatisfaction. Symptoms of body image dissatisfaction include time-consuming and emotionally-upsetting thoughts related to body image, frequent grooming, and chronic

comparisons to others (Wilhelm et al., 2010). Self-reported experiences of SO have been empirically linked to negative symptomatology and diagnoses such as body checking, body shame, decreased introspection, disordered eating, depression, and anxiety (Szymanski et al., 2011).

Loughanan and Pacilli (2014) pull from the philosophies of Kant and modern feminist authors to further describe the process and definition of SO. They remark how SO is thought to occur when people are turned into merely a means of satisfying sexual desires of others and how this is a manifestation of broader gender inequalities. Bartky (1990) also argues that a person is objectified when their sexual body parts or sexual functions are split from the rest of their personhood and reduced to the status of a tool for use. She also emphasizes how objectification is not just a state of being, but a process of treatment (both attitudes about and behaviors towards) of a person that results in objectification as the outcome. Nussbaum (1995) defines pieces of this process as including a focus on body parts as tools for use, but also a denial of autonomy, inertness, ownership, as well as fungibility and violability. Denial of autonomy, inertness, and ownership could be considered to exist within one category defined by lack of choice. Fungibility can be defined as seeing a sexualized target as interchangeable with another sexual target, and violability is defined as having the capability of being sexually violated.

Loughanan and Pacilli (2014) also outline differences between hostile, blatant, benevolent, and subtle forms of SO. They describe hostile and blatant forms of SO as including sexual harassment or stranger harassment where women are "Openly devalued for their ugliness and nonconformity to normative models of beauty" (p. 312). Benevolent and subtle SO is described as happening when women are prized and valued for their physical attractiveness. This can include positive comments about their appearance, but implies subtle implications that

women are simply decorative objects to be placed on a pedestal to be admired (Loughanan & Pacilli, 2014). These authors further distinguish between automatic, almost desensitized evaluations of women as sexual objects, and deliberate evaluations that aim to intentionally deny human nature and mental states to sexualized targets. Generally, Loughanan and Pacilli emphasize the complexity of SO and how it can be both a behavior and an attitude towards another person. They remark that "If we consider SO only in its blatant and hostile forms, we risk not recognizing the negative consequences associated with the subtle and superficially benevolent forms of objectification" (Loughanan & Pacilli, p. 313).

Microaggressions. Loughanan and Pacilli's (2014) comments contain an undertone that is duplicated in the study of microaggressions. Often in the study of SO, more attention is paid to blatant and hostile SO—a focus on body parts, focus on overt devaluation, focus on felt sense of self-objectification—especially in non-empirical research. Little attention has been paid to the microaggressive aspect of SO. Microaggressions are defined as brief, subtle, often unintentional verbalizations or behaviors that connote invalidating or derogatory messages towards persons of marginalized groups that vary in levels of hostility (Basford et al., 2014; Capodilupo et al., 2010; Kaskan & Ho, 2016; Nadal & Haynes, 2012; Sue, 2010a). These levels of hostility increase in severity from microinvalidations to microinsults to microassaults (Capodilupo et al., 2010; Kaskan & Ho, 2016; Sue, 2010a). Microinvalidations are the subtlest and include instances such as a marginalized person's opinions being ignored in a staff meeting. Microinsults are slightly more pronounced and may include assumptions made about a marginalized person's capabilities (e.g., never asking a woman to lift a box). Microassaults are closer to what we would define as "traditional" discrimination and may include more overt statements of prejudicial thinking.

The heart of microaggression research has focused on racial microaggressions with the bulk of the research being undertaken by Derald Wing Sue of Columbia University (Sue, D.W, 2009, 2010a, 2010b, 2013; Sue, D.W., et al., 2007, 2008, 2009, 2011; Sue, D.W., Capodilupo, & Holder, 2008; Sue, D.W., Capodilupo, Nadel & Torino, 2008). An emphasis on racial microaggressions is warranted, but the lack of other foci speaks to both the newness of the field of microaggressions as well as the importance of expanding research to include target populations such as women. This is not to say, however, that gendered microaggressions have not been explored in the literature. There are articles that speak to gender microaggressions within the workplace (Basford et al., 2014), within athletics (Kaskan & Ho, 2016), and that outline previous research on this topic (Nadal & Haynes, 2012), all of which comment on the negative impact of microaggressions. The negative impacts of microaggressions are not unlike the negative impacts of SO and self-objectification. Target groups may experience anxiety, self-doubt about the reality of their experiences, and depressive symptoms when experiencing direct or vicarious occurrences of microaggressions (Basford et al., 2014; Capodilupo, et al., 2010; Kaskan & Ho, 2016; Nadal & Haynes, 2012; Sue, 2010a).

One article particularly relevant to this dissertation focuses on creating a gender microaggression taxonomy (Capodilupo et al., 2010). Formed qualitatively by interviewing groups of women in focus groups, this taxonomy included the following categories: second-class citizen, assumptions of inferiority, assumptions of traditional gender roles, use of sexist language, environmental microaggressions, and SO. However, while they include SO in their taxonomy, the authors do not define the SOMs experienced by women. Because of the insidious nature of both SO and microaggressions, it is essential to research the subtler SOMs. This would include more than an overt focus on a person's sexual body parts. It would also include covert

focus on a person as a sexual object that both the aggressor and target may be marginally aware of, but that could result in the negative symptomology previously described.

Research on sexual objectification in media. SO, as well as the consequences of sexualization and self-objectification, have in recent years been widely studied with particular focus paid to the role of media (Aubrey, 2006a, 2006b, 2007; Aubrey & Frisby, 2011b; Aubrey, & Gerding, 2015; Aubrey, Hopper, & Mbure, 2011; Bufkin & Eschholz, 2000; Fasoli, Durante, Mari, Zogmister, & Volpato, 2017; Fredrickson & Roberts, 1997; Fredrickson et al., 1998; Frisby & Aubrey, 2012; Hatton & Trautner, 2011; Loughnan & Pacilli, 2014; Linz, Donnerstein, & Penrod, 1988; Nussbaum, 1995; Szymanski, et. al, 2011; Vance, Sutter, Perrin, & Heesacker, 2015; Ward, 2016; Ward, Reed, Trinh, & Foust, 2014; Zurbriggen et. al, 2007). Much of this research was sparked after the publication of the APA task force report (Zurbriggen et al., 2007) on the sexualization of girls. This task force was assigned to examine psychological theory, research, and clinical experiences related to the sexualization of girls in media (Zurbriggen et al., 2007). Ward (2016) conducted a meta-analysis of research from 1995–2015 that focused on that state of empirical research on media and sexualization, and found that of 109 publications (containing a total of 135 studies), 84% of them were published after the 2007 release of the APA task force report.

This is understandable since the APA task force found that "…virtually every media form studied [e.g., commercials, prime-time television programs, movies, music lyrics and videos, magazines, sports media, video games, etc.] provide ample evidence of the sexualization of women" (Zurbriggen et al., 2007, p. 1). As one example, researchers have found evidence that 22% of TV commercials include SO portrayals of women (Messineo, 2008) and that 51.8% of magazine advertisements feature women as sexual objects (Stankiewicz & Rosselli, 2008).

Zurbriggen et al. (2007) posit that this sexualization within media can have a myriad of negative consequences including impact on cognitive and emotional functioning, sense of personal sexuality, as well as attitudes and beliefs about womanhood. These portrayals within media are thought to increase a culture's focus on beauty, appearance, and the body as primarily a sexual object. The research reviewed focused on more blatant forms of SO without considering subtler SOMs. With these results, it is natural for psychological researchers to then place their attentions to the connection between media and sexual objectification.

An important distinction to be made when studying this topic, and one that is emphasized in the literature, is that the presence of sexual content does not necessarily equate to sexual objectification or sexualization (Fasoli et al., 2017; Ward, 2016). For example, general portrayals of courtship and sexual relationships, discussions of sexual orientation, and educational depictions related to sexual risk and health are considered to be sexual content as opposed to sexualization (Ward, 2016). The argued distinction between these concepts is that sexual content is normative and a natural part of humanity, whereas sexualization is a broader form of sexism with SO acting as one component of that sexism (Fasoli et al., 2017; Hatton & Trautner, 2011; Ward, 2016). However, while this distinction is made in the literature, it is difficult to distinguish these occurrences. Some of this may be because we are desensitized and so less aware of how the specific sexual content could potentially be negatively impacting audiences.

When sexualization as sexism and SO are more deeply explored, there are a variety of included components, some of which are overt whereas others are more covert (Szymanski et al., 2011). Consider for example a longitudinal content analysis conducted by Hatton and Trautner (2011) on the sexualization of men and women on the cover of *Rolling Stone*. They created an extensive codebook to identify potentially sexualized aspects of cover models of *Rolling Stone*

from 1967 to 2009. This codebook was representative of a "sexualization continuum" and consisted of such items as level of nudity, provocative touch, positioning of the mouth, sexual acts, sexual role-play, sexualized posing, and exposure or focus on body parts such as chest/cleavage, genitals, and buttocks. Each of these components was rated on Likert scales identifying its level of sexualization. The authors were attempting to account for nuanced details that can account for sexualization and demarcate changes in levels of sexualization over time. In their findings, the authors determined that in the 1960s, 11% of men and 44% of women on the covers of *Rolling Stone* were sexualized, while in the 2000s, 17% of men were sexualized (a 55% increase), and 83% of women were sexualized (an 89% increase).

Fasoli et al. (2017) built off Hatton and Trautner's research to study the "shades of sexualization" and differentiate between sexualization and SO (p. 1). In a study by Fasoli et al. (2017), participants were asked to judge SO, competence, and sexiness of female and male models portrayed with different degrees of sexualization (chosen based on Hatton & Trautner's coding system). Regarding SO, the participants were asked to simply judge the extent to which the models were presented as sexual objects (Fasoli et al., 2017). The authors found that as the level of sexualization of the models increased, so did participants' perception of the models as sexual objects (Fasoli et al., 2017). However, even with this distinction being made, it did not change the negative impact on individuals. Some of these negative impacts include: self-objectification, body dissatisfaction, reduction in value of women, reduced cognitive processing, negative assumptions about cognitive abilities and morality, and increase in sexist belief systems including acceptance of rape myths (Ward, 2016).

To elaborate, Aubrey (2006a, 2006b, 2007; Aubrey & Frisby 2011b; Aubrey & Gerding, 2015; Aubrey, Hopper & Mbure, 2011; Frisby & Aubrey, 2012) has conducted extensive

research on the impact of SO in media on audiences, particularly the mediums of music videos, television, and magazines, on levels of self-objectification and cognitive processes. She cites various content analyses that have operationally defined SO as instances in which focus is on isolated body parts such as bare stomachs, buttocks, cleavage, or bare chests, and utilizes this definition in her own analyses (Aubrey, 2006b). Aubrey (2006a, 2006b, 2007) argues that media exposure that is high in SO can socialize individuals to treat their own bodies as objects, and proposes that SO media content can teach audiences to adopt self-perceptions that are driven by physical appearance. In her works, Aubrey does not focus on social constructivist foundations, but instead backs her claims up with evidence found from cultivation theories (Gerbner, Gross, Morgan, & Signorielli, 1994) and media priming theories (Roskos-Ewoldsen, Klinger, & Roskos-Ewoldsen, 2007). Both provide evidence as to how watching media could impact audience behaviors. Broadly in her research, Aubrey (2006a, 2006, 2007) has found that exposure to SO media increased both men and women's level of trait self-objectification, body surveillance, body shame, and appearance anxiety. She also found that male participants who viewed videos of highly objectified female artists reported more adversarial sexual beliefs and were more accepting of interpersonal violence (Aubrey et al., 2011).

In exploring music videos, Aubrey (Aubrey & Frisby, 2011b) found that, compared to male artists, female artists were more sexually objectified, held to stricter appearance standards, and more likely to demonstrate sexually alluring behaviors. It should be noted that Aubrey was the primary arbiter of defining what is considered to be sexually alluring behavior, and the definition could be altered depending on observers' individual preferences. She (Aubrey & Gerding, 2015) also found that female emerging adults who were experimentally exposed to high SO in female artists' music videos reported higher levels of self-objectification that negatively

impacted their subsequent performance in encoding visual information from commercials. However, Aubrey (2017; Ward, 2016) also found that mediating factors of these negative effects included an individual's level of self-consciousness prior to the exposure (i.e., the higher level of self-consciousness, the higher level of impact), and a person's 'media diet' (i.e., the more exposure they had to these images in their life, the more they were likely to be impacted).

Other researchers have focused in more depth on the darker side of SO exposure in media. For example, Vance et al. (2015) examined the effects of viewing SO print advertisements on men and women's "inferred excusal of sexual aggression" (p. 573). The participants were exposed to three conditions: an image of a sexually objectified woman, an image of a woman depicted as an actual object (for example, as a beer bottle), and a control condition. They then filled out multiple questionnaires to assess their rape myth acceptance, acceptance of interpersonal violence, rape likelihood, and moral disengagement. Vance et al. (2015) found that viewing sexually objectified women in advertising did not increase any of the dependent variables (rape myth acceptance, interpersonal violence, etc.), but they did find that men in general scored more highly on these measures when compared to women. One reason for this result could be based upon the limited exposure to the advertisements in the experiment. A second reason for this result could be that the participants had already been flooded with images of sexualized women in advertising in their daily lives outside of the experimental process. This amount of previous exposure is a strong confounding variable in the authors' results. Media priming theory (Roskos-Ewoldsen et al., 2007) suggests that impacts of brief exposure to media messages will result in a very short period of priming to those messages. However, this theory also posits that little longitudinal research has been conducted to measure the priming effects of chronic media exposure over time. This is relevant because, though the short-term priming

effects were minimal in the study by Vance et al. (2015), they still found significant levels of excusal for sexual aggression broadly. This speaks to the need of cultural change regarding these topics and the potential importance of pursuing them through the lenses of social constructivism and narrative theory.

Another study conducted by Linz, Donnerstein, and Penrod (1988) focused on the impact of systematic desensitization on emotional responses after viewing films depicting violence towards, and sexually degrading images of, women. Specifically, they examined male participants' beliefs about rape and sexual objectification of women after varying levels of exposure (two films or five films) to Rated R violent "slasher," X-rated nonviolent "pornographic," or Rated R nonviolent teenage-oriented ("teen sex") films. After each viewing, the participants completed measurements about their affective reactions and cognitive perceptions, and were later shown a mock sexual assault trial and asked to judge the defendant and alleged rape victim. Linz et al. found that subjects in the violent condition became less anxious and depressed and showed declines in negative affective responses over time when viewing the films. They also found that films once found degrading to women were judged to be less so after prolonged exposure. The authors determined that viewing two movies was sufficient to obtain a desensitization effect like that obtained after viewing five movies.

In the Linz et al. (1988) study, the subjects of the violent condition were also found to be less sympathetic to the victim of the rape trial and less empathetic toward rape victims in general, but that longer exposure was necessary to create this impact. They also found no differences in response between the other conditions—the Rated R teen sex film and the X-rated, sexually explicit, nonviolent film, or the no-exposure control—on the variables of objectification or the rape trial. The authors attribute this lack of effect in these conditions to the possibility that

it is not the frequency of images of female promiscuity but the ratio of these images to other (not necessarily sexually related) images that results in negative changes in attitudes about women. Another important consideration is that repeated exposure to the same ideologies, for example the sexual objectification of women, can result in an acceptance of the ideology as a normalized truth (Bell, 2015b). We may become desensitized to the negative impacts because it has been transformed into a discourse of truth.

Justification for Film Focus. While it can be difficult to obtain exact data on media consumption, estimates indicate that American children and adolescents spend four hours watching television and nearly eight hours consuming media each day (Rideout, Foehr, & Roberts, 2010). These numbers are even higher for emerging adults, those aged 18–25, who are reported to spend 12 hours per day using media (Coyne, Padilla-Walker, & Howard, 2013). Statistics about Netflix viewing services show that the average user watches more than three movies and five television shows per week via the service (Business Wire, 2012). Other researchers have found that more than a third of internet users have viewed a television show or a movie online (Madden, 2009). None of these statistics include consumption of free- or cable-television mediums (O'Hara, 2014). The Motion Picture Association of America (MPAA) reports that in 2016 the United States/Canada box office earned $11.4 billion with approximately 1.32 billion tickets sold (MPAA, 2016). They report that more than two-thirds (71%) of the United States/Canada population went to the movies at least once in 2016, and that roughly 20% of those people were 25–39 years old (MPAA, 2016). These statistics only account for movies viewed in a theatrical setting that have been recently released. They do not account for any viewing conducted through piracy or films watched in a non-theatrical setting.

With so many potential mediums to explore, why is it important to focus on film? To begin, it is one of the less studied mediums regarding the topic of SO. Ward (2016) in her meta-analysis of current research trends on sexualization in media found that of the 135 studies she attained, only 22 studies (6.3%) focused on video media such as TV clips, commercials or films. Most of the studies (68 studies; 50.4%) focused on examining still images such as magazine advertisements or photographs (Ward, 2016). However, even when video media was researched, it was often through experimental designs that exposed participants to specific media content, often objectifying and non-objectifying groups (Ward, 2016). Ward criticizes this approach, stating that while experimental design is more highly controlled, the media examples are selected by the researcher and so may not be representative of content people would choose to view on their own. With this form of methodology, the results may give evidence of causal support but may also be plagued with confirmation bias. It is one thing to specifically seek out SO media and another to explore sought after public entertainment and examine the messages within.

Film as Public Pedagogy. This concept of critically examining the messages of film is often labeled in the literature as "film-as-text," meaning the use of film for educational purposes (Bell, 2015a; Giroux, 2004; O'Hara, 2014). Utilizing film-as-text for education offers a way to "…free students from flat, lecture-based instruction" (O'Hara, 2014, p. 17). This form of education expands the concept of public pedagogy, or: "How societies are taught ideologies—how we learn what we know about other people and about the world" (Bell, 2015a, para. 25). Not only do we create our own worldviews and perspectives, we are taught how to do this by the world around us. Public pedagogy can include numerous platforms, from family of origin to educational systems to peers to governmental policies to all the many forms that media can take. Essentially, public pedagogy is whatever we are exposed to daily that impacts how we view and

learn about our world. Often, we assume that the primary sphere to obtain knowledge is within a classroom and we dismiss or ignore learning that occurs in our cultural, political worlds (Giroux, 2004). Giroux (2004) argues that culture, our lived world, plays a primary role in producing our living narratives; it, "Exercises a powerful pedagogical force over how people think of themselves and their relationship to others" (p. 62).

One sphere within public pedagogy worthy of exploration is film. Giroux (2011) argues that "The issue of public pedagogy has to become central to understanding new media as a powerful educational force" (p. 8) that impacts our sense of democracy and autonomy. Ideological theories of film criticism, such as cultural studies, are equally concerned with a movie's function within popular culture as well as with the influence of popular culture on the movies themselves (Barsam, 2007). While film criticism does not focus on the symptomology of audiences in the way that psychological research does, there are film criticism theories that assume that films reflect current ideologies (Barsam, 2007). Critics then utilize those reflected ideologies to promote social change (Barsam, 2007). For example, feminist film critics focus on calling attention to film's representation of women as passive, dependent on men, or objects of desire (Barsam, 2007). One feminist film critic, Mulvey (1975), argues that traditional cinematic portrayals of women focus on women as objects to be looked at, first by male protagonists, and then by spectators forced to identify with the protagonists via the camera focus. Mulvey says that this systematic form of patriarchy is something that neither film artists nor viewers can change because of how engrained these traditional portrayals in cinema are, while other critics advocate for raising the consciousness of all women to start protesting these negative portrayals (Barsam, 2007).

These ideas easily transition back into the world of psychological practice. Gibson (2015), for example, makes the argument that psychological practitioners can use film to encourage clients to attend to their surroundings and gain awareness of how culture is likely impacting their sense of self and negative body-image. This recognition of pedagogies shifts the power of the Gaze into the hands of clients and grants them the autonomy to re-story their understanding of their symptoms and cultural world. Not only can film as public pedagogy be useful for clinical practices, it can also help to educate clinicians and budding psychology students about discrimination, power, and privilege. For example, Bell (2015b) speaks of the delicate nature of teaching about various forms of privilege, and how,

> Using popular culture to demonstrate the ways in which societies are taught the constituent ideologies that construct those world views can oftentimes soften the blow and open students up to a new way of thinking about the issues without so much "skin in the game"… providing concrete examples using popular culture references can bring the theoretical into the practical. (p. 271)

Exploring film allows for multiple uses within psychological disciplines. It allows for the exploration of cultural messages that may be impacting clients, as well clinicians' understandings of the maintenance of client struggles. It also allows a space for clinicians and psychology students to learn about the presence of SO, SOMs, and other microaggressions in a way that builds awareness without shifting blame.

For example, the use of educational entertainment has been utilized to help promote change to increase community health (Bandura, 2004; Hernandez & Organista, 2013; Singha & Obregon, 1999). In educational entertainment, media programs are created or modified to provide information on an entertaining platform. In an interview, Miguel Sabido speaks of how

to utilize serial dramas as a principle vehicle of change in arenas such as literacy, family planning, women's empowerment, and sexual education in Latino/a populations (Signa & Obregon, 1999). Bandura (2004) built on this model, adding in components of social learning theory. Working with Sabido, they utilized a community psychology framework to alter a popular local soap opera (telenovela) and implement healthy community change with significant success. Hernandez and Organista (2013) hoped to replicate the success of Sabido and Bandura by altering a local "fotonovela" to increase depression literacy, decrease stigma, and enhance help-seeking knowledge and behavior in recently immigrated Latino/a populations. A pretest-posttest randomized control group experimental design with 142 immigrant Latinas at risk for depression was employed, and results indicated significant posttest improvements.

The primary difference between public pedagogy and entertainment education is that entertainment education is intentional. Entertainment education makes a conscious effort to place lessons or information into public spheres. Public pedagogy, in contrast, simply mirrors the realities of current cultural beliefs, expectations, and normalcies. Entertainment education is relevant, however, because it provides empirical evidence on the impact that media and entertainment can have on the choices individuals make in their lives. It also reveals how it can alter them.

(Micro)aggressions in entertainment: The attraction of sexual violence. Also, of importance is whether audiences are drawn to entertainment that has SO content. Lee, Hust, Zhang, and Zhang (2011) exposed individuals to either sexually violent, physically violent, or nonviolent television clips, and found that male participants perceived the most enjoyment in the physically violent clips compared to the other two conditions. Barranco, Rader, and Smith (2017) found that, especially among PG-13 films, that violent content led to increased ticket sales,

suggesting that audience preference is responsible for continued presence of violent content. Other researchers (Hust, Marett, Lei, Ren, & Ran, 2015) have explored the booming popularity of the television dramas *Law & Order, CSI,* and *NCIS.* Through research they found that *CSI* had reached almost 100 million viewers across 200 countries as of 2011. As of 2015, it had ranked "Most Popular Series in the World" as determined by audience ratings as well as by the Monte Carlo TV Festival five years running (Hust et al., 2015). *Law & Order* was popular enough to have a record-breaking run of 20 seasons and included a sub series *Law & Order: SVU* that was devoted to solving sexual assault and sexually based crimes (Hust et al., 2015).

While each of these series is devoted to catching criminals, violent and brutal acts are depicted regularly within the genre with storylines increasingly featuring rape and sexual assault (Cuklanz & Moorti, 2006). Hust et al. (2015) focused their research on determining the effect of viewing these shows on audience members' levels of rape myth acceptance and recognition of need for sexual consent from viewers. They do not, however, question why these shows are so popular. One theory is that these crime dramas act as a comfort for viewers who have an opportunity to see justice be served (Hust et al., 2015). While Hust et al. (2015) found mixed results on viewers' levels of rape myth acceptance and their recognition of the need for sexual consent after watching the shows, they speak briefly of how viewers may be desensitized to violence when chronically exposed to the brutal and violent episodes of sexual assault present in these shows.

Turning to the subtler nature of sexual violence in film, Bell (2015a) outlines a "Pedagogy of Princesses" and provides evidence of sexually objectifying microaggressions within the Disney princess films, one of the largest Disney franchises. For instance, in the Disney animated film *Tangled* (2010) based on the fairytale *Rapunzel*, Bell explains a scene in which

Rapunzel chooses to give up her freedom to protect her love interest from a witch who has entrapped her. In this scene, Rapunzel's love interest refuses to let her make this decision and instead cuts Rapunzel's hair without her permission to "save" her from the witch's grasp—an act that Bell (2015a) describes as a rape allegory. He provides another example of domestic violence in the film *Beauty and the Beast* and how it teaches the lesson that spouses should justify and explain away any violent and controlling behaviors of significant others (Bell, 2015b).

The reality of sexual violence. In our lived world, it is vital to attend to the prevalence of sexual violence. The National Violence Resource Center (2015) asserts that one in five women will be raped at some point in their life. This is similar to data provided by the Rape Abuse & Incest National Network (RAINN) who assert that 1 out of every 6 American women have been the victim of an attempted or completed rape in her lifetime (14.8% completed, 2.8% attempted; RAINN, 2017). RAINN (2017) does provide some positive information that the rate of sexual assault and rape has fallen 63% since 1993, from a rate of 4.3 assaults per 1,000 people in 1993, to 1.6 per 1,000 people in 2015. However, they do not tote this as success as they have determined that roughly every 98 seconds another American is sexually assaulted including inmates, children, the general public, and military personnel (RAINN, 2017). Additionally, it has been estimated that one in four girls and one in six boys will be sexually abused before they turn 18 years old (National Violence Resource Center, 2015). While both men and women experience sexual assault, it has been estimated from statistics attained in 1998 that 9 out of every 10 victims of the rapes reported are female (RAINN, 2017). This is an important distinction to make as research from Finkelhor and Araji (1986) indicates men are less likely to report being the victim of sexual assault, especially if it is perpetrated by other men.

Sexual violence and mental health. Unfortunately, these statistics are grist for the mill in the therapy and psychological industry. While it is too difficult to obtain a specific statistic about the number of people who seek treatment in therapy for symptoms of sexual assault, a basic PsychInfo search of the phrase "sexual assault" results in 5,357 hits. When a PsychInfo search is completed of "sexual assault" and "symptoms," 791 hits are attained. The short-list of diagnoses and symptoms victims of sexual assault may experience include: depression, anxiety, post-traumatic stress disorder (PTSD), self-harm, substance abuse, dissociation, eating disorders, sleep disorders, suicidal ideation, chronic guilt, chronic shame, difficulty with intimacy and relationships, and poor self-esteem (RAINN, 2017).

Now consider the prevalence of some of these diagnoses removed from any knowledge about causality. According to the National Survey on Drug Use and Health (NSDUH) of 2015, an estimated 6.7% of all American adults had at least one major depressive episode within the year, and of that percentage, approximately 8.5% were women (NIMH, 2017). The Diagnostic and Statistical Manual of Mental Disorders fifth edition (DSM-5) asserts that in the United States major depressive disorder has a twelve-month prevalence rate of approximately 7% and that women experience 1.5 to threefold higher rates than males beginning in early adolescence (APA, 2013). The DSM-5 also remarks that adverse childhood experiences and stressful life events are an environmental factor that can impact depressive symptomology (APA, 2013). This echoes information that has been gathered from the Adverse Childhood Experiences (ACEs) studies, which also indicate significant correlations between multiple types of ACEs and negative mental health outcomes as well as substance use (Merrick et al., 2017).

Another set of data (Kessler, Chiu, Demlar, & Walters, 2005) estimates that 18.1% of American adults have been diagnosed with an anxiety disorder within a 12-month period, and of

that percentage, approximately 60% were women (NIHM, 2017). The DSM-5 asserts that the development of the anxiety disorder obsessive-compulsive disorder (OCD) is strongly impacted by any experience of physical and sexual abuse in childhood as well as other traumatic events (APA, 2013). Kessler et al. (2005) found that 3.5% of the American adult population had been diagnosed with PTSD, and the DSM-5 asserts that PTSD is more prevalent among females than among males across their lifespan (APA, 2013). They elaborate that some of this increased likelihood is attributed to a greater probability of exposure to traumatic events such as rape or other forms of interpersonal violence (APA, 2013).

Personality disorders are a controversial diagnosis often correlated to experiences of extensive abuse during childhood. There are multiple types of personality disorder, but they are generally defined as an enduring pattern of inner experience and behavior that deviates markedly from the expectations of the individual's culture, is pervasive and inflexible, have an onset in adolescence or early adulthood, are stable over time, and lead to distress or impairment (APA, 2013). The DSM-5 does not state directly that adverse childhood experiences are impactful in the inception of personality disorders (APA, 2013). In contrast, other researchers claim the connection is so strong that personality disorders are in fact misnamed; that they should be referred to instead as complex trauma (Robles et. al., 2014). This change in language is deemed warranted because of the stigmatizing nature of personality disorder diagnoses which can cause clinicians to perceive symptoms as unchangeable without accounting for historical impact (Robles et. al. 2014).

This is relevant to this dissertation because women are more commonly diagnosed with borderline, histrionic, and dependent personality disorders whereas men are more often diagnosed with antisocial personality disorder (APA, 2013). While the DSM-5 promotes

diagnostic caution because social stereotypes regarding gender roles and behaviors may impact these choices, these trends are worthy of further exploration. Whether diagnoses be personality disorders or mood disorders, we can derive a significant correlation from this information: the common symptoms individuals present with when they seek therapy are also common symptoms that can result from sexual violence as a subset of complex trauma.

Methodology

Research Questions

With the literature in mind, the research questions are based on four philosophical assumptions. First, we live in a socially constructed world, meaning that institutions of power influence how we decide what we consider to be true and how we generally define our values and understanding of our world. Very often these decisions are not consciously made due to the difficulty of being aware of social constructions. Second, social constructions are solidified by public pedagogy, or the ways in which we learn about our cultural world and create shared ideologies. Third, media can be thought of as a specific creation of power, with film acting as one tool among many that impacts public learning and thereby social construction. Fourth, and finally, our understanding of clinical psychology is shaped by creations of power like media and acts as a creation of power itself in defining what we see as individual "problems."

Based upon these assumptions, the goal is to show how the medium of film might be used as both a clinical and educational tool that impacts our understanding and recognition of sexually objectifying microaggressions. Following from this goal, the research questions are:

- Are SOMs present in current popular films?
- If they are present, what patterns regarding the SOMs emerge when utilizing descriptive statistics to analyze the data?

- Demographically, who are most often the perpetrators and targets of the SOMs in these films?

This research is limited to these questions as it must first be determined if SOMs are present at all in popular films. If not, then film could not be considered a pedagogical factor that impacts current SOMs, nor would it have clinical utility for future study. However, if they are present, as is likely considering the literature, clearer definitions can be provided as to what constitutes an SOM and how they can be clinically and educationally relevant. After learning the answers to these questions, implications regarding these subjects and possible areas of future research will be disused.

Qualitative Content Analysis

This dissertation's research method is comprised of a qualitative content analysis focusing on specific and nuanced details within seven popular films to answer specific hypotheses. Saldaña (2016) articulates that hypothesis coding is "The application of a researcher-generated, predetermined list of codes to qualitative data specifically to assess a researcher-generated hypothesis" (p. 171). Following Saldaña's direction, I created an extensive list of SOM codes based upon literature found in psychological, philosophical, and media-focused disciplines. This codebook (to be described in full) was used to determine the level of presence of sexual objectification, SOM, and self-objectification in the films. The structure of the codebook for the current dissertation (see Appendix A) is structured similarly to a codebook utilized in Ahmed's (2015) dissertation analyzing the presence of mental health stigmatization within Disney animated films.

Ahmed's codebook had initially been created and validated by another set of authors and used with their permission for her dissertation (Lawson & Fouts, 2004). These authors'

codebook listed potential indications of mental health stigmatization found in the literature, and each indicator was tracked and tallied when viewing their chosen films. This codebook also tracked multiple points of demographic information of each film including the director, the producer, year of production, number of cast members, and basic demographic information of the primary characters. While the codebook for the current dissertation has not been validated in the same manner yet, it will use a similar tracking system regarding presence of SOMs, general information of each film (e.g., director, producer, year of release), as well as multiple additional variables. Ideally this similarity in structure will help to promote the total validity and reliability of the data-set.

The results of the content analysis were scrutinized to determine if any patterns exist that could be pertinent to future research. Some of these patterns could include: SOMs that are most common, SOMs that occur the least, the average number of occurrences per film, and the amount of time taken up by SOMs when compared to the total length of the film. It is important to note that generalizability of these descriptive statistics will be limited because only seven films are being viewed to explore the potential impacts on public pedagogy and social constructions. Based upon the results, discussion will be presented on the theoretical impacts to public pedagogy and thereby the field of clinical psychology. The present research is similar to research completed by Bufkin and Eschholz (2000) who conducted a qualitative content analysis of popular films focusing on images of sex and rape. Rather than public pedagogy, Bufkin and Eschholz use the language of dominant ideology models and interpretation reception theories to describe the ways in which media could impact ideology and the ways in which people respond to media (p. 1321). They sought to explore how both sex and rape were depicted in the 50 top grossing films of 1996 and considered how the themes found might be impacting hegemonic

ideologies regarding these topics (p. 1327). While there are limitations to these forms of study, primarily the inability to statistically determine any causality or even correlation to national clinical impact, it is an entry point for conversation.

Narrative Nature of Film

Before discussing the general methodology of this dissertation in more depth, it is important to first describe the ways in which films are constructed narratives. When viewing films as a data set, it must be remembered that films are created by a large team of people attempting to tell a story. As audience members, it can be easy to forget that the people on screen are actors and that absolutely everything on screen—from lipstick color, to the cars being driven, to the special effects—has been specifically selected for presentation to the viewer. This is particularly true in high budget films whose teams have the financial means to make every detail fit their mind's eye. How does this then apply to utilizing film as data? Barsam (2007) describes it well when he says,

> Because narrative is *form,* something made, the product of deliberate decisions concerning content (e.g., what or what not to show on-screen, how to dress characters and decorate sets, how to direct actors, how to use sound and music, etc.) we need to look as closely at *how* movies tell their stories as we look at what happens within the stories. (p. 55)

This "how," as Barsam continues, includes not only factors like lighting, camera setup, props, costume, makeup, sound and performance. It also includes the director and film team,

> Fully visualizing the film in setups, determining which shots will be made in the studio and which will be made on location, establishing a photographic strategy and determining

> the visual look for each shot, settling the film's color palette, determining the film's tempo with final editing in mind, and casting the actors. (Barsam, 2007, p. 57)

These various factors are referred to as "*mise-en-scene*" or the total staging of a film. Though the primary objective of this dissertation is to explore the presence of SOMs and self-objectification in popular films, these components cannot be viewed independently. They must be combined with the knowledge that nothing in a film is accidental, and that these other cinematic decisions will also impact the tenor of each possible instance of SOM or SO.

Each piece of *mise-en-scene* should be considered a confounding variable that will impact the data collection process and must be accounted for. While these variables are considered 'confounding' in the formal sense because they are defined as factors outside of the independent variable (i.e., SOMs) that can cause a result, they do not hinder the data in the way the word confounding tends to imply. Rather, they weave around and into the independent variables in ways that shape them and provide them with more form. Considering the importance of language in definition, future researchers might consider giving these types of variables a more apt name to better distinguish their integrative and strengthening nature. This is particularly relevant when studying film, because film integrates multiple highly intentional components, or variables, into a scene to create specific reactions (i.e., results) in viewers. While it is not possible to account for every cinematic factor in this dissertation out of the sheer breadth of possible additions, a few key aspects will be added into the content analyses.

Film Choices and Rationale

The films being used in this study were chosen for their high level of public exposure. This was done under the assumption that popularity of a film increases its likelihood to influence public pedagogy. Popularity is being measured based on total gross income. While this is not the

sole indicator of reach and exposure, the data of gross income is easily accessible and reliable. Data related to gross income has been obtained from the company, The Numbers (Annual Movie Chart, 2017). The Numbers has been in business since 1997 and boasts of being the largest freely available database of movie industry information on the internet. The top grossing film from each of the past seven years (2010–2016) was chosen to account for potential impact to current cultural ideologies and relevance to modern social constructions. Fully animated films were excluded due to the difficulty of determining demographic information of the characters. PG or rated R movies were also excluded to reduce additional variables related to film content. For example, rated R films would likely skew the data to show significantly high levels of SOM as most all rated R films are disclosed to have some level of sexual content. In a similar manner, films rated PG would likely skew the data in the opposite direction because overt sexual content is not allowed. Films rated PG13 allow for a middle ground where there will likely be an even spread of sexualized content.

The selected films are shown in the table below (Table 1). Table 1 includes the film title, year of release, rating, primary production company, total gross revenue, total tickets sold, genre, and audience demographic as related to gender (MPAA, 2010, 2011, 2012, 2013, 2014, 2015, 2016; The Numbers, 2017). Unfortunately, however, information regarding audience demographics is not available for years 2010, 2011, or 2012. One strength and limitation of this selection of films is that all are within the genre of action or adventure. This helps to potentially reduce the number of additional variables impacting the data, but simultaneously reduces the scope of what may be viewed making a smaller pool of data to pull from in understanding current social constructions and modes of public pedagogy.

However, it is worth noting that action and adventure films *did* produce the highest total gross revenue, and hence are likely impacting our culture in a significant way. It is a data point emphasizing that these are the types of movies viewers are seeking to watch in theaters, whether this be purely for the content or also for the thrill of special effects and booming surround-sound. An additional reason the viewers might be seeking out these films could be related to the amount of advertising each of these films produced prior to release. An additional weakness of this selection of films is that a number of these films exist within a single storyline (e.g., the two Star Wars films; multiple films in the Marvel Universe). While this will produce less film diversity and will likely impact the results, it must be re-iterated that based upon high gross revenue these are the films theater-goers are seeking to view and so are nevertheless more likely to be impacting current pedagogy. Another factor that may have impacted the popularity of the films is that all but *Guardians of the Galaxy* and *Avatar* were sequels to previously released movies. This means that five of the seven films were being anxiously awaited for by audiences which likely impacted why they ended up as the top grossing films of their respective years.

Table 1

Top Grossing Films

Film	Year Released	Rating	Distributor	Total Gross Revenue	Total Tickets Sold	Genre	Audience Demographics %F/M
Avatar	2010	PG13	20th Century Fox	408,392,727	51,760,802	Action	n/a
Harry Potter and the Deathly Hallows: Part 2	2011	PG13	Warner Bros	381,011,219	48,046,812	Adventure	n/a
The Avengers	2012	PG13	Walt Disney	623,279,547	78,301,450	Action	n/a

Iron Man 3	2013	PG13	Walt Disney	408,992,272	50,306,552	Action	42/58
Guardians of the Galaxy	2014	PG13	Walt Disney	333,055,258	40,765,637	Adventure	41/59
Star Wars Ep. VII: The Force Awakens	2015	PG13	Walt Disney	742,208,942	88,043,765	Adventure	42/58
Rogue One: A Star Wars Story	2016	PG13	Walt Disney	424,987,707	50,413,725	Adventure	41/59

Film Dynamics Codebook Creation

Part of the total codebook used accounts for various film dynamics that may act as confounding or integrative variables. These dynamics are grouped by sensation: visual dynamics and auditory dynamics. The visual effects coded focus on camera angle, movement, and point of view; as well as implied SOM proximity to the camera, SOM screen position, and setting of the scene. Auditory effects focused on whether sound or music is present in the scene, if special effects were utilized, and if the auditory effect is perceived to accentuate the SOM being coded. It is important to further define what is meant by each of these code points, and how they were recognized during viewing. Each of the following definitions have been taken from Barsam's (2007) text on introduction to film which is comparable to other introductory texts on film studies.

Firstly, camera angle can be loosely defined as how the camera is tilted to capture the scene or SOM instance. Different camera angles will present the audience with various senses of equality with the character (to be discussed). For the sake of this dissertation, three levels of angle were accounted for: eye level, low angle, and high angle. In an eye-level angle shot, the

audience gaze is at the same height as the gaze of the character–they would appear to be the same height as the character if they were standing next to each other. In this shot, the audience is meant to feel equal with the character being shown. In a low angle shot, the audience gaze appears to be from below the character looking up at them. According to Barsam (2007), a low angle shot is "…made with the camera below the action and typically places the observer in the position of feeling helpless in the presence of an obviously superior force" (p. 171). Low angle shots are meant to make the audience and/or implied observer feel inferior to the character being presented. In a high angle shot, the audience and/or implied observer gaze appears to be coming from above and looking down at a character. Barsam (2007) states that this shot "…is made with the camera above the action and typically implies the observer's sense of superiority to the subject being photographed" (p. 171). High angle shots are meant to make the audience and/or implied observer feel superior to the character being presented. These distinctions in camera angle are important as they imply how the audience is meant to feel when presented with an on-screen character. In the case of coding SOMs camera angle is important because it changes the tone of scene—if we are viewing a scantily clad character from above we will feel superior to him or her, and in contrast if we are viewing the character from below we will feel inferior to him or her. It was hypothesized that this will impact whether an instance in a scene is coded as a SOM. See Appendix A for examples of these various types of shots.

Secondly, camera movement can be defined as how the camera is physically moved to capture a shot or scene. For the purposes of this dissertation, five levels of camera movement were coded: pan shot, tilt shot, tracking shot, zoom, and static. A pan shot occurs when a camera is stationary, as on a tripod, but turns from side-to-side to capture the scene or shot. An example would be capturing conversation between two characters or filming a tennis game. A tilt shot

occurs when a camera is stationary, as on a tripod, but moves up and down to capture the shot. An example would be filming the length of a tall building or the length of a woman. A tracking shot occurs when a camera is capable of being moved, and may be placed on wheels, to capture a scene with three-dimensional movement. An example would be following a moving car as it speeds down the highway or tracking a person as they run. Zoom occurs when the field of view is changed to either move the audience and/or implied observer's view closer or further away from the object or character on screen. Lastly, a static shot occurs when there is no movement in the camera. Characters may move freely in and out of the shot without the camera moving to capture them on-screen. Camera movement is important to code for each perceived instance of SOM or SO as it will impact audience perception and act as a confounding variable.

Thirdly, the point of view (POV), or who is perceived to be the primary observer of the SOM or SO, was equally important to code. POV was broken down into three perspectives: omniscient observer, single character, or a group of characters. In an omniscient POV, the audience is the perceived primary observer. They are aware of what is happening without appearing to look through the eyes of a particular character. An example could be going from an extreme long shot of a city block and zooming in on a provocatively dressed character walking down the street. No primary character has been presented yet. In a single character POV, an individual character is the perceived primary observer. For example, in a scene where a character walks into a bar and visually scans an attractive stranger as a way of emphasizing that stranger's body, the researcher would code it as a single character POV along with the accompanying SOM description. Lastly, in a group of characters' POV, the camera angle is positioned to indicate the view is coming from a group of two or more characters. An example could be that a group of characters walk into a bar and scan an attractive person or people up and down. The researcher

would code this as a group POV along with the accompanying SOM description. POV is important to consider as a variable as it impacts the viewers' sense of ownership of the scene. The researcher is hypothesizing that audience members with an omniscient POV may feel more personally involved in the scene than if the POV is from a single character or group of characters.

Fourthly, when discussing "implied proximity to the camera," I accounted for what type of camera shot was being used to capture the scene or instance of SOM or SO. There are as many camera shots as there are dimensions to human vision, and for the sake of this dissertation and the primary focus of psychological dynamics as opposed to strict film criticism, only four of these shot types were coded: close shot, medium shot, long shot, and extreme long shot. A close shot is an isolated camera shot focused on a character's face or a specific body part. A medium shot is a camera shot that is focused on displaying most, but not all, of a character's body. An example could be showing the bust of a person or showing them from the hips down. A long shot is a camera shot that is focused on aspects of the immediate setting as well as the full body of the characters in the scene. An example could be two people standing and talking at a train station while the audience sees the ticket-booth and passersby. An extreme long shot is a camera shot that is focused on broad setting where characters may or may not be immediately identifiable. An example could be people on horseback in the distance riding into a sunset, or an aerial shot of a town or busy intersection. I hypothesized that extreme long shot will not often be coded in this dissertation because SOMs or SO are more likely to occur during close or medium shots. See Appendix A for examples of these camera proximities.

A component to include when thinking of perceived SOM proximity to the camera is thinking of SOM position in the frame. This is broken down into four possible positions:

foreground, background, center, and peripheral. Foreground can be defined as something being visually presented in the immediate focus of audience attention. Background can be defined as something occurring behind the primary action or audience focus. Center position can be defined as visually occurring in the center of the screen (regardless of being in the foreground or background), while peripheral position can be defined as visually occurring on the sides of the shot (regardless of being in the foreground or background). This was an important variable to include because of the potential impact the SOM might have on audiences and thereby public pedagogy. I hypothesized that SOMs that occur in the center or periphery foreground of a frame would have higher impact on public pedagogy than SOMs that occurred in the background center or periphery of the shot. See Appendix A for examples of these shot positions.

The final visual component that was coded is the setting of the scene. Setting is a broad term referring to the environment in which a film takes place. This can include time period, country, city, whether a scene takes place in a home, at work, or in a place of leisure, and can become minutely specific. I chose to limit-setting descriptions because of the multitude of possible specifications that were not likely to impact the discretionary choice of SOM presence. While this could make for interesting data to have for future research, setting description was limited to whether the SOM occurred in a public or private environment. Public is defined as occurring in view of others such as in a restaurant or at an event, while private would be defined as occurring out of view of others such as in a home or private hallway with no witnesses.

Next it is necessary to consider the auditory side of film dynamics. Music is unquestionably an affectual force. It is built from mathematics, technical skill, and emotion and is used extensively in film creation. It was essential to include impact of music and sound, or lack thereof, in the coding process of this research. However, the study of music is an expansive

discipline with extensive subjectivity even without the added variables of film. Because of this, the presence of music and sound was accounted for, but I did not attempt to provide it with an independent affectual code. This is because this code would be too highly subjective, and I hypothesized that it would be extremely difficult to attain significant interrater reliability. I instead coded the presence of music or sound in a more technical manner. It was noted whether an instance of SOM is accompanied with musical score, source music/sound, or sound effects. Score is defined as music or sound that would not naturally occur in the environment being presented on screen and is used for emotional cues or to impact audience perceptions and is often written specifically for the film. Source music/sound is defined as music/sound emanating from a source on or off screen that would naturally be present in the environment (e.g., a radio, band, jukebox, television, crowd, etc.). Sound effects are defined as sounds that have been artificially created for the film soundtrack that have a definite function in telling the story. These are sounds other than music or natural voices.

These components were simply coded as “present” (yes) or “not present” (no). Rather than try to provide an affectual description of the music, I coded whether it seemed the music, sound, or sound effect (if present) was perceived as emphasizing or accentuating the SOM instance. Presence of sound or music was coded quantitatively related to presence (e.g., coded with a “1” for presence and “N” for lack of presence) for purposes of descriptive statistics. However, the decision of whether the sound/music emphasizes the SOM will be qualitative in nature. This aspect of the coding will be explained in more depth in the Process section within the methodologies chapter.

Character Dynamics Codebook Creation

Along with the importance of recognizing the confounding variables of film dynamics it is also important to account for character demographics and relational dynamics. According to Barsam (2007) "…we go to movies in large part to witness stories about characters whom we can *imagine as real people* [emphasis in original], with complex personalities and lives" (p. 72). It would not be possible to account for all aspects of the character personalities and lives for the same reason it is difficult to account for the affectual nature of music – it is simply too complex and subjective. However, what can be accounted for are the perceived roles the character plays in the film, their perceived gender, their perceived skin color/racial background, as well as the perceived relational dynamic between various characters. The word 'perceived' is used intentionally as these identity aspects are subjective to the viewer. However, these aspects (e.g., role, gender, skin color, relational dynamic) tend to be easier to identify in comparison to more complex character structures such as personality. One difficulty in this regarding general demographic information is that bias can run rampant. For example, it is important to account for racial background to gather data about potential racial micro-aggressions, but assuming a character's racial or cultural background only from viewing them on-screen lends itself to significant prejudice. To lessen the impact of this, I simplistically coded whether the characters are "white," a "person of color," or if it was unclear what their skin color is. This simplistic coding is also problematic because of its binary nature, but I would rather err on the side of simplicity than the side of more significant racial assumptions. There is the potential for this same difficulty when deciding upon gender, and so I did my best to account for whether a character is perceived to be female, male, transgender, or if their gender is unclear.

Character roles were broken down into three primary categories and two secondary categories taken from Barsam's introductory film text (2007). The three primary categories account for whether a character is a major, minor, or marginal character. Major characters are defined as the most important characters to the plot. Minor characters are defined as playing a less important role in the overall movie, usually functioning as a means of moving the plot forward or fleshing out the motivations of the major characters. Marginal characters lack definition and are onscreen for very short periods of time. The two secondary categories account for the position the characters play in the film, whether they are a protagonist, or an antagonist. Protagonists can be a hero, but those heroes can be "good" or "bad" in their struggle with whatever they oppose or that opposes them. What defines the protagonists is that the story tends to be about these characters' plights. In contrast, antagonists oppose the protagonist and provoke the protagonist's actions or reactions in the storyline. Because of the subjective nature of determining protagonist or antagonist status, especially in the case of minor and marginal characters, two additional secondary categories will be added. These categories are whether a character is neutral to the storyline, or if their position in the plot is unclear. I hypothesized that the distinction of character role (i.e., protagonist, antagonist, major, minor, etc.) will be important to account for because it will impact how the microaggressions are viewed by the audience. For example, if the majority of the microaggressions are perpetrated by antagonists, the message conveyed to audiences would likely be that microaggressions are things that only "bad" people do. In contrast, if the majority of the microaggressions are perpetrated by protagonists, it could convey acceptance for these behaviors. Each possibility could impact public pedagogy and should be accounted for in SOM dynamics.

The perceived relationship between the SOM perpetrator and target will also be coded along with the film-based character dynamics. The chosen relationship types were selected based upon the research by Bamman, Massey, Smith, & Xia (2015) on annotating character relationships in literary texts. These authors, whose area of expertise is information technology, created a dataset of manually annotated dyad relationships between characters in 109 literary texts "…in order to support the training and evaluation of automatic methods for relation type prediction" (Bamman et al., 2015, p. 1). The authors solicited help in this project utilizing Amazon Mechanical Turk, whose website describes itself as giving "…businesses and developers access to an on-demand, scalable workforce…workers select from thousands of tasks and work whenever it's convenient" (Amazon Mechanical Turk, 2018). In total these authors collected 2,170 annotations and that among these, 392 of the character dyads had annotations by two different annotators. They asked the annotators to break the relational categories into affinity, course-grained, and fine-grained.

Affinity relates to how each of the two characters in the dyad feel towards each other—if there is a friendly or "positive" affinity, if the affinity is "unclear/neutral," or if they are enemies or rivals and so have a "negative" affinity. Coarse-grained relational categories are based upon how the two characters are related. specifically, if their relationship is social, professional, or familial. Fine-grained relational categories breakdown the coarse-grained descriptions into more acute categories. If the annotator determined the relationship to be "social," they would then need to choose if the kind of relationship was best categorized as: friend, enemy, acquaintance, lovers, unrequited love interest, or rivals. If the annotator determined the relationship to be "professional," they would then need to choose if the kind of relationship was best categorized as: employer, employee, colleague, servant, master, student, teacher, client, or person offering

services to client (e.g., lawyer). If the annotator determined the relationship to be "familial," they would then need to choose if the kind of relationship was best categorized as: husband/wife, brother/sister, cousin, uncle/aunt, niece/nephew, child, parent, grandchild, grandparent, orphan, foster parents, step-child, step-parent, in-law relation, or half-relation.

Bamman et al. (2015) note that the agreement rates for both the coarse- and fine-grained categories are both high even when correcting for chance. However, Bamman et al. found that gaining agreement on relationship affinity (e.g., positive, negative, or neutral) was very difficult and had low agreement rates across annotators. To mirror some of Bamman et al.'s process, this dissertation will include both the coarse-grained and fine-grained relational categories in the coding process as these were found to have the highest levels of agreement. It was hypothesized that these categories may also be useful in later data analysis. The category of relationship affinity will not be included in the codebook due to its lack of annotator agreement in the original study. An additional type of relationship code is included to account for this being a study of film; the audience. While an audience is present for literary texts, it is a more immersive experience in film because of the visual and auditory components. In film, it may be that the primary relationship being portrayed is between the character presented on screen and the person/people viewing them. In this instance there is no true "relationship" in the formal sense, so is broadly coded as "audience" or "no relationship." This will help descriptively in determining how often the viewer is put in the position of perpetrating the SOMs.

SOM Codebook Creation

The literature currently defines numerous types of SO, the broadest of which are instances in which bodies, body parts, or sexual function are separated from the identity of individuals (Aubrey, 2006b; Aubrey & Frisby, 2011b; Fasoli et al., 2017; Fredrickson et al.,

1998; Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Vance et al., 2015; Ward, 2016). Examples of this include focus on specific body parts such as cleavage/chest, buttocks, genitals, legs, stomach, and back (Aubrey, 2006b, 2007; Aubrey & Frisby, 2011b; Aubrey et al., 2011; Frisby & Aubrey, 2012; Hatton & Trautner, 2011). The argument has been made that sexualization is not the same as SO since sexualization exists on a continuum in which SO only manifests at the higher end (i.e., more exposure, explicit sexual intent; Fasoli et al., 2017; Hatton & Trautner, 2011). However, the negative effects on individuals have not been found to be significantly different between sexualization and SO (Fasoli et al., 2017) and, for that reason, this dissertation does not exclude lower levels of sexualized imagery.

Another aspect of SO includes sexualized skin exposure including exposed midriffs with visible belly buttons, "highly-revealing" or skin-tight clothing, or the wearing of swim-suits or lingerie (Aubrey & Frisby, 2011b; Hatton & Trautner, 2011). Along this same category is provocative dress defined as attire that plays off specific sexual stereotypes such as a "sexy school-girl uniform," the whipped cream bikini, or dominatrix outfits (Aubrey & Gerding, 2015; Frisby & Aubrey, 2012; Vance et al., 2015). Another distinct component includes provocative posing or posing in a way that is suggestive or inviting of sexual activity (Hatton & Trautner, 2011; Vance et al., 2015). Authors also suggest that "sexually alluring behaviors" are a form of SO including emphatic lip-licking, stroking one's body, pelvic thrusting, or seductive dancing (Aubrey & Gerding, 2015; Frisby & Aubrey, 2012).

Other behaviors grouped with sexualization include sexually provocative touch of another person that is meant to create arousal, sexual acts, and sexual role play (Hatton & Trautner, 2011). More overt behaviors that were coded include sexual comments or verbal expressions focusing on sexuality or emphasizing a person as a sexual object (Loughnan &

Pacilli, 2014; Ward, Reed, Trinh, & Foust, 2014) Another behavior is sexual harassment, or unwanted sexual advances that can be hostile or subtle in nature and can include things like cat-calling (Loughnan & Pacilli, 2014; Ward et al., 2014). A behavior that was coded is Gazing, or leering, which is defined as focused visual attention on a person's body as a sexual object (Aubrey & Gerding, 2015; Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Ward, 2016; Ward et al., 2014). A final behavior that was coded is "benevolent objectification": when a person is prized and valued for their physical attractiveness but is subtly considered and treated as a decorative object (Loughnan & Pacilli, 2014). Examples of this were expected to include compliments focused on appearance.

While much of what has been listed so far was considered to be relatively easy to recognize in films, there is much literature about SO that is academic in nature and more difficult to define. Take, for example, the sexual subordination component of SO mentioned in the literature. Sexual subordination is defined as a willingness or eagerness to accommodate sexual advances of another or being posed in a position of sexual submission (Frisby & Aubrey, 2012; Linz et al., 1988). This has fewer obvious visual cues and is subjective to the viewer. Other such subtle qualities of SO that are described include: (1) the body being reduced to the status of an instrument or physical object; (2) the body being reduced to its use or ability to pleasure others; (3) a person being *defined* by their sexual usefulness; (4) lack of autonomy or a sense of ownership; (5) "fungibility" or seeing a sexualized target as interchangeable with similar others; and finally, (6) violability or the capacity to be violated (Aubrey, 2006b; Aubrey & Frisby, 2011b; Aubrey & Gerding, 2015; Fredrickson et al., 1998; Frisby & Aubrey, 2012; Loughnan & Piccalilli, 2014; Nussbaum, 1995; Vance et al., 2015; Ward, 2016).

A final and very important category that was included is that of self-objectification or self-surveillance (Aubrey, 2006b, 2007; Aubrey & Gerding, 2015; Fredrickson et al.,1998; Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Ward, 2016). This occurs when an individual participates in body-monitoring or body-checking. It was important to include this in the coding even though it is often considered to be a symptom of SO for several reasons. To begin, when working under the assumption that film is a tool for public pedagogy, it does not matter if self-objectification is a symptom of SO or an occurrence unto itself. In either case, the behavior is being taught as normative to its audiences. Secondly, it is important to consider the presence of self-objectification as the negative effects have become so widely recognized. Because self-objectification has not been overtly defined in the literature, it is difficult to give clear examples of how it was anticipated to present in the films. This may look like time-consuming clothing, hair, or make-up adjustments, spending extensive time looking into mirrors, verbal descriptions/critiques, or others. Caution was used when deciding on what to include when coding this category as it is less researched. This run-through provided opportunity to better define self-objectification and utilize the found data for potential future clinical assessment.

Scoring

To more easily track the data, each instance of SOM or self-objectification was accounted for numerically in Microsoft Excel. Each instance of SOM or self-objectification that was witnessed was given a score of "1" and lack of presence was demarcated with an "N" for "no." The letter "N" rather than the number "0" was used for accuracy in data collection as the "countIF" function, rather than the "addition" function was used to track presence in Excel. The "countIF" allowed me to more easily discover aggregate patterns that emerged from the data. It also was more adaptive in accounting for scoring gradations that were utilized for the categories

of: camera focus on mouth, sexualization of clothing/nudity, and sexualized touch. As previously alluded to, these three categories were initially created by Hatton and Trautner (2011) who utilized a scoring system attending to nuanced differences in each of these categories when coding magazine covers. Their scoring system for these categories ranged from a two-point system (0 or 1) to a six-point system (0-5). The scoring for their various two-point categories were directly adapted into this dissertation and can be viewed in Appendix A.

In addition to the scores for the SOMs and self-objectification, a point was also be scored if it is determined by the researcher that music or sound appeared to accentuate or draw attention to the SOM occurrence. Tracking in this way was important for the ability to measure some simple quantitative components (e.g., mean, median, mode) making it easier to account for repetition of SOM types. Repetition is relevant as it can have a strong influence on public pedagogy. Barsam (2007) remarks that,

> If an event occurs once in a plot, we accept is as functioning part of the narrative's progression. Its appearance more than once, however, suggests a pattern and thus a higher level of importance…repetition serves not only as a means of relaying story information but also as a signal that a particular event has meaning or significance that should be acknowledged in our interpretation and analysis. (p. 70)

Process

With codebook in hand, the process of coding involved multiple steps. I purchased each film on DVD for ease of access and ability to easily pause and track time of each film. To begin, each film being coded was watched from beginning to end with no pausing or formal consideration of SOMs or self-objectification presence. The films were viewed a second time and I paused the film at each instance that appeared to reflect a SOM or self-objectification listed

in the codebook. Each instance was provided a number for tracking purposes and might include a "part" letter (e.g., instance 1a, 1b, etc.) to account for multiple occurrences of SOMs or self-objectification that may have occurred within a short film-frame.

The start time and end time of each instance was also be recorded to make re-viewing the scene easier if it is ever required in the data gathering or when interpreting results. Total time of the SOMs and self-objectification in each film were recorded based upon the start and end times of the instances. Each type of SOM or self-objectification has been labeled with a lettered code for simplicity of data entry, and utilized the scoring system mentioned previously. To account for the possibility of multiple SOMs or self-objectifications occurring within a single frame (e.g., provocative dress, and verbal comments, sexualized touch, with an onlooker gazing at the scene, with emphatic music, etc.) all the possible SOMs are listed in the codebook individually rather than a single dropdown list selection.

For each instance of perceived SOMs and self-objectification, multiple other confounding variables were coded which include the factors of relational dynamics, film dynamics, and audio dynamics. For the sake of accounting for repetition and the impact of repetition on public pedagogy, every instance of SOM was coded. For example, if there was a conversation between two characters where one is provocatively dressed, and the camera is utilizing a pan shot to capture the conversation (i.e., swinging back and forth between the characters), a code was provided every time the camera re-captures the provocatively dressed character. All this information has been gathered for each film on separate Excel sheets within a single workbook. This allows for easier data management and analysis. Statistics were run utilizing Excel's functions application as well as SPSS.

The primary statistics run for the data are descriptive in nature. I compared the total accumulated SOM time to the total film time (excluding final scrolling credits) to obtain a percentage saturation level of SOMs within each film. The total data sets were been compared against each other to speculate on changes over time and thereby potential changes to public pedagogy. However, due to the subjective nature of this study and because this codebook is newly created, it was necessary to first complete a pilot study to account for general reliability. This provided some statistical foundation to a study that is otherwise highly individualistic and may not have accounted for the experiences of other viewers.

Pilot Study

It was necessary to begin with a pilot study completed with a co-researcher to test the present codebook prior to coding the seven-film data set. This pilot study allowed the opportunity to measure interrater reliability and to remedy any short-comings or difficulties with the current codebook set-up. This pilot study was conducted on a 20-minute clip from the film, "Transformers: Revenge of the Fallen" (Bay, 2009). This film was chosen as it is the highest grossing PG-13 rated film from 2009 (Annual Movie Chart, 2009) so matched the criteria used to choose the seven-film data set. I first watched this 20-minute clip independently as a trial-run of the codebook and remedied any immediately obvious flaws with the coding system.

I recruited a co-researcher of similar demographics and qualifications (i.e., Caucasian, mid-20s, woman with a background in psychology) who is unfamiliar with the study. This co-researcher was initially provided a brief description of expectations and requirements (i.e., to watch a 20-minute clip of a film utilizing a provided codebook to look for presence of sexual objectification) for the purposes of informed consent. After verbal consent was obtained to

perform as a co-researcher, the co-researcher was provided the codebook and the definitions of each category to be accounted for. She was also provided with the definitions of microaggressions and sexual objectification as found in the literature. The co-researcher was given photographs (presented in Appendix A) to exemplify some of the film dynamic components (e.g., camera angle, SOM position, etc.). The co-researcher was provided the opportunity to first ask for clarification about any of the definitions of the codebook components prior to coding. This was done to avoid confusion about definitions impacting the data and thereby the interrater reliability. As much as possible I wanted to avoid confounding variables outside of the film clip content that may have impacted the interrater reliability since there were already so many subjective variables for which to account. The co-researcher was not be provided the literature sources of the codebook criteria to reduce her level of bias. This is because the goal of this pilot study was to try to temper the large amount of subjectivity by obtaining an objective perspective of a person less involved in this dissertation.

Her directions were to first watch the 20-minute clip (start and end times of the clip were provided) from start to finish without coding anything to emulate the full coding process. During this initial viewing she was asked to note who the director and production company of the film are, and the primary characters present in the clip. She was then directed to watch the clip again, pausing at every moment she believed she saw an SOM or SO. For each SOM, she was directed to mark the start and end time of the instance, the character relationships and demographics, film dynamics, audio dynamics, and the SOM type using the scoring system. A full list of the provided instructions can be found in Appendix B. After she completed this, the co-researcher was instructed to email her results to the me and provide feedback about her experience of coding the clip including challenges she encountered. I then compared the co-researcher's data

with my own to determine the coefficient of interrater reliability utilizing a combination of Pearson's *r* and intraclass correlation coefficients (ICC).

Results

Pilot Study Results

The woman asked to participate as a co-researcher in this study is a 27-year-old Caucasian woman who is a third-year doctoral student of psychology at Antioch University Seattle. She consented to be a co-researcher after being informed of what the full process would entail. After being provided the list of definitions of the various SOMs and the layout of the codebook, her initial questions were related to: (1) what counts within the music/sound category as accentuating a SOM; (2) how to code the SOM category of sexual subordination; (3) should she code for mild sexualized clothing when no other SOMs are present, and (4) how to code for groups of people either as targets or as perpetrators. Another issue that came up both for the primary researcher and the co-researcher, was how to account for time on segments of SOM that occurred for less than a second on screen. Due to lack of available technology to measure micro-seconds, any SOM that occurred for less than a second was coded as 1 second of time. This impacted the total amount of time, rounding the total up a little from what is present in the film.

Clip description. The clip from Transformers: Revenge of the Fallen (Bay, 2009) chosen for the pilot is highly saturated with SOMs and was purposefully chosen so that a large amount of data could be collected. This is the only instance for this research where a selection was intentionally chosen from within a film. An in-depth description of this clip will be provided to help readers identify what SOMs were chosen and how, in an effort at transparency. This film is the second in a series about alien robots who are on earth disguised as various mechanical objects because their own planet is at war and they are seeking resources available on earth. This

film series is based upon the children's toy Transformers® originally released the 1980s. The Autoboots (protagonists) are seeking to protect the humans, while the Decepticons (antagonists) are seeking to destroy them. In this clip, the primary protagonist Sam Witwicky (played by Shia LeBeouf) who is an ally of the Autoboots is being dropped off at his college dorm by his parents. He is seeking to live a normal life away from the realities of this underground war.

We see Sam being dropped off and walking through his dorm hall for the first time looking for his room. There are number of women in the background throughout who are dressed in tank tops and shorts who all have long flowing hair. When Sam enters his dorm room he is met by his roommate Leo Spitz (played by Ramon Rodriguez) who is decorating the room with posters of scantily dressed women. They begin to get to know each other and test each other. One of the tests is setting a rule that they won't "steal girlfriends." We are then led into Leo's "empire" where he and his friends have worked to make a computer program that has sorted all the freshman women by looks so that all of the most attractive end up in their dorm hall. Here there are multiple pictures on the wall of various women's school ID photos, as well as other various posters of more scantily dressed women. Leo's friends are also watching a video of a recent bout of violence that had occurred in the city that they are speculating was the result of alien activities. (They are, but Sam tries to actively deny this.) The video shows a screaming woman with exposed cleavage running out of a car, and they put the video on repeat to look at the violence in the background.

Sam moves away from the empire and into the hallway where he speaks with an attractive resident assistant about trying to change rooms. We see other women in the hallway in shorts and tank tops. Sam's parents re-enter the shot and his mother has mistakenly eaten a bag of marijuana brownies. His mother begins speaking to all of the women she passes about Sam's

sex life and how she was in the house when he "lost his cherry." She continually points the women towards him saying, "My son lives in that dorm!" Sam is embarrassed and tries to dissuade his mom from making these comments. She runs around the campus, and eventually Sam's father tackles her in the quad outside to keep her from running amok. While Sam's father has her pinned to the ground with her arms above her head, she remarks, "Oh, professor, I'd do anything for an 'A.'" Sam's mother is then carried by his father to their car. Sam returns to the dorm and continues conversation with Leo in the hallway outside of the women's showers where Leo makes various comments about the women he'd like to be with.

Soon after this, we see Sam entering his first college party and we are also introduced to his girlfriend Mikaela Banes (played by Megan Fox), who did not go to the college with Sam and who is dressed alluringly for their planned video chat date. The party has many people dressed alluringly, and a woman named Alice (played by Isabel Lucas) acts aggressively in her sexual pursuit of Sam. Sam is forced to leave the party when his autoboot friend Bumblebee, disguised as a Camaro, seeks him out to again help the autoboots. Alice follows and pressures her way into his car (also known as Bumblebee) when he goes to drive away. She continues her active sexual commentary, while Bumblebee expresses his dissatisfaction with Sam's cheating heart by playing various critical songs on the radio and spraying Alice in the face with some unknown substance.

The final scene in this clip is of Sam sitting in an astronomy class where Professor Colan (played by Rainn Wilson) is being gazed at by multiple female students who are all dressed, again, in shorts and tank tops and have long flowing hair. As Professor Colan is discussing gravity, he takes a bite of an apple and drops it. It rolls on the floor in front of an attractive female student in glasses who picks up the half-eaten apple and mouths to the Professor, "Thank

you" who responds with "Finish that for me." The professor continues to make other not-so-veiled sexual innuendos in his class lecture. The clip is scattered with other scenes related specifically to the fight between the U.S. military forces and the Decepticons that do not include and identifiable SOMs.

Pilot statistical & descriptive analysis. To begin the statistical analysis, the author first created comparative tables between both datasets. This was done to account for general descriptive differences in the coding (e.g., timing accuracy of SOMs, demographic coding, etc.) and to ensure that the same number of data points were analyzed. This was essential as the primary comparative statistical measures used to account for interrater reliability were Pearson's r and intraclass correlation coefficients (ICC). ICC was chosen as the measure of interrater reliability rather than Cohen's Kappa because the variables observed were continuous as opposed to nominal data.

Beginning with length of time, it was found that the primary researcher coded four minutes and 19 seconds worth of SOMs in the 20-minute clip while the co-researcher coded six minutes and 27 seconds worth of SOMs in the clip (approximately 67% more SOMs compared to the primary researcher). However, despite this difference in data collection, the Pearson's r between the two sets was found to indicate a strong positive correlation ($r = 0.896$). ICC estimates and their 95% confident intervals (CI) were calculated using SPSS based on a two-way effects model where both people effects and measures effects were random. Results from this indicated a strong ICC of .894 ($F(81,81) = 17.86$, $p < .001$; 95% CI = .840-.930). Although there were differences in the quantity of coding between the two researchers, there was a strong positive correlation indicating both researchers were generally viewing SOMs at similar points in the clip and to a similar degree.

In addition to timing, the researcher coded for accuracy of SOM categories. In completing a Pearson's r correlation comparing the two researchers' total number of coded SOMs in each of the 25 categories, a moderate positive correlation was found (r = 0.66). This indicates a modest correlation between the raters coding of the SOM categories. As with accounting for time, ICC estimates and their 95% confident intervals were again calculated using SPSS based on a two-way effects model where both people effects and measures effects were random. Results from this indicated a low ICC of .383 ($F(24,24) = 2.244$, $p < .027$; 95% CI = -.006-.672), indicating low levels of interrater reliability within the SOM categories. However, while this evidence could indicate poor interrater reliability within the SOM categories, it could be that the data is not variable enough to accurately measure the ICC (Koo & Li, 2016). This lack of variability, due to the high granularity of the SOM categories, could have created a low base rate in the types of SOMs observed making it difficult to obtain an accurate reliability index. In this instance, it could be hypothesized that the low level of reliability is due to a lack of variability both in the data obtained and due to having a small number of raters.

There were additional limitations related to only utilizing two researchers to determine interrater reliability. This limited number of raters created more space for subjectivity and individual differences, for example, level of attention paid to the context of the film. For instance; the secondary researcher coded many more instances of nudity compared to the primary researcher. This could be because the primary researcher was considering the context that the location of the scene in the clip was observed to be a hot climate, so it would be appropriate for the women to be wearing less clothing. However, the secondary researcher did not take this context into account and simply coded all the instances of nudity. This was helpful information for the primary researcher for several different reasons. First, it was a helpful

reminder to the primary researcher that everything in the film is planned, including the setting being in a hot climate. Second, it provided recognition to the primary researcher the impact that burn-out may have on the data collection. Since I as the primary researcher have a secondary gain of completing the dissertation within a set time-frame, she may have gone too quickly through this initial set of pilot data and within a longer block of time (e.g., completing the entire pilot data collection in a single sitting that took multiple hours). The secondary researcher, on the other hand, paid close attention to the primary researcher's written instructions and completed the data collection over a more extensive longitudinal period while taking breaks. This information informed the primary researcher that she will need to slow down in her data collection when examining her set of films. This information also informed me as the primary researcher that I should make the SOM definitions less contextual when coding my primary data.

Additionally, minor individual differences were found between the researchers sets of data. For example, the I was more cautious when determining a character's skin color and often coded "unclear," whereas my co-researcher expressed more assertiveness and more often coded the individuals as Caucasian or Persons of Color. Conversely, I was more assertive when coding character roles (e.g., major, minor, marginal, neutral), whereas my co-researcher exercised caution and more often coded "unclear." Another difference was related to character relationship descriptions. When the audience was perceived to be the perpetrator, the primary researcher was more likely to code the target relationship as "audience," whereas the secondary researcher coded the target relationship as "no relationship." In seeing this and conversing with the secondary researcher, the primary researcher decided that when completing her full data collection from the chosen films that she would change her coding the target relationship as "no relationship" whenever the audience is perceived to be the perpetrator.

Other individual differences included: whether the setting descriptors of private or public were used; whether the music description of source or score were used; the coding of body used as instrument versus body reduced to ability to pleasure, and the coding of verbal SOMs. The primary and secondary researchers did not always agree on what they considered to be a public setting compared to a private setting. This can likely be contributed to the primary researcher's vague descriptions to the secondary researcher of public and private. Public was defined as "in public view with witnesses" while private was defined as "in private view with no witnesses." This did not give enough specificity of expectations and left expectations open to subjectivity. The musical descriptions of score versus source highlighted another source of subjectivity. In several instances, the primary researcher coded the presence of music as score (music or sound that would not naturally be in the environment) while the secondary researcher coded the presence of music as source (music or sound emanating from a source on or off screen that would naturally be present in the environment). An example of this difference in coding is a scene when Sam is first entering the dorm hall and walking down the hallway. Music is playing. The primary researcher interpreted this music to be score, while the secondary researcher interpreted this music to be naturally occurring within the film (e.g., somebody playing a radio). It appears that the secondary researcher was attempting to account for the context regarding the music in the same way that the primary researcher had previously been attempting to account for context regarding nudity.

The third area of individual difference was evident in the coding of body used as instrument (IN) and the coding of body reduced to pleasure (PL). Wherever the primary researcher coded IN, the secondary researcher coded PL instead. From this, and from the written description each researcher gave of the scenes they were coding, it can be assumed they were

both viewing the same SOM but identifying it under different categories. As with the differences between public and private, this difference in coding can likely be attributed to these categories being poorly defined. IN was defined as when the body is reduced to status of instrument or object, and examples given were the body being used as a table or to represent other physical objects like artwork. PL was defined as the body being reduced its ability to sexually please others, and examples given were that aspects of identity/personhood are disregarded/ignored as evidenced by character behaviors or verbalizations. The primary researcher used the concept of body as artwork more broadly and designated sexualized women placed in the background of scenes, particularly on posters, as such. This contrasts with the secondary researcher who coded these background women as being reduced to their ability to sexually please others with their personhood being disregarded. This level of overlap calls into question the necessity for both categories to be present within the codebook, or how to create more distinctive separation. The necessity of both categories will be determined after more data is collected in the primary research study.

Results from Primary Data Collection

There were multiple areas of data to consider when compiling the final coding results. These are organized by research question and then segmented by the specific data obtained. To begin, I explore the question of whether SOMs were found to be present in chosen films by speaking to both the length of time SOMs were observed in each film, as well as the observed frequency of each SOM category. Next, I detail various observed patterns by exploring specifics within the broad SOM categories, the impact of musical presence, film dynamics, as well as other additional observed patterns not accounted for in the original codebook. Lastly, I note demographically which characters were more often SOM targets or perpetrators. In doing so, I

account for intersectionality by noting patterns related to sex, race, character role and description, as well as perceived relationship between the SOM targets and perpetrators.

Research Question 1: Are SOMs Present in Current Popular Films?

Length of time. SOMs were present within all the seven chosen films, but to varying levels of degree as can be seen in Figure 1 SOM Total Percentages. *Avatar* was found to have the most SOMs, taking up a total of 31% of the total running screen time. Next on the list was *The Avengers* with 9.7% of the total running screen time devoted to SOMs. This was followed by: *Guardians of the Galaxy* (7.1%), *Iron Man 3* (3.4%), *Star Wars: Episode VII the Force Awakens* (1.7%), *Harry Potter and the Deathly Hallows: Part 2* (1.6%), and *Rogue One: A Star Wars Story* (0.6%). No conclusions can be drawn regarding impact on public pedagogy since the obtained data cannot be compared with any global norms. However, there does appear to be a general pattern of longitudinal decline of observed SOMs over time. This pattern could potentially reflect subtle changes in the acceptability of SOMs both in what content film producers are choosing to put on screen, as well as what the general public is drawn to.

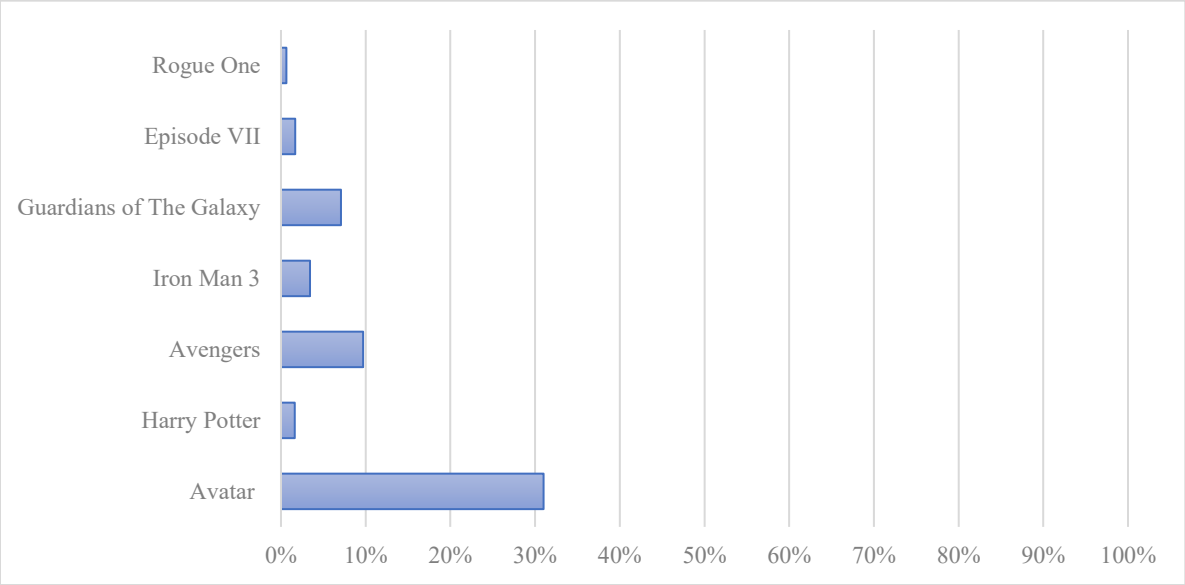

Figure 1. Total SOM Percentage of Screen Time Compared Across Films

SOM frequencies. Frequency graphs were created to compare the proportion of SOMs across the seven films. As can be seen in Figure 2 SOM Frequency Comparison, *Avatar* was observed to contain far more SOMs when compared to the other six films, followed by: *The Avengers*, *Guardians of the Galaxy*, *Iron Man 3, Harry Potter and the Deathly Hallows: Part 2, Star Wars: Episode VII the Force Awakens,* and *Rogue One: A Star Wars Story*. The most prominent category of SOM were microaggressions that included a direct sexual focus. Most often, this direct sexual focus was observed within the subcategory of nudity (see Figure 3 Nudity Frequency). The next most observed SOMs were the SOM Subtleties, followed by camera focus on specific body parts. Based upon this data, while the subtler forms of SOM are still important to identify, within films audiences will most often be exposed to SOMs that have a direct sexual focus.

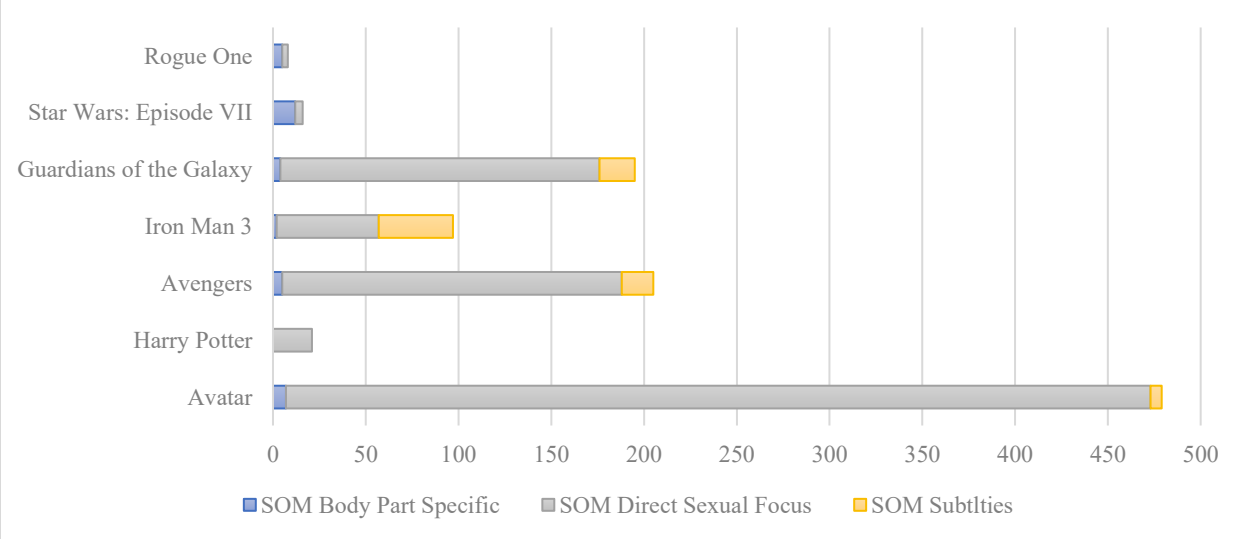

Figure 2. SOM Frequency Comparison Across Films

Research Question 2: What Patterns Regarding the SOMs emerge?

Levels of nudity. *Avatar* was observed to have the highest levels of nudity, primarily due to the portrayals of the native Na'vi people (see Figure 3 Nudity Frequency). The Na'vi are

shown as wearing very little clothing—essentially just enough clothing to not be naked. The exception to this in the film is the character Mo'at, the clan's spiritual leader, who is clothed in a beaded blouse that covers her from shoulders to hips and a loincloth covering her genitals. The Na'vi men are shirtless and only wear loincloths, while the Na'vi women wear vines around their necks that barely cover their nipples in addition to loincloths. While this type of dress seems to create the sense that the Na'vi are an indigenous people, built into this is a significant microaggression that sexually exoticizes persons from other cultures.

The next films that portrayed higher amounts of nudity-based SOMs were *The Avengers* and *Guardians of the Galaxy*. In these two films, the level of nudity was less compared with *Avatar*, with characters primarily having either slightly revealing clothing or somewhat revealing clothing. Most often this was related to the character's superhero outfits being skintight or otherwise revealing. Despite *Iron Man 3* also being a superhero-based film, the levels of nudity present had less to do with Tony Stark's character, and more to do with the presentation of various marginal female characters. The final three films, *Harry Potter and the Deathly Hallows: Part 2, Star Wars: Episode VII the Force Awakens*, and *Rogue One: A Star Wars Story*, had very little nudity at any level. The primary area of nudity in Harry Potter is in a scene where Harry, Ron, and Hermione are dropped into a lake; when exiting the lake, they remove their wet clothing to be replaced with dry clothing. While this did fit a natural progression of the story line, there was an emphasis of the male characters removing their wet clothing while Hermione remained in her wet clothing. It seemed an unnecessary and intentional addition as a way of exposing Daniel Radcliff and Rupert Grint. For the final films, there was no nudity in *Star Wars: Episode VII the Force Awakens*, and only one instance of nudity in *Rogue One: A Star Wars*

Story. In *Rogue One: A Star Wars Story*, there is a scene in a bar where one of the patrons is watching a hologram of a dancing woman who is scantily dressed.

Figure 3. Frequency of Nudity Levels Compared Across Films

Levels of sexual touch. Sexual touch was not a common occurrence in any of the films as is displayed in Figure 4 Levels of Sexual Touch. It was most often observed in *Iron Man* for a total of six instances out of a total of 103 observed SOMs. In this film, the primary moments of sexual touch occur between Pepper and Killian when they meet for the first time in many years. While Killian is explaining his new technology to Pepper, he places his arms around her from behind as he demonstrates a specific aspect of the tool. After, Killian helps Pepper off of a table they were both standing on by offering his hand, a gesture that appeared unnecessary for Pepper to step down from the table. When Killian goes to leave, he says, "I'm sure we'll see each other soon," while leaning in to give her a long kiss on the cheek. These instances were coded as sexual touch as contextual information provided in the film indicates that Pepper and Killian have a romantic past. The other instances of sexual touch in *Iron Man 3* occur between Pepper and Tony. These occurrences all happen about 20 minutes into the film when Pepper arrives

home to Tony. He offers her a back massage while in his iron man suit, and later she affectionally touches his chest and face. These were consensual instances of sexual touch in the context of a committed relationship, so the level of severity is minor.

In *The Avengers*, the primary moments of sexual touch occur when Black Widow is being held captive by Russian mobsters towards the beginning of the film. During this scene, one of the mobsters holds Black Widow's mouth open with his fingers on either side of her cheeks. This occurs for long enough to be seen in three different shots within the scene. The other moment occurs between Pepper and Tony when Tony rubs Pepper's arms. In *Star Wars: Episode VII the Force Awakens*, the first instance of casual sexual touch occurs when Finn tries to continually grab Rey's hand as they run from the storm troopers. Another moment occurs when Finn puts his hands on Rey's head and face attempting to get a boost up for a better view of the enemy. The final occurrence in this film is towards the end of the film when Finn is sleeping, recovering from injuries he sustained, and Rey gently kisses him on the forehead.

In *Avatar*, the instances of sexual touch occur solely between Jake and Neytiri. The first, at approximately one hour and ten minutes into the film, Neytiri places her hand on Jake's chest telling him that he must choose an ikran (a flying, dragon-like creature) with his heart. The next instance occurs about 15 minutes later as Neytiri is explaining to Jake about the soul of Eywa, the Na'vi's deity. In this scene Neytiri gently touches Jake in an affectionate manner. The final occurrence happens roughly two hours into the film, when Jake presents himself as a grand warrior. Jake intimately places his hand on Neytiri's arm while looking into her eyes, and Neytiri returns the gesture. While there is a scene approximately one and one-half hours into the film where Jake and Neytiri have sex, this was not included in the final coding totals as the moment in the film is clearly consensual.

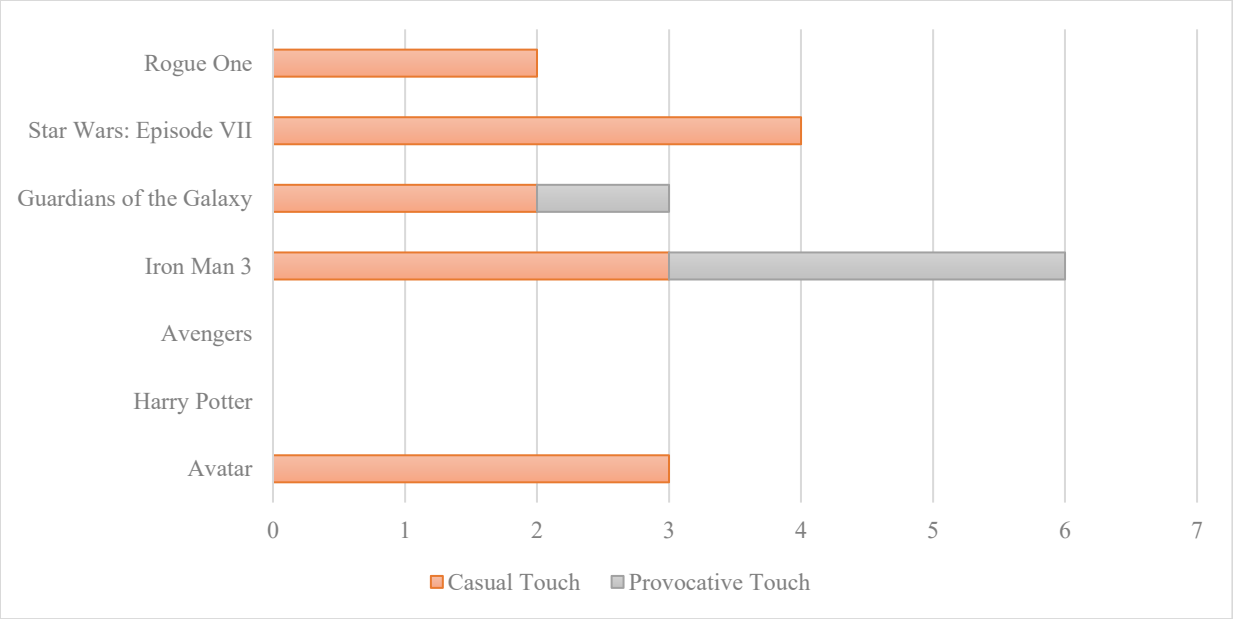

Figure 4. Frequency of Degrees of Sexual Touch Compared Across Films

Prominent SOM subtleties. Of the original 14 SOM subtlety categories, 11 were identified in the films. The three unused categories include: body used as instrument, sexual subordination, and self-objectification. As none of these three categories were found within the films, it is recommended they be removed from future studies. The SOM subtleties that were found within the films include: sexual usefulness, ability to pleasure others, provocative posing, sexual harassment, sexually alluring behavior, benevolent objectification, fungibility, lack of autonomy, violability, gaze/leering, and sexual comments. The specifics of these results are detailed in Figure 5 SOM Subtleties.

Sexual Usefulness. The category that was coded the least was defined by sexual usefulness, which was only seen in *Guardians of the Galaxy*. In this film, sexual usefulness was observed once early on when Peter is speaking to a woman on his ship. This woman comes out from the hull of his spaceship barely clothed. Peter makes it clear that he does not remember her name and remarks, “I’m going to be totally honest with you—I forgot you were here.” The implication in this scene is that Peter and the woman had slept together, and that afterward he

promptly discarded her. In the second instance, the Guardians are trying to plan their escape from a prison. Gamora asks how they are to get a necessary item and Rocket replies that the inmates think Gamora is "…attractive, so maybe you can arrange some sort of trade." Gamora replies, "You must be joking," and Rocket responds, "No, I really have heard them say that you're attractive." The author chose to code this as sexual usefulness since in this scene Gamora is reduced by Rocket to her sexuality and implication that Gamora could act as a prostitute.

Ability to Pleasure Others. The next code that was rarely observed was a target being reduced to their ability to pleasure others (PL). This was coded once in *Guardians of the Galaxy* and once in *Iron Man 3*. In *Guardians of the Galaxy*, there is a scene during which Peter is showing off all the scars he has obtained from women who attacked him when he treated them poorly after a sexual encounter (e.g., left after a one-night-stand, etc.). This was chosen to be PL as the women he was referring to were focused on for the sexual pleasure they had provided to Peter. An argument could be made for this instance to be coded as defined by sexual usefulness (SU) and speaks to the difficulty of defining these subtleties when components of each overlap. In *Iron Man 3*, the code of PL was used in a scene during which a man lounging in a chair acts very blasé, until a woman in a pencil skirt walks past him. His face brightens, he sits up in his chair, and says "Merry Christmas" under his breath while gazing at her. In this instance, the woman's primary importance was highlighted in the possibility of her having a sexual encounter with the man and being presented to him as if she were a gift.

Provocative Posing. An additional code that was minimally observed was provocative posing (PP). The was observed in *Guardians of the Galaxy* as well as *Avatar*. In *Guardians of the Galaxy*, PP was observed in a scene where Gamora is leaning with her back against a building with one of her legs lifted, watching Peter get kicked out of a broker's office.

Additionally, she is eating something which seems to emphasize her lips making the act of eating seem somehow sexual. In *Avatar*, PP was observed in the scene where we are first introduced to Neytiri who is hiding in the canopy of the forest and appears to be naked.

Sexual Harassment. Similarly, another code that was not often perceived was sexual harassment (SH). SH was coded once in *The Avengers, Iron Man 3,* and *Guardians.* In *The Avengers*, SH was observed in a scene where Loki says to Natasha (Black Widow), "I will not release Barton [Hawkeye] until I have him kill you slowly, intimately, in every way he knows you fear." The threat from Loki implies strong potential for rape/sexual assault alongside general physical harm. In *Iron Man 3*, there is a scene in which Pepper strokes Iron Man's chest and says, "How 'bout you take off that face mask and give me a kiss?" Iron Man says that he can't do that, so Pepper walks away saying that she will go to the garage to find a crowbar to pry his mask off. This was coded as SH as Pepper had made a sexual advance toward Iron Man, he set a boundary, and Pepper ignored this boundary. In *Guardians of the Galaxy,* when the Guardians are in prison, a blue alien inmate touches Peter's face and says, "Look at the new meat! I'm gonna slather you up in jelly and go to town…" and is cut off by Groot sticking his branches up the alien's nose. Peter is defended by Groot by the initial comment towards him implying that Peter may be raped by the alien while in prison.

However, it is important to note how SH towards men and women may appear differently. Stockdale, Berry, Schneider, & Cao (2004) explored perceptions of the sexual harassment of men by conducting an experiment in which both male and female participants were asked to read scenarios of both rejection-based and approach-based sexual harassment and to rate the extent to which they believed the target in the scenario was sexually harassed from both a personal and legal perspective. The participants then were asked to complete a measure of

sexist attitudes in addition to other demographic questions. Stockdale et al. (2004) define rejection-based harassment as behaviors that imply a desire to humiliate, punish, or otherwise drive away the target whereas approach-based sexual harassment was defined as unwanted sexual advances or sexual attention. They found that men and individuals who endorsed hypermasculinity beliefs were less likely to perceive the scenarios as SH than did women or nonsexist individuals. They conclude that, "People who align with a sexist patriarchal worldview are particularly insensitive to same-sex rejection-based harassment against men—a form of harassment that is particularly prevalent for men" (p. 165). The above examples from the films are all approach-based sexual harassment and did not account for rejection-based sexual harassment. Future research should include a code separating approach-based harassment and rejection-based harassment

Sexually Alluring Behavior. The frequency of the coding begins to increase with the subtlety of sexually alluring behavior (SAB), which was observed a total of four times across the films *Iron Man 3, Guardians of the Galaxy,* and *Rogue One: A Star Wars Story.* In *Rogue One: A Star Wars Story*, this code was used to describe the dancing woman in the hologram, as the intent of the dancing was to appear sexual in order to entertain the patron. In *Guardians of the Galaxy,* SAB was observed twice. The first observation was seen when Peter is dancing, and focus is paid to his thrusting pelvis. The second was when Gamora is seen walking onto a plane and the camera zooms to focus on her swaying hips. In addition to Gamora's swinging hips, she is seen briefly placing a finger onto Drax's arm in a way that appears flirtatious. In each of these instances, there appeared to be a concerted effort by the character to appear sexual. In *Iron Man 3*, a SAB was observed as a sexual comment when Pepper says to Tony, "I'm going to take a shower, and you're going to join me." While this comment is to some degree mutual as Pepper

and Tony are in an exclusive relationship, it still portrays Pepper as acting in a sexually alluring manner by asserting her sexuality towards Tony in a way that does not leave much room for choice. SAB in general is a more complex SOM subtlety as it often is portrayed as an independent choice by the character. I would argue that it can be considered a microaggression when the character is willingly and independently participating in the action because it fits within the category of SOM. Even though the characters are portrayed as independent participants, that is how their characters have been written to be for this storyline.

Benevolent Objectification. Another SOM subtlety that is more complex is benevolent objectification (BO), which was most often observed in *Iron Man 3* and once in *Avatar*. In *Iron Man 3*, one of the instances of BO has already been discussed in the scene where the blasé man sits up tall in his chair when a beautiful woman walks past; she is being praised for her appearance which is considered a BO SOM. Other comments about physical appearance that were observed in *Iron Man 3* were between Killian and Pepper when they see each other for the first time in the film. They both say back to each other, "You look great… you look *really* great," again emphasizing that their importance is placed primarily in their appearance. This is particularly important, as the storyline indicates that Killian was always romantically interested in Pepper, but that she had not noticed him because she did not historically view him as attractive. It is implied in the film that Pepper's primary interest in Killian now is her physical attraction towards him.

The next two instances of BO occur later in the film when two different shots are made of a beauty contest that is happening in the background of a scene. At this point, the beauty contest is at the swimsuit portion. This beauty contest holds no plot role in the film and is simply present as decoration in the background. The concept of beauty pageants themselves are a symbol of BO

as the goal is to locate the most beautiful woman who is then presented with a crown and is seen as an icon. The final instance of BO in *Iron Man 3* was observed towards the end of the film when Killian has kidnapped Pepper both as bait for Tony, and because Pepper is Killian's "trophy" and symbol of success. Pepper is metaphorically placed on Killian's mantel. In *Avatar*, the single instance of BO is slightly different. There is a scene in which Grace is once again granted permission from the Omatakayu people to teach at their schools. Grace, while in her avatar, approaches the young women who she has not seen for many months and comments on how pretty they have become. In this instance, there is less focus on sexual appeal per se, but there is unnecessary focus paid to the young Omatakayu women's appearance.

Fungibility. Another SOM Subtlety that was only observed in *Iron Man 3* was that of fungibility (FN), or the sense that sexualized objects are interchangeable. Two of the instances are again related to the beauty pageant occurring in the background of the film. In the swimsuit portion of the contest, all the participating women are wearing the same swimsuit. This gives the audience a sense that all the participating women are interchangeable and removes from them their individuality. Another scene, which occurs earlier in the film, is when Happy (Tony's assistant) contacts Tony to let him know that Pepper and Killian are talking. In this scene Happy is trying to describe Killian to Tony. Tony responds that he does not remember Killian, to which Happy replies, "Of course you don't. He's not a blonde with a big rack." This comment creates an air that the primary people Tony ever attends to are women he finds attractive, and that the women he finds attractive look the same. This could also apply to Pepper who fits Happy's crass description. The next set of scenes in *Iron Man 3* where FN was observed was when The Mandarin, the terrorist antagonist of the film, is encountered. When we are introduced to The Mandarin's room, we see two naked women in his bed. The Mandarin needs to ask the women

who is who since he does not remember. There are additional shots of the two women within this scene, where their primary purpose is to be sexual objects for The Mandarin to take advantage. We find out later that the women are being used as a sort of bribe to The Mandarin for his continued participation in the terrorist threats. There is much SOM content within this scene during The Mandarin's interactions with these women, and in how the women are used as a reward.

Lack of autonomy. Progressing further into the more prominent SOM subtlety categories, next code observed were instances of lack of autonomy (LA). The three films where LA was observed include *Guardians of the Galaxy*, *Iron Man 3,* and *Star Wars: Episode VII the Force Awakens*. In *Guardians of the Galaxy*, a single instance of LA was observed. In this scene, the Guardians meet The Collector, the man whom they are hoping can support them in their mission. In The Collector's dwelling, a red-skinned woman is seen cleaning the floor. As The Collector passes the woman, he scolds her saying that if she does not clean well enough she will end up "…like the last girl." The red-skinned woman is portrayed much like a slave with no choice in her activities, but with severe consequences should she not obey. While there is a tone in the movie as exemplified by the Guardian's reactions that this is not a proper way to treat a person, there is no move made to advocate for the woman. In this instance, The Collector is the character who holds the power, and to challenge him would mean the Guardians would not be able to obtain their goal.

LA is next observed in *Iron Man 3*. One of the instances, which has already been noted, is when Killian kidnaps Pepper and it is said that Pepper is Killian's "trophy." The LA code was used in this instance as Pepper was kidnapped and taken against her will. Her power is removed from her, and she is given little with which to defend herself. LA is again seen earlier in *Iron*

Man 3 when Killian and Pepper first encounter each other. During this scene, Happy is secretly observing Killian and Pepper's interactions and reporting them back to Tony. In this observation, Pepper's autonomy is removed as she is not allowed independent interactions with Killian. She is unknowingly being observed in the way a child might be observed by an adult ensuring they do not get into trouble. Pepper's sense of personal authority is removed from her, and she again is given no way to defend against it. Later in the film Pepper comes home late to the home she and Tony share. Tony responds passive aggressively towards Pepper, stating "I didn't know if you were coming home or if you were having drinks with Killian." This is the first time Pepper is made aware that her actions were being closely observed, and the comment is used as a sort of weapon against her. Again, power is removed from Pepper and Tony's comment reminds her of this loss.

Finally, in *Star Wars: Episode VII the Force Awakens*, LA is observed in a couple of different scenarios. The first times it is evidenced is during the beginning of the movie when Finn and Rey are running from the storm troopers. Two different times in this sequence, Finn tries to grab Rey's hand implying that she needs his support to escape the storm troopers. Both times, Rey responds by saying, "I know how to run without you holding my hand!" and pulls her hand away from Finn. Unlike Pepper in *Iron Man 3*, Rey is able to defend herself from Finn's attempt at taking her autonomy by verbally responding and physically pulling away. This scene was more complex to code considering it seemed the film producers wanted to include this scene as a way of emphasizing Rey's power; they wanted to demarcate this film from more traditional action/adventure films where women are typically rescued by a male character. However, even though this appears to be the intent, it does not mitigate the fact that they place Finn in a position of trying to rescue Rey, even if he is unsuccessful. This portrays Finn as an ignorant man who

has not considered the possibility that Rey could protect herself. Though her autonomy is not fully removed, it is attempted to be removed from her twice by Finn.

The next LA instance in this film again occurs between Finn and Rey. In this scene, Finn places his hand on Rey's face/head to use as a boost to get a better view of a ship that has locked onto them to which Rey replies, "Get off!" Finn, in his haste, does not give Rey an option to help him in this physical way, and instead simply acts upon her. In some ways, Finn is portrayed as clumsy and panicked and that his actions are unrelated to Rey. However, it can be argued that his behavior is still a way of removing autonomy from Rey. She again reasserts her authority by setting boundaries with Finn, modeling how to do so to the audience. Later in the film, Rey's autonomy is again attempted to be stripped from her when she is restrained by Kilo Ren. Kilo Ren, when threatening Rey as she is restrained says, "You know I can take whatever I want." He then places his hand close to Rey's face and uses the Force to read her emotions telling her, "You've been so lonely, and so afraid to leave." Rey responds by telling Kilo Ren to "Get out of my head!" Her autonomy is taken from her by being restrained physically, but also when Kilo Ren infiltrates her mind. This could also be considered an SH code as Kilo Ren's threat of "I can take whatever I want" could also imply Rey's body. In this instance, Kilo Ren decides to penetrate Rey's mind rather than her body, which is why the code of SH was not chosen.

Violability. The code violability (VO) was also used to describe this scene in *Star Wars: Episode VII the Force Awakens* when Kilo Ren has Rey restrained. While he makes no overt threats to her physical well-being, his comment implies that he could sexually assault or rape Rey if he so chose. She is in a position of vulnerability with little defense. Similar to this scene in *Star Wars: Episode VII the Force Awakens*, all of the instances of VO in the film *Iron Man 3* involved some sort of restraint. Towards the end of the film when Killian has captured both Tony

and Pepper, Tony is restrained with zip-ties to an upright bedframe. While there is no implied sexual threat to Tony, the fact that he is restrained to a bedframe does give implications towards sexual bondage. In a separate scene, Pepper is restrained against a table wearing a sports bra and shorts (attire chosen by Killian). She is put into the camera view multiple times in this scene to showcase her injection with the Extremis serum. Not only is she in a position of violability in this scene, she is also sexually dressed.

The highest instances of VO occur in the film *The Avengers* surrounding the character of Natasha a/k/a Black Widow. Towards the beginning of the film, Natasha is seen tied to a chair in a storeroom, wearing a revealing dress and high heels. She is surrounding by four men who appear to be Russian mobsters. For roughly two minutes of the film, Black Widow is restrained and seemingly helpless against these men who are threatening her. It turns out that Natasha was not as at risk for violation as it would appear, and that she was lulling the men into telling her their next criminal misdeeds. However, the fact that for Black Widow to have power she must pretend to be helpless speaks volumes to what it means to be a female superhero. In this scene, not only is she seen as violable, but the men also make vague sexual comments about Natasha. At one point, one of the men attempts to force her mouth open when they threaten to rip out her teeth, but the instrument that would remove her teeth never comes close and instead Natasha is seen tied to a chair with her mouth forced open. This has highly sexual implications.

Gaze/leering. Gazing (GZ) appeared most consistently across all the films compared to the other SOMs with *Harry Potter and the Deathly Hallows: Part 2* being the only film that refrained from it. In *Avatar* we see GZ between characters once when Neytiri is attempting to teach Jake how to draw a bow and arrow. Jake looks at Neytiri for sexual interest for the first time, to which Neytiri responds by becoming uncomfortable and moving away from his gaze. In

The Avengers, GZ is exhibited when Natasha is restrained by the Russian mobsters and he says to her "You're nothing more than a pretty face." Natasha responds by saying, "You really think I'm pretty?" which causes the mobster to pause and look Natasha over closely from head to foot, overtly sexualizing her.

In *Iron Man 3* GZ is most often directed at Killian by Pepper. There are two different instances when Pepper and Killian first encounter each other during which Pepper is clearly attracted to Killian and is evident in her gaze towards him. Another instance of GZ in this film when the man lounging in a chair sits up and appears at attention when a woman in a pencil skirt walks by him and he says to her "Merry Christmas." His gaze continues to follow her as she walks past him. In *Guardians* GZ is first observed when we meet Rocket and he has a pair of binoculars looking around the crowed outdoor square. He spies a couple (an older man and a much younger woman; the man is Stan Lee, creator of many of the Marvel comics) who are being physically affectionate towards each other. Rocket makes the comment "Where's your wife old man?" and calls Stan Lee a pervert. While Rocket is meant to be paying attention to the local surroundings acting as a bounty hunter, he instead is gazing and commenting on this couple.

We see the most GZ in *Guardians of the Galaxy* between Peter and Gamora. When Peter first lays eyes on Gamora, he stares at her with his mouth open in awe before approaching her. Later, we see Peter watching Gamora go up the stairs to his spaceship with the camera emphasizing her butt and hips. Peter then comments about how "She has no idea [how dirty my ship is]. If you looked at it with a blacklight it'd look like a Jackson Pollock painting." There is little doubt in this scene that Peter is gazing at Gamora in a sexualized manner, and likely thinking of wanting to be sexually active with her.

In *Star Wars* there are more discreet instances of GZ. One is in the scene where Kilo Ren has captured Rey and has her restrained. He looks her up and down in a way that seems to imply GZ but is less sexualized when compared to the GZ that the Russian mobster uses on Black Widow. Even more nuanced than that is an instance of GZ that happens earlier in the film when Finn is confessing to Rey that he is a former storm trooper. Finn says, "I ran -- right into you, and you looked at me like no one ever had" and as he speaks the music swells from silence implying romantic interest. The camera shot switches between Finn gazing at Rey to Rey gazing at Finn. In this scenario, while it is clearly GZ as defined in the literature, there is a sense of mutual interest between the two of them even though they are both shy and unsure of how to respond to each other's gaze.

This is like how GZ is present in *Rogue One: A Star Wars Story* between the characters Jyn and Cassian. Approximately one hour, 20 minutes into the film, Cassian & Jyn look at each other in a way they have not before. Jyn says to Cassian, "I'm not used to people sticking around when things go bad" and Cassian replies; "Welcome home." A similar interaction occurs towards the end of the movie, when the message has been sent to the rebels, and Jyn and Cassian know that they will not survive. The camera switches between the two of them, showing the gaze they are experiencing with one another. While these interactions are to a degree mutual, they are still partaking in GZ activity towards one another.

Sexual comments. Sexual comments (SC) were present in every film except for *Harry Potter and the Deathly Hallows: Part 2* and *Rogue One: A Star Wars Story.* In *Avatar*, the comments were used broadly and by different characters. The first is when the new recruits are entering the military base on the planet Pandora and one of the more senior soldiers says of the recruits, "Well, well, ladies, look at all this fresh meat!" while watching the new (mostly male)

recruits entering base camp. This comment implies a sense of femininity to the recruits and that this is a negative trait. The comment also implies a sense that the recruits can be taken advantage of, whether that be sexually or otherwise. The next SC in *Avatar* is made when Jake is experiencing his avatar for the first time. He is looking at his braid which has multiple neuronal-like tendrils on the end, and Grace remarks, "Don't play with that, you'll go blind." In this instance, Grace is playing off cultural norms related to sex and is making a masturbation joke with Jake. The final SC in *Avatar* is spoken by Colonel Miles in describing the avatar program, calling the creators "…a bunch of limp-dicked science majors." The implication here is that men in a more intellectual discipline are effeminate and non-virile; Colonel Miles weaponizes sexuality.

In *The Avengers*, the first SCs were observed when Black Widow is tied up by the Russian mobsters when one of the goons tells her that she is "Just a pretty face." They make an additional comment towards her later when they remark, "This is not how I wanted this evening to go," implying a hope for sexual exploits. Black Widow responds by saying, "I know how you wanted this evening to go. Trust me, this is better," giving more evidence that the mobster's comments were sexual innuendo. Next, approximately 20 minutes into the film, Iron Man and Pepper are talking. Iron Man is encouraging Pepper to "Enjoy the moment," to which Pepper replies in a sexual tone, "Well, get in here and I will." In this instance, the severity of this SOM SC is mild considering both Pepper and Tony are in a committed relationship with one another. This type of SOM SC happens soon after this scene, when Pepper is seen whispering in Tony's ear about what will happen when he has completed his recently assigned mission. While no specific words are heard, Tony's reaction and Pepper's body language imply that Pepper wishes to be sexual with him. The final SC is heard towards the end of the film, when Tony is

monologuing with Loki. Tony is passive aggressively bantering with Loki, and comments on Loki's "…performance issues." Tony is attempting to sexually humiliate Loki as a way of asserting his power and strength over him. This is also an example of rejection-based sexual harassment.

In *Iron Man 3*, the first SCs occur within the first two minutes of the movie with a flashback to Tony Stark's overtly womanizing days. Tony is speaking to a woman at a New Year's Eve party. She asks him, "Where are we going?" and he responds, "Most likely to town on each other." She replies by saying that she's not "…going to show you my 'town.'" Soon after this, Tony is walking with the woman and is introduced to a man at the party who is a heart surgeon. Tony flippantly remarks, "You're a heart doctor? Well this woman is going to need a cardiologist after tonight," while tooting an expandable party horn to mimic an erection. Throughout the party, the woman has been wanting to show Tony the research she has been exploring, hoping to get funding from him. He finally agrees to look at her research, but after briefly examining it informs her that they are now going to the bedroom. The two characters end up having a one-night stand. A defining character trait of Tony Stark is his "playboy" tendencies, which are highlighted more prominently in the earlier *Iron Man* films before he and Pepper Potts become exclusive. While sexualizing comments appear to decrease over the course of the film series, they are still evident in the finale of this trilogy.

For example, when Pepper and Killian meet for the first time in many years, both make comments back and forth to each other about how great the other looks. Happy, who is spying on this business meeting between Pepper and Killian, describes to Tony what is happening. Happy gives Tony Killian's name, and Tony remarks that he does not remember who the man is. Happy responds with, "Of course you don't. He's not a blonde with a big rack." Happy continues his

running commentary to Tony by stating, “Now things are getting weird. He’s showing her his big [pause] brain… and she likes it.” Happy’s concern for the wellbeing of Tony and Pepper’s relationship is evident when he remarks, “You really should get down here. She is the best thing that’s happened to you, and you’re ignoring her,” while Killian taking Pepper’s hand to help her down from a table they had been standing on is seen. While Happy’s comments to Tony are made from concern, most are still highly sexual in nature. Happy is trying to let Tony know that there is a sexual threat that could impede his relationship with Pepper.

Approximately five minutes later in the film, Pepper returns to her and Tony’s home where she finds Tony in his iron man suit. Iron Man tries to give Pepper a back massage, saying, “You’ve got a lot of knots! You’re a ‘knotty’ girl.” Pepper strokes Iron Man’s chest and says, “How ‘bout you take off that face mask and give me a kiss?” Iron Man says that he can’t do that, so Pepper walks away saying that she’ll go to the garage to find a crowbar to pry his mask off. It turns out that Tony is not in the suit and is instead in his garage updating his gadgets. Pepper scolds him for this and is frustrated that he was so focused on his work, to which Tony passive aggressively replies, “I didn’t know if you were coming home or if you were having drinks with Killian.” Pepper becomes frustrated that Tony had been spying on her conversation with Killian, but they eventually make up and Pepper says to Tony, “I’m going to take a shower and you’re going to join me.” This interaction between Tony and Pepper is complex. There are various moments of SC, as well as undertones of other SOMs (mentioned previously), all mixed into the context of a committed relationship.

Approximately 30 minutes into the film, the next SC is noted. Maya (the woman whom Tony had a one-night stand with years before) finds him and tells him that she urgently needs to speak with him alone. Tony responds by saying, “Normally I’d be into that sort of thing, but now

I'm in a committed relationship." He is not able to take her warning seriously because he is so focused on her womanhood. Tony is not only making a sexualized comment, but also dismissing Maya based upon her sex. The final SC occurs towards the end of the film, after Pepper has been granted special powers via the Extremis serum. She appears more muscular and is wearing a sports bra and tight leggings as she exits from a fire. Tony sees her, and rather than focusing on the miracle of her being alive, he asks, "Why don't you dress like this at home? Sports bra, the whole deal." Tony appears to be attempting to lighten the heaviness of the situation but chooses to do so in a sexually objectifying manner.

In the next film *Guardians of the Galaxy*, there is a broad range in the types of SC, many of which have already been mentioned within other SOM subtlety categories. As has been previously mentioned, SC is first observed when a woman climbs out of the hull of Peter's ship and he replies, "I'm going to be totally honest with you, I forgot you were here." This was coded as an SC because, even though it does not directly speak to sexuality, it implies that a one-night stand occurred between Peter and the woman. The next SC has also already been alluded to, when Rocket spies Stan Lee with his much younger girlfriend and comments that he is a pervert and asks where his wife is. This was coded as SC as the verbalizations are focused on mocking Stan Lee's observed sexual preferences. The next SC is observed when the guardians are in prison and Peter is threatened with rape by one of the inmates. This is a more blatant SC both in the content of the words, and in Groot's response of protecting Peter by attacking the inmate. While in the prison, Peter is also observed gloating about all the scars he has received from women he sexually abandoned when they sought retribution against him.

A few minutes later in the film, Gamora is talking with Rocket about their plans for escape (previously mentioned), and Rocket insinuates that Gamora could trade sex in exchange

for the object they are needing. This was coded as SC as Rocket is blatantly telling Gamora that her primary skill or use is related to her sexuality. Roughly 15 minutes later in the film, after the guardians have escaped from the prison and have returned to Peter's ship, the SOM SC is noted where Peter talks about how dirty his ship is, using the analogy of a Jackson Pollock splatter painting. This is, again, a blatant sexual comment of Peter bragging about the amount of sex he has had on his spaceship. The final SC that occurs in the film, which has not been previously mentioned, is between Drax and Gamora about one and one-half hours into the film. Drax is talking about how grateful he is for each of his friends calling each of them by a nickname. The nickname he gives to Gamora is the "Green Whore." Gamora chastises him for this, and the nickname is not used again in the film. This is another acute SC that espouses direct sexism towards Gamora.

In the next film, *Star Wars: Episode VII the Force Awakens*, SC is observed three times. The first is very mild and occurs when Finn asks Rey whether she has a boyfriend back on her planet Jakku. Finn's comment is not overtly sexual or inappropriate but does highlight his desire to be in a romantic relationship with Rey. The second instance of SC is again mild in severity. Maz, a wise mage whom Han Solo, Rey, Chewbacca, and Finn go to see, asks of Han, "Where's my boyfriend?" referring to Chewbacca whom she is not in a relationship with. Han responds that Chewie is on the ship to which Maz regretfully says, "I've always liked that wookie." Again, there is no blatant sexual commentary, but there is implication that Maz is attracted to Chewbacca and would like to be in a relationship with him. The final instance of SC has already been alluded to and occurs when Kilo Ren has captured Rey and he threatens that he can take whatever he wants from her. While there is no direct sexual threat in his words, his body is seen very close to hers and he brushes her face with his fingers, giving an impression of sexual desire.

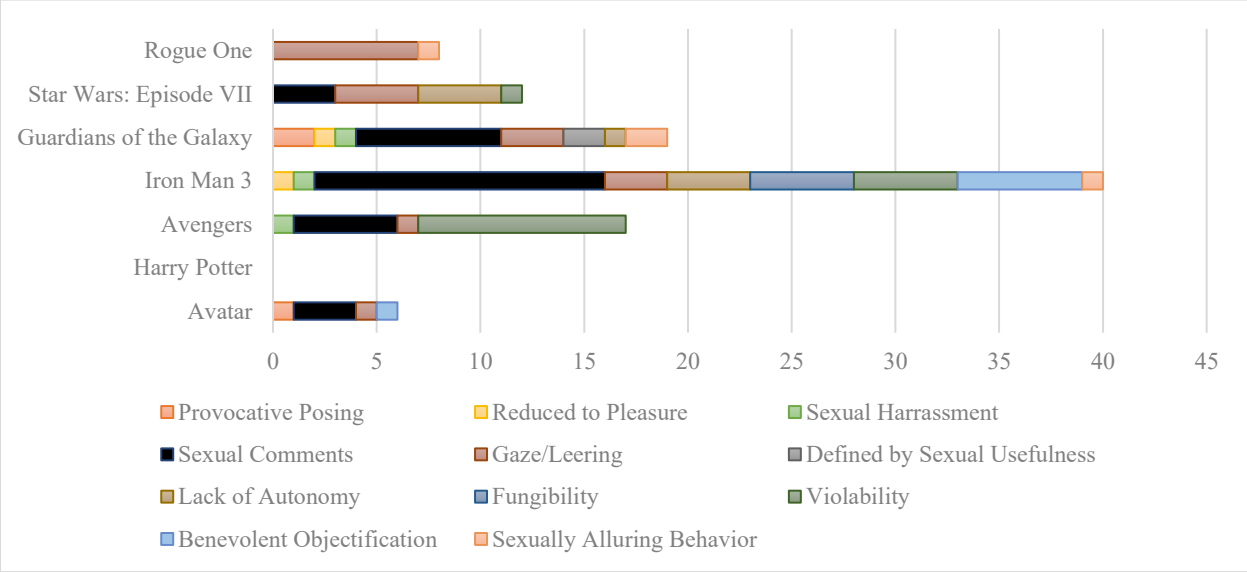

Figure 5. SOM Subtleties Compared Across Films

Impact of music and sound. Music and sound effects was observed to have very little impact on emphasizing the observed SOMs. As can be seen in Figure 6 (SOM Music Accentuation), music was observed to accentuate SOMs most often in *Rogue One: A Star Wars Story* for a total of six times. This is relevant for *Rogue One: A Star Wars Story*, which only had a total of eight observed SOMs but is less relevant for the other films which had many more observed SOMs compared to the amount that music was found to emphasize them. While music is an important factor to consider when observing films, it was not found to be strongly related to SOMs specifically in this small set of films. This could partly be due to the difficulty of an observer defining the emotional tone of music and what the composer or musicians were hoping to convey to the audience. It could also be that the musical emphases were too subtle for the researcher to accurately identify.

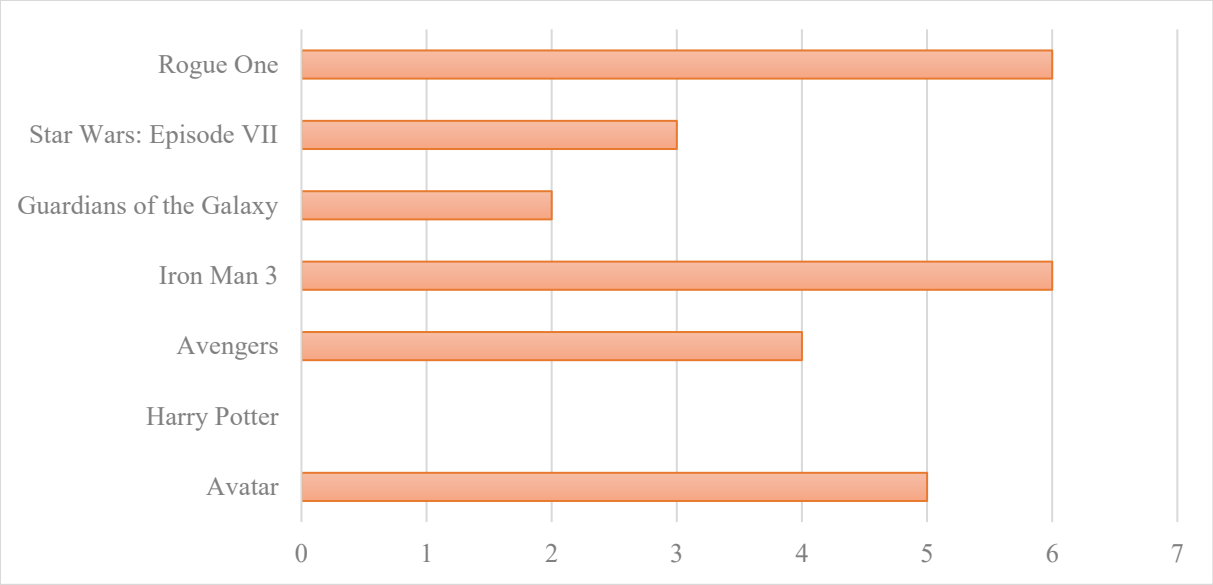

Figure 6. Frequency That Music Accentuated SOMs Compared Across Films

Film dynamics. Film dynamics, while informative, were also challenging to track during the film. The dynamic nature of film made it difficult for the researcher, who is not a film expert, to confidently identify the various film components. However, while this data point requires more refinement some interesting patterns still emerged as can be viewed in Figures 7 (Proximity to Camera), 8 (Primary Frame), 9 (Secondary Frame), 10 (Camera Angle), 11 (Camera Movement), 12 (Setting), and 13 (Point of View). To begin with, most of the SOMs observed were medium shots occurring in the center foreground of the frame. They were primarily eye level angle shots utilizing tracking camera movement. Most of the SOMs observed were in public settings and occurred from the point of view of the audience (as opposed to a character or group of characters within the film). This could indicate that the SOMs filmed were not portrayed as an overt power-play to place one character above the other. However, they were meant to be a primary observed interaction as they occurred in the center foreground of the frame. That they were primarily in public settings could indicate global acceptance of the SOM

actions. The observations of the SOMs occurring primarily from the audience perspective is another interesting pattern as it could normalize the objectification of strangers.

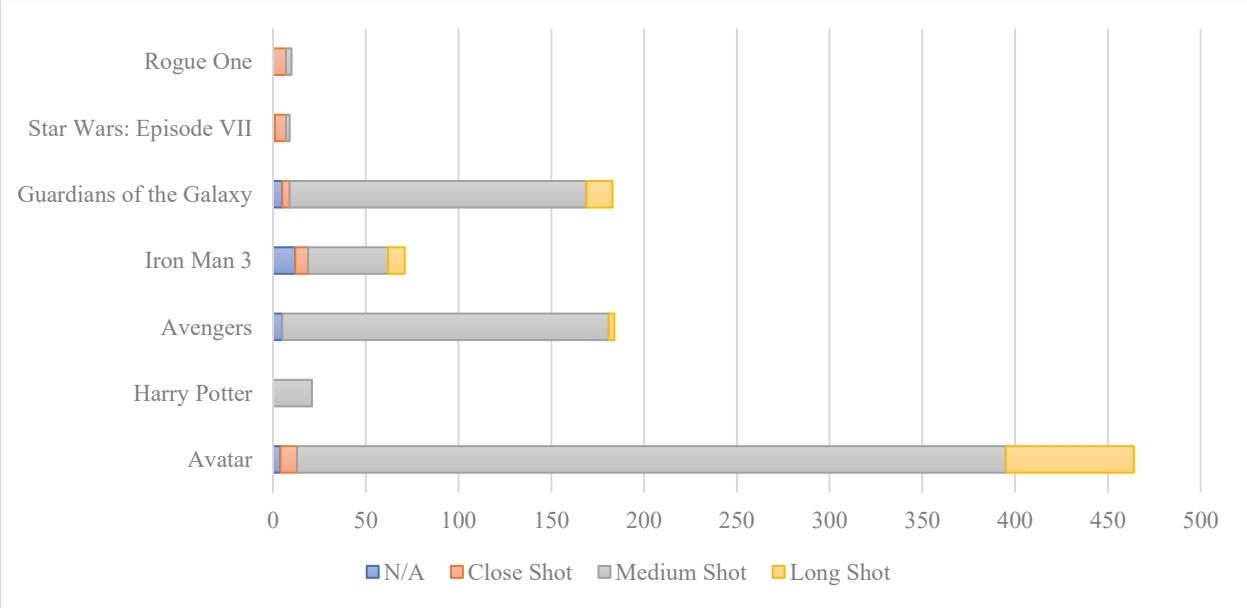

Figure 7. Frequency of SOM Implied Proximity to Camera

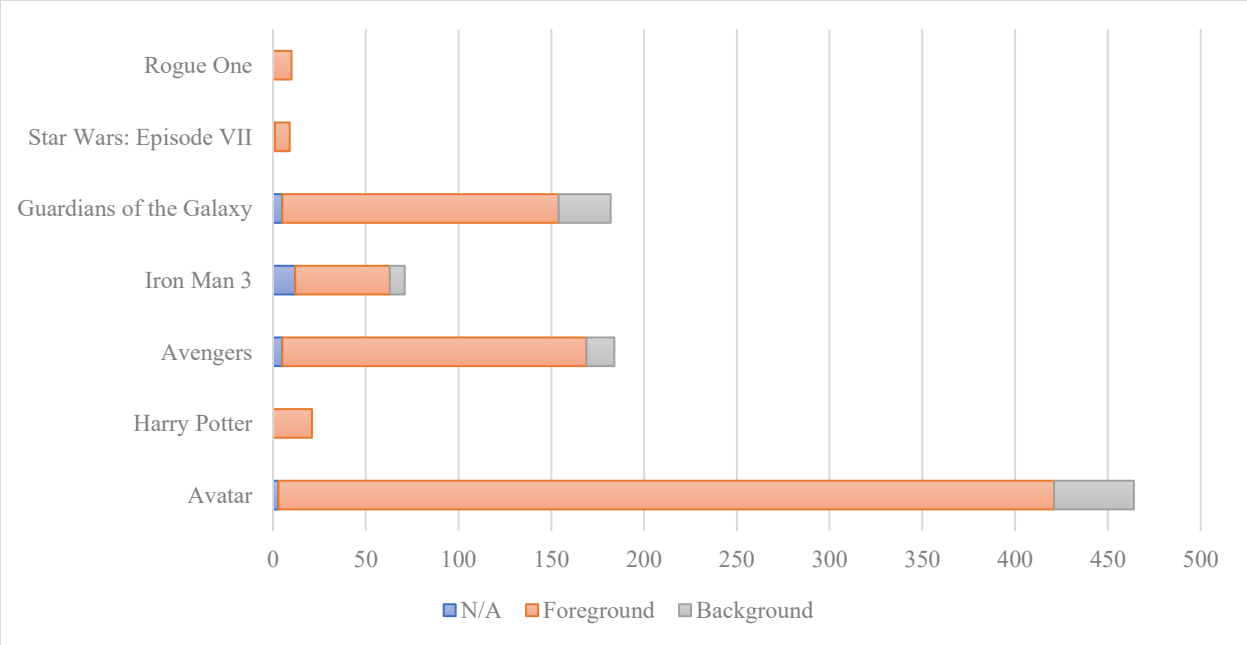

Figure 8. Frequency of SOM Primary Frame Position

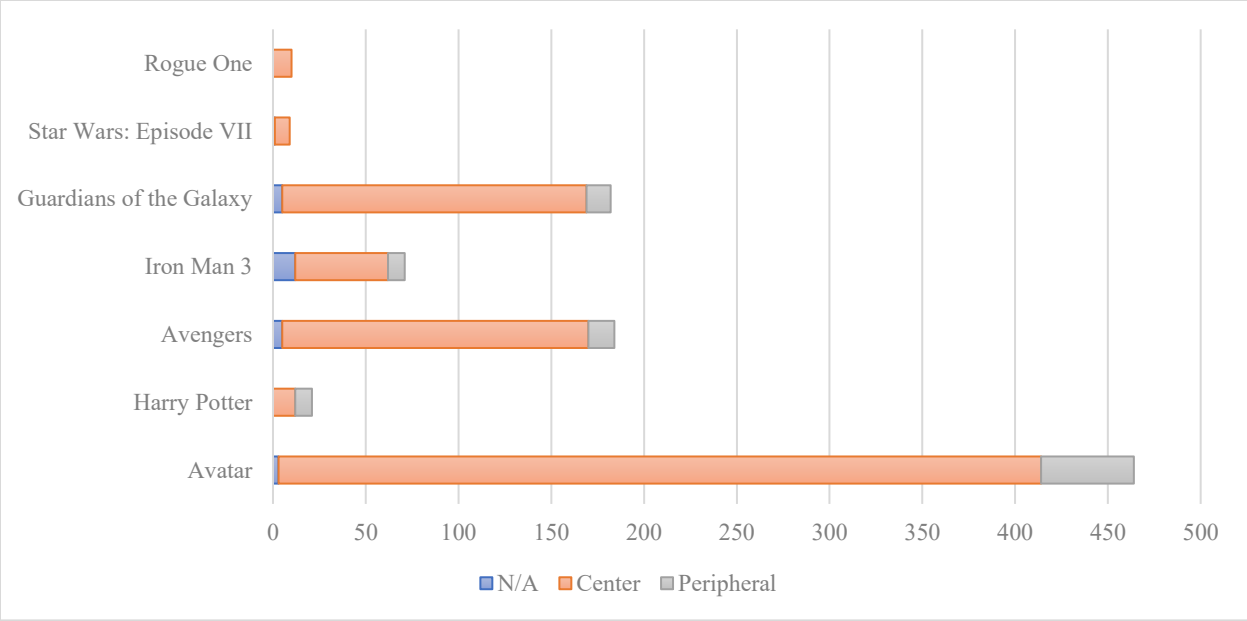

Figure 9. Frequency of SOM Secondary Frame Position

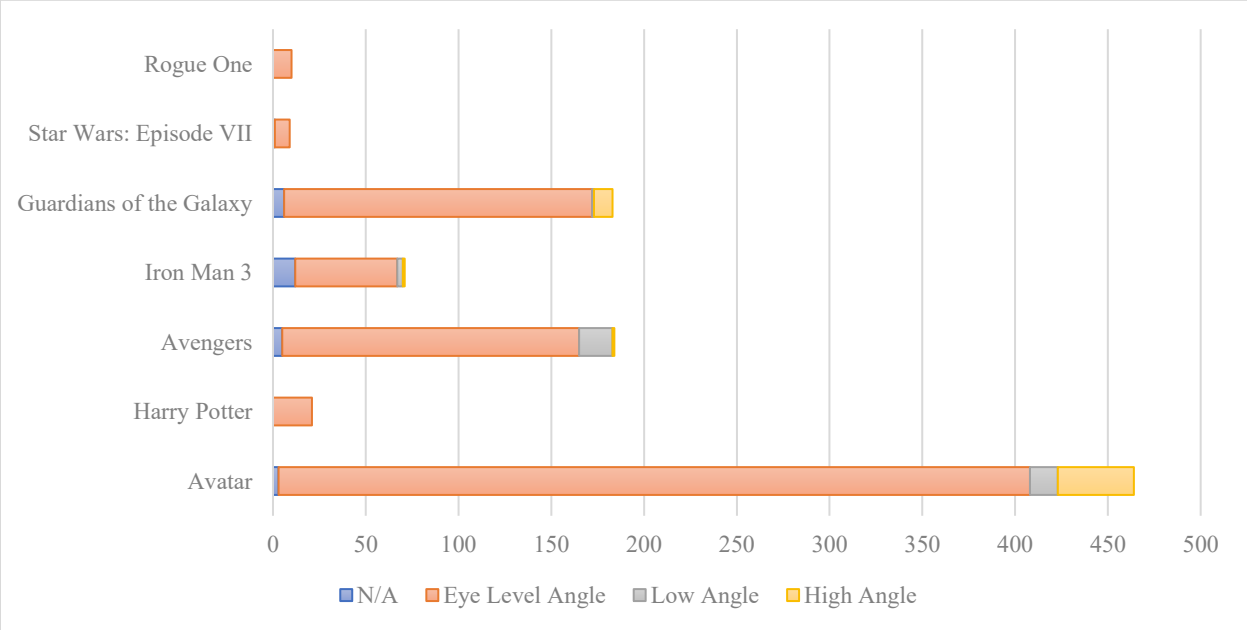

Figure 10. Frequency of SOM Camera Angle

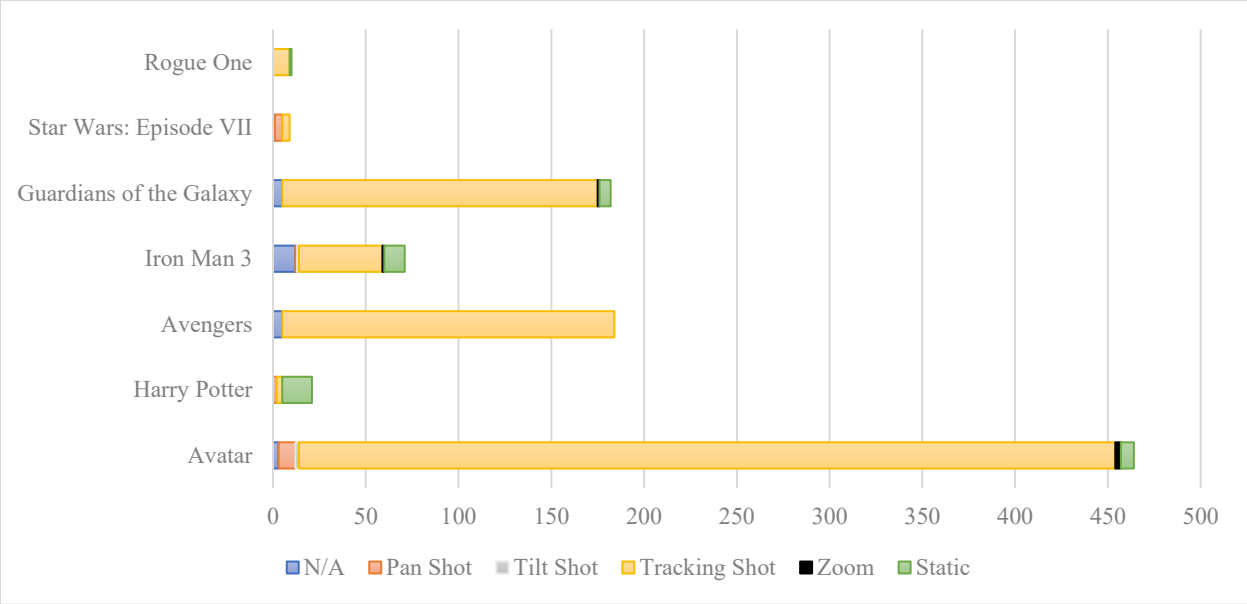

Figure 11. Frequency of SOM Camera Movement

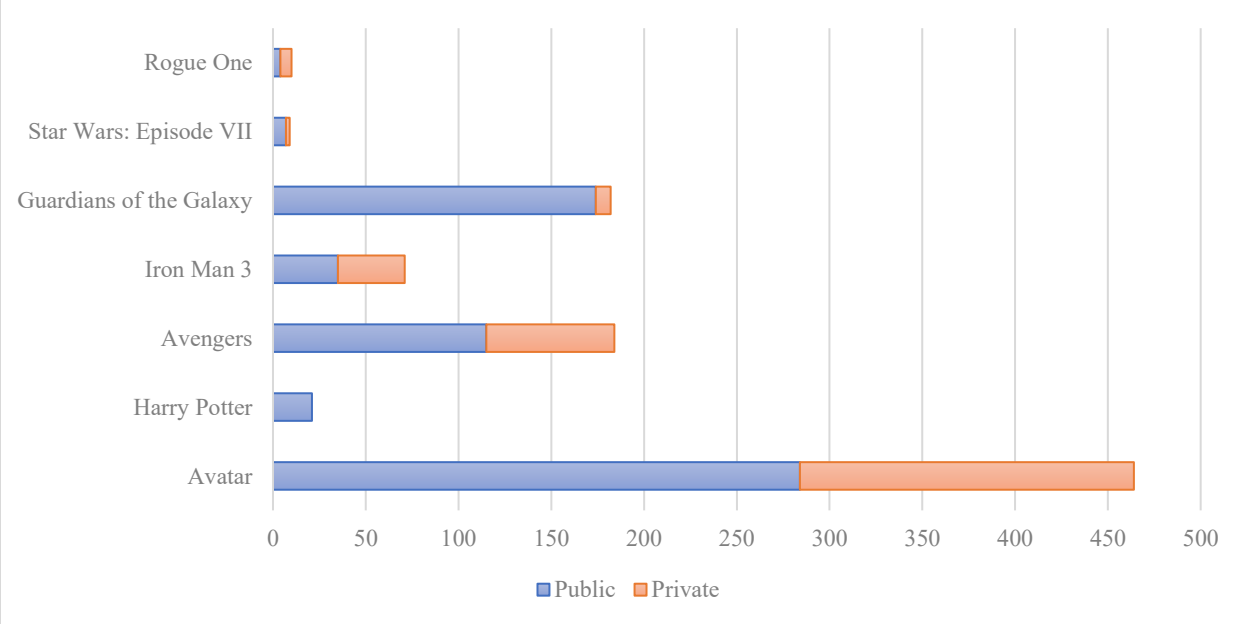

Figure 12. Frequency of SOM Setting

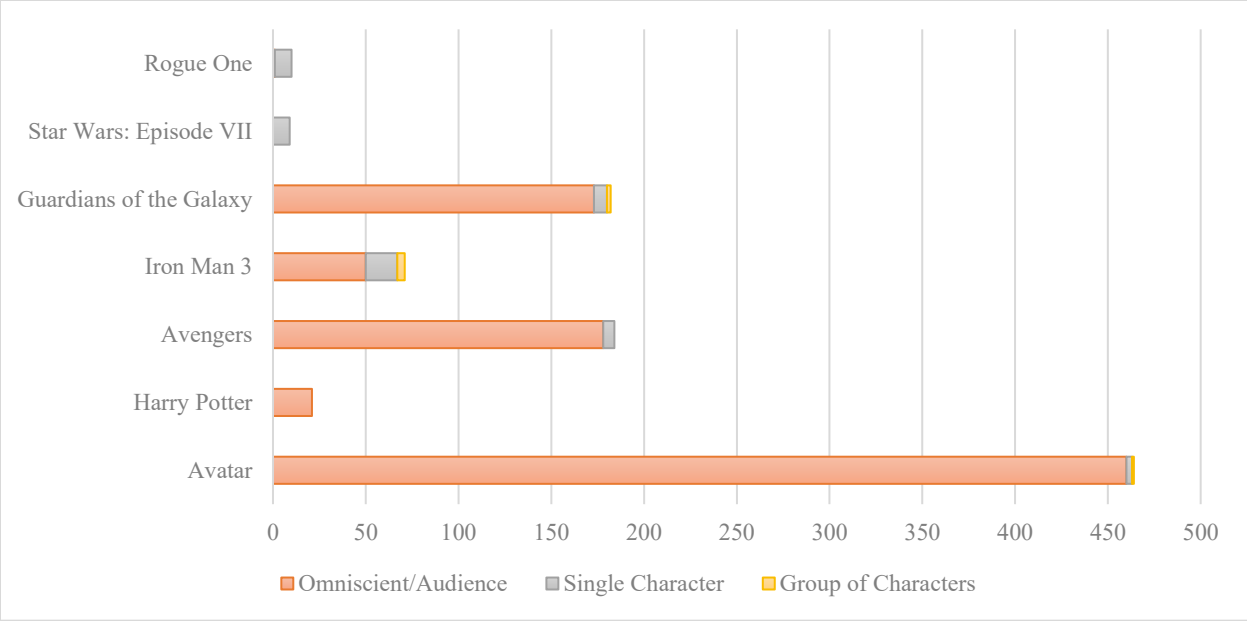

Figure 13. Frequency of SOM Point of View

Additional observed patterns. Some additional codes that emerged from the data were primarily related to male target experiences of SOMs. The two that were most common throughout the films were hypermasculinity and emphasis on muscular arms. Hypermasculinity in this instance was primarily defined by the researcher as an unrealistic showing of physical strength. The primary characters that were shown to exhibit hypermasculinity included: the American soldiers in *Avatar*, Thor and the Hulk in *The Avengers,* and Drax in *Guardians of the Galaxy*. Often the soldiers in *Avatar* were shown with the sleeves ripped off their army uniforms, implying that they are so muscular that they cannot fit into their clothes. This is like Thor who in his scenes is wearing little upper-body clothing and whose muscular arms are often center of attention as he wields his magical hammer. In the case of the Hulk, he is so muscular that he is shown physically ripping out of all of clothing each time he transforms. It could be argued that all the male superhero characters could be categorized as hypermasculine even if they did not display an unrealistic physique.

To summarize Parrott and Zeichner (2003), hypermasculinity involves an assertion of power and dominance over women by engaging in various behaviors, such as physical and sexual aggression, that serve to uphold a macho personality. In this conceptualization of hypermasculinity, both the characters Tony Stark (*Iron Man 3* and *The Avengers)* and Peter Quill (*Guardians of the Galaxy*) overtly display hypermasculine features via their womanizing behaviors and comments. Even the character Captain America in *The Avengers*, who has a realistic physique and does not engage in womanizing behaviors, could be considered hypermasculine as defined by Ben-Zeev, Scharnetzki, and Chan (2012). They argue that along with an exaggeration of physicality and virility, hypermasculinity includes a rejection of more traditionally feminine traits such as emotional expression. Captain America is portrayed as a particularly stoic and serious character whose masculine personality is a product of 1941 when he was first created.

On the opposite end of the spectrum, not only is hypermasculinity evident, but emasculation is also observed as an additional male-focused SOM. For example, in the beginning of *Avatar*, Jake Sully is seen in a wheelchair, and often the shots seem to compare his disability to the physical strength of the soldiers around him, highlighting a supposed lack of masculinity. This is made glaringly clear in a scene where Colonel Miles enters one of the giant robot solider avatars while Jake is left staring up at him at the loading dock. Colonel Miles in his seemingly impenetrable metal body is shown towering over Jake in his wheelchair. Not only is there a visual sense of Colonel Miles appearing more masculine than Jake, but he also makes verbal comments alluding to all the "…limp-dicked scientists" who never spend time on the war field. Another attempt at emasculation is observed in *The Avengers* when Tony and Loki are speaking with one another. In this scene Tony makes a comment towards Loki about his

"performance issues" that is a focused attempt at sexual humiliation and emasculation. In *Guardians of the Galaxy*, an attempt at emasculation is seen when Rocket spies Stan Lee with a younger woman and calls him a "pervert" and asks, "Where's your wife, old man?" All these instances highlight the importance of also observing potential male-focused SOMs. Another important pattern to keep in mind for this is that in all these verbal SOM events, both the target and the perpetrator were men.

Research Question 3: Who are Most Often the Targets and Perpetrators of the SOMs?

Sex. The perceived sexes of the SOM targets were an overall even mix of men and women within the films (see Figure 14). This was unexpected as a large amount of the research on SO has focused on the objectification of women with little attention paid to men. An important consideration when interpreting this data is the fact that all the films have a higher percentage of male characters to female characters. There is a potential that this skewed the data as it might apply to the global population. The perpetrators of the SOMs were most often the audience whose sex is variable (see Figure 15). If a perpetrating character was observed within the film, they were most often male with very few instances of women acting as the perpetrators. This indicates a normalization of men perpetrating SOMs.

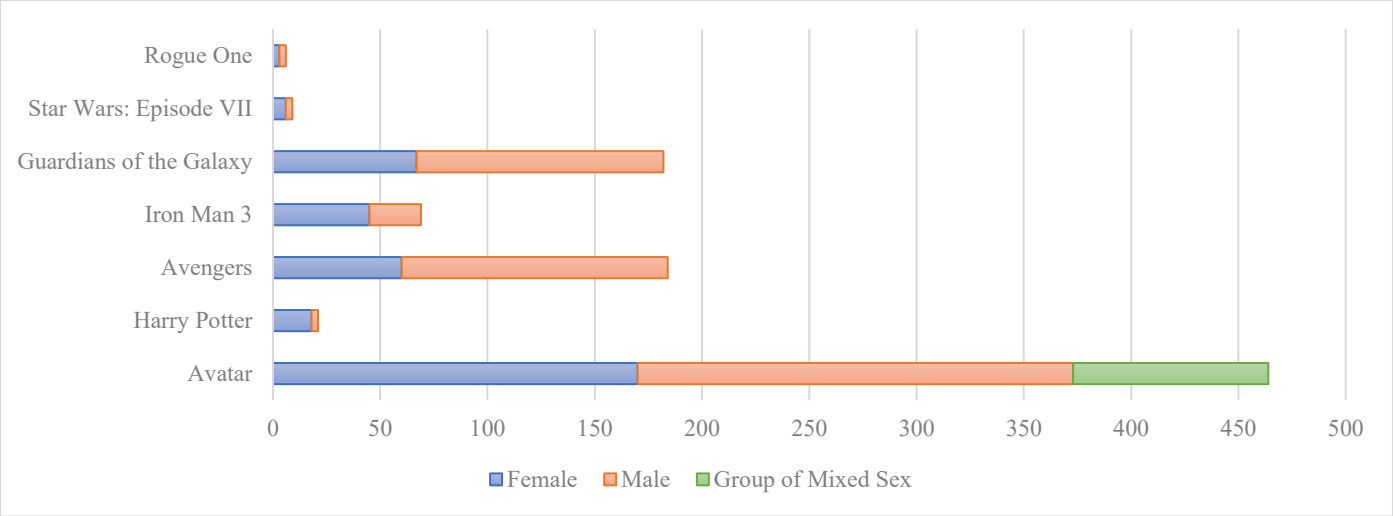

Figure 14. Frequency of Target Sex Compared Across Films

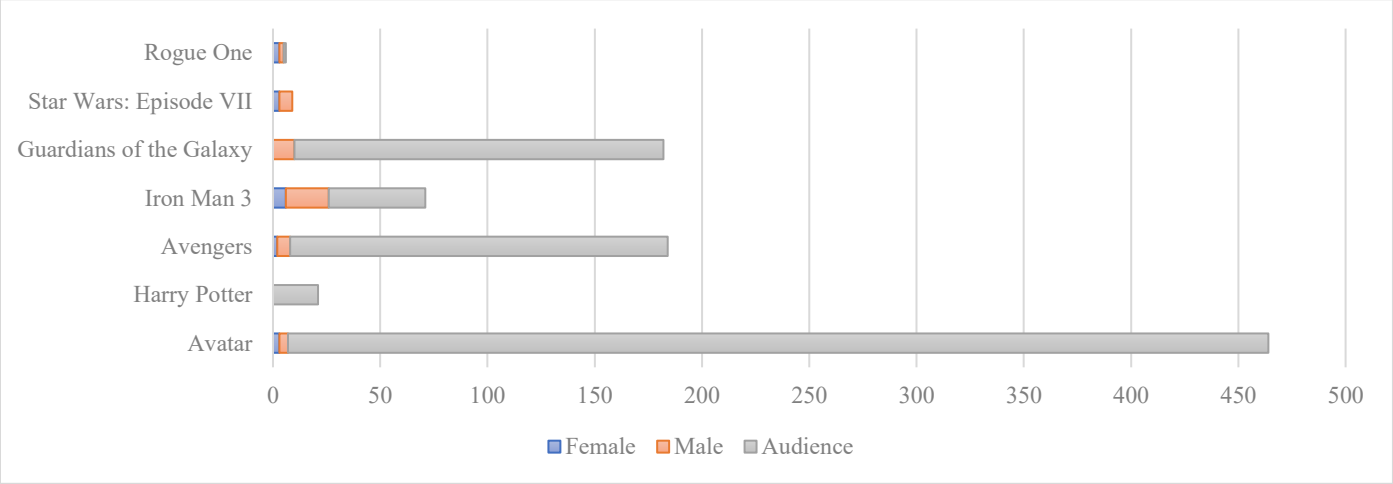

Figure 15. Frequency of Perpetrator Sex Compared Across Films

Race. The clearest delineations of racial SOMs were present in *Avatar, The Avengers, Iron Man 3,* and *Guardians of the Galaxy* (see Figure 16). When coding race, the researcher chose to include characters of atypical skin color (e.g., the blue of the Na'vi; the green of Gamora and the Hulk) under the category of person of color. In *Avatar* and *Guardians of the Galaxy*, the SOM targets were most often persons of color, but non-reality based, whereas in the other films the SOM targets were most often Caucasian. As with exploring sex, it is necessary to note that it was rare for a person of color to appear in any of these films at all. In *Harry Potter*

and the Deathly Hallows: Part 2, for instance, there are only two major Black characters present in the film: Dean Thomas played by Alfred Enoch, and Blaise Zabini played by Louis Cordice. In *The Avengers*, the only major Black character is Nick Fury played by Samuel L. Jackson. In *Iron Man 3*, the only major Black character is War Machine played by Don Cheadle.

It is possible that had more actors been portrayed with reality-based diversity that they would have more often been SOM targets compared to their Caucasian counterparts. This hypothesis is made because in the films that had primarily fictional persons of color (e.g., the blue of the Na'vi in *Avatar;* the green of the Hulk in *The Avengers;* the green of Gamora and the gray of Drax in *Guardians*), the persons of color were found to most often be SOM targets. When exploring patterns of the frequency of perpetrator skin color compared across films (see Figure 17), it was again found that the primary perpetrator was the audience. This continues to support the possibility of an acceptance or normalization of stranger objectification.

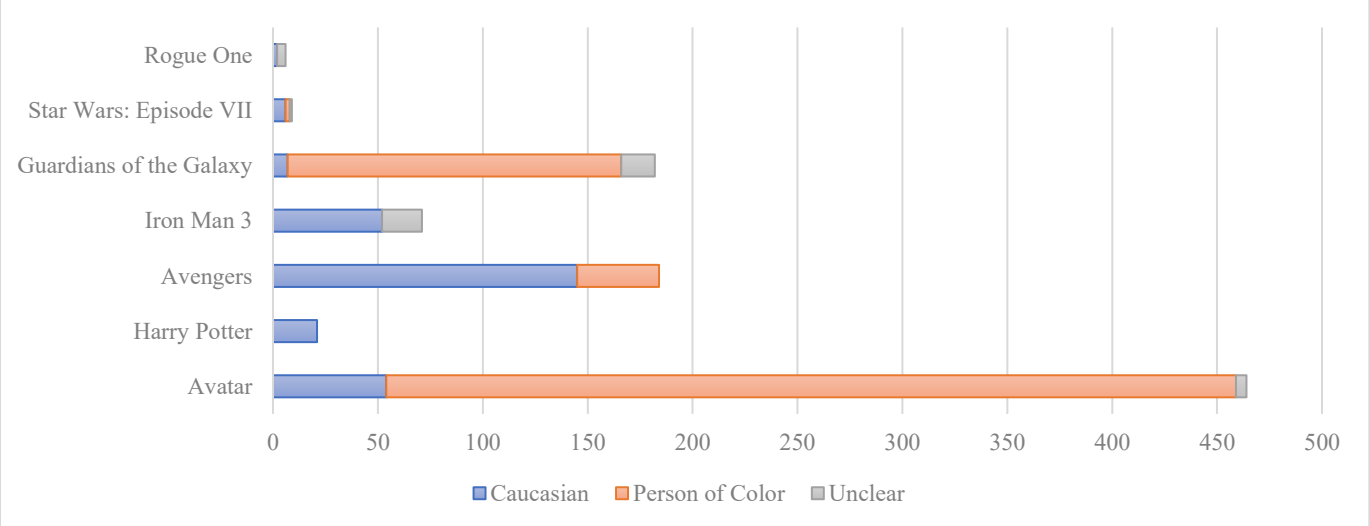

Figure 16. Frequency of Target Skin Color Compared Across Films

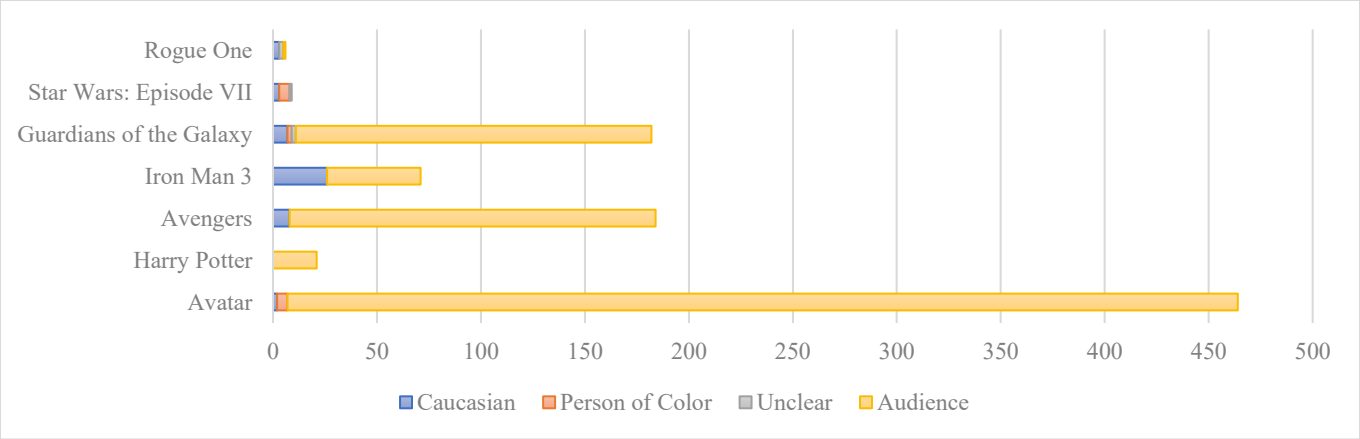

Figure 17. Frequency of Perpetrator Skin Color Compared Across Films

Character roles. Regarding character roles, it was found that within the films the SOM targets were primarily major characters with a scattering of minor and marginal characters (see Figure 18). This is not surprising considering major characters are naturally going to have more screen time compared to other characters. The primary perpetrator was found to be the audience (see Figure 19). When characters on screen were perpetrating SOMs against each other, the culprit was more often a major character as rather than a minor or marginal character. This, again, is not surprising when major characters are in general more prominent. While the data point of character role is relevant when exploring film, the data gained from it provides little useful information.

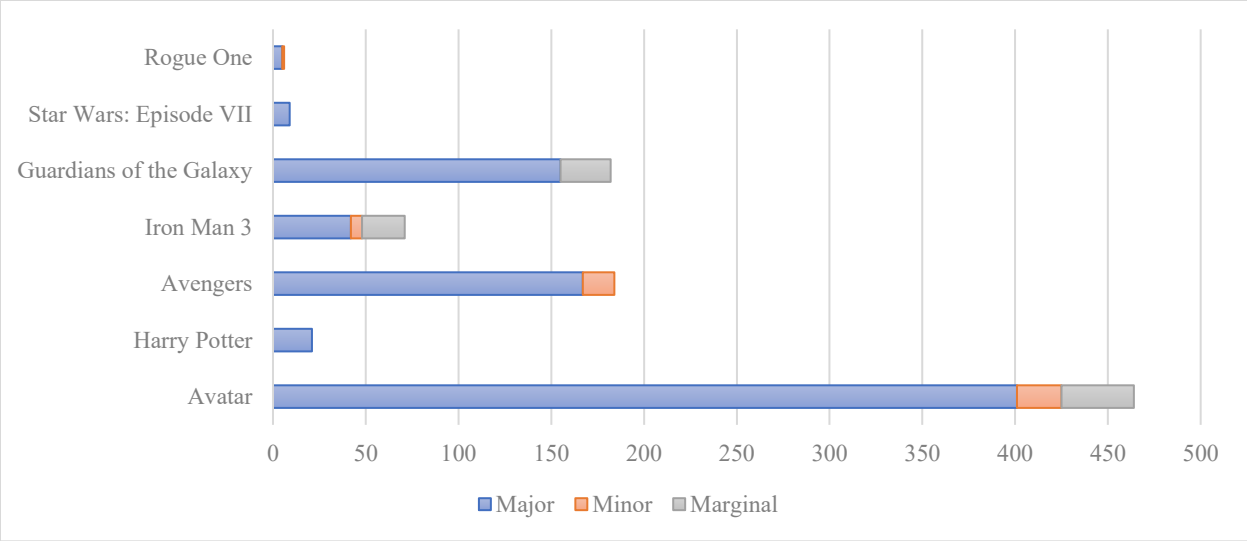

Figure 18. Frequency of Target Role Compared Across Films

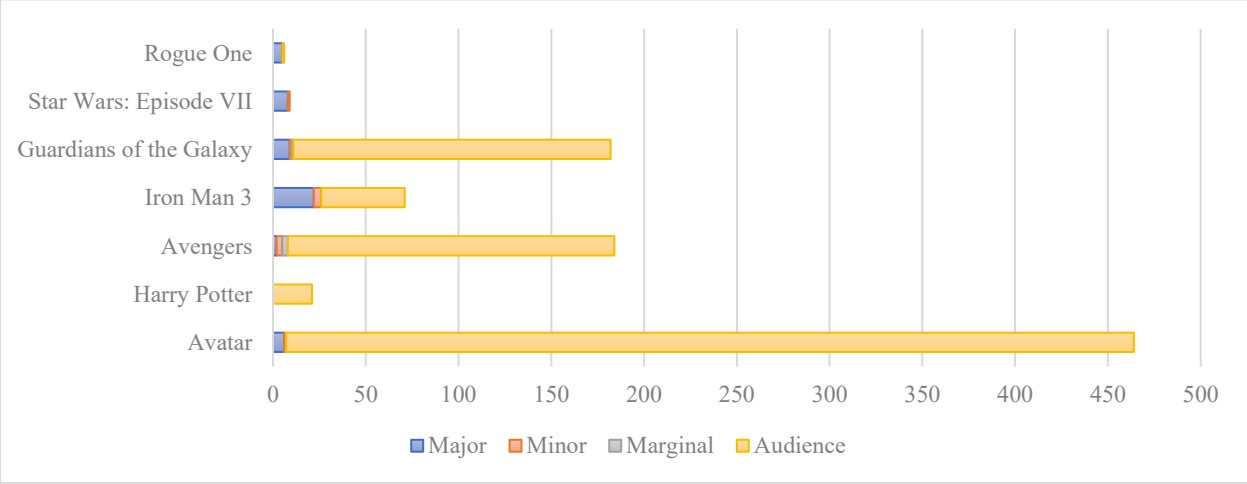

Figure 19. Frequency of Perpetrator Role Compared Across Films

Character descriptions. The observed SOM targets were primarily protagonists, with an additional small sampling of antagonists and characters whose role in the films was unclear (see Figure 20). This could imply that being an SOM target is a positive trait to possess; being a SOM target infers strength of will, power, and authority. As with the other presented categories, the

primary perpetrators were observed to be the audience with a small percentage of protagonist perpetrators (see Figure 21).

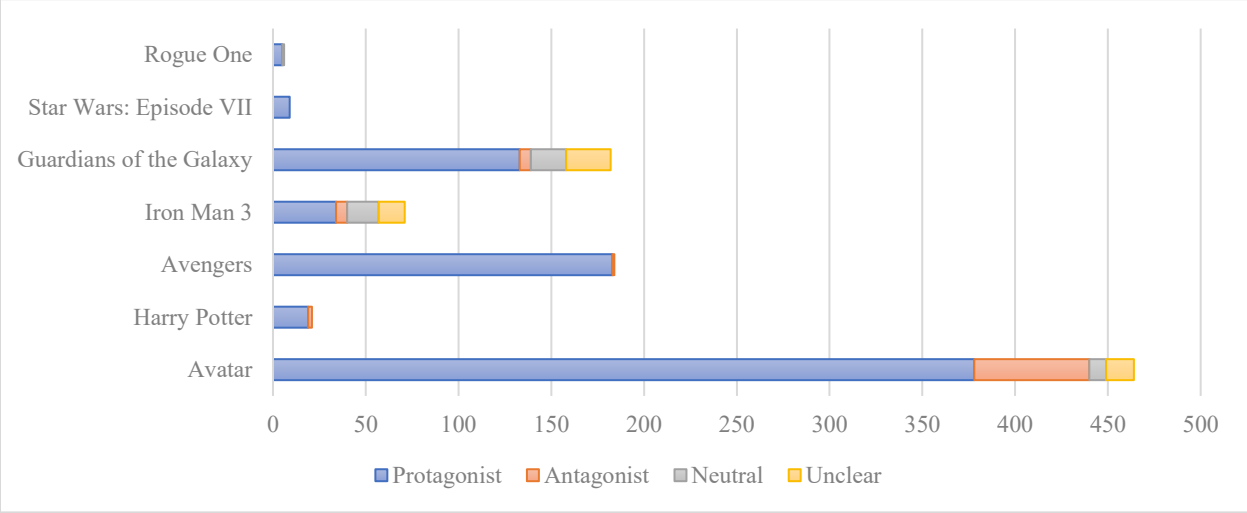

Figure 20. Frequency of Target Description Compared Across Films

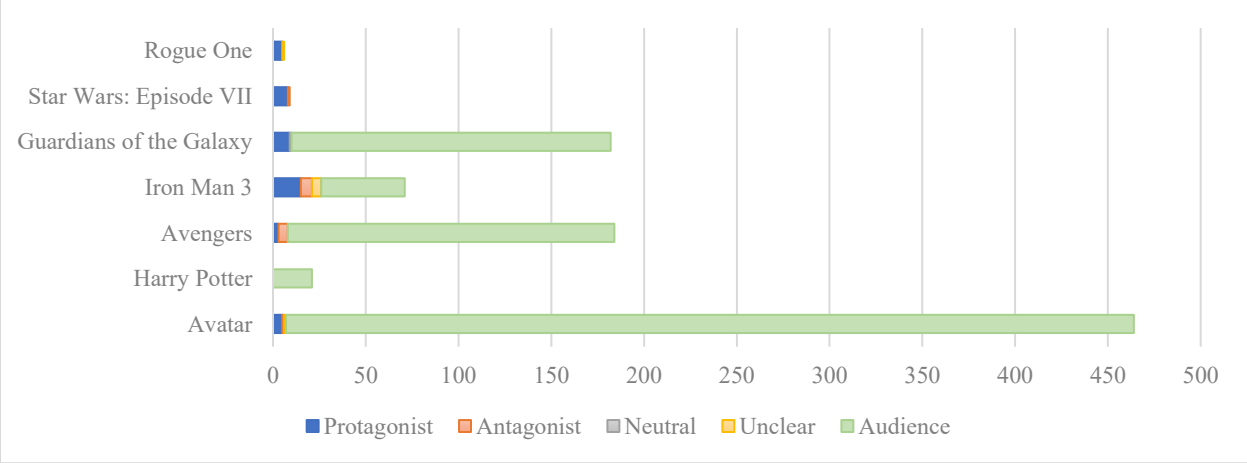

Figure 21. Frequency of Perpetrator Description Compared Across Films

Relationship type. Relationship type had originally been broken down into various levels of granularity. The first was coarse-grained relationships that included broad categories of social, professional, familial, and no relationship. It was observed that the most common coarse-

grained relationship between SOM perpetrators and targets was having no relationship (see Figure 22). This was due to the how often the audience was perceived to be the SOM perpetrator. Following this, and to a much smaller degree, were coarse-grained social relationships, and then professional relationships. No SOM familial relationships were observed. The next level of relational granularity pieced apart each of the coarse-grained relationship categories into specific types of relationship. Comparisons were made between the target relationship to the perpetrator, as well as the perpetrator relationship to the target (see Figures 23 and 24). Due to the high frequency of observed "no relationship" of target to perpetrator or audience as the perpetrator towards the target, these data points were removed from Figures 23 and 24 in order to more easily observe the frequency of the multiple other relational categories. It is important to note the substantially lower frequency numbers on these figures.

Not including instances of no relationship between the target and perpetrator, it was most frequently observed across films that the target and perpetrator were friends. Next were acquaintances, followed by lovers, and then enemies. There was a scattering of SOM occurrences in professional relationships including between employer and employee, between colleagues, and between student and teacher. In the relationships with more power dynamic differences, it was more common for the higher power position characters to be the SOM perpetrators (e.g., employer) while the lower power position characters were the SOM targets (e.g., employee). However, this finding was not mutually exclusive.

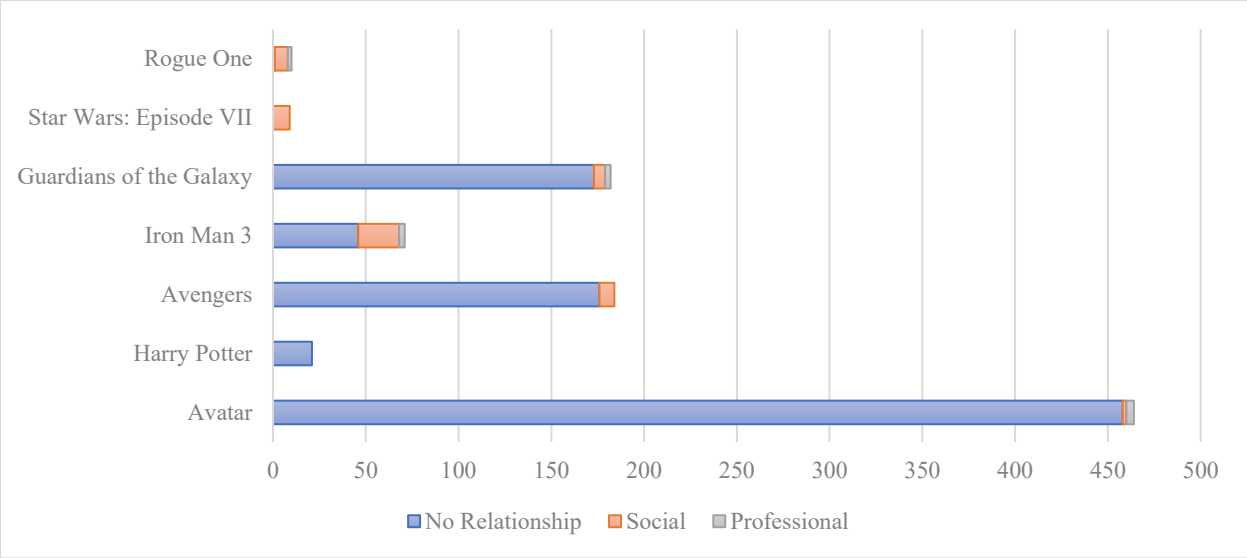

Figure 22. Coarse Grained Relationship Between Target/Perpetrator Compared Across Films

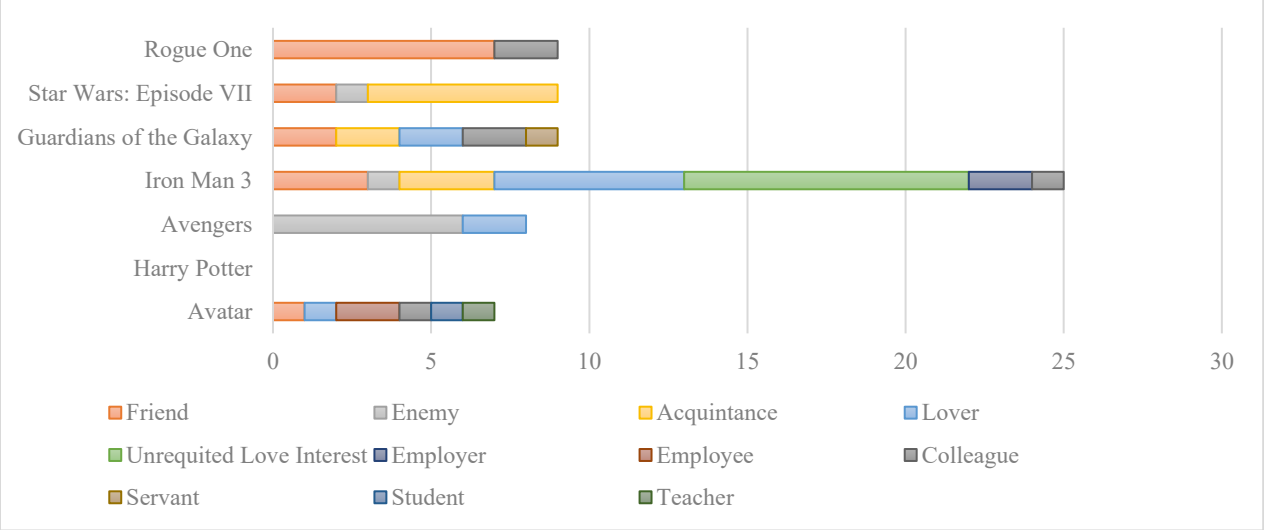

Figure 23. Target Relationship with Perpetrator Compared Across Films

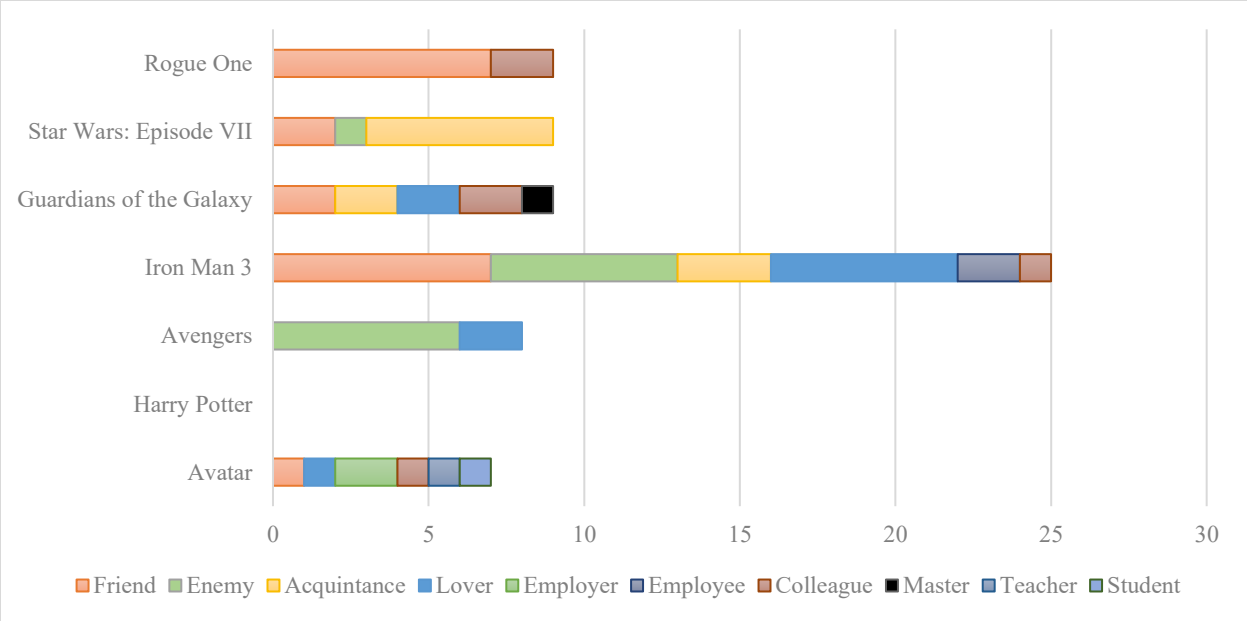

Figure 24. Perpetrator Relationship to Target Compared Across Films

Discussion

Summary

This dissertation took a social constructivist perspective to concretely define SOMs, as well as describe their clinical implications. This was done in the hope of expanding cultural competency of gender for both psychology professionals and students, exposing the potential impact SOMs may have on clinical presentations, and espousing the importance of utilizing modern media to better understand our culture. A qualitative content analysis was conducted on the seven top-grossing PG-13 rated films between the years 2010–2016, beginning with a pilot study analyzing a clip from the top-grossing PG-13 rated film of 2009 to measure interrater reliability and construct validity. An extensive literature-based qualitative codebook was created that included: six demographic categories for each observed character, seven observable film dynamics, four categories focusing on impacts of music in emphasizing perceived SOMs, and 25

individual SOMs divided into three distinct categories. In addition to these content codes, the amount of total time the observed SOMs were present throughout the length of each film was also noted.

Results from this study reveal that all the films reviewed contained SOMs, but that the degree and severity of their presence varied greatly. *Avatar* was the film with the highest concentration of SOMs, primarily due to the sexualization of the Na'vi people and the hypermasculinization of the American soldiers. The film with the fewest was *Rogue One: A Star Wars Story.* It was observed that there was a longitudinal decrease in the amount of SOMs present in the films, potentially indicating that film makers are placing more effort into decreasing the saturation of sexualization in their productions. The most commonly observed SOM across the films were related to direct sexual focus, specifically levels of nudity. This was followed, to a much smaller extent, by the SOM subtleties of sexual comments and gazing/leering.

Music was not observed to have a significant impact on SOM presentations. Regarding the film dynamics, the SOMs were most often medium shots occurring in the center foreground of the frame at an eye-level angle utilizing tracking shots. There was generally an even distribution between the setting of the SOMs occurring in public or private. SOM targets were also primarily major characters in a protagonist role with no relationship with their perpetrator. In the demographic realm, both men and women were equally presented as SOM targets with a slight lean towards women. Regarding race, the general aggregate of the data indicates that Caucasian people were more often SOM targets, but with the caveat that there were often many more white actors compared to actors of color. In looking at the films, *Avatar* and *Guardians of*

the Galaxy, persons of color were more often found to be SOM targets, but the races were non-reality based.

These results indicate positive reinforcement for being a SOM target. The targets were most often the heroes of the story and moments of sexualization were front and center in the camera frames so as not to be missed by audiences. The heroes' sexual appeal, whether by levels of nudity for women or portrayals of hypermasculine traits by men, is portrayed as adding strength to their role. This adds complexity to exploring this topic; that the thing that has been shown in the literature to manifest in mental health symptomology, is what is depicted in film pedagogy as desirable. The primary exceptions to this are in *Avatar* where the hypermasculine hyper-muscled male soldiers are shown as antagonists, and in *Iron Man 3* where the antagonists The Mandarin and Killian are shown to be negatively hypermasculine through their objectification of women. More often hypermasculinity was portrayed as a positive or endearing attribute as observed in Iron Man, Captain America, The Hulk, Thor, Hawkeye, and Peter Quill. The saturated presence of hypermasculinity in many of these films was an important observation when considering impact on public pedagogies and social constructions.

Consider for example research conducted by Ben-Zeev et al. (2012). These authors conducted an experiment to determine if exposure to media that portrayed either blatant or subtle male withdrawal from an affectively active situation with a female (a component of hypermasculinity) would impact men's desires to help facilitate in-vivo affective communication and conflict resolution. Ben-Zeev et al. worked from a framework of stereotype threat and mood management theories to hypothesize that the men would most likely feel less comfortable initiating affective communication after observing media depicting a blatant withdrawal. The authors also endorsed the possibility that the men, out of fear of matching with stereotypes, may

attempt to be more active in facilitating conversations. Ultimately, Ben-Zeev et al. found a strong correlation that the men who were a part of the blatant withdrawal condition expressed less desire to facilitate affective communication compared to those in the subtle withdrawal or control conditions. This is a correlational study but provides some evidence of how observations of hypermasculinity could impact lived experiences.

Complexities of Hypermasculinity and Aggression

Research has indicated a positive correlation between hypermasculinity and aggression towards women (Murnen, 2015; Parrot & Zeichner, 2003; Reidy, Shirk, Sloan, & Zeichner, 2009). For example, Parrot & Zeichner (2003) conducted a response-choice aggression paradigm (RCAP) experiment to determine whether there was a correlation between levels of hypermasculinity and aggression towards women. In this experiment, a sample of 59 college aged men were separated into two groups: one of more significantly hypermasculine men and the other of less hypermasculine men based upon their completion of various self-report forms on hypermasculine beliefs, history of violence, and a hostility towards women scale. Once grouped, the participants were asked to complete a competitive task against a female opponent (a recording of a woman), where after each task the participant had an option to provide an electrical shock of varying intensity to the female opponent. Through this experiment, the authors found a strong positive correlation between the hypermasculine men and their levels of aggression towards the women.

Parrott & Ziechner (2003) concluded that men who possess high levels of hypermasculinity may be predisposed to feel particularly threatened when provoked by a woman, and consequently, would likely become physically aggressive with little delay. Reidy et al. (2009) expanded on this study, again using the RCAP laboratory experiment, to assess how

hypermasculine tendencies relate to levels of aggression specifically towards gender-non conforming female confederates. In their study they found that men who endorsed more hypermasculine traits as measured by the Hypermasculinity Index displayed more aggression than men who endorsed hypo-masculine traits, regardless of whether the female confederate was gender conforming or non-conforming. The results of these two studies provide strong argument for the dangers of hypermasculinity and impacts on women.

Murnen (2015) expands on this argument but takes a different perspective. She asserts the importance of taking a social constructivist perspective when exploring hypermasculinity and sexual aggression. Murnen cites much research supporting that hypermasculinity does indeed correlate with higher levels of sexual aggression, but she encourages readers to think of hypermasculinity as a state rather than a trait. That hypermasculinity is something that can be impacted by addressing socialization of gender norms rather than just focusing on individual attitude adjustments. Murnen speaks of the "doing" of gender: how it looks different within different cultures and the importance of better understanding these differences to work preventively in promoting the reduction of sexual aggression. Murnen also addresses how men often experience gender role stress and societal pressure to conform to male stereotypes. This gender role stress can cause men to feel more defensive if those traits are challenged, increasing tendencies towards violence.

This complicates the correlation between hypermasculinity and aggression. Is it simply that hypermasculine men are more aggressive? Or could it be that they are experiencing gender-role stress placed upon them by our culture and do not know how to escape it so act as they have been taught to—violently? Eisler and Skidmore (1987) developed the first scale of its kind to measure male gender role stress (MGRS). The scale created from Eisler and Skidmore's research

contained five primary categories of MGRS: physical inadequacy, emotional inexpressiveness, subordination to women, intellectual inferiority, and performance failure. These categories were formed after asking both men and women in a college setting how they define "being a man," creating an initial list of questions, and then narrowing down their items through factor analyses.

According to Eisler and Skidmore (1987), the participants in 1987 believed that to "be a man" would mean needing to be physically strong, non-expressive, dominant over women, highly intelligent, and able to perform well both vocationally and sexually. Any movement away from these traits would mean that men would not be considered men. The MGRS was revisited in 2015 by authors Swartout, Parrott, Hagman, Cohn, & Gallagher who sought to abbreviate the scale for ease of use as well as update its validity for a more modern audience. Utilizing item response theory, Swartout et al. explored the psychometric properties of the original MGRS and compared it to modern populations of men. The factors that seemed to most highly impact male gender role stress were again found to be subordination to women, physical inadequacy, emotional inexpressiveness, intellectual inferiority, and performance failure. In 28 years, very little had changed in what creates MGRS.

This information is relevant to this dissertation as it speaks to the stagnation of our understanding and definitions of male gender roles over time. Continually in media, as was found through my research, men are taught by their heroes that they must be the strongest and smartest, must not express their emotions, must be dominant over women, must be virile, and must be the hardest worker. How confusing it must be that these traits that are portrayed as valorous in our popular media are also what has been proven in psychological research to lead to violence towards women? Additionally, how confusing it must be for women who are taught that to be the hero of their own story that they should be hypersexualized, when this hyper-

sexualization leads to distress? What my research has highlighted is the importance of both addressing SOMs towards women as well as creating more definition of the differences of SOMs towards men, including expectations of hypermasculinity.

Clinical and Educational Implications

The results this dissertation have specific applications towards is clinical psychology and educating psychology professionals. The presence of the various SOM categories within the films creates a framework for clinical assessment. Not only are definitions provided of what men and women may be systemically experiencing to exacerbate their symptoms of body image concern, depression, and anxiety, but film provides the language with which to discuss it. Because the areas discussed are nuanced, it will be helpful for clinicians to have examples of occurrences (such as those seen in film) to help clients understand what clinicians are asking of them in the assessment process. It also will help clinicians truly listen to client experiences and descriptions of SOMs rather than taking the information as extraneous context. This may also help psychologists working with men and how they understand the presentations of their symptoms. In general, this approach will support clinicians' case conceptualizations to allow them to serve their clients more holistically. Film could also be useful not only in assessment, but also as an intervention strategy. Clinicians could recommend clients to watch specific popular films and to identify SOMs (or other relevant clinical factors) in order to help them externalize the problem. Film can be used to help clients construct the history of their problems and to better recognize their inception rather than internalize them.

In this same way, film can be used in the education of psychology professionals to enhance their cultural competency. Most psychology professionals are familiar with courses focused on diversity, power, and privilege, and the challenges that arise. Tensions are often

raised as disparate groups struggle to understand one another. The cycle that happens often contains what The Gottman Institute (2013) describes as the four horsemen of the apocalypse: criticism, contempt, defensiveness, and stonewalling. While the Gottman researchers (2013) use this language to describe what can happen when marital couples argue, I believe it very much applies to political discussions, and has similar results. In psychology, we are faced with a unique challenge of combining our craft with political discourse in order to best understand the lives of our clients. It is important that it be done well to not lead psychologists into a lifetime of defensiveness and political stonewalling, thereby potentially harming their clients and slowing broad social progressions. Film can be used as a sort of scapegoat to lessen personalizing criticisms of power and privilege and allow for more productive conversations and education about culture.

This is not to say that persons should not be held accountable to their biases and personal histories. As is delineated in the APA's multicultural guidelines,

> Psychologists aspire to recognize and understand that as cultural beings, they hold attitudes and beliefs that can influence their perceptions of and interactions with others as well as their clinical and empirical conceptualizations. As such, psychologists strive to move beyond conceptualizations rooted in categorical assumptions, biases, and/or formulations based on limited knowledge about individuals and communities. (APA, 2019)

The use of modern technologies such as film and media to have these conversations can soften the blow of bringing recognition to personal bias while reducing defensiveness. It can also broaden knowledge about individuals and communities by providing a birds-eye view of cultural norms.

Limitations

Some limitations encountered over the course of this dissertation included the challenge of knowing how to code instances of sexual interaction between characters that appeared consensual. Sexuality is a normal and ideally positive part of the human experience, so it was difficult to know how to code SOM components as defined in the research that appeared mutual on screen. Should the context of the film be ignored as was done when considering levels of nudity, or should the context be accounted for? This lack of surety on my part likely impacted the data totals and requires further investigation. In addition to this confusion, a specific challenging code to identify was provocative posing. This was particularly evident in *The Avengers* when the character Black Widow is dressed in a skintight leather suit with a zipper in the front that was consistently unzipped to expose cleavage. While this counted as revealing clothing under the nudity code, there were also scenes in which Black Widow was seen leaning forward onto a table, emphasizing her chest and the zippered front of her suit. It was difficult to know whether to code this as provocative posing when it was the outfit that was making this typical movement appear more sexual.

The coding process also highlighted the importance of creating more granular categories for sexual comments. Often a sexual comment fell into the same category as another SOM (i.e., a body focused comment; a comment alluding to sexual subordination, etc.). Because of this, it often felt as though I was double coding some of the SOM instances. This likely influenced the frequency of SOMs observed and depicted in the various figures. While these challenges in coding likely impacted the frequency counts, it does not preclude the regularity of SOM presence in the films and potential impact on public pedagogies.

Future Research

Future research can expand the present codebook to look for other clinically relevant content. This may include a broader range of microaggressions, components of intersectionality, depictions of mental health, or a myriad of other possibilities. Specific recommendations of this would be to explore hypermasculinity in more depth. It would also be advised that future researchers team up with an information technologies (IT) expert who could help to modernize the codebook and coding system for ease of use and accuracy utilizing a computerized system. This will allow for a larger quantity of data to be analyzed, thereby providing more viable information. More research can also be done on pedagogy to systemize utilizing film in the education of cultural competency. Those interested in psychometrics may also wish to create an assessment tool focused on identifying SOMs, and perhaps the interactions of SOMs with MGRS. Researchers may also wish to pursue ways in which to decrease MGRS on a societal scale rather than simply promoting its presence.

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Appendix A

Codebook and Photos

CHARACTER DESCRIPTION & RELATIONSHIP DYNAMICS				
Perceived gender				
	Code	**Definition**	**Example**	**Supporting Evidence**
	F	Female	Gwyneth Paltrow as Pepper Potts in *Iron Man 3*	Feige, K. (Producer), & Black, S. (Director). (2013). *Iron Man 3* [Motion Picture]. United States: Walt Disney Studios Motion Pictures
	M	Male	Robert Downey Jr. as Tony Stark in *Iron Man 3*	Feige, K. (Producer), & Black, S. (Director). (2013). *Iron Man 3.* [Motion Picture]. United States: Walt Disney Studios Motion Pictures
	T	Transgender	Laverne Cox as Sophia in *Orange is the New Black*	Kohan, J. (Producer), & Kohan, J. (Director). (2013). *Orange is the new black* [Television Series]. New York: Lionsgate Television & Netflix Streaming Services.
	U	Unclear	Vin Diesel voicing Groot in *Guardians of the Galaxy*	Feige, K. (Producer), & Gunn, J. (Director). (2014). *Guardians of the Galaxy* [Motion Picture]. United States: Walt Disney Studios Motion Pictures.

	A	Audience	The person/people watching the film	N/A
Perceived skin color				
	Code	**Definition**	**Example**	**Source**
	Caucasian	Caucasian: Person who is perceived to have white skin	Gwyneth Paltrow as Pepper Potts in *Iron Man 3*	Feige, K. (Producer), & Black, S. (Director). (2013). *Iron Man 3* [Motion Picture]. United States: Walt Disney Studios Motion Pictures
	Person of Color	Person of Color: Person who is perceived to have non-white skin	Zoe Saldana as Neytiri in *Avatar*	Cameron, J., & Landau, J. (Producers), & Cameron, J. (Director). (2010). *Avatar* [Motion Picture]. United States: 20th Century Fox.
	Unclear	Skin color unclear	Bradley Cooper voicing Rocket in *Guardians of the Galaxy*	Feige, K. (Producer), & Gunn, J. (Director). (2014). *Guardians of the Galaxy* [Motion Picture]. United States: Walt Disney Studios Motion Pictures.
	Audience	Audience	The person/people watching the film	N/A
Character role				
	Code	**Definition**	**Example**	**Source**

	Major	Most important characters to the plot	Robert Downey Jr. as Tony Stark in *Iron Man 3*	Barsam, 2007; Feige, K. (Producer), & Black, S. (Director). (2013). *Iron Man 3* [Motion Picture]. United States: Walt Disney Studios Motion Pictures
	Minor	Play a less important role in the overall movie, functioning usually as a means of moving the plot forward or fleshing out the motivations of the major characters	Paul Bettany voicing JARVIS in *Iron Man 3*	Barsam, 2007; Feige, K. (Producer), & Black, S. (Director). (2013). *Iron Man 3* [Motion Picture]. United States: Walt Disney Studios Motion Pictures
	Marginal	Lack definition and are onscreen for very short periods of time	An extra in the background of a scene. A character who is not given a name	Barsam, 2007
	Audience	Audience	The person/people watching the film	N/A
Character description				
	Code	**Definition**	**Example**	**Source**
	Protagonist	Is the "hero" or primary characters of the story. Can be either "good" or "bad" their struggle with whatever they oppose or that opposes them.	Daniel Radcliffe as Harry Potter in *Harry Potter and the Deathly Hallows: Part 2*	Barsam, 2007; Heyman, D., Barron, D., & Rowling, J. K. (Producers), & Yates, D. (Director). (2011). *Harry Potter and the Deathly Hallows: Part 2* [Motion Picture]. United Kingdom & United States: Warner Bros. Pictures.

	Antagonist	Opposes the protagonist, provokes the protagonist's actions or reactions	Ralph Fiennes as Lord Voldemort in *Harry Potter and the Deathly Hallows: Part 2*	Barsam, 2007; Heyman, D., Barron, D., & Rowling, J. K. (Producers), & Yates, D. (Director). (2011). *Harry Potter and the Deathly Hallows: Part 2* [Motion Picture]. United Kingdom & United States: Warner Bros. Pictures.
	Neutral	Character does not appear to have enough role in the story to count as either a protagonist or antagonist	David Bradley as Argus Filch in *Harry Potter and the Deathly Hallows: Part 2*	Heyman, D., Barron, D., & Rowling, J. K. (Producers), & Yates, D. (Director). (2011). *Harry Potter and the Deathly Hallows: Part 2* [Motion Picture]. United Kingdom & United States: Warner Bros. Pictures.
	Unclear	It is difficult to tell this character's role and is unclear if they are a protagonist, antagonist, or if they are neutral to the storyline	Amber Evans as Twin Girl 1 in *Harry Potter and the Deathly Hallows: Part 2*	Heyman, D., Barron, D., & Rowling, J. K. (Producers), & Yates, D. (Director). (2011). *Harry Potter and the Deathly Hallows: Part 2* [Motion Picture]. United Kingdom & United States: Warner Bros. Pictures.
	Audience	Audience	The person/people watching the film	N/A
Coarse grained relationship				
	Code	**Definition**	**Example**	**Source**

	No R/S	No relationship between the two characters	Character A is watching a movie in which a character is scantily dressed; Passing a poster of a person who is displaying various SOMs	N/A
	Social	A broad relational description indicating friendship or other social connection	N/A	Bamman et al., 2015
	Professional	A broad relational description indicating a professional connection	N/A	Bamman et al., 2015
	Familial	A broad relational description indicating a familial connection	N/A	Bamman et al., 2015
	Audience	Audience	The person/people watching the film	N/A
Fine grained relationship				
	Code	**Definition**	**Example**	**Source**
	No R/S	No relationship between the two characters	Character A is watching a movie in which a character is scantily dressed; passing a poster of a person who is displaying various SOMs	N/A
	Social			
	Friend	N/A	N/A	Bamman et al., 2015
	Enemy	N/A	N/A	Bamman et al., 2015
	Acquaintance	N/A	N/A	Bamman et al., 2015

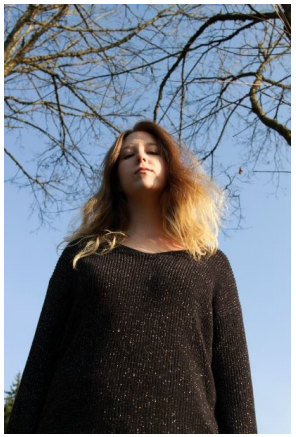
Lover	N/A	N/A	Bamman et al., 2015
Unrequited Love Interest (describe in general description)	N/A	N/A	Bamman et al., 2015
Rival	N/A	N/A	Bamman et al., 2015
Familial			
Husband	N/A	N/A	Bamman et al., 2015
Wife	N/A	N/A	Bamman et al., 2015
Brother	N/A	N/A	Bamman et al., 2015
Sister	N/A	N/A	Bamman et al., 2015
Cousin	N/A	N/A	Bamman et al., 2015
Uncle	N/A	N/A	Bamman et al., 2015
Aunt	N/A	N/A	Bamman et al., 2015
Niece	N/A	N/A	Bamman et al., 2015
Nephew	N/A	N/A	Bamman et al., 2015
Child	N/A	N/A	Bamman et al., 2015

Parent	N/A	N/A	Bamman et al., 2015
Grandchild	N/A	N/A	Bamman et al., 2015
Grandparent	N/A	N/A	Bamman et al., 2015
Orphan	N/A	N/A	Bamman et al., 2015
Foster Parent	N/A	N/A	Bamman et al., 2015
Step-Child	N/A	N/A	Bamman et al., 2015
Step-Parent	N/A	N/A	Bamman et al., 2015
In-Law Relation	N/A	N/A	Bamman et al., 2015
Half Relation (e.g., half-sister)	N/A	N/A	Bamman et al., 2015
Professional			
Employer	N/A	N/A	Bamman et al., 2015
Employee	N/A	N/A	Bamman et al., 2015
Colleague	N/A	N/A	Bamman et al., 2015
Servant	N/A	N/A	Bamman et al., 2015
Master	N/A	N/A	Bamman et al., 2015

	Student	N/A	N/A	Bamman et al., 2015
	Teacher	N/A	N/A	Bamman et al., 2015
	Person offering service to client (e.g., lawyer)	N/A	N/A	Bamman et al., 2015
	Client	N/A	N/A	Bamman et al., 2015
	Audience			
FILM DYNAMICS				
Implied proximity to camera				
	Code	**Definition**	**Example**	**Source**
	N/A	Target character not present (e.g., verbal comments)v	N/A	N/A
	Close Shot	Isolated camera shot of face or body part		Barsam, 2007

	Medium Shot	Camera angle focused on displaying most, but not all of characters' bodies		Barsam, 2007
	Long Shot	Camera angle focused on aspects of immediate setting surroundings and full bodies of characters		Barsam, 2007
	Extreme Long Shot	Camera angle is focused on broad setting		Barsam, 2007
SOM position 1				
	Code	**Definition**	**Example**	**Source**
	N/A	Target character not present (e.g., verbal comments)	N/A	N/A

	Foreground	Visually presented as the immediate focus of audience attention		Barsam, 2007
	Background	Visually presented as occurring behind the primary action/audience focus		Barsam, 2007
SOM position 2				
	Code	**Definition**	**Example**	**Source**
	N/A	Target character not present (e.g., verbal comments)		
	Center	Visually occurring in the center of the screen	Refer to most of the previous pictures	Barsam, 2007
	Peripheral	Visually occurring on the sides of the screen		Barsam, 2007

Camera angle				
	Code	**Definition**	**Example**	**Source**
	N/A	Target character not present (e.g., verbal comments)		
	Eye Level Angle	Viewer's gaze is at the same height as the character	Refer to most of the previous pictures	Barsam, 2007
	Low Angle	Viewer's gaze is from below looking up— "Made with the camera below the action and typically places the observer in the position of feeling helpless in the presence of an obviously superior force…" (Barsam, 2007, p. 171)		Barsam, 2007
	High Angle	Viewer's gaze is from above looking down— "is made with the camera above the action and typically implies the observer's sense of superiority to the subject being photographed" (Barsam, 2007, p. 171)		Barsam, 2007
Camera movement				
	Code	**Definition**	**Example**	**Source**
	N/A	Target character not present (e.g., verbal comments)		

	Pan Shot	Camera is stationary, but turns from side to side to capture scene	As if the camera were shaking its head. Think of a tennis match	Barsam, 2007
	Tilt Shot	Camera is stationary, but changes angle up and down	As if the camera were nodding its head. Think of a bouncy ball	Barsam, 2007
	Tracking Shot	Camera is moved on wheels to capture a scene with movement three-dimensionally	Moving side-to-side and front to back to follow a moving car or person running	Barsam, 2007
	Zoom	Change in field of view to move sight closer or further away from the objects on screen	As if the camera were moving closer or further from an object on screen	Barsam, 2007
	Static	No camera movement	Characters move freely in and out of the camera frame without the camera adjusting	Barsam, 2007
Setting				
	Code	**Definition**	**Example**	**Source**
	Public	In public view with witnesses	The SOM occurring in the middle of a party or event	N/A
	Private	In private view with no witnesses	The SOM occurring in a private home or out of eye-/ear-shot of others	N/A
Point of view				
	Code	**Definition**	**Example**	**Source**
	N/A	Target character not present (e.g., verbal comments)		
	Omniscient/Audience	Camera is positioned to indicate global perspective	An example of this would be a SOM occurring with the primary observer being the audience/viewer	Barsam, 2007

			with no other apparent characters joining	
	Single Character	Camera is positioned to indicate this is a single character's perspective	A single character gives another character a "once-over"	Barsam, 2007
	Group of Characters	Camera is positioned to indicate this is a group of characters' perspectives	A group of characters turn to look at a sexualized figure who has walked into the room	Barsam, 2007
MUSIC & SOUND DYNAMICS				
Music/sound present				
	Code	**Definition**	**Example**	**Source**
	Yes	Music or sound is present at the time of the SOM	N/A	N/A
	No	Music or sound is NOT present at the time of the SOM	N/A	N/A
Score or source				
	Code	**Definition**	**Example**	**Source**
	Musical Score	Music or sound that would not naturally be in the environment being presented on screen. Is used for emotional cues or impact on audience perceptions	Exciting music during an action scene; soft classical music during a romance scene	Barsam, 2007

	Source Music/Sound	Music or sound emanating from a source on or off screen that would naturally be present in the environment	A radio, band, jukebox, or television playing; A crowd cheering or jeering	Barsam, 2007
	None	No music or sound present—silence	N/A	N/A
Sound effect				
	Code	**Definition**	**Example**	**Source**
	Yes	Sounds artificially created for the soundtrack that have a definite function in telling the story. Sounds other than music or voices	A person is joked about as being crazy and the sound of a cuckoo clock chimes	Barsam, 2007
	No	No use of sound effect	N/A	N/A
Perceived as accentuating/ emphasizing SOM				
	Code	**Definition/Scoring**	**Example**	**Source**
	Emphasizes	Music, sounds, or sound effects that appear to react to, or call attention to, the SOM being committed (in comparison to general background noise that seems unrelated). **Impacts total SOM composite score. Scored as N (not present) or 1 (present)**	The sound of a "boing" when cleavage is present or a man gets an erection; music with sexual lyrics	N/A
	Does not Emphasize	Music/sounds/sound effects do NOT appear to accentuate or emphasize the SOM	N/A	N/A

SEXUALLY OBJECTIFYING MICROAGGRESSIONS (SOM)				
SOM body part specific				
	Code	**Definition/Scoring**	**Example**	**Source**
	B/I	When bodies, body parts, or sexual function is separated from identity/personhood. This code (B/I) is used as a descriptor of this category and will not be used as a code independently without an additional descriptor	N/A	Aubrey, 2006b; Aubrey & Frisby, 2011b; Fasoli, et al., 2017; Fredrickson, et al., 1998; Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Vance, et al., 2015; Ward, 2016
	B/I-C	Focus on cleavage or chest in absence of focus on the rest of the person **Scored as N (not present) or 1 (present)**	Camera focused primarily on breasts/chest to exclusion of rest of body.	Aubrey, 2006b; Aubrey, 2007; Aubrey & Frisby, 2011b; Aubrey, Hopper, & Mbure, 2011; Frisby & Aubrey, 2012; Hatton & Trautner, 2011
	B/I-G	Focus on genital/crotch region in absence of focus on the rest of the person. **Scored as N (not present) or 1 (present)**	Camera focused primarily on genital region to exclusion of rest of body.	Hatton & Trautner, 2011
	B/I-BT	Focus on buttocks in absence of focus on the rest of the person. **Scored as N (not present) or 1 (present)**	Camera focused primarily on buttocks to exclusion of rest of body	Aubrey, 2006b; Aubrey, 2007; Aubrey & Frisby, 2011b; Aubrey, et al., 2011; Frisby & Aubrey, 2012; Hatton & Trautner, 2011

B/I-L	Focus on legs in absence of focus on the rest of the person. **Scored as N (not present) or 1 (present)**	Camera focused primarily on legs anywhere from ankle to upper thigh to exclusion of rest of body	Aubrey, 2006b; Aubrey, 2007; Aubrey & Frisby, 2011b; Aubrey, et al., 2011; Frisby & Aubrey, 2012; Hatton & Trautner, 2011
B/I-S	Focus on stomach/belly in absence of focus on the rest of the person. **Scored as N (not present) or 1 (present)**	Camera focused primarily on stomach to exclusion of rest of body.	Aubrey, 2006b; Aubrey, 2007; Aubrey & Frisby, 2011b; Aubrey, et al., 2011; Frisby & Aubrey, 2012; Hatton & Trautner, 2011
B/I-BK	Focus on a character's back in absence of focus on the rest of the person in a sexualized manner. **Scored as N (not present) or 1 (present)**	Camera focused primarily on muscularized, nude, and/or provocatively dressed back to exclusion of rest of body	Aubrey, 2006b; Aubrey, 2007; Aubrey & Frisby, 2011b; Aubrey, et al., 2011; Frisby & Aubrey, 2012; Hatton & Trautner, 2011
B/I-M	Focus on a character's mouth to exclusion of rest of body. Scored on a scale: **N** **0.5** **1**	**N** = Camera focus on mouth that does not suggest any kind of sexual activity (ex. closed lips, broad toothy smiles, active singing, talking, yelling) **0.5** = Camera focus on mouth somewhat suggestive of sex (ex. lips parted slightly but not smiling) **1** = Camera focus on mouth explicitly suggestive of sexual	Hatton & Trautner, 2011

			activity (mouths wide open but passive [not actively singing or yelling but, perhaps, posed for penetration], whose tongue was showing, or who had something such as a finger in their mouth	
SOM direct sexual focus				
	Code	**Definition/Scoring**	**Example**	**Source**
	SX	Sexualization exists on a continuum of (1) not at all sexualized, (2) slightly sexualized, (3) clearly sexualized, and (4) highly sexualized. Each category has specific criteria based upon the level of focus on "the sexual appeal of a person whose value is solely based on her/his sexiness" and "the attention and emphasis reserved to... the extent to which the target is portrayed as provocative and sexually ready." This code (SX) is used as a descriptor of this	N/A	Fasoli, et al., 2017; Hatton & Trautner, 2011

	category and will not be used as a code in and of itself.		
SX-A	Sexual Act **N** **1**	**N** = No sexual act **1** = Images in which character is engaged in a sex act (ex. kissing or embracing someone while lying naked in bed) or simulating a sex act (ex. affecting fellatio or masturbation)	Hatton & Trautner, 2011
SX-R	Sexual Roleplay **N** **1**	**N** = No sexual roleplay **1** = Images in which sexual roleplay (ex. infantilization of wearing child-like clothes, bondage/domination). Clothing drawing on specific sexual stereotypes such as a sexy schoolgirl uniform, or bikini with whip cream cans attached	Aubrey & Gerding, 2015; Frisby & Aubrey, 2012; Hatton & Trautner, 2011; Vance, et al., 2015

			to breasts, or dominatrix outfit (as some examples)	
	SX-N	Continuum of amount of Clothing or level of Nudity **N** **0.2** **0.4** **0.6** **0.8** **1**	**N** = Unrevealing clothing **0.2** = Images that feature [characters] wearing slightly revealing clothing, such as women wearing shirts with modestly low necklines or exposed arms and shoulders **0.4** = Images that feature [characters] wearing clothing that is somewhat revealing including exposed midriffs. **0.6** = Images that feature [characters] wearing highly revealing and/or skin-tight clothing. **0.8** = Images that feature [characters] wearing swimsuits and lingerie, that is, apparel that is not generally considered "clothing" at all.	Hatton & Trautner, 2011

			1 = Images that features fully nude characters	
	SX-T	Touch. Measure includes all forms of touch, including self-touch, touching others, and being touched by others. **N** **0.4** **0.8** **1**	**N** = No Touch **0.4** = Casual touch (i.e., clasping hands together or resting arm on someone else's shoulder) **0.8** = Provocative touching (ex. character suggestively touching self or another character in a sexualized manner such as running fingers up and down a body part, hinting at touching sexualized body parts, etc.) **1** = Explicitly sexual touching by oneself or someone else	Hatton & Trautner, 2011
SOM subtleties				

Code	Definition/Scoring	Example	Source
SS	Sexual Subordination: Willing and/or eager to accommodate sexual advances. **Scored as N (not present) or 1 (present)**	One character in an overtly sexually subordinate position either physically on screen (ex. based upon camera angle, etc.), or in role/status.	Frisby & Aubrey, 2012; Linz et al., 1988
PP	Provocative Pose: Posing in a sexualized position. **Scored as N (not present) or 1 (present)**	Spread legs, sexualized straddling, leaning to accentuate body parts, laying down in a sexualized manner, etc.	Hatton & Trautner, 2011; Vance, et al., 2015
IN	Body reduced to status of instrument or object: When body or body parts are regarded as an instrument or inanimate object or are capable of representing instruments/objects. Body or individual's presence used primarily for decoration. Can include verbal descriptions of a non-present character. **Scored as N (not present) or 1 (present)**	Body used as a table or to represent other physical objects like artwork, person described as an object, etc.	Aubrey, 2006b; Aubrey & Frisby, 2011b; Fredrickson, et al., 1998; Frisby & Aubrey, 2012; Laughnan & Pacililli, 2014; Vance, et al., 2015; Ward, 2016
PL	Body reduced to use/ability to pleasure others: Focus on person is for the sexual pleasure of others. **Scored as N (not present) or 1 (present)**	Aspects of identity/personhood are disregarded/ignored evidenced by character behaviors or verbalizations.	Fredrickson, et al., 1998; Loughnan & Pacilli, 2014; Ward, 2016

IS	Self-Objectification/Self Surveillance (by **i**ndividual): An individual participating in self-surveillance, self-body-monitoring, or self body-checking. **Scored as N (not present) or 1 (present)**	Extensive grooming, critical self-talk related to body, extensive clothing/hair/make-up adjustments, extensive appraisal using a mirror or reflective surface.	Aubrey, 2006b; Aubrey, 2007; Aubrey & Gerding, 2015; Fredrickson, et al., 1998; Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Ward, 2016
SH	Sexual Harassment: Unwanted sexual advances. Can be hostile or subtle. **Scored as N (not present) or 1 (present)**	Cat-calling, touch received with negative affectual response, being observed by others with sexual intent with negative affectual response from observee, hostile advances like assault/rape.	Loughnan & Pacilli, 2014; Ward, et al., 2014
C	Sexual Comments. **Scored as N (not present) or 1 (present)**	Verbal expressions focusing on sexuality or emphasis on person(s) as a sexual object. Person being spoken about need not be present in the scene. Can include sexual innuendo.	Loughnan & Pacilli, 2014; Ward, et al., 2014
GZ	Leering/Gaze: Focused visual attention on a person's body as a sexual object **Scored as N (not present) or 1 (present)**	A person staring at another from across the room with sexualized intent, giving a "once-over" look, etc.	Aubrey, & Gerding, 2015; Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Ward, 2016; Ward, et al., 2014
SU	Defined by sexual usefulness: Dismissed unless exhibits	Character "A" ignores character "B" until character "A" realizes that	Loughnan & Pacilli, 2014

	sexual usefulness. **Scored as N (not present) or 1 (present)**	character "B" is willing to engage in sexual activities/flirtations	
L/O	Lack of Autonomy/Inertness/Ownership: Individual(s) do not appear to be provided autonomy or choice in sexual decisions. **Scored as N (not present) or 1 (present)**	Sexual assault or rape; Autonomy is somehow removed such as through extortion; Choice is somehow removed	Loughnan & Pacilli, 2014; Nassbaum, 1995
FN	Fungibility: Seeing a sexualized target as interchangeable with similar others. **Scored as N (not present) or 1 (present)**	Character "A" gives a sexual advance to character "B" but is rejected. Character "A" is unphased and instead gives a sexual advance to character "C"; Character "A" is sexually involved with Character "B" and then has no further contact with them—Character "B" is used as a sexual tool that can be replaced, etc.	Loughnan & Pacilli, 2014; Nassbaum, 1995
V	Violability: Capable of being violated **Scored as N (not present) or 1 (present)**	A character is tied up potentially for sexual exploitation; a character is shown to be too weak to protect themselves; etc.	Frisby & Aubrey, 2012; Loughnan & Pacilli, 2014; Nassbaum, 1995

	BO	Benevolent Objectification: When a character is prized and valued for their physical attractiveness, but are subtly considered and treated as a decorative object. **Scored as N (not present) or 1 (present)**	Extensive compliments on appearance, few character interactions unrelated to appearance, etc.	Loughnan & Pacilli, 2014
	SAB	Sexually Alluring Behavior. **Scored as N (not present) or 1 (present)**	Lip licking, stroking one's body, pelvic thrusting, and/or seductive dancing	Aubrey & Gerding, 2015; Frisby & Aubrey, 2012; Vance, et al., 2015
Written descriptions				
	Code	**Definition/Scoring**	**Example**	**Source**
	Other SOM (Optional)	Written description for any witnessed SOM not present in the current code list	N/A	N/A

Appendix B

Pilot Coding Instructions

Pilot Coding Instructions

Familiarize with the Materials

Look through the provided Excel sheet that details all the codes, definitions, examples, and coding template to familiarize yourself with the material and organizational set-up.

a. For the coding template you will see that it begins with a column for "*instance*" and a column for "*part*."

    i. An *instance* is defined as beginning with a new plot concept or setting change and ending when either the content or setting of the scene shifts. This can be recognized by either a visual transition, or by a significant change in the verbal content being discussed. It is primarily used as a marker of transition and future identification.

    ii. A *part* is defined as individual aspects within an instance that exemplify a SOM(s). Examples of a *part* can be specific individuals, groups of people, or objects (ex. posters, advertisements, etc.) where SOMs are in some way being perpetrated. For each *instance* there must be a minimum of one *part*.

b. Marking Time

    i. The start & end times of each *part* are marked in an hour:minute:second format (ex. hh:mm:ss → 00:00:00). Often, it may be that a SOM is only present for a single second because of how quickly the film moves (ex. 00:15:09 to 00:15:10). If a SOM part occurs in less than a second, mark it as a single second of time noting the start time. The time elapsed will be calculated automatically.

    ii. If there are two *parts* that are occurring simultaneously (ex. two individuals who are provocatively dressed and individually identifiable walking down a hall together), mark the time on only one of the individuals, and for the other note the time as "same as above." In the "total time elapsed" column type 00:00:00 because the "total time elapsed" column has been outfitted with a formula to add the total time of the SOMs of the entire clip based on each individual *part*. By marking 00:00:00 for simultaneous *parts*, the time will not be double counted, but the presence of the SOM will still be counted in the final totals.

c. General Scene Description

    i. In this column, write out a brief description detailing what is happening in the instance/part and what characters are involved to give supporting evidence of why it was chosen as a SOM(s), and so it can be more easily identified by future researchers.

d. Character Description and Relational Dynamics

    i. It will often be that the target character does not have enough of a role in the film to be given a name. In this case type "none" under name and make your best guess of the other demographic information.

    ii. It will often be that the audience is the perpetrating character of the SOMs. In this case, utilize the "audience" option for all the perpetrator demographic information.

    iii. It may be that the target/perpetrating characters have no relationship with one another (ex. a sexy poster on a wall that a character is staring at) in which case, choose the "no relationship" option.

e. Film Dynamics & Music/Sound

    i. For each SOM, make note of the various camera factors utilizing the drop-down menus in the Excel document. Utilize the list of definitions for how to identify what type of film dynamics are being utilized for each SOM shot and where it is positioned on screen.

    ii. Regarding Music/Sound, mark whether it is present utilizing the list of definitions, and note whether it seems to accentuate the SOM.

f. Sexually Objectifying Microaggressions (SOMs)

    i. Actively utilize the provided list of definitions to help identify which SOMs are present in an instance/part.

    ii. Individual *parts* may have more than one SOM coded (ex. in a dance scene, you may end up coding for presence of sexually alluring behavior, fungibility, gaze, highly revealing clothing, and sexual comments for a total of 5 SOMs).

<u>Pilot Preparation</u>

1. If you have not already seen *Transformers: Revenge of the Fallen*, first watch it from start to finish without any eye for coding or focusing on SOMs. Do not begin the coding this day to give an opportunity for the film to settle in your head, and because the coding process itself will be time consuming.

2. During this initial viewing, also pay attention to how your DVD player displays the time of the movie (ex. On mine, the time is only shown on the DVD player itself and not on the screen). This component is vital for the coding process.

3. Practice with your remote control (or computer controls if you're watching it on your computer) to get familiar with how to most easily pause, slow-motion forward, and rewind the film.

Coding

1. Go to the beginning of the selected 20-minute clip **(**00:25:00-00:45:00**)** utilizing the scene selection option from the DVD menu. The picture of the beginning scene will be a high angle shot of the college campus.

2. For each SOM you recognize either in the background or foreground of the clip, pause the film. Mark the *instance*, the *part*, start and end time, provide a written description of the *part,* character relational dynamics, film dynamics, music/sound, and choose which SOMs are most appropriate.
    a. **Tip:** Utilize your slow-motion forward option to help you most accurately catch the time that visual SOMs are present in the shot.

3. Repeat coding of SOMs *every time they appear*. For example: Character A is in conversation with Character B at a dinner table (*instance*). The camera shot is static, flipping between the two of them speaking to track the conversation. In the background periphery of Character B's static camera shot, there is a set of bare legs in heels belonging to Character C who is sitting at a nearby table (*part*). Character C's bare legs would be coded as a new *part* each time the camera flips back to focus on Character B in the foreground for the duration of the conversation with the start/end time continuing to be tracked for each flip of the camera where Character C's legs are seen. Character C would be considered the target, and likely the audience would be the perpetrator unless there is indication that Character A is focusing more on Character C's legs than Character B's talking.
    a. **Tip:** When the content of *parts* is repeated like this, you can utilize the copy/past function (select the cell number of the row to the far left of the worksheet to highlight the row, copy using either Ctrl C or right clicking your mouse, and then paste to the next row using either Ctrl V or right clicking your mouse) to duplicate the same information into the next line. When you do this, make sure that you change the time and mark a different letter to indicate a new *part*.

4. Navigating Group Coding

        i. If the **target** is a group as opposed to an individual, note this in the general description. If the individuals in the group are easily identifiable, create a separate *part* for each individual, but write in "time" as "same as above," and provide the demographic information of the individual target/perpetrator. For the SOMs, do not duplicate perpetrator specific SOMs (ex. gaze), but you can duplicate target specific SOMs (ex. provocative dress). For example, if a one main character passes a group of three provocatively dressed women and gives them all a once-over, each of the women would get a separate *part* and each would be coded as SX-

N, but only one of the women should be given a code of GZ. This is because the provocative dress was seen multiple times, but the gaze was only present a single time.

1. If the target is a group that is NOT identifiable by individual (ex. a crowd of people), mark this as a single instance and provide best estimate of the average demographics and SOMs of the group.

ii. If the **perpetrator** is a group as opposed to an individual, note this in the general description. If the individuals in the group are easily identifiable, create a separate *part* for each individual, but write in "time" as "same as above", and provide the demographic information of the individual target/perpetrator. For the SOMs, do not duplicate target specific SOMs (ex. provocative dress), but you can duplicate perpetrator specific SOMs (ex. gazing). For example, if a group of three main characters pass a provocatively dressed woman and all give her a once-over, each of the main characters would get a separate *part* and each would be coded as GZ, but only one of the main characters should be given a code of SX-N. This is because the gaze happened multiple times, but the provocative dress only is present a single time.

1. If the perpetrator is a group that is NOT identifiable by individual (ex. a crowd of people), mark this as a single instance and provide best estimate of the average demographics and SOMs of the group.

iii. Regarding **film dynamics and music/sound** of group coding, duplicate for each *part*.

General Tips:

- Try not to worry too much if you are coding something "correctly" or whether something should be coded or not. Use your initial gut reactions.
- Go slowly. If you find yourself getting tired and wanting to push more quickly through it, take a break and come back to it. The coding doesn't have to all be completed in one sitting.
- Keep your eye on the foreground AND background

Appendix C

Coding Template

Scene Spotting					
Instance #	Part	Start Time	End Time	Total Time	General Scene Description
1	a	hh:mm:ss	hh:mm:ss	#VALUE!	

Character Description & Relational Dynamics												
Target Character Name	Perceived Target Gender	Perceived Target Skin Color	Target Character Role	Target Character Description	Perpetrating Character Name	Perceived Perpetrator Gender	Perceived Perpetrator Skin Color	Perpetrating Character Role	Perpetrating Character Description	Course-Grained Relationship Description	Target Relationship Description	Perpetrator Relationship Description
(name if any)					(name if any)							

Film Dynamics						
Implied Proximity to Camera	SOM Position I	SOM Position II	Camera Angle	Camera Movement	Setting	Point of View

Music & Sound

Music or Sound Present	Score or Source	Use of Sound Effect	Perceived as emphasizing/ accentuating SOM

SOM Body Part Specific						
B/I-C	B/I-G	B/I-BT	B/I-L	B/I-S	B/I-BK	B/I-M

SOM Direct Sexual Focus			
SX-A	SX-R	SX-N	SX-T

SOM Subtleties													
SS	PP	IN	PL	IS	SH	C	GZ	SU	L/O	FN	V	BO	SAB

Written Descriptions	Totals
Other SOM (optional)	Total for Instance
	0