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## **The Influence of Contemporary Music on Responses to Visually Presented Mainstream Sexually Explicit Images**

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THE INFLUENCE OF CONTEMPORARY MUSIC ON RESPONSES TO VISUALLY  
PRESENTED MAINSTREAM SEXUALLY EXPLICIT IMAGES

BY  
RENEE N. SARIS

A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF  
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IN  
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## ABSTRACT

This study investigated the influence of contemporary music on young adults' evaluations of and responses to sexually explicit erotic, nonviolent pornographic and violent pornographic depictions. Two hundred and ninety-four women and men respondents were administered a survey to assess their experiences with various types of media, including their use of sexually explicit materials. Upon completion of the survey, respondents were exposed to one of three types of music primes (sexist rap, neutral rap, neutral rock/pop), and then viewed six sexually explicit slides (2 erotic, 2 nonviolent pornographic, 2 violent pornographic). Respondents were asked to evaluate each slide by means of a semantic differential scale, and to create stories about the characters pictured in each slide by means of a story completion task. It was hypothesized that young adults exposed to sexist rap music would differ from comparable young adults exposed to neutral rap or neutral pop/rock in their evaluations of sexually explicit visual materials and the types of stories created about heterosexual couples presented in visual sexually explicit materials. It was also expected that young adults exposed to sexist rap music who also have "high" levels of prior exposure to rap music would differ from young adults exposed to sexist rap music who have "low" levels of prior exposure to rap music in their evaluations of sexually explicit visual materials and the types of stories created about heterosexual couples presented in visual sexually explicit materials. Young adults exposed to the neutral rap and neutral pop/rock music conditions who have "high" levels of prior exposure to rap music were expected to differ from young adults exposed to neutral rap music and neutral pop/rock who have "low" levels of prior exposure to rap music in their evaluations of sexually explicit visual materials and in the types of

stories created about heterosexual couples presented in visual sexually explicit materials. The results of the study did not support any of the specific hypotheses. The findings from both the quantitative and qualitative data analyses, however, do provide further support for feminist claims that there is a conceptual distinction between erotica and pornography which can be operationalized. The implications of these findings are discussed in terms of their value for further investigations on the topic of media images.

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# The Influence of Contemporary Music on Responses to Visually Presented Mainstream Sexually Explicit Images

## Chapter One

### Introduction

#### Statement of the Problem

The pornography industry is a multi-billion dollar business headed principally by men for male consumers. Many feminist writers have expressed concern over the widespread availability and use of heterosexual pornography, suggesting that in addition to directly exploiting women and children, pornography supports an ideology of sexual inequality and may be implicated in various acts of sexual discrimination, such as sexual harassment and sexual assault (Mackinnon, 1993; Russell, 1993; Stoltenberg, 1990). Content analyses of various forms of heterosexual pornography find that male dominance, female degradation, and sexual inequality are standard fare (Smith, 1977; Cowan, Lee, Levey, & Snyder, 1988; Duncan, 1991). Although there is also a market for sexually explicit materials aimed toward gay and lesbian consumers, the focus of this investigation is on sexually explicit materials aimed toward heterosexual consumers.

Some writers have distinguished between sexually explicit materials that portray positive human relationships, "erotica," and those that portray women as submissive, degraded and dehumanized, "pornography," (Steinem, 1980) but social scientists and others frequently use the terms interchangeably to denote the same materials, making cross comparisons of research findings difficult. More recently, researchers have begun to operationalize various types of sexually explicit materials more carefully (Check, 1985; Check & Gulioen, 1989; Senn & Radtke, 1990).

Investigations of the effects of pornography have generally found that men exposed to violent pornography as compared with control group men show changes in their perception of a rape victim (e.g., see her as less injured, more deserving of the assault), see the perpetrator of a sexual assault as less responsible for his actions and assign him more lenient punishment, show a greater acceptance of "rape myths" (Burt, 1980), report a greater likelihood to rape (Malamuth, 1981), and behave more aggressively toward a woman target (Linz, Donnerstein, & Penrod, 1987; Donnerstein, 1984; Malamuth, 1984). The findings with regard to the effects of exposure to erotica and nonviolent pornography are less conclusive (Linz, 1989); however, some studies find similar changes in perceptions of rape, rape victims and rape perpetrators particularly among individuals exposed to nonviolent (but sexist) pornography (Zillmann & Bryant, 1982, 1984). Researchers who "listen to women" find that many report being shown pornography by their partners and asked or forced to "act out" what is portrayed (Stock, 1994; Russell, 1984; Sommers & Check, 1987). Additionally, hundreds of women have testified in public about how they have been victimized by pornography (see Russell, 1993; MacKinnon, 1993).

Researchers recently have begun to look at how social factors directly influence affective and physiological sexual responses to various types of sexually explicit materials. The few studies that have examined such factors have found a significant effect of social influence on arousal to erotic visual materials (Coyne & Cross, 1988) and to both nonviolent and violent sexually explicit written materials (Norris, 1989, 1991). In these studies, social influence was presented as knowledge that another person or persons found the materials to be either arousing or not arousing. The

present study was intended to further investigate the role of social influence on responses to various types of sexually explicit materials by examining whether social influence, in the form of ideas provided through misogynous rap music, impacts how people respond to erotic, sexist pornographic, and violent pornographic materials.

Misogynous rap music itself can be viewed as a form of pornography. Barongan and Hall (1995) note that the lyrics in this type of music express negative and sexist ideas about women, including the notion that women enjoy coercive sex. In an investigation of the influence of misogynous rap music among a sample of college men, Barongan and Hall (1995) found that a significantly greater proportion showed women a sexually aggressive film clip after listening to misogynous rap music than did men who listened to "neutral" (non-sexist) rap music. Johnson and colleagues (1995) found that among African American adolescents, exposure to nonviolent, sexist music videos as compared to a no music video control, led to a greater acceptance of male teen dating violence among the girls. The results of these studies point to a need to examine the influence and social consequences of materials such as misogynous rap music.

The present study explored young adults' perceptions of characters pictured in erotic, nonviolent pornographic, and violent pornographic visual materials following exposure to three types of contemporary music: Misogynous Rap, Neutral Rap, and Neutral Rock/Pop. Additionally, the study explored the overall evaluations of these visual materials, following music exposure, using semantic differential scales. Misogynous Rap is defined as music that is classified as "Rap" by the music industry and contains lyrics that are sexist and/or hostile toward women (e.g., "I had to

kill her...loaded up the .44...and smoked the ho."). Neutral Rap is defined as music that is classified as "Rap" by the music industry and contains non-sexist lyrics (e.g., is about social issues such as homelessness). Neutral Rock/Pop is defined as music that is classified as "Rock" or "Pop" by the music industry and contains non-sexist lyrics.

### Characteristics of Pornography

Heterosexual pornography routinely portrays women as eagerly seeking and responding with exhilaration to numerous forms of sexual encounters, including those in which the woman is degraded and dehumanized. Many feminist writers have expressed concern over the availability and use of pornography, referring to pornography as "sexist propaganda" and suggesting that pornography strongly supports an ideology of sexual inequality (Lederer, 1980; Longino, 1980; MacKinnon, 1993). Some writers have noted that pornography is not only sexist but racist as well. Racism, like sexism, is sexualized in pornography with African-American women's sexuality portrayed as even more "savage" and "primitive" than European-American women's sexuality; additionally, African-American women are more frequently compared to animals (Forna, 1992; Collins, 1993; Mayall & Russell, 1993).

Several content analyses have examined the characteristics of various forms of sexually explicit materials. One of the initial investigations of this type was conducted by Smith (1977), who examined the content of "adults only" paperback books published between 1968 and 1974. Smith found that sexual explicitness increased after 1969 and remained constant through 1974. Approximately one-third of the sex depicted in the books involved the use of force to obtain sex, and seldom were there negative consequences for the aggressor. Smith found a recurrent theme of male

dominance and perpetuation of the "rape myth"-- that women initially resist forceful sex but then derive pleasure from the experience.

A longitudinal content analysis of sexual violence in Playboy and Penthouse magazines found that violent images in pictorials increased from 1% to 5% between 1973 and 1977 and by 1977, 10% of the cartoons were sexually violent (Malamuth & Spinner, 1980). A more recent content analysis of violence in Playboy magazine from 1954 to 1983 found that current levels of violence are below the 1977 level, with sexual violence portrayed in 1 page out of every 3,000 and in less than 4 pages out of every 1,000 pictures (Scott & Cuvelier, 1987). However, neither study examined the overall "sexist" content of these magazines.

According to the Attorney General's Commission (1986), videotapes are currently the most prevalent form of pornography. Cowan and her colleagues (1988) analyzed the sexual content of a random sample of 45 popular X-rated videos with copyrights ranging from 1979-1985. Using the sexual "scene" as the unit of analysis (for a total of 443 sex scenes; about 10 per film), they found that dominance and inequalities were major themes in 54% of the sex scenes. Approximately 32% of all sexual scenes were considered reciprocal (mutual consent and mutual satisfaction). Dominance occurred in 78% of films, and exploitation occurred in 82% of the films. Physical aggression occurred in 73% of the films and in 23% of all sexual scenes. Rape was portrayed in 51% of all the films.

Using a similar method, Duncan (1991) analyzed the content of a random sample of 50 videos. Out of 822 scenes, 493 were sexually explicit. Duncan found that 30% of all sexual scenes included acts of degradation and 22% were violent. He concluded that degradation is nearly a universal element in pornographic videos. In another content analysis of 150

randomly selected videos produced between 1979 and 1983, Palys (1986) found that aggression and sex combined with aggression was not only an element of "triple X" videos, but was also prevalent within R-rated "adult" videos.

In examining the content of 54 interracial X-rated videos, again using the sexual scene as the unit of analysis, Cowan and Campbell (1994) found that White women were more often the recipients of aggression from Black men than from White men and Black women were more often the recipients of aggression from White men than from Black men. The racial stereotype of the "well-endowed" Black man was perpetuated in the videos with 22% of all Black men characters judged as having large penises as compared with 4% of White men characters. Overall, Black men and women were portrayed as having lower status than White men and women.

#### Erotica versus Pornography: Operational Definitions

The terms "erotica," "pornography," and "aggressive pornography" have been used almost interchangeably and have often been applied to the same material. Steinem (1980) differentiated between what she considered to be "erotica" and "pornography" with an examination of the roots of the words. Steinem notes that erotica is rooted in "eros," or "passionate love," and conveys the ideas of positive choice and mutuality. Pornography is rooted in "porno," meaning "prostitution or female captives," suggesting that the material is about domination and violence to women ("graphos" means "writing about" or "description of").

Most feminist writers do not object to sexually explicit materials that portray women and men in positive, respectful human relationships. Many feminists do object to portrayals of unequal power relationships between



men and women and the dehumanization and degradation of women. Stoltenberg (1990) and others (Russell, 1993) point out that pornography makes sexism and violence "sexy," by eroticizing male domination over women (or in homosexual pornography, eroticizing the domination of one partner over the other).

Senn and Radtke (1990) found the distinction between pornography and erotica meaningful to women. Senn (1991) defined erotica as "mutually pleasurable sexual expression between two individuals equal in power;" nonviolent dehumanizing pornography as containing "no explicit violence but portraying acts of submission" (i.e., woman kneeling, man standing; woman naked, man clothed); and violent pornography as containing "acts of explicit violence in the sexual interaction" (i.e., hair-pulling, whipping, rape). Exposure to both violent and nonviolent pornography resulted in higher scores on anxiety, depression, and anger by women than exposure to erotica. Both forms of pornography were also reliably differentiated from erotica on a number of affective dimensions, with erotica consistently rated more positively. Senn's research demonstrates that a conceptual distinction between pornography and erotica is not only significant but is operational as well.

Check (1985) found that men also could differentiate between erotica and violent and nonviolent dehumanizing pornography. Men were more likely to rate the violent and nonviolent pornography as "degrading," "offensive," "obscene," and "aggressive" and such materials elicited more pronounced feelings of hostility and depression. Check and Guloien (1989) found that men who had not been provided with definitions of the various materials were very accurate in correctly classifying a video as falling into

an abusive category (violent or nonviolent, dehumanizing pornography) as opposed to an erotic category.

### Who Uses Pornography and Why?

Although some women use sexually explicit materials, particularly "erotic novels" (Lawrence & Herold, 1988), men are the primary consumers of pornography. The circulation rates of sexually explicit "men's" magazines are considerable. According to 1992 statistics from the National Research Bureau (as cited in Russell, 1993), Penthouse, Playboy, Hustler, Gallery, Oui, and Chic have a combined total of 10,385,000 paid subscribers. Russell notes that there is significant "pass-along" readership because many males are minors (unable to purchase the materials themselves) or are embarrassed to buy their own. In interviews with a large sample of men from various age groups, Bryant (1985) found that the average age of first exposure to a sexually explicit magazine was eleven years old.

Although both men and women rank their peers as their primary source of sexual information, significantly more men than women report getting some sexual information from pornographic materials (Tjaden, 1988; Duncan, 1991; Duncan & Donnelly, 1991; Duncan & Nicholson, 1991). Tjaden (1988) found that men reported pornographic materials as a primary or secondary source of information on topics of masturbation, arousal and orgasm, oral sex, and anal intercourse. Duncan and Donnelly (1991) found that women ranked pornography only ahead of church as a source of information, whereas men ranked pornography ahead of church, school, teachers, and parents. Participants in these studies self-defined the term "pornography." Among the 600 men interviewed by Bryant (1985), two-thirds reported that exposure to X-rated materials during their life had made them want to try something they had seen and 25% said

they had "experimented" within a few days of exposure. Out of various behaviors that men reported they had "learned of" through pornography, Stock (1994) found that 64% of her sample of college men had initiated one or more of the following: ejaculation on the face or body of one's partner (36.6%), anal intercourse (19.3%), bondage/discipline (13%), golden showers (urinating on partner) (7.5%), and sadomasochism (5%).

Approximately 14% of Stock's sample of men reported they had "shown my partner pornography and asked my partner to act it out."

Aside from providing information about sex, Baker (1992) suggests that pornography appeals to young men because it is viewed as an important part of the "establishment of an adult male identity." Pornography is a part of "male culture" and the introduction of pornography from an older male to a younger male is a typical "rite of passage" into manhood. This may be part of a process in which men try to ensure that other young men adopt heterosexual feelings and desires. Baker also suggests that sex is often the only means through which men can begin to feel close and intimate with another person. He suggests that pornography offers its male viewers "the illusion of intimacy" by presenting women as inviting and sexually available. Baker believes that pornography may soothe men's fear of not living up to male sex-role expectations of the "sexually expert/stud" by showing that men can satisfy women and by graphically illustrating how to do so.

#### Correlates of Exposure to Erotica and Nonviolent Pornography

Researchers have found a significant relationship between circulation rates and per capita sales of such sexually explicit magazines as Playboy and Penthouse and reported rape rates after controlling for various demographic factors, for general circulation rates of "nonerotic"

magazines such as Newsweek and for other variables believed to mediate the incidence the of rape (Baron & Straus, 1987; Scott & Schwalm, 1988). Among college men, readership of sexually explicit magazines correlated with more beliefs that women enjoy forced sex (Malamuth & Check, 1985). In a national survey of college men, Koss (as cited in Russell, 1993) found that those who reported behaviors that meet the legal definition of rape were significantly more likely to be frequent readers of a popular sexually explicit magazine than were men who denied such behavior.

After a careful review of the literature, Linz (1989) concluded that data on the effects of exposure to erotica and nonviolent pornography on attitudes toward women and rape are inconclusive. Zillmann and Bryant (1982, 1984) exposed women and men over a six-week period to sexually explicit films depicting heterosexual activity that did not include "coercion" or the "deliberate infliction or reception of pain." Participants were assigned to one of three conditions: massive exposure (36 films totalling 5 hours of viewing time), intermediate exposure (18 films totalling 2.5 hours of viewing time) or neutral exposure (36 non-erotic films). Following the six-week exposure period both men and women in the intermediate- and massive-exposure conditions perceived the use of uncommon sexual activities (i.e., multi-partner sex, bestiality, sadomasochism) to be more common than they really are; they assigned less punishment to a perpetrator of sexual assault; and they were less supportive of gender equality. Additionally, men's sexual callousness toward women significantly increased, with men more likely to endorse statements such as "if they are old enough to bleed, they are old enough to butcher." Check and Guloien (1989) found that repeated exposure to either sexually violent or nonviolent dehumanizing pornography significantly increased men's self-reported

likelihood to rape (Malamuth, 1981) and to force sexual activities, although exposure to erotica had no significant impact on these measures. A study with men and women college students by Padgett, Brislin-Slutz, and Neal (1989) found no negative effects of long-term exposure (viewing time one hour per day for five consecutive days) to "erotica" on attitudes toward women or women's issues.

In their interesting study, McKenzie-Mohr and Zanna (1990) found that for gender schematic men (who self-report traits associated with "masculinity"), exposure to nonviolent pornography influenced the way they viewed and acted toward a woman in a professional situation. These men were judged by the woman experimenter, who was blind to the participant's exposure condition, as being more sexually motivated than non-exposed men. The exposed men also positioned themselves closer to her, had faster reaction times and greater recall for information about her physical appearance, and recalled less information about the survey she was conducting. The researchers concluded that pornography is capable of priming gender schematic men to view women as sex objects.

#### Correlates of Exposure to Violent Pornography

Applying the principles of social learning theory (Bandura, 1986), it seems possible that exposure to violent pornography may foster a connection between sexual arousal and violence. Malamuth (1981) exposed men to either a consent or rape version of a sexually explicit slide-audio presentation based on a story and pictorial from a popular pornographic magazine. Participants were then exposed to an audio description of rape and were asked to reach a high level of sexual arousal by fantasizing. Those exposed to the rape version first created more violent sexual fantasies than those exposed to the consent version.

Malamuth and McIlwraith (1988) found a strong relationship between readership of Penthouse magazine and men's sexual and sexually aggressive fantasies. Among a sample of women, Corne, Briere, and Esses (1992) found that childhood exposure to pornography was significantly related to subsequent adult rape fantasies and rape-supportive beliefs.

Among a sample of sex offenders in a voluntary outpatient environment, Marshall (1988) found that child-molesters and rapists frequently used sexually explicit materials both immediately prior to and during sexual assaults. Demaré, Briere, and Lips (1988) found that college men's use of sexually violent pornography was specifically related to self-reported likelihood of engaging in sexual aggression against women.

There appears to be considerable evidence that exposure to violent pornography may alter perceptions of rape (Malamuth, 1984). Results of studies, largely conducted with male participants, find that exposure to such materials promotes a greater acceptance of rape myths, causes decreased sympathy for rape victims and increased acceptability of forced sexual behavior, and increases aggressive behavior toward women targets in lab experiments (Linz, Donnerstein, & Penrod, 1987; Donnerstein, 1984; Malamuth, 1984).

Malamuth, Haber, and Feshbach (1980) used sexually explicit written descriptions based on Penthouse magazine materials. They modified a story to create a violent and nonviolent version, both of which ended with a positive outcome. In comparison to other men, men exposed to the sexually violent depiction perceived more favorably a rape depiction presented to them later and believed that many women would enjoy being victimized. Seventeen percent of the men reported some likelihood that they would behave like the rapist, and that percentage rose to 53% if

the men were assured of not getting caught. Donnerstein (1983) found that following exposure to sexually violent images, up to 57% of men indicated some likelihood to rape if assured they wouldn't get caught.

Donnerstein (1980a) had male participants either be provoked or treated in a neutral manner by a male or female confederate and then exposed them to a nonviolent pornographic film, a rape film, or a neutral film. Participants then were allowed to aggress against (shock) the confederate. When the target of angered participants was male, there were no differences in aggression among men in the nonviolent and violent pornography conditions. When the target was a woman, however, aggressive behavior was higher for men who viewed the violent pornographic film regardless of whether they had been provoked.

Studies that have included violent "slasher" film conditions (films that depict graphic violence toward women juxtaposed with sexual imagery) consistently have found decreased sensitivity toward rape victims after exposure to these materials (Linz, 1989). For example, Donnerstein and Linz (1984) found that following one week of exposure to five R-rated "slasher" films, male participants began to see less violence in the films and less violence against women. Participants also saw less injury to a rape victim, and attributed more responsibility to her for the sexual assault. Krafka (1985) found that women exposed to slasher films were subsequently also significantly less sensitive to a rape victim than women exposed to nonviolent films.

Some researchers suggest that "victim response" or "outcome" is an important mediating factor of the effects of exposure to various materials. Stock (1983) found that women exposed to an eroticized version of a rape exhibited high sexual arousal levels, while a version that emphasized the

victim's fear and pain elicited negative affective reactions and lower sexual arousal levels. Malamuth and Check (1980a) found that men had higher penile tumescence scores when exposed to a rape portrayal in which the victim becomes aroused as compared to a portrayal in which the victim responds with distress and disgust. When Malamuth, Heim, and Feshbach (1980) manipulated "victim response," however, they found that women were more aroused to a rape depiction in which the victim experienced an orgasm without pain while men were more aroused by a rape depiction in which the victim experienced an orgasm with pain.

Utilizing a field experiment, Malamuth and Check (1981a) had students watch either a neutral or R-rated sexually aggressive film (i.e., "The Getaway" and "Swept Away"). They found that exposure to films portraying aggressive sexuality as having positive consequences significantly increased men's but not women's acceptance of rape myths.

### Listening to Women

Lahey (1991) notes that social science research on the effects of pornography is preoccupied with the role pornography plays in shaping the behavior of men. Russell (1988) suggests that "given how saturated our whole culture is with pornographic images and how much exposure many of the men participants have prior to testing, the task of trying to design experiments that show effects on the basis of one more exposure is challenging" (p. 65-66). Lahey's (1991) suggestion is that in thinking about pornography and harm, we should learn to "listen to women."

Silbert and Pines (1984) found a relationship between violent pornography and the sexually abusive experiences of street prostitutes. No question regarding pornography was specifically asked (this was not part of what was being studied). Of the 200 women interviewed, 60% had



been abused as children, 10% had been used as children in pornographic films or magazines, and 38% of the women reported that they had been involved in the taking of sexually explicit photos for commercial purposes and/or personal gratification of the photographer while under the age of 16. In 22% of the cases of juvenile exploitation, women mentioned the use of pornographic materials by the adult prior to the sex act. Silbert and Pines found that 73% of the women had been raped, and out of 193 cases of rape, 24% of those cases involved references to pornographic material on the part of the rapist. The authors note that these percentages are probably an underestimate because this information was unsolicited by them.

Among a sample of battered women, 39% responded affirmatively to the question, "Has your partner ever upset you by trying to get you to do something he'd seen in pornographic pictures, movies, or books?" (Sommers & Check, 1987). Russell (1984) found that 10% of her representative sample of 930 adult women in San Francisco reported "upsetting sexual experiences with people who tried to get them to do something they'd seen in pornography." Of the 87 women in Russell's sample who had been raped by intimates, the response rate to this question was even higher, with 24% of the women reporting such experiences. Using an item similar to that used by Russell, Harmon and Check (1989) found that 9% of a sample of 604 women living in Toronto reported that they had been upset by requests to "enact" pornography.

A large study conducted through Cosmopolitan magazine (as cited in Itzin, 1992) found that women's first contact with pornography (self-defined) was generally around the age of 14.5 years. Approximately 49% of the women accidentally came across it, 45% were shown it by

someone, and 7% chose to see it themselves. When questioned about their subsequent contact with pornography, 81% reported that they see it occasionally or frequently. Of those women, two-thirds stated that they do not see it by choice. Of the 34% of women who reported they had "shared pornography with a partner," one in 10 was forced to do so and 51% stated they either did not like it or had reservations about it.

Stock (1994) found that approximately 10% of her sample of 233 college women reported that their partners had "shown them pornographic material and then asked or forced them to act out what they had seen." A larger percentage of the women, nearly 22%, reported that their partner had "described pornographic acts that he had seen and then asked them or forced them to act out what he had described." Seven percent of the women reported that they had been subjected to verbal, emotional, or physical abuse when they had refused to do what their partner had seen in pornography, and approximately half of the sample answered "no" to an item reading, "I am able to tell my partner directly that I don't want to do certain sexual acts depicted in pornography." Senn (1992) also found that the more pornography that women were exposed to, the more likely they were to have been forced or coerced into sexual activity they did not want. Additionally, hundreds of women have testified in public about how they have been personally victimized by pornography (see Russell, 1993; MacKinnon, 1993).

#### Social Influence and Responses to Sexually Explicit Material

Information provided through social norms may create expectancies about intimacy and sexual responding that may influence responses such as sexual arousal. Coyne and Cross (1988) investigated the role of social influence on men's judgments of arousal and their actual

erectons when viewing sexual stimuli. Male participants were first grouped in pairs; each pair was brought to a lab where the men were separated into private cubicles. Participants were provided with simultaneous bogus feedback about each other's erections while they viewed color videotapes of either female nudes (attractive women undressing in a provocative manner) or heterosexual intercourse (fellatio and genital intercourse). This feedback was in the form of auditory signals manipulated so that participants either received a high arousal model, a low arousal model, or no model/signal. Half of the men were told by the experimenter that hearing the feedback would increase (high demand) or decrease (low demand) their own arousal. Social influence had a significant effect on men who viewed female nudes. The maximum erection attained decreased for the "low model" men and increased for the "high model" men, as compared with men in the control group. "High model" men also rated the woman as more attractive and estimated their peak erections to be greater than "low" or "no model" men. There was no effect of instructions (demand) on any of these variables. For men who viewed heterosexual intercourse, social influence only had an effect on men's estimates of peak erections with differences between the "high model" and "low model" men. "Low model" men gave lowered estimates of peak erections although they actually experienced high penile arousal. The researchers note that the correlation between the men's estimated and actual erection was only  $+0.21$ . Interestingly, the correlation between attained erection and how "exciting" the men believed the stimulus to be was  $-0.18$ . The authors suggest that researchers begin to examine the social pressures that encourage men to perceive women as sex objects

and examine whether social influence can affect men's sexual responses in other types of situations.

Norris (1989) examined whether social influence would affect both women's and men's sexual arousal to sexually explicit written material. Participants were given a bogus research report that either included a "high arousal" normative message (stating that most participants were highly aroused by the material), a "low arousal" normative message (stating that most participants were not aroused by the material), or no information on normative responses before reading a nonviolent sexually explicit passage about a heterosexual couple. The passage included a description of various sexual acts between the couple resulting in orgasm for both of them. Norris also manipulated the gender of the reference group from which the report was issued. She found that participants in the high arousal group reported significantly more genital and non-genital arousal than those in the low arousal group. Men reported greater arousal than women. A significant interaction was found between reference group gender and normative arousal message, with a male reference group appearing to have a greater influence on non-genital arousal than a female reference group for both women and men participants. Norris suggests that this may be because consumption of sexually explicit materials is associated with men, so information from them is seen as more credible than information from women.

A second study by Norris (1991) investigated the effects of social influence on the sexual and affective responses to a sexually violent story. Participants were given a bogus research report with normative information about same-gender adults that indicated high arousal, low arousal, or no information. Participants then read one of two versions of a

sexually violent story. In one version, the woman remains reluctant and conveys disgust and disbelief; in the other version, the woman ends up "giving in" to the force and experiences pleasure. Results of the study found a main effect for the social influence message, with participants in the high-arousal-message condition reporting significantly greater sexual arousal than those in the low-arousal-message condition. Men expressed more sexual arousal than did women. Social influence also affected participants' positive affect ratings, with those in the high-arousal-message condition reporting significantly more positive affect (i.e., excited, entertained) than those in the low-arousal-message condition. Although negative affect was influenced by story outcome, with participants who read the "pleasure" ending story reporting less negative affect (i.e., disgusted, anxious, depressed) than those who read the "distress" ending, participants were influenced to a greater extent by the social influence message they received than by the woman character's pleasure or distress.

### Misogynist Rap Music as a Form of Social Influence and Pornography

As children move from preadolescence to adolescence, the rate of their listening to music doubles (Larson, Kubey, & Colletti, 1989). Girls report an even greater amount of music listening than do boys (Larson, Kubey, & Colletti, 1989). Larson and Kubey (1983) note that popular music closely relates to the beliefs, values, and concerns of adolescents. Music listening is often done in the company of friends, and music becomes "an essential ingredient to the romantic rites of dances, parties, and dating so intrinsic to this transitional period of development" (Larson & Kubey, 1983, p. 15). Being able to talk about music is viewed as an important part of adolescents' social skills (Larson & Kubey, 1983). Across ethnic groups, Sun

and Lull (1986) found that many adolescents said they watched music videos (MTV) for information and to learn about their social world. To a certain degree, therefore, music can be viewed as providing a set of social or peer norms.

The lyrics of rock music, which is most popular among adolescents (Larson, Kubey, & Colletti, 1989), often contain references to relationships and sexual behavior. Lott (1994) notes that many lyrics in "heavy metal" music contain degrading and potentially dangerous messages, e.g. "Axl Rose sings about rape as a cure for boredom" (p. 160). A study by St. Lawrence and Joyner (1991) found that college men exposed to a short listening period of heavy metal rock music were significantly more likely to self-report adherence to gender role stereotypes and report negative attitudes toward women than those exposed to classical music.

Over the past decade, there has been a growing concern among some groups, such as the Parents' Music Resource Center, over the consequences of youth exposure to music containing sexually explicit and/or violent lyrics. In recent years, rap music (and gangsta rap) has become increasingly popular among a broad audience (hooks, 1994). Barongan and Hall (1995) note that "rap music is unique in that the lyrics are the focus of attention" (p. 197). Although there are various forms of rap music, much of which is positive in its messages (e.g., about the struggles of African-Americans and their survival), a growing genre of rap music is sexist and misogynist. Barongan and Hall (1995) note the similarity of the messages found in misogynist rap music to the messages found in visual pornography (e.g., male domination, female degradation, the belief that women enjoy coercive sex). Among a sample of college men, Barongan and Hall (1995) found that a significantly greater proportion showed a

woman a sexually aggressive film clip after listening to misogynous rap music than did men who listened to "neutral" (non-sexist) rap music. Among a sample of African American adolescent men and women (ages 11-16), Johnson and colleagues (1995) found that exposure to nonviolent, sexist rap music videos in comparison to a no music video exposure, led to a greater acceptance of male teen dating violence among the girls. The results of these studies pointed to a need to examine the influence and social consequences of this widely available sexist material.

### The Present Study

The present study (1) examined the role of social influence, in the form of misogynous rap music, on evaluations of various types of sexually explicit visual materials by means of semantic differential scales; and (2) explored the influence of misogynist rap music (as a form of pornography) on people's responses to various types of sexually explicit visual materials by means of a story completion task.

### Hypotheses

1) It was hypothesized that young adults exposed to misogynist rap music would differ from comparable young adults exposed to neutral rap or neutral pop/rock in their evaluations of sexually explicit visual materials. It was predicted that young adults exposed to misogynist rap music would evaluate pornography (both nonviolent and violent) more favorably than would young adults exposed to the other music conditions.

2) It was hypothesized that young adults exposed to misogynous rap music would create stories about heterosexual couples presented in visual sexually explicit materials that differ in content and themes from the stories created by young adults exposed to the other music conditions. It was expected that young adults exposed to misogynous rap would be more

likely to write stories that include themes of domination and sexism in describing the people, their actions, their feelings, their experiences, and the outcome of their situation.

3) It was hypothesized that young adults exposed to misogynous rap music who also have "high" levels of prior exposure to rap music would differ from young adults exposed to misogynous rap music who have "low" levels of prior exposure to rap music in their evaluations of sexually explicit visual materials. It was predicted that young adults with "high" levels of prior exposure to rap music would evaluate pornography (both nonviolent and violent) more favorably than would young adults with "low" levels of prior exposure to rap music.

4) It was hypothesized that young adults exposed to misogynous rap music who also have "high" levels of prior exposure to rap music would create stories about heterosexual couples presented in visual sexually explicit materials that differ in content and themes from the stories created by young adults exposed to misogynous rap music who have "low" levels of prior exposure to rap music. It was expected that young adults with "high" levels of prior exposure to rap music would be more likely to write stories that include themes of domination and sexism in describing the people, their actions, their feelings, their experiences, and the outcome of their situation.

5) It was hypothesized that young adults exposed to the neutral rap and neutral pop/rock music conditions who have "high" levels of prior exposure to rap music would differ from young adults exposed to neutral rap music and neutral pop/rock who have "low" levels of prior exposure to rap music in their evaluations of sexually explicit visual materials. It was predicted that young adults with "high" levels of prior exposure to rap music would



evaluate pornography (both nonviolent and violent) more favorably than would young adults with "low" levels of prior exposure to rap music.

6) It was hypothesized that young adults exposed to the neutral rap and neutral pop/rock music conditions who have "high" levels of prior exposure to rap music would create stories about heterosexual couples presented in visual sexually explicit materials that differ in content and themes from the stories created by young adults exposed to neutral rap music and neutral pop/rock who have "low" levels of prior exposure to rap music. It was expected that young adults with "high" levels of prior exposure to rap music would be more likely to write stories that include themes of domination and sexism in describing the people, their actions, their feelings, their experiences, and the outcome of their situation.

#### Independent and Dependent Variables

Music prime was one independent variable. Participants were assigned to one of three music-prime conditions: misogynous rap, neutral rap, or neutral rock/pop. Another independent variable was degree of prior exposure to rap music. Participants were grouped into "rap listener" and "not rap listener" rap-exposure groups based on their responses to an item on the Media Experience Survey. Gender of participants was examined as an independent variable, but no specific predictions were made regarding its influence on the dependent measures. The researcher also examined similarities and differences in the responses to depictions of European-American couples in erotic, nonviolent pornographic, and violent pornographic visual material. The study utilized a 3 (music prime) X 2 (prior rap exposure) X 2 (gender) X 3 (sexually explicit depiction) design.

Evaluation of the various forms of sexually explicit materials was one dependent measure. Evaluations ranged from negative to positive utilizing

the Semantic Differential scales previously used by Senn (1991). A Story Completion task served as a second dependent measure. The content and themes of stories created by the participants in response to erotic, nonviolent pornographic, and violent pornographic sexually explicit visual materials were analyzed, with particular attention paid to themes of domination and sexism.

## Chapter Two

### Method

#### Participants

Participants included 170 undergraduate college women and 124 undergraduate college men between the ages of 18 and 38 years (mean age= 19). Approximately 87% of the sample was European-American, 5% was Asian-American, 3% was African-American, 3% was Latino/Latina, 2% identified as "other" and one respondent identified as Native American. Fifty-four percent of respondents identified their religion as Catholic, approximately 15% identified with another form of Christian religion, approximately 9% identified themselves as Jewish, 2% identified themselves as Buddhist, Muslim, or other, 12% identified themselves as "agnostic" or "non-practicing," and the remaining respondents left the item blank. Ninety-eight percent of the sample identified themselves as "exclusively heterosexual." Of the remaining two percent, five respondents identified themselves as "primarily heterosexual; some homosexual experience"; and one respondent identified as "bisexual." Close to 64% of respondents reported being single, approximately 34% reported being in "committed relationships," and approximately 2% (five respondents) reported being married. Sixty-five percent of the sample reported that they lived in a dormitory, 13% said they lived off campus with their family of origin, 13% said they lived off campus by themselves or with friends, 7% said they lived in a sorority or a fraternity, and 2% (six respondents) said they lived off campus with a spouse or partner. The participants were undergraduate students at the University of Rhode Island who were recruited primarily from a large introductory psychology course for which they received course credit for research participation. Approximately 18% of the participants were

recruited from two social psychology courses and two developmental psychology courses, for which they received extra credit for their participation.

### Procedure

Instructors of undergraduate psychology courses were contacted by the researcher to obtain a sample of young adults. The instructors announced the opportunity to participate in a research project investigating "young adults' reactions to contemporary music and visual images of explicit sex" to their students. The researcher visited the large introductory psychology class to provide students with information about the study and scheduled data collection sessions. A description of the project and sign-up sheets for participation were posted outside of the Psychology Department's main office.

Participants signed up for one of 15 data collection sessions. On the day of the scheduled session, 10 to 25 students came to an auditorium where they were greeted by a research assistant. To ensure privacy, participants were told to seat themselves at least two seats away from the person closest to them and were asked not to sit directly behind someone. Participants were greeted by the researcher, who explained what would take place (see script, Appendix A). They were told that their participation in the study was voluntary and that they were free to withdraw from the study at any time. Participants were assured that lack of participation or withdrawal from the study would not affect their course grade. Participants were given a letter of participation (consent form, see Appendix B), and a survey packet was distributed to those who agreed to participate. The survey materials included a demographic questionnaire and an "experience with media survey" which included questions about

use of music, television, movies, and magazines, including their use of sexually explicit media. At the end of the second survey, participants were instructed to "stop and wait for further instructions."

When it appeared that all participants had completed those two surveys, participants were told to turn to the next page in the packet, to the "ratings of music" questions. They were told that they would hear four songs and to "circle the number that best corresponds to their reaction" to each song. Depending upon what session they were signed up for, participants listened to four songs that were "Neutral Pop/Rock," "Neutral Rap," or "Misogynous Rap" (the music-prime conditions). Thus, all participants who signed up for a particular data collection session were exposed to the same music-prime condition. While listening to the music, participants answered questions about how much they liked each song, whether they had heard the song before, and the likelihood that they would purchase a tape or compact disc on which the song was included. The total music listening time for each session was 18:10 minutes for Neutral Pop/Rock, 17:40 minutes for Neutral Rap, and 17:00 for Misogynous Rap. The order of song presentation was randomly chosen for each session. Music was selected on the advice of music store managers and a local radio station director to fit the three music-prime categories. Because of the paucity of misogynous rap music by White artists and groups, the decision was made to only use music by Black male artists and groups across the three different music-prime conditions.

Following exposure to a music-prime condition, participants were told to turn to the next page in their packet, the "ratings of sexually explicit materials" survey. Participants were told they would view a series of six sexually explicit slides and that for each one, they would be asked to "circle

the number that best corresponds to their reaction" to it and then to complete a story about the people shown in the slide. When it appeared that participants understood what they were being asked to do, they were exposed to six sexually explicit slides of European-American heterosexual couples (2 erotic, 2 nonviolent pornography, 2 violent pornography) presented in random order. The slides of European-American couples had been previously categorized as erotic, nonviolent pornographic, or violent pornographic by five independent raters in research conducted by Senn (1991). Each slide was projected on a large screen for five minutes during which time participants filled out measures of their evaluative responses to each slide on a 7-point Likert scale using seven adjective pairs from the Osgood, Suci, and Tannenbaum (1957) Semantic Differential scales (cf. Senn, 1991). The pairs consisted of the following: good-bad, pleasurable-painful, cruel-kind, healthy-sick, clean-dirty, beautiful-ugly, and positive-negative. Participants then produced a story based on the slide they were viewing by responding to the following questions: Who are these people? What are they doing/What is happening? How does each person feel about the other? What is each person experiencing? What will happen next? How will each person feel about that? Upon completion of the study, participants were partially debriefed (see script, Appendix A) and were encouraged to attend a session at a later date, to be announced by their professor, where the researcher would provide them with more information about the focus of the research, previous work in the area, and the hypotheses proposed.

## Instruments

Demographic Questions. Participants provided information on age, gender, ethnicity, religion, sexual orientation, relationship status, and current living arrangements. (See Appendix C.)

Experiences with Media Survey. Participants provided information about their experience with various forms of media: their music preferences, music video viewing habits, television viewing habits, and use of sexually explicit magazines and movies. Part of this survey was previously used in a study that investigated the relationship between adolescents' use of music and television and beliefs about heterosexual relationships (Saris, 1994). (See Appendix D.)

Ratings of Music. Following each song in the music exposure phase of the study, participants indicated how well they liked the song on a 7-point scale, whether they had heard the song before, and how likely they would be to buy the tape or compact disc containing that song (on a 7-point scale). (See Appendix E.) Participants were asked to fill out measures of liking primarily to ensure attention to the music, as suggested by Barongan and Hall (1995).

Story Completion Task. Participants produced stories about the persons they saw in 2 erotic, 2 nonviolent pornographic, and 2 violent pornographic depictions of European-American heterosexual couples by responding to the following questions: Who are these people? What are they doing/What is happening? How does each person feel about the other? What is each person experiencing? What will happen next? How will each person feel about that? (See Appendix F.) Kitzinger and Powell (1995) recently demonstrated the usefulness of story-completion as a

method of exploring young adults' representations of heterosexual relationships.

Ratings of Sexually Explicit Materials. Following the method of Senn (1991), seven adjective pairs from the Osgood, Suci, and Tannenbaum (1957) Semantic Differential scale were presented to participants who rated each slide on a 7-point Likert scale ranging from -3 to +3. The pairs consisted of the following: good-bad, pleasurable-painful, cruel-kind, healthy-sick, clean-dirty, beautiful-ugly, and positive-negative. These adjectives operationally defined "evaluation." (See Appendix G.)

#### Equipment and Materials

##### Misogynous Rap music, Neutral Rap music, Neutral Pop/Rock music.

Music was purchased from local music stores or borrowed from a local radio station and was recorded on cassette tapes. The researcher consulted with music store managers, a local radio station director, and several graduate students to select songs that best fit the three categories. The songs selected as Misogynous Rap were: (1) "One Less Bitch" - NWA; (2) "Work That Pussy" - 2 Live Crew; (3) "Check Yo Self" - Ice Cube; and (4) "Come Up To My Room" - Jodeci and Tha Dogg Pound. The songs selected as Neutral Rap were: (1) "Gangsta's Paradise" - Coolio; (2) "I Need Love" - L. L. Cool J; (3) "Not My Brotha" - Me Phi Me; and (4) "Mr. Wendal" - Arrested Development. The songs selected as Neutral Pop/Rock were: (1) "Thank You" - Boys II Men; (2) "Believe" - Lenny Kravitz; (3) "Kiss From A Rose" - Seal; and (4) "Time" - Hootie and the Blowfish.

Sexually Explicit Slides. The still slides of European American couples were duplicated from those used by Senn (1991). All images came from mainstream magazines (Playboy, Penthouse, and Hustler) and two books (Rising Goddess and Women's Experience of Sex).



Audiovisual Equipment. A cassette recorder was used to play the music in the auditorium and a slide projector displayed the sexually explicit slides on a large screen.

## Chapter Three

### Results

#### Use of Sexually Explicit Materials

The majority of respondents (85%) reported that they had looked at a sexually explicit magazine at some point in their lives. Approximately 25% of the entire sample reported that they read or view sexually explicit magazines one or more times per month; approximately 86% reported that they watch one or more R or NC-17 rated sexually explicit movies per month; and approximately 31% of the entire sample reported that they watch an X-rated sexually explicit movie one or more times per month. Respondents noted that they most frequently watch sexually explicit movies with their friends, followed by alone or with a boyfriend/girlfriend.

Men Respondents. All of the men respondents noted that they had looked at a sexually explicit magazine at some point in their lives. Seventy-four percent of the men reported that they read or view sexually explicit magazines one or more times per month (range 0 - 60,  $M = 4.3$ ). Men respondents reported that they watch an average of 4.42 sexually explicit R or NC-17 rated movies per month (range 0 - 20). Fifty-four percent of men respondents reported that they watch sexually explicit X rated movies one or more times per month (range 0 - 25,  $M = 1.58$ ). Table 1 presents these data.

Women Respondents. Seventy-four percent of the women respondents noted that they had looked at a sexually explicit magazine at some point in their lives. Approximately 15% of the women reported that they read or view sexually explicit magazines one or more times per month (range 0 - 5,  $M < 1$ ). Women respondents reported that they watch an average of 2.42 sexually explicit R or NC-17 rated movies per month (range

0 - 10). Only a small percentage of women in this study, 5%, reported that they watch one or more sexually explicit X rated movies per month (range 0 - 2,  $M < 1$ ). Table 1 presents these data.

### Gender Comparisons on Use of Media

A significantly greater proportion of men (100%) than women (74%) had looked at a sexually explicit magazine at some point in their lives (Chi Square = 37.74,  $N = 294$ ,  $p < .01$ ) and men reported significantly more frequent viewing and readership of sexually explicit magazines ( $t(292) = 6.51$ ,  $p < .01$ ). Compared to women, men also reported significantly more frequent viewing of both NC-17 and R rated ( $t(291) = 5.64$ ,  $p < .01$ ) and X rated ( $t(290) = 5.62$ ,  $p < .01$ ) sexually explicit movies.

Men and women did not differ in the amount of time they spent watching music videos ( $t(292) = 1.72$ , n.s.) but a significantly greater proportion of men reported that they listened to rap music frequently (Chi Square = 9.85,  $N = 292$ ,  $p < .01$ ). Additionally, men reported that they spent a significantly greater number of hours each week watching television than women did ( $t(292) = 2.44$ ,  $p < .05$ ).

### Correlations Among Use of Media and Evaluations of Sexually Explicit Depictions

Correlations among use of various forms of visual media and evaluations of sexually explicit depictions were calculated. The obtained correlation matrix is presented in Table 2. Using a stringent  $p$  value, a few small but significant relationships were found. Readership of sexually explicit magazines was positively correlated with positive evaluations of five of the six sexually slides, but was not correlated with one of the erotic slides.

Readership of sexually explicit magazines was positively correlated with prior exposure to X rated sexually explicit movies ( $r = .48$ ,  $p < .001$ ).

Prior exposure to X rated sexually explicit movies was positively correlated with ratings of three of the slides; one from the erotic category, one from the nonviolent pornographic category, and one from the violent pornographic category.

Prior exposure to X rated movies was positively correlated with exposure to R and NC-17 rated movies ( $r = .20, p < .01$ ). Exposure to R and NC-17 rated movies was correlated with positive evaluation four of the six slides; one from the erotic category, one from the violent pornographic category, and both slides from the nonpornographic category.

Amount of time spent watching television was positively correlated with the amount of time spent watching music videos ( $r = .47, p < .001$ ) and R and NC-17 rated movies ( $r = .28, p < .001$ ), but was not correlated with evaluations of any of the slides. Music video viewing also was positively correlated with amount of time spent watching R and NC-17 rated movies ( $r = .16, p < .01$ ) but was not correlated with evaluations of any the slides.

Evaluations of the sexually explicit slides are all positively correlated with each other at the .001 level of significance.

#### Evaluations of Sexually Explicit Depictions

A mixed factorial multivariate analysis of variance (MANOVA) was computed using SPSS software to test hypotheses #1, #3, and #5. Participants who self-reported that rap was one of the three types of music that they listen to most during the course of a week were classified as "rap listeners" (approximately 30%) and this was used as the definition of high prior exposure. Although no hypotheses were proposed about the influence of gender, this variable was also added to the analysis. The results of the 3 (music prime) X 2 (prior exposure) X 3 (sexually explicit depiction) X 2 (gender) MANOVA indicated that there was no main effect

of music prime or prior exposure nor was there an interaction between these two variables on mean overall evaluations of erotica, nonviolent pornography, and violent pornography. All three hypotheses were not supported. Results of the MANOVA did, however, indicate a main effect of gender,  $F(1, 268) = 23.76, p < .001$ , and type of sexually explicit depiction,  $F(2, 536) = 741.07, p < .001$ , as well as a significant interaction between these two variables,  $F(2, 536) = 8.9, p < .001$ , on mean overall evaluations of erotica, nonviolent pornography, and violent pornography (See Table 3 and Figure 1).

Follow up analyses indicated that both women and men differentially evaluated erotica, nonviolent pornography, and violent pornography. Women rated erotica more favorably than nonviolent pornography ( $F(1, 162) = 672.34, p < .001$ ) and violent pornography ( $F(1, 163) = 897.88, p < .001$ ), and nonviolent pornography more favorably than violent pornography ( $F(1, 164) = 60.48, p < .001$ ). Similarly, men rated erotica more favorably than nonviolent pornography ( $F(1, 119) = 447.25, p < .001$ ) and violent pornography ( $F(1, 118) = 419.92, p < .001$ ), and nonviolent pornography more favorably than violent pornography ( $F(1, 117) = 60.27, p < .001$ ). Means and standard deviations are presented in Table 4. Men evaluated all three types of the sexually explicit depictions more favorably than women did; erotica ( $F(1, 283) = 6.92, p < .01$ ), nonviolent pornography ( $F(1, 285) = 40.17, p < .001$ ), and violent pornography ( $F(1, 283) = 19.20, p < .001$ ). As shown in Figure 1, women's and men's evaluations are most similar for erotica, and least similar for nonviolent pornography.

#### Responses to Sexually Explicit Depictions

To test hypotheses #2, #4, and #6, the qualitative data from participants' responses to the story completion task were analyzed using

thematic content analyses (Miles & Huberman, 1994). The researcher and three upper-level undergraduate psychology students (who were blind to the hypotheses) read several randomly selected stories to develop categories and themes. Based on the questions posed to the participants and the readings of these stories, the following themes were generated: nature of the relationship, sexual behavior and nature of the sexual behavior, presence or absence of discomfort or pain cues, feelings for each other, experiences of the woman and the man, and possible future interaction (see Appendix H). Once this initial coding scheme was developed, two coding sessions took place where the researcher and the coders read stories, analyzed them, and discussed their rationale for categorizing them the way they did. When a relatively high percentage of agreement was achieved on a subset of stories (ranging from low of 83% to high of 100%, depending upon subcategory), the three coders rated stories individually.

Each story was read by two independent coders who analyzed the content as noted above. Thus, three pairs of coders (2 women and 1 man in varied combinations) analyzed the content of the stories. In addition to being blind to the hypotheses, the packets of stories given to the coders were identified by a letter and number; therefore, coders were completely unaware of which set of stories they were coding (music prime, gender of participant, type of slide). The coders and the researcher initially met once a week to discuss issues that surfaced while using the coding system in order to work from a "common vision" (Miles & Huberman, 1994). If necessary, refinement or additional "rules" for coding were developed along the way.

After stories were read and rated by two raters, the percentage of agreement between them for each subcategory was tallied (see Table 5). After this, each pair of coders met together to discuss items they had disagreed on. Because most of the initial disagreements were around issues and categories that had been clarified and refined during the coding process, when coders "recoded" those items they had disagreed upon, they easily came to consensus and 100 percent agreement. This "agreed upon" score was then used in further analyses.

Inspection of the qualitative data suggested that the types of stories created appeared to be unrelated to the variables of gender, prior rap exposure, and music prime. Differences in stories were found to be related to the type of sexually explicit depiction the stories were created in response to.

People depicted in erotic slides were more frequently described as "lovers" or as "married" than people depicted in nonviolent and violent pornographic slides, while people depicted in nonviolent and violent pornographic slides were more often described as "sex partners," "business relationship" (i.e., boss and secretary, photographer and model) and as "sex industry relationship" (i.e., prostitute and client) as can be seen in Table 6.

The behavior of people pictured in erotic slides was more often described as "making love" than it was in nonviolent and violent pornographic slides and respondents were more likely to create stories that included "hugging," "kissing," and "embracing" in response to erotic slides (see Table 7).

The nature of the sexual behavior described in respondents' stories was most frequently coded as "mutually consenting sex"; however, the

nature of the sexual behavior was more likely to be coded "man coerces or forces woman" and "conflicting information" for responses to nonviolent and violent pornographic slides as shown in Table 8.

Stories created in response to nonviolent and violent pornographic slides were more likely to contain elements that indicated that the characters were "at risk for discomfort or pain"; this was particularly true for women characters. Stories created in response to violent pornographic slides were more likely to indicate that the "man hurts the woman physically" than stories created in response to erotic or nonviolent pornographic depictions (see Tables 9 and 10).

In response to erotic slides, the people pictured were much more likely to be described as feeling "positively" (i.e., attraction, love) about each other. In comparison to responses to erotic slides, stories created in response to nonviolent and violent pornographic slides were more likely to describe the man as feeling "neutral" toward the woman and the woman as feeling "neutral" and "negatively" (i.e., dislike) toward the man as can be seen in Tables 11 and 12.

Nonviolent and violent pornographic slides were more likely to elicit descriptions of women characters feeling "indifferent," "sad/upset," "powerless/inferior," "anger/disgust," "shame/degradation," and "pain/discomfort" than were erotic slides (see Table 13). Nonviolent and violent pornographic slides were more likely to elicit descriptions of men characters feeling "indifferent," "feelings of control," and "anger/disgust" than were erotic slides (see Table 14).

Respondents were more likely to report that erotic depictions made them feel good (i.e., "I like the picture"; "the picture is nice") and nonviolent



and violent pornographic depictions made them feel bad (i.e., "this picture is disgusting") as noted in Table 15.

Lastly, erotic slides were more likely to elicit stories in which the woman and man "want to or have further interaction with each other." (See Tables 16 and 17).

A set of responses from one randomly selected respondent can serve as an example of the distinctive stories different types of sexually explicit depictions elicited. In response to an erotic slide, participant number G2- 025 wrote:

These are two married people who are in love with each other. They are showing their love and compassion for each other physically. Each person is experiencing feelings of honesty, of excitement, and of passion. They feel connected. Next, the couple will continue to make love until they are both satisfied and then they will lay together for a while and talk. They will both feel wonderful and content and secure about it.

In response to a nonviolent pornographic slide, the same participant wrote:

These are two social acquaintances who have left a party together and are experiencing physical, sexual favors from one another. They feel sexually attracted to one another and that is all - just physical. Each person is experiencing sexual pleasure and satisfaction. They will go at it for a while and then stop, part ways, and both feel satisfied. They may begin to see each other, start to date perhaps.

In response to a violent pornographic slide, the same participant wrote:

These are two people who have met recently in a bar of some sort. The man is abusing this woman. They both felt sexually

attracted to one another at first but now probably just the man still carries those feelings. The man is experiencing pleasure and power while the woman feels degraded and she is in pain. Eventually the man will stop and leave and he will feel good while the woman will be upset and feel abused.

## Chapter Four

### Discussion

The purpose of this study was to investigate the influence of contemporary music on young adults' evaluations of and responses to sexually explicit erotic, nonviolent pornographic and violent pornographic depictions. The results obtained in this study did not support the hypotheses that music prime, prior exposure to rap and an interaction between these two variables would influence the evaluations of erotic, nonviolent pornographic, and violent pornographic visual materials. Young adults exposed to sexist rap music did not differ from comparable young adults exposed to neutral rap or neutral pop/rock in their evaluations of sexually explicit visual materials; young adults exposed to sexist rap music who also had "high" levels of prior exposure to rap music did not differ from young adults exposed to sexist rap music who had "low" levels of prior exposure to rap music in their evaluations of sexually explicit visual materials; and young adults exposed to the neutral rap and neutral pop/rock music conditions who had "high" levels of prior exposure to rap music did not differ from young adults exposed to neutral rap music and neutral pop/rock who had "low" levels of prior exposure to rap music in their evaluations of sexually explicit visual materials.

The high frequency of media use among respondents in this study, particularly use of sexually explicit media, may have "dampened" the effect of the music prime. The positive correlations between use of some forms of media and positive evaluations of the sexually explicit visual images may have "washed out" any potential priming effects. It is possible that the additional exposure to sexist rap music may have simply blended in to a background of high prior exposure to media. Despite significant

positive correlations between some forms of media use and evaluations of sexually explicit materials, whether or not a person was classified as a "rap listener" (indicating high prior exposure to rap) was not found to have a significant effect on their evaluations of sexually explicit visual images. Although the findings of this study did not provide evidence of a priming effect of music on subsequent evaluations of sexually explicit depictions, other researchers have found that sex-stereotypical "primes" in the form of music videos can change the subsequent perceptions of a social interaction between a woman and man and the impressions formed of them (Hansen & Hansen, 1988; Johnson, et al., 1995).

Specific hypotheses about the influence of gender on evaluations of sexually explicit materials were not made, but gender was also examined as a variable in the analyses. The results obtained in this study indicated that gender of participant has a significant effect on evaluations of sexually explicit materials. Men were more likely to evaluate sexually explicit visual images, across all three categories, more favorably than were women. Nonetheless, the results obtained indicated that both women and men make distinctions among the three different types of sexually explicit images. Thus, the type of sexually explicit depiction also has a significant effect on evaluations of sexually explicit materials. Both women and men evaluated erotica more favorably than nonviolent pornography, and nonviolent pornography more favorably than violent pornography. These findings add to the validity of the media categories.

The interaction between the variables of gender and type of sexually explicit depiction was also significant. Although both women and men differentiated between all three types of sexually explicit images, women's

and men's ratings of erotica were most similar to each other, and their ratings of nonviolent pornography were least similar to each other.

The findings of this study are consistent with the findings of others who found that both women (Senn & Radtke, 1990) and men (Check & Guloien, 1989; Saunders & Naus, 1993) make distinctions between erotica and pornography, and rate erotica more favorably. As noted by Johnson (1996), although both men and women have been shown to have different affective reactions to different categories of sexually explicit materials, most studies have looked at women or men separately, using different stimulus materials and measurement tools (Check & Guloien, 1989; Senn & Radtke, 1990; Saunders & Naus, 1993). This study, like Johnson's, measured both women's and men's affective responses to erotic, nonviolent pornographic, and violent pornographic sexually explicit materials. Although this study used only two slides per category, both men and women respondents differentially evaluated erotica, nonviolent pornography, and violent pornography. The significant positive correlations found among the evaluations of the slides, indicates reliability of the measures. The fact that the same respondents evaluated slides from all three categories of sexually explicit depictions further validates the point that the type of sexually explicit image matters in how people evaluate sexually explicit depictions.

Men's more positive ratings of sexually explicit materials may in part be due to their greater exposure to them. The findings of this study and others indicate that men are more frequent users of sexually explicit magazines and movies (Johnson, 1996). In this study, both the amount of prior exposure to sexually explicit movies and amount of prior exposure to sexually explicit magazines was positively correlated with positive

evaluations of the sexually explicit materials. Frequency of use of sexually explicit magazines was most highly correlated with positive evaluations of the slides. This is interesting because magazine images, which are two-dimensional still images, are most similar to the two-dimension images projected to the respondents in this study. According to the mere exposure hypothesis, when we have a neutral or positive attitude toward an object (image, person, event, etc.) we begin to evaluate it more favorably, the more we are repeatedly exposed to it (Zajonc, 1968; Bornstein, 1989). Johnson (1996) recently found that women's and men's childhood (before age 12), teenage, and current use of pornography were all positively correlated to more favorable evaluations of nonviolent pornography.

The results obtained in this study did not support the hypotheses that music prime, prior exposure to rap and an interaction between these two variables would influence the qualitative responses to erotic, nonviolent pornographic, and violent pornographic materials. Young adults exposed to sexist rap music did not create stories that differed from comparable young adults exposed to neutral rap or neutral pop/rock in response to sexually explicit visual materials; the stories created by young adults exposed to sexist rap music who also had "high" levels of prior exposure to rap music did not differ from those created by young adults exposed to sexist rap music who had "low" levels of prior exposure to rap music; and the stories created by young adults exposed to the neutral rap and neutral pop/rock music conditions who had "high" levels of prior exposure to rap music did not differ from those created by young adults exposed to neutral rap music and neutral pop/rock who had "low" levels of prior exposure to rap music in response to sexually explicit visual materials.

The qualitative data suggested that the types of stories created appeared to be unrelated to the variables of gender, prior rap exposure, and music prime. Differences in stories were found to be related to the type of sexually explicit depiction the stories were created in response to. People depicted in erotic slides were more frequently described as "lovers" or as "married" than people in nonviolent and violent pornographic slides, while people depicted in nonviolent and violent pornographic slides were more often described as "sex partners," "business relationship," and as "sex industry relationship." The behavior of people pictured in erotic slides was more often described as "making love" than it was in nonviolent and violent pornographic slides and respondents were more likely to create stories that included "hugging," "kissing," and "embracing" in response to erotic slides. Stories created in response to erotic slides were less likely to involve discomfort, pain, coercion or force and were less likely to contain conflicting information about whether or not what was taking place was "mutually consenting sex." Additionally, the people pictured in erotic slides were more likely to be described as feeling "positively" about each other. In comparison to responses to erotic slides, stories created in response to nonviolent and violent pornographic slides were more likely to describe the man as feeling "neutral" toward the woman and the woman as feeling "neutral" and "negatively" toward the man. Erotic slides were also more likely to elicit stories in which the woman and man "want to or have further interaction with each other." Based on the operational definitions of erotica, nonviolent pornography, and violent pornography used in this study, it is not surprising that exposure to erotic slides were more likely to bring forth stories that spoke of mutual liking, consensual sex, and positive feelings and experiences on the part of both the woman and man, than

were nonviolent and violent pornographic slides. These are just the types of "stories" that one would expect the three types of sexually explicit depictions to elicit, further validating the categorizations of sexually explicit depictions as applied in this study. It is interesting to note, however, that people were less likely to distinguish between the different types of sexually explicit depictions on the basis of domination and subordination than they were on the basis of relationship versus non-relationship based sex.

The use of the Story Completion Task as a qualitative method of obtaining data proved useful in examining young adults' constructions of the interaction between women and men featured in different sexually explicit depictions. Together, the findings from the quantitative and qualitative data inform each other and add to a literature that suggests there is a conceptual distinction among various types of sexually explicit images that can be operationalized. The interchangeable use of the terms erotica, pornography, and aggressive pornography may account for mixed findings in the "pornography" literature (Linz, 1989). The present findings clearly suggest that researchers must carefully define their stimulus materials if we are to understand the relationship between exposure to various forms of sexually explicit depictions and the expression of various attitudes, beliefs and behaviors.

The high agreement between pairs of raters who analyzed the responses to the story completion task suggests that the coding system, and categories developed to analyze the content of the stories, was straight-forward and easy to understand. This activity could provide a basis for the development of a psychoeducational workshop to raise awareness of the distinctions already being made by young adults, and to foster discussions of critical consumption of media images. For example, a



workshop leader could expose participants to various images, have participants engage in a story completion task, and then analyze the content of these stories using the categories generated through this research. By making the "background the figure," people can become more critical consumers of the media. This active learning technique may prove more useful than a traditional presentation that seeks to explain such distinctions to young adults by demonstrating that they themselves make these distinctions, not just academics!

The present findings indicate that a majority of young adults can and do make distinctions between erotica and pornography. Both women and men rated erotica most favorably; however, content analyses continue to find the degradation of women to be a common element of sexually explicit materials (Duncan 1991; Cowan, et al., 1988). Producers of sexually explicit materials should consider these findings and consider replacing pornographic images with erotic ones if they want to reach a broader audience.

#### Limitations of the Study and Directions For Future Research

One limitation of this study was the use of slides that featured only European American women and men. The set of slides selected were chosen on the basis that they previously had been categorized as falling into the three sexually explicit categories of erotica, nonviolent pornography, and violent pornography; however, the images are not representative of all people in the United States. Additionally, on the basis of what music was available that met the criterion of the label "rap," this study limited its use of music to that which was produced by Black male artists only. A third limitation of this study was the use of a largely White, college student sample. These limitations raise several questions regarding

the validity of the findings. For example, would a largely White sample of participants respond differently to a music prime that featured White musical artists? Would respondents have created different stories, following the Black male artist music prime, if the slides they viewed featured people of color? Compared to White respondents, would Black respondents respond similarly or differently to the music prime and to the sexually explicit materials?

In addition to the questions surrounding the external validity of the findings, another question raised by the findings of this study is whether we unfairly critique rap music. Certainly, there should be attention to any form of media that is flagrantly sexist, but has there been more attention focused on sexist rap music than on other forms of sexist music? Has there been more of a focus on rap music than on other forms of sexist media? Has there been a focus on the sexist nature of rap music without the placement of this form of media in the broader cultural context? And if so, is such a focus inherently racist?

Although a content analysis of lyrics of popular songs suggested that rap music is more graphic and explicit in its portrayal of sex and the degradation of women than is heavy metal music, both genres contain offensive language, sexual references, and messages about male domination and defiance of authority (Binder, 1993). When Binder (1993) examined media accounts of the harmfulness of music lyrics from 1985 to 1990, she discovered that media writers (including those writing within five mainstream publications and two Black magazines) used different social-cultural images when they wrote about the largely "White" genre of heavy metal music than they used when they wrote about the largely "Black" genre of rap music. Binder's analysis revealed that the "frames" used to

discuss the harmfulness of heavy metal more often focused on "corruption" (e.g., negative influence on individual young listener's values and behavior; may lead to self-destructive behavior) and "protection" (e.g., parents should care enough about youth to be active in things to protect their welfare) than on "danger to society" (e.g., music dangerous to society as a whole through influence on music listeners). Conversely, "danger to society" was a more prominent frame for discussions of rap than the frames of "corruption" and "protection." Therefore, there appeared to be less concern for the welfare of children who listen to rap, and more concern about the "danger to the public at large" at the hands of those listeners.

In her essay "Sexism and Misogyny: Who takes the Rap?" bell hooks (1994) suggests that the main motivation for highlighting gangsta rap is to sensationalize and demonize Black youth culture, and Black men in particular. Although she maintains that a rigorous critique of the misogynist nature of the music is necessary, she reminds us that "it is much easier to attack gangsta rap than to confront the culture that produces the need" (p. 29). Why does the music appeal to broad audiences? Where does the hostility toward women come from? Within what kind of culture can some young Black men become rich and famous by calling women "bitches" and "hos," while the majority of young Black men live in poverty? hooks also asserts that critiques of misogynist media must include rigorous critiques of misogyny that is expressed in more "civilized" ways. For example, she notes the sexism and misogyny uncritically portrayed in the 1994 film, "The Piano." Surprisingly, the film was highly celebrated by movie reviewers as an "enchanting, original, erotic love story" (p. 27) despite the fact that it glamorized male domination and female subordination. In this essay, hooks argues convincingly that critiques of "Black male sexism" are meaningless

without an understanding of the need to transform White capitalist patriarchy in all the varied areas of our lives where it exists.

Although in the present study a sexist rap music prime and prior exposure to rap did not influence young adults' evaluations of sexually explicit erotic, nonviolent pornographic or violent pornographic depictions nor the stories created about the characters featured in these depictions, Barongan and Hall (1995) found that college men exposed to a sexist rap music prime were more likely to show a woman confederate a sexually aggressive film clip when given an opportunity to do so than were men who were exposed to a neutral rap music prime. Approximately 85% of their sample was European American. The ethnicity of the two women confederates who were shown the movie clips was not reported.

The findings of Johnson and his colleagues (1995) suggest that African American female adolescents may particularly be at risk for the potential negative influences of this form of media. Using as a "prime," exposure to nonviolent but sex-stereotypic rap music videos, Johnson et al. found that adolescent women exposed to sexist rap music videos were more likely to indicate an acceptance of dating violence than were adolescent women in a no music video exposure control group. This finding suggests that the potential influence of a sexist rap music prime may be different for respondents depending upon age and ethnicity. Such factors need to be considered in future research.

It also may be of interest to examine other possible negative consequences of sexist rap, i.e., does exposure to sexist rap music prime racial stereotypes? For example, would people exposed to sexist rap music be more likely to form stereotypes of Black men as dangerous, hyper-sexual machines? Additionally, it may be of interest to examine

possible positive consequences of "neutral" or "positive" rap music, i.e., can exposure to positive rap music by African American female artists decrease adolescent women's acceptance of interpersonal violence? These are possible questions for future research.

In this study, significant correlations were found between media exposure and favorable ratings of sexually explicit depictions. Do correlations between media exposure and favorable ratings of sexually explicit depictions, particularly nonviolent and violent pornography, suggest more acceptance of power differentials, domination, and/or violence in the context of our own relationships? This is also a potential question for future research.

APPENDIX A  
Scripted Instructions

(FOR PRIVACY, SEAT PEOPLE AT LEAST TWO SEATS APART)

Hi. My name is Renee Saris and I am conducting this research in partial fulfillment of the requirements for my Ph.D. in experimental psychology. Thank you very much for coming. This experiment will take about one hour and fifteen minutes to complete. During the experiment, I will be reading from this script in order to ensure that all participants across different data collection sessions receive the same information, so please excuse what will seem to be a very "formal" presentation.

If you have a question at any time during the experiment, please raise your hand and one of my assistants will provide you with help. If at any time you wish to leave, simply exit the room through the back door. Should you have any questions or concerns about this study that you would like to discuss, my name and the phone number where messages may be left for me are listed on the consent form, which I will distribute shortly. Each of you will receive two copies of the consent form. Please read this form carefully, as signing it means that you understand what will occur today and that you are a willing participant. You will hand in one copy which I will keep for my records and you will keep one copy for yourself and as proof of your participation. The consent forms will be stored separately from the questionnaire packet that you complete today, and there is no way to match your name with any information that you provide.

At this time my assistants will hand out the consent forms.

(HAND OUT CONSENT FORMS -- WAIT A FEW MINUTES)

Let me highlight certain aspects of the consent form that I feel are particularly important. Today you will complete a questionnaire concerning your use of different forms of media, including your use of sexually explicit materials. Next, you will listen to a series of songs and will report your reactions to them. You will then view a series of sexually explicit slides and will report your reactions to those. Additionally, you will create stories about the people pictured in the slides. You may experience embarrassment or discomfort while answering questions, listening to the music or viewing the slides, and reporting your reactions. You do not have to participate. If you choose to participate, you may leave at any time during the experiment. If you are not satisfied with the way this study is performed, you may discuss your complaints with me. In addition, you may speak with my major professor Dr. Bernice Lott or you may contact the Research Office on campus. Signing this form means that you understand the information and that you agree to participate in the study.

Are there any questions? If anyone wishes to leave, they may do so at this time. (PAUSE BRIEFLY)

My assistants will now collect one copy of the signed consent form and will distribute a questionnaire packet to you. When you receive your packet, you may begin to fill out the demographic information survey and the experiences with media survey. Please do not separate any of the pages from each other! Please read the questions carefully and answer them thoughtfully and accurately. If at any time you have a question, please

raise your hand and one of the assistants will help you. Upon completion of those two surveys, stop and wait for further instructions.

(WAIT UNTIL IT APPEARS THAT EVERYONE HAS COMPLETED THE SURVEYS)

Does anyone need additional time to complete the surveys?

Now you will listen to a series of four songs. Turn to the next page in your packet. You should have a Ratings of Music survey before you. Listen to song #1 and indicate your ratings by circling the number that best corresponds to your reaction to the song. (PLAY SONG)

Now, listen to song #2 and follow the same instructions. (PLAY SONG)

Now, listen to song #3 and follow the same instructions. (PLAY SONG)

Now, listen to song #4 and follow the same instructions. Then stop and wait for further instructions. (PLAY SONG)

Now I will dim the lights and project a series of six sexually explicit slides on the screen before you. Turn to the next page in your packet. You should have a Ratings of Sexually Explicit Materials Survey before you. When I project slide #1, please look at the slide and indicate your ratings by circling the number that best corresponds to your reaction to the slide. Please rate all scales, not just those you consider relevant. Now turn to the next page. On this page (Story Completion Task) you will create a story about the people in the slide by responding to the questions before you. For each slide you will complete both a Ratings Survey and a Story Completion Task. I will project each slide on the screen for 5 minutes and you may refer to it at any time. Are there any questions? (DIM LIGHTS)



Now, I will project slide #1...(PROJECT SLIDE)...#2...etc... (LIGHTEN THE ROOM)

My assistants will now collect your questionnaires. Please remain seated until I indicate that you are free to leave.

Debriefing:

Different people react in different ways to the materials you listened to, viewed, and completed today. Reactions include disapproval, enjoyment, sadness, discomfort, humor, anxiety, and so on. If you would like to discuss your reactions, you may contact me through the phone number listed on your consent form and/or you may choose to visit with someone at the Counseling Center in Roosevelt Hall.

I ask that you do not discuss the details of this experiment with classmates, as they may participate at a later time and the information that you share with them may influence their reactions.

Later in the semester, I will set aside a time to discuss the focus of my research, including past work in this area and the hypotheses that I have proposed. The date and time of this session will be announced by your professor. You are also welcome to contact me if you wish to discuss your questions and comments before then.

Thank you for your participation. You are free to leave.

APPENDIX B  
The University of Rhode Island  
Department of Psychology  
Chafee Building  
Kingston, RI 02881

"Reactions to Contemporary Music and Visual Images of Explicit Sex"

**CONSENT FORM FOR RESEARCH**

**YOU MUST BE AT LEAST 18 YEARS OF AGE TO PARTICIPATE**

I have been asked to take part in the research project described below. The researcher will explain the project to me in detail. If I have more questions later, Renee Saris, the person responsible for this study, will discuss them with me.

I have been asked to take part in a study that will look at young adults' reactions to contemporary music and media that deal with heterosexual explicit sex. If I take part in this study, I will be asked to answer questions about my use of media, including music, television, magazines, and movies. I will also be asked to listen to music and to report my reactions to different songs. Additionally, I will be asked to view and report my reactions to sexually explicit pictures taken from magazines, and to write a story about the people I see. The entire study will take approximately one hour and 15 minutes.

My participation in this study is confidential. My name will not appear on any of the forms and my answers will not be tracked back to me. Records of my responses will be stored in the researcher's office in a locked file cabinet.

Although there are no direct benefits to me, my participation in the study will help me to learn more about research and people's reactions to various forms of media. There is a possibility that some of the music I hear and/or some of the images I view may make me feel uncomfortable. If this is the case, I may speak with the researcher, Renee Saris, about these feelings.

The decision of whether to participate in the study is up to me. I am not required to participate. If I do participate, I may quit at any time. If I wish to quit, I may inform Renee Saris of my decision, and I will be excused from the room where the project is taking place. I will not be penalized if I choose to quit and I will still receive my research participation points.

If I am not satisfied with the way this study is performed, I may discuss my complaints with Renee Saris (792-2193) anonymously, if I choose, or with her major professor, Dr. Bernice Lott (792-4248). In addition, I may contact the office of the Vice Provost for Research, 70 Lower College Road, University of Rhode Island, Kingston, RI 02881. Telephone: (401) 792-2635.

I have read the Consent Form. My questions have been answered. My signature on this form means that I understand the information and agree to participate in this study. My signature also assures that I am 18 years of age or older.

\_\_\_\_\_  
Signature of Participant

\_\_\_\_\_  
Signature of Researcher

\_\_\_\_\_  
Printed Name

Renee N. Saris  
\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

## Appendix C

### DEMOGRAPHIC INFORMATION

Administration date: \_\_\_\_\_ Participant # \_\_\_\_\_

Age: \_\_\_\_\_ Male \_\_\_\_\_ or Female \_\_\_\_\_

Ethnicity: \_\_\_\_\_ Caucasian/White (European-American)  
\_\_\_\_\_ African-American/Black  
\_\_\_\_\_ Native American (Indian)  
\_\_\_\_\_ Hispanic American  
\_\_\_\_\_ Asian-American  
\_\_\_\_\_ Other (specific) \_\_\_\_\_

Religion: \_\_\_\_\_ (Please specify)

Living Arrangements:

\_\_\_\_\_ on campus in a dorm  
\_\_\_\_\_ on campus in a sorority  
\_\_\_\_\_ on campus in a fraternity  
\_\_\_\_\_ on campus in an apartment  
\_\_\_\_\_ off campus by myself  
\_\_\_\_\_ off campus with friends  
\_\_\_\_\_ off campus with my family of origin  
\_\_\_\_\_ off campus with a spouse or significant other

Sexual Orientation:

\_\_\_\_\_ exclusively heterosexual  
\_\_\_\_\_ primarily heterosexual; some homosexual experience  
\_\_\_\_\_ bisexual  
\_\_\_\_\_ primarily homosexual; some heterosexual experience  
\_\_\_\_\_ exclusively homosexual

Relationship Status:

\_\_\_\_\_ Single  
\_\_\_\_\_ Married  
\_\_\_\_\_ Involved in a serious relationship

Appendix D

EXPERIENCES WITH MEDIA SURVEY

Please choose the **three types of music that you listen to most** during the course of a week:

- |                  |           |             |
|------------------|-----------|-------------|
| rock             | pop       | rap         |
| heavy metal      | country   | alternative |
| hip hop/house    | classical | Jazz/Blues  |
| Rhythm and Blues | Folk      |             |

Who are your three favorite musical artists or groups?

- |                                     |                    |
|-------------------------------------|--------------------|
| Have you ever watched music videos? | Yes_____or No_____ |
| Have you ever watched "MTV"?        | Yes_____or No_____ |
| "VH-1"?                             | Yes_____or No_____ |
| "BET"?                              | Yes_____or No_____ |
| "Country Music Network"?            | Yes_____or No_____ |

Do you enjoy watching music videos? Yes\_\_\_\_\_or No\_\_\_\_\_

**How many hours per week** do you spend watching music videos on MTV and other music video shows?\_\_\_\_\_

Do you watch music videos:

- |                      |                           |               |                           |
|----------------------|---------------------------|---------------|---------------------------|
| alone?               | _____ Yes, frequently     | with friends? | _____ Yes, frequently     |
|                      | _____ Yes, sometimes      |               | _____ Yes, sometimes      |
|                      | _____ No, rarely or never |               | _____ No, rarely or never |
| with Girl/Boyfriend? | _____ Yes, frequently     | with family?  | _____ Yes, frequently     |
|                      | _____ Yes, sometimes      |               | _____ Yes, sometimes      |
|                      | _____ No, rarely or never |               | _____ No, rarely or never |

Do you listen to music:

alone?  Yes, frequently  Yes, sometimes  No, rarely or never

with friends?  Yes, frequently  Yes, sometimes  No, rarely or never

with Girl/Boyfriend?  
 Yes, frequently  
 Yes, sometimes  
 No, rarely or never

with family?  Yes, frequently  
 Yes, sometimes  
 No, rarely or never

Which do you like best: listening to music or watching music videos?

listening

watching

**How many hours per week** do you spend watching television? \_\_\_\_\_

What are the names of your three favorite television programs?

**How many times per month** do you go to the movies? \_\_\_\_\_

**How many times per month** do you rent movies to watch at home? \_\_\_\_\_

What **types of movies** do you see most frequently?

Have you ever seen a sexually explicit film/movie? Yes \_\_\_\_\_ or No \_\_\_\_\_

**How many times per month** do you see sexually explicit movies? \_\_\_\_\_

Do you watch sexually explicit movies:

alone?  Yes, frequently  Yes, sometimes  No, rarely or never

with friends?  Yes, frequently  Yes, sometimes  No, rarely or never

with Girl/Boyfriend?

- Yes, frequently
- Yes, sometimes
- No, rarely or never

with family?

- Yes, frequently
- Yes, sometimes
- No, rarely or never

Have you ever read and/or looked at a sexually explicit magazine?

Yes \_\_\_\_\_ or No \_\_\_\_\_

**How many times per month** do you read and/or look at sexually explicit magazines? \_\_\_\_\_

In general, what magazines do you usually read?

Do you subscribe to any magazines? If so, which ones?

What is your favorite magazine?



## Appendix F

### STORY COMPLETION TASK

(Slide is Projected on Screen)

Directions to Participants: I will project a series of sexually explicit slides on the screen before you. Look at the slide and create a story by responding to the following questions: Who are these people? What are they doing/what is happening? How does each person feel about the other? What is each person experiencing? What will happen next? How will each person feel about that?



## Appendix G

### RATINGS OF SEXUALLY EXPLICIT MATERIALS

Directions to Participants: Please look at the slide on the screen before you and indicate your evaluations of what is depicted on the following scales.

-3	-2	-1	0	1	2	3
bad						good

-3	-2	-1	0	1	2	3
painful						pleasurable

-3	-2	-1	0	1	2	3
cruel						kind

-3	-2	-1	0	1	2	3
sick						healthy

-3	-2	-1	0	1	2	3
dirty						clean

-3	-2	-1	0	1	2	3
ugly						beautiful

-3	-2	-1	0	1	2	3
negative						positive

## Appendix H

### CODING SYSTEM

#### A. Nature of the Relationship: (Check the **one** that best applies)

- 1 = Strangers, Just Met, One-Nighter
- 2 = Short-term Relationship, Dating
- 3 = Sex Partners - Unspecified nature
- 4 = Friends, Acquaintances or Neighbors
- 5 = Lovers, Couple, Long-term Relationship (making love, in love)
- 6 = Married Couple, Honeymooners
- 7 = Business Relationship, Employer and Employee
- 8 = Sex Industry Relationship, Prostitute and "John"
- 9 = Not enough Information to Determine or VERY conflicting

- \* Use #3 when there is no other information but the story says they are having sex (any type)
- \* Use #8 when there is reference to prostitution, photography for penthouse, etc...But use #7 if it's unclear what she is a model for -- could be mainstream modeling, etc...

#### B. Sexual Behavior: (Check the **two** that best apply)

- 1 = Hugging, Embracing, Holding
- 2 = Kissing, "Making out"
- 3 = "Fooling Around," Touching, Petting, Foreplay, Sexual Encounter
- 4 = Oral Sex- Woman to Man, Fellatio
- 5 = Oral Sex- Man to Woman, Cunnilingus
- 6 = Oral Sex- Unspecified
- 7 = Making Love
- 8 = Sexual Intercourse, "Having Sex," Coitus
- 9 = Fuck, Screw
- 10 = Anal Sex
- 11 = Not enough information to determine
- 12 = Rape

- \* If you can't check off anything, put 11, 11

#### C. Nature of the Sexual Behavior: (Check the **one** that best applies)

- 1 = Mutually Consenting Sex
- 2 = Woman Coerces or Forces Man
- 3 = Man Coerces or Forces Woman
- 4 = Not enough information to determine or Conflicting information

D1. Presence or Absence of Discomfort or Pain Cues: (Check the **one** that best applies)

\* If there is conflicting information, or they say "S & M," use #2 (at risk)

- 1 = Woman Hurts Man Physically
- 2 = Man at risk for discomfort or pain
- 3 = Man is not at risk for discomfort or pain

D2. Presence or Absence of Discomfort or Pain Cues: (Check the **one** that best applies)

- 1 = Man Hurts Woman Physically
- 2 = Woman at risk for discomfort or pain
- 3 = Woman is not at risk for discomfort or pain

E1. Feelings for the Other: (Check the **one** that best applies -- woman)

- 1 = Woman feels positively about man
- 2 = Woman feels neutral about man
- 3 = Woman feels negatively about man
- 4 = Not enough information to determine

E2. Feelings for the Other: (Check the **one** that best applies -- man)

- 1 = Man feels positively about woman
- 2 = Man feels neutral about woman
- 3 = Man feels negatively about woman
- 4 = Not enough information to determine

F. Experiences of Woman: (Check the **two** that best apply)

- 1 = Pleasure, Satisfaction, Happiness, Enjoyment, "Love"
- 2 = Excitement, Arousal, "Turned On," Passion
- 3 = Orgasm, Climax
- 4 = Feelings of Control
- 5 = Indifference
- 6 = Discomfort, Pain
- 7 = Comfort, Relaxation, Safe, Secure, Peaceful
- 8 = Guilt, Shame, "Feels Dirty or Used," Degradation, Humiliation
- 9 = Fear, Distress
- 10 = Anger, Disgust
- 11 = Not enough information
- 12 = Powerless, Inferior
- 13 = Sad, Upset

G. Experiences of Man: (Check the **two** that best apply)

- 1 = Pleasure, Satisfaction, Happiness, Enjoyment, "Love"
- 2 = Excitement, Arousal, "Turned On," Passion
- 3 = Orgasm, Climax
- 4 = Feelings of Control
- 5 = Indifference
- 6 = Discomfort, Pain
- 7 = Comfort, Relaxation, Safe, Secure, Peaceful
- 8 = Guilt, Shame, "Feels Dirty or Used," Degradation, Humiliation
- 9 = Fear, Distress
- 10 = Anger, Disgust
- 11 = Not enough information
- 12 = Powerless, Inferior
- 13 = Sad, Upset

H. Picture Makes the Respondent Feel: (Check the **one** that best applies)

- 1 = Good, "I like the picture," "The picture is nice"
- 2 = Neutral, "The picture doesn't bother me"
- 3 = Bad, "This picture is disgusting"
- 4 = Not enough information to determine

I1. Predicted Future Interaction: (Check the **one** that best applies- woman)

- 1 = Woman wants to or will have further interaction with Man
- 2 = Woman wants to or will avoid further interaction with Man
- 3 = Woman may do physical violence to Man
- 4 = No indication of what woman wants in terms of further interaction with Man

I2. Predicted Future Interaction: (Check the **one** that best applies- man)

- 1 = Man wants to or will have further interaction with Woman
- 2 = Man wants to or will avoid further interaction with Woman
- 3 = Man may do physical violence to Woman
- 4 = No indication of what Man wants in terms of further interaction with Woman

\* Always use #4 unless the story indicates that the character(s) want or will have further interaction. If they say "they will continue to have sex," or "they will go their separate ways" -- code it as #4. If the story suggests they will have or not have further interaction code it accordingly. They'll fall asleep in each other's arms -- #1; they go their own ways never regretting this one-time affair -- #2.

Table 1. Women's and Men's Responses to Key Items on the Media Experience Survey.

	<u>Women</u>	<u>Men</u>	<u>Overall</u>
Rap Listener	22.9% (39)	40.3% (50)	30.3% (89)
Number of hours per week spent watching music videos	<u>R</u> = 0 - 10 <u>M</u> = 1.53 <u>SD</u> = 1.87	<u>R</u> = 0 - 15 <u>M</u> = 1.98 <u>SD</u> = 2.65	<u>R</u> = 0 - 15 <u>M</u> = 1.72 <u>SD</u> = 2.23
Number of hours per week spent watching television	<u>R</u> = 0 - 40 <u>M</u> = 7.49 <u>SD</u> = 6.63	<u>R</u> = 0 - 45 <u>M</u> = 9.49 <u>SD</u> = 7.33	<u>R</u> = 0 - 45 <u>M</u> = 8.33 <u>SD</u> = 6.99
Number of times per month view R or NC-17 rated sexually explicit movies	<u>R</u> = 0 - 10 <u>M</u> = 2.42 <u>SD</u> = 2.16	<u>R</u> = 0 - 20 <u>M</u> = 4.42 <u>SD</u> = 3.85	<u>R</u> = 0 - 20 <u>M</u> = 3.27 <u>SD</u> = 3.15

Number of times per month view X rated sexually explicit movies	<u>R</u> = 0 - 2 <u>M</u> = .21 <u>SD</u> = .46	<u>R</u> = 0 - 25 <u>M</u> = 1.58 <u>SD</u> = 3.10	<u>R</u> = 0 - 25 <u>M</u> = .788 <u>SD</u> = 2.15
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Has ever read and/or looked at a sexually explicit magazine	74.1% (126)	100% (124)	85% (250)
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Number of times per month read/view sexually explicit magazines	<u>R</u> = 0 - 5 <u>M</u> = .25 <u>SD</u> = .61	<u>R</u> = 0 - 60 <u>M</u> = 4.32 <u>SD</u> = 8.12	<u>R</u> = 0 - 60 <u>M</u> = 1.97 <u>SD</u> = 5.65
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Table 2. Correlations Among Experience With Visual Media and Evaluations of Sexually Explicit Depictions

	R/ NC	X- MO	HRS MV	HRS TV	SE MG.	ME1	ME2	MN1	MN2	MV1	MV2
R/ NC	1.0	.20	.16	.28	.15	.13	.22	.24	.17	.17	.14
X- MO	.20	1.0	.01	.08	.48	.01	.18	.22	.13	.12	.18
HRS MV	.16	.01	1.0	.47	-.02	.11	.13	.09	.14	.13	.02
HRS TV	.28	.08	.47	1.0	.03	.08	.06	.08	.08	.06	.01
SE MG.	.15	.48	-.02	.03	1.0	.09	.19	.25	.17	.21	.24
ME1	.13	.01	.11	.08	.08	1.0	.61	.27	.50	.35	.21
ME2	.22	.18	.13	.06	.19	.61	1.0	.38	.52	.44	.36
MN1	.24	.22	.09	.09	.25	.27	.38	1.0	.49	.44	.45
MN2	.17	.13	.14	.08	.17	.50	.52	.49	1.0	.62	.52
MV1	.17	.12	.13	.06	.21	.35	.44	.44	.62	1.0	.46
MV2	.14	.18	.02	.01	.24	.21	.36	.45	.52	.46	1.0

\*  $p < .01$ ; \*\*  $p < .001$

R/NC= Times per month see R or NC-17 rated sexually explicit movies

X-MO= Times per month see X rated sexually explicit movies

HRS MV= Hours per week spent watching music videos

HRS TV= Hours per week spent watching television

SEM MG= Times per month read or view sexually explicit magazines

ME1 & ME2= Mean evaluation of erotic slide #1 and #2

MN1 & MN2= Mean evaluation of nonviolent pornographic slide #1 and #2

MV1 & MV2= Mean evaluation of violent pornographic slide #1 and #2

Table 3. Mixed Factorial Multivariate Analysis of Variance

<u>BETWEEN SUBJECTS</u>	<u>SS</u>	<u>DF</u>	<u>MS</u>	<u>F</u>
MUP	.39	2	.20	.08
SEX	59.47	1	59.47	23.76*
RAPLIS	.01	1	.01	.01
MUP X SEX	9.23	2	4.26	1.84
MUP X RAPLIS	1.35	2	.68	.27
SEX X RAPLIS	3.63	1	3.63	1.45
MUP X SEX X RAPLIS	13.91	2	6.96	2.78
WITHIN CELLS	670.77	268	2.50	
<u>WITHIN SUBJECT</u>				
SEMC	805.35	2	402.67	741.07*
MUP X SEMC	3.16	4	.79	1.45
SEX X SEMC	9.67	2	4.83	8.90*
RAPLIS X SEMC	1.19	2	.59	1.09
MUP X SEX X SEMC	4.17	4	1.04	1.92
MUP X RAPLIS X SEMC	2.51	4	.63	1.16
SEX X RAPLIS X SEMC	1.47	2	.73	1.35
MUP X SEX X RAPLIS X SEMC	2.62	4	.66	1.21
WITHIN CELLS	291.24	536	.54	

\*  $p < .001$

MUP = Music Prime  
 SEX = Gender of Participant  
 RAPLIS = Rap Listener  
 SEMC = Sexually Explicit Depiction



Table 4. Means and Standard Deviations by Gender for Evaluations of Sexually Explicit Depictions

<u>WOMEN</u>	<u>MEAN</u>	<u>SD</u>
EROTICA	5.69	1.08
NONVIOLENT PORN	3.54	1.14
VIOLENT PORN	2.98	1.17
 <u>MEN</u>		
EROTICA	5.98	.83
NONVIOLENT PORN	4.30	.94
VIOLENT PORN	3.61	1.29

Table 5. Percent of Agreement Between Pairs of Coders by Category

<u>CATEGORY</u>	<u>PAIR</u> <u>#1</u>	<u>PAIR</u> <u>#2</u>	<u>PAIR</u> <u>#3</u>
Nature of Relationship	92%	78%	79%
Sexual Behavior	91%	91%	88%
Nature of Sexual Behavior	88%	87%	88%
Presence or Absence of Discomfort or Pain Cues for Man	98%	98%	97%
Presence or Absence of Discomfort or Pain Cues for Woman	93%	93%	87%
Woman's Feeling towards the Man	86%	86%	77%
Man's Feeling towards the Woman	88%	84%	77%
Experiences of the Woman	87%	85%	82%
Experiences of the Man	90%	85%	84%
Predicted Future Interaction -- Woman	94%	94%	94%
Predicted Future Interaction -- Man	95%	95%	93%
Picture Makes the Respondent Feel	99%	97%	98%

Table 6. Responses to Sexually Explicit Depictions: Nature of the Relationship.

Check the **one** that best applies:

- 1 = Strangers, Just Met, One-Nighter
- 2 = Short-term Relationship, Dating
- 3 = Sex Partners - Unspecified nature
- 4 = Friends, Acquaintances or Neighbors
- 5 = Lovers, Couple, Long-term Relationship (making love, in love)
- 6 = Married Couple, Honeymooners
- 7 = Business Relationship, Employer and Employee
- 8 = Sex Industry Relationship, Prostitute and "John"
- 9 = Not enough Information to Determine or VERY conflicting

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>
<b>E1</b>	1	1	40	4	188	48	6	1	4
<b>E2</b>	10	4	61	0	175	28	5	4	6
<b>NV1</b>	1	0	7	1	4	3	170	75	31
<b>NV2</b>	20	24	134	4	49	12	16	40	15
<b>V1</b>	16	2	120	2	33	11	7	70	30
<b>V2</b>	26	2	98	4	50	11	8	56	39

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 7. Responses to Sexually Explicit Depictions: Sexual Behavior

Check the **two** that best apply:

- 1 = Hugging, Embracing, Holding
- 2 = Kissing, "Making out"
- 3 = "Fooling Around," Touching, Petting, Foreplay, Sexual Encounter
- 4 = Oral Sex- Woman to Man, Fellatio
- 5 = Oral Sex- Man to Woman, Cunnilingus
- 6 = Oral Sex- Unspecified
- 7 = Making Love
- 8 = Sexual Intercourse, "Having Sex," Coitus
- 9 = Fuck, Screw
- 10 = Anal Sex
- 11 = Not enough information to determine
- 12 = Rape

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>
<b>E1</b>	29	77	33	0	0	1	113	134	3	0	196	0
<b>E2</b>	10	46	55	0	1	1	82	169	6	0	216	0
<b>NV1</b>	6	3	58	1	0	0	1	28	3	1	482	1
<b>NV2</b>	6	1	24	202	18	54	3	96	6	1	177	0
<b>V1</b>	1	1	17	22	170	30	2	124	9	2	176	7
<b>V2</b>	6	2	65	2	7	4	3	151	14	37	270	27

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 8. Responses to Sexually Explicit Depictions: Nature of the Sexual Behavior.

Check the **one** that best applies:

- 1 = Mutually Consenting Sex
- 2 = Woman Coerces or Forces Man
- 3 = Man Coerces or Forces Woman
- 4 = Not enough information to determine or Conflicting information

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<b>E1</b>	285	0	0	8
<b>E2</b>	286	0	0	7
<b>NV1</b>	45	0	12	235
<b>NV2</b>	268	0	9	17
<b>V1</b>	252	0	19	20
<b>V2</b>	192	1	52	49

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 9. Responses to Sexually Explicit Depictions: Presence or Absence of Discomfort or Pain Cues -- Man.

Check the **one** that best applies:

- 1 = Woman Hurts Man Physically
- 2 = Man at risk for discomfort or pain
- 3 = Man is not at risk for discomfort or pain

	<u>1</u>	<u>2</u>	<u>3</u>
<b>E1</b>	0	2	291
<b>E2</b>	0	8	285
<b>NV1</b>	2	1	289
<b>NV2</b>	1	4	289
<b>V1</b>	0	21	270
<b>V2</b>	0	33	261

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 10. Responses to Sexually Explicit Depictions: Presence or Absence of Discomfort or Pain Cues -- Woman.

Check the **one** that best applies:

- 1 = Man Hurts Woman Physically
- 2 = Woman at risk for discomfort or pain
- 3 = Woman is not at risk for discomfort or pain

	<u>1</u>	<u>2</u>	<u>3</u>
<b>E1</b>	0	2	291
<b>E2</b>	0	10	283
<b>NV1</b>	3	11	278
<b>NV2</b>	3	19	272
<b>V1</b>	10	53	228
<b>V2</b>	59	104	131

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 11. Responses to Sexually Explicit Depictions: Feelings for the Other --  
 Woman.

Check the **one** that best applies:

- 1 = Woman feels positively about man
- 2 = Woman feels neutral about man
- 3 = Woman feels negatively about man
- 4 = Not enough information to determine

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<b>E1</b>	255	5	0	33
<b>E2</b>	235	9	0	49
<b>NV1</b>	12	192	12	76
<b>NV2</b>	76	62	2	154
<b>V1</b>	45	90	11	145
<b>V2</b>	46	72	18	158

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2



Table 12. Responses to Sexually Explicit Depictions: Feelings for the Other --  
Man.

Check the **one** that best applies:

- 1 = Man feels positively about woman
- 2 = Man feels neutral about woman
- 3 = Man feels negatively about woman
- 4 = Not enough information to determine

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<b>E1</b>	254	5	0	34
<b>E2</b>	234	9	0	50
<b>NV1</b>	21	186	6	79
<b>NV2</b>	64	70	0	160
<b>V1</b>	51	91	3	146
<b>V2</b>	48	78	9	159

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 13. Responses to Sexually Explicit Depictions: Experiences of Woman.

Check the **two** that best apply:

- 1 = Pleasure, Satisfaction, Happiness, Enjoyment, "Love"
- 2 = Excitement, Arousal, "Turned On," Passion
- 3 = Orgasm, Climax
- 4 = Feelings of Control
- 5 = Indifference
- 6 = Discomfort, Pain
- 7 = Comfort, Relaxation, Safe, Secure, Peaceful
- 8 = Guilt, Shame, "Feels Dirty or Used," Degradation, Humiliation
- 9 = Fear, Distress
- 10 = Anger, Disgust
- 11 = Not enough information
- 12 = Powerless, Inferior
- 13 = Sad, Upset

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>
<b>E1</b>	273	36	21	0	2	1	33	2	2	0	216	0	0
<b>E2</b>	255	75	13	1	4	10	15	2	1	0	203	0	0
<b>N1</b>	45	11	0	0	169	19	19	21	3	9	279	8	4
<b>N2</b>	189	57	8	1	25	15	12	15	5	3	249	7	2
<b>V1</b>	211	43	29	2	29	42	10	16	4	4	176	14	2
<b>V2</b>	149	41	14	2	22	140	2	25	16	12	145	13	7

E1 & E2 = Erotic slide #1 and #2

N1 & N2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 14. Responses to Sexually Explicit Depictions: Experiences of Men.

Check the **two** that best apply:

- 1 = Pleasure, Satisfaction, Happiness, Enjoyment, "Love"
- 2 = Excitement, Arousal, "Turned On," Passion
- 3 = Orgasm, Climax
- 4 = Feelings of Control
- 5 = Indifference
- 6 = Discomfort, Pain
- 7 = Comfort, Relaxation, Safe, Secure, Peaceful
- 8 = Guilt, Shame, "Feels Dirty or Used," Degradation, Humiliation
- 9 = Fear, Distress
- 10 = Anger, Disgust
- 11 = Not enough information
- 12 = Powerless, Inferior
- 13 = Sad, Upset

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>
<b>E1</b>	271	38	22	0	1	1	34	1	1	0	217	0	0
<b>E2</b>	256	75	14	1	4	8	16	2	1	0	209	0	0
<b>N1</b>	72	37	1	19	148	3	15	2	0	0	285	0	2
<b>N2</b>	220	65	24	17	23	4	11	7	1	3	212	0	1
<b>V1</b>	213	48	9	30	29	17	7	2	1	0	223	3	0
<b>V2</b>	209	46	15	55	28	31	2	9	1	17	174	0	1

E1 & E2 = Erotic slide #1 and #2

N1 & N2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 15. Responses to Sexually Explicit Depictions: Picture Makes the Respondent Feel.

Check the **one** that best applies:

- 1 = Good, "I like the picture," "The picture is nice"
- 2 = Neutral, "The picture doesn't bother me"
- 3 = Bad, "This picture is disgusting"
- 4 = Not enough information to determine

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<b>E1</b>	11	1	0	281
<b>E2</b>	5	2	1	285
<b>NV1</b>	0	3	4	286
<b>NV2</b>	0	1	4	289
<b>V1</b>	2	1	9	280
<b>V2</b>	0	1	7	286

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 16. Responses to Sexually Explicit Depictions: Predicted Future Interaction -- Woman

Check the **one** that best applies:

- 1 = Woman wants to or will have further interaction with Man
- 2 = Woman wants to or will avoid further interaction with Man
- 3 = Woman may do physical violence to Man
- 4 = No indication of what woman wants in terms of further interaction with Man

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<b>E1</b>	90	0	0	203
<b>E2</b>	67	1	0	225
<b>NV1</b>	3	3	1	285
<b>NV2</b>	9	5	0	280
<b>V1</b>	6	5	0	280
<b>V2</b>	17	17	0	260

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

Table 17. Responses to Sexually Explicit Depictions: Predicted Future Interaction -- Man

Check the **one** that best applies:

- 1 = Man wants to or will have further interaction with Woman
- 2 = Man wants to or will avoid further interaction with Woman
- 3 = Man may do physical violence to Woman
- 4 = No indication of what Man wants in terms of further interaction with Woman

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
<b>E1</b>	90	0	0	203
<b>E2</b>	67	1	0	225
<b>NV1</b>	4	2	0	286
<b>NV2</b>	8	5	0	281
<b>V1</b>	5	3	3	281
<b>V2</b>	13	10	3	268

E1 & E2 = Erotic slide #1 and #2

NV1 & NV2 = Nonviolent pornographic slide #1 & #2

V1 & V2 = Violent pornographic slide #1 & #2

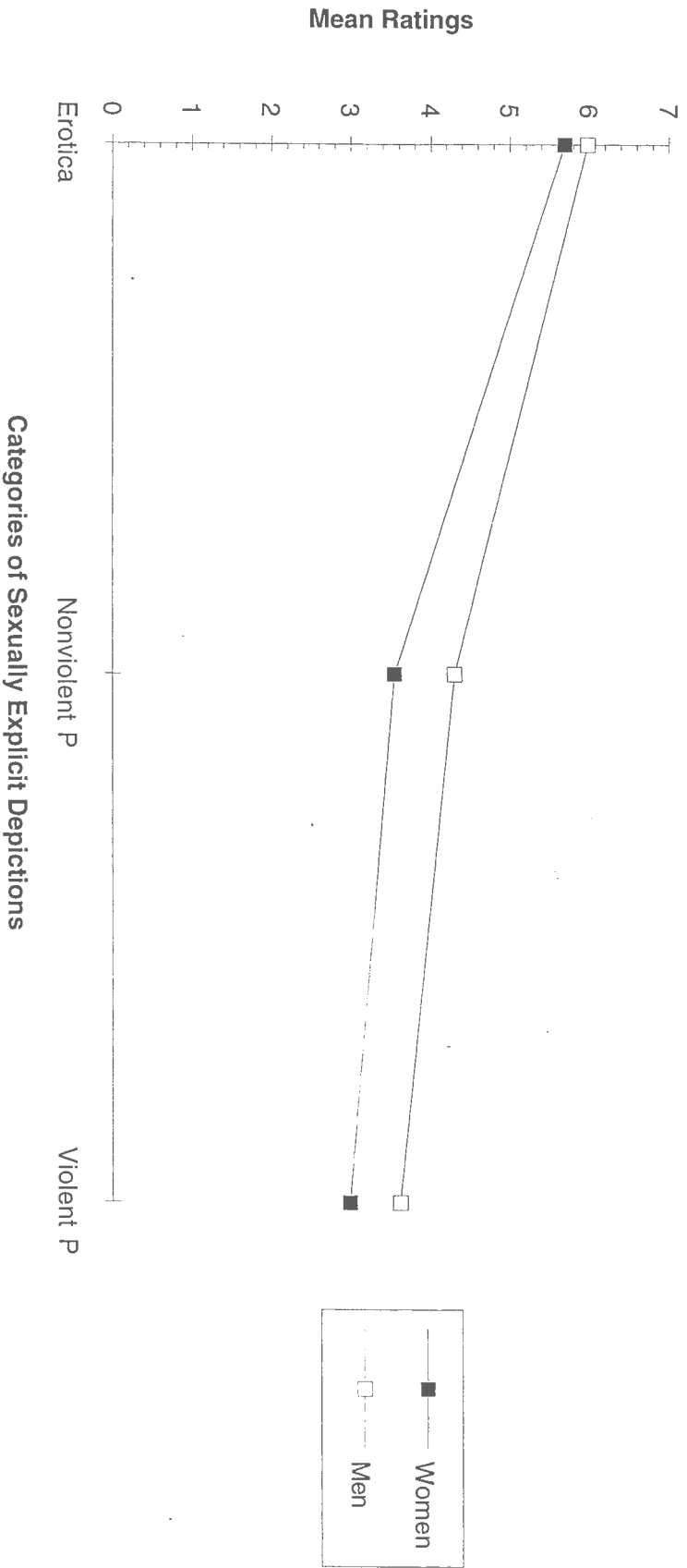


Figure 1: Women's and Men's Evaluations of Sexually Explicit Images

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