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depressed you were one of the few rejections; if it is low, you will argue that the judges were too tough when, in reality, someone insisted on standards.

Your Corrections Are The Only Ones That Matter. Don't

ask whether the other authors had to make as many revisions as you've been asked to make. Corrections are needed to varying degrees in most papers. Write a thorough article, and you'll need to revise less.

Don't Submit Schlock. For the most part, I enjoyed my editing experience and working with the authors. Too many times, however, I shook my head and thought "Someone with a doctorate should have known better." ★

Entertainment Studies from page 1

of Neal Gabler in *Life The Movie* (1998), the "Republic of entertainment." The United States as a new nation developed its own arts that were anchored in the democratic culture and allowed for varied forms such as jazz and, later, motion pictures. As Gabler writes, "after nearly a century of combat, the movies, the ultimate weapon, would seal not just the triumph of entertainment over high culture and Midcult; they would seal a much greater and more profound victory: the triumph of entertainment over life itself" (p. 52).

Vorderer, Steen and Chan have examined extensively the literature on entertainment and define it in their chapter "Motivation" in *Psychology of Entertainment* (2006) as "an affective response to entertainment products such as movies,

TV, music, or books" (p. 4). Thus, entertainment studies is the systematic examination of media content and increase of communication-pleasure or affective responses. Thus, entertainment studies can include physiological, cognitive and affective components.

Within any effective discipline, scholars try to triangulate their research in order to validate theory. No single method should guide a discipline. Empirical, historical, critical, and legal methods should be included in the discipline of entertainment studies.

Gauging what qualifies as entertainment studies is difficult to set in one short descriptive essay. We need to discuss the subject further and consider the parameters based on shared knowledge, review of literature, and a decision to create

a discipline. The latter requires a specific area or body of knowledge that is researched or taught. We will have to examine what research we have accepted as entertainment studies while, at the same time, define those parameters. I think Stephenson's model was simple and offers a great starting point. If we don't develop a clear discipline we run the risk of becoming an interest group of miscellaneous manuscripts.

I'm optimistic that if we work toward defining our new discipline through discussion and, perhaps, a panel on defining entertainment studies, we can build the depth and girth that will move us toward a Division. ★

Leone Bids Farewell, Encourages Officer Participation

By Ron Leone ESIG Head

In August, I will be at the end of six years of service as an ESIG officer. While I often hear talk about professional service as something that ends up consuming very much of our precious time and meaning very little at our tenure time, I want to take this opportunity to mention how my affiliation with, and service to, ESIG has helped me professionally and personally.

My introduction to ESIG was through Steve Collins, a friend from Syracuse University. I had joined ESIG a year earlier, but, considering I had just finished my first year at Stonehill, I had no interest in assuming the responsibilities of an officer. I agreed to be co-chair of PF&R with another Syracuse friend, Lisa Weidman. Lisa and I worked well together, and I was happy to assume the role of PF&R chair (solo) for the next few years. Through Steve and Lisa I got to know Mary-Lou Galician and Anne Cooper-Chen, the two people most responsible for ESIG's existence.

Over the course of the next few years as PF&R chair, my favorite job was contributing to ESIG's newsletter. In fact, I turned three newsletter columns into OP/ED pieces published in *The Providence Journal* and *The Boston Herald*, and reprinted in other papers nationwide. While it's not the same as publishing research, it was a

tangible outcome that did matter at tenure time at my school. Further, along with a Stonehill colleague in the English department, Wendy Chapman Peek, I did publish a piece of research in Mary-Lou and Deb Merskin's Reader, *Critical Thinking About Sex, Love, and Romance in the Mass Media: Media Literacy Applications* (a companion to Mary-Lou's book *Sex, Love, and Romance in the Mass Media*). I'm fairly certain that none of these things would have happened had I not been so involved with ESIG.

Beyond these "vita benefits," I've also benefited from the people I've met as I progressed through ESIG leadership roles. Besides those already mentioned, I'm indebted to Marie Hardin who, in 2005, helped me program ESIG's panels while simultaneously fulfilling her duties as program chair for MC&S. And, after Anne recommended me to the editor

of JMCQ as a book reviewer for *Frank Capra and the Image of the Journalist in American Film* in 2003, ESIG became the home for Joe Saltzman's extremely popular panels. These relationships, like the work noted above, simply wouldn't exist without ESIG.

I need to mention that I'm not alone in multi-year service. John Chapin, Brad Yates, Jim Sernoe, Heather Paige Preston, and Carole Bell have been working with ESIG for years too. During that time, we've shared many laughs and even a cocktail or two at various conferences. I wish you all the best.

My last words here are simple: ESIG is a great group. I believe in what we do; from the panels we sponsor to the scholarship we attract, ESIG is a thriving interest group that will only continue to grow in the future. And, getting involved as a leader has benefits that make the effort worthwhile. ★

Defining Entertainment Studies

By Anthony J. Ferri Research Chair

Forty years ago, William Stephenson added the word "play" to mass communication and raised the study of entertainment to the level of serious scholarship. He said in *The Play Theory of Mass Communication* (1967) that "the study of entertainment is not an inquiry into trivialities, a mere dolce far niente [Sweet Idleness]. I am

not asking that comics be funnier, or movies more spectacular. On the contrary, I merely look for conditions under which people can have communication-pleasure" (p. 205). Stephenson said that traditional arts like poetry and drama were considered to be rich experiences but were also communication pleasures.

We have become, in the words

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Article submissions may be sent to **Entertaining Ideas**, in care of Editor Heather Paige Preston at prestonhp@appstate.edu.

Don't Submit Schlock, Ed. Says

By Jim Sernoe PF&R Chair

"You'd be surprised at how much schlock gets submitted," said one of my mentors at my first AEJMC convention.

After a gig as guest editor for a special edition of a scholarly journal on popular music, I am no longer surprised.

It's not that all of the papers were out-of-the-park bad; in fact, some were very good. But even some that were eventually accepted had glaring, easily prevented problems that needed to be addressed.

I don't claim to have all of the answers when it comes to scholarly or research-oriented work, but I speak from experience when I offer the following suggestions.

Address The Topic Stated.

The call for papers specifically stated what the special issue was to cover: music charts such as those tabulated by *Billboard* and *Radio and Records* magazines. While I encouraged a broad range of tangents and methods, in no way did I encourage a paper on how movie soundtracks with good music could help make the first week's box office take higher. I also did not understand what rap music lyrics had to do with chart positions, especially when the author stated outright that the paper was a textual analysis and did not mention chart successes at all.

Take The Time To Do A Lit. Review. As I read through one paper, I thought that it sounded familiar. I realized it overlapped with about 98 percent of a study I had recently read in a previous issue of the journal I was editing. At best it

was laziness; at worst, plagiarism. Know what's out there before you begin writing.

Don't Commit Plagiarism.

See above suggestion.

Develop A Thick Skin. Anonymous reviewers are used to provide an author with a helpful critique.

Don't demand to know the name of the anonymous reviewer who wrote something you couldn't handle. Sometimes reviewers are harsher than they should be. However, many more make comments that are helpful, not spiteful.

Adjust Your Attitude. Don't reply to an editor's question with "I don't have to address that." No, you don't; in turn, I don't have to address authors with bad attitudes.

Be Thorough In Your Citation. I wrote "source needed" in the margins more times than I can remember.

Make Sure Graphics Match Your Text. One author had a very detailed set of charts that mapped the progress of albums on *Billboard*'s lists. In more than one instance, his text noted that album X had reached the Top Ten on date X, but his chart put that album at No. 26 for that date.

Edit Your Work. Many reviewers began their comments by telling the author that the work was interesting and useful, but immediately noted the author's poor writing. At the very least, run spell check. It doesn't solve all problems (but it's a start), and it will ask if you are sure you wanted to call The Supremes The Superettes).

Don't Ask The Acceptance Rate. If it is high, you will be

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ESIG Offerings Planned for 2007 D.C. Convention

By John Chapin Vice Head



As you prepare for the convention in August, set aside time to enjoy the full spectrum of programming from ESIG.

Thursday, August 9 3:15 to 4:45 p.m. Mini-Plenary PF&R Panel Session

The Media Democracy Agenda: A Discussion Featuring FCC Commissioner Michael J. Copps.

Moderator

Jerry Condra *SUNY at Oswego*

Panelists

Justin Brown *Florida*; Ron Leone *Stonehill*; Beth Blanks Hindman *Washington State*; Erik Ugland *Marquette*; Jerry Condra *SUNY-Oswego*

Leads: Media Management & Economics
Co-sponsors: Law & Ethics

Friday, August 10

8:15 to 9:45 a.m. Poster Session

Tahlea Jankowski *Brigham Young*; Jaime Loke *Texas*; Victoria Smith Ekstrand & Terry Renter *Bowling Green State*; Moonki Hong & Arthur Raney *Florida State*; Ji Hoon Lee *Florida*; Thomas Howe *Wisconsin-Madison*; Mary Blue *Tulane*; K. Maja Krakowiak *Pennsylvania State*; Rick Kenney *Central Florida*; Danny Shipka *Florida*

Discussants

Anthony J. Ferri & Lawrence Mullen
Nevada-Las Vegas

11:45 a.m. to 1:15 p.m. PF&R Panel Session

Journalism Ethics Goes To The Movies

Moderator

Joe Saltzman *Southern California*

Panelists

Howard Good *SUNY-New Paltz*; Joe

Saltzman *Southern California*; Matthew Ehrlich *Illinois*; Berrin A. Beasley *North Florida*

Each member of the panel is contributing a chapter to Howard Good's book *Journalism Ethics Goes to the Movies* to be published January 2008. The session features a series of video clips from Hollywood films depicting journalists.

Co-sponsor: Ethics

1:30 to 3 p.m. Scholar to Scholar

Howard Fisher *Ohio*; Daxton Stewart *Missouri*; Ji Hoon Lee *Florida*; Naeemah Clark, Kenneth Levine & Daniel Haygood *Tennessee*; Rhonda Gibson & Joe Bob Hester *North Carolina-Chapel Hill*; Carol Pardun *Middle Tennessee State*; Jane Brown & Kelly Ladin L'Engle *North Carolina-Chapel Hill*

Discussants

Ron Leone *Stonehill College* & Brad Yates *West Georgia*

5 to 6:30 p.m. Refereed Paper Research Session: Top Papers in ESIG

Identity, Empowerment, and Entertainment Media.

Moderator

Ron Leone, *Stonehill College*

Panelists

Cynthia King & Rebecca Calagna *California State-Fullerton* (first place faculty paper); Kallia Wright *Ohio* (first place student paper); Stacey J. T. Hust, Ana Haase-Reed & Mija Shin *Washington State* (second place faculty paper); Erin Ryan *Georgia* (second place student paper)

Discussant

Anthony J. Ferri *Nevada-Las Vegas*

6:45 to 8:15 p.m. ESIG Business Meeting

Saturday, August 11 3:30 to 5 p.m. Teaching Panel Session

Using Entertainment to Teach Media Ethics

Moderator

Elizabeth Skewes *Colorado*

Panelists

John Chapin *Pennsylvania State-Beaver*; Paul Martin Lester *California State-Fullerton*; Elizabeth Skewes *Colorado*; Brad Yates *West Georgia*

5:15 to 6:45 Research/Teaching Panel Session

Educational Applications of Video Games and Video Game Research

Moderator

James Ivory *Virginia Polytechnic Institute*

Panelists

Carol Adams-Means *Texas-San Antonio*; Mia Consalvo *Ohio*; Angela Paradise *Stonehill*; Kevin Williams *Mississippi State*

Co-sponsor: Communication Technology

Sunday, August 12 8:15 to 9:45 a.m. Training Session for Incoming Officers

10 to 11:30 a.m. PF&R Panel Session

Soaps, Telenovelas & Reality Shows: What is the World Coming To?

Moderator

Mary-Lou Galacian *Arizona State*

Panelists

Sharon Bramlett-Solomon *Arizona State*; Carol Adams-Means *Texas-San Antonio*; Diana Rios *Connecticut-Storrs*; Jennifer Fleming *California State-Long Beach*; Petra Guerra *Texas-Pan American*

Co-sponsor: Minorities & Communication

See You
In D.C.!