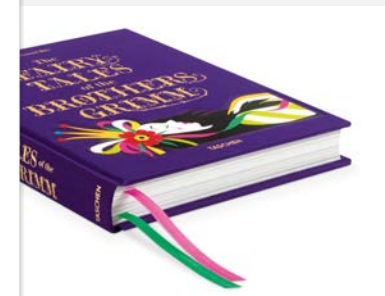
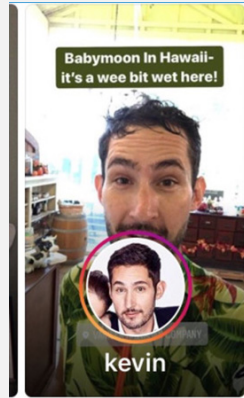
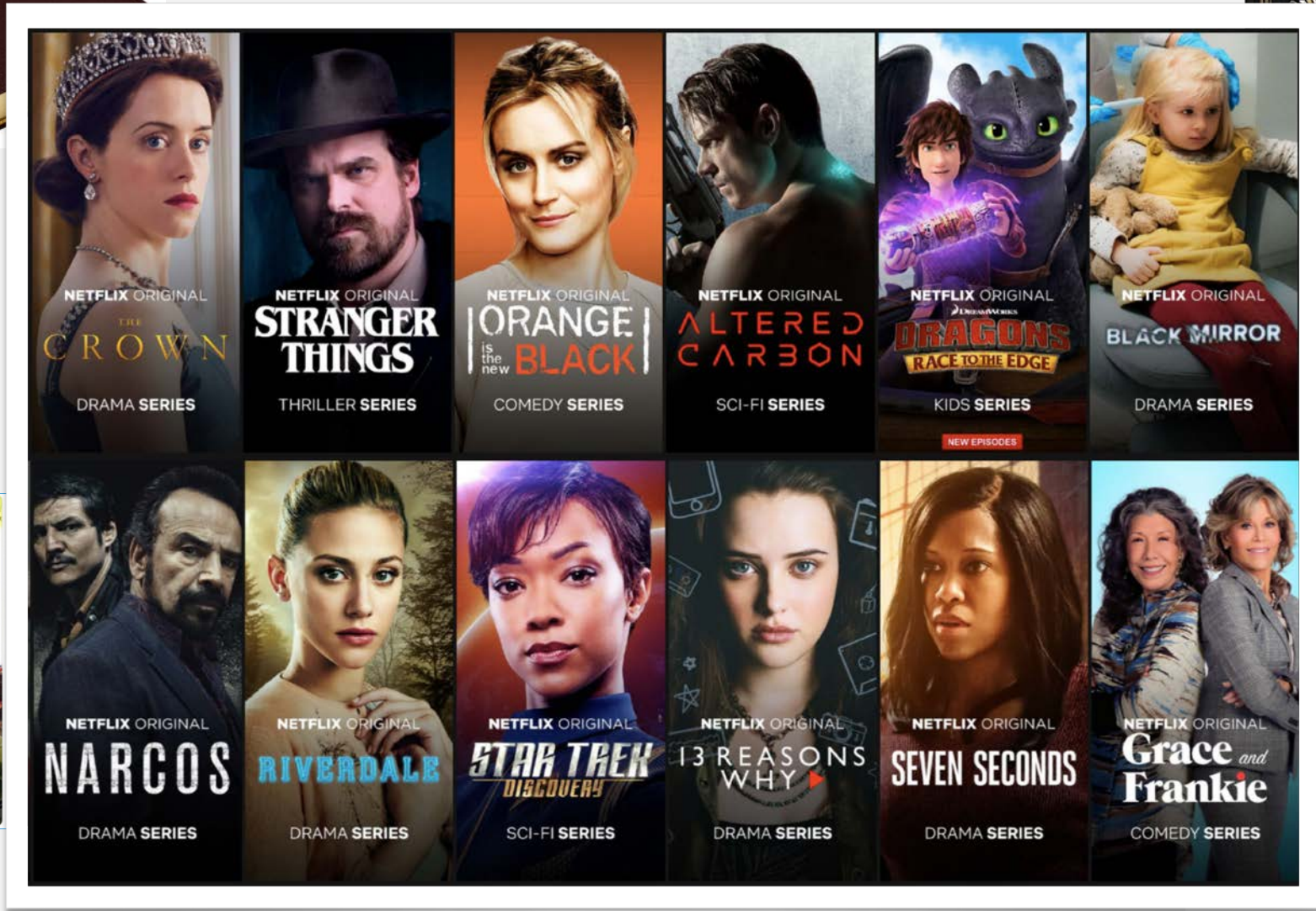
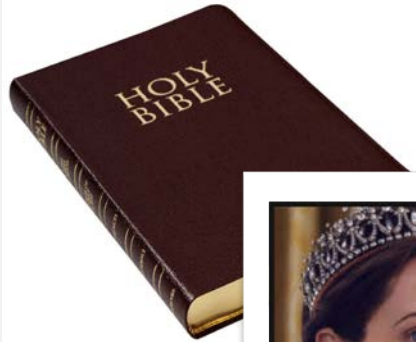


**WANT TO INCREASE YOUR MORAL
AWARENESS? GO BINGE-WATCHING!**

Merel van Ommen, PhD
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een container op het terrein van de kliniek in Den Dolder. 's Avonds klimt hij over het hek van de instelling en loopt hij terug het bos in om haar fiets op te halen. Die gooit hij in een vijver bij Huis ter Heide. Haar rugzak verstopt hij in een konijnenhol; haar jas legt hij weer ergens anders.

P. zegt dat hij later op verschillende plekken nog spullen heeft weggegooid, maar de telefoon van Anne en het moordwapen zijn nooit teruggevonden. Michael P. vertelt waar hij deze spullen heeft gelaten.

Op de jas van Anne zat een dna en toen heb ik een fles aanhouding. Verder heb ik een fles gekocht", vertelde hij. "Dat heb ik bij CSI gezien."

In het fragment hieronder vertelt de rechter over het wissen van

WHY DO WE WATCH “SHOOT-EM-UP” AND
“TORTURE-PORN”? (BARTSCH ET AL, 2016)

Hedonistic gratifications

- Intense emotions and arousal;
- Social gratifications;
- Content features.


Eudaimonic gratifications

- Deeper insight;
- Social connection;
- Personal growth.



(PRE)MODERN CRIME STORIES

- Morality is ritualized and self-evident;
- Characters are “good” (not perfect!) or “bad”;
- Moral message is unambiguous and presented in bite-sized chunks: “*Thou shalt not kill*”;
- Represents a world that is ultimately fair, safe and moral certain;
- Justice = The Law
- Are extremely important for **social stability**.

A photograph of Irene van de Laar lying on her back on a light-colored wooden floor. She is wearing a black, long-sleeved, form-fitting jumpsuit with a cutout at the waist. Her hair is dark and voluminous. To her left, a black quilted Chanel bag with a silver chain strap lies on the floor. To her right, a black high-heeled shoe is also on the floor. The floor has a herringbone pattern.

Irene van de Laar – Dutch model, presenter and corpse in ‘De Cock and the remote murder’

"I was jumping for joy when I heard that I was selected to be a corpse in *Baantjer*! Not every celebrity was allowed to do that. It was a job of honor, you had to be asked."





07:45:48



Foreman: *"Isn't treating patients why we became doctors?"*

House: *"No, treating illnesses is why we became doctors, treating patients is what makes most doctors miserable."*



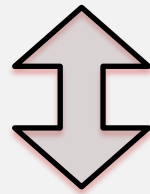


POSTMODERN CRIME STORIES

- Morality is (endlessly) discussed;
- Characters have internal predicaments that create plot;
- Moral message is ambivalent and may need rumination:
“Can a “bad” person do good? Can a “good” person do bad?”;
- Represents a world that is (often) unfair and morally uncertain;
- Justice = Law(s)?
- Are extremely important for society’s **moral engagement**.

HOW DO VIEWERS COME TO MORAL
JUDGMENTS ABOUT MORAL AMBIVALENT
CHARACTERS WHEN DRAMAS DO
NOT STRINGENTLY GUIDE VIEWERS BY
CLEAR-CUT MORAL SOLUTIONS IN THE
PLOT?

What role does the alluring, yet morally ambivalent story
play?



What role does viewer's own (professional) experiences and
beliefs play?



PRISONERS (N=20)

- “Professional” experiences created distance towards the story;
- Mostly grounded in their own strict moral principles;
 - Devotion to the in-group
- Imposed the moral certainty of their criminal laws on actions and motivations of the morally ambivalent characters.



CIVILIANS (N=20)

- A more “lenient” association;
- Were able to “lose themselves” in the story;
- “What would I do?”;
- Development of well-rounded and complex “prototypes” instead of stereotypes;
- Expanded their moral toolbox by learning & applying the “laws” of the fictional world of *The Sopranos* – **for the time being!**



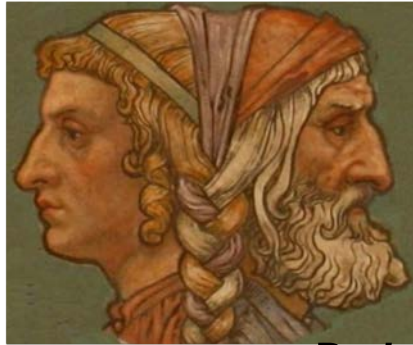
LAW ENFORCEMENT AGENTS (N=20)

- Professional experiences created distance towards the story;
 - Storylines in professional arena vs. Storylines in private arena
- Mostly grounded in their own strict moral principles;
 - The Law & rules and regulations of their professions
- Imposed the moral certainty of The Law on actions and motivations of the morally ambivalent characters.

POSSIBLE EXPLANATIONS

- Criminal subculture as self-sufficient system;
- Authoritarianism;
- Media preferences & -knowledge;
- Line-orientation;
- Gender;
- Age.

MORAL EVALUATION DIFFER ACCORDING
TO THE NATURE & DEGREE OF
"PROFESSIONAL" EXPERIENCE



R: (..) Well I don't think people...doctors would actually do that. If they did I think they would have to appear in front of a disciplinary committee.

(Second year student, female, 19 years)

R: In that situation I would act in a similar fashion, but that is because you are on a journey with that patient, you've built a bond. And if it becomes clear that it is a horrible situation without a solution - which is exactly what he says [dr. Powell].(...)

(Physician, female, 36 years)



Dr. House in de collegezaal

Op medische faculteiten kunnen studenten geneeskunde met een specialist afleveringen bekijken van de serie House.

Sabeth Snijders 13 december 2012 Leestijd 2 minuten



A MATURE MORAL COMPASS?

According to Kohlberg the basis for ethical behaviour has 6 stages, that can be grouped in 3 levels:

- **Pre-conventional:** *“It’s OK if I don’t get caught”*
- **Conventional:** *“I do my duty”*
- **Post-conventional:** *“I accept the responsibility for working out my own moral solutions and moral judgments”*

MORALLY AMBIVALENT DRAMA SERIES MAY BE AN INSTRUMENT TO...

1. Safely **try out (future) professional situations** from different perspectives;
2. Learn how to **apply professional rules** in a morally challenging context;
3. Develop an active, conscious, **agile and engaged moral position** in relation to:
 - behavior and/or motivations of characters and its underlying social and/or political predicaments;
 - Your own set of laws, rules and regulations as a professional in an ever changing world.

“

LEARN THE RULES
LIKE A PRO, SO YOU
CAN BREAK THEM
LIKE AN ARTIST.

”

— PABLO PICASSO