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Your Face Betrays You: A Fantasy Theme Analysis of Lie To Me

Caroline C. Rabinovitsj
Abilene Christian University, cxc09b@acu.edu

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ABSTRACT

Research concerning the consequences of edutainment has revealed that television shows have the capability to influence audience members. As the lines between education and entertainment are becoming increasingly blurred, viewers may not be aware of how watching such shows impacts them. *Lie to Me* is a popular edutainment television series that educates viewers about the power of micro expressions. Ekman has dedicated a large part of his life to the development of research related to micro expressions. The show's main character, Cal Lightman, portrayed Paul Ekman's special talents and knowledge through his ability to detect micro expressions. The first three episodes of the first season of *Lie to Me* did the best job of portraying the show's overall appeal and role as an edutainment series. In this thesis, I analyze each of these episodes using the narrative paradigm, narrative probability, narrative fidelity, and fantasy themes to answer three important research questions about the influence of edutainment.

Your Face Betrays You: A Fantasy Theme Analysis of *Lie To Me*

A Thesis

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The Faculty of the Graduate School

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CHAPTER I

INTRODUCTION

Lying is such a central characteristic of life that better understanding of it is relevant to almost all human affairs.

- Paul Ekman,
*Telling Lies: Clues to Deceit in the Marketplace, Politics, and Marriage*¹

No one tells the truth, the whole truth, and nothing but the truth. Deception consistently creeps into conversation without much thought. In fact, Paul Ekman himself claims that “the average person statistically tells three lies per ten minutes of conversation.”² No one can deny the pervasiveness of deception, and as a result, scientists spend significant time studying deception and its indicators. Television shows have even picked up on the significance of deception and choose to educate viewers about this phenomenon through entertaining shows, such as *Lie to Me*, which focuses on deception detection. *Lie to Me* depicts how producers use entertainment education to influence their viewers.

As the lines between education and entertainment are becoming increasingly blurred, viewers may not be aware of how watching such shows impacts them. Negative side effects can occur when viewers are subconsciously exposed to educational messages that may not be

1. Paul Ekman, *Telling Lies: Clues to Deceit in the Marketplace, Politics, and Marriage* (New York: W.W. Norton & Company, 2009), 23.

2. “*Lie to Me*, the Dramatization of Cutting Edge Behavioral Science,” Ekman International, accessed August 10, 2015, <http://www.ekmaninternational.com/paul-ekman-international-plc-home/lie-to-me.aspx>.

completely accurate. The media's fictional portrayal of social science theory can cause confusion and mislead viewers when they do see the difference between facts and fiction.

Research pertaining to edutainment is increasingly important because edutainment reaches a large audience and therefore has the ability to affect a large number of people. *Lie to Me* has several million viewers, meaning the information in this show can impact a huge group of people. *Lie to Me* also appeals to viewers because the topic of this show applies to the lives of every individual. In this thesis I will analyze the "educational" television show *Lie to Me* by looking at education, entertainment, and behavioral change. These topics help display the power of edutainment in this television series by presenting the show's ability to effect audience members in powerful ways.

History of Studying Facial Expressions

Rarely have academics identified another person as having influenced the study of nonverbal communication so profoundly as Charles Darwin in the late 1800s. Specifically, Darwin focused on the expression of emotion through nonverbal behavior in both animals and humans. Psychoanalyst Ana Mrovlje wrote that "Charles Darwin was one of the first scientists who had carefully observed and recorded nonverbal behavior."³ And scholars today still use Darwin's studies as a starting point for their own inquiries. Darwin wrote that "the movements of expression in the face and body, whatever their origin may have been, are in themselves of much importance for our welfare."⁴ These movements provide assistance in the process of communication.

3. Ana Mrovlje, "Facial Expressions as Reflection of Inner Emotional State," *Slovenian Journal of Psychotherapy* 8, no. 1/2 (2014): 114.

4. Charles Darwin, *The Expression in the Emotions of Animals and Man* (New York: D. Appleton and Company, 1886), 365.

Indeed, nonverbal communication researchers Arvid Kappas, Eva Krumhuber, and Dennis Kuster stated, “the most fruitful starting point for any narrative on facial behavior is the publication of Charles Darwin’s *The Expression of the Emotions in Man and Animals*.”⁵ In this publication, Darwin focused on the similarity in emotional expression between humans and animals. Psychologist Colwyn Trevarthen said that after much investigation, Darwin made “the argument that human expressions of feeling were largely innate.”⁶ The ability to create these expressions was not the only innate ability Darwin found. According to psychologists Maria Guarnera, Zira Hichy, Maura I. Cascio, and Stefano Carrubba, “from a Darwinian perspective, the ability to recognize emotional facial expressions is innate.”⁷ This discovery was a huge stepping-stone in the study of nonverbal communication because, as Kappas, Krumhuber, and Kuster suggested, “it was very important for Darwin to demonstrate that emotional expressions were not unique in humans but instead had clear precursors in humans’ ancestral past.”⁸ After Darwin’s groundbreaking research was published, numerous scholars based their own work off his findings; however, the work of Ray Birdwhistell, Albert Mehrabian, and Paul Ekman, three scholars who carried on Darwin’s study on nonverbal communication, were particularly important to my analysis in this thesis.

5. Arvid Kappas, Eva Krumhuber, and Dennis Kuster, “Facial Behavior,” in *Nonverbal Communication*, ed. Mark L. Knapp and Judith A. Hall (Boston: De Gruyter Mouton, 2013), 134.

6. Colwyn Trevarthen, “Emotions in Infancy: Regulators of Contact and Relationships with Persons,” in *Approaches to Emotion*, ed. Klaus R. Scherer and Paul Ekman (Hillsdale, NJ: Lawrence Erlbaum, 1984), 130.

7. Maria Guarnera, Zira Hichy, Maura I. Cascio, and Stefano Carrubba, “Facial Expressions and Ability to Recognize Emotions from Eyes or Mouth in Children,” *Europe’s Journal of Psychology* 11, no. 2 (2015): 183-96. doi:10.5964/ejop.v11i2.890.

8. Kappas, Krumhuber, and Kuster, “Facial Behavior,” 134.

Ray Birdwhistell

Ray Birdwhistell has highly influenced the study of nonverbal communication. According to Peter A. Anderson, Birdwhistell was “one of the founders of the field of nonverbal communication.”⁹ He has developed important concepts within nonverbal communication. For example, Brenda Farnell said that “Ray Birdwhistell emerged as an early pioneer, coining the term ‘kinesics’ to describe his microanalytic approach.”¹⁰ Birdwhistell began studying kinesics in 1952. According to Knapp, “Birdwhistell began his systematic empirical study of body motion in the early 1950s,” and his study continued for several decades.¹¹ Knapp also said that Birdwhistell’s “life work has been describing the structural units of movement.”¹² To best describe this movement, he had to create a specific unit of measurement, which he termed the “kine,” the smallest distinguishable component found in a stream of body movements. Anderson stated that Birdwhistell “used a linguistic model to study kinesics and established the kine as the basic unit of behavior.”¹³ This measurement system has been widely accepted and is still used today. Knapp wrote that “Birdwhistell’s notation system for body movement is undoubtedly the most comprehensive system available.”¹⁴ He took important steps to create this system, and in doing so laid the foundation for nonverbal communication studies. One of these steps was analyzing individual bodily movements. According to Birdwhistell, “the isolation of gestures and the

9. Peter A. Anderson, *Nonverbal Communication: Forms and Functions* (Mountain View, CA: Mayfield Publishing Company, 1999), 1.

10. Brenda Farnell, “Birdwhistell, Hall, Lomax and the Origins of Visual Anthropology,” *Visual Anthropology* 16, no. 1 (2003): 49. doi:10.1080/08949460390182818.

11. Mark L. Knapp, *Nonverbal Communication in Human Interaction* (New York: Holt, Rinehart & Winston Inc., 1972), 93.

12. Knapp, *Nonverbal Communication in Human Interaction*, 92.

13. Anderson, *Nonverbal Communication*, 21.

14. Knapp, *Nonverbal Communication in Human Interaction*, 190.

attempt to understand them led to the most important findings in kinesic research.”¹⁵

However, these findings would likely not have been possible without the aid of verbal communication.

Although Birdwhistell specialized in nonverbal communication, verbal communication played an integral role in his research. According to Knapp, “Birdwhistell feels that the whole system of body motion is comparable to spoken language.”¹⁶ Birdwhistell used verbal communication as an aid when studying nonverbal communication. Knapp wrote that “Birdwhistell transcribed conversations and other communication events and then specifically studied nonverbal activity, which accompanied verbal behavior.”¹⁷ And Donald L. Bidwell and Mark V. Novas argue that “Ray Birdwhistell’s *Kinesics and Context* (1970) . . . has contributed significantly to the study of Nonverbal Human Communication.”¹⁸ Not only has it contributed to nonverbal communication research, but also to communication research as a whole. Therefore, to understand communication fully, scholars must understand both verbal and nonverbal communication. When he was beginning to study nonverbal communication, Brenda Farnell wrote that Birdwhistell “envisioned a discipline that would parallel *The Origins of Visual Anthropology* linguistics but deal with the analysis of visible bodily motion.”¹⁹ To create this, Birdwhistell went as far as to analyze some of the smallest muscles in the human body.

15. Ray L. Birdwhistell, *Kinesics and Context: Essays on Body Motion Communication* (New York: Ballantine Books, A Division of Random House Inc., 1970), 103.

16. Knapp, *Nonverbal Communication in Human Interaction*, 12.

17. *Ibid.*, 105.

18. Donald L. Bidwell and Mark V. Novas, “Innovative Instruction in Speech: Nonverbal Communication,” *Communicator* 3, no. 2 (1972): 4.

19. Brenda Farnell, “Birdwhistell, Hall, Lomax and the Origins of Visual Anthropology,” *Visual Anthropology* 16, no. 1 (2003): 49-50. doi:10.1080/08949460390182818.

While studying kinesics, Birdwhistell became specifically interested in the human face, creating a system for understanding the significance of facial expressions. He wrote that “while the human face alone is capable of making some 250,000 different expressions, I have fifteen placement symbols plus eleven special markers sufficient to record the significant positions of all the faces I have seen.”²⁰ Other scholars later picked up on and further developed this study of facial expressions. After Birdwhistell’s discoveries in the 1950s, Albert Mehrabian made equally important contributions to the field in the 1960s.

Albert Mehrabian

Nonverbal communication research would not be where it is today without the contributions made by Albert Mehrabian. According to Remland, Mehrabian was “one of the first social scientists to investigate nonverbal communication systematically.”²¹ Most of his life was spent investigating and progressing this research. Anderson noted that Mehrabian spent time developing the principles of nonverbal communication through the study of human subjects.²² Mehrabian is still well known for breaking down what percentage of a message is influenced by spoken words, tone of voice, and body language. According to Mehrabian, during interpersonal communication, fifty-five percent of a message is communicated through the face.²³ This statistic shows the importance of facial, nonverbal cues. Remland stated that “Mehrabian was one of the first to conduct laboratory experiments of people sending and interpreting nonverbal messages.”²⁴ Through these experiments, he

20. Birdwhistell, *Kinesics and Context*, 9-10.

21. Martin S. Remland, *Nonverbal Communication in Everyday Life* (Boston, MA: Houghton Mifflin Company, 2004), 28.

22. Anderson, *Nonverbal Communication*.

23. Albert Mehrabian, *Silent Messages*, 2nd ed. (Belmont, CA: Wadsworth, 1981).

24. Remland, *Nonverbal Communication in Everyday Life*, 150.

found some interesting information. Knapp wrote that Mehrabian “provides us with some information concerning the role of status in kinesics communication.”²⁵ However, Mehrabian did more than just study kinesics. Anderson suggested that Mehrabian studies proxemics to analyze and understand interpersonal attitudes.²⁶

Although Birdwhistell and Mehrabian each made meaningful contributions to the study of nonverbal behavior, many scholars argued that Paul Ekman has made the most significant contributions to this sub-field of communication since the time of Darwin. For example, Kappas, Krumber, and Kuster stated that

it is the success of the work of Paul Ekman and his associates that has revived the interest in Darwin a century later. Ekman has arguably also shaped and channeled how we think about emotion, nonverbal behavior, and Darwin’s contribution.²⁷

Therefore, to completely understand the study of nonverbal behavior, it is critical that we review Paul Ekman and his impressive work.

Paul Ekman

Ekman highly valued Darwin’s research and used it as a starting point for his own contributions. According to psychologist Daniel Goleman,

Paul Ekman carries on the scientific lineage begun by Charles Darwin, who read the legacy of our evolutionary past in the signals of love and hate, fear and anger, which to this day pass across the faces of humans and animals alike.²⁸

Ekman has dedicated a large part of his life to the development of research related to micro expressions. Goleman also wrote that “for decades [Ekman] has been a leading scholar of the

25. Knapp, *Nonverbal Communication in Human Interaction*, 101.

26. Anderson, *Nonverbal Communication*.

27. Kappas, Krumber, and Kuster, “Facial Behavior,” 136

28. Daniel Goleman, introduction to *A Conversation between the Dalai Lama and Paul Ekman*, by the Dalai Lama and Paul Ekman (New York: Henry Holt and Company, LLC, 2008), x.

experimental study of emotion and the unquestioned expert on his specialty, the universal facial expressions of emotion.”²⁹ Ekman was an intelligent man with an extensive list of accomplishments. He has had a part in either writing or editing fourteen different books, and was recognized by the American Psychological Association as one of the twentieth century’s one hundred most influential psychologists.³⁰ This recognition stemmed from the significant time and effort Ekman put into his research. Columnist and blogger Christopher Shea suggested that Ekman worked as a psychology professor emeritus and has studied human facial expressions for 40 years.³¹ In the past, he studied videoed facial expressions of people living in New Guinea, Japan, and Brazil. He used these tapes to support many of his theories concerning facial expressions. Ekman’s claims about micro expressions were “based on careful analysis of thousands of hours of videotapes of interviews with adults, [from which] he developed a theory to explain how lies differ, why some lies fail while others succeed, and whether lying is always wrong.”³² He believed the people he selected to study were the perfect subjects because they were indigenous groups who had not been exposed to “modern” cultures. According to Kappas, Krumer, and Kuster, Ekman conducted a study

in which photographs of Americans were shown to participants in several countries, including Japan and Brazil, but also to members of the Fore tribe in New Guinea which had before this encountered almost no contact to the outside. Ekman and his colleagues showed their subjects photographic representations preselected to depict six emotional states. Ekman et al. reported that all of them were well recognized.³³

29. Goleman, introduction to *A Conversation between the Dalai Lama and Paul Ekman*, x.

30. Goleman, introduction to *A Conversation between the Dalai Lama and Paul Ekman*, x, xiv; and Siri Schubert, “A Look Tells All,” *Scientific American Mind*, October/November, 2006.

31. Christopher Shea, “The Liar’s ‘Tell’,” *Chronicle of Higher Education* 61, no. 7 (2014), 1.

32. Paul Ekman, *Why Kids Lie: How Parents Can Encourage Truthfulness* (New York: Macmillan, 1989), 7.

33. Kappas, Krumer, and Kuster, “Facial Behavior,” 136.

These findings helped prove the universality and innateness of facial expressions. If even isolated societies used the same facial expressions as those connected with the rest of the world, then scholars could conclude that these expressions were universal and innate. And as Colwyn Trevarthen wrote, “these New Guineans did not show any facial expressions that we had not seen before; there were no unique facial expressions.”³⁴ After Ekman came to this realization,

he catalogued more than 10,000 possible combinations of facial muscle movements that reveal what a person is feeling inside. And he has taught himself how to catch the fleeting involuntary changes, called micro expressions, that flit across even the best liar's face, exposing the truth behind what he or she is trying to hide.³⁵

Ekman used this research to create his own method for reading micro expressions. According to Knapp and Hall, “the impact of Paul Ekman was enormous also because of methodological developments, such as the development of the anatomy based Facial Action Coding System (FACS), together with Wallace Friesen.”³⁶ This coding system has significantly advanced scholarly understanding of facial expressions. FACS has many functions including its use by psychologists. FACS can be used to detect depressions as well as gaging pain in patients who are unable to speak.

Facial Expressions

As I have already noted, communication relied heavily on the use of facial expressions, which depicted emotion. Psychoanalyst Robert N. Emde wrote that “emotional expressions exist in the human as a universal ‘language,’ one that is clarified and modulated

34. Trevarthen, “Emotions in Infancy,” 130.

35. Shea, “The Liar’s ‘Tell’,” 1.

36. Kappas, Krumber, and Kuster, “Facial Behavior,” 137.

by speech.”³⁷ Experts examined facial expressions to analyze human emotion. According to Ekman and Friesen, “emotions are shown primarily in the face, not in the body.”³⁸ The face could show vital signals to those around us by displaying emotion. Likewise, engineers Reda Shbib and Shikun Zhou wrote that “thoughts and emotional states can be well expressed through facial expression.”³⁹ This was proven to hold true all over the world. The Paul Ekman Group’s official website stated that “seven emotions have universal signals: anger, fear, sadness, disgust, contempt, surprise and happiness.”⁴⁰ All humans felt and portrayed these emotions through facial expressions. Since Ekman first published his findings, both scholars and the media have paid a great deal of attention to the study of the universality of emotional expression. Ekman’s study of infants helped to prove the innate status of facial expressions. Psychologist Howard Leventhal stated that “this universality is seen in development of emotion in the normal and blind infant.”⁴¹ Whether blind or not, each infant expressed emotion through the same facial cues. Therefore, many scientists concluded that all humans naturally expressed emotion through facial expression from the time they are born through the entirety of their lives.

These emotions were displayed both voluntarily and involuntarily. Mrovlje wrote that “when we are experiencing a genuine emotion, we usually do not think about the message we

37. Robert N. Emde, “Levels of Meaning for Infant Emotions: A Biosocial View,” in *Approaches to Emotion*, ed. Klaus R. Scherer and Paul Ekman (Hillsdale, NJ: Lawrence Erlbaum, 1984), 80.

38. Paul Ekman and Wallace V. Friesen, *Unmasking the Face* (Englewood Cliffs, NJ: Prentice-Hall, 1975), 7.

39. Reda Shbib and Zhou Shikun, “Facial Expression Analysis using Active Shape Model,” *International Journal of Signal Processing, Image Processing & Pattern* 8, no. 1 (2015): 9. doi:10.14257/ijcip.2015.8.1.02.

40. “Micro Expressions,” The Paul Ekman Group official website, accessed June 8, 2015, <http://www.paulekman.com/micro-expressions/>.

41. Howard Leventhal, “A Perceptual Motor Theory of Emotion,” in *Approaches to Emotion*, ed. Klaus R. Scherer and Paul Ekman (Hillsdale, NJ: Lawrence Erlbaum, 1984), 273.

are conveying with our face.”⁴² Therefore, it made sense that in discussing his and Friesen’s research, Ekman wrote that “our studies of facial expression suggest that the great majority of expressions of felt emotions last between ½ second and 4 seconds, and those that are shorter or longer are mock or other kinds of false expressions.”⁴³ People also had the ability to demonstrate false emotion through facial movements. When thinking of an example, imagine a time when someone laughed at something that was not funny or put on a fake smile. Mrovlje also stated that “when producing a voluntary facial expression, we become much more aware of our expression, because of the conscious attention we bring into making a voluntary facial expression.”⁴⁴ People often used voluntary facial expressions to mask true emotion. However, even when displaying false emotion, true emotion leaked through by way of micro expressions because a majority of people was not able to stop micro expressions from showing through. Ekman suggested that only about ten percent of people were able to stop facial leakage and avoid deception detection.⁴⁵ According to The Paul Ekman Group’s official website, “micro expressions are very brief facial expressions, lasting only a fraction of a second. They occur when a person either deliberately or unconsciously conceals a feeling.”⁴⁶ Thus, micro expressions occurred naturally, without thought, or as Mrovlje said, they appeared as “spontaneous emotional expressions . . . that appear quickly, apparently

42. Mrovlje, “Facial Expressions as Reflection,” 115.

43. Paul Ekman, “Expression and the Nature of Emotion,” in *Approaches to Emotion*, ed. Klaus R. Scherer and Paul Ekman (Hillsdale: Lawrence Erlbaum, 1984), 333.

44. Mrovlje, “Facial Expressions,” 115.

45. Ekman, “Expression and the Nature of Emotion.”

46. “Micro Expressions,” 1.

without choice, although they may be changed by choice or habit.”⁴⁷ Micro expressions showed the masked emotion behind the voluntary facial expression.

Understanding and detecting micro expressions benefited society. As Shbib and Zhou wrote, “facial expressions have demonstrated to be a strong tool in identifying a human emotional state and as well his response to a state or a product.”⁴⁸ In fact, critical security agencies used the detection of micro expressions. According to Mrovlje, the “detection of micro expressions is becoming a popular tool in the field of national security, and it is considered to be an extremely effective technique in detecting lies, repressed emotions and menacing behavior.”⁴⁹ Organizations used differing techniques to detect these expressions. For example, Shbib and Zhou suggested that “several methods have been developed towards strong facial expression analysis, using several image acquisition, recognition and classification techniques.”⁵⁰ As the detection of micro expressions became more popular, informing the public about micro expressions also became more important. Perhaps the simplest and most popular way to educate the public was through mass mediated channels.

Edutainment

For the past several decades, one of the most significant channels of entertainment and communication in U.S. households has been television. Indeed, according to Jennifer B. Gray, communication scholar, “television is the most pervasive mass mediated channel in the United States.”⁵¹ Television reached a larger number of people than most would assume.

47. Mrovlje, “Facial Expressions as Reflection,” 116.

48. Shbib and Shikun, “Facial Expression Analysis,” 9.

49. Mrovlje, “Facial Expressions as Reflection,” 118.

50. Shbib and Shikun, “Facial Expression Analysis,” 21.

51. Jennifer B. Gray, “Entertaining Health: The Current and Future State of Edutainment in U.S. Health Campaigns,” *Florida Communication Journal* 36, no. 2 (2008): 16.

Singhal and Rogers suggested that “a highly rated television program is viewed by up to 30 million people in the United States, so the impacts can be considerable.”⁵² As the popularity of television rose, the lines between entertainment and education became increasingly blurred. Communication researchers Pierre Balloffet, Francois H. Courvoisier, and Joelle Lagier suggested that “an approach combining education and entertainment appears to be a current trend.”⁵³ This trend was growing so large that it was given its own name; television shows that incorporated educational messages within an entertaining narrative were referred to as “edutainment.” Seongwon Park and Duk-Shin Oh, information systems researchers, explained that “as a compound word of education and entertainment, edutainment refers to learning content that enables learners to have fun while learning.”⁵⁴ This trend was on the rise for quite some time. Deborah L. Larson, professor of media, journalism, and film, wrote that “E-E (education entertainment), or the process of designing and implementing mediated messages to both entertain and educate has been making strides into the entertainment market for several decades.”⁵⁵ Over the years, E-E has continued to form and adapt to new technologies. And as Arvind Singhal wrote,

EE has also been widely modified, adapted and enhanced by creative media professionals in television, radio, film, print, theatre and new digital media.

52. Arvind Singhal and Everett Rogers, *Entertainment-Education: A Communication Strategy for Social Change* (Mahwah, NJ: Erlbaum, 1999), 16.

53. Pierre Balloffet, Francois H. Courvoisier, and Joelle Lagier, “From Museum to Amusement Park: The Opportunities and Risks of Edutainment,” *International Journal of Arts Management* 16, no. 2 (2014): 4-5.

54. Seongwon Park and Duk-Shin Oh, “An Exploratory Study on the Content Design of Mobile Edutainment for Preschool Children,” *International Journal of Software Engineering & Its Applications* 11, no. 8 (2014): 56. doi:10.14257/ijseia.2014.8.11.05.

55. Deborah L. Larson, “Advancing Entertainment Education: Using The *Rosie O’Donnell Show* to Recognize Implementation Strategies for Saturated Markets,” *Communication Theory* 19, no. 2 (2009): 107.

The tide of EE research and practice is on the rise – with increasing intensity and extensity.⁵⁶

As the popularity of edutainment rose, its impact on society grew. Singhal and Rogers, communication scholars, proposed that edutainment worked to “entertain and educate, in order to increase audience members’ knowledge about an educational issue, create favorable attitudes, and change overt behavior.”⁵⁷ Similarly, Gray suggested that “entertainment media can be of educational influence.”⁵⁸ Television shows influence the audiences who are invested in the series, or as Atkinson, Bellic, and Sumnall concluded, “young people did perceive television to exert an influence upon audiences.”⁵⁹ Television can influence audience members in various ways. The mass media used edutainment to create awareness and therefore change, and Singhal suggested that edutainment “is a communication strategy to bring about behavioral and social change.”⁶⁰ Edutainment’s ability to create such drastic change makes it an important and relevant research topic.

Numerous shows from the “edutainment” category have been highly successful at educating viewers on a wide range of issues. According to cognitive scientist Cirigliano, “educators have successfully used various forms of entertainment media to inform the public about a wide range of subjects.”⁶¹ This range of subjects appealed to multiple audiences.

56. Arvid Singhal, “Introduction: Fairy Tales to Digital Games: The Rising Tide of Entertainment Education,” *Critical Arts: A South-North Journal of Cultural & Media Studies* 1, no. 27 (2013): 2-3. doi:10.1080/02560046.2013.766971.

57. Singhal and Rogers, *Entertainment-Education*, 9.

58. Jennifer B. Gray, “Entertaining Health,” *Florida Communication Journal* 36, no. 2 (2008): 17.

59. Amanda Marie Atkinson, Mark Bellic, and Harry Sumnall, “Young Peoples’ Perspective on the Portrayal of Alcohol and Drinking on Television: Findings of a Focus Group Study,” *Addiction Research & Theory* 21, no. 2 (2013): 91. doi:10.3109/16066359.2012.687795.

60. Singhal and Rogers, *Entertainment-Education*, 5.

61. Matthew M. Cirigliano, “Exploring the Attitudes of Students Using an Edutainment Graphic Novel as a Supplement to Learning in the Classroom,” *Science Educator* 21, no. 1 (2012): 29.

Health professionals Moore, Onsomu, and Abuya, wrote, “E-E has been used in television sitcoms and other communication channels to educate audiences about political, social, and health topics.”⁶² Several shows exemplified the wide variety of topics discussed through edutainment. For example, as Singhal and Rogers stated, “Hollywood television producer Norman Lear attacked racial and ethnic prejudice in the United States through his popular 1970's CBS series, *All in the Family*.”⁶³ But ethnic prejudice was not the sole issue discussed through edutainment. Edutainment was also used for teaching new languages. Psycholinguist Bird suggested that the implementation of subtitles in movies was effective during the language learning process.⁶⁴ However, even more topics were covered through edutainment. Burzynska, Binkowska-Bury, and Januszewicz wrote that

ER and *Scrubs* may serve as an educational material for the fresh students of Medicine and the rest of medical personnel. As opposed to *House M.D.* and *Grey's Anatomy* which mainly concentrate on professional ethics and teamwork skills. [sic]⁶⁵

While most viewers did not watch shows for the purpose of gaining such information, Singhal and Rogers wrote that “entertainment television can be used to educate young viewers without making the educational content subtle, and still attract large audiences.”⁶⁶ When large audiences watched edutainment shows, behavioral changes occurred. Singhal and Rogers also argued that “entertainment education programs have been found to be very

62. Dayksha Moore, Elijah O. Onsomu, and Benta A. Abuya, “Entertainment-Education for Starting HIV/AIDS Discussions and Reducing Stigma: African American College Students’ Reactions to the Film Yesterday,” *Journal of Best Practices in Health Professions Diversity: Education, Research & Policy* 4, no. 1 (2011): 566.

63. Singhal and Rogers, *Entertainment-Education*, 16.

64. Stephen A. Bird, “Language learning Edutainment: Mixing Motives in Digital Resources,” *RELC Journal* 36, no. 3 (2005). doi:10.1177/0033688205060053.

65. Joanna Burzynska, Monika Binkowska-Bury, and Pawel Januszewicz, “Television as a Source of Information on Heal and Illness – Review of Benefits and Problems,” *Progress in Health Sciences* 5, no. 2 (2015): 176.

66. Singhal and Rogers, *Entertainment-Education*, 20.

efficient in achieving relatively low-cost behavior change.”⁶⁷ However, edutainment can do more than just change behavior. According to communication researchers Brusse, Fransen, and Smit, “entertainment-education (E-E), seems to be a promising solution for influencing the knowledge, attitudes, and behaviors of audiences.”⁶⁸ Viewers were more likely to talk with others about educational issues entrenched in a show. This dialogue helped create social change. While edutainment shows benefited viewers, creating behavior change was not an easy task. According to Singhal and Rogers,

start-up costs for entertainment-education programs are typically high, and such programs take a relatively longer time to produce than do strictly entertainment programs, in part due to the time and costs of formative evaluation research.⁶⁹

On top of start-up costs and production time, Singhal and Rogers stated that “formative evaluation research is crucial to the success of entertainment-education.”⁷⁰

Shows had to be assessed during early release to find information about how to make revisions for improvement of the show’s effectiveness. Feng Wang and Michael J. Hannafin defined this research as

a systematic but flexible methodology aimed to improve educational practices through iterative analysis, design, development, and implementation, based on collaboration among researchers and practitioners in real-world settings, and leading to contextually-sensitive design principles and theories.⁷¹

67. Ibid.

68. Elsbeth D. Asbeek Brusse, Marieke L. Fransen, and Edith G. Smit, “The More You Say the Less they Hear: The Effect of Disclosures in Entertainment-Education,” *Journal of Media Psychology: Theories, Methods, and Applications* 27, no. 4 (2015): 159. doi:10.1027/1864-1105/a000135.

69. Ibid.

70. Ibid.

71. Feng Wang and Michael J. Hannafin, “Design-Based Research and Technology-Enhanced Learning Environments,” *Educational Technology Research and Development* 53, no. 4 (2005): 6.

This research played a role in understanding the continuity or discontinuity of a show. Formative evaluation research also took time and money to implement, meaning more work. On top of this research, Singhal and Rogers wrote that “a balance between artistic creativity and communication research is needed in producing effective entertainment-education programs.”⁷² The inclusion of both entertainment and education in one coherent show necessitated an equilibrium between creativity and accurate information. This equilibrium provided the perfect balance for edutainment purposes.

Lie to Me

As I previously introduced, *Lie to Me* was a popular edutainment television series. According to Paul Ekman’s website,

the television series *Lie to Me*, based on the work of Paul Ekman, aired on the FOX network from 2009 to 2011. It ran for three seasons (a total of forty-eight episodes), and has aired in over 60 countries worldwide.⁷³

Throughout the show’s short life, it encountered great success. Paul Ekman’s website stated that “the series . . . won a People’s Choice Award for Favorite TV Crime Drama in 2011.”⁷⁴

Tvseriesfinale.com wrote that “after three seasons on the air, . . . FOX officially cancelled *Lie to Me* after 48 episodes.”⁷⁵ However, all three seasons are still available on Netflix. While the lifespan of the show was not particularly long, *Lie to Me* remained successful, and much of its success was attributed to its producers.

72. Singhal and Rogers, *Entertainment-Education*, 20.

73. “Lie to Me,” Paul Ekman Group, accessed June 8, 2015, <http://www.paulekman.com/lie-to-me/>.

74. Ibid.

75. “Lie to Me: FOX TV Show Cancelled, No Season Four,” tvseriesfinale.com, May 11, 2011, <http://tvseriesfinale.com/tv-show/lie-to-me-canceled-season-four-19870/>.

Rhetor

Lie to Me's producers highly influenced the show. Tv.com stated that the show was "created by Sam Baum, and executive-produced by Baum, Brian Grazer, David Nevins and Steve Maeda. The series was produced by Imagine Television and 20th Century Fox Television."⁷⁶ Baum had a busy and successful career. Including *Lie to Me*, he has produced five television series.⁷⁷ Grazer also found success as the chair for Imagine Television, the producer of at least 50 movies and half a dozen television series, and winner of an Academy Award.⁷⁸ Television producer Nevins also added his expertise as the CEO of Showtime Networks to the creation of *Lie to Me*.⁷⁹ Maeda, a television writer and producer, has written episodes of nine different series and has co-produced nine television series since 2000.⁸⁰ Some of the producers had an interest in the concepts behind *Lie to Me* before the creation of the show. *Hollywood Reporter* suggested that Grazer and Baum's fascination with facial expressions and deception detection led them to produce this show, and this influenced the success of the series.⁸¹ Ultimately, as both the executive producer and writer, Baum served as *Lie to Me*'s primary rhetor. Baum not only had the vision to create this show, but he also researched the information presented in the show and made any final decisions.

76. "Lie to Me," TV.com, accessed June 8, 2015, <http://www.tv.com/shows/lie-to-me/>.

77. "Samuel Baum," *The New York Times*, accessed August 7, 2015, <http://www.nytimes.com/movies/person/608188/Samuel-Baum/filmography> movies/person/608188/Samuel-Baum/filmography.

78. Russell Crowe, "Brian Grazer," *Time*, May 3, 2007, http://content.time.com/time/specials/2007/time100/article/0,28804,1595326_1595332_1616687,00.html.

79. Nellie Andreeva, "David Nevins Upped to CEO of Showtime, Matthew Blank Remains Chairman," *Deadline*, June 11, 2015, <http://deadline.com/2015/06/david-nevins-showtime-ceo-matthew-blank-chairman-1201441114/>.

80. "Steven Maeda," *IMBD*, accessed August 7, 2015, <http://www.imdb.com/name/nm0535348/>.

81. "Story is a Lie, and Fox Buys It," *Hollywood Reporter*, accessed August 7, 2015, www.hollywoodreporter.com/.news/story-is-a-lie-fox-151415.

Context

The show's writers, directors, and producers did not conjure *Lie to Me*'s storyline out of thin air; rather, writers Nellie Andreeva and Kimberly Nordyke stated that *Lie to Me* was

inspired by real-life behavioral scientist Paul Ekman . . . [centering] on deception expert Cal Lightman (Roth), who runs a private agency contracted by the FBI, police, law firms and private citizens when they hit roadblocks in their searches for the truth.⁸²

The show's main character, Cal Lightman, portrayed Paul Ekman's special talents and knowledge. According to Paul Ekman's website, "Dr. Lightman was based loosely on Paul Ekman; analyzing facial expressions, speech, and involuntary body language, he could read a spectrum of feelings – hidden resentment, sexual attraction, jealousy were easily spotted."⁸³

By using Ekman's life as inspiration, the producers easily developed the plot.

The show's premise was simple:

The Lightman Group is headed by Dr. Cal Lightman and his partner Dr. Gillian Foster who is a gifted psychologist. She brings balance to the partnership by thinking about the overall picture while Lightman focuses on the details. Together they make an invincible team with insight into human behavior.⁸⁴

The Lightman Group used Ekman's real life research to read people's emotions in their facial expressions. According to Paul Ekman's website, "the team displayed extensive knowledge of micro expressions and the Facial Action Coding System while solving cases."⁸⁵

The producers worked to insure they understood Ekman's research and could accurately portray it on television, taking vital steps to make sure the show accurately

82. Nellie Andreeva and Kimberly Nordyke, "Fox Shows Faith in 'Lie to Me' with a Series Pickup," *Hollywood Reporter*, September 23, 2008, <http://www.hollywoodreporter.com/news/fox-shows-faith-lie-me-119662>.

83. "Lie to Me," Paul Ekman Group.

84. "Lie to Me," TV.com.

85. "Lie to Me," Paul Ekman Group.

educated its viewers. Ekmaninternational.com stated that “Dr. Paul Ekman [was] engaged by FOX as the Scientific Consultant throughout the production of the program.”⁸⁶ Although this was helpful, Sam Baum took this process a step further. Paul Ekman’s website stated that “writer/director Sam Baum spent a year in research and development studying Ekman’s work, meeting with him on numerous occasions before creating the show.”⁸⁷ This work was vital to the educational aspect of the show.

Although the producers conducted research to align *Lie to Me* with reality, some discrepancies did exist. The Paul Ekman website stated that “in *Lie to Me*, Cal Lightman and the Lightman Group take on individual cases.”⁸⁸ However, this was not the case for Ekman. Instead, his group’s website said they “do not routinely take on individual cases; it happens only under special circumstances.”⁸⁹ The show also embellished reality. According to Ekman’s website,

although *Lie to Me* tended, over time, to exaggerate Cal’s skill at catching liars, the show did a great job at showing viewers how much is revealed without words, how hard people try to cover up the truth and how complicated motivation for doing so can be.⁹⁰

Although embellishment occurred, *Lie to Me* also provided accurate and educational information. Embellishments include actions that are based in science but go beyond the bounds of reality. Sometimes science isn’t flawed, it is possibly unrealistic to assume that this perfect scenario would occur, which often led to the successful use of micro expressions.

86. “Cutting Edge Behavioral Science for Real World Applications,” Ekman International, accessed June 14, 2015, <http://www.ekmaninternational.com/>.

87. “Lie to Me,” Paul Ekman Group.

88. Ibid.

89. “The Truth about ‘Lie to Me’: Separating Fact from Fiction,” Paul Ekman Group, accessed June 8, 2015, <http://www.paulekman.com/lie-to-me/>.

90. Ibid.

Plot Summary

Each episode of *Lie to Me* followed the same basic plot structure. The Lightman Group, headed by detection deception experts Cal Lightman and Gillian Foster, worked for governmental agencies to solve or prevent crime. The show told viewers that, in his past, Lightman conducted extensive research in multiple countries to understand the science behind micro expressions. Lightman and Foster and their gifted employees used meticulous practices to analyze micro expressions and discover the truth.

Throughout the show, the rhetors also developed side plots. For example, the producers emphasize Lightman's relationship with his teenage daughter, Emily. This focus shed light on the intricacies of how personal relationships might work when a father recognized each lie told by his daughter. The producers also focused on two of Lightman's employees, Eli Loker and Ria Torres, who worked closely with Lightman and Foster. Loker learned the science behind reading micro expressions, while Torres picked up on micro expressions naturally as part of her response to abuse she faced while growing up. Although Lightman worked hard to find the truth, it became painfully obvious that he consistently told lies to pursue what he believed to be best. Many characters in the show found Lightman to be strange and questioned his science.

The first three episodes of the first season of *Lie to Me* did the best job of portraying the show's overall appeal and role as an edutainment series. While I am only discussing three episodes here, all episodes depict micro expression in a way that can achieve similar outcomes to the first three episodes. I have chosen to analyze these episodes because they explained the basic plot of the show and gave a detailed explanation of micro expressions and their importance. Additionally, these episodes set up the premise of the series and gave

detailed information that must be understood to fully grasp the show's basic concepts. For example, the pilot episode started with a detailed description of micro expressions, which was vital to fully understanding the function of these facial movements. The following two episodes then worked to build the basic setting and plot of this narrative. In my analysis, I will explain the purpose of these episodes by using the narrative paradigm as a guiding theoretical framework.

Methodology

The narrative paradigm, narrative probability, narrative fidelity, and fantasy themes each played an important role in this analysis of *Lie to Me*. These elements created a successful framework for this analysis. Each component of this methodology enhances this analysis' ability to accurately answer the research questions that will be proposed.

Narrative Paradigm

Kenneth Burke, American literary theorist, declared that “man is the symbol using animal.”⁹¹ And as an extension of this idea that society used symbols within narratives to make sense of the world, narrative theorist Walter R. Fisher

holds that symbols are created and communicated ultimately as stories meant to give order to human experience and to induce others to dwell in them in order to establish ways of living in common, in intellectual and spiritual communities in which there is confirmation for the story that constitutes one's life.⁹²

The use of symbols in storytelling was central to Fisher's narrative paradigm. Fisher defined narrative as “a theory of symbolic actions – words and/or deeds – that have sequence and

91. Kenneth Burke, “Definition of Man,” in *Language as Symbolic Action: Essays on Life, Literature, and Method* (Berkeley, CA: University of California Press, 1966), 3.

92. Walter R. Fisher, “Narration as a Paradigm of Human Communication,” in *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (Columbia, SC: University of South Carolina Press, 1987), 63.

meaning for those who live, create, or interpret them.”⁹³ Fisher also defined the word “paradigm” in writing that “by paradigm, I refer to a representation designed to formalize the structure of a component of experience and to direct understanding and inquiry into the nature and functions of that experience – in this instance, the experience of human communication.”⁹⁴ Fisher’s definition provided a foundation for understanding his narrative paradigm.

Fisher first proposed the narrative paradigm in 1984.⁹⁵ Kathleen G. Roberts, communication and rhetoric scholar, wrote that “Fisher first formalized the narrative paradigm as an alternative conceptual framework for understanding communication. In response to the rational world (rhetoric) and dramatist paradigms that were introduced before the narrative paradigm, he asserts the narrative paradigm.”⁹⁶ When the narrative paradigm was introduced, it quickly gained the attention of scholars. Communication professor Barbara wrote that, “critics were drawn to the paradigm because it focuses on how the intratextual reality of an account is shaped by its employment of characters and events.”⁹⁷ In this situation, intratextuality took place when all parts of a narrative were coherent and formed truth. Critics were also interested in this paradigm because it expanded traditional theories. According to Fisher,

the precise way in which the narrative paradigm goes beyond traditional social scientific theories is in the concept of narrative rationality, which provides

93. Walter R. Fisher, “Narration as a Human Communication Paradigm: The Case of Public Moral Argument,” *Communication Monographs* 51, no. 1 (1984): 2.

94. *Ibid.*

95. *Ibid.*

96. Kathleen G. Roberts, “Texturing the Narrative Paradigm: Folklore and Communication,” *Communication Quarterly* 52, no. 2 (2004): 130.

97. Barbara Warnick, “The Narrative Paradigm: Another Story,” *Quarterly Journal of Speech* 73, no. 2 (1987): 172.

principles – probability and fidelity – and considerations for judging the merits of stories, whether one’s own or another’s.⁹⁸

Throughout history, humans have told and listened to stories and were therefore naturally and inherently embedded in an environment in which the narrative paradigm thrived.

Human nature easily linked people to the narrative paradigm. One of Fisher’s four presuppositions within the narrative paradigm was that humans were essentially storytellers.⁹⁹ Thus, the narrative paradigm directly connected with the natural desire of humans to produce stories, whether real or imaginary. Fisher stated that “the narrative paradigm . . . has relevance to real as well as fictive worlds, to stories of living and to stories of the imagination.”¹⁰⁰ Although the narrative paradigm made room for the imagination, it also focused on the rational. Rhetorician Carl R. Burgchardt wrote that “narratives are moral constructs that are inherently egalitarian because everyone has the ability ‘to be rational in the narrative paradigm.’”¹⁰¹ However, narratives were not always dependable. Even when people heard a persuasive narrative that made sense, there was still some possibility that persuasion would not occur. Melissa Hobart, communication professor, wrote that “the key concept of the paradigm is narrative rationality, a combination of narrative probability, and narrative fidelity.”¹⁰² In order for persuasion to occur, a story must contain two critical elements, the first of which was narrative probability.

98. Walter R. Fisher, “The Narrative Paradigm: An Elaboration,” *Communication Monographs* 52, no. 4 (1985): 349. doi:10.1080/03637758509376117.

99. Fisher, “Narration as Human Communication Paradigm,” 7.

100. Ibid.

101. Carl R. Burgchardt, “Narrative Criticism,” in *Readings in Rhetorical Criticism* (State College, PA: Strata, 2010), 289.

102. Melissa Hobart, “My Best Friend’s Brother’s Cousin Knew This Guy Who . . . : Hoaxes, Legends, Warnings, and Fisher’s Narrative Paradigm,” *Communication Teacher* 27, no. 2 (2013): 90. doi:10.1080/17404622.2013.770155.

Narrative Probability

Narrative probability was essential to the act of persuasion. Lawyer J. Christopher Rideout said that “narrative probability is the feature of narratives that lends them much of their plausibility, that makes them structurally convincing.”¹⁰³ Narrative probability regulated the coherence of a story. When a story hung together in a logical manner, it had coherence.

Fisher stated that

narrative probability refers to formal features of a story conceived as a discrete sequence of thought and/or action in life or literature (any recorded or written form of discourse); i.e., it concerns the question of whether or not a story coheres or “hangs together,” whether or not the story is free of contradictions.¹⁰⁴

Scarce contradictions within a narrative led to consistency and therefore the possibility of persuasion. According to Rideout, narrative probability would “contribute to a story’s plausibility, to its ‘making sense’ . . . not because the story necessarily corresponds in a direct way to ‘what really happened,’ but rather because the story seems whole, complete, and consistent in its meaning.”¹⁰⁵ Stories that logically made sense related to the audience more clearly. Fisher wrote that

some stories are better than others, more coherent, more “true” to the way people and the world are – in fact and in value. In other words, some stories are better in satisfying the criteria of the logic of good reasons, which is attentive to reason and values.¹⁰⁶

Coherence could be seen within multiple facets of a narrative. For example, when looking for coherence, advertising researchers Alan J. Bush and Victoria D. Bush asked: “how consistent

103. J. Christopher Rideout, “A Twice-Told Tale: Plausibility and Narrative Coherence in Judicial Storytelling,” *Legal Communication and Rhetoric: JALWD* 10 (2013): 71.

104. Fisher, “The Narrative Paradigm,” 349.

105. Rideout, “A Twice-Told Tale,” 71-72.

106. Fisher, “Narration as a Human Communication Paradigm,” 10.

are the characters and their actions throughout the story?”¹⁰⁷ A natural and plausible narrative increased the likelihood of persuasion. However, coherence was not the only critical element of a narrative. Fisher’s paradigm argued that rhetors must also take narrative fidelity into consideration.

Narrative Fidelity

Narrative fidelity was also essential to the act of persuasion. Narrative fidelity focused on truth. According to Fisher, “narrative fidelity concerns the ‘truth qualities’ of a story, the degree to which it accords with the logic of good reasons: the soundness of its reasoning and the value of its values.”¹⁰⁸ Value and truth directly linked people to narratives. Fisher also stated that, epistemologically, narrative fidelity “is a matter of truth according to the doctrine of correspondence. Though the most engaging stories are mythic (probability), the most helpful and uplifting stories are moral (fidelity).”¹⁰⁹ These moral stories related directly to the lives of those in the audience. Narrative fidelity looked at the external consistency of a story and occurred when a narrative aligned with the audience’s experiences and understanding of reality. According to Fisher, narrative fidelity had to do with “whether or not the stories they experience ring true with the stories they know to be true in their lives.”¹¹⁰ In order for narrative fidelity to occur, stories heard and stories lived must have coincided with one another. People would work to seek out narratives that matched the stories in their own lives. Therefore, Fisher stated that the narrative paradigm recognized “the existence and desirability of genius in individuals or the capacity of people to formulate and

107. Alan J. Bush and Victoria D. Bush, “The Narrative Paradigm as a Perspective for Improving Ethical Evaluations of Advertisements,” *Journal of Advertising* 23, no. 3 (1994): 36.

108. Fisher, “The Narrative Paradigm,” 349-50.

109. Fisher, “Narration as a Human Communication Paradigm,” 16.

110. *Ibid.*, 68.

adopt new stories that better account for their lives or the mystery of life itself.”¹¹¹ People naturally looked for external narratives that corresponded with their own personal narratives.

Fantasy Themes

Fisher’s narrative paradigm led Bormann to create symbolic convergence theory, which is often used as a framework for fantasy theme criticism. Sonja K. Foss is well known for her thorough explanation of the fantasy theme criticism. According to Foss, “Bormann extended the notion of fantasizing discovered by Bales into a theory (symbolic convergence theory) and a method (fantasy-theme criticism) that can be applied not only to the study of small groups but also to all kinds of rhetoric in which themes function dramatically to connect audiences with messages.”¹¹² Rhetorician Craig Engstrom states that “fantasy-theme analysis was developed by Ernest Bormann, who used earlier discoveries in group interaction processes known as dramatizing and fantasizing to further develop a theory known as symbolic convergence theory.”¹¹³ Fantasies are the most important unit of a fantasy theme.

According to Bormann, a fantasy is “a creative and imaginative interpretation of events that fulfills a psychological or rhetorical need.”¹¹⁴ Bormann writes that “the term *fantasy* in the symbolic convergence theory is a technical term and should not be confused with another common usage of the term which is of something imaginary, not grounded in

111. Ibid., 67.

112. Sonja K. Foss, *Rhetorical Criticism: Exploration and Practice* (Long Grove, IL: Waveland Press, 2009), 97.

113. Craig Engstrom, “Promoting Peace, Yet Sustaining Conflict? A Fantasy-Theme Analysis of Seeds of Peace Publications.” *Journal of Peace Education* 6, no. 1 (2009): 23. doi:10.1080/17400200802658332.

114. Ernest G. Bormann, “The Critical Analysis of Seminal American Fantasies,” in *The Force of Fantasy: Restoring the American Dream* (Carbondale and Edwardsville, IL: Southern Illinois University Press, 1985), 5.

reality.”¹¹⁵ Bormann, Cragan, and Shields say that fantasies “can be translated because meaning, emotion, value, and motive for action are present in the communication.”¹¹⁶ In fact, people use fantasies for important reasons. Bormann states that “consciousness-creating communication involves the sharing of fantasies to generate new symbolic ground for a community of people.”¹¹⁷ Bormann recognized the power fantasies had in creating the term “fantasy theme.” Foss writes that “a fantasy theme is the means through which the interpretation is accomplished in communication,” and has often discussed the importance of these themes.¹¹⁸ For example, Foss states, “the basic unit of analysis of symbolic convergence theory and fantasy-theme criticism is the fantasy theme.”¹¹⁹ Multiple fantasy themes exist, which Engstrom explains in writing that “a fantasy-theme critic tries to demonstrate how fantasy themes come together by first charting them into three referential categories: character, action and setting.”¹²⁰ After the critic has located such themes he or she draws conclusions through the use of rhetorical visions. Bormann writes that “a rhetorical vision is a unified putting-together of the various scripts which gives the participants a broader view of things.”¹²¹ Thus, people use fantasy themes to organize and understand complex artifacts. Bormann states, “when we share a fantasy, we make sense out of what

115. Ernest G. Bormann, “The Symbolic Convergence Theory of Communication: Applications and Implications for Teachers and Consultants,” *Journal of Applied Communication Research* 10, no. 1 (1982): 52.

116. Ernest G. Bormann, John F. Cragan, and Donald C. Shields, “Defending Symbolic Convergence Theory from an Imaginary Gunn,” *Quarterly Journal of Speech* 84, no. 4 (2003): 368. doi:10.80/0033563032000160990.

117. Ernest G. Bormann, John F. Cragan, and Donald C. Shields, “An Expansion of the Rhetorical Vision Component of the Symbolic Convergence Theory: The Cold War Paradigm Case,” *Communication Monographs* 63, no. 1 (1996): 2.

118. Foss, *Rhetorical Criticism*, 98.

119. Ibid.

120. Engstrom, “Promoting Peace, Yet Sustaining Conflict?,” 23.

121. Bormann, “The Critical Analysis of Seminal American Fantasies,” 8.

prior to that time may have been a confusing state of affairs.”¹²² Thus, fantasy theme criticism helps critics draw important conclusions through a systematic process.

In this thesis, I use Fisher’s narrative paradigm to guide my analysis of the first three episodes of season one of *Lie to Me* through identifying and discussing character themes, setting themes, action themes, and rhetorical visions. Foss, wrote that “character themes describe the agents or actors in the drama, ascribe characteristics and qualities to them, and assign motives to them.”¹²³ While character themes play an important role in my analysis of *Lie to Me*, they are not the only important fantasy theme I will examine in this thesis. Setting themes also contribute to my analysis. Foss wrote that “statements that depict where the action is taking place are setting themes.”¹²⁴ Finally, action themes also play an important role. Foss said that “action themes . . . deal with the actions in which the characters in the drama engage.”¹²⁵ In each section of my analysis, I will follow my discussion of action themes with a discussion of rhetorical visions. According to Foss, a rhetorical vision is “a swirling together of fantasy themes to provide a particular interpretation of reality.”¹²⁶ This process will bring organization to my analysis of the show’s purpose and effectiveness.

I divided my analysis by the episodes I analyzed in each chapter. In chapter two, I analyze episode one of the first season of *Lie to Me*, specifically looking at character themes, setting themes, action themes, and rhetorical visions to answer the question: How does *Lie to Me* attempt to convince viewers to believe they have gained knowledge while being entertained? In chapter three, I analyze episode two of the first season of *Lie to Me*, titled

122. Ibid., 9.

123. Foss, *Rhetorical Criticism*, 99.

124. Ibid.

125. Ibid.

126. Ibid., 100.

“Moral Waiver.” I analyze character themes, setting themes, and overall episode themes to answer the question: How does *Lie to Me* attempt to persuade viewers to adopt favorable attitudes towards an educational message? In chapter four, I analyze episode three of the first season of *Lie to Me*, titled “A Perfect Score.” Again, I analyze character themes, setting themes, and overall episode themes to answer the question: How does *Lie to Me* attempt to persuade its viewers to adopt overt behavioral changes? This analysis will reveal how Baum worked to provide education and entertainment and inspire behavioral changes through the power of edutainment in *Lie to Me*.

CHAPTER II
EDUTAINMENT AND EDUCATION

The truth is written on all of our faces.

- Cal Lightman, *Lie to Me* Season 1, Episode 1¹

The truth is always available to those who are willing to search for it. The truth cannot be hidden from the faces of liars, and it is possible to learn how to find that truth. Chapter two analyzes episode one of the first season of *Lie to Me* to answer the question: How does *Lie to Me* attempt to convince viewers to believe they have gained knowledge while being entertained?

Each episode of the show is complex, filled with both cases and interpersonal relations, but before getting into the analysis I will summarize the cases to help you understand the context surrounding each theme I discuss. In the pilot episode of *Lie to Me*, writer Sam Baum argues that society is not always eager to tell the truth. The Lightman Group is hired by the Democratic National Committee to investigate a congressman's personal life and by the Mayor of D.C. to investigate the murder of a high school teacher. Foster first receives a call from the Democratic National Committee, requesting that she look into Congressman Zeb Weil, who is about to become the new chairman of the House Ethics Committee, but has been frequenting a nightclub that offers escort services. Foster interviews

1. This and all other dialogue and plot references in this chapter come from: *Lie to Me*. Episode no. 1, first broadcast 21 January 2009 by Fox, directed by Adam Davidson and written by Samuel Baum.

the congressman while Lightman watches behind a screen. When Foster questions him about his schedule from the previous Friday night, he lies to her. Torres goes to the strip club and interviews an escort named Melissa, who reveals that the congressman is a regular, but that their relationship is not sexual. News breaks about the congressman's use of an escort service, but the congressman shows disgust about the idea of having sex with Melissa. Torres investigates to find out more about his reaction and finds evidence online that proves Melissa is the congressman's daughter. The team eventually learns that the congressman had hired a private investigator to find her, and when he found out she was working as an escort, began visiting her every Friday and giving her money in an attempt to convince her to quit. He does not want the press to know who she is because he does not want to ruin her reputation. Lightman lets the congressman throw away his career to protect his daughter and the relationship he hopes to form with her.

At the beginning of the episode, Lightman also receives a call from the Mayor of D.C., asking him to look into a case about a high school teacher, Mrs. McCartney, whom they believe was murdered by a student, James Cole, a devout Jehovah's Witness who was caught fleeing the murder scene. Lightman and his partner, Foster, question James about the murder and determine that he lied about never having been to Mrs. McCartney's house. Lightman and Foster then interview James's fellow high school students and notice that one girl, named Jaquelin, appears particularly emotional during her interview. Lightman also believes the principal is hiding something. Lightman and Foster head to James's parents' house to search the boy's room, and they notice James's passion for photography. During their search, James's mother is evasive and his father becomes angry, finally telling Lightman and Foster to leave. After some digging, Lightman and Foster go back to James's

parents' home for a chat, and Mrs. Cole shows Lightman and Foster photographs James had taken of Mrs. McCartney through her home window and later hidden in his room. Lightman shows the photographs to James, and the boy admits that while spying on Mrs. McCartney and taking photographs, he saw her lying dead in her house and ran. In James's stack of photos, Foster finds a picture of Mrs. McCartney having an argument with someone in a car just hours before she was murdered, so Foster and Lightman meet with the school principal to show him the photo and ask who drives the car. He recognizes the car but pretends he does not know who owns it. Lightman finds out that the car belongs to Jaquelin. During a second interview with Jaquelin, she denies murdering Mrs. McCartney but breaks down, admitting that she is pregnant with the principal's baby. She confesses that when Mrs. McCartney found out, the principal murdered her to keep from getting caught. The principal is then arrested for his crime and walks out of the school in handcuffs. While the story of a successfully handcuffed criminal is entertaining, the episode's purpose goes much deeper.

Analysis

People often view learning as a tedious and dull process that involves intentional focus to retain knowledge. Although *Lie to Me* appears to be a lighthearted and entertaining show, writer Sam Baum uses this series to educate viewers in an exciting and unexpected way. This analysis discusses the process Baum uses by looking at character themes, setting themes, action themes, and rhetorical visions from the show to provide a deeper understanding of the way Baum incorporates education into this entertaining show.

Character Themes

Baum uses characters as tools to create audience trust in *Lie to Me*'s message. Once the show's characters have an air of credibility, they are able to gain the audience's trust and

provide the audience with knowledge. “the scholar,” “the truthful type,” “the relatable person,” “the attractive person, and “the respectful person” were character themes Baum uses to enhance character credibility and educate audience members. Each of these character themes attracts audience members and encourages them to openly receive knowledge presented by the show’s characters.

The Scholar

Dr. Lightman provides an air of credibility that convinces viewers they are gaining knowledge while watching the pilot episode of *Lie to Me*. At the beginning of the episode, Baum uses Lightman’s extensive and revolutionary research to immediately establish his credibility as he educates Department of Homeland Security officers on deception detection tactics. One of these officers mentions the three years Lightman spent studying tribes in the African jungle. His simple ability to train such specialized and advanced agents encourages *Lie to Me*’s viewers to trust his expertise. In addition to his role as the world’s leading deception expert, Baum also captures the audience’s trust and attention by explaining that Lightman had founded a firm called The Lightman Group six years prior to the pilot episode. Through this privately owned company, he and his co-owner, Gillian Foster, provide assistance to various public authorities including the FBI, the Department of Homeland Security, the Democratic National Committee, and the Drug Enforcement Agency.

Baum also mentions Lightman’s prior work experience, which enhances his credibility. Baum makes it obvious that Lightman has worked at the Pentagon, worked for the FBI, founded the deception detection program for the Department of Defense, and created the TSA deception diagnostic test. *Lie to Me*’s producers, Brian Grazer and David Nevins, portray Lightman’s authority through his interaction with the Transportation Security

Administration (TSA). Not just anyone could walk through and take complete control over the TSA. Lightman also proves his credibility through the success of his company when he leaves Torres, a TSA officer, a briefcase full of cash as her signing bonus. This large sum of cash represents the significant success of The Lightman Group.

The trust the audience has in Foster through her connection with Lightman and the Lightman Group causes them to have confidence in the knowledge she dispenses throughout the pilot episode. Viewers also trust Foster because of her previous career as a psychologist. In a 2012 study, psychologist Michael W. Firmin and his colleagues suggest that the majority of people view psychologists as trustworthy.² Psychologists are paid to understand others, and so Baum's choice to assign Foster's character a previous career as a psychologist makes her appear relatable and honest.

Lightman and Foster's scholarly persona encourages the audience to view them in an educational light. This persona also helps heighten their credibility. When discussing credibility, communication professors Brann and Himes say that it "can affect [audience members'] perceptions of the content being delivered or even whether they will continue to return to the source for information."³ Baum finds it important that this intellect is established early in the show to help convince viewers to believe they are gaining knowledge while also being entertained.

2. Michael W. Firmin, Richard A. Wantz, Hannah J. Holmes, Melissa Stolfus, Brigitte N. Ray, and Ellen F. Geib, "Undergraduate College Students' Perceptions of Psychologists," *North American Journal of Psychology* 14, no. 2 (2012): 376.

3. Maria Brann and Kimberly L. Himes, "Perceived Credibility of Male versus Female Television Newscasters," *Communication Research Reports* 27, no 3 (2010): 247.
doi:10.1080/08824091003737869.

The Truthful Type

Lightman's motivation to search for truth provides an additional air of trustworthiness to his character. He appears trustworthy because he always searches for the truth, even when accepting a lie would be easier and please those who hired him. For example, assistant US attorney Hutchinson wants to try James Cole as an adult using any possible evidence that will make him look guilty. His agenda is to pin this murder on James rather than to find the truth. In contrast, Lightman continues to search for the truth, even though he can easily close the case and claim that James is guilty. Instead of taking the easy way out, Lightman works hard to find the truth about Mrs. McCartney's murder.

Loker also played an important role in gaining the audience's trust. Early in the episode, Lightman explained that Loker practiced radical honesty, meaning he always spoke the truth about what was on his mind. For example, when Torres first joined the Lightman Group, Loker told her that he would like to sleep with her. In this scene, Baum clearly introduced the fact that Loker did not hold back any information, no matter how sensitive it was. This sense of openness and honesty helped the audience trust the information they received throughout the episode.

Together, Lightman and Loker's focus on the truth constructs a "trustful" character theme that is critical to this episode. They view the truth not only as important, but also as a central aspect of their lives. Their careers revolve around a search for the truth and radically imposing truth upon themselves, and the central role of truth in these characters' lives helps audience members to trust the information they provide. And when audience members trust information from the episode, they are more likely to learn and retain key pieces of that

information. Therefore, Baum's construction of the "truthful type" character theme helps convince viewers to believe they have gained knowledge while also being entertained.

The Relatable Person

In addition to Baum's choice to make Foster a psychologist, Baum also helps her gain the audience's trust through her relatable nature. She shows this characteristic throughout the pilot episode several times, including when she is discussing James's situation with his mother. Foster states:

Everything you are doing makes perfect sense. You are afraid for your son Mrs. Cole and when we experience fear we try to exercise whatever kind of control we can even if it makes things worse. That's why you lied to us before. It may help you feel better, but it's not helping your son because right now the only people who believe James is innocent are in this room. I know that you have the courage to move past your fear and tell us the truth.

The language Foster uses empowers Mrs. Cole to do the right thing while trusting Foster to handle the situation effectively. Baum makes viewers feel that if a woman can trust Foster with the fate of her son, they can trust her to provide credible information throughout the episode.

Foster's demeanor also plays a role in gaining the trust of the audience. Any time Foster speaks, she uses a calm and composed tone. She seems to continually encourage those around her and rarely becomes flustered or emotional. She never participates in unnecessary drama and always looks to validate the emotions of others. For example, when Lightman states that he needs to go home to see his teenage daughter Emily because she is going on a date that night, Foster validates Lightman's insecurity but also tells him that he should trust his daughter to make good decisions.

Baum easily relates to "average people" through Foster's participation in acts that associate her with every day people. Although she is highly intelligent and works for a

successful company, she enjoys the simple things in life just like anyone else. For example, she is frequently pictured enjoying cheap junk food. While working in an upscale office, she also slurps on a large orange slushee and enjoys a cup of chocolate pudding. She states that she does things that make her happy, including reading romance novels. These acts help the audience relate to and trust her character.

The Respectful Person

In the pilot episode of *Lie to Me*, Baum portrays Lightman as a man who makes important decisions based on respect. Lightman is able to relate to Congressman Zeb Weil because he understands the importance of having a positive relationship with his daughter. Therefore, Lightman chooses to respect the congressman's decision to keep the information about the congressman's daughter being an escort a secret. Lightman also shows respect to Foster. Lightman knows that Gillian's husband is lying to her, but because he respects Foster and her decisions, he chooses to keep his mouth shut rather than bringing up the situation. These respectful actions play a critical role in gaining the respect of the audience. Audience members are more likely to trust information from characters they view with respect. Psychologist Elander and bioethicists Beach and Haywood write, "trust develops in relationships, in part due to the presence of respect."⁴ Therefore, these characters' respectful actions increase the willingness of audience members to gain information while watching this entertaining show.

Baum's use of "the scholar," "the truthful type," "the relatable person," and "the respectful person" creates narrative fidelity and narrative probability. Narrative probability is

4. James Elander, Mary C. Beach, and Carton Haywood, Jr., "Respect, Trust, and Management of Sickle Cell Disease Pain in Hospital: Comparative Analysis of Concern-Raising Behaviors, Preliminary Model, and Agenda for International Collaborative Research to Inform Practice," *Ethnicity and Health* 16, no. 4-5 (2011): 405. doi:10.1080/13557858.2011.555520.

enhanced because these themes make the show structurally convincing. Viewers can connect with the show logically because of the consistency of the use of these themes throughout the episode. Each of these character themes is seen through multiple characters, and these character themes are consistent with experiences of viewers. Narrative fidelity is enhanced when the audience can directly relate to these themes. Most people have personal experiences with someone who is scholarly, truthful, relatable, or respectful, meaning they can directly relate to this show.

Setting Themes

Baum uses setting themes as a tool to create audience trust in *Lie to Me*'s message. Once the show's settings have an air of credibility, they can be used to gain the audience's trust and provide the audience with knowledge. "Research facilities" and "halls of justice" are setting themes Baum uses to enhance the credibility of messages the show's characters send and educate audience members. Both of these setting themes catch the attention of viewers and encourage them to openly receive knowledge presented through the show's settings.

Research Facilities

Baum uses "research facilities" to help viewers gain knowledge while also being entertained. "Research facilities" are home to the discovery of knowledge that leads to truth. Baum uses these facilities to frame the way viewers think about information people present. Certain "research facilities" are depicted as being more credible than others.

The main research facility Baum portrays in this episode is the Lightman Group office, located in Washington D.C. This location plays an important role in building credibility. D.C. is the capital of the United States and home to all three branches of the

federal government. The credibility of this monumental location enhances the reliability and importance of the Lightman Group.

When characters first walk into the Lightman Group office, it is evident that this upscale office is unique. A collage of black and white photos that portray multiple facial expressions cover one of the large white walls in the entryway. Another collage of multiple facial expressions fills a wall in Lightman's office. Each photo is marked and labeled with specific facial muscles used for certain micro expressions. Due to the extreme detail and general curiosity of the photos, Loker states, "have I mentioned that your office looks like it belongs to a serial killer?" To which Lightman responds, "several times." Bright lighting and perfectly green plants adorn the large white walls and huge glass windows of the office. This large facility is filled with sophisticated technology. The secretary is seen using a Mac desktop computer. However, this technology does not compare to the equipment located in the research rooms. Large screens used to watch video evidence and interview recordings hang on the walls. A compartment on the wall by one of these screens is filled with technology that produces multiple flashing lights and contains too many buttons to comprehend. Lightman even has a man working the technology for him while he analyzes video on the screen. Baum uses this facility's classy appearance in an attempt to persuade viewers of the Lightman Group's success, which could lead to a growth in credibility.

Several important conclusions are made within this refined and chic D.C. research facility. While in the office, Loker, Foster, and Lightman discover that Jaquelin has been frequently visiting the school nurse. In the same setting, they later learn that Jaquelin is pregnant. While in the office, the Lightman Group also studies video of James's interview. This setting is home to the conclusion that James has sexual feelings for Mrs. McCartney. In

this same research facility, Foster and Lightman analyze a picture taken by James on the day of the murder. They conclude that the owner of the car in the photo likely holds information about Mrs. McCartney's murder. At the office, Loker discovers that the car belongs to Jaquelin. Ultimately the discoveries made in The Lightman Group office lead to justice at the end of the episode.

In the other case featured in this episode, Foster questions Congressman Zeb Weil about his whereabouts on Friday nights in a questioning room at the office. Afterwards, Foster, Lightman, and Torres examine the video of the interview and discover that the man is lying. In the office, Torres later discusses the information she gains from the escort the congressman has been visiting with Foster. It is in this setting that they recognize a positive relationship between the congressman and escort. Afterwards, in this same research facility, they learn that news has broken related to the congressman's Friday night excursions. Later in the episode, Torres digs for information while in the office. She finds that the escort is the congressman's biological daughter, and that he has been visiting her to convince her to make a lifestyle change. The conclusions made in the Lightman Group office again result in the discovery of truth. By using this setting for so much of the episode, Baum works to convince *Lie to Me's* viewers to believe information based on the fact that it is discovered in an office that appears credible.

The presence of research facilities throughout the pilot episode contributes to audience members' feelings that they have gained reliable information. When viewers feel invited into "research facilities" throughout the show, they are more likely to believe information they hear. "Research facilities" positively frame information and expertise that leads audience members to believe the knowledge Baum provides.

Halls of Justice

Baum also uses the setting theme “halls of justice” to convince viewers to believe they have gained knowledge while being entertained. This setting theme exists to bring trustworthy information to viewers’ attention. Baum uses “halls of justice” to show the positive results that stem from the use of deception detection. He also uses these halls to provide audience members with information about the meaning of specific micro expressions.

Questioning rooms inside the Lightman Group office and the jail are places that lead to justice. In the opening scene of this episode, Baum shows viewers a bright room with blank white walls and a large one-sided mirror. Inside this room is a criminal in an orange jumpsuit, his lawyer, and Lightman. Lightman gains information that saves numerous lives and convicts the man at fault. It is in this location that viewers first learn about the importance of micro expressions. Baum uses the camera angles to assist with this learning process. The camera zooms into each part of the criminal’s face to ensure viewers see his micro expressions, and these expressions are slowed down so they are easy to notice. Baum creates this scene to educate viewers, not only on the meaning of several micro expressions, but also about their value in creating justice. This setting seamlessly gives Baum the opportunity to educate his viewers about the usefulness of micro expression detection. Lightman is successful in finding the location of the pipe bomb and has it removed before anyone is injured. If Lightman had not used micro expressions to detect deception, the pipe bomb would not have been found.

Baum also uses Lightman’s time in the jail’s questioning room with James to educate viewers. Once again the camera focuses in on James’s micro expressions to emphasize

deception, such as James's eye movement as he answers Lightman's questions. This setting focuses on micro expressions and provides Lightman with the opportunity to point out and explain the meaning behind the facial movements. Later in the episode Lightman meets with James again in the same questioning room. However, this time Lightman brings the photos James had taken of Mrs. McCartney. It was at this time, in this same questioning room that James admits to spying on Mrs. McCartney. He tells Lightman that he has sexual feelings for her and previously gave into temptation. However, he also states that he did not know she was dead when he was spying. He admits that when he was leaving, he saw the blood and ran around the front of the house to call 911, but that the police were already there. When he saw the police, he ran because he was scared. It is in this moment that the truth is revealed. This is an important moment in solving the Mrs. McCartney's murder case, and this setting provides a key backdrop for Baum to provide the audience with information about micro expressions.

Lightman follows up on James's case when he meets with Jaquelin for questioning at the second district station. She is brought in because her license plate matches the car in the picture James had taken. After several minutes of denial, Jaquelin admits that she knows who murdered Mrs. McCartney but will not provide Lightman with the information he needs. It is not until Lightman pretends that James had hung himself in his jail cell that Jaquelin decides to talk. In this setting she admits that she and Principal Castle are seeing one another and that she is pregnant with his baby. Mrs. McCartney had seen them together and threatened to report him. Principal Castle told Jaquelin that he would talk to Mrs. McCartney and everything would be okay, but instead he murdered her. With this confession, the second district becomes a "hall of justice." James is set free, and Principal Castle is arrested. He pleads guilty and is sentenced to thirty years in prison. Baum uses this setting as a channel for

the truth. Audience members learn to recognize the “halls of justice” and trust the life-changing information provided at these places.

The Lightman Group office also serves as a “hall of justice” for the congressman. When the Lightman Group discovers the congressman’s secret, he pleads for them to keep that information to themselves. He does not want to betray Melissa and have her become known as “the congressman’s whore daughter.” While at the Lightman Group office, Lightman makes things right by honoring the congressman’s wishes. Torres tells Lightman that the chairman is on the phone and asks what they are going to say about the congressman. Lightman replies, “nothing,” revealing that he will hide the congressman’s secret to protect the man’s relationship with his daughter.

Baum uses the “halls of justice” to convince viewers to believe they are gaining knowledge while being entertained. These halls portray the positive results that occur through the use of micro expressions and also provide viewers with an opportunity to view micro expressions and learn their meaning. In this episode, all success would have been void if deception detection had not been used. Baum’s decision to emphasize the success that comes from the detection of micro expressions persuades audience members to view this aspect of nonverbal communication as even more credible than they did before watching the show. Baum’s emphasis on credibility heightens the likelihood that viewers will continue to pay attention to specific micro expressions and their meaning throughout the show.

Baum’s use of “research facilities” and “halls of justice” create narrative probability. Narrative probability occurs when “a story coheres or ‘hangs together,’ whether or not the

story is free of contradictions.”⁵ “Research facilities” and “halls of justice” consistently work together to create reliable and logical outcomes.

Action Themes

Action themes also play an important role in entertaining audience members. The action themes “research” and “discovery” help promote the show’s educational value by inviting the audience to become part of an exciting process of discovery.

Research

Baum uses the action theme “research” as a tool to create audience trust in this episode’s educational message. “Research” throughout the show depicts the credibility of information and the quality of investigation the Lightman Group participates in. Framing the Lightman Group’s research as leading to valuable and high-quality information gives the audience a prime opportunity to grasp knowledge.

An intense research venture takes place alongside each case the Lightman Group takes on in this episode. During the case surrounding Mrs. McCartney, research is rampant. Foster and Lightman interview James, James’s parents, James’s classmates, and James’s principal. Loker talks to the school’s nurse and looks for connections outside of school between Jaquelin and James. The Lightman Group also analyzes video of their interviews. Lightman and Foster tour the home of James’s parents. They also run background checks on both parents and look into their whereabouts on the night of the murder. They even look at car registrations to find each vehicle’s owner. “Research” is also widespread throughout the congressman’s case. The Lightman Group interviews the congressman and analyzes the video footage of his interview. Torres conducts online research that leads to findings that the

5. Walter R. Fisher, “The Narrative Paradigm: An Elaboration,” *Communication Monographs* 52, no. 4 (1985): 349. doi:10.1080/03637758509376117.

congressman has been searching for his daughter. Torres also meets with the escort who the congressman sees each week. Later the Lightman Group analyzes the news release addressing the congressman's alleged crime.

Baum inserts this action theme prevalently within this episode. The use of "research" displays Baum's commitment to accurate information, which is necessary for proper education to take place. The use of research provides viewers with an opportunity to gain adequate information while also enjoying the plot line of this show.

Discovery

Discoveries during a case and the Lightman Group's ability to uncover new knowledge are an exciting part of the plot. However, "discovery" also plays a role in audience education. Discovering information presents the audience with the opportunity to grow and retain knowledge.

The process of "discovery" leads to positive outcomes during this episode's cases. Through their research process, the Lightman Group makes many discoveries. During the case surrounding the death of Mrs. McCartney, they discover James's decision to stalk Mrs. McCartney. They also discover Jaquelin's relationship with the principal and her pregnancy. In the end, they discover Principal Castle's motive and decision to murder Mrs. McCartney. "Discovery" also takes place throughout the Lightman Group's case surrounding Congressman Weil. The Lightman Group's research leads them to make numerous discoveries. They discover the congressman's presence at the club each Friday evening. They then discover his previous search for his daughter. Later, they discover that the escort is his daughter, and that he has been visiting her in an attempt to convince her to make life

changes. In the end, they discover that the congressman values his relationship with his daughter over his career or reputation.

The process of “discovery” is widespread throughout this episode. “Discovery” provides the audience with an opportunity for educational growth as the positive outcome of the use of micro expressions and proper research. The Lightman Group is able to participate in the exciting process of “discovery” when they implement deception detection tactics. “Discovery” shows audience members the positive outcome of the detection of micro expressions. Viewing successful and profound discoveries can encourage audience members to pay more attention to educational messages in the show so that they too can experience their own positive “discovery” process.

Baum’s use of “research” and “discovery” create narrative probability and narrative fidelity. Narrative probability occurs during this episode because “research” leads to “discovery” logically in a way that makes sense. “Research” leads to the Lightman Group’s numerous discoveries. Narrative fidelity occurs because these themes are relatable to the lives of viewers. Conducting research, even on a small level, and then making a discovery is something that all people have participated in.

Rhetorical Visions

Rhetorical visions are a tool that can create audience trust in *Lie to Me*’s message. Once themes build viewers’ trust that the show, they can provide them with knowledge. “The search for truth,” “secrets” and “motive over facts,” are rhetorical visions that enhance *Lie to Me*’s credibility and educate audience members. These overall episode themes catch the attention of audience members and encourage them to confidently receive knowledge presented through the show’s themes.

The Search for Truth

The rhetorical vision “the search for truth” helps convince viewers to believe they are gaining knowledge while being entertained. If the audience views this episode as a search for truth, they might participate in their own exploration for truth while watching the show.

Audience members are more likely to believe information they understand to be true.

The entire basis of the show is a quest for truth. This is displayed immediately when Baum informs the audience that Lightman’s career and years of research are dedicated to finding the truth. A large portion of the show takes place in the Lightman Group’s office. This location is designed in a way that promotes truthfulness. Cameras are everywhere, white walls symbolize truth and purity, and bright lights make it a place where hiding or deceit is not an option. Lightman puts one hundred percent of his being into finding the truth. When Foster tells him to pursue things that make him happy, Lightman responds, “truth or happiness, never both.” He finds the truth to be so important that he is willing to lose his happiness in exchange for the truth.

Lightman also takes bold action against dishonesty. He goes as far as to call out random strangers when they lie to him. For example, Lightman confronts a man who takes the parking space he is waiting for. Afterward, Foster tells him, “congratulations. One liar down, six and a half billion to go.” Lightman recognizes that liars are everywhere and that he has to take information from others with a grain of salt. For example, Foster describes Lightman’s view of truth by saying, “he assumes you’re a liar if you’re a homo sapien.” When Foster is leaving for a case, Lightman even tells her, “charge them by the lie and we can retire tomorrow.” Lightman’s reluctance to trust information persuades viewers that because he is naturally skeptical, the information he articulates is true. When viewers see

Baum's dedication to exposing the truth, they are likely to be more open to accepting information from the show.

The Lightman Group is willing to go to great lengths to find the truth. They are willing to put themselves in awkward positions due to the importance of truth. For example, Loker is so dedicated to radical honesty that he puts himself into an uncomfortable situation. This occurs when he first sees Torres and says, "I would like to sleep with you." Torres then asks him how he is in bed. He responds, "fair." Most men would feel highly embarrassed to openly reveal such intimate information. However, Loker does so easily because of the high value he places on honesty. Torres also willingly puts herself in an uncomfortable position to find out the truth about the congressman. She visits the club the congressman allegedly frequents and speaks to the woman he has been seeing. Torres goes undercover pretending that she is there with her boyfriend as his birthday present. She even goes as far as to ask the woman if she and her boyfriend can become one of her regulars. Although this situation seems awkward and uncomfortable, Torres willingly enters that setting during her quest for the truth. When thinking about this club, Lightman states, "well we all pay for sex one way or another. At least hookers are honest about the price." This statement once again reiterates his value of the truth. The sacrifices Lightman's employees make to find the truth reflect the dedication and credibility of the company.

Lightman is also willing to partake in socially unusual actions during his quest for the truth. This occurs when Lightman and Foster visit Principal Castle in his Jackson High office. He notices that the principal recognizes the car in the picture of Mrs. McCartney having an argument. Lightman begins questioning Principal Castleman, asking if the car belongs to him, or if he is romantically involved with Mrs. McCartney. He notices that the

principal begins to get defensive and he decides to apologize. He says, “oh, I’m sorry I really am. We have to consider everything and I’m sorry if I’ve offended you. You know I’m very sorry, very sorry. If I offended you I, I’m sorry. I have offended you and I’m so sorry, I’m so sorry. It’s not a good thing really. Well I apologize.” The entire time he is apologizing, he is shaking the principal’s hand to gauge the man’s skin temperature, acting socially awkward in an attempt to find the truth. Afterward Foster asks, “what’s with the rain man routine?” Lightman then explains that when intense fear kicks in, a physiological flight response occurs and blood flows from the extremities to a person’s legs so they will be ready to run. The principal’s hand was ten degrees colder when he shook it the second time, meaning he had recognized the car they were questioning him about and became scared. Lightman gains this important information simply by acting in an embarrassing fashion.

“The search for truth” can persuade viewers that they are gaining credible information. Viewers see the Lightman Group office setting, Lightman’s lifelong dedication to the discovery of truth, his bold action against dishonesty, and the company’s willingness to go to great lengths to find truth in an effort to persuade audience members they are receiving trustworthy information. And when people view information as trustworthy, they are more likely to remember and use that information in the future.

Secrets

“Secrets” are also themes that contribute to the education of viewers. “Secrets” throughout the show emphasize Baum’s understanding of the importance of knowledge and the effects it can have on others. Therefore, his understanding of truth’s importance helps him gain the audience’s trust.

Mr. and Mrs. Cole keep a secret about their son in an attempt to protect him, and Foster has to convince them to share this secret for James's benefit. Mr. and Mrs. Cole inform Foster and Lightman that they found sexual photos of Mrs. McCartney that James had taken. Mrs. Cole states, "we found these hidden in his room before the police came and searched his things." They felt the photos would make their son look guilty, so they took the photos and hid them for their son's protection. Little do they know, these photos are the key to James's freedom. Once they relinquish these photos to the Lightman Group, a turning point in James's case occurs, which leads to justice.

Foster's husband walks into the Lightman Group office and tells his wife, "sorry I'm late. I had a bunch of work I had to finish before leaving." The couple then leaves together to grab dinner. Torres, with a confused look on her face, turns to Lightman and says, "her husband just lied to her. He was lying when he said he got held up with work." Obviously irritated, Lightman replies, "don't you have work to do?" Torres then persists, "you're not going to tell her he is lying?" Lightman proceeds to change the subject and ignore Torres's question. Later in the show, the audience finds that her husband is lying about doing drugs. Lightman feels the need to control the spread of this sensitive information.

Congressman Weil got a woman pregnant during college and agreed to a closed adoption. But he later hires a private investigator to find his daughter and begins visiting her weekly at the club where she works. He attempts to convince her to make a change and stop working at the club, but he keeps his true identity a secret from Melissa because he does not want to force her to "confront an answer that she clearly isn't looking for." He recognizes that keeping this secret will meet his needs as a father without intruding on Melissa's emotions. While digging for information, the Lightman Group also finds out the truth about

the congressman's true relationship with Melissa. Congressman Weil begs them not to reveal his secret. He says, "I have already betrayed her once. I won't do it again." The congressman is willing to give up his position in office to keep his ability to have a relationship with his daughter. As a father, Lightman recognizes the importance of this relationship and agrees to keep the congressman's secret.

The rhetorical vision "secrets" adds to viewers' belief that they are gaining knowledge while being entertained. "Secrets" serve positive and negative purposes throughout the show. While truth is important, characters understand the power that truth holds. At first, Mr. and Mrs. Cole kept James's photos a secret because they understood the power this information would have against him in court. Lightman does not reveal the truth about Foster's husband because he knows the detriment that it could cause to their marriage, and Lightman keeps the congressman's true relationship with his escort a secret to protect the congressman's ability to have a connection with his daughter. The most powerful thing about truth is knowing what to do with it.

Motive over Facts

Education occurs through the use of "motive over facts," which can convince viewers to believe they are gaining knowledge while being entertained. Audience members need to see the importance of understanding all sides of a story before drawing conclusions. This episode depicts the success that can occur when facts are considered alongside motive.

Motive over fact is first seen in the first scene of this episode. Lightman sits in a bright, white walled questioning room with a man in an orange jumpsuit and that man's lawyer. The criminal, lawyer, and other onlookers notice that Lightman is asking the man questions. They know the man has already been questioned without making a peep. His

lawyer previously instructed him to remain quiet. However, they do not realize that Lightman's motive is not to get the criminal to answer. Rather, he wants to simply watch the man's nonverbal communication to find the location of the pipe bomb this man planted. If onlookers had known Lightman's motive, they would have had more confidence in his ability to find the pipe bomb's location. If the criminal and his lawyer had known Lightman's motive, they also would have approached the situation differently. Others are unaware of Lightman's tactics and therefore make incorrect assumptions about the outcome of Lightman's time with the criminal.

When researching the McCartney murder, Assistant US Attorney Hutchinson is only interested in facts, while Lightman focuses on motives. Hutchinson focuses on the fact that James was at the scene of the crime, had motive and means, ran from the police, and failed a polygraph test. However, Lightman gives attention to James's motivation for being at the house, running from the police, and failing a polygraph test. When Lightman looks into James's motives, Hutchinson states, "you are making wild guesses that have no basis in hard evidence." Hutchinson again displays his faith in fact over motive during another conversation with Foster. Foster states, "the question is never simply if someone is lying. It's why." She then says, "a polygraph only tells you if someone is feeling guilty. It doesn't tell you what they are feeling guilty about. The guilt James felt had nothing to do with the murder." Hutchinson ignorantly replies, "look, you want to ignore the evidence, fine." If Lightman and Foster had only looked at the facts, the true murderer would not have been arrested. When Lightman takes time to look deeper into James's case, he finds that his motive for being at Mrs. McCartney's house late at night was not because he had murdered her, but rather because he was attracted to her and frequently stalked her, taking pictures that

he could later fantasize about. Baum uses this scenario to depict the importance of looking at deception from all angles.

The importance of analyzing motive is apparent when Foster interviews James's classmates. A particularly popular looking boy in a red hoodie says, "he talked a bunch of crap about Mrs. McCartney," and "the kid's a freak, I mean, I can't remember exactly but I'm sure I've heard him say something psycho about her." Foster replies, "you wouldn't just be saying that because you got suspended for hitting him in the face?" If Foster had examined this student's account of James without considering his motive, she would have been more likely to assume James's guilt.

Guilt and motive once again come into conflict when Foster and Lightman take a trip to the airport. Lightman looks fearful and is carrying a suitcase full of cash. However, his motive is not what one would assume when viewing these facts. Lightman went to the airport to see if Torres, a potential job candidate, would be able to identify the partial fear expression he displayed. After pulling him out of the line, finding the cash, and being told "you need to come with us," Torres states, "when you leaned out of line I could tell you were jacked up about something." Lightman explains that he purposefully flashed her a partial-fear expression. Lightman and Foster then explain that they would like to hire her to work for the Lightman Group. Fact suggests that the pair is breaking a law and trying to hide their criminal activity. However, when motive surfaces, Torres realizes that she is being offered a new career.

The importance of "motive over fact" becomes apparent throughout Congressman Weil's case. The facts exposed in the news show that the congressman, who served as Chair of the House Ethics Committee, visited a sex club weekly and spent over eighty-two

thousand dollars on the services of a single escort over only a few months. Without a true understanding of motive, most people would suggest that these facts point to unethical behavior. Even Loker states, “why would a guy spend eighty-two thousand dollars on an escort he’s not having sex with.” To understand his motive, the Lightman Group does some digging. They find that rather than having sex with the escort, he is visiting her because she is his daughter. The importance of motive truly outweighs fact in the congressman’s situation.

“Motive over facts” can convince viewers that they are gaining knowledge during the entertainment process. This theme helps viewers understand the importance of questioning facts when looking for the truth. “Motive over fact” also helps viewers see that the educational information they receive from the Lightman Group is likely more trustworthy than information they might receive from a source that only looks at facts, meaning the source is missing half of the picture.

“The search for truth,” “secrets,” and “motive over facts” creates narrative fidelity and narrative probability. Narrative fidelity is concerned with a narrative’s ability to relate to audience members, and “the search for truth,” “secrets,” and “motive over facts” each occur regularly within society and are prevalent in a vast majority of people’s lives. Narrative probability is concerned with a story’s ability to logically make sense to the audience. As seen in *Lie to Me*, the Lightman Group’s search for truth, the reasoning behind keeping secrets, and their need to consider motives over facts each contained consistent internal logic.

Conclusion

My analysis of character themes, setting themes, action themes, and rhetorical visions helps answer the question: How does *Lie to Me* attempt to convince viewers to believe they

have gained knowledge while being entertained? Character themes such as “the scholar,” “the truthful type,” “the relatable person,” and “the respectful person” enhance the show’s credibility, quality of information, and trust. Putting education-promoting material into themes makes the show’s credibility, information quality, and honesty easier to identify.

The setting themes “research facilities” and “halls of justice” also affect the credibility of information. “Research facilities” positively frame information and expertise that lead audience members to believe the material. “Halls of justice” portray the positive results that occur through the analysis of micro expressions, which emphasizes the usefulness and reliability of these deception detection methods.

Action themes such as “research” and “discovery” show viewers the usefulness of accurate knowledge about the power of deception detection. The action theme “research” displays Baum’s commitment to accurate information, which is necessary for proper education to take place. The action theme “discovery” shows audience members the positive outcome of the detection of micro expressions, which can encourage audience members to pay more attention to educational messages so they too can experience their own positive “discovery” process.

The rhetorical visions “the search for truth,” “secrets,” and “motive over facts” also helps answer this question. “The search for truth” depicts the value Baum assigns to credible information. “Secrets” shows that the show recognizes that the most powerful thing about truth is knowing what to do with it. And “motive over facts” educates viewers by showing the show’s trustworthiness. Ultimately, *Lie to Me* attempts to convince viewers to believe they are gaining knowledge while being entertained through the use of character themes, setting themes, action themes, and rhetorical visions.

CHAPTER III

EDUTAINMENT AND ENTERTAINMENT

Unpleasant truths, human morality, a mustache on a woman – three things we’d all prefer to ignore.

- Cal Lightman, “Moral Waiver”¹

Although the truth is not always what people want to hear, it can be quite entertaining. Entertainment and truth play a hand-in-hand role throughout this next episode. This chapter analyzes episode two of the first season of *Lie to Me*, titled “Moral Waiver,” to answer the question: How does *Lie to Me* attempt to persuade viewers to adopt favorable attitudes towards an educational message?

The Lightman Group splits into two teams to tackle different cases during this exciting episode of *Lie to Me*. Foster and Loker pair up to investigate freshman basketball star and hottest NBA prospect, Earl White, who has allegedly been given a fifty-thousand-dollar bribe to play for Carver State. At the same time, Lightman unexcitedly works with the natural lie detector, Torres, to uncover the truth about Sergeant Russell Scott, who has been accused of raping one of the women in his platoon.

First, Lightman and Torres take a trip to Fort Mead where they meet with a soldier named Sheila Lake. Lake accuses Sergeant Scott of raping her while serving in the desert, but the sergeant seems innocent, and even passes a polygraph test. Three days before the

1. This and all other dialogue and plot references in this chapter come from: *Lie to Me*. Episode no. 2, first broadcast 28 January 2009 by Fox, directed by Adam Davidson and written by Samuel Baum.

sergeant is set to deploy, Sergeant Scott's boss looks to the Lightman Group to solve the mystery. While Lake recounts the rape, Lightman notices a gestural slip that indicates deception. However, a previous harassment report supports Lake's claims. Lightman and Torres then meet with Sergeant Scott. While Torres drills him with questions, Lightman analyzes his every move. Sergeant Scott becomes overwhelmed with anger at the accusations being made, and Lightman stops the interview. While dismissing the sergeant from questioning, Lightman comes on to the man. The sergeant reacts with surprise rather than disgust, convincing Lightman that Sergeant Scott is not the power assertive rapist Lake has claimed he is.

Back at the office, Lightman meets with three of Lake's platoon mates. The women end up watching the video of Lake's recount of the rape, but they have no emotional response to the video. This lack of emotion suggests they do not believe one word of Lake's accusation. Lightman discovers that Sergeant Scott has a criminal record and was granted a moral waiver to join the Army and confronts Lake about her false accusation, but Lake emotionally claims she did the right thing. Lightman puts the pieces together, finally recognizing that Lake is trying to create justice for a platoon mate named Rebecca Metz, who served under and was raped by Sergeant Scott. Metz filed the harassment report, but then went AWOL and refused to testify because she did not think anyone would believe her. Lightman and Torres help Metz reveal the truth through a fixed polygraph test, and justice is served.

Meanwhile, Foster and Loker meet with Jeremy Levine, a man from Carver State's athletic association. He explains that Howard Taft, an alumni booster, allegedly paid White fifty thousand dollars to play basketball for Carver State. Foster and Loker decide to meet

with Taft over dinner to discuss the allegations. Afterward Loker goes to the office to analyze the recording of their dinner conversation. He specifically looks at the stress in Taft's voice and notices that Taft lies when denying the bribe. Foster and Loker remain confused because they cannot find proof that White spent any significant amounts of money. Foster and Loker look into a video of White for any helpful clues. They notice that each time he discusses playing pro ball he shows signs of anger by thrusting his chin forward. They then recognize that several pictures of White playing basketball reveal that he is in pain. The two confront White about their findings and learn that he has degenerative arthritis, meaning he will spend his last good year of basketball playing in college. White took the bribe because he would never be able to play pro ball and make the amount of money possible if he had been allowed to play pro ball without first playing a year in college. Foster tries to help White financially by putting the fee charged by the Lightman group into a trust, which will pay for the rest of his education. This episode can be analyzed by looking into character themes, which depict the way Baum use characters as a form of entertainment.

Analysis

Baum creates a brilliant story to entertain viewers. This analysis discusses character themes, setting themes, action themes, and rhetorical visions in "Moral Waiver" to provide a deeper understanding of the way Baum incorporated entertainment into this educational show.

Character Themes

Baum frequently uses characters to draw audience members into a new social world. When characters are entertaining, they more effectively capture the attention of audience members. Tian and Hoffner suggest that when viewers become involved in an entertaining

show, “members put themselves in the place of a character and vicariously participate in the character’s experience.”² Baum stresses the entertainment values of trickery, bluntness and outrageousness, which are apparent in this episode. The character themes shown in this episode are “the tactless trickster,” “the blunt being,” and “the outrageous one.” Each of these character themes plays an important role in entertaining *Lie to Me*’s viewers.

The Tactless Trickster

Episode two of *Lie to Me* is filled with trickery that strategically provides entertainment for the audience. Lightman is highly participative in hoaxes throughout the episode. Lightman and Torres go to a home to find Rebecca Metz. Her grandfather opens the door and claims that Rebecca is not home. Lightman notices the grandfather is lying through a gestural slip. He then asks to borrow the elderly man’s cane. He grabs the metal cane and walks into the home uninvited. Lightman picks up a stack of newspapers and loudly throws them to the ground. He then shouts out for help in his best old man voice and tosses the cane to the ground, which makes a loud rattling noise. Lightman then continues to groan as he hears Rebecca calling out to her grandfather and running down the staircase. As Lightman and Rebecca make eye contact, Lightman lets out one more little “help,” to show Rebecca that it had been him all along. This will not be his last time to use deceit during his search for the truth.

Baum also portrays trickery through Lightman when he tricks three female soldiers who come to the Lightman Group for an interview. He tells them he wants to conduct individual interviews and takes one of the women, purposefully leaving the other two in a room alone. In this room, a video of their comrade Lake making formal rape allegations

2. Qing Tian and Cynthia A. Hoffner, “Parasocial Interaction with Liked, Neutral, and Disliked Characters on a Popular TV Series,” *Mass Communication & Society* 13, no. 3 (2010): 252.

against Sergeant Scott is paused on a large screen. The women eagerly pick up the remote and play the video. Lightman knows that the women will not be able to resist playing the video and watching the allegations for themselves. Foster is surprised that the women turned the video back on, but Lightman knows it is simply human nature. With this knowledge, he sets up a camera to record the women's reactions to the video.

Lightman does not actually bring the girls in to interview them as they had expected, but to watch them view the rape allegations made by their comrade. He states, "I didn't bring them in to hear them talk. I brought them in to watch them listen." Lightman had planned to video the women to see their reactions to Lake's allegations. When he plays the video back, he notices a complete absence of emotion on the women's faces. This lack of emotion reveals that they do not believe what their comrade is saying. They know that the rape never happened. Lightman is able to reveal this information through a simple trick. However, a more thoughtful trick is next on his agenda.

Near the end of the episode, Lightman also works with Rebecca Metz to trick Sergeant Scott into revealing the truth about the rape. They decide to implement this plan when Metz states, "the truth isn't good enough for these people." Lightman responds, "who said anything about the truth?" Lightman gives Metz Valium so that she can lie without being caught by the polygraph. They plan to have Metz claim that Sergeant Scott forced her to drive lead in the convoy for a week because she refused to have sex with him one time. This trick goes through without a hitch because the sergeant responds by saying that as long as they were dating he never made her drive lead. Her safety was in his charge, meaning that he traded her safety for sex. Lightman uses a trick that the audience finds entertaining to reveal the truth during a difficult situation. Lake's job was to say "yes sir" to anything her

sergeant asked for, including sex. Lightman helps reveal that Sergeant Scott had traded Lake's safety for sex. While trickery plays an important role in entertainment, it is not the only character theme the audience enjoys.

Baum uses "the tactless trickster" character theme throughout the episode. This character theme helps audience members build a favorable attitude toward Lightman. Once this favorable attitude is developed, audience members are more likely to view the educational messages he shares positively. Tricks help the Lightman Group gain and share important information in an entertaining way. Lightman uses abnormal methods of gaining information and persuading others. Although he deceives others, he uses deceit for highly moral reasons. This use of trickery helps audience members retain information presented throughout the episode.

The Blunt Being

Loker feels that the only way to be truly honest is to openly state all of his thoughts, which prevents him from hiding the truth throughout the show. But Loker's pledge to radical honesty also causes him to make several entertainingly blunt statements. One of these statements is made when Loker goes with Foster to Carver State to talk to White and a man from the Athletic Association named Jeremy Levine. Levine explains that he would like the investigation to be kept quiet. He proceeds to say, "Earl is a good kid. He lost his mom last year. He's raising his brother on his own." Loker bluntly replies, "plus he is going to go pro this spring and you don't want any bad press for the 'one and done' rule." Levine ignores that statement and says, "making kids go to college for a year before they turn pro forces them to take high school more seriously." In reply to Levine's half-truth, Loker responds, "it also forces young super stars to play a year of college ball jacking up ratings and revenues."

Foster can tell that Levine is confused by his blunt statements and responds with an explanation of Loker's pledge of radical honesty. These blunt statements provide the audience with comic relief during an otherwise serious conversation.

Throughout the rest of the episode, Loker makes other blunt, but entertaining statements. For example, due to his radical honesty pledge, Loker has a difficult time hiding his attraction to Torres. While working on research in the office, Loker and Torres have a conversation about their jobs, during which Loker tells Torres that he has never been with a Latino woman before, insinuating his attraction. Torres quickly tells Loker not to push it and leaves the room. While at a coffee stand later in the episode, Loker makes another entertainingly blunt statement. As Foster reaches for a muffin in front of the stand worker, Loker says that she should not get a muffin there. He states, "they taste like sofa cushions covered with the moldy nuts your grandmother used to keep in a little jar." Episode viewers can not help but smile at his blunt and vivid statement.

Lightman's blunt personality also provides entertainment throughout the episode. His straightforward personality comes out when he visits Fort Mead with Torres. When Lightman finds out that Sergeant Scott is not being court martialed, he immediately states that he will not be able to help him and walks away. Lightman is easily willing to stand up to a high-ranking officer and tell him that if he is not searching for the truth, he should save the government's money. Then when he is told that the sergeant passed a polygraph test, Lightman states, "yeah well I bet his grandmother didn't think he did it either. That's equally reliable." Lightman's ability to bluntly state his thoughts to the officer provides this episode's audience with entertainment.

Lightman's blunt nature also shows through during conversations with Torres. When a harassment report is found that backs up Torres's beliefs but denies Lightman's, a micro expression crosses Torres's face. Lightman sees the expression and states, "you know, generally it's not a good idea to call your boss an idiot." He puts a pen in her face and points out the places micro expressions had appeared. He sees both contempt and disgust when she realizes the findings of the report. As Torres stumbles across her words in an attempt to explain herself, Lightman cuts her off and says, "apology accepted." Later Lightman tells Torres that he believes Sergeant Scott has raped a different woman. He notices another micro expression on Torres's face and calls her out for being embarrassed. When Foster gets onto him for being so blunt, he says, "she's the one making snide remarks. Look at her face." Throughout the episode, blunt statements help bring the truth to viewers' attention in an exciting, entertaining, and sometimes cringe-worthy way. Loker and Lightman's use of bluntness grab the audience's attention and help them focus on and retain educational information. Baum uses bluntness as a character theme and shows the audience what it is like to constantly know what others around them are thinking. When the audience relates with the characters, they are more likely to accept the information provided by these characters.

The Outrageous One

Baum uses outrageous situations to entertain the audience. At the beginning of episode two, Lightman receives a large foam package. As he cuts the package open, fog seeps out of the opening, which indicates the presence of dry ice. The lid falls off, Lightman reaches into the white foam box, and he pulls out a large egg. With egg in hand, Lightman walks into a room full of Homeland Security officers who are eagerly awaiting his opinion of their new hand-held polygraph test. As Tom Whitmore, the new TSA Deputy, reaches out to

shake Lightman's hand, he returns the gesture by instead placing the large egg in the man's hands. He explains that the egg was a lie detector, first used by West Africans. When they were on trial, they held the egg in their hands. If they broke the egg they were considered guilty because it was a sign of anxiety. Lightman then goes on to explain that the egg and the Homeland Security's new handheld polygraph both suffer from the same issue. Rather than detecting deception, both of the polygraphs detect a rise in emotion of any type. Lightman further exemplifies this when he calls his attractive secretary, Mrs. Cooper, into the room. He uses her to show the agents that when the subject feels sexual arousal for the woman who asks the questions, he fails the polygraph test. The egg and the handheld polygraph both have the same drawback. This is further displayed when the TSA agent holding the egg realizes how much money Homeland Security lost developing the device and he accidentally breaks the egg because of his anger. Lightman uses this outrageous and highly entertaining example to explain that the only way to accurately detect deception is through analysis of the face.

A similarly outrageous situation occurs after Torres questions Sergeant Scott about his alleged rape. Lightman stops the questioning when he sees that the sergeant is becoming emotional. He goes behind the man's chair, puts his hands on Scott's shoulders, thanks him for his time, and then strokes the side of his face and head. Touching and especially stroking a stranger is an outrageous thing to watch a professional do. As the sergeant begins to exit the room, Lightman grabs the man's bicep and compliments his physique. After blatantly hitting on the sergeant, Lightman asks the man if he would like to mix business with pleasure and grab drinks together later. In shock, the sergeant calmly denies being gay and tells Lightman that his comments are inappropriate. After the sergeant leaves, Torres questions Lightman about what just happened, and he jokingly responds by saying that he loves a man in

uniform. The audience likely finds this situation outrageous for several reasons. Lightman serves as a highly masculine figure whom the audience would not have expected to see hitting on another man. The ease and comfort that Lightman feels while acting in a way that is unnatural for him is equally outrageous. Although this situation is highly outrageous, it serves an important purpose. Foster reveals that most men who participate in a rape that is unplanned, only occurs one time, and involves no additional violence, are considered to be power-assertive rapists. These men are known for being obsessed with masculinity and need others to view them as manly. A man who fits this profile would have reacted to Lightman's advances with disgust. However, the sergeant only reacted with surprise, which reveals that he is likely innocent. Lightman uses this outrageous and entertaining tactic to determine a man's innocence. Although Lightman is not always the most professional man, his character is not portrayed as homosexual, which catches the audience off guard and creates an outrageous situation. Lightman's actions are also seen as outrageous because asking a man he is investigating to go on a date is utterly inappropriate.

Another scene during this episode provides the audience with entertainment through an outrageous situation. Lightman and Foster drop by a food stand for a snack. After making their order, Lightman notices the worker touching the food without a glove. He proceeds to ask the man if he has washed his hands. The man says yes and then rubs his sweaty neck with his hand. Lightman notices this manipulator and calls the man out on his lie. He then proceeds to ask the man if he has been to the bathroom that day. When he recognizes that the man had both been to the bathroom and gone to work without washing his hands he calls out loudly, "anybody else want a side of feces? Anybody? Side of feces?" People who are eating

the food make disgusted faces and set down the food they had ordered from the stand. This entertaining scene displays Lightman's outrageous comments made in public.

Outrageous actions provide entertainment that persuades viewers to adopt favorable attitudes towards this educational message. Lightman helps people understand his point and prove people's innocence when he uses whimsical and attention-grabbing actions that many view as outrageous. This character theme shows that situations that might seem mindless actually have an impact on audience members. When associating information with entertaining and memorable actions, audience members are more likely to view the information positively.

"The tactless trickster," "the blunt being," and "the outrageous one" each help create narrative probability and narrative fidelity. While they are entertaining, each of these themes also builds narrative probability because all parts of these themes work consistently and logically. These character themes build narrative fidelity, meaning they can correspond with viewers' own personal narratives. Most individuals experience people who play tricks, people who have blunt personalities, and people who do outrageous things.

Setting Themes

Baum incorporates entertaining setting themes to amuse viewers of "Moral Waiver." He entertains by connecting with his audience through the use of "patriotism and sports" and "celebrity references." If a setting connects to the interests and appeals of audience members, they easily gain interest in the narrative. American interest in these events is shown through the number of attendees. More than 1.8 million people are estimated to have attended

Obama's 2009 inauguration.³ In the 2014-2015 NCAA season, 32,510,647 attended basketball games.⁴ Each of these forms of entertainment has a massive fan base.

Patriotism and Sports

With "Support the Troops" stickers prevalently riding on car bumpers, patriotism flying high, and freedom ringing, Baum noticed the importance of the military to United States culture. This episode aired in 2009 when Obama sent a large number of extra troops to Afghanistan. Most civilians do not have the ability to see life on a military base, but the general public can see representations of that life through popular entertainment – from video games to television, figurines to movies, and more. Baum uses this setting, which is a good choice because of Americans' commitment to patriotism.

When Lightman and Torres are approaching Fort Mead, several troops march in straight lines to the sound of their sergeant's gruff directions. The army vehicle Lightman and Torres ride toward the fort in has no windows or doors. Miles of dirt and a few gangly weeds are the only visual scenery outside on this hot day. They can see that camouflage uniforms and matching rifles cover the bodies of the men and women on base. They watch several gunmen lay in the dirt at a shooting range practicing their aim. They hear a man yell, "take fire" as loud gunshots resonate across the wide-open fields of dirt. It is in this setting that Lightman and Torres begin their search for the truth.

From the war zone to basketball's zone defense, spaces of contest have a special place in the heart of United States citizens. Simply observing television ratings and the excitement of March madness is enough to convince most people of the sport's importance to

3. Caitlin Stark, "By the Numbers. Presidential Inaugurations," *CNN Politics*, retrieved from <http://www.cnn.com/2013/01/17/politics/btn-presidential-inaugurations/>.

4. National Collegiate Athletic Association, "Men's Basketball Attendance Up Slightly in 2014-15," retrieved from http://fs.ncaa.org/Docs/stats/m_basketball_RB/Reports/attend/2015.pdf/.

and impact on U.S. culture. According to sports researchers Southall, Nagel, Amis, and Southall, “as the United States’ largest intercollegiate athletic event, the National Collegiate Athletic Association (NCAA) Division I men’s basketball tournament consistently generates high television ratings.”⁵ Because of this widespread success and popularity, Baum makes a smart choice by incorporating the entertainment value of college basketball into his setting choices for this episode. A collegiate basketball setting provides entertainment to *Lie to Me*’s viewers.

Basketball practice is full of action as Foster and Loker walk into GWCU’s gym. Athletic men run back and forth on the yellow accented court, working hard in preparation for their next big game. As Foster and Lightman watch, the players show off their agility and strength by dunking and moving the ball quickly and accurately around the court. This setting surrounds the deception in an important case. Foster’s own love for the game comes out as she watches the men practice. This case depicts a freshman basketball player who is forced to play college ball before entering the NBA. He accepts a bribe from an alumni booster when he realizes that he physically will not be able to play basketball after that year due to degenerative arthritis. As it holds a special place in the heart of Americans, viewers likely find basketball in this episode to be entertaining.

Celebrity References

Baum scatters pictures of celebrities throughout this episode’s setting. These pictures entertain audience members as they learn about micro expressions. Viewers’ familiarity with

5. Richard M. Southall, Mark S. Nagel, John M. Amis, and Crystal Southall, “A Method to March Madness? Institutional Logics and the 2006 National Collegiate Athletic Association Division I Men’s Basketball Tournament,” *Journal of Sport Management* 22, no. 6 (2008): 677.

these people and their history helps to make a connection and draw them into the story line.

Social scientist Van Elteren claims that

celebrity politicians . . . are now so much in the public limelight, positioned within cross-currents of assertion, persuasion, denial and counter-assertion that in many instances complete honesty would be very naive, if not politically suicidal.⁶

Celebrities' frequent lies provide the perfect opportunity for Baum to include these men and women and boost the entertainment value of the episode.

Several times after the camera zooms in on micro expressions, the same expressions are shown to viewers on the faces of celebrities in pictures. For example, after Lightman points out Lake's mouth shrugs, which suggest deception, the same expression is displayed in pictures on the faces of four famous celebrities, including Bill Clinton and George W. Bush. Another instance occurs when Foster and Loker confront White about his pain. When he denies the accusation, the team supports their knowledge by comparing a picture of his face while in pain to pictures of several other athletes experiencing pain, including the famous Tiger Woods. What Foster refers to as "the primal face of pain" is depicted on all three celebrity faces as well as White's face. Celebrity photographs are used one last time when Lightman and Torres analyze the strange smile on Metz's face in the pictures taken of Sergeant Scott putting his arm around her. Lightman recognizes her expression as a masking smile. Lightman then compares her pictures to pictures of Mrs. South Carolina hiding fear from the judges and Sarah Palin hiding fear from the press. The expressions are once again identical.

6. Mel Van Elteren, "Celebrity Culture, Performative Politics, and the Spectacle of 'Democracy' in America," *Journal of American Culture* 36, no. 4 (2013): 269. doi:10.1111/jacc.12049.

Baum includes celebrity references to provide relevant entertainment to viewers. The viewers' prior knowledge of these celebrities enhances the entertainment quality of the show by connecting the plotline with places and ideas that carry their own inherent entertainment value. Political scientist Lawler states that "being a celebrity is a sort of gift of public opinion."⁷ Baum's use of celebrities leads to an entertaining setting for "Moral Waiver."

Baum uses "patriotism and sports" and "celebrities" to enhance entertainment in the episode "Moral Waiver." Viewers are more likely to feel entertained when things they already enjoy, value, or find interesting are inserted into a television show. The use of the military, collegiate basketball, and celebrities can easily provide viewers with entertainment.

"Patriotism and sports" and "celebrity references" played a role in narrative probability and narrative fidelity during this episode. Narrative probability occurs when a story hangs together in a logical manner. The narrative surrounding these themes can easily occur in real life. These setting themes also lead to narrative fidelity. "Patriotism and sports" and "celebrity references" connect to the lives of viewers on a deep level due to the weight these themes have on American culture.

Action Themes

Action themes play an important role in entertaining audience members. Baum uses action themes prevalently throughout this episode. The action themes "investigation" and "sneakiness" help promote the show's entertainment value by inviting the audience to become part of an exciting process of discovery.

7. Peter A. Lawler, "Celebrity Studies Today," *Society* 47, no. 5 (2010): 419.
doi:10.1007/s12115-010-9353-z.

Investigation

Investigations of Taft, White, Sergeant Scott, and Lake occur in this episode, creating suspense as viewers imagine what outcomes are possible. Suspense frequently leads to feelings associated with entertainment. According to communication specialist Alice E. Hall, “emotions related to suspense (i.e., fear and worry) were associated with enjoyment of the story’s ending when it was resolved.”⁸ This type of entertainment is used during “investigation.”

Foster and Loker work to investigate Taft and White’s case. The investigation process includes interviews, vocal analysis, micro expression analysis, and past game footage research. Foster and Loker realize Taft’s vocal analysis indicates guilt. However, they are not convinced because White’s spending records have not increased, as they would have suspected if he had been receiving large sums of money.

Lightman and Torres investigate the situation surrounding Sergeant Scott and Lake. The duo goes back and forth on their opinions about the guilty party. This indecisiveness creates suspenseful feelings for viewers. They first believe the sergeant to be guilty, but then notice Lake’s deception leakage. However, Torres is not convinced of the sergeant’s innocence.

Baum’s need to create entertainment leads him to use the action theme “investigation.” Investigations naturally create an air of suspense that is entertaining to viewers. The process of investigation gains the audience’s attention and attempts to increase audience members’ commitment levels to the show.

8. Alice E. Hall, “Entertainment-Oriented Gratifications of Sports Media: Contributors to Suspense, Enjoyment, and Appreciation,” *Journal of Broadcasting & Electronic Media* 59, no. 2 (2015): 621.

Sneakiness

Baum also incorporates the action theme of “sneakiness” into this episode in his attempt to entertain his viewers. Lake’s platoon mates and Lightman both partake in the entertaining action theme “sneakiness.” Just like “investigation,” “sneakiness” creates suspense as audience members wonder if characters will be caught in their sneaky acts.

Two of Lake’s platoon mates sneak around while they visit Lightman’s office. Their curiosity gets the best of them when they are left alone in a conference room. They suspiciously look around to make sure no one is watching and then pick up the remote from the table and click the play button. In that moment, the women decide to turn on the video of an interview that they were not invited to watch. Viewers look on in amusement as they wonder how the women will react to the video. The audience then realizes that the women are being recorded as they watch the video footage, which is itself a sneaky action taken by the Lightman Group.

Lightman also participates in a sneaky action near the end of the episode. As he prepares Metz for her polygraph test, he instructs her to lie about not refusing to have sex with Sergeant Scott so that he will reveal the truth about their relationship, stating, “never let the facts get in the way of the truth.” Lightman does something to stop the polygraph test from picking up on Metz’s deception, but his method is unidentified until the end of the show. Viewers are likely intrigued when they realize the polygraph test did not pick up on Metz’s lie. It is not until later that Lightman reveals how Metz beat the polygraph test.

Baum uses “sneakiness” as an action theme throughout the episode. “Sneakiness” can easily create suspense, which heightens audience members’ enjoyment. Investigation tactics help the Lightman Group gain and share important information in an entertaining way.

Baum's choice to use "sneakiness" is wise because it leads to suspense, which is an aspect of entertainment.

"Investigation" and "sneakiness" are two entertaining action themes prevalent throughout this episode. Each of these themes can create suspense. Baum makes a good choice when he implements these themes because viewers can easily find entertaining properties in episode filled with suspense. "Investigation" and "sneakiness" naturally play on human emotions that can lead to entertainment. Additionally, because many people have been in a situation where they participated in a sneaky activity, "sneakiness" can easily correspond with the experiences of viewers' own personal narratives, creating narrative fidelity. Narrative fidelity also occurs within "investigation." Just as the Lightman Group takes on investigations, viewers have likely participated in their own search for knowledge. Therefore, audience members are able to relate to this action, which frequently occurs throughout the episode. The consistency between actions in this episode and actions in the lives of viewers line up, creating narrative fidelity.

Rhetorical Visions

"Justice," and "employee relationships" enhance entertainment in this episode. Each of these rhetorical visions creates audience entertainment and encourages viewers to watch each new episode of the show. Rhetorical visions lead to a mutual understanding of entertainment that can unify viewers.

Justice

Both cases taken on by the Lightman Group in this episode share a common theme. Each situation includes a person who feels he or she has been wronged and people who are willing to use unethical practices to seek justice. Most people have been in situations that

were disappointing because they did not receive what they believe they deserved. Audience members are likely entertained when they relate the actions they took in similar circumstances to the bold actions taken by Lake and White.

Lake sacrifices herself in an attempt to create justice for Metz, who does not feel she will be able to convince the commander that Sergeant Scott committed sexual assault. Lake lies to create justice for Metz within this episode. When referring to this case, Lightman says, “she lied but then said she was protecting her platoon mates. No deception leakage. What if Lake didn’t lie about everything? What if she lied about the victim, but not the crime?” Then he asks, “what if the real victim is too scared to come forward?” The system does not protect Metz from Sergeant Scott. Therefore, Metz feels that the system will not believe her story. Metz decides to leave the military, which puts justice in the hands of her platoon mates.

Similar to Metz, White also feels betrayed by the system. He is forced to spend his last good year of health playing collegiate rather than pro ball. This situation affects him on a personal level. Not only will he lose his opportunity to be a professional basketball player, but he will also lose the salary that accompanies a professional contract, which he needs to support his younger brother. He also loses his future. He now has no ability to play professional ball and no ability to pay for college. He attempts to create justice for himself because he also feels failed by the system. In his search for justice, he accepts a financial bribe from an alumni booster. He then lies about the bribe in an attempt to right a wrong, but his attempt at creating justice fails. However, the Lightman Group decides to create justice for White by putting their fee from his case into a trust that can pay for his college tuition at a different institute.

The quality of entertainment in this episode is enhanced through the rhetorical vision of “Justice.” Viewers likely find interest and amusement in the lengths characters are willing to go to get what they deserve or what they think others deserve. “Justice entertains audience members by allowing them to form their own opinions about “justice” being served in the show and waiting to see how the cases come to a close.

Employee Relationships

Entertainment comes to life through the dichotomy of Lightman and Foster’s relationships with Torres. These relationships catch the audience’s attention and likely surprise viewers several times. The complicated relationships Lightman and Foster have with their employees keep the audience interested and entertained.

Torres is able to naturally pick up on micro expressions. She does not have formal training or know the science behind these expressions. Foster has grace with her through her learning process, while Lightman is not particularly fond of his new employee. This leads to the difference in relationships Torres has with Lightman and Foster. But after Lightman sees Torres’s ability when using the machine, he lets her join him during his case.

Throughout their time together, Lightman teaches Torres many aspect of deception detection. However, his teaching style is gruff and often times demeaning. When speaking to Torres, Lightman says, “oh look, now you’re embarrassed. Well, you have every reason to be. You did get it wrong didn’t you.” Foster responds in an irritated voice, “Cal!” Even though Foster interrupted, he continues, “what? She’s the one making snide remarks, look at her face.” Frustrated and defeated, Torres mumbles, “how do people work here?” At the end of the episode, Lightman explains to Torres the reason he is so hard on her. He states, “when you don’t know the science, you don’t see the whole picture. People can get hurt.”

Foster and Loker help Torres through her rough relationship start with Lightman. Foster frequently stands up to Lightman for Torres. At the beginning of the episode, Foster tells Lightman that Torres is impressive during her micro expression training. Lightman responds, “is this another attempt to get me to take Ms. Torres under my wing? Loker also acts as an aid of encouragement toward Torres. For example, he discusses Lightman’s opinion of her lack of education with Torres. She asks Loker, “you’re saying I can’t learn the science?” Loker responds, “I’m saying you didn’t have to. That’s got to be irritating to a guy who spent two decades trying to see what you were born seeing.” Later in the episode Foster encourages Lightman to go a little easier on Torres. When he acts rudely toward Torres, Foster encourages Torres that things will work out and she needs to give it time. For example, after Lightman calls Torres out for a micro expression she makes, Foster tells her, “hang in there.” However, when Torres questions Lightman, Foster steps in and defends Lightman.

Foster’s relationship with Loker also provides the audience with entertainment. Foster frequently becomes annoyed with Loker’s acts of radical honesty and makes comments to relieve social tension. This first occurs during Foster and Loker’s trip to the GWCU gym. As they speak to Jeremy Levine, Loker makes numerous impolite comments. Foster apologizes on Loker’s behalf and explains his issue with half-truths. Foster’s frustration with Loker returns later in the episode. When she and Loker are on their way to speak with Taft, Foster asks Loker, “does your radical honesty pledge mean you have to say everything you think?” He tells her, “it’s the only way to be truly honest.” She then instructs him, “let’s turn it off while we’re working, shall we?” Foster’s annoyance with and embarrassment from Loker’s radical honesty pledge can entertain audience members.

Rhetorical visions emphasize the importance of entertainment during this episode. “Justice” and “employee relationships” play an attention-grabbing role in “Moral Waiver,” spiking viewers’ interest, curiosity, and amazement, which leads to the creation of entertainment. Viewers who are amused are more likely to enjoy the show and tune in again. “Justice” and “employee relationships” in this episode align with standards for narrative probability. These rhetorical visions are constructed logically and make sense to viewers. Lightman and Foster’s relationships with Torres also follow a consistent and coherent pattern that viewers can follow. Audience members likely experience moments where they have to fight for their own “justice” or engage in interesting “employee relationships.”

Conclusion

My analysis of character themes, setting themes, action themes, and rhetorical visions helps answer the question: How does *Lie to Me* attempt to persuade viewers to adopt favorable attitudes towards an educational message? Character themes such as “the tactless trickster,” “the blunt being,” and “the outrageous one” help answer this question by bringing methods of entertainment to light. “The tactless trickster” provides entertainment and helps audience members build a favorable attitude toward Lightman. Once this favorable attitude is developed, audience members can more easily view the educational messages he shares positively. “The blunt being” is also entertaining. Blunt statements help bring the truth to audience members’ attention in an exciting, entertaining, and sometimes cringe-worthy way. Loker and Lightman’s blunt personalities grab the attention of the audience and help them focus on and remember educational material. “The outrageous one” also plays a role in this episode’s audience entertainment. When associating information with entertaining and memorable actions, audience members are more likely to view the information positively.

Setting themes also bring attention to entertainment within this episode. “Patriotism and sports” and “celebrity references” are a source of entertainment for viewers. “Patriotism and sports,” are central to United States culture. Viewers are more likely to feel entertained when topics they already enjoy, value, or find interesting are incorporated into a television show. “Celebrity references” also provide entertainment by drawing on popular culture surrounding viewers.

Action themes throughout this episode have the ability to provide entertainment to audience members. Baum uses “investigation” and “sneakiness” during this episode. These themes help to create suspense, which heightens audience members’ level of enjoyment. These themes naturally play on human emotions that can lead to entertainment. Rhetorical visions such as “justice” and “employee relationships” play a role in *Lie to Me*’s audience entertainment. These themes can easily grab the audience’s attention and build interest and curiosity, leading to entertainment.

CHAPTER IV

EDUTAINMENT AND BEHAVIOR CHANGE

We're the Federal Government. We record everything.

- NASA Director Schaumburg¹

False beliefs may lead to irrational behavior. But the truth can create rational behavioral change. *Lie to Me's* third episode shows viewers the impact of the truth. With this in mind, chapter four analyzes episode three of the first season of *Lie to Me*, titled "A Perfect Score," to answer the question: How does *Lie to Me* attempt to persuade its viewers to adopt overt behavioral changes?

After the death of a seventeen-year-old girl named Danielle Stark, Lightman and Torres meet with an FBI agent who informs them that her body was recovered in Rock Creek Park. Danielle's mother, a federal judge who has been shortlisted for the Supreme Court, was alone in her chambers during the murder and no one can verify her whereabouts during that time. Due to the mother's situation, they must proceed carefully. Lightman and Torres meet with the FBI agent and Judge Kathleen Stark. When they watch the film of their interview with Judge Stark, they notice that her face does not reflect the emotions of her words. Lightman and Torres visit the memorial for Danielle and notice that she still does not look sad. Lightman sticks chewing gum onto a hot light bulb to create a loud and startling pop

1. This and all other dialogue and plot references in this chapter come from: *Lie to Me*. Episode no. 3, first broadcast 4 February 2009 by Fox, directed by Adam Davidson and written by Samuel Baum.

when the bulb explodes. He watches the judge's face during the pop and sees no signs of surprise, revealing her use of Botox, which paralyzes the facial muscles.

During the service, Lightman and Torres continue to look for the killer. Lightman pays particular attention to an especially popular girl named Riley. She shows asymmetrical sadness, meaning her emotion is not real. He also mentions that popular people are better liars than most. After the memorial, they confront Riley about her lie. She claims that Danielle was getting drugs from another kid at the school. Lightman convinces the school's headmistress to announce a fake campus-wide locker search. During the check, Lightman looks at the students' expressions and picks out the student who sold Danielle drugs. He admits to selling her ADD medication, adding that most kids at the school use it to heighten their SAT scores.

Back at the office Torres reports to Lightman, telling him that they found footage of the Judge which proves her innocence. She also provides Lightman with Danielle's academic record. Records show that Danielle improved her SAT score, but that she had taken the test the day after her murder. Apparently, her mother had hired her teacher to take the SAT for Danielle to improve her score. When the teacher confronted Danielle, asking what score she wanted on the SAT, Danielle did not know what she was referring to and threatened to expose her teacher's con. When Lightman realizes that Riley also had the teacher take her SAT, they bring her in for questioning. They believe that Riley killed Danielle because she had threatened to expose the cheating scandal. Riley's father stops the questioning and takes the blame for his daughter saying that he was guilty of murdering Danielle. Lightman knows that he is lying and convinces him to share the truth about Riley. He confesses that Riley had attempted to stop Danielle from revealing the truth and did not mean to kill her. Riley had

told her dad what she did and he had attempted to take the blame. However, thanks to the Lightman group, the truth was revealed.

During this episode, Foster and Loker also meet with the Deputy Chief of NASA who believes a test pilot named Commander David Markov purposefully crashed a plane. In an interview with Foster and Loker, he claimed to have been disoriented and ejected from the plane just before it smashed into the ground. When analyzing video of Markov, Foster notices a mood change and believes he could be taking anti-anxiety drugs. After interviewing his wife, they learn that Markov has been under pressure when working to become the first pilot of the new plane. It is obvious that his wife is also hiding something. They have NASA run a drug test for anti-anxiety medication on Markov. When the test results come in, they are positive for the drug and prove he had been on the drug during the time of the crash. The investigation proves that the disorientation he experienced was a side effect of the drug, which leads Markov's wife to admit that she had secretly been giving drugs to her husband without his knowledge.

Analysis

Most people do not enjoy when others tell them to change their behavior. However, *Lie to Me* viewers likely do not recognize that this show works as an agent for behavioral change. Baum uses "A Perfect Score" to create behavioral change in a way viewers will accept. This analysis discusses fantasy themes such as character themes, setting themes, action themes, and rhetorical visions from this episode to provide a deeper understanding of the way Baum persuades audience members to make overt behavioral changes. Baum encourages viewers to look for signs of deception, avoid lying, interact positively and

patiently with family members, parent less intrusively, and avoid judging others off of initial impressions.

Character Themes

Baum uses characters as agents for behavioral change. When viewers notice characters' behaviors and the positive or negative consequences of those behaviors, they likely feel persuaded to adjust their own behavior accordingly. "The deception detector" and "the liar" are character themes Baum uses to persuade viewers to alter their behavior. Each of these character themes plays an important role during this episode.

The Deception Detector

Throughout this episode, Baum uses the characters as tools who point out deception and describe micro expressions. Character themes can help identify Baum's method of creating overt behavioral change among audience members. It is possible that *Lie to Me's* audience members will begin looking for micro expressions and other signs of deception during their everyday life. This show can easily spike their interest in micro expressions, leading to audience interest in gaining more knowledge about these expressions.

Lightman provides numerous explanations of deception throughout the episode. At the beginning of the episode, he talks to his daughter on the phone. Emily tells her father that she will be sleeping over at her friend Katie's house that night. Lightman notices deception leakage in her voice and explains the signs of dishonesty to Foster. He says, "you heard that right? Word repetition and her vocal pitch went up when she was talking about staying at Katie's." This description of vocal deception leakage can change audience member's behavior by causing them to begin looking for this type of vocal deception in their own conversations.

Later, while viewing the video of an interview with Danielle's mother, Lightman continues to point out signs of deception leakage. He explains that sadness on a person's face should be particularly visible on the subject's forehead and eyes. Due to the lack of movement on the judge's face, Lightman believes she is not truly sad about Danielle's murder. His explanation encourages viewers to take note of expressions on others' foreheads and eyes. This behavioral change will help viewers recognize true signs of sadness.

While studying the faces of those attending Danielle's memorial, Lightman focuses on a particularly popular girl named Riley who speaks in front of the gathering. He explains the connection between popularity and the ability of popular people to make others believe their lies. He then mentions the asymmetrical sadness Riley displayed when she talked about her relationship with Danielle. Torres responds by saying, "when a person's facial expression is not symmetrical on both sides of the face, it is likely that they are pretending to feel the emotion." This reference might influence audience members to look out for an exhibition of the same emotion.

Lightman notices deception again when he and Torres confront Danielle's teacher about taking the SAT for her students. The teacher proclaims, "I do not have to listen to this!" and then proceeds to slam her hand on the table. Lightman explains that if she had been truly outraged at their allegations, she would have both yelled and slammed her hand against the table at the exact same time. Lightman easily picks up on the teacher's awful gestural timing. After seeing this, viewers might want to look for similar gestural timing flaws when encountering those who might feel upset.

A video camera catches Danielle's expression reflected off a trophy case when her teacher asks what percentile she would like to hit on the SAT. Lightman and Torres bring the

video to their office and analyze Danielle's reaction. When they see Danielle raise her eyebrows, which lasts less than a second, they understand that the emotion she felt was surprise. She did not have any clue what her teacher was talking about. By pointing out this micro expression, viewers might be more likely to watch the faces of others for that particular eyebrow movement.

When talking with the head mistress, Torres asks if she thinks the students' use of drugs to compete academically has anything to do with the murder. The head mistress defensively denies Torres' suggestion and proceeds to gently rub her hands together. Torres explains that when a person caresses her hands together, she is using a self-comforting gesture in an attempt to reassure herself because she does not believe what she is saying. After viewing this scene, audience members might be more likely to look for similar actions.

After interviewing Commander David Markov, Foster describes his use of a spontaneous correction. When describing his cruising altitude, Markov says, "I was at a cruising altitude of 10,000 feet, actually 10,500." Loker states that such corrections are a sign of truthfulness. Foster later interviews Markov's wife. She and Loker both notice a sign of deception called a false start. This false start occurs when Foster asks Mrs. Markov if she has noticed a change in her husband's mood in the last few weeks. When Mrs. Markov responds, she starts to say yes, but then says no. Foster and Loker proceed to point out a slip of the tongue that occurs later in the interview. Mrs. Markov states, "I mean, he has been under a lot of pressure lately but I, he has handled it just fine." Mrs. Markov first says "I" instead of "he," indicating that she is handling the pressure well and he is not. After viewing these scenes, *Lie to Me* fans might search for the same type of behavior in those they interact with on a daily basis.

Baum uses “the deception detector” to influence audience members to make overt behavioral changes. Not only can this character theme influence listeners to look out for signs of deception, it also can encourage them to overtly change their own behavior to avoid deception leakage of their own. Audience members can easily become conscious of their own facial expressions and work to control them. Through these examples, Baum asks viewers to look at the world in a completely new way. By pointing out and describing micro expressions in detail throughout the episode, Baum empowers audience members to actively search for these momentary expressions during daily conversations.

The Liar

Throughout this episode, Baum uses the characters as tools to show the negative consequences of lying. These consequences are used to create an overt behavioral change among audience members. Audience members who view the negative consequences of telling lies might be less likely to deceive others.

The character theme “the liar” makes its first appearance at the beginning of this episode when Emily calls her father. She informs him that she will be sleeping over at her friend Katie’s house. Later that night, Emily is brought to her father’s office by police officers. The officers tell Lightman that Emily had thrown a party and that they had found more than one hundred kids at Emily’s mother’s home. Not only does Emily’s lie lead to police involvement, but Lightman also requires Emily to come to his office every day after school and organize a closet until her mother returns. Emily’s lie breaks her father’s trust and results in undesirable consequences. Baum shows the audience the negative consequences of lying through Emily’s dishonest actions.

At Danielle's funeral, Riley lies about feeling shocked that Danielle is dead. When she speaks at the memorial she pretends to feel sad about the death of her friend and even says that she is not sure if she wants to attend Princeton. Lightman remembers that the more popular a child is, the better he or she is at lying. Riley's lies obstruct justice and cause her father to risk imprisonment for the rest of his life. Riley's lies also cause the Lightman Group to spend more time and effort solving this murder case. Baum uses Riley's deception to exemplify the complications deception can cause.

"The liar" makes another appearance when Foster interviews Mrs. Markov about her husband's crash. Mrs. Markov appears to be an innocent and blameless spouse. However, the Lightman Group sees the truth behind her pretty face. Mrs. Markov lies to Foster about noticing a change in her husband's behavior. She also attempts to deceive Foster when discussing his ability to handle the pressure during the competition for the X48 pilot slot. At the end of the episode, the Lightman group finds out that Mrs. Markov has been giving her husband antianxiety medication without his consent. Therefore, she begins telling more lies to cover up the fact that she has deceived her husband. Baum uses Mrs. Markov to portray the turmoil that can occur when a person gets caught in a web of lies.

The headmistress of Strivers Magnet School also participates in her fair share of deception during this episode. She explicitly denies the link between drug use and academic competition at her school. Torres later confronts the headmistress in the school parking lot about the school's increased national academic ranking since she began working there. She then asks to see Danielle's academic records and the transcripts for all honor roll students. The headmistress then lies once more, suggesting that she believes the school's academic incentives do not play a role in Danielle's murder. However, the headmistress knows there is

a link between drug use and academic competition as well as a link between the murder and academic competition. The headmistress's denial of such accusations only slows the investigation process. Baum uses the headmistress's deception to show a negative effect that can occur when a person lies for his or her own personal safety, rather than the safety of an entire group of people.

Baum portrays Riley's father as the next liar in this episode. After Riley murders Danielle, she confesses her wrongdoings to her father. The Lightman Group brings Riley into a facility for formal questioning. While Torres questions the girl, Lightman, Riley's father, and an FBI agent watch the questioning from the other side of a one-way mirror. When things in the questioning room become intense, Riley's father stops the questioning and tries to take the blame for the murder. He attempts to save his guilty daughter's life by deceiving the FBI. However, Lightman notices his deception and proves the father's innocence. He helps the man understand that he cannot protect his daughter from the consequences of her actions. Baum uses this situation to show viewers that the negative consequences of lying, even when one might believe it is for a good reason, can easily outweigh the negative consequences of telling the truth.

Baum uses the character theme "the liar" to persuade audience members to make overt behavioral changes. He shows the negative effects caused by deception through multiple scenarios, from lying to have fun, to lying to save oneself from negative consequences, to covering up a lie with more lies, to lying for job security, to lying to protect another person. He bombards viewers with lies that lead to undesirable situations to persuade them that lying does not have suitable results. According to negotiation expert Gino and psychologists Ayal and Ariely, when exposed to the dishonesty of others, individuals are

more likely to avoid future dishonest actions because they understand the probability of experiencing negative consequences.² In the same way, viewers are exposed to the negative consequences of dishonest actions, which contribute to a persuasive message about the importance of changing their behaviors to avoid dishonesty.

Baum's use of "the deception detector" and "the liar" created narrative probability and narrative fidelity. Specifically, "the deception detector" creates narrative probability by continuously resulting in similar outcomes and providing an opportunity for viewer education to take place. "The liar" helps create narrative fidelity. All people have experience with deception. Audience members can directly relate with "the liar" because they have also experienced situations in which they were persuaded to lie.

Setting Themes

Baum uses a setting theme to create behavioral changes in the lives of his viewers. When audience members observe a specific setting theme and recognize the impacts of that theme, they likely feel persuaded to overtly change their behavior. "Family" is the setting theme Baum uses most persuasively when presenting viewers with the idea of making behavioral changes. This setting theme plays an important role during this episode.

Family

Baum uses "family" as a metaphorical setting theme to inspire overt behavioral change in viewers. Changes in family relationships are depicted through Lightman and Emily's predicament, Riley and her father's position, Danielle and her mother's situation, and Mr. and Mrs. Markov's predicament. Watching the relationship change that occurs

2. Francesca Gino, Shahar Ayal, and Dan Ariely, "Contagion and Differentiation in Unethical Behavior: The Effect of One Bad Apple on the Barrel," *Psychological Science* 20, no. 3 (2009): 393.

between these families influences viewers to change the way they interact with their own families.

After the police bring Emily to her father's office, Lightman tells her she must come to his office each day after school and organize a room filled with artifacts and other miscellaneous items from his dissertation research. The messy room Emily is told to organize symbolizes organizing her life. As Emily organizes this room, she also organizes her life and makes amends with her father. When Emily first sees the room, it appears to be a dark space cluttered with disorganized boxes, papers, and other unidentifiable objects. As Emily begins to organize the room, she expresses to Loker her feeling that Lightman is a hypocritical father. Loker explains to Emily that Lightman is probably just scared about her getting hurt. At this moment, Emily not only begins organizing this room, but she also starts the process of understanding where her father is coming from.

Later in the episode, Baum again depicts Emily's growth process. The room appears significantly more organized but not yet perfect. At this point, Emily apologizes to her father for lying to him. However, she is not sorry about throwing the party and does not completely understand her father's point of view. In another scene, Emily talks to Foster about her situation. Foster explains to Emily that Lightman restrained himself from confronting her when she lied even though he knew she was deceiving him. Foster then says, "if he said something every time you lied to him, he knows he'd lose you." This is a moment of realization for Emily. While she is organizing the room, her understanding of her father is also coming together. At the end of the episode, Lightman finds that Emily has completed the organization process of the once chaotic room. However, this is not the only progress Emily has made. She also tells her father, "I know what you were saying before about girls my age.

And, considering, I guess you do a pretty good job of restraining yourself from calling me a liar every time you know I'm up to something." At this point both the organization of the room and Emily's relationship with her father come together to create a positive outcome. Baum's use of the correlation between setting development and family development can create overt change in his viewers. Audience members see a growth of self-improvement and understanding in Emily as she organizes her father's research materials. These viewers can easily recognize that completing difficult tasks can lead to self-growth. Viewers who notice this might choose to challenge themselves with difficult tasks in an attempt to grow and learn.

"Family" is another setting theme used as a backdrop for Baum's plotline about Riley and her father's relationship. When Riley is trying to stop Danielle from revealing her teacher's unethical practices, she accidentally kills Danielle. After this accident, Riley tells her father about her mistake. Although Riley has committed a horrible crime, her father chooses to continue to show his love by attempting to protect Riley from the consequences of her crime. Not only does he ignore Riley's behavior, but he also takes several actions in an attempt to cover up the crime. He supports Riley when she speaks at the memorial, he pretends to help in the search for a suspect, he discusses the sizeable reward the school will be giving out for any information related to the murder, he cooperates with the Lightman Group's requests, and in the end he is willing to go to jail in place of his daughter. Riley was likely scared to tell her father the truth. However, when she told him her mistake, instead of condemning her or turning her in to the police, he was willing to attempt to overcome the difficult situation and grow alongside his daughter. Audience members who view this situation might be more likely to be patient with and trust their family members.

Setting also plays a role related to “family” in the case of Mr. and Mrs. Markov. Mr. Markov enters a highly competitive training program for the X48 pilot slot. This competition negatively affects his relationship with both his wife and his children. Mrs. Markov explains this when she says, “you were so anxious all the time. I was scared. The kids were scared.” The setting her “family” is put in causes her to make a drastic decision. Without her husband’s knowledge, she begins giving him an anti-anxiety medication. Side effects from this medication cause him to crash a NASA aircraft, almost losing his life. When he learns of his wife’s deceit, he feels shocked and angry. But his wife reminds him, “how have you been feeling lately, about me, about the kids?” The teary-eyed man replies, “better.” The couple is able to reconcile a situation that almost caused Mr. Markov’s death.

Baum uses these “family” settings in an attempt to persuade viewers to make overt behavioral changes. Lightman and Emily, as well as Mr. and Mrs. Markov are able to deal with difficult situations and family conflict. In the end, these trials make their “family” relationships even stronger. Lightman and Emily gain a better understanding of one another, Riley is made aware of her father’s loyalty, and Mr. and Mrs. Markov create a family environment that is happier and healthier for them and their children. Baum uses this setting theme to encourage viewers to work through “family” issues in search of a more positive outcome. Viewers who notice the relationship adjustment that occurs between these families are likely influenced to alter the way they interacted with their own family members.

Baum’s use of “family” helps create narrative fidelity. Most people live within a family unit and have personal experience trying to understand family members, being frustrated with deceiving family members or family members who are going through a rough times, or having family members who would sacrifice their lives for someone in their family.

Therefore, viewers' experience with "family" is critical to Baum's work in creating narrative fidelity in this episode.

Action Themes

Avoidance of the truth occurs prevalently throughout this episode. Baum incorporates the action themes "denial" and "righteous deception," which contribute to persuasive messages about overt behavioral changes in audience members. After viewers observe the outcomes of "denial" and "righteous deception," they might be less likely to partake in similar actions due to the way Baum frames these themes.

Denial

"Denial" is a form of deception or lying that specifically relates to the rejection of truth or allegations that can lead to negative consequences. Baum uses "denial" during Mr. Markov's case, and it is consistently ineffective during this episode. Mrs. Markov denies a change in her husband's behavior. She also denies her husband's inability to cope with the pressure of his pilot competition. However, her attempt to cover her husband's stress is not effective. The Lightman Group continues their investigation and finds that Mrs. Markov is secretly giving her husband anti-anxiety medication. Mrs. Markov's use of "denial" does not have a positive outcome.

Baum also uses "denial" during the case surrounding Danielle's murder. Riley denies not being sad or surprised that Danielle has been murdered. Riley also denies murdering Danielle. However, these feeble attempts to cover the truth are unsuccessful. The Lightman Group ends up proving Riley's guilt. The headmistress denies a connection among the school's rigorous academic standards, drug use, and Danielle's murder. However, the Lightman Group also proves the connection among these elements.

Baum uses the action theme “denial” throughout this episode. Viewers consistently see the negative outcomes of “denial.” Although multiple characters use “denial,” it never ends well for them. Viewers who notice the consistent negative outcomes of “denial” might be less likely to participate in “denial” than they would have been before seeing this episode.

Righteous Deception

Baum displays deception’s use in a positive and righteous way. He uses this type of deception carefully in his quest for the truth. Viewers who notice the use of “righteous deception” can easily grasp the difference in ways characters are using deception and change their behavior by only using deception in a righteous way.

During Danielle’s murder case, Lightman uses “righteous deception” when talking to Riley after Danielle’s memorial service. He tells Riley that it is easy to see deception when someone’s eyebrows have been thinned. He asks her if she had recently plucked her eyebrows. Lightman completely makes up that fact. It is not true. However, he uses this “righteous deception” to find the truth about Danielle’s death. Lightman also deceives Riley’s father when he tells him that he is using the Stratton-Meyerhoff personality test. While this test does not exist, he uses this deception to prove the man’s innocence by getting a true reaction to a picture of Danielle when she is found dead.

Baum uses “righteous deception” throughout this episode. Viewers who notice the use of “righteous deception” likely come to understand that deception has a place and a purpose in life and can be used correctly to create positive outcomes. Audience members who see the ethical use of deception can easily decide to implement this same style of research into their lives when searching for the truth.

Baum's use of "denial" as well as "righteous deception" plays a role in creating narrative fidelity and narrative probability. Baum's use of "denial" logically makes sense. Several characters participate in "denial," and their actions lead to negative consequences. "Righteous deception" creates a coherent narrative during this episode. This action theme is used when, for ethical reasons, the truth does not need to be revealed. The reasons why characters chose to employ "righteous deception" are free of contradictions. These themes also relate to the lives of audience members, or add to the narrative's fidelity. Most viewers suffer negative consequences when caught in the act of "denial." Many viewers also use deception in an ethically appropriate fashion, for the betterment of others or society.

Rhetorical Visions

Ultimately, rhetorical visions crafted from character, action, and setting themes, contribute to a persuasive message about making overt behavioral changes. "Intrusive parenting" and "inaccuracy of first impressions" are the two primary visions that can persuade viewers to alter their behavior. When viewers observe the consequences of these visions, they are more likely to adjust their behavior to avoid similar results. Lightman and Danielle's mother each battle their own temptations to intrude on their daughters. The results of these intrusions bring out obvious consequences.

Intrusive Parenting

Throughout this episode, viewers see the struggle of how much a parent should intrude in his or her child's life when safety is on the line. Lightman is an expert deception detector, meaning he easily catches on to his daughter's lies. Early in this episode when Emily calls her father, he knows that she is lying to him about staying the night at her friend's house. However, Foster convinces him to let it go instead of calling her out on the

lie. When referring to the conversation, Foster states, “I heard a typical teenager in the process of forming her self-identity.” To which Lightman responds, “That’s psychobabble, that is. She was lying.” Foster then says, “Emily needs to have her own secrets. That’s not the same thing as lying.” Lightman later finds that instead of staying the night at her friend’s house, she had thrown a party at her mother’s place. He decided to trust his daughter even when it was difficult, and his trust was broken. He punishes Emily by having her spend each day after school in his office, organizing a room so he can keep an eye on her. Lightman’s temptation to act intrusively is heightened by a case he is working on in which a girl named Danielle, who is only a year older than Emily, was murdered.

When organizing a room in her father’s office, she finds a picture of Lightman smoking marijuana in Morocco as part of a research project aiming to prove the universality of emotion. She feels that her father is being hypocritical by getting mad at her for throwing a party when he had previously used drugs. Loker explains to her that her father is scared because she is at the prime age for abusing alcohol, experimenting with drugs, or contracting a sexually transmitted disease. Then, when Lightman enters the room Emily is organizing, she apologizes to him for lying. Lightman accepts her apology and asks her to remember this situation next time she wanted to have a party. She quickly replies, “I’m not sorry that, just that I lied to you about it.” Lightman responds by reminding Emily of the trouble a girl her age can get into. He tells her she should not care about being popular and making new friends if all they care about is having a place to drink or get high. Emily snaps back at her father by pulling out the picture she found of him using marijuana in Morocco. Lightman’s lack of understanding for his daughter creates tension in their relationship.

Emily complains to Foster that her dad will never let her do anything fun, and Foster explains that Lightman had known she was lying when she said she was going to stay at Katie's house. She then says that Lightman knows if he says something every time Emily lies to him he will lose her. Emily takes this message to heart. At the end of the episode she tells her father, "I know what you were saying before about girls my age. And, considering, I guess you do a pretty good job of restraining yourself from calling me a liar every time you know I'm up to something." Lightman responds, "well, I'm sorry I always know." Emily shook her head. With a slight smile on her face she said, "you don't always know." Although Emily and Lightman are able to understand one another, Lightman's temptation to partake in intrusive parenting puts strain on his relationship with Emily. While this situation puts stress on the relationship, it ends up benefiting them because they gain a better understanding of each other.

Danielle's mother also participates in intrusive parenting. She is obsessed with image, which includes her daughter's academic success. While her daughter's GPA put her at the top of her class, her SAT scores were barely average. She created a fake email account and pretended to be her daughter. She emailed Danielle's teacher asking her to take the SAT in her place. She had heard rumors that this teacher had done the same for other students and wanted to improve Danielle's test scores without her knowledge. Danielle found out and was furious with her mother when she came home from school. She said that her mother did not trust her. Danielle threatened to expose her teacher, which is why Riley murdered her. Based on the way Baum develops this storyline, if Danielle's mother had not parented in an intrusive way, Danielle would likely still be alive.

The rhetorical vision “intrusive parenting” can persuade viewers to make behavioral changes. By watching the negative effects of intrusive parenting play out on screen, viewers are likely persuaded to avoid experiencing similar negative effects. Child development experts Taylor, Eisenberg, Spinrad, and Widaman state that “intrusive, insensitive, or controlling parents likely undermine the development of independent coping skills and discourage children’s independent behaviors.”³ And developmental psychologist Clincy states, “intrusive parenting behaviors have been associated with less optimal child outcomes.”⁴ After watching this, audience members might begin to associate “intrusive parenting” with similar negative consequences. This knowledge can also persuade parents to overtly modify their behavior, which can help to develop their children’s autonomy through the use of more sensitive and understanding parenting methods.

Inaccuracy of First Impressions

“Inaccuracy of first impressions” can create overt change in the audience’s behavior. The prevalence of this inaccuracy can persuade the audience not to judge or make decisions about others based on first impressions. Throughout the episode, Baum depicts several first impressions that are inconsistent with the nature of a person’s true character.

The first inaccuracy occurs when Lightman meets Danielle’s mother. She does not want to answer Lightman’s questions and feels uncomfortable about being recorded. She also does not show sadness when discussing her daughter’s death. She seems more concerned with Danielle’s academic success than anything else. After surprising Danielle’s mother with

3. Zoe E. Taylor, Nancy Eisenberg, Tracy L. Spinrad, and Keith F. Widaman, “Longitudinal Relations of Intrusive Parenting and Effortful Control to Ego-Resiliency during Early Childhood,” *Child Development* 84, no. 4 (2013): 1146. doi:10.1111/cdev.12054.

4. Amanda R. Clincy, “Trajectories of Intrusive Parenting During Infancy and Toddlerhood as Predictors of Rural, Low-Income African American Boys’ School-Related Outcomes,” *African American Journal of Orthopsychiatry* 83, no. 2-3 (2013): 194. doi:10.1111/ajop.12028.

a bursting light bulb and seeing no reaction on her face, Lightman concludes that she is hiding her age with Botox. His initial impression was that Danielle's mother was not sad. But after some research, he recognizes that even though she was sad, this emotion is not displayed on her face due to Botox's ability to paralyze the facial muscles. If Lightman had trusted his initial impression of Danielle's mother, he might not have found the true murderer.

When Foster and Loker first meet Markov, they are suspicious that he intentionally crashed the plane. They are apprehensive to trust him because his father had defected from the USSR in 1972. However, Foster states, "there is another possibility. It's called a hysterical black out. It sometimes happens just before someone tries to take their own life." She assumes that he was attempting to commit suicide and changed his mind at the last moment when he ejected from the aircraft. She believes he may have been depressed, leading to his suicide attempt. After doing some digging, she and Loker discover that Markov had not crashed the plane on purpose. His wife had been secretly giving him anti-anxiety medications. A side effect from this medication is to blame for the crash. If Foster and Loker chose to stick with their first impression rather than properly investigating the situation, the truth would not have surfaced.

The rhetorical vision "inaccuracy of first impressions" shows the ability of the show to create overt behavioral changes. The decisions characters make about whom to trust plays a role in their willingness to socially interact with those people. Researchers Moshe, Maital, and Linz write that "of course, first impressions can sometimes be inaccurate and, consequently, misguide our behavior in a less desirable manner."⁵ If the Lightman Group had

5. Moshe Bar, Maital Neta, and Heather Linz, "Very First Impressions," *Emotion* 6, no. 2 (2006): 269.

trusted their first impressions of many characters, they would not have found the truth. This rhetorical vision displays the show's ability to persuade viewers not to base their beliefs about others on first impressions.

The prevalence of "intrusive parenting" as well as "inaccuracy of first impressions" leads to narrative fidelity within this episode. These themes ring true with the lives of audience members. At some point in virtually every teenager's life, they are likely to feel intruded upon by their parents. Audience members are able to connect with "intrusive parenting" through this experience. Most people have also experience with at least one first impression that ended up being inaccurate. The personal experiences audience members have with these themes improve the narrative fidelity of this story.

Conclusion

This analysis of character themes, setting themes, action themes, and rhetorical visions answers the question: "How does *Lie to Me* attempt to persuade its viewers to adopt overt behavioral changes?" The character themes of "the deception detector" and "the liar" can lead to overt behavioral changes in viewers. These character themes show viewers the positive outcomes of deception detection and the negative outcomes of lying, which can convince viewers to alter behavior to avoid negative consequences and search for positive ones. The setting theme "family," can also influence behavior change in viewers. "Family" can lead to viewers' willingness to work through "family" issues in search of a more positive outcome.

Action themes such as "denial" and "righteous deception" can lead to overt behavioral changes in audience members because viewers who notice the consistent negative outcomes of "denial" might be less likely to participate in "denial" than they would have

been before seeing this episode. Audience members who see the ethical use of deception can easily decide to implement this same style of research into their lives when searching for the truth.

The rhetorical visions “intrusive parenting” and “inaccuracy of first impressions” can also influence behavioral changes in audience members. The “intrusive parenting” vision can influence parents to overtly modify their behavior by helping develop their child’s autonomy through the use of more sensitive and understanding parenting methods. The “inaccuracy of first impressions” vision can influence viewers’ willingness to base their beliefs of others on first impressions. Therefore, this analysis reveals how a variety of rhetorical tools in *Lie to Me* can persuade viewers to adopt overt behavioral changes.

CHAPTER V

CONCLUSION

As an educational and entertaining television show, *Lie to Me* had the ability to impact multiple aspects of audience members' lives. Understanding how edutainment impacts viewers helped people understand the way their surroundings influenced their lives. The messages Baum constructed and communicated through *Lie to Me* provided a perfect example of the capabilities of edutainment. The elements in *Lie to Me* contributed to such a strong narrative that the possibilities for increased persuasion were heightened.

In chapter one, I overviewed important literature that framed my analysis of *Lie to Me*. The history of studying facial expressions set the foundation for an academic discipline that eventually led to the discovery of micro expressions. Darwin, Birdwhistell, Mehrabian, and Ekman each played a valuable role in the development of nonverbal communication. Ekman's research contributed significantly to understanding facial expressions, and in turn detecting emotions. Even more specifically, micro expressions, or "very brief facial expressions, lasting only a fraction of a second," were useful when searching for deception.¹ Today, micro expressions have been inserted into the edutainment industry.

Seongwon Park and Duk-Shin Oh explained that "as a compound word of education and entertainment, edutainment refers to learning content that enables learners to have fun

1. "Micro Expressions," The Paul Ekman Group official website, accessed June 8, 2015, <http://www.paulekman.com/micro-expressions/>.

while learning.”² Because of television’s prominence in US households, edutainment had the ability to reach the masses. Deception detection through micro expressions is only one of the many educational messages disseminated through edutainment. *Lie to Me* is a popular edutainment show with a plot centered on the use of micro expressions. This show is based on research done by social scientist Paul Ekman. Samuel Baum, the show’s creator, writer, producer, and main rhetor, fueled his own personal interest in deception detection by conducting research on the topic that he used to bring life to *Lie to Me*. This show followed a detection deception agency that took on interesting cases in search of the truth. In the chapters that followed, I analyzed *Lie to Me* through the narrative paradigm. Fisher suggested that his paradigm was based on the human need to act as storytellers.³ He also argued that stories must contain narrative probability, narrative fidelity, must be consistent, and occur in a way that relates to the lives of audience members – to be persuasive. In each chapter, I used Bandura’s fantasy themes to analyze three separate episodes of *Lie to Me* and answer research questions related to education, entertainment, and behavior change.

Education

Lie to Me falls into the edutainment category, meaning it provides educational value to its viewers. In chapter two, I used fantasy themes to analyze the show and answer the question: How does *Lie to Me* attempt to convince viewers to believe they have gained knowledge while being entertained? I used character themes, setting themes, action themes, and rhetorical visions to answer this thought-provoking question.

2. Seongwon Park and Duk-Shin Oh, “An Exploratory Study on the Content Design of Mobile Edutainment for Preschool Children,” *International Journal of Software Engineering & Its Applications* 11, no. 8 (2014): 56. doi:10.14257/ijseia.2014.8.11.05.

3. Walter R. Fisher, “Narration as a Paradigm of Human Communication,” in *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (Columbia, SC: University of South Carolina Press, 1987), 7.

Character Themes

The character themes “the scholar,” “the truthful type,” “the relatable person,” and “the respectful person” each played an important role in the viewers’ education process. Lightman and Foster each functioned as “the scholar” through credible personae that would make it more likely for viewers to believe information these characters presented. “The truthful type” also contributed to viewer education. Lightman dedicated his life to a search for the truth, and his employee, Loker, pledged to always be radically honest. If audience members viewed the show as a place of honesty, they might be more likely to believe and absorb information presented throughout the episode. “The relatable person” acted as a significant character theme. People are often more likely to accept information from characters they can relate to. Education cannot occur if viewers are not willing to accept information provided throughout the show. “The respectful person” also influenced the education process throughout this episode. Viewers may find it easier to respect people who respect others. Lightman had respect for the congressman’s need to keep the secret about his daughter. Lightman also showed respect to Foster by staying out of her private life when her husband lied to her. Elander, Beach, and Haywood write that trust develops partly because of the presence of respect.⁴ Therefore, viewers might be more likely to trust information they received from “the respectful person.”

Setting Themes

The setting themes “research facilities” and “halls of justice” each played an important role in the viewers’ education process. “Research facilities,” such as the Lightman

4. James Elander, Mary C. Beach, and Carton Haywood Jr., “Respect, Trust, and Management of Sickle Cell Disease Pain in Hospital: Comparative Analysis of Concern-Raising Behaviors, Preliminary Model, and Agenda for International Collaborative Research to Inform Practice,” *Ethnicity and Health* 16, no. 4-5 (2011): 405. doi:10.1080/13557858.2011.555520.

Group office contributed to the audience's feeling that they had or had not gained reliable information. Information presented in the office, which was a refined and chic setting, tended to be correct. "Research facilities" positively or negatively framed information and expertise that could lead audience members to either believe or question the knowledge Baum provided. During the education process, it is important that viewers can easily decipher the difference between credible and unreliable information, and the "research facilities" setting theme helped to emphasize that difference. "Halls of justice" also had the ability to impact the viewers' education process. While inside questioning rooms and the Lightman Group office, viewers were given the opportunity to view micro expressions and learn their meaning. In this setting, micro expressions were frequently zoomed in on, slowed down, and explained. This provided understandable information for viewers to absorb.

Action Themes

"Research" and "discovery" were two action themes that enabled viewers to participate in the learning process. "Research" throughout the episode showed audience members the lengths to which characters were willing to go in their search for the truth. If television characters were willing to put in that much effort, then it was likely that Baum also put effort into researching information presented to the audience. "Discovery" also influenced audience members' ability to gain knowledge. "Discovery" occurred multiple times as a result of research. The Lightman Group was able to discover the truth due to their use of deception detection. These discoveries showed viewers the power of the science behind micro expressions. Through this theme, viewers could easily see micro expression detection as more credible after watching the discoveries that the Lightman Group was able to make while using them.

Rhetorical Visions

Rhetorical visions such as “the search for truth,” “secrets,” and “motive over facts” also played a role in viewer education. “The search for truth” depicted Lightman’s willingness to confront strangers who lied and partake in unusual social actions to acquire the truth. Lightman was devoted to searching for truth and boldly acting against dishonesty, so audience members could see the importance of credible and honest information. “Secrets” also played a role in audience education. Many characters kept secrets because they understood the powerful consequences sensitive information could create. “Secrets” portrayed Baum’s understanding of the power that truth holds. Viewers who saw how Baum depicted the power of truth might have felt that he would be careful to use educational information wisely. “Motive over facts” also helped educate *Lie to Me*’s viewers. Throughout the show, the Lightman Group questioned facts by searching for motive. This theme helped viewers understand the importance of questioning facts when looking for the truth. “Motive over facts” also helped persuade viewers that the educational information they received from the Lightman Group was likely more trustworthy than information they might receive from a source that only looked at facts, meaning half of the picture.

Entertainment

As a popular television show, *Lie to Me* provided great entertainment to its viewers. Baum implemented fantasy themes throughout chapter three, which helped answer the question: How does *Lie to Me* attempt to persuade viewers to adopt favorable attitudes toward an educational message? To complete this analysis, I utilized character themes, setting themes, action themes and rhetorical visions.

Character Themes

Entertainment was rampant in my analysis of the character themes “the tactless trickster” and “the blunt being.” “The tactless trickster” provided entertainment by participating in unexpected events. Lightman stole an elderly man’s cane and threw it on the ground, tricked three female soldiers into watching a video, and gave drugs to Metz to help her pass a polygraph test. Tricks helped the Lightman Group gain and share important information in an entertaining way. “The blunt being” included both Loker as he acted out his radical honesty pledge and Lightman as he had no hesitation to speak what was on his mind without regard for others. Throughout the episode, blunt statements helped bring the truth to viewers’ attention in an exciting, entertaining, and sometimes cringe-worthy way.

Setting Themes

The setting themes “patriotism and sports” and “celebrity references” also played an important role in entertaining audience members. Patriotism is central to US culture and holds a special place in the heart of Americans. Therefore, viewers likely found the military case in this episode to be entertaining. Sports surrounded another case the Lightman Group investigated during this episode. A young basketball superstar had been accused of taking a bribe. Baum noticed the importance of basketball in U.S. culture and included it for entertainment purposes. As it holds a special place in the heart of Americans, viewers likely found basketball in this episode to be entertaining. “Celebrity references” also helped Baum achieve viewer entertainment. Baum scattered pictures of celebrities employing micro expressions as characters in this episode to entertain viewers. Celebrities’ frequent lies provided the perfect opportunity for Baum to include these men and women and boost the entertainment value of the episode. Viewers are more likely to feel entertained when things

they already enjoy, value, or find interesting are inserted into a television show. The use of the military, collegiate basketball, and celebrities could easily provide viewers with entertainment.

Action Themes

“Investigation” and “sneakiness” played a role in audience entertainment.

“Investigation” occurred surrounding Taft, White, Sergeant Scott, and Lake. The Lightman Group investigated Taft for purportedly bribing White to play basketball at Carver State and White for allegedly accepting the bribe. They investigated Sergeant Scott because he was accused of rape, and they investigated Lake as she made claims of being raped by Sergeant Scott. “Investigation” was a prominent theme in the cases the Lightman Group took on during this episode. These investigations created suspense as viewers imagined what possible outcomes might occur. Suspense led to a specific type of entertainment, which occurred as the investigations were resolved.

Lake’s platoon mates and Lightman participated in “sneakiness.” Baum’s use of sneakiness created audience suspense, which played a role in entertainment. Lake’s platoon mates were sneaky when they watched the video of Lake’s rape accusation toward Sergeant Scott, hoping no one would notice. Lightman was sneaky when he gave Metz Valium to beat the polygraph test. During these acts of sneakiness, suspense occurred surrounding the possibility of the characters getting caught. This suspense added to the entertainment value of the show.

Rhetorical Visions

The rhetorical visions “justice” and “employee relationships” were prevalent during “moral waiver.” Both Lake and White searched for “justice” when the system failed them.

Lake attempted to find “justice” for her platoon mate Metz, who had been raped by Sergeant Scott. In Lake’s attempt, she claimed to have been personally raped by Sergeant Scott so that he would be removed from the base. However, true “justice” did not occur until the Lightman Group stepped in and revealed the truth about Metz. White thought he found “justice” when he accepted a bribe from Taft. He felt he had been wronged because he had to spend his last good year of basketball playing on the collegiate level instead of professionally. This led him to seek compensation through Taft’s bribe. But again, true “justice” did not occur until the Lightman Group revealed the truth and created a fund to pay for White’s college tuition. Viewers likely found interest and amusement in the lengths characters would go to get what they thought was deserved. Baum also entertained viewers through “justice” by allowing them to form their own opinions about justice being served in the show while waiting to see how the cases came to a close.

“Employee relationships” also played a role in entertaining *Lie to Me*’s audience. Lightman and Foster’s separate relationships with Torres, as well as Foster’s relationship with Loker, contributed to the show’s ability to entertain. The dichotomy between Torres’s relationship with Lightman and Torres’s relationship with Foster was humorous. Lightman constantly berated Torres. Meanwhile, Foster encouraged Torres and scolded Lightman for being so tough on their new hire. Viewers could easily find amusement in Foster’s relationship with Loker. Foster frequently became irritated by Loker’s radical honesty and continuously nagged him to tone down his bluntness. Foster’s feelings of embarrassment surrounding Loker could provide the audience with entertainment.

Behavior

As I established in chapter one, edutainment can lead to overt behavioral changes in audience members by exposing the truth because honesty can lead to realistic behavioral changes. In chapter four, I used fantasy themes to answer the question: How does *Lie to Me* attempt to persuade its viewers to adopt overt behavioral changes? Fantasy themes such as character themes, setting themes, action themes, and rhetorical visions were all essential as I sought an answer to this question.

Character Themes

The character themes in Chapter four included “the deception detector” and “the liar.” Baum’s inclusion of “the deception detector” helped create behavioral change in audience members. “The deception detector” consistently pointed out micro expressions, described their appearance, and discussed their meaning. When viewers learned the meaning of certain expressions, they might have been influenced to start looking for them during their personal conversations. “The liar” portrayed the negative consequences of lying. Emily, Riley, Mrs. Markov, and the Headmistress each experienced these negative consequences after telling blatant lies. By displaying the negative effects of lying in multiple situations, Baum provided information that could discourage viewers from lying.

Setting Themes

Baum implemented the setting theme “family,” which could lead to behavioral changes in audience members. Family was depicted through the relationships between Lightman and Emily, Riley and her father, Danielle and her mother, and Mr. and Mrs. Markov. Although mistakes were made in these relationships, members of each “family” were able to deal with the predicaments they were put in, which resulted in outcomes that

could make relationships stronger. Baum's use of this setting theme could encourage viewers to work through "Family" issues of their own in search of a more positive outcome.

Action Themes

Baum implemented the action themes "denial" and "righteous deception" throughout this episode. "Denial" occurred when people rejected the truth or specific allegations. Mrs. Markov denied noticing a change in her husband's behavior and his inability to deal with pressure during the competition for the X48 pilot slot, and Riley denied murdering Danielle. Although these denials might have seemed convincing to the naked eye, the Lightman Group quickly caught on to each individual's deception. In both circumstances, "denial" ended in a negative outcome because the truth surfaced. Viewers who noticed the low success rate of denial might be less likely to use denial in their own lives.

Baum also incorporated "righteous deception" in this episode. Lightman used righteous deception when he convinced Riley that her thinned eyebrows made her deception more obvious. He also used "righteous deception" when he told Riley's father about the Stratton-Meyerhoff personality test. He deceived others for ethical reasons as he searched for the truth. Audience members who saw the ethical use of deception could easily decide to implement this same style of research into their lives when searching for the truth.

Rhetorical Visions

Rhetorical visions such as "intrusive parenting" and "inaccuracy of first impressions" were prevalent throughout this episode. "Intrusive parenting" occurred when Lightman let his case at work interfere with his worries about Emily. This theme also represented Danielle's mother's obsession with Danielle's success. She was intrusive when, without Danielle's knowledge, she hired a teacher to take the SAT in Danielle's place. The negative effects of

“intrusive parenting” created hardships between Emily and Lightman and resulted in Danielle’s death. Viewers who saw these negative consequences might be more likely to act sensitively toward their children and value their child’s autonomy.

“Inaccuracy of first impressions” could also impact behavior change. Lightman had an inaccurate first impression of Danielle’s mother. When he first met her, he believed she did not feel sad about her daughter’s death. Later he realized that she was extremely sad but that Botox masked her emotions. Another inaccurate first impression occurred when Foster and Loker met Mr. Markov. Upon first meeting him, they believed he intentionally crashed the X48. However, after getting to know him, they realized that this was not the case. Audience members saw that if the Lightman Group had trusted their first impressions, the truth would not have been found. Viewers could have easily learned from the mistakes of characters in the show and decided to change their behavior by parenting in a less intrusive manner or not judging someone by a first impression.

Narrative Probability and Fidelity

Narrative probability and narrative fidelity are important parts of Fisher’s narrative paradigm. Narrative probability refers to the coherence of a story. A successful narrative must hang together logically. Narrative fidelity refers to a narrative’s ability to directly relate to the lives of audience members. Narrative probability and narrative fidelity were key to the success of *Lie to Me*. Education, entertainment, and behavioral changes could be difficult to achieve without the accurate use of persuasion.

In episode one, as described in chapter two, Baum achieved narrative probability because characters’ decisions were consistent with common life experiences that viewers are likely to have seen or experienced themselves. The settings in the story worked together to

create consistent outcomes. Baum's action themes clearly illustrated that quality research logically led to discovery. Because these themes were well assembled, the episode's overall rhetorical visions had narrative probability; the search for truth, the reasoning behind keeping secrets, and the Lightman Group's need to consider motives over facts each contained consistent internal logic. Baum achieved narrative fidelity through character themes because viewers likely had experience with people who are scholarly, truthful, relatable, or respectful, and with conducting research and making discoveries, even if it was on a small level. Therefore, these rhetorical visions achieved narrative fidelity because each of these themes related to the majority of society.

In chapter three, I determined that Baum achieved narrative probability in episode two. This episode's character themes were consistent with other elements of the narrative. His setting involved places that frequently occur in real life and made sense. The rhetorical visions in this chapter depicted relationships that followed a consistent pattern and experiences that audience members would have encountered. I also examined narrative fidelity during this chapter. Character themes here included people who played tricks, had blunt personalities, and did outrageous things. Most people have had relationships with people who have similar personalities. Setting themes connected to viewers through the use of American culture, and action themes included actions that viewers might participate in on a regular basis.

Finally, in episode three (chapter four), Baum again established narrative probability and fidelity. Narrative probability occurred as the detection of deception consistently resulted in logical and similar outcomes. The action theme "denial" led to negative consequences, which is the logical outcome of unethical behavior. Narrative fidelity also had a place in this

chapter. Characters experienced similar situations to a typical viewer, such as the act of lying, which led to narrative fidelity. My analysis of family frustrations in this chapter also fell in line with experiences of the average viewer. Action themes such as “denial” likewise referred to acts that all people have committed at one point in their lives. Overall, the rhetorical visions I identified in this chapter clearly illustrated how Baum achieved narrative fidelity because most parents and children understand the struggle of intrusive parenting and most viewers have experienced making first impressions that were incorrect.

Conclusion

Baum’s personal interest in nonverbal communication was beneficial to the show. This interest led him to conduct research into the topic at the center of the show – nonverbal communication and micro expressions. Because Baum cared about nonverbal communication, he was internally motivated to provide his audience with accurate information, as he would not want to mislead his audience members into believing inaccurate information. His desire to involve Ekman in the show also displayed his intent to be as authentic as possible in portraying accurate information. Although the basic science of micro expressions was true, entertainment has a way of bending the truth. To gain audience interest and favor, shows need to stand out. The simplest way to do this was to embellish the truth. While *Lie to Me* is based on academic research, it would be unfair to claim that the show did not have flaws. Yet while *Lie to Me*’s educational value might have been slightly impacted through the incorporation of entertainment, viewers can still learn a significant amount of valuable information by watching each episode.

Chapter two explained how *Lie to Me* attempted to convince viewers they had gained knowledge while being entertained. Character themes created credibility and trust, which

worked to increase the credibility of those characters and the information they provided. Baum used setting themes, which also enhanced trust and credibility. Inside these settings, micro expressions were pervasive. This provided viewers with the opportunity to learn the meaning of these expressions. While writing the scenes within these settings, Baum emphasized the success that came from the detection of micro expressions. Action themes in this chapter created the opportunity for educational growth as research constantly led to the discovery of truth. Viewers who saw the successful outcomes of searching for micro expressions could be more likely to gain interest in their usefulness in their own lives. The rhetorical visions I identified enhanced the show's credibility, which might encourage audience members to confidently receive knowledge presented throughout this episode. If viewers merely saw the show as entertaining and not a credible source of information, there is little chance they would have transferred concepts from the screen to their own lives. *Lie to Me* attempted to convince viewers to believe they had gained knowledge while being entertained by displaying credibility, trustworthiness, and success.

Chapter three showed how *Lie to Me* attempted to persuade viewers to adopt favorable attitudes towards its educational message. Character themes led to character likeability, audience members' ability to relate to characters, excitement, and audience members' attention. Setting themes created interest and gained viewers' attention by incorporating settings that members of its intended United States audience likely already enjoyed or found interesting. Baum's use of action themes helped audience members feel invited into the show by drawing on actions viewers had already experienced and by creating suspense. Suspense engaged human emotion in a way that naturally led to entertainment. Finally, the rhetorical visions I discussed in this chapter illustrated how Baum used

characters, settings, and actions to pull the audience into a relationship with the show that could make them want to continue watching. They did this by spiking viewers' interest, curiosity, and amazement. Overall, *Lie to Me* implemented entertainment through character likeability, the viewers' ability to relate with characters, excitement, attention grabbing material, the use of interesting settings, and suspense.

Chapter four explained how *Lie to Me* attempted to persuade its viewers to adopt overt behavioral changes. To create these changes, Baum's character themes displayed the benefits that could arise from detecting deception through the use of micro expressions and the negative consequences of lying. Viewers who noticed the negative outcomes that stemmed from lying might be less likely to participate in deception. And viewers who noticed the positive outcomes of deception detection might be more likely to look for signs of deception in their own lives. Setting themes created overt behavior changes by showing the positive outcomes of family issues. Viewers might have felt encouraged to change their behavior by altering the way they interacted with their family members after watching this episode's narratives. Action themes encouraged audience members to implement research into their lives when searching for the truth. Finally, this chapter's rhetorical visions illustrated how Baum used characters, settings, and actions to convince viewers to parent in a less intrusive manner and not make decisions based solely on first impressions. Overall, *Lie to Me* could create overt behavioral changes in viewers including avoiding deception, looking for signs of deception, altering interactions with family members, participating in research, parenting less intrusively, and not making decisions based on first impressions.

Edutainment is a valuable field of study due to its prevalence and invasiveness in society, as well as its ability to impact viewers. *Lie to Me* provides an interesting and relevant

perspective on the study of nonverbal communication through its focus on micro expressions. Audience members should be made aware of underlying messages embedded in entertainment. Intentional or not, all narratives have the ability to influence others because all words have power. An awareness of such messages could provide society with a different perspective toward edutainment.

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