THESIS

COUPLE INTERACTIONS IN DAYTIME DRAMAS SERIES

Submitted by

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ABSTRACT

COUPLE INTERACTIONS IN DAYTIME DRAMA SERIES

The Daytime Emmy Award Best Drama Series nominees and Nielsen top rated
daytime dramas from 2005-2006, which include As the World Turns, The Bold and the
Beautiful, Days of Our Lives, General Hospital, Guiding Light, One Life to Live, and
The Young and the Restless were chosen to be observed and analyzed couple interactions
portrayed on television. The sample was made of 35 episodes, 37 couples from the
episodes with 72 unique individuals. This study utilized the findings of Gottman (1994)
as a coding scheme. The conversations of the couples portrayed in the daytime dramas
were coded using the following categories: The Four Horsemen, Facilitative Behaviors,
Bids for Attention and Engagement, Emotional Engagement, Coercion/Demands and
Response to Conflict (Gottman). The frequencies of the behavioral categories were tallied
and examples of the behaviors were detailed. Demographic information was collected on
the couples to determine if there were significant differences in Gottman Interactions
based on age, gender, ethnicity, social class, occupation, time in relationship and
relationship status. Demographic findings showed that the majority of the couples
portrayed on daytime dramas are young, Caucasian, heterosexual, upper class, in
committed relationships, and in the early stages of these relationships. Gottman
interaction findings showed that behaviors among couples were mixed and did not show
a consistent pattern for all positive or all negative behaviors. Occupation, age, and

relationship status appeared to be significant in negative interactions such as turning away from partner's bid attempts, pressures for change, and interrupting behaviors. This study may be useful for therapists to apply in a clinical setting in order to train others on Gottman's Interaction coding schemes.

TABLE OF CONTENTS

Chapter I

INTRODUCTION

In the American culture, television is one of the most popular forms of media communication. Some television shows portray romantic relationships and couple interactions between cast members. One genre of television shows is called daytime dramas or soap operas. There have been several studies focused on the content of daytime dramas with results being mixed and sometimes contradictory regarding how couples interact on the dramas (Alexander, 1985; Carveth & Alexander, 1985; Cohen & Weimann, 2000; Signorielli, 1991). This study will draw on cultivation theory and social learning theory, both of which argue that television shows have the potential not only to entertain viewers, but to influence viewers' perceptions of the world (Bilandzic, 2006; Hetsroni & Tukachinsky, 2006; Potter, 1993; Roskos-Ewoldsen, Davies, & Roskos-Ewoldsen, 2004). This study will also draw on the couples' interactions research of John Gottman. Gottman reports that he can predict divorce among couples with a 94% accuracy rate, based on a brief interview about relationship history, responses from a few questionnaires, and a 45 minute video sample interaction from a couple (Driver, Tabares, Shapiro, Nahm, & Gottman, 2003).

Television's wide use in the U.S. makes it an easy mode for influencing society. Television portrays realistic characters that viewers can relate to, sometimes making shows difficult to distinguish from reality. Viewers observe these realistic media characters and their behaviors and see similarities to themselves or other individuals in

their life. Researchers have shown that television viewers use the information from television shows to shape the real world (Gerbner & Gross, 1976; Gerbner et al., 1977a; 1977b; 1978a; 1978b; Hawkins, Pingree, & Adler, 1987; Roskos-Ewoldsen, Davies, & Roskos-Ewoldsen, 2004). Television content is important to study to understand with which messages viewers are inundated.

Daytime dramas provide numerous examples of couple interactions to viewers across the U.S. and previous research has found both healthy and unhealthy relationship interactions. For this reason, daytime dramas are worthy of analysis. Understanding what viewers of daytime dramas are seeing in terms of positive and negative couple interaction is important because previous studies have mainly focused on the negative messages, assuming that these dramas only provide poor relationship modeling and messages (Alexander, 1985; Carveth & Alexander, 1985; Shrum, 1999; Signorielli, 1991; Stern, Russell, & Russell, 2005; Stern, Russell, & Russell, 2007). Themes from research focusing on positive messages focus on the importance of marriage, conversation content, females as strong role models for younger generations, and less sexual objectification (Downing, 1974; Katzman, 1972; Signorielli). These messages play an important role in modeling behavior for audience members but do not directly portray relationship messages between partners.

There is a lack of research focusing specifically on daytime drama couple interactions; therefore, this study is necessary to identify the couple messages viewers receive from these shows. Viewing these couple interactions through a theoretical framework that is empirically founded is important to maintain a non-judgmental view of the behaviors. The work of John Gottman provides this framework for categorizing

couple behaviors into healthy interactions (ones that help improve and sustain a long term

relationship) and unhealthy interactions (ones that hurt and destroy a long term

relationship). Combining a classical content analysis with Gottman's couple interaction

coding system allows the researcher to describe daytime drama couple interactions

according to healthy and unhealthy long term relationships as defined by Gottman.

Chapter II

LITERATURE REVIEW

From the beginning of research on television content, marriage and family has continually appeared as important themes (Gerbner, Gross, Morgan, & Signorielli, 1980; Greenberg, 1982; Head, 1954; Signorielli, 1991; Smythe, 1954). Research in the topic of couple and family interactions on television has focused on the following areas: a) television's role in American society; b) television's portrayals of unhealthy relationships as seen in daytime dramas; c) television's portrayals of healthy relationships as seen in daytime dramas d) contradictions in relationship research; e) daytime drama audiences; f) gender in daytime dramas and; g) theoretical frameworks for understanding television as a socialization agent. Research on daytime dramas has focused on messages individual viewers receive and how they use these messages. A lack of information exists when comparing the modeled relationship messages offered by daytime dramas to empirically-based healthy relationship interactions. The following literature review will cover each of the areas in detail.

Television's Role in American Society

Television plays many different roles in American society. The first role is a media source of information, arguably the most important and most widely used form of media. Second, television is used as a source of diffusing culture among the population. Third, television plays the largest role among all forms of media as entertainment.

Lastly, specific television programs (daytime dramas) play a role in diffusing relationship information to its viewers.

Television exposure is omnipresent in American society. In the United States over 90% of households have at least one television (U.S. Department of Commerce, 2000), with the average household having 2.4 televisions (U.S. Census Bureau, 2002 in Roskos-Ewoldsen, Davies, & Roskos-Ewoldsen, 2004). Apart from daily duties such as work and sleep, Americans spend more time watching television than other daily activities (Comstock, Chaffee, & Kautzman, 1978; Hammermeister, Brock, Winterstein, & Page, 2005; Kubey & Csikszentmihalyi, 2002). Research suggests that an average American watches roughly 3-4 hours of television each day (Bureau of Census, 1999; Comstock, Chaffee, & Kautzman; Kubey & Csikszentmihalyi). Most adolescents spend more time watching television, roughly 16-17 hours per week, than they spend at school or interacting with their parents (Hofferth & Sandberg, 2001; Roberts, Foehr, Rideout, & Brodie, 1999; Ward, 2003). Younger individuals have a variety of media sources in their lives, yet they still spend more time with television than any other type of media (Roberts, Foehr, & Rideout, 2005). Televisions are present in homes, restaurants, health clubs, and many other establishments making it nearly impossible to avoid viewing. For this reason, television has become a normal source of information and socialization (Gerbner, 1998). Even if the viewer does not intend to use the television for the purpose of gaining information, some information is still absorbed (Hetsroni & Tukachinsky, 2006). In addition, television is an omnipresent socializing agent, providing information on general values, ideologies, and perspectives regarding the world it imitates (Gerbner et al., 1986).

Television programs present a wide variety of both overt and covert messages to its viewers (Hughes, 1980). These messages create a knowledge base detailing how individuals should feel, look, act, and behave despite the accuracy or inaccuracy of the information (Bandura, 1994; Gerbner, 1969; Gerbner et al., 1994; Hammermeister, Brock, Winterstein, & Page, 2005). Television has been credited with the role of diffusing culture and altering social structures resulting in affecting almost everyone in the society despite the amount of television they view (Hughes). It is through television messages that changes in society can occur, both unhealthy and healthy.

Although television families are constructed for the purpose of entertainment, these families behave in ways that make sense to viewers and the characters. The events and relationships are viewed as authentic. As a result, television programming offers lessons about appropriate family life and couple interaction (Douglas, 1996). Individual's beliefs about intimate relationships can be affected by exposure to television either through the media's influence on their beliefs or by media's reinforcement of already existing beliefs (Shapiro & Kroeger, 1991; Shrum, 1999). The entertainment provided by television is intertwined with the content. As a result, television is used as a source of entertainment and information related to interpersonal relationships and marriage for the majority of the population (Fabes, Wilson, & Christopher, 1989; Frisby, 2002; Signorielli, 1991). Daytime dramas are one genre for information pertaining to everyday life, particularly within the realm of interpersonal and romantic relationships.

Daytime dramas mimic the relational areas of real life. The themes of daytime dramas center on personal and intimate relationships (Cohen & Weimann, 2000). According to Downing (1974) 84 % of daytime drama episodes deal with romantic love,

and 98% deal with interpersonal relationships. Daytime dramas by nature focus on conversations and the management of interpersonal relationships among the characters (Alexander, 1985; Cohen & Weimann). The interpersonal relationships are what make daytime dramas appealing because the viewers can relate with personal experiences (Alexander). The genre is slow paced which allows for an evolution of intimate human relations much resembling the time it takes in real life to develop relationships and for relationships to dissolve. Daytime dramas are produced so the viewers observe interwoven plots and storylines that mimic the reality of life (Slade & Beckenham, 2005). The dramas appear realistic, to some viewers, because they mimic some reality that is familiar to the audience, but does not mimic all reality for viewers. Some examples of how they mimic reality are: taking place in present time; there are no reruns; they keep going year after year; and they are set in small towns that act as suburbs to bigger, well-known cities such as New York, Chicago, and Los Angeles (Downing, 1974; Waldman, 2006). To some viewers, the daily lives of daytime drama characters resemble reality, real world scenarios, and experiences to which observers can relate. Carveth and Alexander (1985) explain that daytime dramas appear like real life as a result of the conversational nature of the plots and the realistic character displays, making the characters interactions with one another similar to interactions in real life. This production of the genre allows for the audience to be heavily influenced in the area of relationships, especially marriage, and idealistic beliefs about marriage, as discovered by Segrin and Nabi (2002). In this quantitative/qualitative study of 285 never married college undergraduates of a Southwestern town in the U.S., the authors answered the question, "Is greater television viewing associated with more idealistic expectations about

7

marriage?" (p. 249). Idealistic beliefs about marriage were defined as a large amount of romance, physical intimacy, passion celebration, happiness, the idea of "love at first sight," both partners always being physically beautiful, constant empathy , and open communication (Segrin & Nabi). The authors found that heavy viewing(more than four hours per week) of the romance genre, which includes daytime dramas, influences individuals' expectations of marriage, with viewers to conclude that marriage is not effortful, difficult, nor risky. Single, married, and divorced individuals reported that they used TV portrayals of relationships to guide their own relationship behavior (Frisby, 2002; Robinson, Skill, Nussbaum, & Moreland, 1985 in Douglas & Olson, 1996).

Bachen and Illouz (1996) conducted research with 183 young people (ranging in age from 8-17) from six separate schools and one pre-college summer school program in a large Northeastern city in the US. The researchers investigated if young people's understanding of romance was "schematic," if they attach a shared meaning to the schemata (this shared meaning would be considered a cultural model), and what or whom is the major source of love for these young individuals. Researchers found that 94% of youth reported that they look to TV for examples of romantic love compared to one-third who looked to their mothers.

Television has many roles in the US. Television can be used as a source for entertainment and information simultaneously. It is also used to send messages to viewers about culture norms and values. Some of the culture and values that television conveys focus on familial and personal relationships. One type of television program with dominant relationship themes are daytime dramas. Daytime dramas are viewed by adults and youth and present innumerable examples, both verbal and visual, of how

dating, intimacy, sex, and relationships are handled among couples (Ward, 2003).

Research on television portrayals of relationships during the 1970's and 1980's

concentrated on daytime dramas. This previous research on daytime dramas focused

primarily on the negative relationship messages portrayed in the genre. Research

describing positive healthy relationships predominately centered on the role of marriage

and the portrayal of female characters.

Television Can Portray Unhealthy Relationships

Daytime dramas focus on family and couple relationships, and researchers believe

that these programs can portray less-than-positive views in some of the on-screen

relationships. In a study by Katzman (1972) a team of observers viewed one week's

worth of 14 separate daytime dramas and summarized the viewed events for the week.

These specific events were categorized under the following themes: criminal and

undesirable activity; social problems; medical developments; and romantic and marital

affairs. Katzman found that the majority of the relationship content on daytime dramas

consisted of unpleasant marital interactions and dating scenarios. Carveth and Alexander

(1985) conducted a study with 265 students (78 male and 187 female) at a large

Northeastern university to determine the influence of daytime drama viewing on the

cultivation effect and used individual viewing motives to explain any variance among the

viewers. Carveth and Alexander found that daytime drama audience members viewed

their worlds as full of immorality and personal vindictiveness as mirrored in the TV

programs.

In the daytime drama world, jealousy and rage are common behaviors in couple

and romantic relationships while the other characters (single characters) remain

harmonious and conflict free (Fine, 1981). The daytime dramas present a less positive view of marriage and monogamy than other serial programs, such as primetime dramas (Signorielli, 1991). Daytime dramas portray many individuals as unhappy in marriages (Cantor & Pingree, 1983), so much so that most characters have experienced these as common occurrences in life. The characters on these dramas live in a world where marriages and love relationships are constantly in a state of change; where husbands, wives, and even lovers can be thrown away and traded for new partners in short amounts of time (Goldsen, 1975 in Alexander, 1985). Liebes and Livingstone (1994) describe the daytime dramas as a "never ending game of romantic musical chairs" (p. 725). According to Katzman, one of the major problems is that daytime dramas show infidelity in marriages to be a common event. Older gender stereotypes, mimicking those from the 1950's, are perpetuated in the daytime dramas despite the growth of feminism, the increase of women in the workplace, and the increase of single mothers. Wealthy and successful female heroines are portrayed as dependent on male breadwinners, perpetuating patriarchal values. According to Stern, Russell, and Russell (2007) the audience accepts these patriarchal relationships as normal and idealizes those values.

Viewers of the daytime drama genre not only use the characters' situations as entertainment, but they use them to gather information to infer in real life. Heavy viewers (more than 5 hours per week) of daytime dramas believed that their real world more closely resembles that of the daytime drama world than those of lighter viewers (Hawkins & Pingree, 1981; Romer, Jamieson, & Aday, 2003; Segrin & Nabi, 2002; Shrum, 2002). The heavy viewers in this study, more often believed that marriages were fragile, that more people were divorced, had affairs, had abortions, and had illegitimate

children than truly existed in the real world (Buerkel-Rothfuss & Mayes; Carveth &

Alexander). Television in large amounts has a strong influence on audience members.

The unhealthy relationship messages viewers receive molds their outlook of the non-

television world, providing unhealthy relationship guidelines.

Television Can Portray Healthy Relationships

Daytime dramas focus on home and family life and present many healthy couple

relationships. Many daytime dramas present marriage as an important part of the life

cycle (Signorielli, 1991). Over 50% of characters on daytime dramas marry at some

point in their life (Katzman, 1972). The daytime drama genre is deeply sentimental about

marriage, and the greatest esteem from the cast of characters as a whole is awarded to

individuals who are married and remain monogamous in their relationships (Signorielli).

Characters that demonstrate adulterous behaviors are verbally and physically ostracized

from their families and their community with the exception of their new lover. All of the

female characters are portrayed as responsible, intelligent, and self-reliant house-wives,

mothers, and family members whom exercise judgment within their family and provide

support to their parents, partners, and children (Downing, 1974). As mothers, these

female characters are shown to offer infinite understanding to their older and younger

generations, and as wives they offer continuous comfort to their husbands (Downing).

The strong female characters are liked and well respected by their male counterparts and

are not sought after merely as a sexual object unlike female characters in other dramas,

for example prime-time (Downing).

Not only do daytime dramas portray healthy relationship behaviors, but they

also use conversation to portray relationship messages. Most everything that happens on

a daytime drama takes on the form of verbal activity, making conversations a large part of relationship content. Characters on the daytime dramas talk to others and talk to themselves in the form of a monologue to convey their thoughts. Katzman, (1972) coded conversations for one week's worth of 14 different daytime dramas and developed twelve separate conversation topic categories. The majority of the conversations coded involved interpersonal relationships, such as marriage, family, and romantic relationships, and other types of relationships. Over 58% of the time, the conversations were between a male and female character (Katzman). Upon analysis, female characters conversed about family and romantic relationships where male characters conversed about professional relationships, but the differences were not large (Katzman). Conversation coding discovered that women were more likely to be positive in their talk, avoiding the stereotype of a "backbiting" female (Katzman). Younger characters more often conversed about romantic and marital relationships, while older characters conversed about family and professional relationships, carrying out stereotypes of youth being concerned with romance and older adults being concerned with family and business (Katzman).

Contradictions in Relationship Research

The act of television viewing is so ingrained in American families that it should be regarded as an important socializing influence comparable to the family, church, school, and other institutions (Fabes,Wilson, & Christopher, 1989). More research needs to be conducted on how television portrays relationships due to inconclusive and contradictory findings (Comstock & Strzyzewski, 1990; Douglas & Olson, 1996; Signorielli, 1991). Within the same study, contradictory findings are presented.

Signorielli found that television viewing was related to students' desires to get married, stay married to the same person for life, and have children. Signorielli also found that adolescents who viewed more television believed they saw so few good or happy marriages that they questioned it as a way of life. These findings present the ambivalence of the presentation of marriage in television content (Signorielli). A second contradiction among the literature can be found regarding the treatment of daytime drama female characters by male characters. Research conducted by Downing (1974) reported that strong female characters are well liked and respected by their male counterparts. The female characters were not viewed as sexual objects. Over twenty years later, Ward (1995) stated the opposite finding where female characters were treated as sexual objects.

Daytime Drama Audiences

During the past twenty years, the academic approach to studying daytime dramas has moved from looking at viewer ratings, to the investigation of the ways the genre creates social reality (Slade & Beckenham, 2005), to the messages that audience members receive, and finally a re-analysis of who watch these dramas and how they use the messages. Research on daytime drama audiences describes the typical viewer as female, minority, under-educated, unemployed, unmarried, possessing lower social economic status, and residing in a small town; research estimates that approximately 30,000,000 adults in the United States regularly view daytime dramas (Diener, 1993; Greenberg & Busselle, 1996).

Looking to re-define daytime drama audiences, Stern, Russell, and Russell (2007) found that these viewers are also heavy television viewers who watch an average of 38.4 hours per week including 8.6 hours of daytime dramas. These viewers also watched a

favorite daytime drama program for over 20 years (Stern, Russell, & Russell). Research

has been recently conducted to further explore daytime audience viewers and their use of

content messages. Due to a saturation of female focused studies, Frisby (2002) turned the

focus onto male audience members to answer the questions, "what do men get from

watching TV daytime dramas," and "what do they do with the information obtained."

This study interviewed a total of 57 males who were dedicated daytime drama viewers

and lived in a southeastern city of the US. Using the results of the study Frisby found that

audience members for daytime dramas can be broken into five distinct groups: (1)

females planning on not working outside the home, (2) young adult males and females

who plan school schedules around daytime drama programs, (3) career-oriented adult

males and females who watch live daytime dramas, (4) males who are athletic/sports

enthusiasts who view these programs at health clubs/gyms, and (5) career-oriented adult

males and females who record the daytime dramas to watch at a later time. Males

reported using the daytime dramas as an escape and to unwind from their day (Frisby).

Male audience members reported that they are dedicated to the genre, and reported using

the content to aid in their social interactions and conversations especially with females

(Frisby).

Theoretical Frameworks

This study utilizes cultivation theory and social learning theory as frameworks for

television as a socializing agent, along with John Gottman's theories of couple dynamics.

According to both cultivation and social learning theories, the interactions between

television characters have the potential to influence viewers' perceptions, resulting in

ascribing the TV world characteristics to the real world and leading to certain attitudes

and behaviors (Potter, 1990; Shannahan & Morgan, 1999).

Cultivation Theory

Cultivation theory was introduced by George Gerbner in 1969, within the field of

communication research. It has a heavy focus on how the prevalence of violence on

television affects viewers. It proposes that television is a mass ritual, similar to religion,

and the content on television serves as information about daily norms and reality

(Hawkins, Pingree, & Adler, 1987). Gerbner, (1998), states that television has become

the primary source of socialization and everyday information for those who watch. The

theory focuses on the role of media in shaping social reality, which plays a role in

constructing how individuals perceive their social environment (Roskos-Ewoldsen,

Davies, & Roskos-Ewoldsen, 2004). Gerbner and his associates state that heavy

television viewing cultivates conceptions of reality within viewers that are consistent

with the presented television world (Gerbner & Gross, 1976; Gerbner et al., 1977a;

1977b; 1978a; 1978b). The theory proposes that television presents repetitive, restricted,

stereotyped, and highly-stylized images and portrayals (Cohen & Weimann, 2000) that

construct a specific portrait of reality (Gerbner, Gross, Morgan, Signorielli, & Shanahan,

2002; Morgan & Shanahan, 1997; Ward, 2003). As viewers watch more television, they

gradually cultivate or adopt beliefs about the real world that correspond with this specific

portrait. Rather than stating that television has direct effects on viewers, Gerbner argues

that television watching cultivates or creates for the audience a picture of the world that

looks similar to the world they see on television, which in turn, is used by the viewers to

interpret the real world (Gerbner & Gross; Gerbner et al.; Gerbner, et al., 1980).

According to cultivation theory, television viewers go through a process called resonance (Gerbner, et al., 1980). This process strengthens the viewers' beliefs that the real world resembles that of the television world through a situation where similar impressions are made by both worlds (Potter & Chang, 1990). When real world experiences resemble the television world, cultivation effect is increased. According to Gerbner and his colleagues (2002), any personal experience parallel to the television world is believed to strengthen the influence of television. Cultivation theory states that a society plays a role in what is shown on television through cultural norms. As a result, a mutually reinforcing dynamic exists between television and culture (Gerbner, 1998). Television can mimic real life to the extent that the two worlds can be difficult to distinguish from one another.

Cultivation theory research findings have demonstrated that viewers who digest more television have views about the real world that more closely reflect television's messages than counterparts that watch less television (Buerkel-Rothfuss & Mayes, 1981; Carveth & Alexander, 1985; Gerbner & Gross 1976; Gerbner, et al., 1994; Hetsroni & Tukachinsky, 2006; Jeffres, Atkin, & Neuendorf, 2001; Potter, 1991a, b; Potter, 1993; Potter & Chang, 1990; Shanahan & Morgan, 1999; Shrum, 1999; Signorielli, 1991; Stern, Russell, & Russell, 2007; Ward, 2003; Weimann, 2000). The effect that television has on heavy viewers can be attributed to the processes of watching and motives that maintain viewing habits (Gerbner et al., 2002). Heavy television viewers, defined as watching TV more than 30 hours a week, may be more likely to watch a particular genre or television show than lighter television viewers, resulting in stronger cultivation effects than overall television viewing (Hawkins & Pingree, 1981; Potter, 1993; Romer, Jamieson, & Aday,

2003; Segrin & Nabi, 2002; Shrum, 2002). Gunter (1994) found that cultivation is linked to program-specific viewing (i.e., daytime dramas) rather than general television viewing. Motivation for viewers to watch program-specific television varies from ritualistic (i.e., enjoyment, boredom) to instrumental (i.e., reality exploration, escape, character identification) viewing habits (Carveth & Alexander, 1985). Evidence has shown that the cultivation effect is strongest when viewing motives are ritualistic (e.g., for entertainment or to escape boredom) than other motives (Carveth & Alexander). This evidence suggests that individuals that view the daytime drama genre ritualistically, which happens more often with this specific genre according to Barwise, Ehrenberg, and Goohardt (1982), are vulnerable to the television messages and cultivate those messages into beliefs about their social environment (Buerkel- Rothfuss & Mayes, 1981; Cantor & Pingree, 1983; Carveth & Alexander). Cultivation theory describes how content from television affects viewers, and looking at these television messages through a social learning theory framework provides an added understanding of how viewers use the information.

Social Learning Theory

Social learning theory was introduced by Albert Bandura in the 1970's within the developmental psychology field. The theory states that individuals can learn new behaviors by observing others who act as role models (Bandura, 1977; 1997). A role model affects the observer by either demonstrating how to perform a specific behavior and/or conveying the self-efficacy necessary to carry out the new behavior (Bandura, 1989; 1997). According to Bandura (1994; 1997) role models usually are people within an individual's interpersonal network; however, they can also be characters in a mass

17

media message. Through the observation of the media models, the viewers learn what behaviors are "appropriate" and "inappropriate" or which behaviors will be punished or rewarded (Donnerstein & Smith, 2001). This information is stored as "behavioral scripts" (Huesmann, 1988) that will be retrieved and used when situations elicit this previous information or knowledge base (Huston, Wartella, & Donnerstein, 1998 in Ward, 2003). Behaviors that result in rewards or benefits to the role model are positively reinforced for the observer, making it highly probable that they will repeat this action in their own life. The opposite is true where behaviors that result in punishments or a disadvantage for the model are negatively reinforced for the observer (Bandura, 1994).

Researchers believe that observers are more likely to learn and replicate the behaviors of role models that are perceived as attractive, powerful, and similar to the observer (Ward, 2003), making television an appropriate medium for holding a viewer's attention (Grusec, 1992) and allowing role modeling to reinforce behaviors. For socialization to begin, the observer must pay attention to the events that are role modeled (Grusec), and television characters' power and attractiveness keep the viewers tuned into the programs. The daytime drama genre is filled with characters that are attractive, powerful, and similar to the viewing audience, allowing the viewers to be influenced as previously described (Russell, Norman, & Heckler, 2004). Daytime dramas provide many modeling examples of romantically involved couples which provide the viewers with a set of "rules" on how to govern themselves within their own romantic relationships.

Gottman's Couple Interaction Research

Utilizing the work of John Gottman, an examination of the couple interactions can determine if the modeled behaviors are indicative of a healthy relationship. John Gottman is a leading researcher in couples' interactions in the field of marriage and family psychology and therapy. Gottman has researched this area for over 30 years and has continually received research grants to further knowledge on couple conflict relating to divorce (Driver et al., 2003; Gottman, 1994). Gottman is the Mifflin Professor of Psychology at the University of Washington and is the co-founder and co-director of the Seattle Marital and Family Institute. Dr. Gottman has published over one hundred professional journal articles and several books, and has won many prestigious awards for his contributions to marriage and family research. In his observations, Gottman focuses on how conflict is handled by a couple, rather than the content of their arguments. Through these observations, Gottman has identified behaviors that distinguish happy marriages from unhappy marriages, and has classified couples into one of five types; three stable marriage typologies (not headed for divorce) and two unstable marriage typologies (divorce in the future) (Driver et al.; Gottman). It is through examination of these interactions that Gottman is reportedly able to predict divorce among couples who he has studied (Gottman).

Romantic relationships, both happy and unhappy, involve conflict. The presence of conflict does not predict divorce, but rather the way in which conflict is dealt with predicts the relationship's future (Driver et al., 2003). Gottman found a specific pattern of behaviors during conflict that he reports can predict divorce. The pattern he identified includes: a negative start-up of an argument by the wife with expressions of fear, sadness,

and anger; refusal of the husband to accept influence from his wife; the wife's reciprocity of low-intensity negativity in the form of contempt; and the absence of de-escalation of low-intensity negativity by the husband in the form of stonewalling (Gottman, 1994; Gottman, Coan, Carrere, & Swanson, 1998). Gottman found that the stubbornness (gridlock and not accepting influence), whining (defensiveness), and withdrawal (stonewalling) of husbands may be the most harmful for the long-term relationship (Gottman). The amount of positive affect versus negative affect in the conflict predicted happiness and martial stability among couples, with the magic ratio being five positive behaviors to one negative behavior (Gottman et al., Gottman & Levenson, 1992). Gottman found that happy and stable marriages conflict patterns were: a soft start-up by the wife (lacking expressions of negative emotions); the husband accepting influence from his wife; the husband de-escalating low-intensity negative affect (without withdrawal from the conflict); the wife using humor to effectively sooth him; and the husband using positive affect and de-escalation to effectively sooth himself (Gottman; Gottman et al.). In looking at newlywed interactions, belligerence and defensiveness were both destructive during a conflict (Gottman et al.), as were whining and lack of validation (Gottman).

In examining the major findings from Gottman's body of work (Driver et al., 2003; Gottman, 1994; Gottman & Silver, 1999) five overarching themes emerged: The Four Horsemen of the Apocalypse, Facilitative Behaviors, Bids for Attention and Engagement, Emotional Engagement, Coercion/Demands, and Response to Conflict (Boelman, 2006). The Four Horsemen of the Apocalypse (a term coined by Gottman to describe the destructiveness of four specific relationship behaviors) consist of: criticism,

contempt, defensiveness, and stonewalling. These negative behaviors, according to Gottman (1994), are more harmful to a relationship than other negative acts. Gottman uses the analogy of a jigsaw puzzle to describe how the Four Horsemen play out in a relationship. Once the first piece of the puzzle has been placed (criticism), the other pieces (contempt, defensiveness, stonewalling) naturally will fall into place. Criticism can be identified by its negative tone along with the connotation that the problem reflects stable and negative attributes of the partner. Criticism is different from a complaint in that it is formed from a repeated and frustrated attempt to make changes that do not come about. The behavior starts as making a complaint, then moves to global complaints, blaming, and eventually becomes judgmental. Criticism's global complaints can be identified by statements containing "You always…" or "You never…," or a laundry list of complaints that imply an "always" or "never" stance (Driver et al., 2003). The blaming and judgment bring focus to the partner's personality traits rather than a complaint about a specific situation. Contempt is when a partner insults the other partner with implied superiority (Gottman). Some examples of contempt would be the use of sarcasm, mockery, insults, name calling, eye rolls, scowls, and hostile humor (Driver et al.; Gottman & Silver). The third piece of the puzzle is defensiveness. At this point, both partners feel attacked and use defensiveness to protect themselves from more attacks by blaming the other partner for his or her own behavior (Gottman & Silver). Gottman identifies whining as one form of defensiveness that is damaging to the relationship (Gottman). Other forms of defensiveness are denying responsibility, making excuses for why something was or was not done in a manner of excusing the behavior, "yes-butting," cross-complaining (meeting a complaint with a counter-complaint), and mind reading

21

with negative affect. It is inevitable that once one partner is defensive it leads to the other partner being defensive, making it a symmetrical process.

Once all three pieces are in place and both partners are using criticism, contempt, and defensiveness, it makes sense that the only protection mechanism that can be utilized is withdrawal or stonewalling (Gottman, 1994). Stonewalling is a response related to physiological arousal of an individual where complete withdrawal is the only successful behavior to soothe his or her internal state. The act of stonewalling is where the listener presents or creates a "stone wall" to the speaker. The listener does not use small vocalizations, like backchannels, but instead he or she says nothing and does not use the typical head nods, but rather listens with a rigid neck and upper body. The listener will usually avoid eye contact with the speaker, but if their gazes meet, it is usually brief. There is little facial movement from the speaker, but if facial movement happens, it is negative, showing disgust with the speaker. When all of the Four Horsemen are present during a conflict, Gottman can predict divorce with a 94% accuracy rate (Driver et al.).

The four horsemen can strain relationships which forces a couple to either find more positive ways to interact (facilitative behaviors) or engage in a destructive cycle. Facilitative behaviors are things that are done during an interaction that help the relationship such as backchanneling, accepting influence, and validating (Driver et al., 2003). Backchanneling is a method used by one partner that shows they are listening to the other partner through positive minimal responses such as saying "uh-huh," "mm-hmm," or "yah," nodding, and so on (Gottman, 1994). Partners accept influence when they are able to find a point of agreement in the other's position and are not motivated to push their own agenda (Driver et al.). The key to accepting influence is that both partners

need to accommodate each other equally, come to a "compromise," and negotiate (Gottman). Both partners realize that it is necessary to yield to the other's influence during an argument to "win" in the relationship (Driver et al.). Finally, validation is the opposite of contempt. It happens when the partners understand, provide support, and provide empathy for their partner's feelings (Gottman). The validating partner communicates that he or she understands the expressed feelings, telling their partner that it makes sense for him or her to feel that way. Validation comes in the form of verbal and nonverbal signals such as paraphrasing, reflection, agreement, or mirroring facial expressions which reflect acknowledgement and concern.

Bids for attention and engagement are defined as interactions between partners that can be positive, negative or neutral. This includes turning toward, turning against, and turning away. A bid for attention is an invitation from one partner to the other to interact (Driver et al., 2003). The bids can be verbal or physical and range from a simple glance to playfulness. When a partner makes a bid for attention the other partner has the choice to interact positively (improving the relationship), interact negatively (which erodes the marriage), or ignore the interaction (causing distance and separation in the relationship). Interacting positively to a bid is called turning toward, and comes in the form of verbal or physical interaction (i.e., winking, smiling, and looking at partner). Turning against is the negative reaction to a bid and consists of making a negative comment. Ignoring the bid and not responding is called turning away. When a bid is met by turning toward a partner, the initiating partner will lead to increased interaction and increased marital closeness; the opposite is achieved by meeting bids by turning against

or turning away. The initiator will decrease further attempts for interaction causing distance, separation, and marital dissatisfaction.

Emotional engagement consists of affect, both positive and negative. Gottman (1994), states that many important marital interactions are related to affect, some of which are directly related to each partners' social skills. Positive affect helps maintain the relationship when both partners respond to positivity with positive behavior (Driver et al., 2003). Positive affect includes expressions of caring, affection, concern, humor, appreciation, and responsiveness to each others' positivity (Gottman). Negative affect occurs when partners verbally express anger, sadness, fear, contempt, and disgust. Complaining, blaming, criticism, whining, and defensiveness are affective patterns that are damaging to a relationship. Gottman claims that couples who fight and bicker do not always have a doomed marriage because it is a balance of both positive and negative affect that is essential in determining the relationship longevity. A couple can be emotionally expressive with both positive and negative affect as long as balance is maintained.

Coercion/demands are used by a partner to dominate by stifling the other partner in order to "win" the conflict, with a blatant disregard and denial for the other's feelings (Gottman, 1994). In order to "win" the conflict the following coercion/demands are used: interrupting, dominating discussion, and pressuring for change. Interrupting is seen when partners talk over one other, or simultaneous speaking in order to cut off the other partner. Dominating discussions occurs when a partner tries to take control of the conversation, regardless of success. This domination is achieved through incessant speech, lecturing, glowering, patronizing, persuading, invalidating, threatening, or any

24

combination of these behaviors. The domineering partner has a repetitious or cycling

pattern of speech reflecting their argument and can be stubborn in compromising or

accommodating to their partner's point of view. Other behaviors associated with

dominating a discussion are deliberately slowed speech, forehead tilted toward the

listener ("rattlesnake pose"), and a gaze consisting of steady, intense, and fixed eyes

conveying authority. A partner pressures for change when he or she requests, demands,

nags, or pressures in other ways (Driver et al., 2003). Rather than insisting on his or her

point of view, like domineering, the partner insists or demands that the listener agree with

his or her point of view, pressuring for change in his or her direction (Gottman). This

insisting may be carried out by setting up questions that the listener is forced to agree to,

unknowingly agrees to, or invalidates the partner's position. An example would be, "You

believe marriage is a partnership, don't you?," followed by, "Then you can see why I

have to…" or "Now you can see why I…" This is called lowballing.

Responses to conflict can be positive, with behaviors such as making repair

attempts, or negative, such as becoming gridlocked or belligerent. Repair attempts are

defined as interactions that decrease negative escalation (Driver et al., 2003). The repair

attempts are not always related to the subject of the conflict, but instead they provide a

short recess from the conflict. Some examples of repair attempts are "apologies, humor,

affection, and changing the subject" (p. 502). It is important that repair attempts be

made early during the conflict, since negativity can easily escalate and systematically

erode the relationship over time. Repair attempts are most effective when used early and

often before the conflict escalates and becomes out of control. Some characteristics of

gridlock are: discussions that make no headway; partners become steadfast about

defending their position and unwilling to compromise; discussing subjects that end in each partner feeling hurt, frustrated, and unheard; and discussions that lack humor or affection (Gottman & Silver, 1999). Focusing on problems that do not have a solution lead to gridlock and ultimately lead to emotional disengagement in a marriage. Belligerence is a provocative behavior that resembles one partner trying to start a fight, challenge their partner, or get a rise out of their partner (Gottman, 1994). Belligerence is a form of challenging a partner's power and authority (Gottman & Silver). Some examples of belligerence are: inappropriate laughter; unreciprocated joking (regarding something of a serious nature); asking unanswerable questions; challenging questions delivered with a rising tone of inflection; comments meant as a dare; taunts; mean humor; cruder language than normal; and finger pointing (Gottman). Gottman states that the ultimate form of belligerence is questioning or challenging the rules or limits of the marriage, usually in the fashion of "uping the ante." When responses to conflict are positive, it helps maintain happiness and stability in a relationship. When they are negative, it is detrimental to the relationship (Driver et al.; Gottman).

In his research, Gottman has examined whether differences occur in couple interactions based on demographic variables such as gender, age, and sexual orientation. In terms of his findings on gender, the husband has been found to be the stonewaller in 85% of marriages (Gottman, 1994; Gottman & Silver, 1999). Men have a greater tendency to possess negative thoughts during a conflict that maintain their distress, which may lead to an escalation of negativity such as contempt, defensiveness, or belligerence, where women are more likely to think soothing thoughts that help them calm down. The reason for these differences may be linked to rigid gender roles in our evolutionary

history that favored women who could sooth themselves in order to protect and nurture their children and men who could protect and hunt due to high adrenaline levels (Gottman & Silver). Regarding age, Gottman found that older married couples display lower frequencies of responsive listening behaviors, such as backchanneling and validation, when compared to younger married couples (Gottman, 1994; Pasupathi, Carstensen, Levenson, & Gottman, 1999). Findings on sexual orientation show that happiness, satisfaction, and stability in gay and lesbian relationships are related to similar emotional qualities as in heterosexual relationships (Gottman, Levenson, Gross, Frederickson, McCoy, Rosenthal, Ruef, & Yoshimoto, 2003).

Purpose of This Study

The literature on how relationships are portrayed in daytime drama series is mixed and even lacking in information. The purpose of this study is to describe couple interactions and demographic information in the Daytime Emmy Award Best Drama Series nominees and Nielsen top rated daytime dramas from 2005-2006. The data will be coded using: a) Gottman's (1994) themes of couples' interactions (the Four Horsemen, facilitative behaviors, bids for attention and engagement, emotional engagement, coercion/demands and response to conflict); and b) demographic information on each individual including gender, age, ethnicity, sexual orientation, social class, occupation, time in relationship, and relationship status. This study builds on previous research (Boelman, 2006) by using Gottman's findings (Driver et al., 2003; Gottman; Gottman & Silver, 1999) as a coding scheme for observing behaviors of daytime drama couples.

Chapter III

METHODOLOGY

Design

This study draws on methods utilized in classical content analysis. This

methodology was developed to study media content within a social science framework

(Bertrand & Hughes, 2005). Content analysis is defined as a research technique for

making replicable and valid inferences from data to their context. A quantitative content

analysis was used in the current study to count or tally discrete behaviors. The data were

analyzed the data using categories derived from the research of John Gottman (1994) and

developed by Boelman (2006).

Sample

The sample for the current study is both a convenience and purposeful sample,

meaning that the sample is a small amount of series from a larger population of existing

series and represents characters from the most watched daytime drama series. The

sample consists of characters from the top five daytime dramas according to household

ratings for the 2005-2006 season from Nielsen Media Research combined with the 2006

Daytime Emmy nominees for best drama series

(http://en.wikipedia.org/wiki/List_of_US_daytime_soap_opera_ratings;

http://en.wikipedia.org/wiki/34th_Daytime_Emmy_Awards#Outstanding_Drama_Series.

Nielsen Media Research is an American company that measures media audiences for

television, radio, and films. Nielson Media Research is best known for their Nielsen

Ratings which is the measurement of television viewership. The Daytime Emmy is the most prestigious award a daytime drama can receive; therefore the daytime drama nominees are considered to be the top shows for the season. The daytime dramas series derived from these lists and used in gathering the sample are: As the World Turns, Days of Our Lives, General Hospital, Guiding Light, One Life to Live, The Bold and The Beautiful, and The Young and The Restless. One full week's worth of daytime dramas was recorded to capture one week's worth of couple messages that audience members receive. The researcher videotaped 5 episodes of each drama series from November 13th to November 19th, 2007 for a total sample of 35 episodes. These specific weeks are called "sweeps" in the daytime drama genre. Sweeps occur during the months of November, February, and May. Programs shown during sweeps week are developed to increase viewership. During these weeks, character interactions are at a peak, drama is increased, and any character changes that will be made all year are carried out through the following methods: guest stars; controversial and unexpected plots or topics; and extended episodes and finales (http://en.wikipediaorg/wiki/Sweeps_Week#.22Sweeps.22). These specific weeks were recorded because they are during sweeps. Each daytime drama series was recorded to capture the true sequence in which audience members view the dramas.

Procedure

The researcher used an updated version of a coding system previously used by (Boelman, 2006) to study couple interactions among Daytime Emmy Best Drama Series nominees for 2005-2006 and top Nielsen rated series from 2006. The items included on the coding sheet for the current research and previous research (Boelman), are directly

taken from Gottman's observational findings with couples from his laboratory (Driver et al, 2003; Gottman, 1994; Gottman & Silver, 1999). The coding sheet consisted of the same couple behavior categories that were mentioned in the literature review. These categories are: the Four Horsemen, facilitative behaviors, bids for attention and engagement, emotional engagement, coercion/demands and response to conflict. Each item on the coding sheet was validated with Gottman's findings by verifying behavior definitions and classifications in order to increase theoretical sensitivity toward the data. The specific categories were chosen because they are prominent themes throughout Gottman's research, are universal indicators of healthy versus unhealthy relationships, and can be seen in daytime drama episodes.

The daytime drama episodes were recorded from the television onto a DVR (Digital Video Recorder) during their original broadcast dates. The DVR is an electronic device preserving recorded television episodes on a memory chip until they are deleted. The episodes were transferred by the researcher from the DVR onto a VHS cassette tape using a VHS recording machine connected to the DVR. While the episodes were recording onto VHS, the coders watched each one in order to gain knowledge about the characters (e.g., who are couples, demographic information on the characters, relationship history) which was recorded on the demographic page of the coding sheet. Each episode was watched to determine the efficiency of the coding sheet, and to increase theoretical sensitivity toward the data. Once a daytime drama series was recorded on a VHS tape, each episode was independently recorded onto a DVD, so that both coders were able to view the DVD independently with the same time codes per episode. A time code is a running clock that keeps track of minutes and seconds to show

the length of each episode. The coders used this time code to note the length of couple interactions, and marking a starting time and ending time for each interaction on the coding sheet.

Analysis

Both coders had a vast knowledge of daytime drama characters, history, and production. Both are self-described habitual viewers of daytime dramas and have been viewing multiple daytime dramas daily for over 10 years. The primary coder and researcher is a therapist and a student in a Human Development and Family Studies department. She specializes in Marriage and Family Therapy and has three years of clinical experience working with couples. The secondary coder has a Bachelor of Science in Social Work and is a licensed Social Service Worker. She has six years of experience in interpersonal relationship coaching in a residential mental health facility.

Before coding, both coders read the book *The Seven Principles for Making Marriage Work* by John Gottman to become familiar with his couple interaction coding themes. After reading this book, the coders met for two hours and discussed the major themes and findings and reviewed the previously developed coding sheet (developed by Boelman, 2006). The co-coders pilot coded episodes to become more familiar with the coding sheet in regards to the daytime dramas. During these coding rounds, the two coders coded the episodes together and discussed the results after viewing each episode. Once both coders were in agreement on how to code behaviors, the coders individually coded the daytime dramas in the sample. After watching one episode, the coders met to discuss the findings. Inter-rater reliability was assessed at this time. For this study, per cent agreement was used to determine inter-rater reliability and maintained at least .70 or

70% agreement. According to Frey, Botan, and Kreps (2000) (in Neuendorf 2002) 70% agreement is considered reliable. The coders then watched one more episode, and came together to discuss the findings and assess inter-rater reliability.

Once the pilot episodes were coded and inter-rater reliability was at least 70%, the coders independently watched and coded episodes in the sample. The coders first watched one episode in its entirety and noted on the coding sheet the times when a couple was interacting, along with any demographic information present (e.g. gender, age, ethnicity, sexual orientation, social class, occupation, time in relationship, and relationship status). For an interaction to be coded, the couple had to be the only individuals involved in the conversation. Other people could be present, but the dominant discussion had to be happening between the two people. The coders coded the frequency of the Gottman categories listed above, the time code at which the interaction occurred, who was involved in the interaction, and any notes or quotes that were observed in the couple interaction. In order to improve inter-rater reliability, the coders watched all the episodes in the same order. Inter-rater reliability was randomly calculated to ensure that coders did not drift from one another and remained 70% or higher. Both coding sheets are show in Appendix A.

Chapter IV

RESULTS

Sample

After coding 35 episodes, 37 couples emerged from the data with 72 unique

individuals. Some individuals were involved in more than one heterosexual couple

relationship across the coded episodes. The Gottman interactions reported on the

individual are different depending on the couple interaction, however. In general, the

couples were predominantly heterosexual, white, upper class, professional, young, and in

the early stages of a relationship. Thirty-six were heterosexual relationships and one was

a same-sex relationship (both males) (see Figure 1). Caucasians were highly represented

in the sample with 67 individuals (93.1%); 5 individuals (6.9%) were ethnicities other

than Caucasian (see Figure 2). African-American, Latino, and Asian were coded as one

category due to the lack of diversity in the sample. There was also a lack of diversity

when looking at social class and occupation. Being lower or working class was reflected

in 12 individuals (16.7%), 13 individuals (18.1%) in middle class, while being upper

class was reflected in 47 individuals (65.2%) (see Figure 3). Having a professional

occupation was shown in 50 individuals (69.4%), and having a non-professional

occupation, to include students, status was shown in 22 individuals (30.6%) (see Figure

4). Youth was also highly visible in the sample: 54 individuals (75%) were in their

teens, 20's, or 30's, while 18 individuals (25%) were in their 40's, 50's, or 60's (see

Figure 5). The majority of couples were in the early stages of a relationship: 28 couples

(75.7%) had been in the relationships for less than a year, while 9 couples (24.3%) had been in the relationship for over a year (see Figure 6). In terms of couple status, 15 couples (40.5%) were dating, 17 couples (45.95%) were in a committed relationship, and 5 couples (13.55%) where the relationship status was ambiguous (see Figure 7).

Frequency of Gottman Interactions

The frequency of Gottman interactions was calculated. Frequencies as well as percentages are reported. Examples of the behavior are also reported in tables. The interactions were grouped into the following 4 categories: The Four Horsemen, Facilitative Behaviors, Emotional Engagement and Coercion/Demands, and Response to Conflict.

The Four Horsemen

In looking at how often Gottman interactions occurred, the following results emerged from the data. A majority of the time, the Four Horsemen were shown just less than half the time (48.5%) in couple interactions. Criticism was shown in 17 couples (45.9%). When it was shown in couples, it occurred in the following amounts: 1 to 3 times in 12 couples (32.4%) and 4-16 times in 5 couples (13.5%). Contempt was shown in 21 couples (56.8%). When it was shown in couples, it occurred in the following amounts: 1 to 4 times in 16 couples (43.2%) and 8 to 14 times in 3 couples (8.1%). Defensiveness was shown in about half of the couples (48.7%). Defensiveness was shown 1 to 3 times in 16 couples (43.3%), and 7 to 11 times in 2 couples (5.4%). Finally, stonewalling was also rarely displayed in couples: 5 couples (13.5%) had examples of stonewalling. Stonewalling occurred 1 time in 4 couples (10.8%) and 4 times in 1 couple

(2.7%). These results are shown in Table 1. Examples of the Four Horsemen are shown in Table 2.

Facilitative Behaviors

Unlike the Four Horsemen, there was a wider range of interactions shown for Facilitative Behaviors. Backchannelling did not happen in most couple interactions; only 8 couples (21.6%) had occurrences of this behavior. Backchanneling was shown 1 to 2 times in 6 couples (16.2%) and 3 to 4 times in 2 couples (5.4%). Unlike backchannelling, accepting influence was shown in 20 couples (54.1%). Accepting influence occurred 1 time in 15 couples (40.5%) and 2 to 5 times in 5 couples (13.5%). Like backchannelling, validating occurred with less frequency; 11 couples had occurrences (29.7%) while it occurred 1 time in 6 couples (16.2%), 2 times in 3 couples (8.1%) and 3 to 4 times in 2 couples (5.4%). These results are shown in Table 3. Examples of Facilitative Behaviors are shown in Table 4.

Bids for Attention and Engagement

When looking at Bids for Attention and Engagement, interactions depicting engagement were shown more frequently than disengagement. The majority of the couples engaged in bidding for attention from their partner; 34 couples (91.9%) demonstrated bids for attention while it occurred 1 time in 10 couples (27%), 2 times in 11 couples (29.7%), 3 times in 5 couples (13.5%), and 4 to 7 times in 8 couples (21.6%). Turning toward, an interaction showing engagement was shown in 32 couples (86.5%); it occurred 1 to 3 times in 29 couples (78.4%) and 4 to 5 times in 3 couples (8.1%). Unlike turning toward, disengagement (turning against and turning away) was shown less frequently in couples. Ten couples (27%) demonstrated interactions of turning against

their partner when a bid for attention was initiated by the other person. When turning against was demonstrated, it occurred 1 time in 8 couples (21.6%) and 2 to 4 times in 2 couples (5.4%). Turning away was shown in 8 couples (21.6%). When it was shown, it occurred 1 time in 7 couples (18.9%) and 2 times in 1 couple (2.7%). These results are shown in Table 5. Examples of Facilitative Behaviors are shown in Table 6.

Emotional Engagement

When looking at Emotional Engagement, positive interactions were shown more frequently than negative interactions. Positive affect occurred more often than not in couple interactions: 33couples (89.2%) had incidents of positive affect while it occurred 1 to 5 times in 17 couples (46%), 6 to 10 times in 10 couples (27%), and 11 to 33 times in 6 couples (16.2%). Unlike positive affect, negative affect was shown in less than half of the couples: in 16 couples (43.2%) it was shown. It occurred 1 to 4 times in 13 couples (35.1%) and 7 to 11 times in 3 couples (8.1%).

Coercion/Demands

There were a wider range of interactions shown for Coercion/Demand behaviors. Interrupting was shown in 20 couples (54.1%); it occurred 1 time in 8 couples (21.6%), 2 times in 6 couples (16.2%), 3 to 6 times in 4 couples (10.8%), and 7 to 13 times in 2 couples (5.4%). Dominating discussion was shown less frequently than interrupting in couples: 8 couples (21.6%) were shown with a partner dominating the discussion. It occurred 1 time in 4 couples (10.8%), 2 times in 2 couples (5.4%), and 3 to 7 times in 2 couples (5.4%). Pressuring for change was more frequently shown in couples: 27 couples (73%) had incidents of pressuring for change. It occurred 1 to 5 times in 16 couples (43.2%), 9 to 16 times in 9 couples (24.3%), and 18 to 33 times in 2 couples

(5.4%). These results are shown in Table 7. Examples of Emotional Engagement and Coercion/Demands are shown in Table 8.

Response to Conflict

In looking at Response to Conflict, there was a wide range of interactions shown in the couples. For repair attempts, 26 couples (70.3%) had occurrences of this behavior; it occurred 1 time in 13 couples (35.1%), 2 times in 5 couples (13.5%), 3 times in 4 couples (10.8%), and 4 to 6 times in 4 couples (10.8%). Gridlock was shown in almost half of the couples. Eighteen couples (48.7%) had incidents of gridlock. It occurred 1 time in 6 couples (16.2%), 2 to 7 times in 9 couples (24.3%), and 8 to 13 times in 3 couples (8.1%). Finally, belligerence, like gridlock, was portrayed in almost half of couples: 17 couples (46%) had occurrences of belligerence. It occurred 1 time in 8 couples (21.6%), 2 to 3 times in 5 couples (13.5%), and 6 to 13 times in 4 couples (10.8.%). These results are shown in Table 9. Examples of Responses to Conflict are shown in Table 10.

Significant Differences in Gottman Interactions

A one way Anova was performed to determine if significant differences occurred in the frequency of Gottman Interactions across the demographic variables. The variables included gender, ethnicity, social class, occupation, age, time in relationship, and relationship status. Gender and ethnicity were not included in the list of variables due to most couple dyads, all but one couple, being heterosexual, making female and male interactions dependent upon each other and most individuals being Caucasian making comparisons difficult. The Gottman Interactions were examined in the following 5

categories: The Four Horsemen; Facilitative Behaviors; Bids for Attention and

Engagement; Emotional Engagement and Coercion/Demands; and Responses to Conflict.

The Four Horsemen

In looking at The Four Horsemen, no significant differences were found among

all of the variables. See Table 11 thru 14 for results.

Bids for Attention and Engagement

In looking at significant differences in Bids for Attention and Engagement, the

results show a significant difference among occupations on turning away behaviors seen

among couples (F (1, 72) = 5.60, p = .021). Individuals who were non-professionals

demonstrated significantly more turning away behaviors (M =.27, SD =.55) compared to

individuals who were professionals (M = .05, SD =.23). No other significant differences

were found. See Table 18 thru 21 for results.

Emotional Engagement and Coercion/Demands

In looking at Emotional Engagement and Coercion/Demands, the results indicate

significant differences for age on pressure for change behaviors (F (4, 69) = 2.66, p =

.040). There were significant mean differences on pressure for change between

individuals in their teens and thirties (p = .005), and between individuals in their thirties

and their forties (p = .000). Individuals in their thirties had significantly higher

frequencies of pressure for change (M = 3.17, SD = 2.91) than individuals in their teens

(M = .67, SD = .58) and even higher frequencies than individuals in their forties (M = .50,

SD =.71). There were significant differences for relationship status for interrupting

behaviors (F (2, 71) = 5.166, p = .008). Individuals in committed relationships engaged in

interrupting behaviors at a significantly higher frequency (M = 1.29, SD = 1.80) than

those not in a committed relationship ($M = .26$, $SD = .58$). There were no other

significant differences found. See Table 22 thru 26 for results.

Response to Conflict

In Looking at Response to Conflict, the results indicate that here was a

significant difference found for relationship status on belligerence behaviors (F (2, 71) =

3.69, $p = .030$). Individuals who were involved in ambiguous relationships engaged in

belligerence at significantly higher frequencies ($M = 1.70$, $SD = 1.88$) than individuals in

dating relationships ($M = .27$, $SD = .52$), and more frequently than individuals in

committed relationships ($M = .94$, $SD = 1.95$). There were no other significant

differences found. See Table 27 thru 29 for results.

Chapter V

DISCUSSION

The literature on how relationships are portrayed in daytime drama series is mixed and even lacking in information, especially in the area of relationship dynamics. This study described couple interactions and demographic information in the Daytime Emmy Award Best Drama Series nominees and Nielsen top rated daytime dramas from 2005-2006. The data was coded using Gottman's (1994) themes of couples' interactions and reported demographic information on each character. The study added to the existing research on daytime dramas and lead to areas of needed future research.

Media has an Influence on How Couples View Relationships

Television is a popular source of information regarding couple relationships for most of American society (Signorielli, 1991).The themes of daytime dramas center on personal and intimate relationships (Cohen & Weimann, 2000), making this form of media ideal to study what relationship messages viewers receive. Although television families are constructed for the purpose of entertainment, these families behave in ways that make sense to some viewers. The events and relationships are experienced by many viewers as authentic. As a result, television programming offers lessons about appropriate family life and couple interaction (Douglas, 1996). Individual beliefs about intimate relationships can be affected by exposure to television either through the media's influence on their beliefs or by media's reinforcement of already existing beliefs (Shapiro & Kroeger, 1991; Shrum, 1999). The entertainment provided by television is intertwined

with the content. As a result, television is used as a source of entertainment and information related to interpersonal relationships and marriage for the majority of the population (Fabes, Wilson, & Christopher, 1989; Frisby, 2002; Signorielli, 1991). Although the sample in this study consists of fictional daytime drama characters on television, both cultivation theory and social learning theory posit that television has an influence on the beliefs and values of individuals and society (Ward, 2003).

Television Sample is not Representative of the US Population

Demographic information was collected on the characters portrayed on the top daytime drama series from 2007. The majority of the individuals in the sample were heterosexual, white, upper-class, professional, young adults, and in the early stages of a relationship. In comparing the current sample to the 2000 US Census, it appears that individuals that are portrayed on television do not reflect the general population. For ethnicity, the 2000 US Census reported 69.1% Caucasian, 12.9% African-American, 12.5% Hispanic or Latino, 4.2% Asian, 1.5% American Indian and Alaska Native, and 6.6% some other race/ethnicity (http://factfinder.census.gov/servlet/QTTable?_bm=y&-geo_id=01000US&-qr_name=DEC_2000_ SF1_U_DP1&-ds_name=DEC_2000_SF1_U&-_lang=en&-redoLog=false&-_sse=on). For the current sample, the overwhelming majority (93%) were Caucasian. In looking at social class, the 2000 US Census reported that the median income for households was $41,994 (http://factfinder. census.gov/servlet/SAFFFacts?_submenuId=factsheet _1&_sse=on). The median income for males was $37,057 and for females was $27,194 (http://factfinder.census.gov/servlet/QTTable?_bm=y&-geo_id=01000US&-qr_name=DEC_2000_SF3_U_DP3&-ds_name=DEC_2000_SF3_U&-_lang=en&-

redoLog=false&-_sse=on). This was not reflected in the social class of the daytime

drama character sample; the majority (65%) was upper class. The majority (69.4%) of

the current sample had a professional career, but when looking at the 2000 US Census,

only 24.4% have obtained a Bachelor's Degree or higher

(http://factfinder.census.gov/servlet/SAFFFacts? _submenuId=factsheet_1&_sse=on).

For the current sample, 4.2% were in their teen, 23.6% were in their 20's 47.2% were in

their 30's, and 25% were in their 40's or older, which does not reflect the census results.

In looking at age, the 2000 US Census reported the following for the population: 6.7%

were 20-24 years, 14.2% were 25-34 years, 16.0% were 35-44 years, 13.4% were 45-54

years, 4.8% were 55-59 years, 3.8% were 60-64 years, 6.5% were 65-74 years, 4.4%

were 75-84 years, and 1.5% were 85 years or older

(http://factfinder.census.gov/servlet/QTTable?_bm=y&-geo_id=01000US&-

qr_name=DEC_2000_SF1_U_DP1&-ds_name=DEC_2000_SF1_U&-_lang=en&-

redoLog=false&-_sse=on). Finally, 24.3% of males and 22.8% of females of the

television sample were married whereas the 2000 US Census reported 56.7% of males

and 52.1% of females were currently married

(http://factfinder.census.gov/servlet/SAFFFacts?_submenuId =factsheet_1&_sse=on). It

is important to compare the television sample to the US population in order to see if what

is being portrayed on television is reflective of actual American society. In looking

strictly at demographics, it appears that television focuses on a narrow section of

America: white, heterosexual, upper-class, professional, young, and single.

Previous Daytime Drama Research and Results of this Study

The results of this study are both similar and different when looking at previous research conducted on daytime drama couples. Previous research found that the majority of the relationship content on daytime dramas consisted of unpleasant marital interactions and dating scenarios (Katzman, 1972). Furthermore, previous studies have mainly focused on the negative messages, assuming that these dramas only provide poor relationship modeling and messages (Alexander, 1985; Carveth & Alexander, 1985; Shrum, 1999; Signorielli, 1991; Stern, Russell, & Russell, 2005; Stern, Russell, & Russell, 2007). In this study, unhealthy couple interactions such as The Four Horsemen, Negative Emotional Engagement, Coercion/Demands, and Negative Response to Conflict were shown from one-third of the time to three-fourths of the time, while healthy couple interactions had a wider range of frequencies. Facilitative Behaviors were shown less than half the time, and Bids for Attention and Positive Emotional Engagement were shown a majority of the time. Douglas and Olson (1995) discovered modern couples were seen as more affectionate, which was also reflected in the results of this study. A majority of the couples displayed positive affect toward each other. Research describing positive healthy relationships predominately centered on the role of marriage and the portrayal of female characters. Therefore the results from this study regarding positive interactions between daytime drama couples are unique and unlike previous research.

Gottman Findings and Daytime Drama Series Couples

In looking at age differences, Coercions/Demands were significantly more likely to occur for individuals in their 30's compared to individuals in their 50s'and 60's. A possible explanation for this finding is that the majority of the daytime drama characters

43

were younger; therefore, there may have been a greater amount of couple interactions for this age group.

A significant difference occurred for relationship status in Coercion/Demand interactions. Individuals who were in committed relationships had significantly more occurrences of Coercion/Demand behaviors in the form of interrupting compared to individuals not in a committed relationship. A possible explanation for this finding is that most daytime drama couples who are in a committed relationship are scripted to engage in unhealthy behaviors in order to facilitate a change in relationship such as cheating. These couples marry and divorce frequently, which requires drama writers to create problems in communication to create a motive for relationship changes. To date, no Gottman research was found on individuals in the early stages of a relationship. Gottman's coding scheme was developed on people in committed relationships.

In this study a significant difference occurred for occupation status in Turning Away Behaviors. Individuals who were in a professional occupation had significantly more occurrences of turning away from their partners when a bid for attention had been initiated. Over half of the daytime drama sample fell into the professional occupation status, which may explain the results of this study.

Clinical Implications

The results of this study and the procedures utilized may be applied in a variety of ways. Results may be used in the clinical training of Gottman relationship concepts with future and current clinicians and when working with couples in therapy. There are many ways in which the results of this study may be used in training clinicians about Gottman concepts. First, the procedures of this study can be used by professors when teaching

44

Gottman concepts. Professors can provide students with the coding sheet, provide

definitions and examples of the behaviors, and have them code the couple interactions of

the daytime drama series, which have been pre-coded during this study. This would

provide an interactive method of teaching the concepts and provide students with

opportunities to observe these interactions in an entertaining manner. Professors could

also use the daytime drama series video clips of the couple interactions in class, to

provide observable examples when teaching Gottman concepts. After showing clips, the

professor could facilitate a discussion about the couple interactions, having the students

comment on the Gottman concepts and analyze non-verbal behaviors associated with the

verbal interactions. Some of the Gottman concepts have slight differences and can be

difficult to distinguish from one another, such as contempt and belligerence. Providing

observable examples in class and then having students code the couple interactions may

help strengthen future therapists' knowledge of Gottman couple interactions. Once

student have an adequate understanding of the Gottman concepts, they could be

encouraged to record examples of the interactions in their favorite televisions shows and

analyze the behaviors in a classroom setting.

Similar applications may be used by therapists in teaching couples to identify

Gottman behaviors within a therapeutic setting. A therapist could first provide a couple

with definitions and examples of Gottman concepts and give out of session assignment to

reading material such as *The Seven Principles for Making Marriage Work* (Gottman &

Silver, 1999) and *10 Lessons to Transform Your Marriage* (Gottman & Gottman, 2006);

the literature will provide examples of coding couples' conversations. Once couples are

familiar with the Gottman concepts, they could use the coding sheets developed by

Boleman (2006), and code interactions of television couples, such as the characters from the daytime drama series, as an assignment to learn how to identify Gottman interactions. This assignment will provide an opportunity for couples to communicate about interactions with one another in a non-threatening manner, and help facilitate a common language for behaviors. Therapists could then use the daytime drama series video clips of the couple interactions in sessions, to provide observable examples for teaching Gottman concepts. It may be easier for couples starting in therapy, to find examples of Gottman interaction in other couples rather than themselves, since it is less personal and subjective than examining their own relationship.

Once a couple has knowledge of the Gottman concepts and can identify the concepts, a therapist can move toward personalizing the concepts in a variety of ways. With permission of the couple, a therapist could video tape the couples' conversations within the therapeutic setting. The therapist can use the coding sheet to identify the observed Gottman interactions and use the video clips to teach the couple how to identify the interactions between themselves. This can provide the couple with the skill to identify healthy and unhealthy interactions in a safe therapeutic setting where each member can process feelings associated with the interactions. This method can help couples discuss ways to develop and practice healthy communication in a safe therapeutic environment with the therapist assisting as mediator and educator.

Strengths of the Current Study

There are numerous strengths when reviewing the current study. First, studying the daytime drama series genre provided numerous couple interactions to be interpreted through the Gottman concepts. There were observable couple interactions in 34 out of 35

episodes, with a wide variety of interactions within each episode. The high rate of couple interactions in episodes makes this an ideal genre for studying relationship messages. The majority of the interactions were healthy, according to Gottman concepts, which is in direct opposition to the "stereotype" of daytime drama characters engaging in affairs with one another. Therefore, the results of this study are important in breaking the myth that the genre does not provide healthy examples of couple interactions.

The majority of the couples portrayed in the study as well as the viewers of the genre were heterosexual, making the relationship messages important. The viewers may be able to identify with the problems that heterosexual couples are facing and utilize the information they obtain from episodes and apply them in their own relationships. For example, a viewer may watch how a character speaks with another character and mimic the tone or the subject matter to solve a problem in their relationship. Viewers may also model behavior from daytime drama characters because the characters are beautiful, rich, and highly successful, which can be viewed as rewards for their choices and behaviors. Because the heterosexual relationship messages are important to the heterosexual viewers, the method section of this study can be used teach healthy versus unhealthy relationship interactions to heterosexual couples within a therapy session, which was previously discussed as a clinical implication.

Limitations of the Current Study

There are numerous limitations that need to be addressed when interpreting the results from this study. The daytime drama sample consisted of fictional characters, not real people, and this needs to be kept in mind when looking at the results. The characters were reciting scripted dialogue, monologues represented thoughts, conversations, and

behaviors that were predetermined by long-term story lines, and character destinies were created by a team of writers. Gottman's research and relationship coding scheme was conducted with committed couples, most of whom were married. Because the majority of couples in the study were in the early stages of a relationship and in dating or ambiguous relationships, Gottman's coding scheme may not be appropriate for these couples in daytime dramas. The current sample also lacked diversity in regards to age, ethnicity, social class, occupation, and sexual orientation, which may have affected the reliability and validity of the results. The lack of diversity among the sample made it difficult to draw meaningful comparisons between groups. For example, there was only one gay relationship portrayed across all seven daytime drama series compared to the heterosexual relationships. Furthermore, the gay relationship portrayed was in the early stages of a relationship. Both individuals in the relationship were young and Caucasian, further complicating comparisons. There were two occasions of negative affect that qualified as domestic violence. The extreme demonstration of unhealthy couple interactions could not be quantified as different from other unhealthy interactions which makes a meaningful comparison across the sample difficult. These factors all had an impact of the interpretation of the results.

Future Directions

There are several areas for future research that may be suggested based on the findings for this current study. First, more research is needed using Gottman's coding scheme when looking at couples in the early stages of a relationship. More research needs to be done looking at couples in different stages of a relationship, such as dating relationships. Studies utilizing the Gottman framework comparing couple status would

48

be of interest to see if there are differences between couples that are dating, cohabitating, and married. The majority of the research that has been done examining media messages has been published in communication journals. Research needs to be done by marriage and family therapist to understand the relationship messages from television since these messages have the potential to influence relationships. This study could be replicated on a variety of television genres including prime-time dramas and reality television programs. This study could also be replicated on other media genres such as movies or in literature. The study could also be replicated using a greater number of coders from varying backgrounds, maybe those similar to daytime drama viewers to examine if these individuals interpret the couple interactions in a similar way. The results of this study could also be presented in a video format, highlighting examples of Gottman interactions to be used by professionals such as therapists and professors in teaching couple relationship dynamics. In the same format the results can be presented to writers of daytime dramas to educate them about couple interactions and to further create a more realistic media genre.

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APPENDIX

Coding Sheets

Soap Opera:

Episode 1:
Segments:

Episode 2:
Segments:

Episode 3:
Segments:

Episode 4:
Segments:

Episode 5:
Segments:

Soap Opera Couple Summary Sheet

Soap Opera:
Couple

Name:	*Name:*
Gender:	*Gender:*
Age:	*Age:*
Ethnicity:	*Ethnicity:*
Social Class:	*Social Class:*
Occupation:	*Occupation:*

Time in Relationship:

Couple Status:

Couple

Name:	*Name:*
Gender:	*Gender:*
Age:	*Age:*
Ethnicity:	*Ethnicity:*
Social Class:	*Social Class:*
Occupation:	*Occupation:*

Time in Relationship:

Couple Status:

Couple

Name:	*Name:*
Gender:	*Gender:*
Age:	*Age:*
Ethnicity:	*Ethnicity:*
Social Class:	*Social Class:*
Occupation:	*Occupation:*

Time in Relationship:

Couple Status:

Gottman Coding Sheet
The Four Horsemen

	Criticism	Contempt	Defensiveness	Stonewalling
Total Amount				
Who?				
Notes/ Quotes				

Gottman Coding Sheet (Contintued)
BIDS FOR ATTENTION AND ENGAGEMENT

	Bid for Attention	**Turning Toward**	**Turning Against**	**Turning Away**
Total Amount				
Who?				
Notes/Quotes				

Gottman Coding Sheet (continued)
Facilitative Behaviors

	Backchannels	**Accepts Influence**	**Validates**
Total Amount			
Who?			
Notes/ Quotes			

Gottman Coding Sheet (continued)
Emotional Engagement & Coercion/Demands

	Positive affect	**Negative affect**	**Interrupts**	**Dominates discussion**	**Pressures for change**
Total Amount					
Who?					
Notes/ Quotes					

Gottman Coding Sheet (continued)
Response to Conflict

	Repair Attempts	Gridlocked	Belligerence
Total Amount			
Who?			
Notes/ Quotes			

Tables

Table 1

Frequency of The Four Horsemen

	Criticism		Contempt		Defensiveness		Stonewalling	
Occurrence	Frequency	Percent	Frequency	Percent	Frequency	Percent	Frequency	Percent
0	20	54.05	18	48.65	19	51.35	32	86.49
1	8	21.62	5	13.51	6	16.22	4	10.81
2	3	8.11	5	13.51	6	16.22	0	0
3	1	2.7	3	8.11	4	10.81	0	0
4	2	5.41	3	8.11	0	0	1	2.7
5	2	5.41	0	0	0	0	0	0
7	0	0	0	0	1	2.7	0	0
8	0	0	1	2.7	0	0	0	0
11	0	0	0	0	1	2.7	0	0
13	0	0	1	2.7	0	0	0	0
14	0	0	1	2.7	0	0	0	0
16	1	2.7	0	0	0	0	0	0

Table 2

Examples of The Four Horsemen

Criticism	Contempt	Defensiveness	Stonewalling
"No I made love to a not to you, whatever it is you've become," Jack to Carly, *As The World Turns.*	"Well, I bet sweet little Katie wouldn't do a rude think like that," Carly to Jack, *As The World Turns.*	"I wasn't planning to gloat, I just wanted to be with you," Carig to Meg, *As The World Turns.*	Jack does not respond to Carly's question, *As The World Turns.*
"This is so typical of you. It's so adolescent and so selfish on your part," Stephanie to Eric, *The Bold and the Beautiful.*	"And meanwhile what I want doesn't matter, just like old times," Eric to Stephanie, *The Bold and the Beautiful.*	"But I have apologized to Brook," Stephanie to Eric, *The Bold and the Beautiful.*	Eric ignores Stephanie while she is talking, *The Bold and the Beautiful.*
"If you really believe that, then you have a lot more wrong with you than just your legs," Sami to EJ, *Days of Our Lives.*	"You would say that, wouldn't you," EJ using sarcasm regarding Sami's decision, *Days of Our Lives.*	"I swear Shawn I just turned my back for a second and she knocked over a pot of hot coffee and burned her arm," Belle to Shawn, *Days of Our Lives.*	Belle doesn't answer Shawn's questions and stares at the floor, *Days of Our Lives.*
"Apparently not. You are a cop and you should know better," Sam to Lucky, *General Hospital.*	"Next time you want to go to some party, you are going to listen to me right?"Sonny to Kate, *General Hospital.*	"I know it's pathetic, but that's how I was when it came to Jason" Sam to Lucky, *General Hospital.*	Emily walks away and leaves Nicholas, *General Hospital.*
"When was the last time you backed off?" Jeffry responding to Reva asking him to back off, *Guiding Light.*	"Not you? Mr. tough guy? Mr. Federal Agent admitting h needs help?" Reva to Jeffry, *Guiding Light.*	"My priorities have changed, ok?" Reva to Jeffry, *Guiding Light.*	
	"Oh now that would have been brilliant; pull into a little Podunk town – Branjalina – very subtle," Balire to Todd, *One Life to Live.*		
"You are an evil, evil woman," Michael to Lauren, *The Young and the Restless.*	"You have skills, as in plural?" Nicholas to Phyllis, *The Young and the Restless.*		

Table 3

Frequency of Facilitative Behaviors

	Backchanneling		Accept Influence		Validating	
Occurrence	Frequency	Percent	Frequency	Percent	Frequency	Percent
0	29	78.38	17	45.95	26	70.27
1	5	13.51	15	40.54	6	16.22
2	1	2.7	2	5.41	3	8.11
3	1	2.7	2	5.41	1	2.7
4	1	2.7	0	0	0	0
5	0	0	1	2.7	1	2.7

Table 4

Examples of Facilitative Behaviors

Backchanneling	Accept Influence	Validating
Carly nodding to Jack, *As The World Turns.*	"Okay, I'll take your word at that," Craig, *As The World Turns.*	"I know you're angry with me, you have every right to be," Carly, *As The World Turns.*
	"I know, I know," Eric, *The Bold and the Beautiful.*	"I know what happened, it's horrible," Eric to Donna, *The Bold and the Beautiful.*
	"All right, stay," EJ to Sami, *Days of Our Lives.*	"For what you're going through, the pain you must be in, I feel for you, that's all," Sami to EJ, *Days of Our Lives.*
Jacks nods and says "yah" to Carly, *General Hospital.*	"It's a deal," Tracy to Luke, *General Hospital.*	"I know that you want to protect Lucky." Jason to Elizabeth, *General Hospital.*
Cassie nodding when Josh is talking, *Guiding Light.*	"You were right about Edmund. He's not my fight this time. Josh and Cassie and the police can take care of Edmund," Jeffry to Reva, *Guiding Light.*	"I know where you are at right now. You are not going to get over Harley in a day," Natalia, *Guiding Light.*
"mm, hmm," Alex to David, *One Life to Live.*	"Yea, you are right," Todd to Blaire, *One Life to Live.*	"I understand what you are saying," Vicki to Charlie, *One Life to Live.*
Phyllis nods her head while listening to Nicholas, *The Young and the Restless.*	"Yea, I shouldn't answer that, right," Phyllis to Nicholas, *The Young and the Restless.*	"It must be hard to be around your husband right now," David to Nikki, *The Young and the Restless.*

Table 5

Frequency of Bids for Attention and Engagement

	Bid for Attention		Turning Toward		Turning Against		Turning Away	
Occurrence	Frequency	Percent	Frequency	Percent	Frequency	Percent	Frequency	Percent
0	3	8.11	5	13.51	27	72.97	29	78.38
1	10	27.03	11	29.73	8	21.62	7	18.92
2	11	29.73	14	37.84	1	2.7	1	2.7
3	5	13.51	4	10.81	0	0	0	0
4	3	8.11	2	5.41	1	2.7	0	0
5	4	10.81	1	2.7	0	0	0	0
7	1	2.7	0	0	0	0	0	0

Table 6

Examples of Bids for Attention and Engagement

Bid for Attention	Turning Toward	Turning Against	Turning Away
"Hey, is everything alright?" Noah to Luke, *As The World Turns.*	"Yeah, yeah," Luke to Noah's bid, *As The World Turns.*	"You really think that's going to work on me?" Jack to Carly's bid, *As The World Turns.*	Meg doesn't respond to Craig's bid for attention, *As The World Turns.*
"Eric, what would you think if we moved Eye on Fashion a few rows back?" Donna getting Eric's attention, *The Bold and the Beautiful.*	"It's our tradition," Eric to Stephanie, *The Bold and the Beautiful.*	Eric ignores Donna and begins talking to another person, *The Bold and the Beautiful.*	
"So what are you doing?" Kayla to Patch, *Days of Our Lives.*	"You look beautiful," EJ to Sami, *Days of Our Lives.*	"That's not funny," Sami to EJ when he paid her a compliment, *Days of Our Lives.*	Patch does not respond to Kayla's question.
"I hate this house. I knew something bad was going to happen," Tracy to Luke, *General Hospital.*	"I think you do just fine," Kate, *General Hospital.*	"Listen, I've got it handled," Lucky to Sam, *General Hospital.*	Sonny ignores Kate, *General Hospital.*
"Hey," Natalia trying to get Gus' attention, *Guiding Light.*	"He there," Gus responding to Natalia's bid, *Guiding Light.*	"Ok, that was distracting," Marina's response to Cyrus's bid and then walked away from him, *Guiding Light.*	
"Hey are you awake?"Blaire trying to get Todd's attention, *One Life to Live.*	Charlie turns toward Vicki and smiles at her when she tries to get his attention, *One Life to Live.*	"Hey can you give me a hand here?" Blaire "Where the hell have you been?" Todd ignoring, *One Life to Live.*	
"Hey!" Karen to Neil, *The Young and the Restless.*	"Hey you! More coffee?" Neil responding to Karen's bid, *The Young and the*		

	Restless.		

Table 7

Frequency of Emotional Engagement and Coercion/Demands

	Positive Affect		Negative Affect		Interrupting		Dominating Discussion		Pressuring for Change	
Occurrence	Frequency	Percent	Frequency	Percent	Frequency	Percent	Frequency	Percent	Frequency	Percent
0	4	10.81	21	56.76	17	45.95	29	78.38	10	27.03
1	2	5.41	7	18.92	8	21.62	4	10.81	3	8.11
2	3	8.11	3	8.11	6	16.22	2	5.41	4	10.81
3	3	8.11	0	0	1	2.7	1	2.7	4	10.81
4	4	10.81	3	8.11	2	5.41	0	0	4	10.81
5	5	13.51	0	0	0	0	0	0	1	2.7
6	2	5.41	0	0	1	2.7	0	0	0	0
7	3	8.11	1	2.7	1	2.7	1	2.7	0	0
8	2	5.41	0	0	0	0	0	0	0	0
9	2	5.41	0	0	0	0	0	0	3	8.11
10	1	2.7	0	0	0	0	0	0	0	0
11	1	2.7	2	5.41	0	0	0	0	1	2.7
12	1	2.7	0	0	0	0	0	0	0	0
13	1	2.7	0	0	1	2.7	0	0	3	8.11
14	1	2.7	0	0	0	0	0	0	1	2.7
16	1	2.7	0	0	0	0	0	0	1	2.7
18	0	0	0	0	0	0	0	0	1	2.7
33	1	2.7	0	0	0	0	0	0	1	2.7

Table 8

Examples of Emotional Engagement and Coercion/Demands

Positive Affect	Negative Affect	Interrupting	Dominating Discussion	Pressuring for Change
"You are as beautiful as ever," Dusty to Lilly, *As The World Turns.*	Carly and Jack yelling at each other, *As The World Turns.*	"I got it," Gwen to William, *As The World Turns.*	"And why did the time we had left matter, because you loved me. You said it, you meant it and you proved it to me when you made love to me," Carly not letting Jack talk, *As The World Turns.*	"These people are going to be raising our child don't you want to make sure they're the right choice?" Sophie to Cole, *As The World Turns.*
"I have lived without real happiness for a long time and you have given it to me," Eric to Donna, *The Bold and the Beautiful.*	Eric pulls away from Stephanie when she tries to kiss him, *The Bold and the Beautiful.*	"Stephanie, I am in love with Donna," Eric interrupts Stephanie, *The Bold and the Beautiful.*	Stephanie does not let Eric talk by giving a monologue, *The Bold and the Beautiful.*	
Shawn kisses Belle, *Days of Our Lives.*	Stefano chokes Kate on two occasions, *Days of Our Lives.*	"No, I want to know," Kayla interrupting Patch, *Days of Our Lives.*	Stefano lectures Kate, *Days of Our Lives.*	"I am not leaving without you," Lukas to Sami, *Days of Our Lives.*
"I love you," Carly to Jacks, *General Hospital.*	Nicholas yells at Emily, *General Hospital.*	"Sam, Jake," Lucky interrupts Sam, *General Hospital.*	"You are not a violent madman just waiting to happen, you are bipolar; its brain chemistry, nothing more nothing less. It's manageable if you take care of yourself and take your meds." Kate lectures Sonny, *General Hospital.*	"You need back up. Either you go by yourself or I'm going to follow you." Sam to Lucky, *General Hospital.*
Marina and Cyrus hug each other,	Reva and Jeffry yelling	Gus interrupts Natalia, *Guiding*	Natalia does not let Gus speak, *Guiding*	"Is this the same trip you planned before to

Guiding Light.	at each other, *Guiding Light.*	*Light.*	*Light.*	that island? Because if it is I am not sure I am really in the mood," Reva, *Guiding Light.*
"I'm awfully glad I found you," Charlie to Vicki, *One Life to Live.*	Blaire and Todd yelling at each other, *One Life to Live*	"No," Blaire interrupting Todd, *One Life to Live.*		"I think we need to go to bed," Blaire to Todd, *One Life to Live.*
"It's different but beautiful, kind of like you," Jeffry to Gloria, *The Young and the Restless.*	"I'm a little disappointed," Neil yells at Karen, *The Young and the Restless.*	Jeffry interrupts Gloria, *The Young and the Restless.*	"I don't really care what it's called," Lauren to Michael as she leaves the room, *The Young and the Restless.*	"Stay with me," Jeffry to Gloria, *The Young and the Restless.*

Table 9

Frequency of Response to Conflict

	Repair Attempts		Gridlock		Belligerence	
Occurrence	Frequency	Percent	Frequency	Percent	Frequency	Percent
0	11	29.73	19	51.35	20	54.05
1	13	35.14	6	16.22	8	21.62
2	5	13.51	1	2.7	2	5.41
3	4	10.81	3	8.11	3	8.11
4	1	2.7	1	2.7	0	0
5	2	5.41	1	2.7	0	0
6	1	2.7	0	0	1	2.7
7	0	0	3	8.11	1	2.7
8	0	0	1	2.7	0	0
9	0	0	1	2.7	0	0
10	0	0	0	0	1	2.7
13	0	0	1	2.7	1	2.7

Table 10

Examples of Response to Conflict

Repair Attempts	Gridlocked	Belligerence
"I'm sorry, that was an awful thing to say. I apologize," Meg to Craig, *As The World Turns.*	William is trying to convince Gwen they will adopt a baby, "Please put the crib away," Gwen to William, *As The World Turns.*	"You couldn't wait long. You had to tell me soon, you couldn't have waited too long because you were suppose to kick the bucket around the first of the year. So if you weren't pushing up daisies by new year's I would've put two and two together," Jack to Carly, *As The World Turns.*
Stephanie laughs and says, "or who ever happens to be in your life at that moment," and Eric stops fighting, *The Bold and the Beautiful.*		"Uncharacteristically I'm going to keep my mouth shut and even let you finish my sentences," Eric to Stephanie, *The Bold and the Beautiful.*
"I can understand you being angry, but I want to help. What can I do," Sami to EJ, *Days of Our Lives.*	"We've been over this," Sami "Yeah, we have a million times and I told you. I keep telling you, if you do this we are over." Lukas, *Days of Our Lives.*	EJ laughs and says, "you really expect me to believe that?" *Days of Our Lives.*
"Lucky, I am so sorry," Sam, *General Hospital.*	"Eventually, but not tonight," Elizabeth to Jason, *General Hospital.*	"If you don't stop yapping at me like a wife, wife, I'm going to trade you in for a younger model." Luke to Tracy, *General Hospital.*
"Josh I am sorry; I am sorry I got my back up about Will," Cassie, *Guiding Light.*	"No, that was thoughtful of her, but I'm not going to do that," Natalia to Gus, *Guiding Light.*	"I hate this noble you," Marina to Cyrus, *Guiding Light.*
"I'm sorry, I didn't mean to pry," Vicki to Charlie, *One Life to Live.*	"I'm not going to sit here and do nothing, I have to do something; I don't care if everything is closed," Todd to Blaire's pressures, *One Life to Live.*	"You keep on like this and I am going to pull over to the next farm, grab a tranquillizer gun and shoot you; put us both out of our misery," Blaire to Todd, *One Life to Live.*
"What's all of that?" Phyllis changes the subject to be funny, *The Young and the Restless.*	"No! If things snowball with Paul we can get named a co-conspirators!" Lauren to Michael, *The Young and the Restless.*	

Table 11

Results from on way ANOVA The Four Horsemen
Criticism

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			.941	.446	(4,69)
Teens	.000	.00			
20's	.294	.58			
30's	.914	2.20			
40's	.300	.48			
50's +	1.22	1.09			
Social Class			2.10	.129	(2,71)
Working	.08	.29			
Middle	1.38	3.37			
Upper	.65	.94			
Occupation			2.09	.152	(1, 72)
Non-Prof.	.27	.63			
Prof.	.87	1.86			
Time in Relationship			.014	.906	(1, 72)
<1 yr.	.70	1.75			
1 yr. +	.64	.93			
Relationship Status			1.18	.314	(2, 71)
Dating	.40	.67			
Committed	1.00	2.24			
Ambiguous	.50	.85			

Table 12

Results from on way ANOVA The Four Horsemen
Contempt

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			1.09	.368	(4,69)
Teens	.33	.58			
20's	.94	1.56			
30's	1.11	2.32			
40's	.30	.67			
50's +	2.00	1.58			
Social Class			1.55	.220	(2,71)
Working	.17	.39			
Middle	1.15	3.02			
Upper	1.22	1.71			
Occupation			2.17	.146	(1,72)
Non-Prof.	.55	1.01			
Prof.	1.25	2.14			
Time in Relationship			.014	.906	(1,72)
<1 yr.	1.05	1.99			
1 yr. +	1.00	1.52			
Relationship Status			1.60	.209	(2,71)
Dating	.57	.86			
Committed	1.35	2.47			
Ambiguous	1.40	1.78			

Table 13

Results from on way ANOVA The Four Horsemen
Defensiveness

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			1.41	.241	(4,69)
Teens	.00	.00			
20's	.41	.62			
30's	1.00	1.75			
40's	.10	.32			
50's +	.67	.86			
Social Class			.79	.454	(2,71)
Working	.33	.65			
Middle	1.00	2.49			
Upper	.65	.97			
Occupation			.01	.934	(1,72)
Non-Prof.	.68	1.21			
Prof.	.65	1.37			
Time in			2.03	.159	(1,72)
Relationship					
<1 yr.	.77	1.42			
1 yr. +	.21	.58			
Relationship			.15	.862	(2,71)
Status					
Dating	.57	1.07			
Committed	.71	1.61			
Ambiguous	.80	.92			

Table 14

Results from on way ANOVA The Four Horsemen
Stonewalling

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			.26	.900	(4, 69)
Teens	.00	.00			
20's	.12	.33			
30's	.14	.69			
40's	.00	.00			
50's +	.22	.44			
Social Class			1.00	.373	(2,71)
Working	.08	.29			
Middle	.31	1.11			
Upper	.08	.28			
Occupation			.11	.745	(1,72)
Non-Prof.	.09	.29			
Prof.	.14	.60			
Time in			.03	.867	(1,72)
Relationship					
<1 yr.	.12	.56			
1 yr. +	.14	.36			
Relationship			1.66	.198	(2,71)
Status					
Dating	.00	.00			
Committed	.24	.74			
Ambiguous	.10	.32			

Table 15

Results from one way ANOVA Facilitative Behaviors
Backchannels

Variables	M	SD	F	sig	df
Age			.82	.515	(4,69)
Teens	.00	.00			
20's	.12	.33			
30's	.31	.80			
40's	.00	.00			
50's +	.11	.33			
Social Class			.31	.732	(2,71)
Working	.17	.39			
Middle	.31	.63			
Upper	.16	.62			
Occupation			.25	.619	(1,72)
Non-Prof.	.14	.35			
Prof.	.21	.67			
Time in Relationship			.69	.410	(1,72)
<1 yr.	.22	.64			
1 yr. +	.07	.27			
Relationship Status			.49	.616	(2,71)
Dating	.07	.25			
Committed	.35	.81			
Ambiguous	.00	.00			

Table 16

Results from one way ANOVA Facilitative Behaviors
Accepts Influence

Variables	M	SD	F	sig	df
Age			.84	.506	(4,69)
Teens	.33	.58			
20's	.47	.80			
30's	.37	.65			
40's	.10	.31			
50's +	.78	1.64			
Social Class			.20	.819	(2,71)
Working	.33	.49			
Middle	.31	.48			
Upper	.45	.96			
Occupation			.001	.980	(1,72)
Non-Prof.	.41	.73			
Prof.	.40	.87			
Time in Relationship			.06	.810	(1,72)
<1 yr.	.42	.83			
1 yr. +	.36	.84			
Relationship Status			2.31	.11	(2,71)
Dating	.27	.45			
Committed	.62	1.10			
Ambiguous	.10	.32			

Table 17

Results from one way ANOVA Facilitative Behaviors
Validates

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			1.55	.196	(4,69)
Teens	.00	.00			
20's	.59	.24			
30's	.43	.81			
40's	.00	.00			
50's +	.44	1.01			
Social Class			.22	.804	(2,71)
Working	.17	.58			
Middle	.23	.60			
Upper	.31	.74			
Occupation			2.28	.135	(1,72)
Non-Prof.	.46	1.01			
Prof.	.19	.49			
Time in Relationship			1.45	.233	(1,72)
<1 yr.	.32	.75			
1 yr. +	.07	.27			
Relationship Status			.49	.616	(2,71)
Dating	.37	.89			
Committed	.21	.54			
Ambiguous	.20	.42			

Table 18

Results from one way ANOVA Bids For Attention
Bid For Attention

Variables	M	SD	F	sig	df
Age			1.12	.353	(4,69)
Teens	.33	.58			
20's	1.18	.95			
30's	1.43	1.42			
40's	.80	1.03			
50's +	.89	.93			
Social Class			.84	.435	(2,71)
Working	.83	.94			
Middle	1.46	2.03			
Upper	1.18	.97			
Occupation			1.05	.309	(1,72)
Non-Prof.	.95	.90			
Prof.	1.27	1.31			
Time in Relationship			.72	.399	(1,72)
<1 yr.	1.23	1.28			
1 yr. +	.93	.83			
Relationship Status			1.21	.305	(2,71)
Dating	.97	.99			
Committed	1.41	1.42			
Ambiguous	1.0	.94			

Table 19

Results from one way ANOVA Bids For Attention
Turning Toward

Variables	M	SD	F	sig	df
Age			1.17	.333	(4,69)
Teens	.33	.58			
20's	.76	.56			
30's	1.06	1.03			
40's	.60	.52			
50's +	.78	.44			
Social Class			.46	.636	(2,71)
Working	.67	.78			
Middle	.85	.90			
Upper	.92	.81			
Occupation			.00	.993	(1,72)
Non-Prof.	.86	.83			
Prof.	.87	.82			
Time in Relationship			.16	.690	(1,72)
<1 yr.	.88	.85			
1 yr. +	.79	.70			
Relationship Status			2.62	.080	(2,71)
Dating	.63	.62			
Committed	1.08	.97			
Ambiguous	.80	.63			

Table 20

Results from one way ANOVA Bids For Attention
Turning Against

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			.50	.737	(4,69)
Teens	.00	.00			
20's	.12	.33			
30's	.29	.75			
40's	.10	.32			
50's +	.11	.33			
Social Class			2.31	.107	(2,71)
Working	.00	.00			
Middle	.46	1.13			
Upper	.16	.37			
Occupation			2.05	.156	(1,72)
Non-Prof.	.05	.21			
Prof.	.25	.65			
Time in Relationship			1.96	.166	(1,72)
<1 yr.	.23	.62			
1 yr. +	.00	.00			
Relationship Status			.02	.985	(2,71)
Dating	.20	.41			
Committed	.18	.72			
Ambiguous	.20	.42			

Table 21

Results from one way ANOVA Bids For Attention
Turning Away

Variables	M	SD	F	sig	df
Age			.45	.776	(4,69)
Teens	.00	.00			
20's	.18	.39			
30's	.14	.43			
40's	.10	.32			
50's +	.00	.00			
Social Class			.24	.790	(2,71)
Working	.08	.29			
Middle	.08	.28			
Upper	.14	.41			
Occupation			5.600	.021*	(1,72)
Non-Prof.	.27	.55			
Prof.	.06	.24			
Time in			.06	.813	(1,72)
Relationship					
<1 yr.	.12	.37			
1 yr. +	.14	.36			
Relationship			.97	.383	(2,71)
Status					
Dating	.10	.40			
Committed	.18	.39			
Ambiguous	.00	.00			

Table 22

Results from one way ANOVA Emotional Engagement and Coercion/Demands
Positive Affect

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			1.30	.278	(4,69)
Teens	1.00	1.73			
20's	3.00	2.81			
30's	3.34	2.92			
40's	1.60	2.17			
50's +	4.67	6.44			
Social Class			.45	.638	(2,71)
Working	2.25	2.05			
Middle	3.08	3.30			
Upper	3.31	3.73			
Occupation			.13	.718	(1,72)
Non-Prof.	3.32	3.15			
Prof.	3.00	3.56			
Time in Relationship			.40	.529	(1,72)
<1 yr.	3.22	3.67			
1 yr. +	2.57	2.06			
Relationship Status			.83	.441	(2,71)
Dating	3.70	4.66			
Committed	2.76	2.13			
Ambiguous	2.40	2.50			

Table 23

Results from one way ANOVA Emotional Engagement and Coercion/Demands Negative Affect

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			.97	.431	(4,69)
Teens	.00	.00			
20's	1.41	2.83			
30's	.66	1.63			
40's	.20	.63			
50's +	.56	.88			
Social Class			1.27	.29	(2,71)
Working	.08	.29			
Middle	1.23	2.52			
Upper	.76	1.80			
Occupation			1.28	.262	(1,72)
Non-Prof.	.36	.66			
Prof.	.88	2.11			
Time in Relationship			.08	.773	(1,72)
<1 yr.	.70	1.59			
1 yr. +	.86	2.66			
Relationship Status			1.17	.318	(2,71)
Dating	.37	.72			
Committed	1.06	2.52			
Ambiguous	.70	.95			

Table 24

Results from one way ANOVA Emotional Engagement and Coercion/Demands
Interrupts

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			.49	.74	(4,69)
Teens	.00	.00			
20's	.88	1.36			
30's	,89	1.66			
40's	.40	.52			
50's +	.78	1.09			
Social Class			2.64	.079	(2,71)
Working	.25	.45			
Middle	1.46	2.44			
Upper	.71	1.08			
Occupation			2.78	.10	(1,72)
Non-Prof.	.36	.66			
Prof.	.94	1.56			
Time in Relationship			.48	.493	(1,72)
<1 yr.	.72	1.43			
1 yr. +	1.0	1.18			
Relationship Status			5.17	.008**	(2,71)
Dating	.267	.58			
Committed	1.29	1.80			
Ambiguous	.50	.71			

Table 25

Results from one way ANOVA Emotional Engagement and Coercion/Demands
Dominates Discussion

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			1.00	.412	(4,69)
Teens	.00	.00			
20's	.06	.24			
30's	.37	.94			
40's	.00	.00			
50's +	.44	1.01			
Social Class			2.06	.135	(2,71)
Working	.08	.29			
Middle	.62	1.45			
Upper	.18	.53			
Occupation			1.28	.262	(1,72)
Non-Prof.	.09	.29			
Prof.	.31	.88			
Time in Relationship			.39	.534	(1,72)
<1 yr.	.22	.74			
1 yr. +	.36	.84			
Relationship Status			2.163	.123	(2,71)
Dating	.03	.18			
Committed	.35	.95			
Ambiguous	.50	.97			

97

Table 26

Results from one way ANOVA Emotional Engagement and Coercion/Demands
Pressure For Change

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			2.66	.040*	(4,69)
Teens	.67	.58			
20's	2.41	3.12			
30's	3.17	2.92			
40's	.50	.71			
50's +	1.44	1.88			
Social Class			1.478	.235	(2,71)
Working	1.08	1.31			
Middle	2.54	3.20			
Upper	2.57	2.84			
Occupation			.71	.402	(1,72)
Non-Prof.	1.91	2.47			
Prof.	2.50	2.87			
Time in Relationship			.35	.554	(1,72)
<1 yr.	2.42	2.68			
1 yr. +	1.93	3.10			
Relationship Status			2.07	.134	(2,71)
Dating	1.63	2.33			
Committed	3.0	3.16			
Ambiguous	2.1	1.97			

Table 27

Results from one way ANOVA Response to Conflict
Repair Attempts

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			1.07	.379	(4,69)
Teens	.33	.58			
20's	1.12	1.31			
30's	.74	1.07			
40's	.30	.48			
50's +	.67	1.12			
Social Class			.16	.856	(2,71)
Working	.58	.67			
Middle	.77	1.17			
Upper	.78	1.14			
Occupation			.10	.751	(1,72)
Non-Prof.	.68	.78			
Prof.	.77	1.18			
Time in Relationship			.01	.912	(1,72)
<1 yr.	.75	1.13			
1 yr. +	.72	.83			
Relationship Status			.13	.882	(2,71)
Dating	.73	1.17			
Committed	.79	1.04			
Ambiguous	.60	.97			

Table 28

Results from one way ANOVA Response to Conflict
Gridlocked

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			2.43	.056	(4,69)
Teens	.00	.00			
20's	1.06	1.39			
30's	1.57	1.97			
40's	.20	.63			
50's +	.33	1.0			
Social Class			.64	.532	(2,71)
Working	.58	.99			
Middle	1.0	1.58			
Upper	1.18	1.79			
Occupation			.63	.429	(1,72)
Non-Prof.	.82	1.30			
Prof.	1.15	1.80			
Time in Relationship			.45	.504	(1,72)
<1 yr.	1.12	1.73			
1 yr. +	.79	1.31			
Relationship Status			1.93	.153	(2,71)
Dating	.73	1.46			
Committed	1.09	1.40			
Ambiguous	1.90	2.64			

Table 29

Results from one way ANOVA Response to Conflict
Belligerence

Variables	*M*	*SD*	*F*	*sig*	*df*
Age			.69	.603	(4,69)
Teens	.33	.58			
20's	.71	1.72			
30's	.86	1.75			
40's	.20	.42			
50's +	1.33	1.66			
Social Class			1.20	.306	(2,71)
Working	.25	.62			
Middle	1.23	2.39			
Upper	.78	1.48			
Occupation			2.61	.111	(1,72)
Non-Prof.	.32	.65			
Prof.	.96	1.81			
Time in Relationship			.05	.821	(1,72)
<1 yr.	.75	1.63			
1 yr. +	.86	1.41			
Relationship Status			3.69	.030*	(2,71)
Dating	.27	.52			
Committed	.94	1.95			
Ambiguous	1.70	1.89			

Figures

Figure 1

Sexual Orientation of Daytime Drama Characters

Sexual Orientation

■ Heterosexual   ■ Same-sex

3%

97%
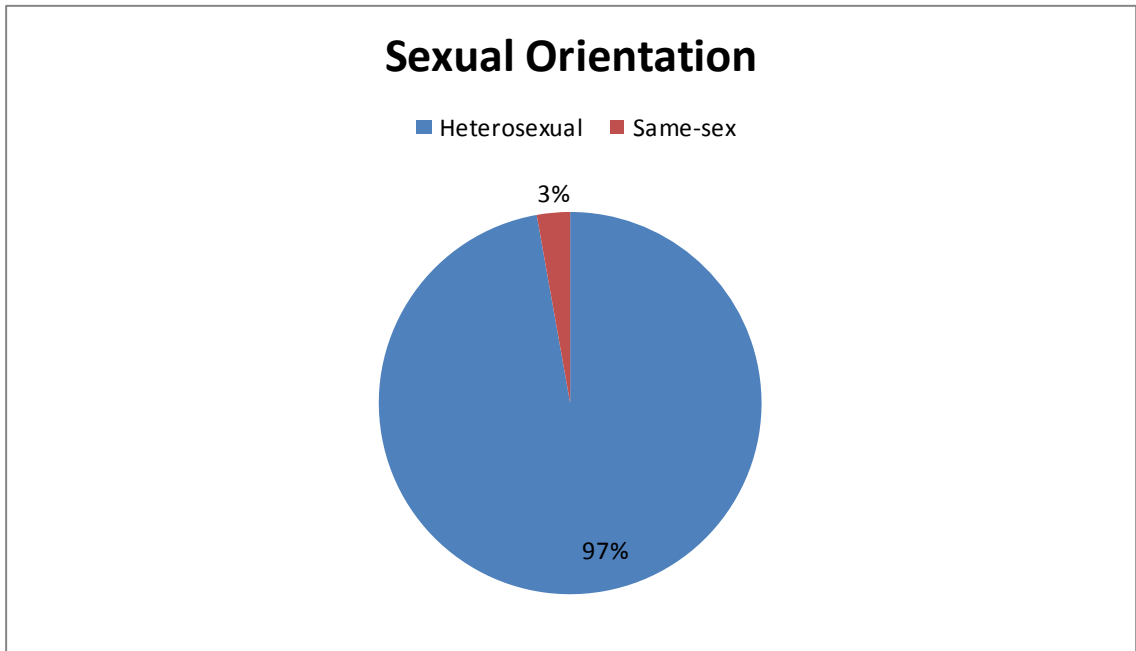
Figure 2

Ethnicity of Daytime Drama Characters
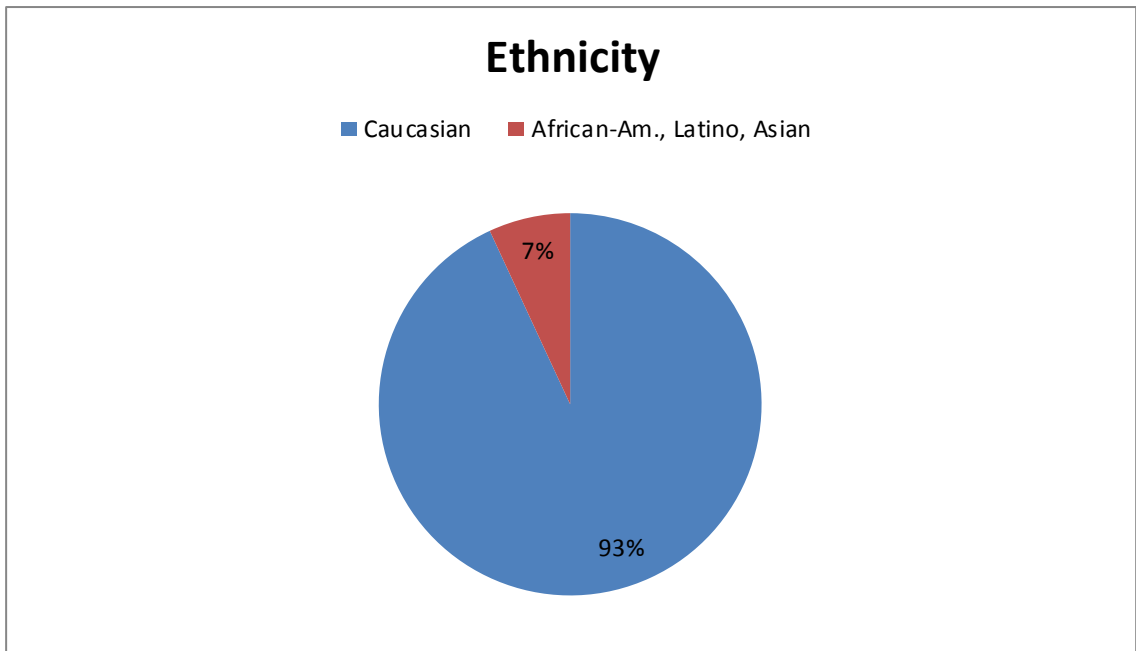
Figure 3

Social Class of Daytime Drama Characters

Social Class

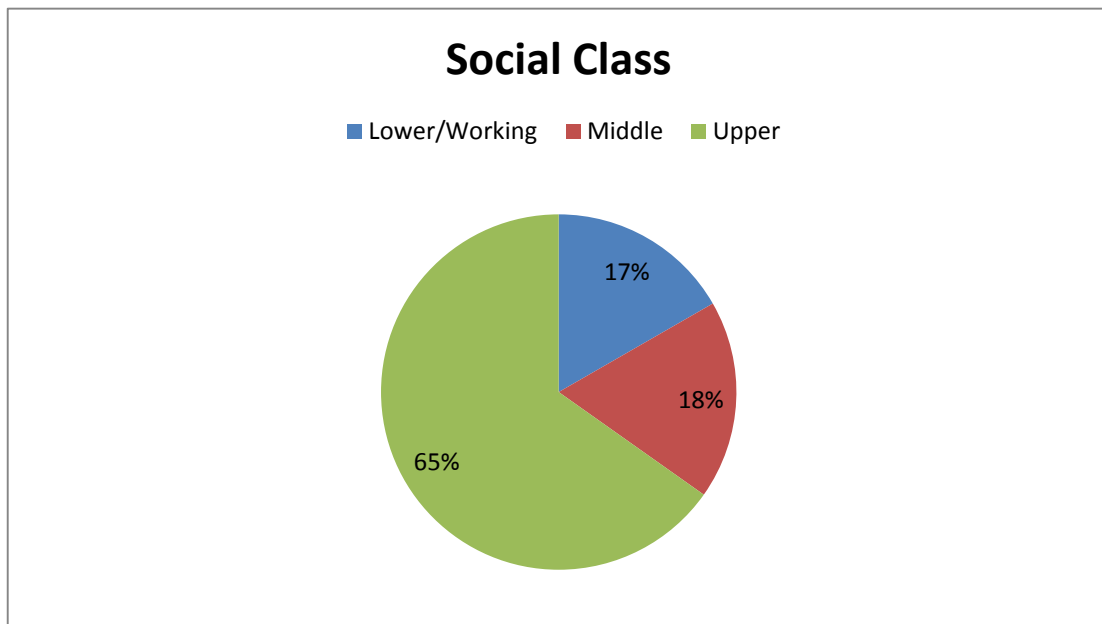Lower/Working   Middle   Upper
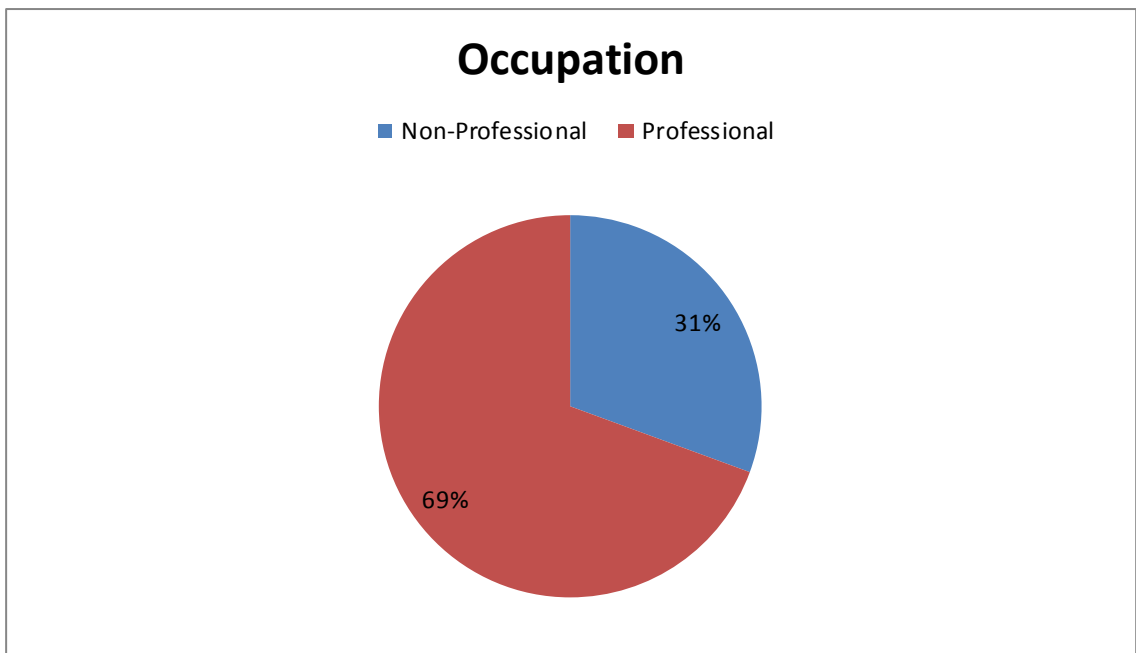
17%

18%

65%

Figure 4

Occupation of Daytime Drama Characters

Figure 5

Age of Daytime Drama Characters
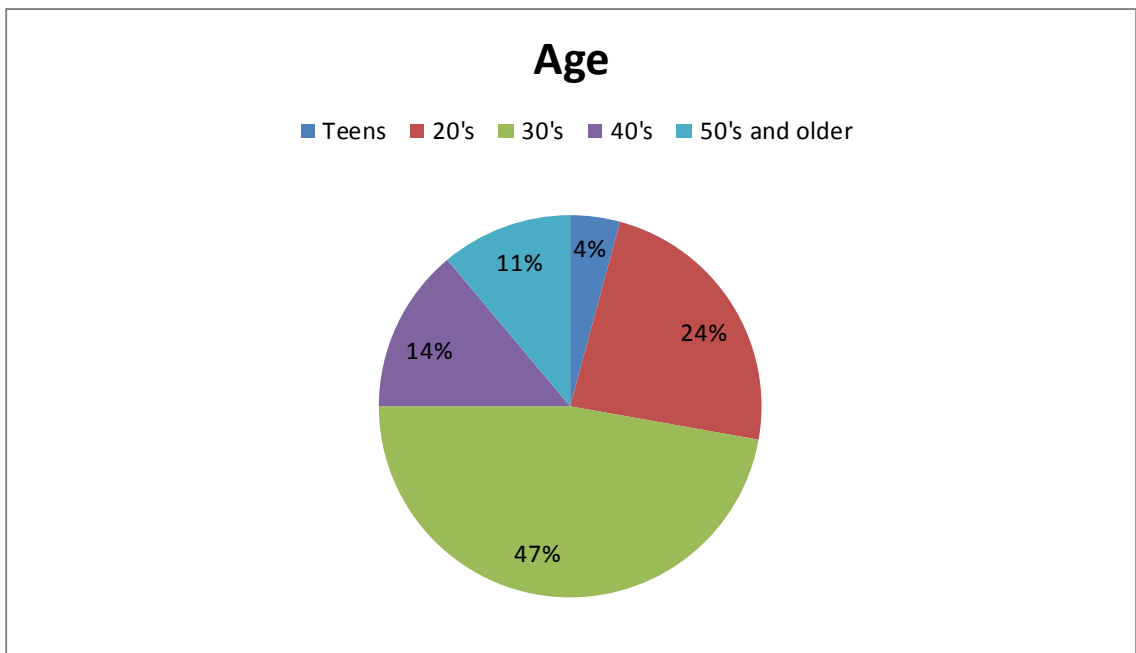
Figure 6

Time in Relationship of Daytime Drama Characters

Time in Relationship
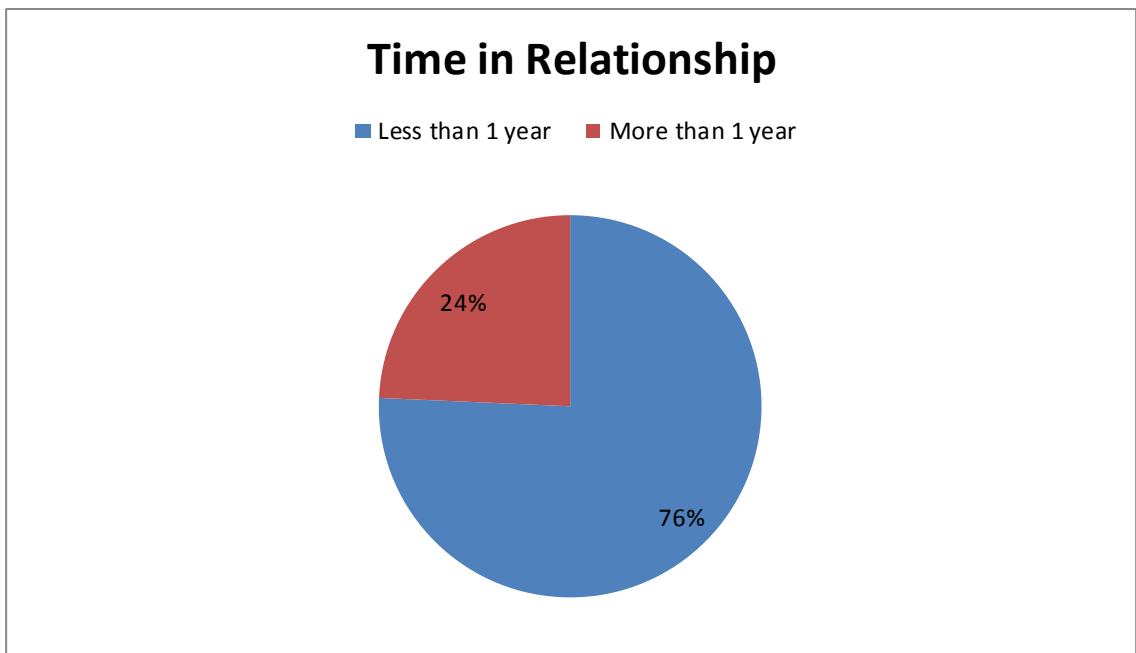
■ Less than 1 year   ■ More than 1 year

24%

76%

Figure 7

Relationship Status for Daytime Drama Characters

Relationship Status

■ Dating ■ Committed ■ Ambiguous ■

14%

43%

43%