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Portrayals of black and white families in prime time television.

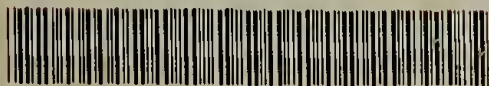
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PORTRAYALS OF BLACK AND WHITE FAMILIES IN
PRIME TIME TELEVISION

A Thesis Presented

By

Carl Winston McCargo

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

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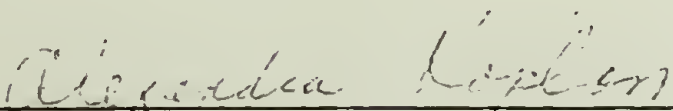
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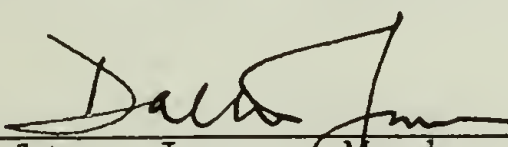
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A C K N O W L E D G E M E N T S

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C H A P T E R I

Introduction

The purpose of this study is to compare television portrayals of Black and White families. It is my impressionistic observations that television differentially portrays its families along racial lines in stereotypic ways. The basic assumption underlying this research contends that negative racial stereotypes are reducible to actual psychological pathologies, measurable by degree of dysfunction observed in family dynamics. This nation was applied to Black and White television families and a content analysis study was designed based on four dimensions of family functioning dynamics: autonomy, communication, solidarity and acceptance. These areas of family functioning act as objective psychological criteria by which an extensive evaluation of television family dynamics could be made and assessed for degree of dysfunction.

Television and television families.

When this research project was begun, it was surprising to note that there was no prior research to offer guidelines for the present study of television families. This research was as much for exploration into the issue of television families as it was to answer questions about this phenomenon. The research relied on a large number of

variables of three different types - quantitative, scaled and essay - to assess subjects impressionistic opinions about television families. Comparison of subjects responses were analyzed for determination of a differential portrayal between Black and White television families.

This research did not rely on subject reliability so that responses would be more approximate to general audience level of observation. It is assumed here that training judges to rate television content would change their perceptual sensitivity to television, in ways different from the general audience. My interest is in what the general, everyday audience sees or impressions or absorbs.

Television and the Question of Blacks.

Although there are no guidelines for evaluating television families, there has been comparative assessments of Blacks and Whites as portrayed on television; Clark (1970), Gerbner and Gross (1973), Hinton, et al., (1974) and Efron, (1972), have commented on the portrayals of race in television. Their results suggest that Blacks on television are lacking in traditional American esteem. On the other hand, Greenberg (1972) sees the image of Blacks in television as disproportionately positive given their actual position, or threat, in society.

White children who are most prone to watch blacks on television are more likely to believe that real-life blacks are like that;... (p. 13). How a child cognitively fits together or processes the race riot with the comedy series, or the black dope addict with the black nurse requires a conception which exceeds the present study (p. 14).

From another interpretative point of view, Clark (1970) identified four stages of minority representation in television which represent the groups actual status in society. One's status, according to Clark's thesis is directly related to their economic standing in the culture. He puts it this way:

Television reflects the social structure of society by selection and presentation of characters associated with its structural divisions. The commercial nature of the medium emphasized advertising of products bought by those at the top of the social structure, and thus reinforces the status quo. And it does this often at the expense of those at the bottom through non-recognition, ridicule, or regulation (p.18).

In stage one, minorities are excluded from television programs. This would represent the degree of cultural visibility they have due to specific or unique consumer habits. If they cannot consume products, they cannot support, or be supported by, television. In stage two minorities are recognized by television, but they are "ridiculed." Roles in this stage are negative and heavily stereotyped, "Amos n Andy," and "Stephin Fetchit," are

Clark's examples of Blacks in stage two. Stage three is a stage of "regulation," which has the formerly ridiculed group in positions of "law and order." The minority becomes associated, through occupational roles as police, government employees, etc., with the protection of society. Clark saw the "Irish cop" as an example of a minority group in stage three. Blacks are presently in this stage. Clark cites his evidence for this conclusion;

With only one exception, Peyton Place, a program since taken off the air, all characters have some connection with an organization devoted to the maintenance of law and order, either domestically or internationally (p. 20).

Clark based his conclusions on a list of fifteen Black characters taken from programs (12) which featured Blacks.

The final stage, stage four, is "respect," which in Clark's opinion may not become a reality for Blacks and certain other minorities. He comments;

While many European immigrant groups have managed to reach this level, there is serious question whether non-white groups ever will (p. 21).

Clark sees much of representation in television as a function of reciprocal support between audience and the communication medium. Those social groups or segments that do not participate in the advertising economy which supports television are either excluded or ridiculed. He postulates

an "empirical foundation," for racial bias observable in television programming.

Gerbner (1972) found a vestige of "non-recognition," and a negative association of Blacks, and minorities of color, to violence. He analyzed one week of prime-time television and identified a ten dimension violence matrix: characters, roles, violent people and the risks of life, men and women, young and old, marital status, occupations, social class, nationality, and race. He found the total population of television characters,

...was 77 percent white, 70 percent American, and 67 percent white American. Of those clearly identified as American, 95 percent were white... (p. 59).

His second finding reflected a connection or differentiation in types of violence and proportion of violence along racial lines.

Nonwhites were more than proportionately represented among violents and especially among victims, but less proportionately represented among killers. However, as with non-Americans, such killings as encountered exacted a higher price from them than from whites... when nonwhites killed they died for it, while the white group was more than twice as likely to get away with murder - or to kill in a "good cause" to begin with (p. 60).

The differential in this instance deals with issues of life and death, or power which are at the basic core of real-world race relations. In Gerbner's words, his study

was an attempt to identify "symbolic functions," in television violence, "...not what an individual would select, but what an entire national community absorbs" (p. 30).

Although these studies are not concerned with the family, they give some indication of the relative comparison between the image of Blacks and Whites. [In television, as well as films (Bogle, 1973; Leab, 1976 and Hartman and Husband, 1974), there is evidence to suggest that the image of Blacks is negative relative to Whites.] This study will investigate and compare the images of Black and White television families to assess whether or not a similarly negative image appears in television portrayals.

The Historical Image of Blacks.

Television is the newest mass media, arriving only in 1939 (Pernber, 1974), and not becoming available and popular until the mid to late 1940's. Its first all-Black program, "Amos n Andy," 1951 (Terrace, 1976), was reminiscent of earlier media images. These media - American literature, cinema, and raio - were representing Blacks two-four decades before television became culturally significant. Yellin (1972) dates the image of Black in American literature as 1781, while 1903 is Bogle's (1973) date for Blacks' first appearance in movies. Actually these first "Blacks" in cinema were Whites in Black-face; therefore, 1903 represents

the advent of the conception of "blackness" to American cinema. The same can be said of radio, when its first Blacks were White male voices. In 1929, NBC radio introduced Freeman Gasden and Charles Carrell, both White, as "Amos n Andy," both Blacks, (Pernber, 1974). Radio itself had become a cultural innovation slightly before 1920.

Blacks in American Literature.

If we start at the earliest source, American literature, we find a definite "black image." According to Yellin (1972), Thomas Jefferson was the first American to treat Blacks in literature. She writes;

A study of the characterization of black figures in American literature might be begun with Jefferson's 'Notes on Virginia.' This essay, written in 1781 is an attempt by the best mind of the Revolutionary generation to interpret life in the new world;... He hypothesizes black inferiority and describes the stereotyped Negro who will recur in plantation fiction (p. 3).

Plantation novels were written as early as 1816, (George Tucker, Letters from Virginia, 1816) but proliferated during the formal abolition period 1830-1861. These novels had as their theme the good life of slavery which is changed by death, or misappropriation of wealth in a planter class family. Its mood is a "sense of loss at the passing of the old ways" (Yellin, p. 16). These novels, although fiction, were actually quasi political arguments, or propaganda for proslavery arguments. As a result, Blacks were shown desiring

and supporting slavery. Yellin (1972) describes John Kirke Paulding's "Westward Ho," (1832);

In a scene that will be repeated ad nauseam in plantation fiction, the black himself chooses slavery. When Little Pompey, (disc jockey) who was to have been freed if he had won the horserace, is gallantly offered his liberty despite failure, he refuses freedom, saying "only don't leave me behind, massa; dat all nigger want" (p. 39).

According to Yellin this "stock racist" image of Blacks was to remain eighty years beyond Jefferson's "Notes on Virginia," "without any variation at all" (p. 16). Deane (1968) saw this image of Blacks, i.e., the linguistic dialect, persisting in certain types of literature, until the early 1950's.

The image of Blacks developed out of the intensity of race relations of that time. Brown (1966) observed that;

By and large, however, the Negro in the literature of this period was a mere pawn in the growing debate over slavery (p. 74).

Their [plantation novelists] cardinal principles were mutual affection between the races; and the peculiar endowment of each race to occupy its role: one race the born master, one race the born slave (p. 78).

Deane (1968) noted the manifestation of this incipient formulation: "In the earlier books there was a definite attempt to show the Negro boy or girl content with his lot in life, accepting defeat, unambitious, menial, inferior, in all respects" (p. 143).

These notions of Blacks developed rapidly in literature. According to Brown (1966) they had given rise to at best five readily identifiable stereotypes by the Reconstruction era. These stereotypes were: the contented slave, the comic minstrel, the wretched freedman, the brute Negro and the tragic mulatto.

The "inferior" image of Blacks became entrenched. White American writers tried, but could not present Blacks as positive figures. Speaking of abolitionist poets, Bryant, Longfellow, and Whittier and novelist Harriet Beecher Stowe, Brown (1966) remarks;

Their hearts were better than their circumstantial material; they, as Lowell said of Mrs. Stowe, "instinctively went right to the organic element of human nature, whether under a white skin or black"; they knew the right thing - that men should be free. But they lacked realistic knowledge of Negro life and experience, and for this lack sentimental idealism could not compensate (p. 75).

Even when there had been contact with Blacks, and the "realistic knowledge" was there, there was a tendency to fall prey to abstracted stereotypes. During the 20's, 30's and 40's, the images of Blacks were no longer stark stereotypes. They were insidious allusions to innate dispositions. Associations of "exotic, primitive, orgiastic, voodooistic and joyous," were common in literary expositions of Blacks. Even some Blacks were convinced.

Joie de vivre was a racial monopoly: rhythm and gaiety were one [sic] one side - the darker - of the racial line. "That's why darkies were born" sang a Negro jazz musician who should have known better. "The whites have only money, privilege, power; Negroes have cornered the joy" was the theme of a Negro novelist, who did know better" (Brown, p. 83).

During this period when White writers were defining Blacks and the black experience, Black writers were not silent. Far from it. The image of Blacks as "unambitious," "accepting defeat," "dull," could not have been further from the truth. Blacks had begun to expose the black condition even before Jefferson formulated his image in 1781. Butterfield (1974) identified three periods of Black writers influence. The first period was called the Slave-Narrative Period (CA. 1831-1901). Klotman (1977) locates the beginning of this period in 1760 with the writing of Briton Hammon. She admits that its proliferation coincided with the abolitionistic campaign 1830-1861. Blassingame (1973) saw the slave-narrative as a counterweight to the white historians caricature of black life, who were depicting Blacks as rejecting freedom, or being maladjusted half-wits if they didn't. Their presentation of conditions on the plantation, between masters and slaves, as idyllic, stands in direct contrast to portrayals described by Butterfield (1974) who saw the Slave-Narrative Period as one of realism and political purpose, which acted as an exposé of

the institution of slavery. He saw the narrators of these autobiographies as true revolutionaries who,

...came forth to write stories on paper as vivid as the ones engraved on their backs.

They gave us eyewitness accounts of the furnace of misery in the old South that supplied raw materials for the Industrial Revolution.

...these early autobiographies sought to assemble a weight of evidence against slavery that would crush it in every aspect before the court of world opinion (p. 12).

Butterfield's second period is the Period of Search (CA. 1901-1961). During this period the focus of authors shifted from the harsh physical realities to the metaphysical and existential issues of identity. Blassingame (1973) noted that both DuBois and Wright were aware of a dual heritage, a "twoness," and "double vision," respectively. This was the result of being "both American and black" (p. 7).

Kent (1972) saw the essence of this period as a matter of identification. Black writers had to find, for themselves and the black mass, what was true about the black experience.

The single unifying concept which places the achievement of the Harlem Renaissance in focus is that it moved to gain authority in its portrayal of black life by the attempt to assert, with varying degrees of radicality, a dissociation of sensibility from that enforced by American culture and its institutions.

...By sensibility, I mean the writer's means of sensing, apprehending; his characteristic emotional, psychic and intellectual response to existence (p. 17).

Kent recognized this period as a time of psychological emancipation for Blacks. Clark (1972) recognized the same process in television and called it "legitimation." The "dissociation of sensibility" meant that Black writers no longer depended on white writers to validate them, or the black experience. This dissociation had to be done in opposition to the American establishment. To "dissociate" from White definitions was a microscopic revolution analogous to a slave who wouldn't shuffle, grin or play the banjo.

According to Kent (1972), Langston Hughes (1940, 1956) confirmed the black experience by legitimizing "black folk and cultural sources as one important basis for his art" (p. 53).

At the bottom of Hughes writings was a truth,

He liked black folks. He liked their naturalness, their individual courage, and the variety of qualities that formed part of his own family background (p. 55).

Hughes eventually split away from his father ideologically because of his allegiance to black folk versus the black bourgeoisie.

Kent (1972) saw Claude McKay (1969) attempting to "project a positive sense of niggerhood - a voice that

could celebrate or defy with apparent directness" (p. 36). Concerning Richard Wright, Kent evokes Constance Webb (1968), Wright's biographer. His purpose was " 'To use himself as a symbol of all the brutality and cruelty wreaked upon the black man by the Southern environment.' " (p. 78).

Wright's (1945, 1961) careful look "into the psychology of the ordinary mass of black minds..." (Kent, p. 98) seemed to anticipate the social upheavals of the 60's.

Each Black author of this middle period attempted to gain personal, racial, and cultural identity, by redefining the black experience from their vantage point, and giving voice and identity to Blacks in general. With the identity of this period came direction and strength which marked the onset of the third and final period. Butterfield (1974) calls this the Period of Rebirth (since 1961), the names associated with this period suggest the times, i.e., Cleaver, Moody, Malcolm-X, etc. Their writings and actions epitomize the "footsoldiers" of the revolution: Cleaver (1968) in his battle with justice and identity in the Black Panthers, Moody (1968) on the sit-in circuit of confrontations with and threats from the FBI, Malcolm-X (1964), the defiant, who indicts American style morality and suffers the consequences.

The gentler side of the Rebirth is represented by Baldwin (1955, 1961) and Angelou (1971), who continue to

search for solutions short of revolution. Baldwin (1961) sees the identity crisis of being Black as central to America's emancipation as it is for Blacks. Butterfield (1974) interprets Baldwin (1961) who,

reexamines and verbalizes what it means to be "American" and demonstrates that the identity crisis of the "Negro" is a crisis for the entire country;... Americans who are ignorant of black identity are ignorant of their own. Black Americans, on the other hand, because they are forced by the color line to find out who they are, can also find out what an "American" is, and thus give an essential self-knowledge to Whites (p. 187).

Baldwin's conclusion in "No Name in the Streets," (1972) offers this "self-knowledge." The question remains, can America respond.

"No Name in the Street" (1972) declares openly that there is no hope for peace as long as capitalism exists, and that some form of socialism will have to precede any lasting and meaningful change in the United States (Butterfield, 1974, p. 186).

Maya Angelou (1971), like Langston Hughes, confirmed the Black condition. She is sensitive, fragile and insecure; traits not often attributed to Blacks as humans. She intimately includes the black community in the exposition of her life story. Speaking of "I Know Why the Caged Bird Sings," Butterfield states,

Nothing is merely humorous in this book; behind the laughter is a vision of human frailty, a compassion for people's crippled backs and false teeth, their embarrassment,

their attempts to cling to some semblance of dignity in the midst of the ridiculous (p. 210).

Angelou and Baldwin are gentler in their prose than some other writers of this period, but they arrive at similar conclusions: America is in need of assistance.

After serving in voter registration drives, sit-ins, and FBI harrassments, Ann Moody sounds a harsher note in her autobiography "Coming of Age in Mississippi" (1968).

As long as I live, I'll never be beaten by a white man again... You know something else, God? Nonviolence is out.

...If you don't believe that, then I know you must be white, too... and if I find out you are Black, I'll try my best to kill you when I get to heaven (p. 285). (Butterfield, p. 217)

Both Blacks and Whites are implicated in her revolution.

Although Malcolm-X was at times in his life anti-white, he was always deeply human. Butterfield (1974) quotes from Malcolm-X's autobiography (1964);

I'm for truth, no matter who tells it.
I'm for justice, no matter who it is for
or against. I'm a human being first and
foremost, and as such I'm for whoever and
whatever benefits humanity as a whole (p.
366). (Butterfield, p. 220).

The Period of Rebirth came face to face with the problem of the identity crisis. It was difficult for black writers and Blacks in general to find their identity because America was inconsistent. Through exploration of their "twoness" or "double vision" in relationship to

being American and Black, Black writers have redefined and rejected the stereotyped image of the black experiences for Blacks. It remains to be seen if white Americans can accept the redefinition. Their process was not a deliberate attempt to destroy stereotypes, but a genuine attempt to understand cultural conditions. Thus autobiographies showed America that Blacks were not content in an oppressive racist society. The ex-slave narratives should have disproven that notion in the eighteenth century. The slave narratives could also have proven that Blacks were not intellectually "dull." But American literature was so invested in proving Blacks inferior, that it could not hear.

In its own way each period of Black autobiographies outlined by Butterfield, disproved the stereotypes of Blacks. But after two centuries of no response to literary exposition, black writers looked further into the existential and metaphysical realities of the social fabric. Baldwin indicted the capitalistic economic structure. Wright in some ways admitted defeat and became an expatriate. Malcolm-X saw clearly that Blacks were not the problem; instead, it was the American hypocrisy: still American did not listen.

The Cinema Image.

According to Bogle (1973), "Blackness" came to cinema in 1903; it was none other than "Uncle Tom," the character who was to become the most "popular" characterization of

Black men for white audiences. Bogle identified five clearly defined stereotyped images of Blacks in cinema: the Tom, coon, mammy, tratic mulatto and the brutal black buck. As with American literature, these stereotypes emphasized inferiority and laziness as innate characteristics of Blacks.

The Toms are most similar to the contented slave stereotype, but in the cinematic translation the Tom is a unique character. Bogle (1972) describes the Tom as follows;

...Toms are chased, harassed, flogged, enslaved, and insulted, they keep the faith, n'er turn against their white massas, and remain hearty, submissive, stoic, generous, selfless, and oh-so-very kind. Thus they endear themselves to white audiences and emerge as heroes of sorts (p. 3).

The classic Tom in "Uncle Tom's Cabin," was filmed last in 1927, shortly before sound was innovated in films. According to Bogle this 1927 vintage film was reissued in 1958, just when sit-ins were erupting in the South. I wonder why?

The second stereotype to enter films was the "coon." The coon made its debut in 1905, in the movie "Wooing and Wedding of a Coon."

The pure coons emerged as no-account niggers, those unreliable, crazy, lazy, sub-human creatures good for nothing more than eating watermelons, stealing chickens, shooping crap, or butchering the English language (p. 8).

Hartman and Husband (1974) abstracted what they saw as the typical image of Black men in the cinema. It amounts to a composite of the "Tom" and "coon." They write,

He was the supine, grateful, humble, irresponsible, unmanly, banjo-picking, servile, grinning, slack-jawed, docile, dependent, slow-witted, humorous, child-loving, child-like, watermelon-stealing, spiritual-singing, blamelessly fornicating, happy-go-lucky, hedonistic, faithful black servitar who sometimes might step out of character long enough to utter folk wisdom or bury the family silver to save it from the Yankees (p. 192).

According to Bogle the coon stereotype became the most blatantly degrading stereotypes about Blacks.

The third stereotype to debut was the tragic mulatto. The tragic mulatto was most often a woman. In this way, interracial themes could be used for effective counter-points. She made her debut in 1912 in "The Debt" (Bogle, p. 9).

Usually the mulatto is made likeable - even sympathetic (because of her white blood, no doubt) - and the audience believes that the girl's life could have been productive and happy had she not been a 'victim of divided racial inheritance.' (p. 9).

The fourth stereotype is the "mammy." She made her debut around 1914: in black-face.

Mammy ... is so closely related to the comic coons that she is usually relegated to their ranks. Mammy is distinguished, however, by her sex and her fierce independence. She is usually big, fat, and cantankerous (Bogle, p. 10).

The final black stereotype is the "brutal black buck," which has two types: the black brutes and the black bucks.

The black brute was a barbaric black out to raise havoc. Audiences could assume that his physical violence served as an outlet for a man who was sexually repressed. In "The Birth of a Nation," the black brutes, subhuman and feral, are the nameless characters setting off on a rampage full of black rage. Bucks are always big, baaddd niggers, over-sexed and savage, violent and frenzied as they lust for white flesh (Bogle, p. 16).

This array of roles appeared in cinema through the 1940's with "brutes" and "bucks" the last to appear. Most stereotypes appeared in the revolutionary films "The Birth of a Nation" in 1914, but the Tom, coon and tragic mulatto appeared a decade earlier. These black roles were disparaging and vicious, they represented the only real-life exposure some Whites may have had of Blacks. These images, with little variation, have persisted through the 40's (Deane, 1968). The cinema world of Blacks consisted of the ridiculous, or the ludicrous, and it was not until the early 40's that the popular black stereotypes lost some degree of their poignancy. This was due in part to action by the NAACP in 1942 (Cripps, 1977). Bogle (1973) comments;

"Gone with the Wind" was often criticized because the slaves were not shown taking up rifles against their former masters. But the really beautiful aspect of this film was not what was omitted but what was ultimately accomplished by the black

actors who transformed their slaves into complex human beings (p. 121).

In the final analysis it was the black actors and actresses that salvaged what ever esteem was available to them in early films. It was Bogle's express purpose to "see" and acknowledge the "Black" person, but the stereotyped role. "But the essence of black film history is not found in the stereotyped role but in what certain talented actors have done with the stereotype." (Bogle, p. ix). If only viewers had such sensitive and objective ability. The early images and roles of Blacks in films were inflexible stereotypes. Colle (1968) comments on this period;

Typical of the way motion picture pioneers made the Negro the butt of humor was the Sambo and Rostus characterization ("How Rostus Got His Turkey," "Rostus Dreams of Zululand" and "Coontown Suffragettes") which lampooned Negroes mercilessly. Others accentuated the Negro's inferior position in a white society (p. 55).

The middle period of Blacks in cinema 1920-1940's was in many ways just as denigrating to Blacks. Hartman and Husband (1974) comment, in this regard:

A study of 100 films involving either Negro themes or Negro characters of more than passing significance was published in 1945. This found that, with regard to their treatment of Negroes, 75 percent of these films should be classified as stereotyped and disparaging, 13 percent as neutral or unobjectional, and 12 percent as favorable. In 1950, 20 feature films were analyzed, and it was found that 95 percent of these characters who received "sympathetic"; i.e., favorable presentation, were white Americans...

A 1959 study of heroes and heroines in 20 feature films found that not one of these was a Negro (p. 189-190).

During the middle period Bogle saw the 20's as the decade of the jester, in which a child "coon" symbolized the era. It saw such phenomena as Buckwheat, Farina, and Sunshine Sammy, all of whom were black children whose eyes would pop and language was reminiscent of the plantation slaves. This period saw the rise and peak of the adult coon, and the decline of whites in blackface. This period was essentially a carryover from the more primitive inception era of the cinema in which stereotypes were mere juxtapositions of antebellum blacks in plantation novels. Bond and Peery (1969) comment,

Movies and radio of the 1930's and 1940's invariably peddled the sapphire image of the Black woman: she is depicted as ironwilled, effectual, treacherous towards and contemptuous of Black men, the latter being portrayed as simpering whipping boys (p. 142-143).

The three decades of the 1920's, 30's and 40's saw no real qualitative changes in the cinematic images of Blacks, but the advent of talking movies in 1927, the depression and World War II each had an impact on the image of Blacks in movies. Talking movies and the depression forced Black cinema companies out of business allowing White movie companies to take over and develop all-black movies to their own stereotyped specifications. On the

positive side, talking movies gave rise to Black musicals, which was a welcomed innovation at the time, but it is easy to see how the "musicality" theme gives support to the belief of innate, genetic musical ability in Blacks. But it at least provided some rivalry for the coon and black brute images. World War II, in its fight against the "master race" concept, made some era appropriate contributions to improve the Black image in cinema. One of these was tokenism.

If there were few black participants in these films, [before Pearl Harbor and during World War II] the industry did at least try to heed the advice of the Office of War Information to "stress national unity" and to show colored soldiers in crowd scenes (Leab, 1976, p. 119).

Even though tokenism was conceived as a compromise, it did succeed in getting Blacks in White films. Before this they were excluded, negatively stereotyped, or found only in Black movies. This era then saw some easing and improvement for Blacks in cinema. Bogle (1973) states;

The Toms, coons, mulattos, mammies and bucks were no longer dressed as old-style jesters. Instead they had become respectable domestics. Hollywood had found a new place for the Negro - in the kitchens, the laundry rooms, and the pantries. And thus was born the Age of the Negro Servant (p. 47).

It would be misleading to suggest that after this era Blacks were on the way up, never to receive a stereotyped role again. The gains Blacks made in overall image were small. Black movies were no panacea. They were often

financed, and ultimately, controlled, by Whites. Bogle (1973) realized that they, too, were "trapped by the same stereotyped conception as their white competitors" (p. 142). Leab (1976) felt that they were "all-colored but not very different" (p. 59).

The real gain of this era was that Blacks were recognized and became more a part of movie America. Movie makers, becoming aware of the presence of the NAACP, had to reduce the edge of ridicule and omission of Black characters.

The rise of all-Black musicals was in some ways a stereotype, but not as depreciating as a coon or sambo. The musical was at least a holding pattern for the black image. Whereas most black women were "either old and dawdy or young and lascivious," Lena Horne did "rumba numbers that had nothing to do with the plot" (Leab, 1976). A step side-ways, Leab (1976) saw the 50's, and America saw Sidney Poitier, as a "glimmer of change."

Changes in movies were not civic concern for civil rights, but the economic impact of television which caused a 45 percent decrease in movie profits, between 1946 and 1949, movies had to develop new territory;

Movies with so-called "adult" themes such as anti-semitism, juvenile delinquency, and mental health did well at the box office (Leab, p. 146).

and Blacks were presented, for the first time, as protagonists

in White society. Black and White Americans were shown in present day situations, and such issues as interracial violence, interracial love, and passing for White received attention. The images of Blacks were not as stereotyped as before, but Mason (1967) refers to them as "unreal" and "antiseptic." Concerning the period between 1946-1961, Mapp (1972) comments on the passing theme,

It should be apparent that the worst element of these 1949-vintage films was a lack of honesty.. They raised phoney issues, played with them in unrealistic fashion, and finally threw in happy endings (p. 39).

Blatant type stereotyping still occurred. Mapp (1972) feels;

The all-Negro musical still served up a one-dimensional view of Negro life. The craps-shooting, the garish costumes, the razor blade as weapon, the orgiastic gyration, the over display of dentures were present in varying degrees... (p. 41).

The 60's may represent a better era for Blacks in films. The Black family received positive attention. "A Raisin in the Sun," and "The Learning Free," are the most notable of this genre. "The Dutchman," and "Nothing but a Man," represent cinematic achievements never before attained by Blacks in previous films. Leab (1976) feels that "Nothing but a Man," was "one of the most vital portraits of black people ever made... a movie that has continued to live up to its makers' claim 'to present Negro characters as human beings.' " (p. 199).

Although these films foreshadowed the image of Blacks of the 70's, there were still remnants of the 20's and 30's during this period. Mapp (1972) saw instances of "the mental inferior," and "the devoted servant." Mason (1967) blasts Poitier of the 50's and 60's; "But he remains unreal, as he has for nearly two decades, playing essentially the same role, the antiseptic, one-dimensional hero" (p. 21). This was another aspect of the Black actors and actresses to come in the 70's.

The seeming progressive elevation of the black image in films did not occur spontaneously. Gains in the image of Blacks in films were in part political and legal actions. The NAACP was pulled into the battle of the image in 1915 after the release of "The Birth of a Nation," in 1914. The influence of NAACP pressure culminated in 1942. Crippo (1977) writes,

In 1942, after many years running fight, delegates of the National Association for the Advancement of Colored People, and the heads of several Hollywood studios met and codified some social changes and procedures. The studios agreed to abandon pejorative racial roles, to place Negroes in positions as extras they could reasonably be expected to occupy in society, and to begin the slow task of integrating blacks into the ranks of studio technicians (p. 3).

In 1963, the NAACP again took action against Hollywood, this time for more representation of Blacks in films. Leab (1976) relates that the "...NAACP abandoned persuasion and threatened

to take legal and economic action against the industry..." (p. 233). In one year, the monthly payroll to Blacks had increased "700 percent." "By the mid-1970's, blacks were seen on screen with a frequency that could almost be called reasonable." (p. 233) Hollywood implicitly admits some responsibility for the image of Blacks. They attempted to compensate, but reviewers such as Leab, 1976; Mason, 1967; Mapp, 1972 and Bogle, 1975, feel that the image of Blacks is basically unchanged. In the 70's we are faced with a new stereotype that may be more palatable, but still act to differentiate along racial lines. Leab (1976) writes, "Although he was as defamatory and inhuman as Sambo had been, Superspade was at least emotionally more satisfying to most black moviegoers." (p. 234) They were epitomized by Jim Brown, ex-football star, who "...played strong-willed men of action - aggressive, sure of themselves, self-disciplined, and in most situations superior to Whites" (p. 235). This stereotype seems like a reactionary fulfillment, a catharsis for the prior generations of Toms, mammies, coons, etc. Although this stereotype is a qualitative change from "Stephin Fetchit," and "Amos n Andy," it still lacks basic humanness which could be a characteristic of American heroes and entertainment, and not necessarily a reluctance to admit Blacks, in cinema, to a stage of "respect," as Clark (1970) pointed out in reference to television.

The Black Family in Social Science.

Up to this point I have been considering the image of Blacks in fictional sources, i.e., movies, television and American literature. There is another source, social science, which could also contribute to an image of Blacks and by implication, the black family. The social sciences, though not fictional, or symbolic, have been accused of "pathologizing" the image of the black family in much the same way as cinema and American literature. Hill (1972) comments,

Most discussions of black families in the literature tend to focus on indicators of instability, disintegration, weakness or pathology. E. Franklin Frazier's monumental work, *The Negro Family in the United States*, is considered to have established this "pejorative tradition" in the study of black families in general and low-income black families in particular... social scientists, such as Glazer and Moynihan, [Glazer and Moynihan, 1965; Moynihan 1965, 1966; and Oscar Lewis, 1966] continue to portray low-income black family life as "typically" disorganized, pathological and disintegrating (p. 1).

Hill sees this "pejorative perspective" as so pervasive that some black writers subscribe to it (Kenneth Clark, 1965; Grier and Cobbs, 1968; and J.R. Washington Jr., 1966).

Robert Staples (1971) also notes, "Most studies of the Black family have focused on the most deprived segment of the black population and have made sweeping generalizations about its pathological character." (p. 4)

Joyce Ladner (1971) expresses similar concerns,

One must ask the question, why do social and behavioral scientists have a psychopathological approach to the study of Blacks. The type of research that is conducted may itself, victimize Blacks and contribute to promoting negative self-images. If, when one reads studies about himself and most analyses are laden with concepts such as "illegitimacy," "cultural deprivation," "matriarchal society," "deviant," "pathological," and the like, it is bound to have some effect upon him, if it only makes him spend a small amount of time wondering why (p. 108).

Many social scientists seemed to get on the band wagon and look for the pathology in the black family especially after the Moynihan (1965) report. Moynihan saw the black family as a self-perpetuating "tangle of pathology," brought about by "three centuries of injustice." He indicts the matriarchal structure of the Black family (1960 census) as part of the problem. Since the black woman is not dependent on the black male, and the black male "abdicates" his masculine father role, the progeny of black families model their lines after what they have seen. This generational transmission, or omission, repeats itself giving rise to a self-perpetuating cycle. His statement about absent fathers is blunt. "Negro children without fathers flounder - and fail." (p. 35) The "broken family" is Moynihan's premise for his ultimate conclusion that "...at the center of the tangle of pathology is the weakness of the family structure." (p. 30)

Moynihan's report, although liberally interspersed with recognition of the racist social structure, ends on a note of callous indifference. Throughout he alludes to racist forces such as,

That the Negro American has survived is extraordinary... (p. 29)

It was by destroying the Negro family under slavery that white America broke the will of the Negro people (p. 30).

The data that follow unquestionably are biased against Negroes, who are arraigned much more casually than are whites... (p. 38).

This recognition and ostensible empathy is abandoned, or for some reason transformed in Moynihan's final chapter. He agrees that the Negro family should be strengthened, but "After that, how this group of Americans chooses to run its affairs, take advantage of its opportunities, or fail to do so, is none of the nation's business." (p. 48)

This limited "strengthening" of the Black family seems to be a measure to assuage guilt and allow the situation to return to its original level of deterioration. Ryan (1969) sees the whole report as essentially a "false" document, as he describes its flaws;

Briefly, it draws dangerously inexact conclusions from weak and insufficient data; encourages (no doubt unintentionally) a new form of subtle racism that might be termed "Savage Discovery," and seduces the reader into believing that it is not racism and discrimination but the weaknesses and defects of the Negro himself that account for the present status of inequality between Negro and White (p. 58).

He goes on to say, "In a manner of a propaganda document, the report allows the reader to make the cause-and-effect connection on the basis of his own prejudice. Little or no cause-and-effect data is presented." (p. 60) After the Moynihan report Billingsley (1968) saw a renewed interest in the Black family. He remarks:

The Negro family, therefore, came in for some scholarly attention. But this attention has been directed to only that "half" of Negro families in the lower class, and even more specifically, that "third" of Negro families below the poverty line, or that "quarter" of Negro families headed by women, or that "tenth" of Negro families with illegitimate children, or that even smaller proportion of Negro families which combine these three conditions and are supported by public welfare (p. 206).

This "license to pathologize," was a source of frustration for more than one Black professional. Billingsley quotes Benjamin Quarles (1967);

When we pick up a social science book, we look in the index under "Negro," it will read, "see Slavery," "see Crime," "see Juvenile Delinquency," perhaps "see Commission on Civil Disorder"; perhaps see anything except the Negro. So when we try to get a perspective on the Negro, we get a distorted perspective (p. 199).

Quarles is generalizing to such writers as Rosen (1969), Aldous (1969), or Hetherington (1966) who respectively treat matriarchy and delinquency, wives' employment status and lower-class men, and paternal absence and sex-typing behaviors in black and white preadolescent males.

As it was with the "plantation novel" mentioned previously, this pathologizing trend seems to have a larger political function. According to Billingsley (1968), it seems to delay the confrontation of social science and the social fabric.

The major reason for this selective focus on the negative aspects of Negro family life is that scholars do not yet seem to be interested in the Negro family as an institution for its own sake, and for what an understanding of it can tell us about our society... This can postpone, for a time, the possible revelation that these pathologies may be endemic to our society... (p. 207)

This picture of the Black family is fortunately not the last word. Such writers as Hill (1972), Ladner (1971), Staples (1971) and Billingsley (1968) have begun to focus on strengths and misconceptions about the Black family. As a group they see contemporary social science erroneously interprets the Black family; as did Glazer and Moynihan (1963); "The Negro is only an American, and nothing else. He has no values and culture to guard and protect." (p. 51)

The Black family is seen, so to speak, as aberrant. Billingsley (1968) puts the notion in perspective.

A careful reading of history and ethnographic studies reveals a pattern of African backgrounds which are ancient, varied, complex, and highly civilized. The evidence suggests that far from being rescued from a primitive savagery by the slave system, Negroes were forcibly uprooted from a long history of strong family and community life every bit as viable as that of their captors (p. 39).

It is Black social scientists such as Ladner (1971) and Hill (1972) who continue to reject and defy the traditional conception of Black families as deviations of the White family. Hill (1972) explicitly articulates the perspective of Black families that builds on their strengths:

...most references to the strengths of black families have been oblique... If, as most scholars agree, there is a need to strengthen black families, then a first-order priority should be the identification of presently-existing strengths, resources and potentials. It is with these concerns in mind that this report describes the strengths and resources of black families and demonstrates that strength and stability, are the modal patterns for both low-income and middle-income black families (p. 2-3).

In the social sciences, the Black family is being redefined by Black scholars. This is necessary according to such social scientists as Billingsley (1968), Hill (1972), and Ladner (1971), in order to overcome the traditional "ethnocentric bias of Anglo-American social science." While the real-life situation of the Black family is taking a turn for the better, at least at the level of social theory versus economics, the issue of their image in television programming remains open.

My Study.

This study is an attempt to bring social science scrutiny to Black television families since their image may have as much, or more, influence on the self-image of Blacks

as real research on real Black families. My sense is that before qualitative changes can come about in real life, more immediate changes can be realized through the versatile, powerful and flexible medium of television. This study is an attempt to bring social science scrutiny to Black television families since their media image may have as much influence on the self-image of Blacks and the expectation of Whites, as real world economics and social science research.

The Family Defined.

This study is based on objective family functioning dynamics as the basis for comparing fictional Black and White families on television. The family functioning dimensions of autonomy, communication, solidarity and acceptance are used to represent primary areas of family dynamics.

When the sentimental view of the family is dropped, the family can be seen to operate on principles and processes similar to other more objective groups (Cf. Stierlin, 1973). I am viewing the family as a group centering around a basic function: perpetuation of the species through the socialization of its offspring. This "functional" conceptualization of the family is recognized by such theorists as Satir (1967), Ackerman (1958), Handel (1967) and Bell and Vogel (1968), but they do not see the family only as a functional unit. Implicit

in the "functional" nature of the family is a process by which socialization occurs. We now have two aspects of family existence: function and process, which correspond to autonomy and communication respectively. Function and process can be viewed as the two substantive areas of the family, solidarity and acceptance act as indices of family functioning within the substantive areas.

Even though the family is more than a task-oriented group operating on a common function, this study attempts to reduce the family to a minimum functional essence. A definition which meets this criterion will, therefore, be simplistic, but for the sake of manageability, the family is limited to the four dimensions above.

The Attributes.

Autonomy. Many writers recognize that one of the most important functions of the family institution is the care and socialization of its children (Ackerman, 1958; Satir, 1967; Handel, 1967 and Bell and Vogel, 1968). Satir (1967) lists seven case functions of the family, three of which are concerned with the socialization of the child,

As a social institution, such a group (mother, father and child) of individuals is held together by mutually-reinforcing functions. These functions are:... b. To contribute to the continuity of the race by producing and nurturing children... e. To transmit culture to the children by parental teaching. f. To recognize when one of its members is no longer a child but has become an adult, capable of performing adult roles and functioning (p. 21).

The functional dimension of the family has as its ultimate objective to socialize the children for independent adult roles. If the family does not accomplish this function the implication is that the fabric of society is weakened. The children of today are the leaders of tomorrow and if they are not independent adults their leadership, and that fate of society are in jeopardy, not to mention the child's ability to adjust and satisfy personal needs.

This aspect of family functioning gives rise to the first attribute, autonomy, which is the individual's ability to rely on and trust in their own skills and resources. Since autonomy is a family function or task and not a dynamic, a description of it will leave the family implicit since autonomy is a characteristic of the individual. The independent individual does not compromise pursuit of personal aspirations because of a pathological fear of failure and lack of confidence. Anonymous (1972)¹ states the essential quality of autonomy, using differentiation and autonomy interchangeably,

The basic self is a definite quantity illustrated by such "I" positions as: "These are my beliefs and convictions. This is what I am and who I am, and what I will do and not do... The basic self is not negotiable in the relationship system in that it is not changed by coercion or pleasure, or to gain approval, or enhance one's stand with others." (p. 118)

¹Although this paper is written anonymously, it is popularly associated with Murray Bowen.

The differentiated, or autonomous individual, is someone who gains self-esteem and energy from objectivity in their decision-making processes especially those contingent on their ability and self-confidence. The individual does not allow himself to be subtly coerced into doing what "someone else" wants, they trust their abilities to succeed on merit and not necessarily with the support of people close to them. In a clinical example Anonymous observed this process,

One couple in family therapy spent several months on issues about the togetherness in the marriage... Then the husband spent a few weeks thinking about himself, his career,... His focus on himself stirred an emotional reaction in his wife. Her anxiety episode lasted about a week as she begged him to return to the togetherness,... He maintained his calm and was able to stay close to her... At the next therapy session she said to her husband, "I liked what you were doing but it made me mad... I am so glad you did not let me change you." (p. 141)

Wynne, et al. (1968), have observed pathological manifestations of the autonomy function in families. They call it "pseudo-mutuality," which is a pathological adherence to a sense of togetherness, at the expense of real understanding and communication. He noted the phenomenon of one person "talking" for another,

...One mother said about the prepsychotic relations with her daughter, "There were never any problems because she always knew what was right without being told." A father said about his daughter's childhood:

"We didn't need to build a fence around our lot. It was as if there was an invisible line beyond which she knew she should not go." (p. 636)

Anonymous (1972) defines the healthy individual who manifests traits opposite to these examples,

The differentiating force places emphasis on "I" in defining the foregoing characteristics. The "I position" defines principle and action in terms of "This is what I think, or believe," and "This is what I will do or not do," without impinging one's own values or beliefs on others (p. 140).

Up to this point autonomy has been described in terms of relationship to another person, or the family. There is another instance of individual functioning which represents a type of "self"-projection autonomy, i.e., which assesses interactions with the environment. McNeil (1970) offers a definition of this type of autonomy,

The patient shows diminution of incentive, retardation of activity, a decline in enjoyment or anticipation of his customary physical, social, affective, or intellectual sources of pleasure. He tends towards a sense of helplessness, hopelessness,... His mental processes remain intact, though tending to manifest mild or moderate degrees of sluggishness... (Bonime, 1966, p. 241) from McNeil, 1970, p. 46.

This character neurosis is considered to reflect an absence of autonomy because it implies a degree of individual self-knowledge which would be present in the differentiated individual. Self-projection looks at the individual's characteristic way of reacting to stimuli, i.e., expressive

versus flat affect.

There are severe consequences if the family function of producing independent differentiated adults is not fulfilled. Anonymous (1972) sees schizophrenia as the eventual outcome when differentiation or autonomy is lacking. Due to transmission of ego defects across generations, there is a progressive deterioration in individual or relationship functioning. He states,

...there is a process moving, generation by generation, to lower and lower levels of undifferentiation. According to this theory, the most severe emotional problems, such as hard-core schizophrenia, are the product of a process that has been working to lower and lower levels of self over multiple generations (p. 122-123).

Communication. The second dimension to this definition of the family as a group concerns the area of communication. Given that the family group has a function, there must be means of accomplishing or carrying out this responsibility. Communication represents the verbal, and nonverbal processes which indicate relationship, personal attitudes and the communication environment in the family. Lederer and Jackson (1958) see communication in marriage as,

...a constant exchange of information - of messages - between the two spouses by speech, letter writing, talking on the telephone, the exhibition of bodily or facial expressions and other methods as well. The information may be straight-forward and factual, conveyed by words..., or it may indicate, by tone of voice and by gesture, the nature of the relationship between the parties involved (p. 98).

They further illustrate the omnipresence of communication by adding that, "There is no not communicating. Even silence is communication." (p. 99)

Jacobs reviewed the literature concerning family communication and identifies four domains frequently studied: conflicts, dominance, affect and communication clarity. Riskin and Faunce (1970) developed family interaction scales based on eight categories of communication while Haley (1959) identified four aspects common to all communications at any given time. Bateson, et al. (1956), has drawn a direct link between the family communication milieu and schizophrenia, the ultimate lack of autonomy.

In terms of describing the family, I see communication as the human vehicle by which all family functions are accomplished. Jacob's (1975) review of family interaction studies suggests that most researchers were guided by similar beliefs,

...most family investigators would suggest that there are defineable family patterns and processes which are crucial to understanding the etiology, development, and maintenance of abnormal behavior and that identification of such family patterns might eventually lead to more effective methods of treatment and prevention (p. 33).

That these researchers chose the communication dimension attests to its centrality to family functioning. In Jacob's review article, the researchers used direct observation methodologies and inferred the family characteristics of

conflict, affect, dominance and clarity. These aspects of the communication process represent means and messages family members convey. "Conflict" represents ways of "fighting," "dominance" measured the amount of influence a member had over others, "affect" measured the liability of the communicating individual, while "clarity and accuracy" indicated the general effectiveness of the family's communication habits. Although these categories cover most interaction within the family, at least implicitly, Riskin and Faunce's (1970) category "relationship," should be mentioned. It makes explicit metacommunication a category discussed by such notables as Bateson, et al. (1956), Haley (1959) and Satir (1967). Satir (1967) defines metacommunication as "...a comment on the literal content as well as on the nature of the relationship between the persons involved." (p. 76)

In this study I have categorized communications into five groups: relationship, affect, clarity and accuracy, humor and noise. These groups correspond in content very closely to the definitions of Jacob's (1975) division. I saw his categories of conflict and dominance implying relationship as conveyed by metacommunication. I have adopted the general label "relationship" from Riskin and Faunce (1970) to identify negative and positive metacommunications. They define "relationship" as follows:

Positive relationship: a speech which in tone of voice or words, or both, is friendly to the person spoken to. Negative relationship: a speech which in tone of voice, or words, or both, is critical or attacking of the person spoken to (p. 506).

They recognize two components in relationship: "tone of voice," and "words" or content. Since the theory of schizophrenia, i.e., the double bind theory, (Bateson, et al., 1956) is based on an incongruence in this aspect of communication messages, I have separated "tone of voice" and "words" or content. Tone of voice, or the metacommunication becomes "relationship" and the content becomes "humor."

The assumptions behind relationship and humor are that positive messages will produce positive self-concepts in the child and strengthen those of the adults in the family (Epstein, 1973), and of course negative messages will produce the opposite effect. An incongruity between content and tone will cause the more serious outcome of schizophrenia.

In Jacob's (1975) review, conflict was indicated by "simultaneous speech and interruptions," (Farina and Holzberg, 1968), "percent intrusions," (Lennard, et al., 1965). It was believed that these aspects of the communication process would reflect a difference in normal and disturbed families, but in fact normal families interrupted more than disturbed families. This category with its intuitive foundations, is very similar in research variables to "clarity

and accuracy." Mischler and Waxler (1968) observed "total speech disturbance and incomplete phrases," Stabenau, et al. (1965), observed "pauses." The results were that, "...normal families were consistently found to communicate more clearly and effectively than schizophrenic families." (p. 54) This lack of clarity is in some respects similar to the double bind in that it can create a significant amount of confusion although of a different type than that found in incongruent qualification of tone and content.

From the categories of conflict and clarity and accuracy, I composed the divisions of noise and clarity. Noise is defined as speech intrusions, simultaneous speaking and interruptions, while clarity are incomplete sentences and phrases, silences when being addressed, responding to a question with a question, withholding information, or intentional lying.

The final category of communication, affect, assessed the individual and not any relationship or dyad in which he might be involved. Mischler and Waxler (1968) assessed families for amount and intensity of affect, and not its content. Although the results of this area of communication is mixed there is some evidence that "affect" discriminates schizophrenic and normal families. Normal families express more "total" expressiveness than schizophrenic families being, in general, more affect oriented.

Solidarity. Autonomy and communication are the two substantive areas of the family unit representing its function and process respectively. The remaining dimensions, solidarity and acceptance, are viewed as indicators of performance within the family. Solidarity, in its objective manifestations, could readily act as an index of overall family functioning, or group cohesiveness. There must be some intrinsic rewards in the family for it to remain intact as a long term group. Bell and Vogel (1968) offer a definition of solidarity.

For a group to maintain close relationships between members over a long period of time requires some commitment and feelings of solidarity... solidarity gives members the motivation to abide by norms. If there is little solidarity within the family, the obligations imposed by the group may seem oppressive, but if there is a great deal of solidarity, the obligations may be accepted as natural and not even felt as obligations (p. 25).

I see solidarity as the indication, in objective symbols, of underlying satisfaction and confirmation in interfamilial relationships. The description of solidarity to follow indicates its objective manifestations.

Solidarity can be subdivided into four categories given the description by Bell and Vogel (1968). They recognize "rituals, celebrations, family symbols and general affect and sex," as areas indicating solidarity. Rituals and celebrations are events with a regular occurrence from daily to annual frequencies;

...certain specific routines as mealtime in which the family unites as a whole, gives the family a feeling of solidarity; special family holidays, such as birthdays and special occasions, also serve to give the family a feeling of solidarity. It is true that some of these larger celebrations, such as weddings, christenings, funerals, and the like, serve to unite the entire extended family as well as the nuclear family (p. 26).

Family symbols are significant to the family because they represent the shared experience and common tastes of the family. They are external indications for the family's identity. Bell and Vogel (1968) comment on this category,

While the importance of ritual activities for family solidarity has long been recognized, there are many other family symbols of family solidarity. For example, family photographs or photoalbums, family vacation experiences, favorite jokes and stories, family secrets, family history, endurance of hard economic times, and the like are remembered and treasured, in large part because of their significance for family unity and solidarity. It has long been recognized that family furnishings are symbols of social-class membership; it has been less common to note the extent to which certain family possessions, hope chests, heirlooms, and even the family house or car can serve as concrete symbols of family solidarity. These possessions unite the family by presenting a common pattern of taste and symbolizing the unity of the particular family (p. 26).

The final area of solidarity, general affect and sex, is also an indication of underlying cohesiveness, but particularly between the spouses. Family therapists know that when conflicts arise between spouses, the sexual function usually suffers. Bell and Vogel (1968) state that the

Experience of affect and sexual relationships... serves to express and reinforce certain ties within the family. Other expressions of affection, such as physical contact, politeness, and "consideration," also help to express and maintain ties of family solidarity (p. 26).

Solidarity is a very objective dimension of the family, indicating underlying degrees of satisfaction and cohesiveness.

Acceptance. The final attribute is acceptance, which also acts to indicate underlying status of family functioning. As derived from Coopersmith (1967), it is a direct link to self-esteem in the child. Its expression can maintain between adults as well as children, although Coopersmith sees it as a directional attribute going from parent to child. The essence of acceptance in the family is its "as is" quality, i.e., the family is the place where one gets the love, care, and concern it takes to be the complicated animal: Homo-sapien. Coopersmith (1967) describes acceptance as follows;

At the core of parental sentiments toward their child are their attitudes of love and approval for the child as he is. Other persons will value him for his appearance, abilities, performance, or other qualities, but parents can express love and approval to a child who is limited in his attributes and functioning... some of the more important ways in which acceptance can be expressed: devotion to the child's interests, sensitivity to his needs and desires, and expressions of affection and approval. Parents who are warm and accepting, express their appreciation of their child by both mundane and lofty acts. They are concerned

with his whereabouts and welfare, solicitous about his health, and supportive when he experiences distress and failure (p. 165).

I have divided acceptance into three categories: devotion, appreciation and support. Devotion reflects the "as is" quality of relationships within the family. It assesses the issues of "interest and sensitivity" to the "needs and desires" of others in the family.

Appreciation deals with the recognition family members receive, i.e., are family members made to feel "worthy." Expressions of "thank you," "congratulations," etc., are ways appreciation are manifest.

The third category, support, is the degree of assistance, physical or economic, family members are willing to share. This can range from lending money to offering to lend money, from agreeing with someone to allowing them to lean on a shoulder. Support is as much verbal as physical or real as implied. It answers the question, "do family members 'stick up' for each other."

These are the family functioning dimensions used in this study. They represent the minimum categories of a functional group and will be adapted for a content analysis of television families.

C H A P T E R I I

METHOD

This study uses a content analysis format as an orientation by which subjects evaluated Black and White television families. The impetus for this study parallels Gerbner's (1972) study in which he attempted to identify, "...not what any individual would select, but what an entire national community absorbs." (p. 30) It attempts to identify whether an individual casually/subliminally experiences a racial differential in television portrayals of Black and White families.* Whereas Gerbner (1972) was attempting to describe the "message of dramatic violence," or the nature of television content, this study focuses on the subject, i.e., how does a casual viewer receive the racial impact of television programming? Reliance on conventional interrater reliability was, therefore, not a valid index for this study since interest is on the individual.

In this study I am suggesting that conventional comparison of television families cannot be made since they are based on different program situations. This study

* It has been established by the works of Keys (1973), Krugman (1965), and Krugman and Hartley (1970) that an individual can casually absorb from television what is not, or cannot be, articulated. This phenomenon is the basis of subliminal suggestion and is the thesis of Keys' (1973) work.

attempted to transcend the entertainment function of television by treating television families as real families and evaluating them according to criteria by which family therapists and family theorists assess real families. It is reasoned that if stereotyping racism is part of television's programming, it would be grounded in and, therefore, detectable in distortions of the underlying family dynamics. Four attributes of family functioning - communication, autonomy, solidarity and acceptance - were the theoretical dimensions used to evaluate television families. They act as quantitative ways of gathering individual impressions of the families. These theoretical attributes of family functioning permit a comparison of television families along a psychological or objective profile versus a dramatic profile. The psychological profile will permit a basis of comparison which controls for the different situations found in television portrayals of families and illuminate deficiencies stemming, in part, from racial stereotyping.

In this chapter the outline will contain the following: brief description of the attributes, the Instruments and procedures. The section on "Attributes" will be presented in four parts corresponding to Autonomy, Communication, Solidarity and Acceptance. The section on "Instruments" will also consist of four parts, Verbatim

Protocols, Thematic Analysis Checksheets, Need/Press Checksheet and the Open-Ended Questionnaire. The "Procedures" section contains four parts corresponding to Shows, Subjects, Data Collection, and Data Scoring.

Attributes

Autonomy. In terms of attribute selection, the four above were seen as the minimum necessary for any viable family group. Autonomy was seen as the functional basis of the family unit, i.e., for the family to emerge as a cultural entity it must have a reason, or functional cultural purpose. Such theorists as Ackerman (1958), Satir (1967) and Bell and Vogel (1968) view the unique function of the family as the rearing of capable adults who perpetuate culture. The characteristics of autonomy were abstracted from Anonymous (1972)*, and was composed of four subdivisions (see Appendix A). Each of these subdivisions had positive and negative manifestations. Autonomy had eight subdivisions, four positive, with corresponding negative, manifestations of family dynamics. Each positive and each negative subdivision had an identifying trigram code which was used in conjunction with

* Although written anonymously, this article is professionally attributed to Murray Bowen.

the "Verbatim Protocols" (see Appendix D). The subdivisions and trigram codes are described in "Attribute Description Handout" (Appendix A).

Communication. Given that there is a cultural family purpose (autonomy), we can assume that a concomitant "process" exists by which this family function is accomplished. The works of Bateson, et al. (1956); Haley (1959) and Lidz, et al. (1957), have identified family communication as the root cause of schizophrenia. Descriptions of schizophrenia reveal that it is the opposite of autonomy, in fact a schizophrenic is totally inappropriate outside the schizophrenic environment appearing bizzare and strange (Haley, 1959). Communication then is viewed as the substantive process by which autonomy - the cultural function of the family - is accomplished.

Communication was subdivided into five subdivisions (see Appendix A). Each of the five subdivisions had positive and negative manifestations, which were identified by 10 trigram codes (see Appendix A). These trigram codes were used in conjunction with the verbatim protocols (see Appendix D).

Solidarity. "Function" and "process" are viewed as the substantive areas of family dynamics, i.e., they are equivalent to effect/cause. But there are two additional

attributes which are neither cause nor effect, but act as indication of both autonomy and communication. Two additional attributes of family functioning are included in this study to act as general indicators of family dynamics. The first of these general attributes is Solidarity. As defined by Bell and Vogel (1968), solidarity is observable and easily enumerated and acts as an index of family cohesiveness. A high degree of solidarity, or cohesiveness, implies an ease and transcendence of conflicts and barriers in family development. A low level of solidarity indicators implies difficulty in the family's development and the carrying out of its functional purpose. Solidarity is divided into four subdivisions (see Appendix A), but unlike autonomy and communication has positive and negative manifestations in only one category. There were five solidarity trigram codes used in conjunction with the verbatim protocols (see Appendix D).

Acceptance. Acceptance is the second general index of family functioning. It acts as an index of the quality of intra-familial relationships and is directly related to self-concept formation in children (Coopersmith, 1967). Acceptance is subdivided into three categories each having positive and negative manifestations for a total of six different trigram codes (see Appendix A). Each positive

and negative subdivision had a trigram code associated with it which was used in conjunction with the verbatim protocols in Appendix D.

Instruments

These four attributes acted as the framework or conceptual orientation for evaluating Black and White television families in conjunction with the instruments. There were four measuring instruments: Verbatim Protocols, Thematic Analysis Checksheet, Need/Press Checksheet and Open-Ended Questionnaire. These four instruments were used to obtain a wide range of data types about television families.

Verbatim protocols. The verbatim protocols (see Appendix D) were merely transcripts of the television segments. A blank line for each TV speaker was provided on which the attributes' trigram codes (see Appendix A, Attribute Description Handout) could be placed. The verbatim protocols were the only instrument using the trigram codes. Subjects watched video segments of each TV family and made judgements about each line of speakers' information. Their judgements determined which general category or subdivision of the attribute a statement belonged and whether it was positive or negative. The appropriate trigram code was then placed on the line corresponding to

the statement evaluated. The ratio of positive to negative trigram codes from subdivisions of each attribute was the data from the verbatim protocol (see data scoring below).

Thematic analysis checksheet. The Thematic Analysis Checksheet (Appendix E), consisted of 30 scaled items, eight items each for Solidarity, Communication and Autonomy and six items for Acceptance. These scaled items were five print opposites with one (1) being positive and five (5) being negative manifestations of family functioning (see Appendix E). Judges responded to all thirty items, even though they studied only one attribute of family functioning.

The Thematic Analysis Checksheets were judges' subjective evaluations of television families, i.e., these items were simplified statements of the attributes. While the trigram codes were used to potentially rate each statement in the televised script, the Thematic Analysis Checksheet allowed the judges to rate an entire area of the show. For example, the first item of the Solidarity section rated overall cohesiveness: 1-Integrated family life to 5-fragmented family life.

The Thematic Analysis items provided a different kind of information about the impact of television families than the more quantitative Verbatim Protocols. Although

based on the same theoretical framework they assessed a more global impression of dynamic functioning. For data analysis, each dimension, i.e., Communication, Autonomy, Acceptance and Solidarity, of the thematic analysis checklist was summed to produce the Thematic Index. For example, the eight items for communication were summed by individual judges to give an overall index of the communication present within the family. The higher the index the more negative the family functioning along that attribute.

There then are four Thematic Indices, one corresponds to the sum of the eight Communication, Autonomy and Solidarity and the six acceptance Thematic Analysis Checklist items. Only the thematic index was used, no analyses were performed on individual items of the Thematic Analysis checklist, and only the Thematic Analysis index, which corresponded to the judge's attribute studied for Vertabim Protocols was used.

Need/press checklist. The third measurement instrument was the single page Need/Press Checklist (see Appendix F). This instrument consisted of seven bipolar items which evaluated television families for intelligence, the degree to which characters were caricatured and the social relevance of program themes. Need/Press items #1 and #2 evaluated problem-solving ability of TV families:

individuals (#1) and collectively (#2). Item #6 also assessed intelligence but at a comparative level, i.e., judges were required to rate family adequacy and competence relative to other persons, or groups, in the same program. (There were special instructions in the training session which acquainted judges to item #6 (see Appendix B).)

Need/Press Checksheet items #3, #4 and #5, used the concept of "Apperception" to access the degree to which the family or its members were caricatured. Henry Murray (1938) described "press" as "...a directional tendency in an object or situation," (p. 257), i.e., the situation of being without water is very different from strolling through a flower garden. A situation may predispose an individual to bias his/her interpretations of events. Murray continues with his description, "...each press has a qualitative aspect - the kind of effect which it has or might have upon the subject as well as a quantitative aspect, since its power for harming or benefiting varies widely." (p. 257) A press "perception" is a situation interpreted for actual happenings or its "quantitative aspects." A "press apperception" is an interpretation based on biases or distortions of the actual quantitative event, before it manifests. Murray speaks of "fore-pleasure," and "fore-unpleasure," "the object may do this or that to me."

Given the range of predispositions from approach/stay to avoid/escape, the degree of accuracy in situational interpretations must also vary as widely: absolute accuracy ("alpha Press") to absolutely incorrect (delusional). If there is truth in Murray's postulate that, "...the knowledge of what is good and what is bad for man is a large part of wisdom" (p. 258) then the degree of departure from perceptual accuracy could possibly communicate the opposite of wisdom, i.e., ignorance, stupidity, dull, etc. These items attempted to assess judges' perception of TV family members distortion of situational happenings. Negative scores would indicate a lack of wisdom.

Item #3 permitted judges to rate family members for the accuracy with which they perceived environmental situations: accurate or distorted. Item #4 permitted subjects to then rate the response of family members to environmental situations or circumstances: appropriate and intelligent or inappropriate and observed. Item #5 also evaluated the responses at the level of mature-immature.

The final item, item #7, was an overall rating of the content or theme of the program. It asked subjects to rate the pertinence of program theme relevant to present social milieu: very serious and pertinent or superficial and mundane.

The Need/Press items attempted to assess legitimacy ascribed to Black and White TV families by comparing them along lines of departure from the normal, or expected or valued. Seven items were involved in this instrument and each item was analyzed separately. The higher the numerical value, the more negative was the rating or perception of the family.

Open-ended questionnaire. The fourth and final instrument was the Open-Ended Questionnaire (see Appendix G), which consisted of five questions to which judges wrote a short response and then gave it a numerical rating (1-10) which was used for ease in statistical analysis. Since Sieber (1973) noted that qualitative measures can enhance the interpretation of quantitative measures this more qualitative measure was included to add more depth to conclusions sought in this study.

The integrating of research techniques within a single project opens up enormous opportunities for mutual advantages in each of three major phases - design, data collection, and analysis... one could almost say that a new style of research is born of the marriage of survey (quantitative) and field-work (qualitative) methodologies. (Sieber, 1973, p. 1337)

Five open-ended essay items were added to the study to reinforce interpretations of data and to offer new perspective about the subjective impact of television. Question #1 (see Appendix G), asked judges to rate and write a response to each show for its meaningfulness to

self, others in the context of the present racial milieu of rates and values. In all essay items 1 was "Law" or "Negative," while 10 was "High" or "Positive."

Question #2 concerned the balance or coherence within the family, i.e., nurturance/security. Question #3 addressed the attractiveness of the TV families, by asking judges to rate the rewards society may attribute to it. Question #4 asked judges to rate the most identifiable figure within the family with which they could relate to in a personal way. Question #5 asked judges to put themselves in the family and rate the basis on which they would like to live in this family.

Even though judges were asked to respond to TV families as if they were real families, the underlying assumption is that their opinions would be influenced by the attractiveness of the family's "entertainment" capability. For this study four types of data were collected on television family programs to provide a comprehensive spectrum of information about the impact of television families. This wide range of data will be used to compare Black and White television families for a possible differential portrayal.

Procedure

Shows. This study analyzed four television families: The Waltons, The Jeffersons, Maude and Good Times. Since these shows were to be compared they were matched on basic dimensions. The Waltons were matched with Good Times on the basis of economic status. Each of these programs depict low socioeconomic families with three or more children, but the Waltons is a White family and Good Times is a Black family. The Jeffersons was matched with Maude on the same criteria. Both are upper income middle class families with no children involved in the main thrust of program theme. All dimensions such as time-period in the case of Good Times and The Waltons could not be controlled, but these programs do represent the treatment of one network: CBS. These shows were taken from regular programming during the two-week period March 20, 1976 to April 1, 1976. Network exemptions caused an extension in the above period for "The Jeffersons" which was taped at the earliest date (April 10, 1976) after this two-week period.

Each half-hour show (The Jeffersons, Maude and Good Times) was divided into three segments (A, B, and C), while the hour long Waltons was divided into four segments (A, B, C, C). These segments corresponded to a beginning segment (A) which took the show from its beginning to a coherent stopping point. The B segment (B and C segments

of "The Waltons") were middle segments which acted as bridging to the final segment (C), (D for "The Waltons.")

The half-hour show segments ranged in average time for segments from 3.43 minutes for "The Jeffersons" to 5.76 minutes for "Good Times." "Maude" averaged 4.83 minutes per segment. "The Waltons" averaged 5.95 minutes per segment.

Analysis of data is based on Response rate and therefore controls for total time differences in programs.

Subjects. Judges for this study were students in Psychology courses seeking "experimental credit" for participation in a psychology department study. Since there was a shortage of Black students in these courses, Black students were recruited from Afro-American study courses for course credits based on one point for each hour of participation in the study. (Experimental points were added to the students' total points earned during the semester. In this study eight points were earned for the seven and one half to eight hours required to complete the data collection.) There was a total of 73^{*} judges, 37^{*} males, 12 Black and 25^{*} White, 36 females, 12 Black, and

* This number includes two White males in the Communication attribute who completed only "The Waltons" and "The Jeffersons." The number of males who completed data instruments for all shows was 35.

24 White.

Data collection. Data collection consisted of two phases: training phase and data collection. Judges met 2 hours for training within the attribute (Communication, Autonomy, Solidarity or Acceptance), and on a different day met 5-1/2 to 6 hours for the actual data phase.

Training phase. This phase of the study was divided into four groups, one for each attribute. This is the only part of the study that differentiates between attributes. When judges were recruited for the study they were given one of the four "Attribute Description Handouts" (see Appendix A) and assigned to a training segment. They were asked to review the handout before the training session. When judges arrived for their attribute segment of the training phase, they were given a copy of the "Attribute Description Handout," if needed, and a mimeographed Verbatim Protocol of the video training segment. The training session began with the Experimenter reading the "Attribute Description Handout." It was at this part of the study that judges were instructed on the use of the trigram codes equivalent to the subdivisions of the attributes. Judges were encouraged to ask questions throughout the training session which were answered/addressed when asked. There was a final question/answer period following the presentation of the "Attribute Description Handout."

Judges were then given practice in using the trigram codes and verbatim protocols by presentation of the "Video Training Segment" (see Appendix B). This was identical to the data collection phase, but training video segments were not taken from data video segments. After practice with trigram codes and verbatim protocols, another question and answer period followed to assess any difficulties with instructions. There were no major difficulties noted at this point.

After practicing with verbatim protocols, judges were presented copies of the "Thematic Analysis Checksheet" (see Appendix E), "Need/Press Checksheet" (see Appendix F), and "Open-Ended Questionnaire" (see Appendix G). The "Addendum to Training Segment," (see Appendix C) was begun and where appropriate, the instruments were inserted verbatim. When all instruments, Thematic Analysis Checksheet, Need/Press Checksheet and Open-Ended Questionnaire, had been read and questions answered, the training phase was completed.

In the training phase judges were instructed in the description of their attribute. They were responsible for only one of the four attributes: Autonomy, Communication, Solidarity or Acceptance. Judges were then instructed on the use of trigram codes as equivalents to the different subdivisions of the attribute. After a brief training segment judges were instructed in the use of the scaled

instruments which were read in conjunction with an "Addendum to Training Segment." The final instrument was the "Open-Ended Questionnaire" which was read and described to judges. When all instruments had been reviewed, the training phase was considered completed.

Data collection. Data collection was group style and contained judges from each attribute category. Coffee and doughnuts were provided as data collection began at 9:00 AM Saturday or Sunday mornings. Judges were given an opportunity to ask questions, but usually there were no questions at this point.

To provide an overview of the program to be rated, judges were shown all three, or four, segments in A, B, C, D order. They were instructed to merely watch the segments for program theme and not attempt to rate with trigram codes. When all segments of the program had been shown the video tape was rewound and judges were then shown the "A" segment. They were then instructed to rate their verbatim protocols with trigram codes. After all judges had rated the "A" segment they were shown "B" and instructed to rate it. This procedure was repeated until last segment of the program (C or D) was shown. Judges then rated the overall program on the "Thematic Analysis Checksheet," "The Need/Press Checksheet" and "The Open-Ended Questionnaire." This procedure was repeated for the second, third

and fourth TV family program. There were two sequences of shows, either "The Waltons" first followed by "The Jeffersons," "Maude" and "Good Times." The N for this sequence was 44. The second sequence was the reversal of the first sequence, i.e., "Good Times," "Maude," "The Jeffersons," and "The Waltons." (N=29) After the final program judges were given their experimental credit slips and told that the study was completed.

The data collection consisted of judges viewing data segments of video taped programs of television families (Waltons, Jeffersons, Maude and Good Times). For each television program (divided into 3 or 4 segments), a Verbatim Protocols was rated with trigram codes, a Thematic Analysis Checksheet, a Need/Press Checksheet and an Open-Ended Questionnaire were completed by each subject for each TV family. When each of the four programs had been rated by this procedure the data collection was completed.

Data scoring.

Verbatim protocols. Data from the verbatim protocols was transformed for each individual subject, and summed by attribute by shows. The transformation consisted of summing positive trigram codes in a subdivision of an attribute and dividing it by the sum of negative trigram codes in that attribute subdivision, e.g. the number of positive

autonomous autonomy (independent) AAI would be divided by negative autonomous autonomy (dependent) AAD. This ratio (AAI/AAD), positive/negative, became the dependent variable for the Independence subdivision of autonomy. The dependent variables for each subdivision of each attribute was derived by similar transformations.*

The dependent variable for overall attribute merely collapsed across subdivisions of the attribute, and used the sum of ratios for all subjects within that attribute. Dependent variables from the verbatim protocols were ratios of positive to negative trigram codes within subdivisions of the attribute.

In summary of the verbatim protocols, dependent variables were derived by ratios of positive to negative trigram codes within subdivisions of the attribute. Statistical analyses were based on comparisons of these ratios within subdivisions of the attributes. One overall measure of each attribute was used by collapsing across subdivisions to produce, e.g., overall autonomy or communications, etc.

Thematic analysis checksheet. Each thematic analysis

*Since Solidarity had only one subdivision with positive and negative trigrams (family symbols) dependent variables were derived by dividing each subdivision by one (1). So if the subdivision family rituals (SFR) had 23 trigram codes for a subject, the dependent variable would be #Pos. (SFR)/1, or 23.

checksheet contained 30 items: eight communications, eight autonomy, eight solidarity and six acceptance. Each subject scored one checksheet for each show. The dependent variable for the checksheets was the sum of the eight, or six items from the attribute category studied for the verbatim protocol. For example, the communication subdivision of a checksheet had eight items ranging in scoring value from one (1) to five (5). The higher the value the more negative the family dynamics. These eight items were summed and produced the communication thematic index for one particular judge rating one particular show. The resulting indices were subjected to analysis by shows, sex, race, show-type, and direction-of-show presentation.

Need/press checksheet. A Need/Press Checksheet was completed for each show by each subject. Each checksheet contained seven items (see Appendix F) ranging in value from one (1) to five (5), the higher the number the more negative the family dynamics. Each item was analyzed separately for show, sex, race, show-type, and direction-of-show presentation.

Open-ended essay items. Each subject completed the five open-ended essay items for each show, giving a written response a numerical score from one (1) to ten (10), with ten (10) being the positive indication of family functioning. Each of the open-ended essay items were

analyzed separately for shows, sex, race, show-type, and direction-of-show presentation.

Summary. For this study, four types of data were gathered: quantitative data from verbatim protocols, two scaled sets of data - thematic analysis checksheets and need/press checksheets - and one set of open-ended essay items. Transformations were performed on two of the data types, the quantitative verbatim protocols and the thematic analysis checksheet. The verbatim protocols were transformed by rating positive to negative responses (trigram codes) while the thematic analysis checksheet items were collapsed by attribute categories. The remaining two measures were analyzed by each individual item. These items were then analyzed by ANOVA and T-tests.

C H A P T E R I I I

RESULTS

Verbatim Protocols

Overall results. The verbatim protocols yielded a number of positive and negative trigram codes corresponding to responses within attributes and each subcategory of those attributes. These trigram codes were transformed into positive response rate ratios by dividing the number of positive trigrams by the number of negative trigram codes and then dividing this figure by the time (in minutes) of each show. In subsequent reference this positive response rate ratio will be referred to as the response ratio. The larger the magnitude the more positive the show was viewed by judges.

For an overall index of results, response ratios were combined across attributes and shows to produce a general index of subjects' perceptions of TV families. These results are depicted in Table 1 for Show-type (Black shows compared to White shows), Sex (Tables 1 and 2), Race (Tables 1 and 3), and Direction (Tables 1 and 4). Show-type, sex and direction were highly significant ($p < .001$). Combined Black shows were seen as more negative than combined White shows, and female judges rated programs as being more positive than male judges. When

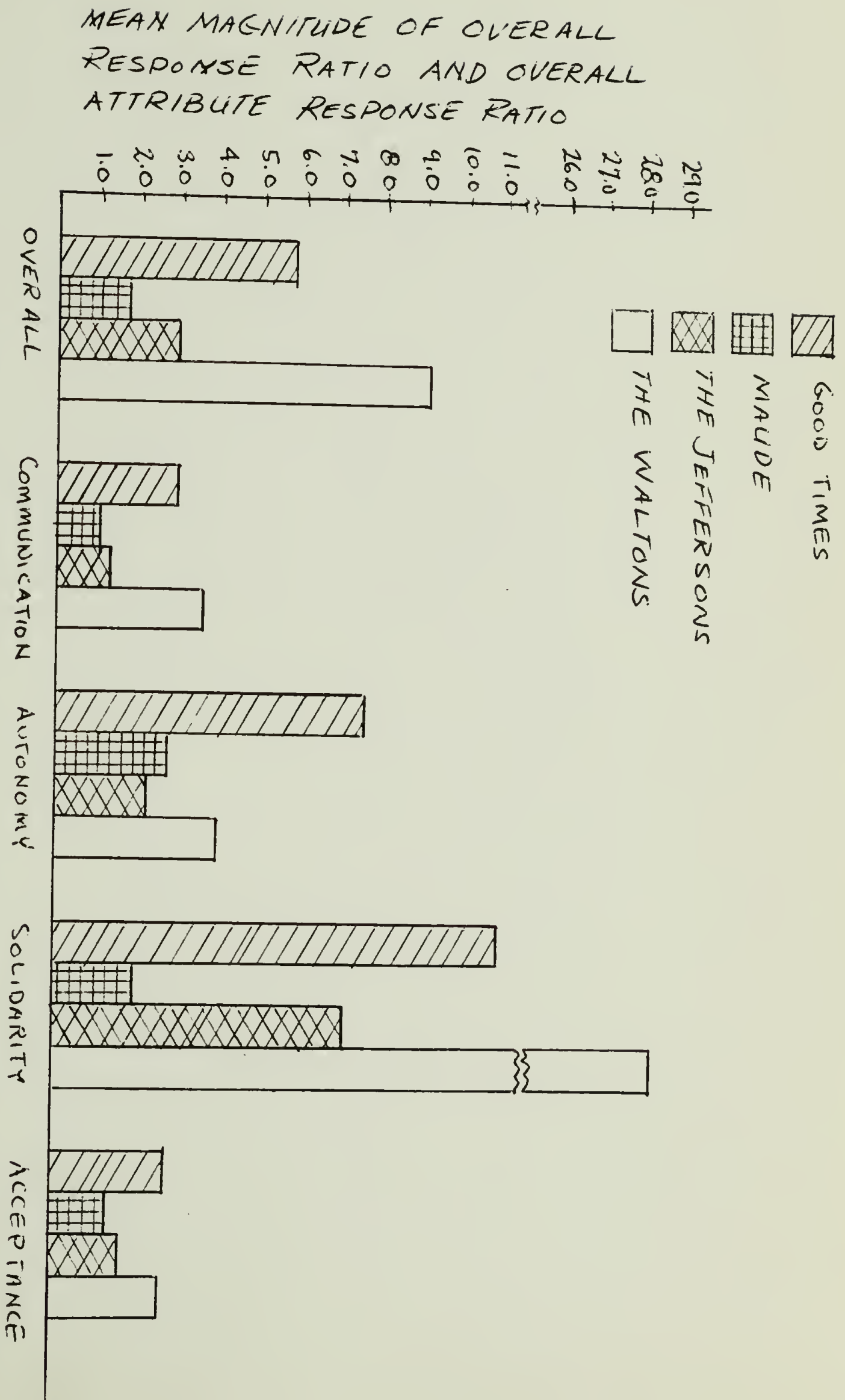


FIGURE 1 - OVERALL RESPONSE RATIO AND OVERALL ATTRIBUTE RATIO FOR EACH ATTRIBUTE BY SHOWS.

| SEX | RACE | SHOW - TYPE | DIRECTION |
|---------|-------|---------------------------------|---|
| FEMALES | BLACK | $\bar{X} = 4.34$ $N = 146$ | WALKS FIRST $\bar{X} = 4.19$ $N = 184$ |
| | WHITE | $\bar{X} = 5.43^*$ $N = 146$ | GOOD TIMES FIRST $\bar{X} = 6.07^*$ $N = 108$ |
| MALES | BLACK | $\bar{X} = 5.68$ $N = 96$ | |
| | WHITE | $\bar{X} = 4.49$ $N = 196$ | |

TABLE 1 - COMPARISON OF INDEPENDENT VARIABLES
USING OVERALL RESPONSE RATIO

* INDICATES SIGNIFICANCE AT $P < .001$

SEX OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-------------------|-------------------------------|------------------------------|----------------------------|------------------------------|----------------------------|
| FEMALE N = 144 | $\bar{X} = 5.55^*$ N = 144 | $\bar{X} = 7.22^*$ N = 36 | $\bar{X} = 1.66$ N = 36 | $\bar{X} = 3.67^*$ N = 36 | $\bar{X} = 9.65$ N = 36 |
| MALE N = 148 | $\bar{X} = 4.24$ N = 148 | $\bar{X} = 4.40$ N = 37 | $\bar{X} = 1.80$ N = 37 | $\bar{X} = 2.13$ N = 37 | $\bar{X} = 8.63$ N = 37 |

TABLE 2 - COMPARISON OF MALE AND FEMALE JUDGES FOR OVERALL RESPONSE RATIO.

* INDICATES STATISTICAL SIGNIFICANCE AT $P < .001$
BY 2-TAIL T-TEST.

RACE OF JUDGE

| | OVERALL | GODD TIMES | MAUDE | THE JEFFERSON | THE WALTONS |
|----------------------------|----------------|----------------------------|----------------------------|----------------------------|-----------------------------|
| BLACK JUDGES $N=96$ | $\bar{X}=5.69$ | $\bar{X}=9.69$ ① $N=24$ | $\bar{X}=2.18$ ① $N=24$ | $\bar{X}=3.53$ ① $N=24$ | $\bar{X}=7.35$ $N=24$ |
| WHITE JUDGES $N=196$ | $\bar{X}=4.49$ | $\bar{X}=3.88$ $N=49$ | $\bar{X}=1.51$ $N=49$ | $\bar{X}=2.58$ $N=49$ | $\bar{X}=10.01$ ① $N=49$ |

TABLE 3 - BREAKDOWN OF OVERALL RESPONSE
RATIO FOR SHOWS BY RACE.① INDICATES SIGNIFICANCE AT ($P < .006$) BY TWO-TAIL
T-TEST.

DIRECTION

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSON | THE WALTONS |
|---------------------|--|------------------------------|---|------------------------------|-------------------------------|
| WALTONS FIRST | $\bar{X} = 4.19$ $N = 184$ | $\bar{X} = 4.93$ $N = 46$ | $\bar{X} = 1.36$ $N = 46$ | $\bar{X} = 2.39$ $N = 46$ | $\bar{X} = 8.09$ $N = 46$ |
| GOOD TIMES FIRST | $\bar{X} = 6.07$ ^① $N = 108$ | $\bar{X} = 7.25$ $N = 27$ | $\bar{X} = 2.36$ ^① $N = 27$ | $\bar{X} = 3.75$ $N = 27$ | $\bar{X} = 10.90$ $N = 27$ |

TABLE 4 - COMPARISON OF DIRECTION - OF - SHOW
PRESENTATION BY SHOWS USING
OVERALL RESPONSE RATIO.

① INDICATES SIGNIFICANCE AT (P4.017) BY
POOLED VARIANCE ESTIMATE T-TEST.

direction was analyzed, and the Black shows shown first, judges rated subsequent shows more positively. Although race was not significant, Black judges rated shows more positively than White judges.

For three of the four independent variables, significance was obtained. The hypothesized variable Show-type was significant in the expected direction, while race of judge was not significant but in the expected direction. There were no a priori hypotheses for sex and direction of show presentation, but it was expected that female judges would rate more positive because they recalled more details associated with family life in a study performed by Hale, et al. (1968). In this study, females saw more positive for every show except Maude (see Table 2).

From overall results, one of two predicted hypotheses, show-type, was confirmed by statistical significance in the predicted direction. The second hypothesis, race, was not significant but it was in the predicted direction. A secondary hypothesis formulated a posteriorily, predicted female judges would rate shows more positively than male judges. Direction of show presentation was not a hypothesis, but when the first show judges viewed was black (Good Times), subsequent shows were rated more positively than when the first show judges was white (The Waltons).

Attributes. To explain overall significance more precisely, independent variables were examined within attributes.

Communication. For communication (Table 5 and Figure 2) the overall response ratio was significant by ANOVA, for Shows, Sex and Race, but Show-type and direction of show presentation were not significant.

When the variable show was analyzed the general tendency was for shows to follow a pattern ("recurrent distribution") in which the Waltons was most positive followed by Good Times, The Jeffersons and Maude (see Figure 2 and Table 6). This pattern held for each subcategory except humor.

Sex was significant for overall communication response ratio (see Table 7), but not for any subcategories of communication. This significance was opposite the predicted direction in that males saw more positive communication in every subcategory and show (see Table 8).

Race in the communication attribute was similar to sex in that it was significant for overall communication but not for any of the subcategories (see Table 5). When Race was analyzed by subdivision (see Table ()) it can be seen that White judges rated more positively in each subcategory of communication. This was opposite the results of the overall study. When race was analyzed by shows

SUB-CATEGORY FACTORS

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE & CLARITY | AFFECT | HUMOR |
|---------------|--------------------------|--------------|-----------------|--------|--------|
| SHOWS | .001 | .018 | N-SIG. | .038 | .001 |
| SEX | .043 | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| RACE | .019 | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| SHOWS BY RACE | N-SIG. | N-SIG. | N-SIG. | N-SIG. | .001 |
| DIRECTION | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |

TABLE 5- SIGNIFICANCE TABLE FOR COMMUNICATION BREAKDOWN INTO SPECIFIC SUB-CATEGORIES ACROSS SHOWS. (ANOVA)

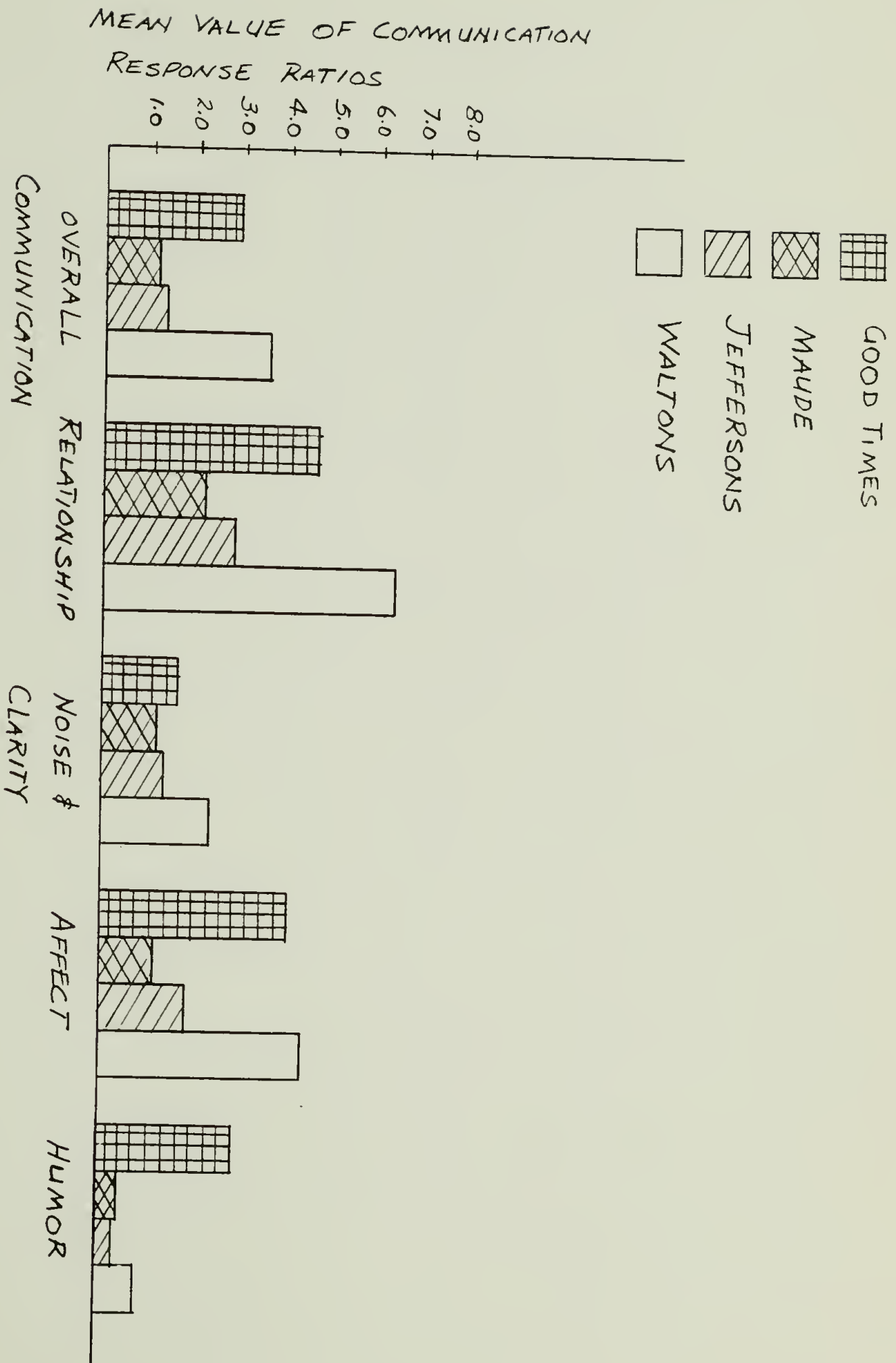


FIG. 2 - COMPARISON OF SHOWS USING COMMUNICATION RESPONSE RATIOS.

SHOW

SPECIFIC SUB-CATEGORY

| | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|--------------------------|------------------|------------------|-------------------|------------------|
| OVERALL COMMUNICATION | $\bar{X} = 2.95$ | $\bar{X} = 1.05$ | $\bar{X} = 1.25$ | $\bar{X} = 3.51$ |
| RELATIONSHIP | $\bar{X} = 4.55$ | $\bar{X} = 2.17$ | $\bar{X} = 2.82$ | $\bar{X} = 6.30$ |
| NOISE / CLARITY | $\bar{X} = 1.59$ | $\bar{X} = 1.09$ | $\bar{X} = 1.17$ | $\bar{X} = 2.38$ |
| AFFECT | $\bar{X} = 4.05$ | $\bar{X} = 1.16$ | $\bar{X} = 1.77$ | $\bar{X} = 4.31$ |
| HUMOR | $\bar{X} = 2.70$ | $\bar{X} = 0.49$ | $\bar{X} = 0.47$ | $\bar{X} = 0.76$ |
| | $N = 19$ | $N = 19$ | $N = 21$ | $N = 21$ |

TABLE 6 - COMPARISON OF SHOWS USING
SUBCATEGORY BREAKDOWN OF
COMMUNICATION RESPONSE RATIO

SEX OF JUDGE

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE/CLARITY | AFFECT | HUMOR |
|----------------|-------------------------------|------------------|------------------|------------------|------------------|
| FEMALE N=36 | $\bar{X} = 2.62$ ^① | $\bar{X} = 4.69$ | $\bar{X} = 1.85$ | $\bar{X} = 3.45$ | $\bar{X} = 1.16$ |
| MALE N=44 | $\bar{X} = 1.62$ | $\bar{X} = 3.00$ | $\bar{X} = 1.16$ | $\bar{X} = 1.99$ | $\bar{X} = 1.04$ |

TABLE 7 - BREAKDOWN OF COMMUNICATION BY SEX OF JUDGES.

① INDICATES SIGNIFICANCE AT $P < .05$ BY POOLED VARIANCE ESTIMATE T-TEST.

SEX OF JUDGES

| | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| FEMALE N = 36 | $\bar{X} = 2.20$ N = 9 | $\bar{X} = 1.01$ N = 9 | $\bar{X} = 0.88$ N = 9 | $\bar{X} = 2.40$ N = 9 |
| MALE N = 44 | $\bar{X} = 3.52$ N = 10 | $\bar{X} = 1.09$ N = 10 | $\bar{X} = 1.54$ N = 10 | $\bar{X} = 4.34$ N = 10 |

TABLE 8 - COMPARISON OF SHOWS BY SEX OF JUDGES USING OVERALL COMMUNICATION RESPONSE RATIO.

① INDICATES SIGNIFICANCE AT $P < .05$ BY POOLED VARIANCE ESTIMATE T-TEST.

RACE OF JUDGES

| | OVERALL COMMUNICATION | RELATIONSHIP | CLARITY | AFFECT | HUMOR |
|---------------|--------------------------|--------------|---------|---------|--------|
| BLACK N=24 | 1.3041 ^① | 3.5928 | 1.4649 | 1.3636 | .7411 |
| WHITE N=56 | 2.5477 | 4.1119 | 1.5893 | 3.4079. | 1.2499 |

TABLE 9 - BREAKDOWN OF COMMUNICATION BY RACE OF JUDGES.

RACE OF JUDGES

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|---------------|----------------|----------------|---------------------------|----------------------------|
| BLACK N=24 | 2.0579 N=6 | .8136 N=6 | .7628 ^② N=6 | 1.5818 ^② N=6 |
| WHITE N=56 | 3.3112 N=13 | 1.1510 N=13 | 1.4485 N=15 | 4.2800 N=15 |

TABLE 10- COMPARISON OF SHOWS BY RACE OF JUDGES USING OVERALL RESPONSE RATIO OF COMMUNICATION.

① INDICATES SIGNIFICANCE AT $P < .05$ BY ANOVA: ② THERE WAS NO RACE SIGNIFICANCE FOR EITHER OF THE FOUR SHOWS BUT THERE WAS A TENDENCY FOR THE JEFFERSONS ($P < .063$) AND THE WALTONS ($P < .081$) TO BE SIGNIFICANT BY POOLED VARIANCE ESTIMATE.

(see Table 10) it can be seen that White judges saw more positive communication in every show. This difference was not significant, but Maude, The Jeffersons, and The Waltons tended towards significance. Tables 11, 12 and 13 reveal these tendencies by subcategories for each of these shows.

Affect was significant for all three shows while humor was significant only for The Waltons.

The variable Show-type (combined Black shows compared to combined White shows), did not reach significance for overall communication response ratio (see Tables 5 and 14) but the subcategory of humor was significant with Black shows being rated more positive. Overall, Black shows were slightly more negative ($\bar{x} = 2.103$) than White shows ($\bar{x} = 2.282$).

Direction of show presentation was not significant for overall communication or any of its subcategories using ANOVA (see Table 5). When Direction was analyzed by subcategories (see Table 15), relationship was significant ($p < .024$). When Good Times was seen first judges rated more positive relationship across all shows than when The Waltons was viewed first.

In summary of Communication, ANOVA revealed significance for three of the five independent variables: Shows, Sex, and Race, but Show-type and Direction were not

RACE OF JUDGES

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE/CLEARITY | AFFECT | HUMOR |
|-----------------|--------------------------|------------------|------------------|--------------------|------------------|
| BLACK N = 6 | $\bar{X} = 0.81$ | $\bar{X} = 2.91$ | $\bar{X} = 1.39$ | $\bar{X} = 0.31$ | $\bar{X} = 0.25$ |
| WHITE N = 15 | $\bar{X} = 1.15$ | $\bar{X} = 1.88$ | $\bar{X} = 0.97$ | $\bar{X} = 1.50$ ① | $\bar{X} = 0.58$ |

TABLE 11 - COMPARISON OF BLACK AND WHITE JUDGES
USING COMMUNICATION WITHIN MAUDE.

① INDICATES SIGNIFICANCE AT $P < .05$ BY SEPARATE
VARIANCE ESTIMATE T-TEST.

RACE OF JUDGE

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE/CLARITY | AFFECT | HUMOR |
|-----------------|-------------------------------|------------------|------------------|------------------|------------------|
| BLACK N = 6 | $\bar{X} = 0.76$ | $\bar{X} = 3.45$ | $\bar{X} = 1.04$ | $\bar{X} = 0.53$ | $\bar{X} = 0.30$ |
| WHITE N = 15 | $\bar{X} = 1.45$ ^① | $\bar{X} = 2.57$ | $\bar{X} = 1.21$ | $\bar{X} = 2.27$ | $\bar{X} = 0.54$ |

TABLE 12 - COMPARISON OF BLACK AND WHITE JUDGES
FOR COMMUNICATION WITHIN THE JEFFERSONS

RACE OF JUDGES

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE/CLARITY | AFFECT | HUMOR |
|-----------------|-------------------------------|------------------|------------------|-------------------------------|-------------------------------|
| BLACK N = 6 | $\bar{X} = 1.58$ | $\bar{X} = 3.22$ | $\bar{X} = 2.32$ | $\bar{X} = 1.63$ | $\bar{X} = 0.19$ |
| WHITE N = 15 | $\bar{X} = 4.28$ ^① | $\bar{X} = 7.54$ | $\bar{X} = 2.40$ | $\bar{X} = 5.38$ ^① | $\bar{X} = 0.99$ ^① |

TABLE 13 - COMPARISON OF BLACK AND WHITE JUDGES
FOR COMMUNICATION WITHIN THE WALTONS

① INDICATES SIGNIFICANCE AT $P < .05$ BY SEPARATE
VARIANCE ESTIMATE T-TEST.

RACE OF SHOWS

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE/CLARITY | AFFECT | HUMOR |
|---------------|-----------------------|--------------|---------------|--------|---------|
| BLACK N=42 | 2.103 | 3.687 | 1.375 | 2.914 | 1.586 ① |
| WHITE N=42 | 2.282 | 4.241 | 1.733 | 2.734 | .623 |

SUB-CATEGORY

TABLE 14 - COMPARISON OF BLACK AND WHITE SHOW MEANS FOR COMMUNICATION SUB-CATEGORIES.

① SIGNIFICANT AT .001 WHITE SHOWS MORE NEGATIVE THAN BLACK SHOWS.

DIRECTION

| | OVERALL COMMUNICATION | RELATIONSHIP | NOISE/CLARITY | AFFECT | HUMOR |
|----------------------------------|-----------------------|-------------------------------|------------------|------------------|------------------|
| GOOD TIMES SEEN FIRST N=28 | $\bar{X} = 2.12$ | $\bar{X} = 5.60$ ^① | $\bar{X} = 1.01$ | $\bar{X} = 2.43$ | $\bar{X} = 1.02$ |
| WALTONS SEEN FIRST N=56 | $\bar{X} = 2.23$ | $\bar{X} = 3.14$ | $\bar{X} = 1.82$ | $\bar{X} = 3.02$ | $\bar{X} = 1.15$ |

TABLE 15- DIRECTION-OF-SHOW-PRESENTATION FOR COMMUNICATION

① INDICATES SIGNIFICANCE AT $P < .024$ BY POOLED VARIANCE ESTIMATE T-TEST.

DIRECTION

| | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|--------------------------|------------------|------------------|------------------|------------------|
| GOOD TIMES FIRST N=28 | $\bar{X} = 2.65$ | $\bar{X} = 1.02$ | $\bar{X} = 1.30$ | $\bar{X} = 3.51$ |
| WALTONS FIRST N=56 | $\bar{X} = 3.10$ | $\bar{X} = 1.07$ | $\bar{X} = 1.22$ | $\bar{X} = 3.51$ |

TABLE 16 - BREAKDOWN OF DIRECTION - OF - SHOW -
PRESENTATION BY SHOWS FOR
OVERALL COMMUNICATION.

significant for overall Communication. Shows followed a "recurrent distribution." Sex was in the opposite direction of a posteriori hypothesis, Race was also in the opposite direction predicted. Show-type and Direction were not significant, but Show-type tended in the predicted direction, while in Direction, a Black show first caused subsequent shows to be rated slightly more negative.

Autonomy. For autonomy (Figure 3 and Table 17) overall response ratio was significant by ANOVA for shows and direction of show presentation only. Sex, Race and Show-type were not significant for overall autonomy.

Shows. When subcategories of autonomy were analyzed, Shows was significant for Independence subcategory only (see Table 17). Table 18 reveals that Good Times was viewed significantly more positive than Maude, The Jeffersons and The Waltons, but no other contrasts were significant (see Table 18 and Figure 3). The distribution of shows did not follow the "recurrent distribution" for autonomy.

Sex. The variable Sex was not significant for overall autonomy, but the subcategory Self-Projection was significant by ANOVA ($p < .004$), (see Table 17). When this significance was analyzed by Pooled Variance Estimate (see Table 19) female judges rated more positive self-projection than males, but a breakdown of self-

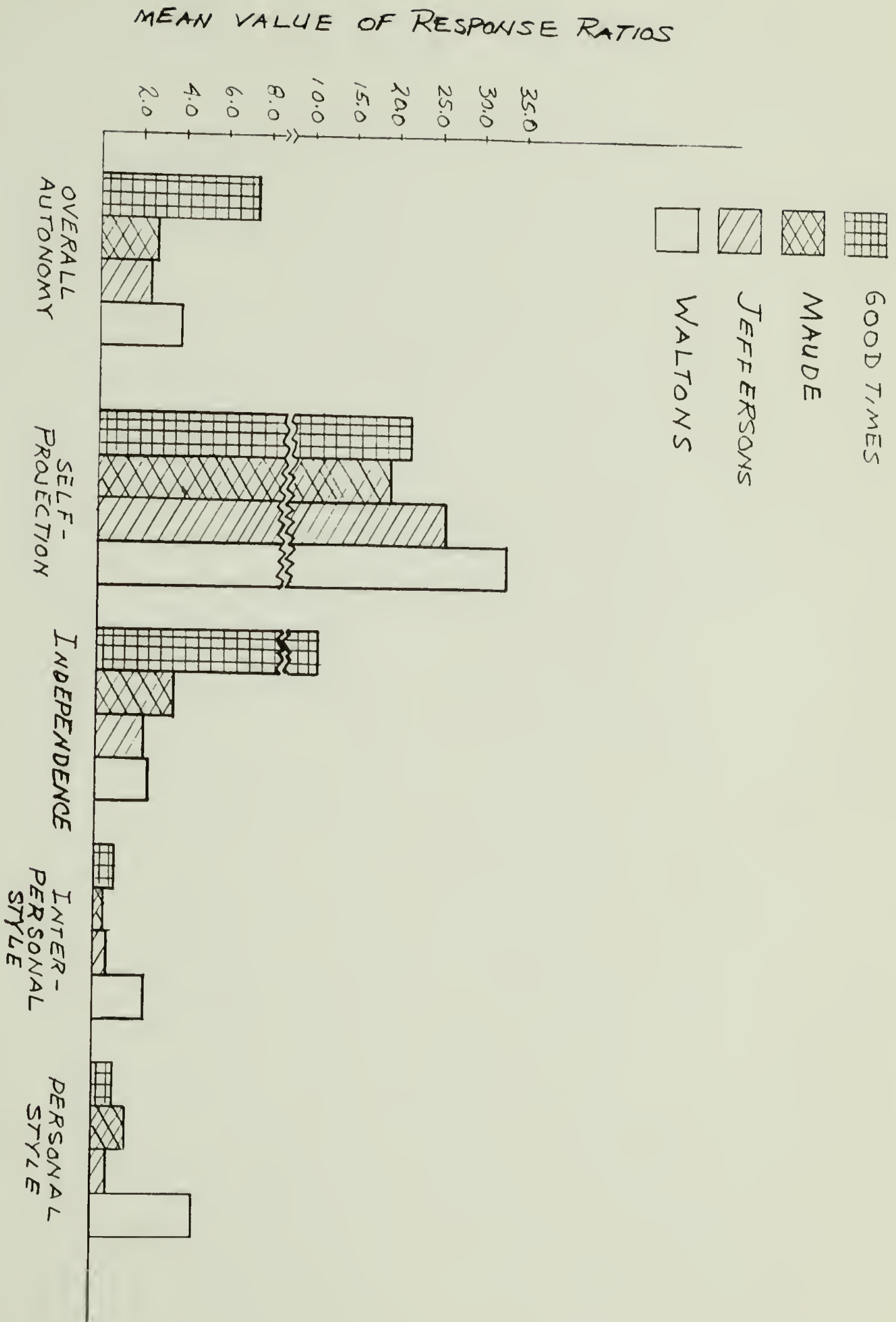


FIG. 3 - COMPARISON OF SHOWS USING AUTONOMY BREAKDOWN OF RESPONSE RATIOS.

CATEGORIES OF AUTONOMY

| | OVERALL AUTONOMY | SELF-PROJEC. | INDEPEND. | INTERPER.- STYLE | PERSONAL- STYLE |
|-----------|---------------------|--------------|-----------|---------------------|--------------------|
| SHOWS | .043 | N-SIG. | .019 | N-SIG. | N-SIG. |
| SEX | N-SIG. | .004 | N-SIG. | N-SIG. | N-SIG. |
| RACE | N-SIG. | .001 | N-SIG. | .025 | N-SIG. |
| SHOW-TYPE | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| DIRECTION | .03 | .025 | N-SIG. | N-SIG. | N-SIG. |

FACTORS

TABLE 17 - STATISTICAL SIGNIFICANCE TABLE FOR AUTONOMY
(ANOVA)

SHOWS

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|---------------------|---------------------|--------------------|--------------------|--------------------|
| OVERALL AUTONOMY | $\bar{X} = 7.502$ ① | $\bar{X} = 2.729$ | $\bar{X} = 2.154$ | $\bar{X} = 3.893$ |
| SELF-PROJECTION | $\bar{X} = 23.28$ | $\bar{X} = 18.076$ | $\bar{X} = 25.524$ | $\bar{X} = 32.532$ |
| INDEPENDENCE | $\bar{X} = 11.044$ | $\bar{X} = 3.490$ | $\bar{X} = 2.103$ | $\bar{X} = 2.122$ |
| INTERPERSONAL-STYLE | $\bar{X} = 0.852$ | $\bar{X} = 0.418$ | $\bar{X} = 0.691$ | $\bar{X} = 2.177$ |
| PERSONAL-STYLE | $\bar{X} = 0.992$ | $\bar{X} = 1.323$ | $\bar{X} = 0.624$ | $\bar{X} = 4.406$ |

TABLE 18 - COMPARISON OF SHOWS USING SUB-CATEGORY BREAKDOWN OF MEANS FOR AUTONOMY RESPONSE RATIOS.

SHOW

SEX OF JUDGE

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|----------------|----------------|----------------|----------------|----------------|
| MALE N=24 | 13.5978 N=8 | 13.5357 N=8 | 14.8626 N=8 | 20.1833 N=8 |
| FEMALE N=36 | 33.1111 N=9 | 22.1111 N=9 | 35.0000 N=9 | 43.5084 N=9 |

TABLE 20 - COMPARISON OF JUDGES' RESPONSES BY SEX - OF-JUDGE USING SELF-PROJECTION OF AUTONOMY.

SEX OF JUDGE

| | OVERALL AUTONOMY | SELF-PROTECT. | INDEPEN. | INTERPER. STYLE | PERSONAL- STYLE |
|----------------|---------------------|--------------------------------|------------------|--------------------|--------------------|
| MALE N=32 | $\bar{X}=2.6199$ | $\bar{X}=15.5448$ ^① | $\bar{X}=2.3770$ | $\bar{X}=0.6726$ | $\bar{X}=2.6444$ |
| FEMALE N=36 | $\bar{X}=5.3857$ | $\bar{X}=33.4327$ | $\bar{X}=6.7454$ | $\bar{X}=1.3565$ | $\bar{X}=1.1073$ |

① INDICATES SIGNIFICANCE AT P<.016 BY POOLED VARIANCE ESTIMATE.

TABLE 19 - BREAKDOWN OF AUTONOMY BY SEX OF JUDGES.

projection by shows (Table 20) revealed no significant differences even though females rated more positive for every show.

Race. The variable Race was not significant for overall autonomy, but the subcategories Self-Projection and Interpersonal-style were significant by ANOVA (see Table 17). When Race was analyzed by Pooled Variance Estimate T-test (see Table 21), it can be seen that Black judges rated more positive autonomy in every subcategory. When this significance was analyzed by shows and race (see Table 22) Black judges rated more positive in every show with The Waltons reaching significance. When the significance of Interpersonal-style was analyzed by Race and Shows (see Table 23) Black judges again rated more positive for every show with these differences reaching significance for Maude and The Jeffersons.

Show-type. The variable Show-type was not significant for overall autonomy or any of the subcategories (see Table 17), but judges rated more positive in Black shows overall and in the Independence subcategory. They saw more negative for Black shows in Self-Projection, Interpersonal-Style and Personal-Style, but none of these differences reached significance. This result was in the opposite direction predicted.

Direction. Direction was significant for overall

RACE OF JUDGE

| | OVERALL AUTONOMY | SELF- PROTECTION | INDEPENDENCE | INTERPER- STYLE | PERSONAL- STYLE |
|-----------------|---------------------|---------------------|------------------|--------------------|--------------------|
| BLACK N = 24 | $\bar{X} = 7.30$ | $\bar{X} = 39.26$ ① | $\bar{X} = 5.85$ | $\bar{X} = 1.87$ ① | $\bar{X} = 3.57$ |
| WHITE N = 44 | $\bar{X} = 2.33$ | $\bar{X} = 17.24$ | $\bar{X} = 4.07$ | $\bar{X} = 0.58$ | $\bar{X} = 0.89$ |

TABLE 21- BREAKDOWN OF RACE-OF-JUDGES BY AUTONOMY

RACE OF JUDGE

| | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-----------------|-------------------|-------------------|-------------------|---------------------|
| BLACK N = 24 | $\bar{X} = 36.35$ | $\bar{X} = 24.42$ | $\bar{X} = 34.32$ | $\bar{X} = 61.97$ ① |
| WHITE N = 44 | $\bar{X} = 17.15$ | $\bar{X} = 14.62$ | $\bar{X} = 20.73$ | $\bar{X} = 16.48$ |

TABLE 22- BREAKDOWN OF RACE BY SHOWS USING AUTONOMY

① INDICATES SIGNIFICANCE AT $P < .05$ BY POOLED VARIANCE ESTIMATE T-TEST.

SHOWS

RACE OF JUDGES

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|-------|---------------|---------------------------|---------------------------|---------------|
| BLACK | 1.487 N=6 | 0.818 ^① N=6 | 1.528 ^② N=6 | 3.641 N=6 |
| WHITE | 0.506 N=11 | 0.200 N=11 | 0.234 N=11 | 1.379 N=11 |

TABLE 23 - BREAKDOWN OF AUTONOMY INTERPERSONAL-
STYLE BY RACE OF JUDGES. MEAN VALUE
OF RESPONSE RATIO.

- ① INDICATES SIGNIFICANCE AT $P < .009$ BY POOLED VARIANCE ESTIMATE,
- ② INDICATES SIGNIFICANCE AT $P < .012$ BY POOLED VARIANCE ESTIMATE,

SUB - CATEGORY

RACE OF SHOWS

| | OVERALL AUTONOMY | SELF - PROJ. | INDEPENDEN | INTERPERSON | PERSONAL |
|---------|---------------------|--------------|------------|-------------|----------|
| BLACK : | 4.857 | 24.726 | 6.574 | 0.772 | 0.808 |
| WHITE | 3.311 | 25.304 | 2.806 | 1.298 | 2.865 |

TABLE 24 - COMPARISON OF SHOWS COMBINED ON RACIAL LINES USING SPECIFIC SUB-CATEGORIES OF AUTONOMY ATTRIBUTE. MEAN VALUE OF RESPONSE RATIO.

autonomy and Self-Projection (see Table 17). When this significance was analyzed by subcategories (see Table 25) judges rated more positive for every subcategory when Good Times was the first show. These differences were significant for overall autonomy and Self-Projection only. When overall autonomy was analyzed by shows (see Table 26) Maude, The Jeffersons and The Waltons were significantly more positive when Good Times was the first show viewed by judges. When Self-Projection was analyzed by shows (see Table 27) every show was viewed more positively when Good Times was showed first, but only the difference in The Waltons was significant.

In summary of Autonomy only two of the independent variables were significant: Shows and Direction. Good Times was more positive than all shows for overall autonomy. Direction of show presentation was significant with judges rating subsequent shows more positively when the first show was Good Times. Although sex, race and show-type were not significant, female judges rated more positive than males consistently, Black judges consistently rated more positive than White judges, and combined Black families were seen as being more positive families than White TV programs.

Solidarity. For Solidarity (see Figure 4 and Table 28) overall response ratio was significant for only one

FIRST SHOW

| | OVERALL AUTONOMY | SELF - PROJECTION | INDEPENDEN. | INTERPERS.- STYLE | PERSONAL- STYLE |
|----------------------|---------------------|----------------------|-------------|----------------------|--------------------|
| WALTONS N = 40 | 1.834 ^① | 14.988 ^② | 3.897 | .696 | 1.018 |
| GOOD TIMES N = 28 | 7.299 | 39.339 | 5.822 | 1.519 | 2.991 |

TABLE 25 - BREAKDOWN OF AUTONOMY BY DIRECTION OF SHOW-PRESENTATION. MEAN VALUE OF RESPONSE RATIO,

FIRST SHOW

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|------------|-----------------|------------------------------|------------------------------|------------------------------|
| WALTONS | 2.247 N = 10 | 1.404 ^① N = 10 | 1.385 ^① N = 10 | 2.200 ^③ N = 10 |
| GOOD TIMES | 15.009 N = 7 | 4.622 N = 7 | 3.253 N = 7 | 6.312 N = 7 |

TABLE 26 - BREAKDOWN OF DIRECTION OF SHOW-PRESENTATION BY SHOWS FOR OVERALL AUTONOMY RESPONSE RATIO, MEAN VALUE OF RESPONSE RATIO.

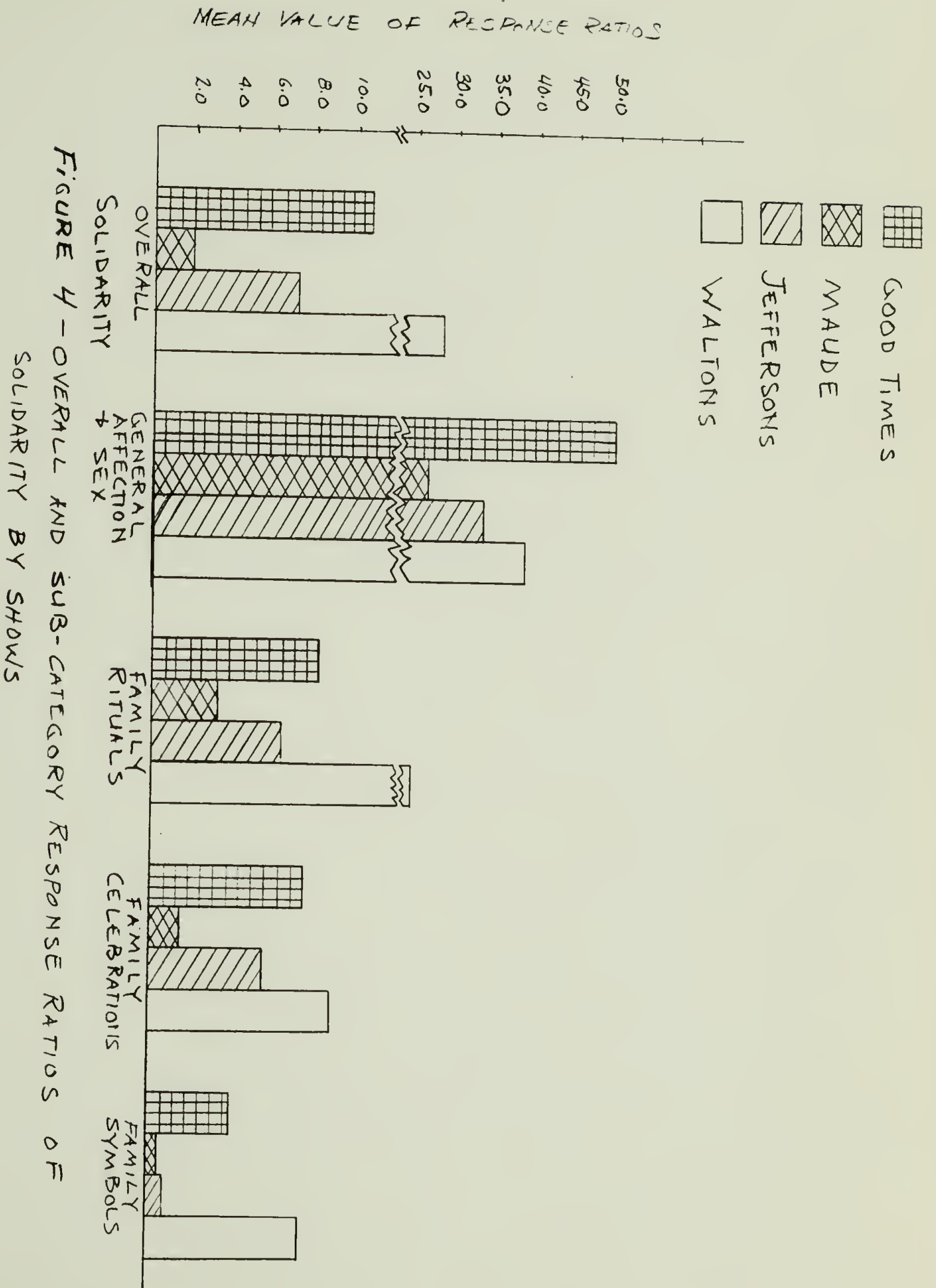
- ① INDICATES SIGNIFICANCE AT $P < .03$ BY POOLED VARIANCE ESTIMATE.
- ② INDICATES SIGNIFICANCE AT $P < .001$ BY POOLED VARIANCE ESTIMATE
- ③ INDICATES SIGNIFICANCE AT $P < .008$ BY POOLED VARIANCE ESTIMATE

FIRST SHOW

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|--------------------|----------------|----------------|----------------|----------------------------|
| WALTONS N=40 | 12.830 N=10 | 13.179 N=10 | 20.418 N=10 | 13.524 N=10 |
| GOOD TIMES N=28 | 39.783 N=7 | 25.071 N=7 | 32.818 N=7 | 59.686 ^① N=7 |

TABLE 27 - BREAKDOWN OF DIRECTION OF SHOW PRESENTATION BY SHOWS USING SELF-PROJECTION RESPONSE RATIO OF AUTO-NOMY. MEAN VALUES OF RESPONSE RATIO.

① INDICATES SIGNIFICANCE AT P<.032 BY POOLED VARIANCE ESTIMATE



RESPONSE RATIOS

FACTORS

| | OVERALL SOLIDARITY | GEN. AFFECT. AND SEX | FAMILY RITUALS | FAMILY CELEBRATION | FAMILY SYMBOLS |
|-----------|-----------------------|-------------------------|-------------------|-----------------------|-------------------|
| SHOWS | .001 | N-SIG. | .001 | .01 | .001 |
| SEX | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| RACE | N-SIG. | N-SIG. | .023 | N-SIG. | N-SIG. |
| SHOW-TYPE | N-SIG. | N-SIG. | .03 | N-SIG. | N-SIG. |
| DIRECTION | N-SIG. | N-SIG. | .015 | .018 | N-SIG. |

TABLE 28 - SIGNIFICANCE TABLE FOR OVERALL AND SUB-CATEGORY
RESPONSE RATIOS OF SOLIDARITY BY FACTORS.

independent variable: Shows. None of the other independent variables reached significance for overall Solidarity. Sex did not reach significance for any subcategory of Solidarity, but Race and Show-type were significant for Family Rituals while Direction was significant for Family Rituals and Family Celebrations.

Shows. When Shows was analyzed for overall Solidarity (see Table 29) The Waltons was significantly more positive than all shows. General affection and Sex had no significant contrasts. Family Rituals was significant with The Waltons more positive than all other shows. Family Celebrations was also significant, both Good Times and The Waltons were more positive than Maude. There were no other significant contrasts.

Sex. When Sex was analyzed by attribute (see Table 30) it can be seen that female judges rated more overall positive solidarity than males even though males rated more positive in three of the four subcategories. When Sex was analyzed by shows (see Table 31) it can be seen that female judges rated all shows except Maude more positively than males. None of these differences were statistically significant.

Race. When Race was analyzed, overall Solidarity was not significant (see Table 32), but Family Rituals was significant with White judges rating more positive

SHOWS

RESPONSE RATIOS

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|--------------------------------------|---------------|--------|------------|---------|
| OVERALL SOLIDARITY | 10.720 | 1.930 | 7.023 | 28.114 |
| GENERAL AFFECTION + SEX ATTDs. | 49.000 | 26.824 | 33.765 | 37.941 |
| RITUALS | 8.118 | 3.176 | 6.353 | 24.529 |
| CELEBRATIONS | 7.412 | 1.765 | 5.588 | 8.941 |
| FAMILY SYMBOLS | 3.991 | .509 | .863 | 7.232 |

TABLE 29 - COMPARISON OF SHOWS USING SUB-CATEGORY BREAKDOWN OF SOLIDARITY RESPONSE RATIOS MEANS.

SEX OF JUDGES

| | OVERALL SOLIDARITY | GEN. AFFECT AND SEX | FAMILY RITUALS | FAMILY CELEBRATIONS | FAMILY SYMBOLS |
|------------------|--------------------|---------------------|----------------|---------------------|----------------|
| FEMALE N = 36 | 13.174 | 43.813 | 10.278 | 4.833 | 3.245 |
| MALE N = 32 | 10.567 | 30.722 | 10.844 | 7.156 | 3.041 |

TABLE 30 - BREAKDOWN OF OVERALL AND SUB-CATEGORY RESPONSE RATIOS FOR SOLIDARITY BY SEX OF JUDGES. USING MEAN VALUES.

SEX OF JUDGES

| | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|------------------|-------------------|------------------|-------------------|-------------------|
| FEMALE N = 36 | $\bar{X} = 11.88$ | $\bar{X} = 1.71$ | $\bar{X} = 10.01$ | $\bar{X} = 29.10$ |
| MALE N = 32 | $\bar{X} = 9.42$ | $\bar{X} = 2.18$ | $\bar{X} = 3.66$ | $\bar{X} = 27.01$ |

TABLE 31 - BREAKDOWN OF SEX-OF-JUDGES USING OVERALL RESPONSE RATIO OF SOLIDARITY.

RACE OF JUDGES

| | OVERALL SOLIDARITY | GEN. AFFECT. AND SEX | FAMILY RITUALS | FAMILY CELEBRATIONS | FAMILY SYMBOLS |
|---------------|--------------------|----------------------|--------------------|---------------------|----------------|
| BLACK N=24 | 11.983 | 46.583 | 6.833 ^① | 5.625 | 3.744 |
| WHITE N=44 | 11.927 | 31.591 | 12.568 | 6.091 | 2.825 |

TABLE 32 - BREAKDOWN OF OVERALL AND SUB-CATEGORY RESPONSE RATIOS BY RACE OF JUDGES FOR SOLIDARITY.

RACE OF JUDGES

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|---------------|------------|-------|------------|---------------------|
| BLACK N=6 | 7.500 | 2.667 | 4.500 | 12.669 ^② |
| WHITE N=11 | 8.455 | 3.455 | 7.364 | 31.000 |

TABLE 33 - BREAKDOWN OF FAMILY RITUALS BY RACE OF JUDGES AND SHOWS.

- ① INDICATES SIGNIFICANCE AT $P < .023$ BY THREE-WAY ANOVA (DF=1, F=5.51).
- ② INDICATES SIGNIFICANCE AT $P < .027$ BY POOLED VARIANCE ESTIMATE (LE=2.45, DF=15)

Family Rituals than Black judges. Overall, White judges rated slightly more positive Solidarity than Black judges. When this significance was analyzed by Shows (see Table 33), it can be seen that White judges rated more positive Family Rituals than Black judges for every show with the difference for The Waltons being significant.

Show-type. When Show-type was analyzed (see Tables 28 and 34), it can be seen that Black shows were viewed more negatively overall with the difference for Family Rituals being significant. Black shows had more positive General Affection and Sex, and Family Celebrations, but these differences were not significant.

Direction. When Direction was analyzed (see Tables 28, 35 and 36), it can be seen that when Good Times was shown first, all categories of solidarity except Family Symbols were rated more positively than when The Waltons were seen first. These differences were significant for Family Rituals and Family Celebrations. When the significance for Family Rituals was analyzed by Shows (see Table 36), Good Times was significantly more positive when it was the first show seen than when The Waltons was viewed first. All other shows were viewed more positively when Good Times was the first show seen. When the significance for Family Celebrations was analyzed by shows it can be seen from Table 37 that Black Shows were rated more

SHOW-TYPE

| | OVERALL SOLIDARITY | AFFECTION + SEX | RITUALS | CELEBRATE | FAMILY SYMBOLS |
|---------------|-----------------------|--------------------|---------------------|-----------|-------------------|
| BLACK N=34 | 8.872 | 41.383 | 7.236 | 6.500 | 2.427 |
| WHITE N=34 | 15.022 | 32.382 | 13.853 ^① | 5.353 | 3.871 |

SPECIFIC SUB-CATEGORY

TABLE 34 - COMPARISON OF SHOWS COMBINED ON RACIAL LINES USING MEAN VALUES OF SOLIDARITY.

① - INDICATES SIGNIFICANCE AT P < .01 BY ONE-WAY ANOVA

FIRST SHOW

| | OVERALL SOLIDARITY | GEN. AFFECT. AND SEX | FAMILY RITUAL | FAMILY CELEBRATIONS | FAMILY SYMBOLS |
|--------------------|--------------------|----------------------|--------------------|---------------------|----------------|
| WALTONS N=44 | 10.830 | 31.568 | 7.796 ^① | 5.273 ^① | 3.672 |
| GOOD TIMES N=24 | 13.993 | 46.625 | 15.583 | 7.125 | 2.191 |

TABLE 35 - BREAKDOWN OF SOLIDARITY BY DIRECTION OF SHOW PRESENTATION.

FIRST SHOW

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|-------------------|--------------------|---------------|---------------|----------------|
| WALTONS N=11 | 4.727 ^① | 2.818 N=11 | 4.182 N=11 | 19.455 N=11 |
| GOOD TIMES N=6 | 14.333 | 3.833 N=6 | 10.333 N=6 | 33.833 N=6 |

TABLE 36 - BREAKDOWN OF FAMILY RITUALS BY SHOWS FOR DIRECTION OF SHOW PRESENTATION

① INDICATES SIGNIFICANCE AT P<.05 BY POOLED VARIANCE ESTIMATE.

FIRST SHOW

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|------------|-----------------|---------------|-----------------|----------------|
| WALTONS | 5.091 ① N=11 | 1.818 N=11 | 4.091 ① N=11 | 10.091 N=11 |
| GOOD TIMES | 11.667 N=6 | 1.667 N=6 | 8.333 N=6 | 6.833 N=6 |

TABLE 37 - BREAKDOWN OF FAMILY CELEBRATIONS BY DIRECTION OF SHOW PRESENTATIONS USING MEAN VALUES OF RESPONSE RATIOS.

① INDICATES SIGNIFICANCE AT $P < .05$ BY POOLED VARIANCE ESTIMATE.

positively when Good Times was the first family viewed. They were significantly more positive when Good Times was the first show than when The Waltons was first.

In summary of Solidarity, only one variable - Shows - was not significant for overall response ratio. Shows followed the "recurrent distribution" for overall Solidarity response ratio and all subcategories except General Affection and Sex. Sex was not significant but it tended in the anticipated direction with female judges rating more positive. Race was not significant and it was in the opposite direction with White judges rating more positive than Black judges.

Acceptance. When Acceptance was analyzed by ANOVA (see Table 38), only Shows was significant for overall response ratio. Sex was significant for the appreciation subcategory while Race was significant for Support. Show-type and Direction had no significant subcategories.

Shows. When Shows was analyzed (see Figure 5 and Table 29) for overall response ratio, Good Times and The Waltons were significantly more positive than Maude and The Jeffersons. Good Times was slightly more positive than The Waltons, but that difference did not reach significance. There were no significant contrasts for Support or Devotion, but Appreciation accounted for the overall significance of Shows. Good Times was the most

| | OVERALL ACCEPTANCE | SUPPORT | DEVOTION | APPRECIATION |
|-----------|-----------------------|---------|----------|--------------|
| SHOWS | .015 | N-SIG. | N-SIG. | .031 |
| SEX | N-SIG. | N-SIG. | N-SIG. | .01 |
| RACE | N-SIG. | .027 | N-SIG. | N-SIG. |
| SHOW-TYPE | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| DIRECTION | N-SIG. | N-SIG. | N-SIG. | N-SIG. |

TABLE 38 - SIGNIFICANCE FOR OVERALL AND SUB-CATEGORIES OF ACCEPTANCE BY FACTORS.

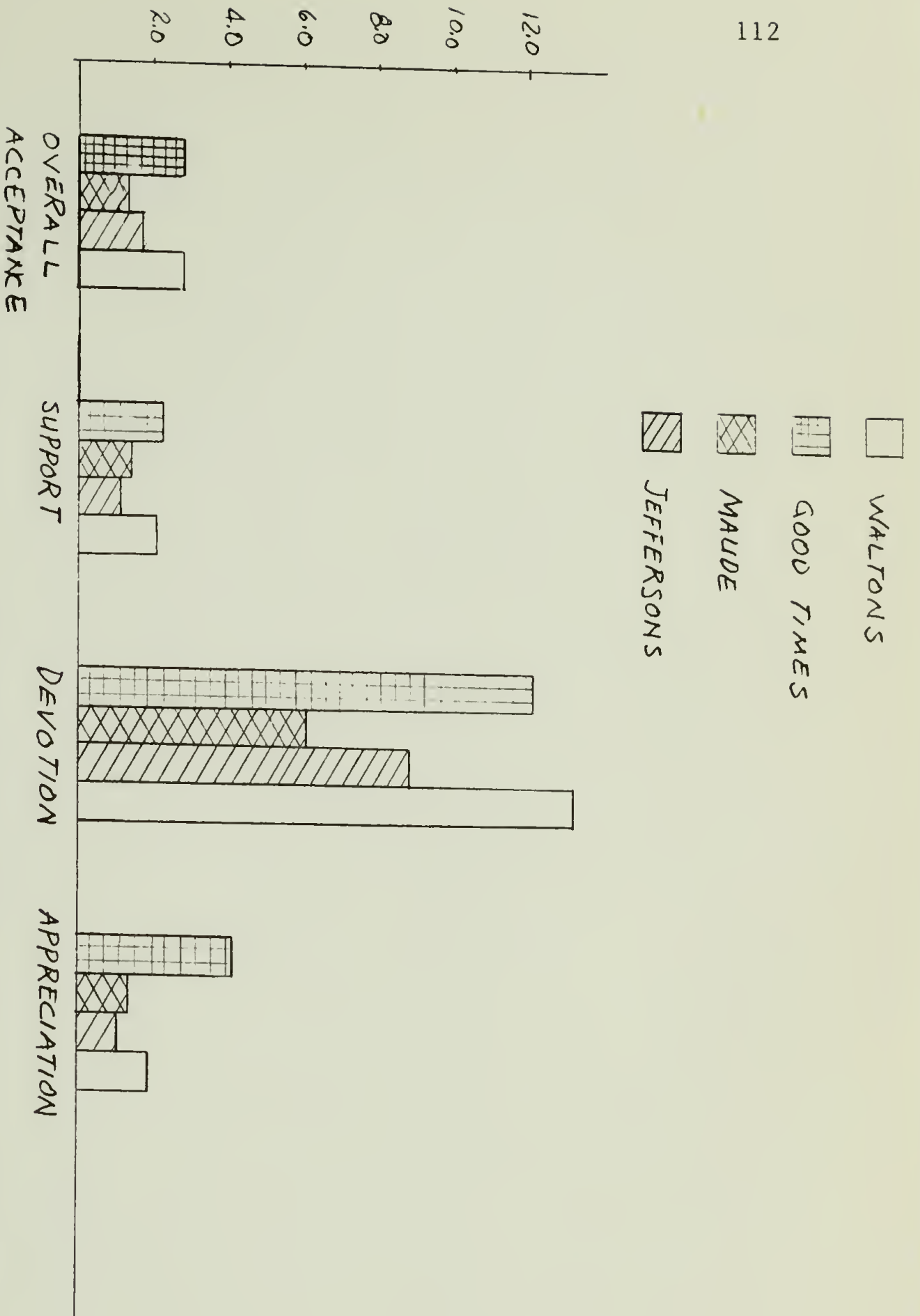


FIGURE 5 - COMPARISON OF SHOWS USING ACCEPTANCE BREAKDOWN OF MEAN OVERALL AND SUB-CATEGORY RESPONSE RATIOS.

| | GOOD TIMES | MAUDE | JEFFERSON | WALTONS |
|-----------------------|---------------|-------|-----------|---------|
| OVERALL ACCEPTANCE | 2.815 | 1.393 | 1.591 | 2.714 |
| SUPPORT | 2.110 | 1.455 | 1.059 | 2.001 |
| DEVOTION | 12.021 | 5.961 | 8.742 | 13.108 |
| APPRECIATION | 4.146 | 1.683 | 1.524 | 1.995 |

TABLE 39- COMPARISON OF SHOWS USING MEANS
OF OVERALL AND SUB-CATEGORY
BREAKDOWN OF ACCEPTANCE.

positive show for this subcategory. It was more positive than Maude, The Jeffersons, and The Waltons.

Sex. When acceptance was analyzed by Sex (see Tables 38 and 40), male judges rated more positive acceptance overall and significantly more for appreciation than female judges. When this significance was analyzed by shows (see Table 41), it can be seen that male judges rated more positive appreciation for every show. These differences were significant for Maude and The Jeffersons.

Race. When Race was analyzed (see Tables 38 and 42) only the Support subcategory was significant. Black judges rated more positive acceptance than White subjects overall and significantly more positive Support (see Table 42). When this significance was analyzed by Shows (see Table 43), only for Good Times was Black judges significantly more positive than White judges.

Show-type. Show-type had no significant subcategories but overall Black shows were viewed slightly more positive than White shows (see Table 44).

Direction. Direction of show presentation had no significant subcategories but when The Waltons was viewed first (see Table 45), judges saw acceptance more positively than when Good Times was viewed first. When Direction was analyzed by Shows (see Table 45), all shows except The Waltons were more positive when The Waltons was viewed

SEX OF JUDGES

| | OVERALL ACCEPTANCE | SUPPORT | DEVOTION | APPRECIATION |
|-----------------|-----------------------|---------|----------|--------------------|
| FEMALES N=36 | 2.046 | 1.685 | 9.437 | 1.418 ^① |
| MALES N=36 | 2.211, | 1.627 | 10.479 | 3.256 |

TABLE 40 - BREAKDOWN OF ACCEPTANCE BY
SEX OF JUDGES FOR SUB-CATEGORIES
OF ACCEPTANCE.

SEX OF JUDGES

| | GOOD TIMES | MADE | JEFFERSONS | WALTONS |
|---------|---------------|--------------|--------------|--------------|
| FEMALES | 2.703 N=9 | .627 N=9 | .735 N=9 | 1.607 N=9 |
| MALES | 5.590 N=9 | 2.739 N=9 | 2.313 N=9 | 2.384 N=9 |

TABLE 41 - BREAKDOWN OF SEX-OF-JUDGES BY
SHOWS FOR THE APPRECIATION SUB-
CATEGORY OF ACCEPTANCE

① INDICATES SIGNIFICANCE AT P.01 BY 3-WAY ANALYSIS
OF VARIANCE

RACE OF JUDGES

| | OVERALL ACCEPTANCE | SUPPORT | DEVOTION | APPRECIATION |
|---------------|-----------------------|--------------------|----------|--------------|
| BLACK N=24 | 2.198 | 2.161 ^① | 7.992 | 2.085 |
| WHITE N=48 | 2.094 | 1.404 | 10.941 | 2.463 |

TABLE 42 - BREAKDOWN OF ACCEPTANCE BY RACE
OF JUDGES FOR ALL RESPONSE RATIOS.

RACE OF JUDGES

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|---------------|--------------------|---------------|---------------|---------------|
| BLACK N=6 | 3.405 ^① | 2.299 N=6 | 1.049 N=6 | 1.891 N=6 |
| WHITE N=12 | 1.463 N=12 | 1.032 N=12 | 1.065 N=12 | 2.055 N=12 |

TABLE 43 - BREAKDOWN OF RACE BY SUPPORT
SUB-CATEGORY OF ACCEPTANCE USING
MEAN RESPONSE RATIOS.

① INDICATES SIGNIFICANCE AT P<.034 BY POOLED
VARIANCE ESTIMATE.

SHOW-TYPE

| | SPECIFIC SUB-CATEGORY | | | |
|---------------|-----------------------|---------|----------|--------------|
| | OVERALL ACCEPTANCE | SUPPORT | DEVOTION | APPRECIATION |
| BLACK N=36 | 2.203 N=36 | 1.585 | 10.382 | 2.835 |
| WHITE N=36 | 2.054 N=36 | 1.728 | 9.535 | 1.839 |

TABLE 44 - COMPARISON OF COMBINED BLACK AND WHITE SHOWS USING MEAN RESPONSE RATIOS OF ACCEPTANCE.

FIRST SHOW

| | OVERALL ACCEPTANCE | SUPPORT | DEVOTION | APPRECIATION |
|----------------------|-----------------------|---------|----------|--------------|
| WALTONS N = 44 | 2.221 | 1.795 | 10.210 | 2.519 |
| GOOD TIMES N = 28 | 1.982 | 1.438 | 9.563 | 2.051 |

TABLE 45 - DIRECTION OF SHOW PRESENTATION FOR
OVERALL AND SUB-CATEGORIES OF ACCEPTANCE.

FIRST SHOW

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|------------|----------------------------|----------------------------|----------------------------|----------------------------|
| WALTONS | $\bar{X} = 3.20$ N = 11 | $\bar{X} = 1.45$ N = 11 | $\bar{X} = 1.71$ N = 11 | $\bar{X} = 2.53$ N = 11 |
| GOOD TIMES | $\bar{X} = 2.21$ N = 7 | $\bar{X} = 1.31$ N = 7 | $\bar{X} = 1.41$ N = 7 | $\bar{X} = 3.00$ N = 7 |

TABLE 46 - BREAKDOWN OF DIRECTION USING
OVERALL RESPONSE RATIO OF
ACCEPTANCE.

first.

In summary of acceptance, Shows was the only variable to reach overall significance. The "recurrent distribution" was not present. Sex of judges was in the opposite direction with male judges rating shows more positively than female judges. Race of judges was in the predicted direction but like Sex did not reach significance. Black judges rated all shows, except Maude, more positively than White judges. Show-type was in the opposite direction with Black shows being rated more positively than White shows. Direction was not significant but when The Waltons was shown first, all shows were rated more positive than when Good Times was shown first.

In summary of quantitative results, there were five overall variables when attributes were collapsed (see Figure 1 and Table 1) and 20 variables when attributes were viewed individually (see Figures 1-5 and Tables 2-46).

When attributes were collapsed (see Figure 1 and Table 1) three of the four independent variables were significant. Show-type was significant in the predicted direction. Race was not significant but it was in the expected direction. While there were no a priori hypotheses about sex and direction, the results for sex was significant and supports existing literature. Direction was significant

and is open for discussion.

When attributes were viewed separately, Communication had three significant overall variables, Autonomy had two, Solidarity and Acceptance had one each. When sub-categories were analyzed, Communication had four of its twenty cells significant, Autonomy had five of its twenty cells significant, Solidarity had significance for seven of its twenty cells, and Acceptance had significance for three of its fifteen cells.

Thematic Analysis Checksheets

The Thematic Analysis Checksheet (see Appendix E) consisted of thirty scaled items. Each of these thirty items were rated for each show by each judge. Even though the Thematic Analysis Checksheet items covered all four attributes, judges rated all items, but only the items from the judges' attribute category were analyzed. For Communication, Autonomy and Solidarity there were eight items while Acceptance had six. The eight or six items from each attribute category were summed by attribute to produce the Thematic Index for each subject. These items were scored inversely, i.e., the higher the magnitude the more negative the program was viewed.

Communication.

Shows. When the eight items of Communication were

analyzed by ANOVA, Shows was the only significant variable (see Table 47). Contrasts revealed The Waltons was the most positive show being significantly more positive than Maude and The Jeffersons. Good Times was more positive than Maude, but not The Jeffersons. The "recurrent distribution" was in evidence for this variable in that The Waltons was most positive followed by Good Times, The Jeffersons and Maude respectively.

Sex. When the variable Sex was analyzed overall (see Table 49), male judges rated more positively than females, but this difference was not significant. It was in the opposite direction of sex differences for quantitative results. When Sex was analyzed by shows it can be seen that male judges rated shows more positively than female judges (see Table 49), except for The Jeffersons. None of these differences were significant.

Race. When Race was analyzed by ANOVA (see Tables 47 and 50), it did not reach significance for overall attribute, and when it was analyzed by shows Black judges rated shows more negatively than White judges except for The Waltons (see Table 50). None of these racial differences were significant.

Show-type. Show-type (Tables 47 and 51) was not significant for communication, but judges rated Black shows more negatively than White shows.

THEMATIC ANALYSIS INDEX

| | COMMUNICATION | AUTONOMY | SOLIDARITY | ACCEPTANCE |
|-----------|---------------|----------|------------|------------|
| SHOW | .001 | N-SIG. | .001 | .001 |
| SEX | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| RACE | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| SHOW-TYPE | N-SIG. | N-SIG. | .003 | N-SIG. |
| DIRECTION | N-SIG. | N-SIG. | N-SIG. | N-SIG. |

TABLE 47- OVERALL THEMATIC ANALYSIS INDEX SIGNIFICANCE
TABLE

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS | |
|----------------|------------------|------------------|------------------|------------------|--------|
| COMMUNICATIONS | 18.053 N = 19 | 27.000 N = 19 | 24.571 N = 21 | 13.000 N = 21 | N = 84 |
| AUTONOMY | 18.765 N = 17 | 21.353 N = 17 | 20.353 N = 17 | 17.412 N = 17 | N = 68 |
| SOLIDARITY | 13.294 N = 17 | 24.765 N = 17 | 19.000 N = 17 | 13.941 N = 17 | N = 68 |
| ACCEPTANCE | 11.278 N = 18 | 19.667 N = 18 | 16.722 N = 18 | 10.944 N = 18 | N = 72 |

TABLE 48 - COMPARISON OF SHOWS USING
THEMATIC ANALYSIS INDEX.

SEX OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-----------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| FEMALE N = 9 | $\bar{X} = 20.56$ N = 36 | $\bar{X} = 18.89$ N = 9 | $\bar{X} = 25.89$ N = 9 | $\bar{X} = 24.22$ N = 9 | $\bar{X} = 13.22$ N = 9 |
| MALE N = 12 | $\bar{X} = 18.85$ N = 48 | $\bar{X} = 14.42$ N = 12 | $\bar{X} = 23.33$ N = 12 | $\bar{X} = 24.83$ N = 12 | $\bar{X} = 12.83$ N = 12 |

TABLE 49 - BREAKDOWN OF COMMUNICATION THEMATIC ANALYSIS INDEX BY SEX OF JUDGES.

RACE OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-----------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| BLACK N = 6 | $\bar{X} = 21.08$ N = 24 | $\bar{X} = 18.50$ N = 6 | $\bar{X} = 25.67$ N = 6 | $\bar{X} = 28.00$ N = 6 | $\bar{X} = 12.17$ N = 6 |
| WHITE N = 15 | $\bar{X} = 18.98$ N = 60 | $\bar{X} = 15.47$ N = 15 | $\bar{X} = 23.93$ N = 15 | $\bar{X} = 23.20$ N = 15 | $\bar{X} = 13.33$ N = 15 |

TABLE 50 - BREAKDOWN OF COMMUNICATION THEMATIC ANALYSIS INDEX BY RACE OF JUDGES.

THEMATIC ANALYSIS INDEX

SHOW-TYPE

| | COMMUNICATION | AUTONOMY | SOLIDARITY | ACCEPTANCE |
|-------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|
| BLACK | $\bar{X} = 20.45$ $N = 42$ | $\bar{X} = 19.56$ $N = 34$ | $\bar{X} = 16.15$ $N = 34$ | $\bar{X} = 14.00$ $N = 36$ |
| WHITE | $\bar{X} = 18.72$ $N = 42$ | $\bar{X} = 19.38$ $N = 34$ | $\bar{X} = 19.35$ $N = 34$ | $\bar{X} = 15.31$ $N = 36$ |

TABLE 51 - BREAKDOWN OF THEMATIC ANALYSIS INDEX BY SHOW-TYPE.

SHOW SEEN FIRST

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|-------------------------------|
| WALTONS $N = 56$ | $\bar{X} = 19.70$ $N = 56$ | $\bar{X} = 15.36$ $N = 14$ | $\bar{X} = 23.29$ $N = 14$ | $\bar{X} = 26.43$ $N = 14$ | $\bar{X} = 13.71$ $N = 14$ |
| GOOD TIMES $N = 28$ | $\bar{X} = 19.36$ $N = 28$ | $\bar{X} = 18.29$ $N = 7$ | $\bar{X} = 26.21$ $N = 7$ | $\bar{X} = 20.86$ $N = 7$ | $\bar{X} = 11.57$ $N = 7$ |

TABLE 52 - BREAKDOWN OF COMMUNICATION THEMATIC INDEX BY SHOWS USING DIRECTION OF SHOW PRESENTATION.

① INDICATES SIGNIFICANCE AT $P < .05$ BY POOLE VARIANCE ESTIMATE TEST

Direction. When Direction was analyzed (see Tables 47 and 52), it was not significant overall, but The Jeffersons and The Waltons were rated significantly more positive when Good Times was viewed first.

In summary of the Communication Thematic Index, there were five variables, but only one was statistically significant. The Show variable was significant overall with The Waltons being the most positive followed by Good Times, The Jeffersons and Maude. The Waltons and Good Times were each significantly more positive than Maude and The Jeffersons, but no other contrasts were significant. Sex was not significant for any of the shows, but male judges rated more positively for all shows except The Jeffersons. Race had no significant comparisons, but White judges rated more overall positive which held for all shows except The Waltons. Show-type was not significant, but White shows were rated more positive than Black shows.

Show-type was in the predicted direction while race and sex were opposite expected direction. Direction seemed to follow the tendency of shows being rated more positive when Good Times is viewed first. Direction of Show presentation was not significant overall, but The Jeffersons and The Waltons were viewed more positively when Good Times was the first show viewed. Overall, shows were

viewed more negatively when The Waltons was viewed first.

Autonomy.

Shows. When the eight autonomy items from the Thematic Analysis Checksheet were summed for autonomy index (see Tables 47 and 48), there were no significant variables. Shows followed the "recurrent distribution," i.e., The Waltons was the most positive followed by Good Times, The Jeffersons and Maude (see Table 48).

Sex. When Sex was analyzed by shows (see Table 53), female judges rated shows slightly more positive overall, but no comparisons were significant. Female judges rated all shows, except Maude, more positively than male judges but no difference was significant.

Race. When Race was analyzed (see Table 54), White judges overall rated shows more positively than Black judges but no differences for Shows were significant.

Show-type. When Show-type was analyzed by shows (see Table 51), judges rated White shows more positive than Black shows, but this difference was not significant.

Direction. When Direction of Show presentation was analyzed by shows (see Tables 47 and 55), there were no significant differences, but overall when The Waltons was viewed first judges rated shows more positively. There was an equal split two shows being rated more positively - Maude and The Waltons - and two shows being rated more

SEX OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-----------------|-----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| FEMALE N = 9 | $\bar{X} = 19.06$ N = 36 | $\bar{X} = 17.00$ N = 9 | $\bar{X} = 23.00$ N = 9 | $\bar{X} = 20.33$ N = 9 | $\bar{X} = 15.89$ N = 9 |
| MALE N = 8 | $\bar{X} = 19.94$ N = 32 | $\bar{X} = 20.75$ N = 8 | $\bar{X} = 19.50$ N = 8 | $\bar{X} = 20.37$ N = 8 | $\bar{X} = 19.12$ N = 8 |

TABLE 53 - AUTONOMY THEMATIC INDEX BY SEX OF JUDGES AND SHOWS.

RACE OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-----------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| BLACK N = 6 | $\bar{X} = 20.46$ N = 24 | $\bar{X} = 20.17$ N = 6 | $\bar{X} = 22.17$ N = 6 | $\bar{X} = 22.17$ N = 6 | $\bar{X} = 17.33$ N = 6 |
| WHITE N = 11 | $\bar{X} = 18.93$ N = 44 | $\bar{X} = 18.00$ N = 11 | $\bar{X} = 20.91$ N = 11 | $\bar{X} = 19.36$ N = 11 | $\bar{X} = 17.45$ N = 11 |

TABLE 54 - AUTONOMY THEMATIC INDEX BY RACE OF JUDGE AND SHOWS.

SHOW SEEN FIRST

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| WALTONS N=10 | $\bar{X}=19.43$ N=40 | $\bar{X}=18.80$ N=10 | $\bar{X}=21.20$ N=10 | $\bar{X}=20.70$ N=10 | $\bar{X}=17.00$ N=10 |
| GOOD TIMES N=7 | $\bar{X}=19.54$ N=28 | $\bar{X}=18.71$ N=7 | $\bar{X}=21.57$ N=7 | $\bar{X}=19.86$ N=7 | $\bar{X}=18.00$ N=7 |

TABLE 55 - AUTONOMY THEMATIC INDEX BY DIRECTION OF
SHOW PRESENTATION AND SHOWS.

SEX OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|---------------|-------------------------|------------------------|------------------------|------------------------|------------------------|
| FEMALE N=9 | $\bar{X}=17.14$ N=36 | $\bar{X}=12.11$ N=9 | $\bar{X}=23.89$ N=9 | $\bar{X}=18.56$ N=9 | $\bar{X}=14.00$ N=9 |
| MALE N=8 | $\bar{X}=18.44$ N=32 | $\bar{X}=14.63$ N=8 | $\bar{X}=25.75$ N=8 | $\bar{X}=19.50$ N=8 | $\bar{X}=13.88$ N=8 |

TABLE 56 - SOLIDARITY THEMATIC INDEX BY SEX OF
JUDGES AND SHOWS.

negatively - Good Times and The Jeffersons, but these differences did not reach statistical significance.

In summary of the Autonomy Thematic Index, ANOVA did not reach significance for any of the five independent variables. Shows followed the "recurrent distribution" in which The Waltons was the most positive followed by Good Times, The Jeffersons and Maude. For the variable of Sex, male judges rated shows more negatively than female judges. White judges rated shows more positively than Black judges. For Show-type, Black shows were rated more negatively than White shows. Direction-of-Show presentation was more positive when The Waltons was viewed first, but in more detail White shows were rated more positively when The Waltons was seen first and Black shows were seen as more positive when Good Times was seen first. Sex and Show-type were in the expected directions while Race and Direction were opposite that anticipated.

Solidarity. When the eight Solidarity Thematic Analysis Checksheet items were summed for the Solidarity Thematic Index, ANOVA revealed significance for Shows and Show-type (see Table 47).

Shows. When shows were analyzed (see Table 48), Good Times was the most positive followed by The Waltons, The Jeffersons and Maude. Good Times and The Waltons were significantly more positive than Maude and The Jeffersons.

The Jeffersons was significantly more positive than Maude with no other contrasts reaching significance.

Sex. When Sex was analyzed by shows (see Table 56), female judges rated more overall positive solidarity than males. This trend held for each show except The Waltons in which male judges rated more positively than females. None of these differences were statistically significant.

Race. When race of judges was analyzed (see Table 57), White judges rated shows more positively than Black judges. This trend held for all shows, but none reached statistical significance.

Show-type. When Show-type was analyzed (see Table 51), combined Black Shows were significantly more positive than combined White shows.

Direction. When Direction of show presentation was analyzed (see Table 58), shows were rated more positive overall when Good Times was the first show seen. None of these differences were statistically significant.

In summary of the Thematic Analysis Index for Solidarity, Shows and Show-type were statistically significant. Shows was slightly different from the frequent "recurrent distribution" in that Good Times was slightly more positive than The Waltons followed by The Jeffersons and Maude. Show-type was in the opposite direction predicted with Black shows being more positive than White shows.

RACE OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|---------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| BLACK N=6 | $\bar{X}=18.33$ N=24 | $\bar{X}=15.00$ N=6 | $\bar{X}=25.83$ N=6 | $\bar{X}=19.33$ N=6 | $\bar{X}=15.17$ N=6 |
| WHITE N=11 | $\bar{X}=17.16$ N=44 | $\bar{X}=12.36$ N=11 | $\bar{X}=24.18$ N=11 | $\bar{X}=18.82$ N=11 | $\bar{X}=13.27$ N=11 |

TABLE 57- SOLIDARITY THEMATIC INDEX BY RACE OF JUDGES AND SHOWS.

SHOW SEEN FIRST

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| WALTONS N=11 | $\bar{X}=17.98$ N=44 | $\bar{X}=12.18$ N=11 | $\bar{X}=25.09$ N=11 | $\bar{X}=20.73$ N=11 | $\bar{X}=13.91$ N=11 |
| GOOD TIMES N=6 | $\bar{X}=17.33$ N=6 | $\bar{X}=15.33$ N=6 | $\bar{X}=24.17$ N=6 | $\bar{X}=15.83$ N=6 | $\bar{X}=14.00$ N=6 |

TABLE 58 - SOLIDARITY THEMATIC INDEX BY DIRECTION OF SHOW PRESENTATION AND SHOWS.

Sex was in the direction predicted, but it was not significant. Race was in the opposite direction, but was not significant. Direction-of-show presentation was not significant, but there was a tendency for the White programs to be more positive when The Waltons was seen first than when Good Times was shown first. This tendency was reversed when Good Times was shown first, i.e., Black shows were more positive when Good Times was seen first. Overall direction was more positive, and in the more common direction of being more positive, when Good Times was seen first.

Acceptance.

Shows. When Acceptance Thematic Index was analyzed by ANOVA (see Table 47), only Shows was significant. The "recurrent distribution" was present. The Waltons was the most positive followed by Good Times, The Jeffersons and Maude. All shows were significantly more positive than Maude. The Waltons and Good Times were significantly more positive than The Jeffersons. No other contrasts reached statistical significance (see Table 48).

Sex. When Sex was analyzed (see Table 59), female judges rated more positive overall, but it was only a slight difference. They were more positive only for Good Times but more negative for all others. But overall this difference was in the predicted direction.

Race. When Race was analyzed (see Table 60), White judges rated shows more positive overall than Black judges, but this difference was not significant.

Show-type. When Show-type was analyzed (see Table 51), Black shows were more positive than White shows, but this difference was not significant, and it was in the opposite direction predicted.

Direction. When Direction of Show presentation was analyzed (see Table 61), all shows except Maude were seen more positive when Good Times was shown first. There were no significant differences for any of these differences. Overall when Good Times was shown first judges rated Acceptance Thematic Index more positively.

In summary of the Acceptance Thematic Index, only Shows was significant with the "recurrent distribution" present. No other variables, Sex, Race, Show-type or Direction of Show presentation reached significance. Sex was the only variable in the expected direction, while race and show-type were in the opposite direction. Direction was in the most common direction of shows being more positive when Good Times was seen first.

In summary of the Thematic Analysis Checksheet Indexes, shows was the most sensitive variable reaching significance for three of the four indexes. Sex, Race and Direction of Show presentation did not reach significance

SEX OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|------------------|-----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| FEMALES N = 9 | $\bar{X} = 14.58$ N = 36 | $\bar{X} = 10.11$ N = 9 | $\bar{X} = 20.22$ N = 9 | $\bar{X} = 16.78$ N = 9 | $\bar{X} = 11.22$ N = 9 |
| MALES N = 9 | $\bar{X} = 14.72$ N = 36 | $\bar{X} = 12.44$ N = 9 | $\bar{X} = 19.11$ N = 9 | $\bar{X} = 16.67$ N = 9 | $\bar{X} = 10.67$ N = 9 |

TABLE 59 - BREAKDOWN OF ACCEPTANCE THEMATIC INDEX BY SEX OF JUDGES AND SHOWS.

RACE OF JUDGES

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|-----------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| BLACK N = 6 | $\bar{X} = 14.79$ N = 24 | $\bar{X} = 11.83$ N = 6 | $\bar{X} = 21.67$ N = 6 | $\bar{X} = 14.67$ N = 6 | $\bar{X} = 11.00$ N = 6 |
| WHITE N = 12 | $\bar{X} = 14.58$ N = 48 | $\bar{X} = 11.00$ N = 12 | $\bar{X} = 18.67$ N = 12 | $\bar{X} = 17.75$ N = 12 | $\bar{X} = 10.92$ N = 12 |

TABLE 60 - BREAKDOWN OF ACCEPTANCE THEMATIC INDEX BY RACE OF JUDGE AND SHOWS.

SHOW SEEN FIRST

| | OVERALL | GOOD TIMES | MAUDE | THE JEFFERSONS | THE WALTONS |
|---------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| WALTONS N = 11 | $\bar{X} = 15.05$ N = 44 | $\bar{X} = 11.36$ N = 11 | $\bar{X} = 18.73$ N = 11 | $\bar{X} = 17.91$ N = 11 | $\bar{X} = 12.18$ N = 11 |
| GOOD TIMES N = 7 | $\bar{X} = 14.04$ N = 28 | $\bar{X} = 11.14$ N = 7 | $\bar{X} = 21.14$ N = 7 | $\bar{X} = 14.26$ N = 7 | $\bar{X} = 9.00$ N = 7 |

TABLE 61 - BREAKDOWN OF ACCEPTANCE THEMATIC INDEX BY DIRECTION OF SHOW PRESENTATION AND SHOWS.

for any of the indexes. Show-type was significant for Solidarity only.

Need/Press Items

The Need/Press Items (see Appendix F), were seven scaled items for each show assessing families' intelligence, internal cooperation, interpretation of environmental situations, levels of responses and comparative levels of competence. These items were inversely scaled, i.e., the higher value indicated negative ratings.

Shows. When Shows were analyzed by ANOVA (see Table 62), it was revealed that significant differences existed for each of the seven Need/Press items. Items #1-#6 followed the "recurrent distribution" in which The Waltons was the most positive program followed by Good Times, The Jeffersons and finally Maude. For item #7 Maude was the most positive followed by The Waltons, Good Times and The Jeffersons (see Table 63). For those significant contrasts see Table 64. Shows on rows are more positive than shows in columns. The numbers in each cell represents Need/Press items which reached statistical significance, e.g., Good Times was more positive than The Jeffersons for Need/Press items 1, 2, 3, 4, 5, and 7.

Sex. When Sex was analyzed by ANOVA (see Tables 62 and 65),

| | #1 | #2 | #3 | #4 | #5 | #6 | #7 |
|--------------------|--------|--------|--------|--------|--------|--------|--------|
| SHOWS | .001 | .001 | .001 | .001 | .001 | .001 | .001 |
| SEX | N-SIG. | N-SIG. | N-SIG. | .003 | N-SIG. | N-SIG. | N-SIG. |
| RACE | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| RACE OF SHOW | N-SIG. | N-SIG. | .032 | N-SIG. | .002 | N-SIG. | .0001 |
| DIRECTION | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| ATTRIBUTE | N-SIG. | N-SIG. | N-SIG. | N-SIG. | .003 | N-SIG. | N-SIG. |

TABLE 62 - SIGNIFICANCE TABLE FOR NEED/PRESS ITEMS
FOR EACH FACTOR.

NEED/PRESS ITEM

| | ITEM #1 | ITEM #2 | ITEM #3 | ITEM #4 | ITEM #5 | ITEM #6 | ITEM #7 |
|------------|---------|---------|---------|---------|---------|---------|---------|
| GOOD TIMES | 2.268 | 2.268 | 2.451 | 2.366 | 2.704 | 2.423 | 2.620 |
| MAUDE | 3.056 | 3.535 | 3.070 | 3.225 | 3.542 | 2.972 | 1.901 |
| JEFFERSONS | 2.781 | 2.781 | 2.890 | 2.973 | 3.137 | 2.671 | 2.986 |
| WALTONS | 1.753 | 1.740 | 1.808 | 1.726 | 1.616 | 1.863 | 2.493 |

TABLE 63- MEAN RESPONSE TO NEED/PRESS ITEMS BY SHOPS.

LEAST POSITIVE

| | THE WALTONS | THE JEFFERSONS | MAUDE | GOOD TIMES |
|-------------------|----------------|-------------------------|----------------------|----------------------|
| GOOD TIMES | NONE | 1, 2, 3, 4, 5, 7. | 1, 2, 3, 4, 5, 6. | — |
| MAUDE | 7 | 7 | — | 7 |
| THE JEFFERSONS | NONE | — | 2, 5, 6. | NONE |
| THE WALTONS | — | 1, 2, 3, 4, 5, 6, 7. | 1, 2, 3, 4, 5, 6. | 1, 2, 3, 4, 5, 6. |

MOST POSITIVE

TABLE 64 - SIGNIFICANCE TABLE (CONTRASTS)
FOR NEED/ PRESS ITEMS.

SEX OF JUDGE

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----------------|------|------|------|-------------------|------|------|------|
| FEMALE N=144 | 2.42 | 2.53 | 2.56 | 2.43 ^① | 2.73 | 2.52 | 2.53 |
| MALE N=144 | 2.51 | 2.63 | 2.54 | 2.71 | 2.78 | 2.44 | 2.47 |

TABLE 65 - BREAKDOWN OF NEED/PRESS ITEM MEAN BY SEX OF JUDGES.

RACE OF JUDGE

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|----------------|------|------|------|------|------|------|------|
| BLACK N=96 | 2.31 | 2.57 | 2.49 | 2.54 | 2.74 | 2.54 | 2.63 |
| WHITE N=192 | 2.54 | 2.58 | 2.58 | 2.58 | 2.75 | 2.45 | 2.44 |

TABLE 66 - MEANS OF NEED/PRESS ITEMS BY SEX OF JUDGES.

① INDICATES SIGNIFICANCE AT P.05 BY POOLED VARIANCE ESTIMATE.

it can be seen that only item #4 reached significance. For this item, female judges rated Shows more positively than males. Female judges rated Characters as making more "appropriate and intelligent" responses to "environmental situations or circumstances" while male judges rated their responses as more "inappropriate and absurd." Female judges rated items #1, 2, 4, and 5 more positively than male judges.

Race. When Need/Press items were analyzed by Race (see Tables 62 and 66), there were no significant comparisons for any of the seven items, but Black judges saw more positive Need/Press for items #1-5 which was the predicted direction.

Show-type. When Show-type was analyzed by ANOVA (see Table 62), three Need/Press items #3, #5 and #7 were significant. Black shows were rated more negative (see Table 67) for each of these significant items. Black shows were more negative for all items except #2, "Cooperativeness in the problem-solving process." Item #3 assessed the "accuracy vs. distortion with which program characters interpreted environmental situations," and White shows were significantly more positive. Item #5 assessed the "maturity vs. immaturity, with which program characters responded to environmental situations or circumstances."

Black program characters were rated more immature than White program characters. Item #7 assessed the "relevance of program themes to the present time period." While White shows were rated as "serious and pertinent," Black shows were rated "mundane and superficial."

Direction. When Direction of Show presentation was analyzed by ANOVA (see Table 62), none of the items reached significance. There was tendency (see Table 68) for shows to be rated more positively (items #1, 2, 4, and 5) when Good Times was the first show seen. None of these differences reached statistical significance.

Attributes. When the Need/Press items were analyzed by attributes (see Tables 62 and 69), only item #5 reached significance. As a result, the Need/Press items were not analyzed by attributes since there were no significant differences among the attribute categories. The influence of attribute training did not extend to the scaled Need/Press items. Solidarity was the group that rated each Need/Press item most positively. The most negative was equally distributed among the remaining three attribute categories (see Table 69).

NEED/PRESS ITEM NUMBER

SHOW-TYPE

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|----------------|------|------|-------------------|------|-------------------|------|-------------------|
| BLACK N=144 | 2.53 | 2.53 | 2.67 | 2.67 | 2.92 | 2.55 | 2.81 |
| WHITE N=144 | 2.40 | 2.63 | 2.43 ^① | 2.47 | 2.57 ^① | 2.41 | 2.20 ^① |

TABLE 67 - MEANS OF NEED/PRESS ITEM BY
SHOW-TYPE.

NEED/PRESS ITEM NUMBER

SHOW SEEN
FIRST

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---------------------|------|------|------|------|------|------|------|
| WALTONS N=180 | 2.52 | 2.63 | 2.55 | 2.63 | 2.79 | 2.48 | 2.42 |
| GOOD TIMES N=108 | 2.37 | 2.49 | 2.56 | 2.46 | 2.68 | 2.48 | 2.65 |

TABLE 68 - MEANS OF NEED/PRESS ITEMS BY
DIRECTION OF SHOW-PRESENTATION.

① INDICATES SIGNIFICANCE AT $P < .05$ BY POOLED
VARIANCE ESTIMATE.

ATTRIBUTES

| | NEED/PRESS ITEM NUMBER | | | | | | |
|---------------|------------------------|------|------|------|------|------|------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| COMMUNICATION | 2.55 | 2.58 | 2.55 | 2.65 | 3.00 | 2.48 | 2.49 |
| AUTONOMY | 2.37 | 2.68 | 2.62 | 2.63 | 2.85 | 2.68 | 2.68 |
| SOLIDARITY | 2.34 | 2.49 | 2.40 | 2.40 | 2.52 | 2.35 | 2.32 |
| ACCEPTANCE | 2.57 | 2.57 | 2.64 | 2.58 | 2.58 | 2.42 | 2.53 |

TABLE 69 - MEANS OF NEED/PRESS ITEMS BY
ATTRIBUTE CATEGORIES.

Open-Ended Questionnaire

The Open-Ended Questionnaire consisted of five essay items (see Appendix G) and was the final program evaluation instrument. Judges completed five essay items for each show, giving a written and numerical response to each of the five questions. Numerical ratings, which were used to permit statistical analysis of each item, ranged from one (1) to ten (10) with positive being ten (10). These five items will be analyzed by the six variables: Attributes, Shows, Sex, Race, Race of Shows, and Direction of Show presentation. Table 10 displays overall results of all variables.

Attributes. When the Open-Ended items were analyzed by attributes (see Tables 70 and 71), there were no significant differences among attributes. Table 71 displays the numerical magnitude of each item and reflects a tendency for Solidarity and Acceptance to be the most positive and Communication and Autonomy to be the more negative, although none of these tendencies reached significance. As a result, subsequent variable analysis was not analyzed by attribute categories.

Shows. When Shows were analyzed by ANOVA (see Table 71), it was revealed that there were significant differences for each Open-Ended item. Numerical magnitudes of these results

OPEN-ENDED ESSAY ITEM NO.

| | # 1 | # 2 | # 3 | # 4 | # 5 |
|---------------------|--------|--------|--------|--------|--------|
| SHOWS | .001 | .001 | .001 | .011 | .001 |
| SEX | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| RACE | .026 | .015 | N-SIG. | N-SIG. | .027 |
| RACE OF SHOWS | .0001 | N-SIG. | .036 | N-SIG. | .001 |
| DIRECTION | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |
| ATTRIBUTE | N-SIG. | N-SIG. | N-SIG. | N-SIG. | N-SIG. |

TABLE 70 - SIGNIFICANCE TABLE FOR OPEN-ENDED ITEMS
BY FACTORS.

ATTRIBUTES

| OPEN-ENDED ESSAY ITEMS | | | | | |
|------------------------|------|------|------|------|------|
| | 1 | 2 | 3 | 4 | 5 |
| COMMUNICATION | 5.56 | 5.25 | 5.23 | 5.53 | 4.31 |
| AUTONOMY | 5.65 | 5.24 | 5.31 | 5.37 | 3.91 |
| SOLIDARITY | 5.88 | 5.49 | 5.78 | 5.37 | 4.47 |
| ACCEPTANCE | 5.76 | 5.33 | 5.79 | 5.75 | 4.02 |

TABLE 71 - BREAKDOWN OF OPEN-ENDED
ITEMS BY ATTRIBUTES.

can be seen in Table 72. The "recurrent distribution" was in evidence for only two items - #2 and #3. The statistical significance chart (see Table 73) reveals the relationship of shows by contrasts. Shows on rows are more positive than shows on columns, e.g., Good Times is never significantly more positive than Waltons on any of the Open-Ended Items, but it is significantly more positive than The Jeffersons for all five items. The number(s) in cells are the open-ended item number which reaches statistical significance.

Sex. When Sex was analyzed by ANOVA (see Table 70), there were no significant differences for any of the items, but female judges rated all items except #5 (see Table 74) more positive than male judges.

Race. When Race was analyzed by ANOVA (see Table 70), three items reached significance. Item #1 was significant with White judges viewing shows more positively (see Table 75) when item #1 was analyzed by show (see Table 76), the overall significance was due to Good Times which was the only show with racial significance for that item. White judges felt Good Times was more "meaningful" than Black judges.

When item #2 was analyzed by shows (see Table 77), the overall significance was again due to Good Times which was the only show with racial significance. White judges

| | OPEN-D-1 | OPEN-D-2 | OPEN-D-3 | OPEN-D-4 | OPEN-D-5 |
|------------|----------|----------|----------|----------|----------|
| GOOD TIMES | 5.578 | 6.225 | 6.648 | 6.268 | 5.521 |
| MAUDE | 6.789 | 3.141 | 2.901 | 5.000 | 1.831 |
| JEFFERSONS | 4.192 | 4.329 | 4.918 | 5.041 | 3.863 |
| WALTONS | 6.301 | 7.562 | 7.562 | 5.726 | 5.493 |

TABLE 72 - COMPARISON OF SHOWS USING OPEN-ENDED
ESSAY ITEMS.

LEAST POSITIVE

| | WALTONS | JEFFERSONS | MAUDE | GOOD TIMES |
|------------|---------|------------------|---------------|------------|
| GOOD TIMES | NONE | 1, 2, 3 4, 5. | 2, 3, 4 5. | — |
| MAUDE | NONE | 1 | — | 1 |
| JEFFERSONS | NONE | — | 2, 3, 5. | NONE |
| WALTONS | — | 1, 2, 3, 5. | 2, 3, 5. | 2, 3. |

MOST POSITIVE

TABLE 73 - SIGNIFICANCE TABLE FOR OPEN-ENDED ESSAY ITEMS CONTRASTS.

SEX OF JUDGES

| OPEN-ENDED ESSAY ITEMS | | | | | |
|------------------------|------|------|------|------|------|
| | 1 | 2 | 3 | 4 | 5 |
| FEMALE N = 144 | 5.90 | 5.40 | 5.55 | 5.72 | 3.94 |
| MALE N = 144 | 5.51 | 5.24 | 5.49 | 5.32 | 4.42 |

TABLE 74 - BREAKDOWN OF OPEN-ENDED
ESSAY ITEMS BY SEX OF
JUDGES USING MEAN VALUE.

RACE OF JUDGES

| | OPEN- ENDED-1 | OPEN- ENDED-2 | OPEN- ENDED-3 | OPEN- ENDED-4 | OPEN- ENDED-5 |
|-------|--------------------|--------------------|------------------|------------------|--------------------|
| BLACK | 5.281 ^① | 4.896 ^① | 5.427 | 5.125 | 3.677 ^① |
| WHITE | 5.937 | 5.528 | 5.548 | 5.703 | 4.431 |

TABLE 75 - BREAKDOWN OF OPEN-ENDED ESSAY ITEMS
BY RACE OF JUDGES.

RACE OF JUDGES

| | GOOD TIMES | MAUDE | JEFFERSONS | WALTONS |
|-------|--------------------|-------|------------|---------|
| BLACK | 4.542 ^① | 6.042 | 4.250 | 6.292 |
| WHITE | 6.106 | 7.170 | 4.163 | 6.306 |

TABLE 76 - BREAKDOWN OF OPEN-ENDED ESSAY ITEM
#1 BY RACE OF JUDGES BY SHOWS:
MEANINGFULNESS OF SHOW THEME.

① INDICATES SIGNIFICANCE AT P<.05 BY POOLED VARIANCE ESTIMATE.

rated Good Times more positive for "balance" in terms of "nurturance and authority" than Black judges.

The third item to reach significance was item #5. When item #5 was analyzed by shows (see Table 78), White judges again rated shows more positive than Black judges, but the overall significance was again due to the racial difference in Good Times which was the only show to reach significance for race. According to item #5, White judges rated Good Times as a more desirable family "to live in" than Black judges. These results are in the opposite direction of a posteriori hypotheses.

For all open-ended essay items, White judges rated more positively than Black judges, especially for the show Good Times.

Show-type. When Black shows were combined and compared to combined White shows (see Table 70), there was significance for items #1, 3, and 5. Table 79 displays the overall numerical means of show-type for each open-ended item. According to item #1, Black TV families were less "meaningful" and "important" in terms of "present milieu of roles and values," when compared to White TV families. Item #3 indicated Black TV families contained more "rewards of, for the members of this family" than White TV families. Item #5 indicated Black TV families received more of what judges themselves would like to have, than White TV families.

OPEN-ENDED ESSAY ITEMS

| | 1 | 2 | 3 | 4 | 5 |
|----------------|-------------------|------|-------------------|------|-------------------|
| BLACK N=144 | 4.88 | 5.26 | 5.77 ^① | 5.64 | 4.68 ^① |
| WHITE N=144 | 6.54 ^① | 5.38 | 5.26 | 5.37 | 3.69 |

SHOW-TYPE

TABLE 79 - BREAKDOWN OF OPEN-ENDED ESSAY ITEMS BY SHOW-TYPE USING MEANS.

OPEN-ENDED ESSAY ITEMS

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|------|------|------|------|------|
| WALTONS N=180 | 5.69 | 5.42 | 5.45 | 5.48 | 5.28 |
| GOOD TIMES N=108 | 5.73 | 5.17 | 5.63 | 5.56 | 4.02 |

SHOW SEEN
FIRST

TABLE 80 - BREAKDOWN OF OPEN-ENDED ESSAY ITEMS BY DIRECTION USING MEANS.

The results from item #1 are in the direction predicted, but items #3 and #5 are opposite predicted hypotheses. Black shows were more positive for items #3, 4, and 5, while White shows were more positive for items #1 and 2.

Direction. Direction of Show presentation compared the two program sequences used in this study to see if there were effects stemming from subjects viewing a Black show first (Good Times) or a White show first (The Waltons). Table 70 indicates no significant effects due to this factor of the study. Table 80 displays the numerical means of these comparisons. When The Waltons was shown first items #2 and #5 were rated more positive, i.e., more positive "ecology of this family" (item #2) and more "liveability in this family" (item #5). When Good Times was more positive shows were rated more positive for "social meaningfulness" in terms of present "roles and values" (item #1), more positive in terms of "rewards of, for members of this family" (item #3), and more positive in reference to being able to "identify with any family member." It was an a posteriori hypothesis that viewing a Black TV family first would predispose subjects to view subsequent programs more positively. These results are mixed for the open-ended items.

In summary of the open-ended essay items attribute training did not significantly influence responses because

there were no attribute differences. Shows were highly significant obtaining significance on each of the five items. Sex was not a significant variable and did not reach significance for any of the items, but the tendency was consistent with a posteriori hypotheses. Race was a significant variable reaching significance for three of the five items, all of which were in the opposite direction of a posteriori hypotheses. Show-type was also significant for three of the five items but two were in opposite direction of predicted hypotheses. The final variable, Direction of Show presentation, was not significant for any of the items and was mixed with three items in direction of a posteriori hypotheses and two in the opposite direction.

C H A P T E R IV

DISCUSSION

In this study, Black and White television families were evaluated by Black and White student judges. The evaluation was based on guidelines of family functioning abstracted from the literature of family theory. Judges were given two hours training before collecting three levels of data: content analysis, two scaled questionnaires and an essay questionnaire. The assumptions underlying this study states that television perpetuates racism by differentially portraying Black and White television families. This study attempted to assess this hypothesis by comparing Black and White television along objective lines of family functioning criteria.

The results are divided into five categories: overall quantitative and qualitative attribute categories, thematic analysis index, need/press items, and open-ended essay items. In this discussion the five independent variables - Shows, Show-type, Race, Sex, and Direction - will be discussed separately, but in comparison to each category of the five data categories.

Shows. When the data was analyzed there was a very strong show effect, i.e., contrasts revealed significant show differences for: the overall quantitative data (one

measure), quantitative attribute categories (each of four measures), quantitative attribute subcategories (8 of 15 measures), thematic analysis index (3 of 4 measures), need/press items (each of seven items), and open-ended items (each of five items). For these 35 measures of show, 28 were significant, but 22 were significant for what I called the "recurrent distribution" in which the Waltons was most positive followed by Good Times, The Jeffersons, and Maude. This strong show effect was evidently due to the particular content of shows videotaped for data analysis. The Waltons had an altruistic theme in which John-Boy sacrificed his date to the senior prom to take an elderly widow to the ocean to commemorate her wedding anniversary. In the end she dies, but had concealed her heart attacks from John-Boy. The backdrop of this program was the nurturance, caring and eventual revival and freeing of a seagull by the Walton family in general. A theme which paralleled the main theme of John-Boy's self-sacrificing behavior relative to the elderly widow.

The theme of Good Times was the anniversary of the parents, John and Florida, and the events which occur when they attempt to celebrate in a secluded mountain cabin. Secondary themes concern relationships among the children when parents are gone and what happens when a calendar girl model happens into the cabin alone with John when

Florida leaves to call the children at home.

The Jefferson's theme is an anniversary in which Louise and George attempt to get away from George's mother, but George runs into a mounted police with his bicycle and sprains the policeman's wrist. He wants Louise to lie and say the policeman was on the bike path.

The theme of Maude was divorce proceedings in which Walter has moved out of the house. Walter moved out because he feels a woman's place is in the home by the side of her husband, but Maude wants to become a state senator and is gaining support and promises of success. They reflect over good times, but then fight over possession of the picture album. It ends when no resolutions can be resolved and Maude cries in sadness.

There are brief synopses of program segments, but there was evidence that the main theme of the program was grasped since the show effect was consistent for 22 of 36 measures used in this study.

Show-type. When Show-type was analyzed, the data indicated that Black television families are viewed more negatively than White television families. Given the 36 measures above, Black television families were judged more negatively on 21 measures and significantly more negatively for three measures which was the same number as White families. But when these measures were inspected Black families were more

negative for the overall quantitative measure which carries more power than any other single index. It is incongruent that the two Black family programs, concerning wedding anniversaries, would be more negative than White families, especially since one White family concerned a divorce. The results concerning Show-types suggests that even though Black family programs were ostensibly about issues of solidarity and relationships, they were judged more negatively on the measures - communication, relationships and solidarity, ritual - which addressed these aspects of family functioning. This implies that Black families are presented superficially or their main themes are undermined. In *The Jeffersons* the husband tries to get his wife to lie for him. In *Good Times* there was a point at which (1) the parents were celebrating their anniversary in secluded romance, while the children at home were in "re-volt" against the eldest son. Secondly, in *Good Times*, the husband, James, was highly excited by a voluptuous model who was in direct contrast to his wife who is fat.

More research should be done on the notion of undermining and superficial presentation, but in this study it is implied that Black television families are not presented with consistent subplots. Even though it was not significant, "Black families" and "its family members," were judged "less adequate and competent in relation to their comparison forces in the program," as determined by item #6 of the

need/press items.

Race. The literature on racial differences in television viewing habits finds Blacks watching more television than their White counterparts. It was hypothesized that Black judges would rate television programs more positively than White judges. Although this was not confirmed by overall response ratio, it was in the predicted direction. The results of Race is mixed; Blacks saw more positive for 16 of the 36 measures and for overall quantitative results, Black judges saw more positive for three of the four attribute categories, but more of the thematic analysis index, five of seven need/press items, but none of the five open-ended essay items. There were indications of definite attribute interactions which were not analyzed in this study. Blacks saw more negative for all subcategories (4) of Communication, but more positive for all subcategories (4) of Autonomy. Black judges that stated a preference for programs usually did so because of its material wealth, but they did not prefer The Jeffersons which was the most conspicuously materialistic of the programs, e.g. "As far as my values are concerned, aside from being involved with this family, I feel that I share some of their social values. (ex) expensive taste." And another, "Yes, I would, I think that it would be a lot of fun. Yes, money, I would enjoy spending George's money." Both of these comments

are from different Black judges about The Jeffersons.

When an underlying motive for Black's preference was based on materialistic values, even though they may not have preferred a particular program. One judge wrote that the only attraction a program (The Jeffersons) had was its splendor and rated the item with a #1. So "material splendor" may be the reason Black judges watched more or preferred these television programs.

Sex. Sex was an a posteriori hypothesis in this study. Data from Hale, et al., (1968), suggested that female subjects recalled more incidental facts about families than males. As a result, it was hypothesized here that female judges would see more positive since they may be absorbing more details of familie's lives. The overall quantitative response ratio supports this hypothesis reaching significance with female judges seeing more positive. For overall attribute categories, female judges saw more positive for autonomy and solidarity, the two attributes which were concerned with sexism (autonomy) or family dynamics (solidarity). For autonomy, solidarity and acceptance in the thematic analysis index, female judges saw more positive, but these differences did not attain significance. Female judges saw more positive in 4 of 7 need/press items and the first few items of the open-ended essay questionnaire.

The objective for looking at Sex of judges was to act

as a support for the validity of this study since it was exploratory and descriptive. The results from Sex support the validity of this study since they agree indirectly with prior findings. More analyses of this data would more clearly indicate underlying reasons for sex differences.

Direction-of-show-presentation. Direction-of-show-presentation (direction) was analyzed to see if there were effects due to the presentation of shows. There were no hypotheses concerning the data of direction, but it is included here since it was a significant factor. When the direction of show presentation was Good Times, Maude, The Jeffersons and The Waltons, judges rated shows more positively than when this sequence was reversed. My explanation is this: since Good Times was a Black show judges seemed to be more sympathetic to subsequent families. Also, this experimenter is Black and judges may have tried to "please." One analysis which may have clarified this explanation would have been to analyze Show-type by direction to see if Good Times first influenced judges (Black and White) too see more positive in Black television families. Nevertheless, it seems judicious to randomize show presentations to minimize the effects of "pleasing." Judges tended to establish rapport because the extended contact to complete the study (7-8 hours) and the race of experimenter was common to half

of the data segments to be collected and when race of the first data segment was similar to race of experimenter judges seemed to be affected.

Attribute. Attribute is to be considered in this study because judges were differentially trained along these lines. When the effects of this training is considered it seems that attribute training had no effects on the comparisons of judges. The effects of attribute training had successively less effect as judges worked through the instruments. For the first quantitative measure - verbatim protocols - attribute was highly significant, but judges' responses were analyzed within attributes, i.e., sex was analyzed for communication, autonomy, etc. In the second measure of results - thematic analysis index - only one of four indices was significant for attribute, but these measures were analyzed within attributes and did not compare judges' responses from different attribute categories. The third measure was the scaled items of need/press check-sheet and only item #5 was significant for attribute. This implies that the effects of attribute training diminished as judges worked away from the quantitative protocols in time and in form of recording their responses. When judges were required to write essay responses to the final measuring instrument - open-ended essay questionnaire - the attribute training was not present since none of the five

essay items attained significance for attribute.

Attribute training was primarily a preparation for judges to use the quantitative verbatim protocols for a content analysis of television families. It was the intention here to preserve judges' bias, but prepare them to perceive a minimum of aspect of a family dynamic. This effect was gained since attribute differences was most salient in the quantitative aspects of data collection, but diminished as time and form of data collection proceeded. For the final two measures, need/press checksheet and open-ended essay questionnaire, attributes were significant for only one of the final 12 items. Although attribute training was not a significant factor, the effect was present even to the end of the data collection phase. Tables 69 and 71 reveal that solidarity judges saw consistently more positive family functioning than other attribute-trained judges. For the need/press measure the negative judges were equally distributed among the three remaining attributes. But for the open-ended essay questionnaire, negative judges were divided between autonomy and communication. So the effect of attribute-training influenced judges throughout the study, but did not significantly affect the scaled and essay responses. It can be concluded that attribute-training was entirely successful because there were attribute differences throughout

the study but these differences were significant where they were relevant, in the content analysis verbatim protocols.

Summary. The results obtained in this study indicate that Black television families are evaluated more negatively than their White counterparts. In this way, television in particular, and society in general, may be unwittingly perpetuating racism by portraying Black families in a negative, and perhaps a disgusting manner, making Black families cultural targets, or objects of attention, or just simply "different." If either of these premises are met this leaves the Black family, or its individual members, vulnerable to scapegoating. If Blacks are treated differently in the media it acts as a message of propaganda that people will come to believe. These are principles of propaganda which must be heeded, relative to media characteristics, if we wish to decrease racial tension and racism.

The race differences between Black and White judges seem to reflect a substantial value difference. Black judges were attracted to programs because of the material aspect of money as indicated by responses to essay items. White judges seemed to reject or accept a family because it either had dynamics they enjoyed and were families with or had dynamics they did not want, such as J.J. or George for the Black families or the fights in Maude. Some judges

rejected families because "the closeness might be constricting." These results are mixed to say the least, but do reflect somewhat of a model. My hope is that if racism were less significant in the culture, there would be either no racial differences, or no need to investigate racial differences.

Sexual differences appears to be similar to racial differences in that they stem from deep-rooted cultural role values. In a previous study it was found that female subjects paid more attention to "social interactions" within a family setting which implies different social role expectations are required of females in this culture because they attend to certain aspects of a culture more intensely. But the connections between my data and other data are indirect and require further analysis before concise conclusions can be made.

Direction of show presentation was a significant factor and its explanation from the characteristics of this study seemed to imply a racial theme. When the first data segment family was the same racial characteristics as the experimenter, judges were more sympathetic to that show and subsequent shows of different racial characteristics.

Conclusion. This study evaluated Black and White television families along guidelines of theoretical family functioning dynamics. It was found that Black families were judged to

be less in line with theoretical family dynamics. It is the belief of this writer that continued differential portrayal could result in a real social reaction along the same dimension differentially portrayed: race. The Black family and/or its individual members, can become a negative symbol due to its negative appearance on television and be vulnerable to scapegoating. To counter this effect, more attention should be given to making both serious and non-serious Black families and increasing internal consistency between main plots and subplots.

This study was not a content analysis to find out what is objectively on television but an effort to assess audience response or interpretation to what they see. Internal measures of sex and attribute-training indicate that the results of this study were sound. It will take further research to truly point the direction television must take to support social principles of "...liberty and justic for all."

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APPENDIX A

Attribute Description Handout

COMMUNICATION DESCRIPTION AND CODE SHEET

COMMUNICATION OUTLINE

- A. Noise
 - 1. Appropriate
 - 2. Inappropriate
- B. Relationship
 - 1. Positive
 - 2. Negative
- C. Affect
 - 1. Appropriate
 - 2. Inappropriate
- D. Clarity
 - 1. Clear communication
 - 2. Unclear communication
- E. Humor
 - 1. Harmonious
 - 2. Cutting

COMPETENCE OUTLINE

- A. Evaluation and Interpretation

Evaluation and interpretation of family functioning and problem solving.
- B. Comparison

Comparison of specific family members and dynamics to other agents which appear in the program.
- C. Program Issues

Rating of the family program for relevancy to the present social milieu.

COMMUNICATION DESCRIPTION AND CODE SHEET

Communication represents all verbal, non-verbal, and vocal acts which carry information. There can never be no communication, silence is communication. Jacobs (1975) reviewed the literature and identified four domains of communicational acts: conflict, affect, clarity and accuracy, and dominance. This study is concerned with the first three categories put forth by Jacobs and one category put forth by Riskin and Faunce (1970). In this study the conflict category of Jacobs (1975) have been modified and transformed into NOISE, and another category Humor has been added to the four. The category put forth by Riskin and Faunce (1970) is relationship. These categories of communication are outlined below.

Noise - is the aspect of communication which supports or negates an atmosphere of clear and honest communication. This category is divided into two subcategories: appropriate and inappropriate.

CNA - Appropriate Communication Noise. This is events which supports the communication atmosphere. These events are primarily in the form of calls to order which may interrupt someone while they are speaking. This is based on the assumption that it is sometime necessary to interrupt and/or stop communication processes which are distractions from the necessary or real communication.

Ex: In the training segment of "The Waltons" Mother Walton intrudes in the conversation between Ida and Grandmother. Ida directed a statement to grandmother Walton, but mother Walton answers it in order to avoid an openly conflicted response which was inevitable from grandmother Walton.

CNI - Inappropriate Communication Noise. This category translates into speech intrusions, and interruptions and simultaneous speakings. The inappropriateness of these interruptions are based on the age and situational variables of the intruding speaker. For example, if someone interrupts because of an emergency it is very different from a selfish outburst. Again, the maturity attributes of the person are used to assess the appropriateness of noise.

Relationship - Communication relationship assesses the quality of interpersonal interactions in the family. It is divided into positive and negative categories. In this study neutral expressions of relationship will not be

assessed. Only those instances which convey either positive or negative messages will be considered.

CRP - Positive Communication Relationship. This aspect of communication is manifest in the tone and inflection of voice during communications. Tone and inflection, or how the message is spoken, communicates positive or friendly feelings about the person being addressed or spoken about.

CRN - Negative Communication Relationship. This aspect of communication is manifest in the tone and inflection of voice, or how the message is spoken. It communicates negative or hostile feelings about the person being addressed or talked about.

Ex: In "The Jeffersons" Louise mentions mother Jefferson's name in disdain and anger, "I didn't know anything about it either till your mother came over."

Affect - Communication affect tells something about the speaker and not the persons being addressed. It indicates their affective reaction to a prior or ongoing occurrence. In this study only intense expression of affect will be studied. In television the range of affect from low to high is not always used. Drama capitalizes on extremes to sharpen the contrast in drama. Given the variables of age and situation affective displays can be made to appear appropriate or inappropriate. For example, a child shouting in public may appear cute, but an adult doing the same thing may appear strange and upsetting. This category is subdivided into appropriate and inappropriate affect.

CAA - Communication Affect Appropriate. This is denoted by situations in which behaviors seem reasonable given the causal event and the person's age. In other words, it is verbal, non-verbal and vocal communications which are age- and situation-appropriate. In this study, only intense communication affect will be rated. The midrange of communication affect will be omitted.

Ex: In "Maude" Maude calls the communication to order by shouting, "Oh shut up." Given that a serious conversation was interrupted, Maude's comment seemed appropriate.

CAI - Inappropriate Communication Affect. This aspect of communication consists of verbal, non-verbal and vocal acts, which seem inappropriate given the age, situation and causal events. Some instances are loss of temper, sulking, physical outbursts. Only the intense instances of Inappropriate Communication affect will be rated in this study.

Ex: In "The Jeffersons" George Jefferson comes home from work, slams the door and throws his keys at it. He then sits on the sofa and sulks. This seems inappropriate since George is a business man in the upper middle class. The sulking and tantrum-like behavior seems inappropriate for the age and class variables.

Communication clarity - This aspect of communication measures directness in communication transactions. A general note about television treatment of clarity is in order. Clarity and vagueness as described in real human interaction would be a waste of time and effort in television drama, and would be counter-productive to the development of the plot. As a result, issues of clarity in television drama become the intentions of its characters. Communication Clarity is divided into two subcategories: Clear and Unclear.

CCC - Clear Communication Clarity. This aspect of clarity is speeches in which the actor or actress makes a definite attempt to be understood and clear. Careful articulation of the words is an example of this attempt. Only intense and obvious instances of Clear Clarity will be evaluated in this study.

Ex: In "The Jeffersons," George misunderstands "guest" and asks Louise for clarity. At this point Louise clarifies by saying, "I said guests. Dinner guests."

CCU - Unclear Communication Clarity. This aspect of communication clarity is less dramatic and therefore less intentional. There are more accidental manifestations associated with unclear communication in television drama. Unclear communication becomes incomplete phrases which are not due to interruptions. Silences when the person is being addressed. Responding to a question with a question. Withholding information and intentional lying. These are some examples of unclarity in television drama. The obvious instances of miscommunication per se, i.e., misunderstanding, not hearing, will not be scored in this study.

Ex: In the television show "Maude," Walter responds to a question from Maude with another question, "Isn't that what you're saying, Maude?" He also remains silent when he is being addressed by Maude.

Communication humor - Humor is the content of statements about persons which is expressed humorously. Whereas communication relationship infers quality of relationships indirectly by assessing tone and inflection of voice, humor

infers feelings by evaluating the content of messages about another person. Humor is divided into two subcategories: positive and negative.

CHP - Positive Communication Humor. This category contains humorous statements which are positive about another person who is usually present and being spoken to, or about. Positive humor is complementary statements about the person or confirming statements about human nature.

CHN - Negative Communication Humor. This category contains negative statements about a person in the form of humor. The person is usually present. This humor is cutting, deflating or derogatory. It denigrates some quality or characteristic of the target person.
Ex: In the television show, "Good Times," Michael comments about his sister Thelma, "If we eat her cooking, we're all in trouble."

AUTONOMY DESCRIPTION AND CODE SHEET

AUTONOMY OUTLINE

- A. Autonomy
 - 1. Independent
 - 2. Dependent
- B. Interpersonal Style
 - 1. Differentiated
 - 2. Symbiotic
- C. Self-Projection
 - 1. Responsive
 - 2. Complacent
- D. Personal Style
 - 1. Decisive
 - 2. Ambivalent

COMPETENCE OUTLINE

- A. Evaluation and Interpretation

Evaluation and interpretation of family functioning and problem solving.
- B. Comparison

Comparison of specific family members and dynamics to other agents and forces which appear in the program.
- C. Program Issues

Rating of the family program for relevancy to the present milieu.

AUTONOMY DESCRIPTION AND CODE SHEET

Autonomy represents the independence of the individual. The autonomous individual does not attempt to coerce or pressure others to stay close, nor do they invade the personal space-psychological and physical- of others. The autonomous individual is not changed, nor does he/she compromise important needs for the sake of approval. The autonomous individual has goals of intrinsic personal value to pursue. Anonymus (1972)* offers the following as characteristics of an autonomous or differentiated individual:

The basic self is a definite quantity illustrated by such "I" position stances as: "These are my beliefs and convictions. This is what I am and who I am, and what I will do and not do."

This quote establishes the essential quality of an autonomous or differentiated person. The specific characteristics to be investigated are as follows:

The basic self is not negotiable in the relationship system in that it is not changed or compromised by coercion or pressure, or to gain approval, or to enhance one's stand with others.

It can be seen from the above quote that autonomy, or differentiation, is characterized by the non-negotiable self in a relationship system. The individual does not negate important needs for the sake of approval, nor is approval considered goal for which to strive. The individual has goals that are meaningful to him/her.

Themes in the life-style of the autonomous person are: personal strength, independence and decisiveness. In this study autonomy is divided into four categories which are similar to those characteristics of the individual life-style: autonomy, interpersonal style, self-projection and personal.

AUTONOMOUS AUTONOMY is the first subcategory of autonomy. This subcategory assesses individual autonomy only in the situation when there is a conflict of interests, during a decision-making process. There are two types of Autonomous Autonomy: Independent and Dependent.

AAI - Autonomous Autonomy Independent. Instances of Autonomous Independence occur when an individual makes a decision based only on their needs and wishes. Their decision is made even though one or more other people disagree and actively attempt to persuade them otherwise.
Ex: In the television program "Maude," Maude is not receiving support from other family members and friends, in her wish to pursue a career in politics. But she makes her decision as follows; "You all think I'm wrong."

I don't care. I ended up wroking my way through college and I'm going to work my way through this too, because this is something I have to do for me."

Maude's behavior represents the essence of autonomy in this instance.

AAD - Autonomous Autonomy Dependent. This category represents the person who acts in ways which insure support and approval from others. One example is the person who rigidly and pathologically adheres to role models of behaviors without consideration for unique personal needs. Another example is the person who cannot function under tension or pressure, they give the impression of "giving-in" easily to reduce the conflict or pressure.

Autonomy Interpersonal Style - assesses the way in which an individual relates to others. Do they seek symbiosis, do they manipulate irrationally or do they respect other people's space and property. Interpersonal Style is subdivided into two categories: Differentiation and Symbiotic.

AID - Autonomy Interpersonal Style Differentiated. This category represents the behavior of the autonomous individual who respects the personal space and property of others. An example of this would be the person who asks to borrow something, who does not make decisions for others, i.e., Would you like to go to the city with... I can't make that decision for you. You must make it for yourself... and last the person who does not speak for others, i.e., Jay, would you like to go to the beach? These considerations are made when the other person is present or absent.

AIS - Autonomy Interpersonal Style Symbiotic. This category represents the behavior of the individual who does not respect the property or personal space of others. Some examples are: going into others personal property, entering another's room without knocking, or other justifiable cause, speaking for others who may be present or absent. Invasion and disrespect are present in symbiotic. But in the language of television, any of these events can occur under the guise of humor. Even if they are humorously presented, they are to be scored in the symbiotic category.

Autonomy Self-Projection - deals with the way in which individuals respond to their environmental inputs and feedback. Responses can be verbal or non-verbal, but contiguous with the particular stimulus. In television drama this category tends to be a discrete category. Not all stimuli are designed to have a response. Responses are sometimes omitted, characters

are not allowed to respond to all stimuli in order to preserve the plot. But it is clear when a response is meaningful or trivial. Only the meaningful instances of responses are considered in this study.

ASR - Responsive Autonomy Self-Projection. This category includes instances in which the individual makes specific responses to specific stimuli. In other words, they respond to their environment. Their responses are connected in time, to the causal stimulus. For instance, when someone shows appreciation, devotion, affection, support and it is acknowledged in some way, it is considered an example of responsiveness.
Ex: In the television program "The Jeffersons" Louise displays responsiveness towards George when he comes home from work. She recognizes his frustration and offers to get him a drink.

ASC - Complacent Autonomy Self-Projection. This category assesses the behavior of the individual who does not respond to obvious comments and remarks which are directed to him. In television drama and comedy, it is clear when a communication or stimulus requires a response. It is clear to see then the response is not given. Your task is to code responses not given as ASC.

Autonomy Personal-style - refers to the individual's style of accepting responsibility. There are two choices in dealing with responsibility, to accept it and commit oneself to the task, or to reject or deny it and attempt to eventually escape the consequences. The two categories below, Decisive and Ambivalent, deal with these aspects of television behaviors.

APD - Decisive Autonomy Personal-Style. These are stances of characters about a task to be done. It refers to behavior or statements the character makes when it is inevitable some responsibility is necessary. The decisive character will accept the responsibility and attack the task directly. There are some examples of responses the decisive individual may make; "Where is it," "How much time will it take," "I'll return when I'm finished." In other words, a response which implies acceptance of the task and a responsibility to it.

APA - Ambivalent Autonomy Personal-Style. This category represents a personal position of attempting to escape the task or its consequences, or both. Also included in this category are instances of insecurity about something one has already performed. Examples of ambivalences would be to change the subject when the task is being described, being tentative about admitting involvement (i.e. stutter and whince when their task is being described and evaluated.)

SOLIDARITY DESCRIPTION AND CODE SHEET

SOLIDARITY OUTLINE

- A. Ritual
 - 1. Family focus
 - 2. Community focus
- B. Celebration
 - 1. Family focus
 - 2. Community focus
- C. Family Symbols
 - 1. Positive family symbols
 - 2. Negative family symbols
- D. Affection and Sex
 - 1. General affection
 - 2. Spouses and lovers (sexual attraction)

COMPETENCE OUTLINE

- A. Evaluation and Interpretation

Evaluation and interpretation of family functioning and problem solving.
- B. Comparison

Comparison of specific family members and dynamics to other agents and forces which appear in the program.
- C. Program Issues

Rating of the family program for relevancy to the present milieu.

SOLIDARITY DESCRIPTION AND CODE SHEET

Solidarity is that aspect of family functioning which indicates the degree of unity and cohesiveness the family manifests. It identifies the periodic and stable elements of the family lifestyle which speaks to its unity. Bell and Vogel (1968) state:

For a group to maintain close relationships between members over a long period of time requires some commitment and feelings of solidarity (p. 25).

The idea of "togetherness" is the essential quality of solidarity. Bell and Vogel further describe three categories of solidarity: "Ritual and Celebration," "Family Symbols," and "Affection and Sex." These subcategories of solidarity are defined below.

SRF - Ritual with a Family Focus. This subcategory includes such activities as mealtime and its related activities (cooking, eating, washing dishes, etc.), morning and evening routines (chores, going and coming from work, shopping, etc.). Ritual with a Family Focus, and ritual in general, are events which contain elements of temporal periodicity, with daily, weekly, and monthly frequencies. The scoring of this category can be made on the verbal mention of the actual occurrence of any of these events. Ex: In the "Jeffersons" training segment, the scene opens with George coming home from work.

SRC - Ritual with a Community Focus. This subcategory of solidarity includes such events as church occasions, visits to and from neighbors, shopping, etc. These events are distinguished from Family Focused Ritual in that they occur outside the family setting (grocery stores, churches, neighbors homes, etc.). To score these events the verbal mention or their actual occurrence is necessary. These Ritual events again occur on daily, weekly, or monthly frequencies. Ex: In "The Waltons" Mother Walton and Grandmother Walton visit the neighborhoos store for materials needed in their chores around the house. They interact with the store owner and chat with a lady friend (Ida). This shopping spree is an example of Ritual with a Community Focus because it takes place outside the family setting and engages others in the community.

CELEBRATION

SCF - Celebration Family Focus. This subcategory includes family events and occasions which recur at an annual or

irregular frequency. Some examples are birthdays, vacations, anniversaries, graduations, surprises, etc. Visits from distant relatives can be classified in this category when they live at great distances. The verbal mention or the actual occurrence is sufficient to constitute a score in this category. Ex: In "The Jeffersons" Mother Jefferson invites a friend to dinner at George and Louise's house whom they haven't seen for many years.

SCC - Celebration Community Focus. These are events, in the community, which recur at irregular or annual frequencies. They occur outside the family setting. Some examples are political meetings, annual church occasions (Easter, Christmas, graduation ceremonies, etc.), parties, etc.

FAMILY SYMBOLS

SFP - Positive Family Symbols. These are general indicators of family possessions and values which symbolize unity, harmony and continuity of the family. This subcategory conveys the impression that this family has been together and will remain together as a close unit for a long time.

Some examples of positive family symbols are family photos, photo albums, heirlooms, keepsakes, family stories/jokes and similarities in value. The scoring of this category can occur with the verbal mention and/or the actual presentation of any of the above examples.

SFN - Negative Family Symbols. These are events or behaviors which are counter to the idea of family longevity, cohesiveness, and general solidarity. Instances of family disloyalty, disparity in the values of family members, infidelity and disloyalty to spouses are some examples of Negative Family Symbols. Any behaviors or actions which could or do threaten the family unity are essential qualities of negative family symbols. The occurrence or suggestion of disloyalty, the tendency to be swayed from the family or an aspect of its relationships is sufficient to score this category.

AFFECTION AND SEX

SGA - Solidarity General Affection. This category is the exchange of and degree of interpersonal feelings and emotions. It is denoted by impersonal behaviors of physical closeness, and contact, politeness, handshakes,

hugs, and salutary kissing. These are events which are equally likely to occur in public as in private. Ex: In "The Jeffersons" Louise sits down on the sofa close to George. She casually pats him on the leg in an attempt to get him to relax.

SSS - Sexual Solidarity. To the extent that sexual themes can be presented on television, they are mere allusions to physical intimacy and privacy. Its occurrence is determined by the situational contexts of privacy (real or symbolic), seriousness, intensity of affect and mutuality of moods. Sexual themes can occur by a glance or verbal reference, given that all or portions of the above situational criteria are met. While general affection can occur between any two or more persons, Sexual Solidarity is limited to heterosexual couples or spouses. Sex themes can give the impression of intense devotion and mutuality between the persons involved and suggest their viability as a unit on the other. Implicit in Sexual Solidarity is intense desirability or appeal of a person. Ex: In the training segment of "The Waltons" Ida says, "Mrs. Walton, the first I laid eyes on Yancey Tucker, I said, that precious thing is for me."

ACCEPTANCE DESCRIPTION AND CODE SHEET

ACCEPTANCE OUTLINE

- A. Devotion
 - 1. Devoted
 - 2. Undevoted
- B. Appreciation
 - 1. Appreciative
 - 2. Unappreciative
- C. Support
 - 1. Supportive
 - 2. Unsupportive

COMPETENCE OUTLINE

- A. Evaluation and Interpretation

Evaluation and interpretation of family functioning and problem solving.
- B. Comparison

Comparison of specific family members and dynamics, to other agents which appear in the program.
- C. Program Issues

Rating of the family program for relevancy to the present social milieu.

ACCEPTANCE DESCRIPTION AND CODE SHEET

This third attribute - acceptance - derives from Coopersmith (1967). He defines the parental component of acceptance as follows:

The core of parental sentiments toward their child are their attitudes of love and approval of the child as he is (p. 172).

The key concept in acceptance, whether between parents and children or adults and adults, is the aspect of "as is" or unconditionals for the sharing of warmth. Coopersmith (1967) further defines acceptance as it obtains between parents and children. This is reasonable since acceptance is an expressive function, not an instrumental function.

... some of the more important ways in which acceptance can be expressed: devotion to the child's spouse's interests, sensitivity to his/her needs and desires, and expressions of affection and approval. Parents' spouses who are warm and accepting, express their appreciation of their child/spouse by both mundane and lofty acts. They are concerned with his/her whereabouts when he/she experiences distress or failure (p. 177).

The brackets are mine to show the facility with which acceptance translates from parent/child to spouse/spouse and sibling/sibling dyads.

Acceptance readily breaks down into devotion, appreciation, and support.

Devotion - concerns themes of love and approval "as is" within the family. It is characterized by "interest and sensitivity" to the "needs and desires" of family members. It is divided into two sub-categories: devoted and undevoted.

ADD - Acceptance Devotion Devoted. This category includes acts which suggest thoughtfulness and concern for another person. Some examples are: asking "where have you been," "what did you do," "who were you with," "did you enjoy yourself, or have a good time," "are you okay?" Devotion is implicit when only two people are together engaged in general conversation (devotion is precluded)
Ex: In the television show "The Waltons," Mother Walton shows concern, and therefore devotion, when she asks, "How's Jason?" and "How's Rad?"

ADU - Acceptance Devotion Undevoted. This category of devotion includes situations in which concern and sensitivity are possible, but are not expressed. If a member has been visiting and the family does not inquire about their whereabouts, or with whom they stayed, what they did. If the quality of the relationships is not questioned, the lack of devotion is appropriate.

Acceptance support - deals with loyalty in the family. In particular, it is concerned with whether family members "stick up" for each other. This can be done implicitly or explicitly. Support is divided into two categories: supportive and unsupportive.

AST - Acceptance Supportive. In the explicit instances of support, someone takes a stand for another person or family member. This can be done in the form of offering resources or agreeing with the position of the supported person.

Ex: In the television program "Maude" Maude asks for support from her neighbor Vivian, "Vivian, you understand don't you?" Vivian explicitly agrees by saying, "Yes I do Maude."

Implicit support are situations in which some controversy is present and condemnation or criticism is not forthcoming.

Ex: In the television program "The Waltons" the father (John) has stayed out late and comes home slightly drunk. Mother Walton has waited up for him and greets him in the living room. Although she is aware that he has had too much to drink she does not scold or reprimand. She totally accepts his behavior implicitly.

ASU - Acceptance Support Unsupportive. This instance of support occurs when someone asks for support, or are in a situation in which assistance is needed, and it is not given.

Ex: In "The Waltons" Grandmother Walton is implicitly unsupportive of a lady who lives in their community when she states, "You knitting that man a muffler?" The incredulity in the tone of her voice indicates that she would not do such a thing for that sort of a man. By implication she has failed to support the lady (Ida) in knitting the muffler.

Acceptance Appreciation - deals with the recognition of individual family members. It suggests that there is something worthy about the people in this family. This category is divided into two categories: Appreciative and Inappreciative.

AAA - Appreciative Acceptance Appreciation. These are acts which acknowledge some behavior or characteristic of a family member. These acknowledgements are stated directly to the person. Some examples of Appreciative Appreciation are: saying "Thank you for..", "I like your (art, sense of humor, helping me, etc.)". In general, any event which conveys the message that you are worth something to me.

Ex: In the television program "The Jeffersons" Louise shows this idea when she concludes, "I think you could use a drink." She communicates to George that he is worth something to her because she wants to take care of a need that he may have.

AAU - Inappreciative Acceptance Appreciation. This category deals with the lack of personal recognition among family members. Some examples occur when family members fail to recognize or understand the experience of other family members, or anyone external to the family. For example, such statements as, "I don't have time", "Not now", "That's not good enough", etc., appear unappreciative unless they are qualified.

APPENDIX B

Video Training Segment

NAME: _____ DATE: _____ INTRO PAGE 1 of 5

Coded Event
or Behavior

(Scene: Night, The Walton pickup in entering the yard of the Walton home. Father Walton (FW), gets out and walks unsteadily into the house. Inside, Mother Walton (MW) turns the light on)

MW: John?

FW: Hi hon!

MW: (Sitting up from the sofa) How's Jason(J)?

FW: Oh, J is fine.

MW: How is Red?

FW: Oh, Red, he's not too fine. (He sits down unsteadily on the arm of the sofa.)

MW: You havin' a little trouble?

FW: Oh, no, I'm fine. (He crosses his arms
MW smiles, they exchange smiles.)

Scene: Ike Gotsey's store. Ida is making a purchase at the register.)

Ida: I sure am lucky you carry that yarn. The store in Weston sold out.

Ike: I'm happy to oblige. That'll be 12 cents.

Ida: (MW and GMW enter the store) Well hi.

MW: Ike, could you check the mail for me please? I've been waiting three weeks for some sewing machine needles from Richmond. We need a couple of pounds of cornmeal too.

Ike: You know we carry sewing machine needles.

MW: Yes, but they don't fit the old machines.

Ida: Isn't this the prettiest Yarn? I'm knitting Yancey a muffler.

NAME: _____ SHOW CODE: INTRO PAGE 2 of 5

Coded Event
or Behavior

_____ GMW: You're knitting that man a muffler?

_____ Ida: Yes, mamam. I love to knit and sew.
I made all the curtains at the Dew Drop
Inn. Mrs. Walton, you oughta drop in
and see them.

_____ MW: I'm sure they're lovely. (GMW gapes
at the thought.)

_____ Ike: Well they are, they are. (GMW stares
coldly at Ike.) That'll be 18 cents.
There's no mail for you Olivia. (MW
and Ida leave the store.)

_____ GMW: (speaking to Ike) I can remember when
the Post Office was a lot faster. (She
turns and leaves.)

_____ Ike: (Nods agreement.) Yes I can too.

_____ Ida: (Ida and MW are outside the store.)
Olivia, I have to tell you, I think it's
wonderful the way you're bringing up that
fine family, taking care of that big
house. I'm going to have my hands full
taking care of Yancey. (GMW catches up
to the two women.)

_____ MW: Be a full-time job.

_____ Ida: Aah, but I think he needs a lot of taking
care of.

_____ GMW: Straightening out is the word.

_____ Ida: But you know lately I've been getting the
crazy idea that Yancey is avoiding me.
Well he hasn't been by since he proposed.
I just don't know what to do. (To MW)
What would you do?

_____ GMW: Drop him like a hot potato.

NAME: _____ SHOW CODE: INTRO PAGE 3 of 5

Coded Event
or Behavior

Ida: (She looks at GMW.) Mrs. Walton, the first I laid eyes on Yancey Tucker I said, 'that precious thing is for me. I know he's got his strange ways, but I don't care. I guess I'm just gonna have to do what other girls do, and that's run away from him until he catches up with me. (Ida leaves MW and GMW, they stare after her.)

THE JEFFERSONS

(Scene: The living room of the Jeffersons. George (G) Jefferson enters the apartment. As he enters, he turns around to the door and throws his keys at the door, flings his coat into the hall, and throws his briefcase onto a table. He then sits on the sofa knocking a cushion onto the floor. Louise stares in disbelief.

L: (Approaches from the kitchen and stands in front of George who is sitting on the sofa.) Bad day huh?

G: What makes you say that?

L: Umph, just a wild guess. (She sits down beside G on the sofa.) You want to tell me about it? (G: No!)

L: Oh, come on G. Talking about it will make you feel better. (L pats G on the leg.)

G: No it won't, cause if I tell you about it I can't help hearing myself and I don't want to hear about it again.

L: Then tell it to me fast, then you won't have time to listen to yourself.

G: Okay, you asked for it. Two girls called in sick from my Queens store, the transmission went out on one of my vans, the cleaning machine in my Bronx store broke down, the income tax people wanted to audit my books, and the accountant broke down, and then I come home to a wife who keeps pestering me to tell her the whole story.

L: I think you could use a drink. (She gets up and goes to their bar to fix him a drink.)

NAME: _____ SHOW CODE: INTRO PAGE 4 of 5

Coded Event
or Behavior

G: Let Florence get it.

L: She's not here, its her day off.

G: Ah, that's the first good news I heard all day. (Pause) What we having for dinner?

L: Guests.

G: Guess? Louise, I'm not in the mood for no twenty questions, just tell me what we're having.

L: I said guests, dinner guests.

G: (Jumps up from the sofa and goes over to the bar.) Dinner guests? How come I didn't know about this?

L: I didn't know anything about it either till your mother came over.

G: Uh, mama's here?

L: Since 10:00 o'clock this morning. (Pause) Do you want to hear about my day?

G: (Shakes head and waves hands.) No, No, No. How's she feeling?

L: Still complaining.

G: About her broken ankle?

L: No, about me. She may be hobbling around on a cane, but her mouth is still going full speed. (Wiggles fingers on both hands.)

G: Where is she?

L: In the kitchen. She invited a friend to dinner and she wants to make sure that everything's perfect.

G: A friend? What friend?

L: I don't know. Your mother wants to surprise us. All she said was it's an old friend from out of town.

G: Ah no, I bet you its that Rose Filbret. (G walks toward the sofa and L follows.)

NAME: _____ SHOW CODE: INTRO PAGE 5 of 5

Coded Event
or Behavior

L: Rose Filbret?

G: Yeah. Her and mama used to do everything
together until Rose moved to Atlanta.

L: I wish they'd done that together too.

G: (Stamps feet) I never could stand that
Rose Filbret.

L: Why not?

G: Well when I was a kid she used to always
run up and grab my cheeks like this, (Grabs
each of L's cheeks between finger and
thumb) and say, 'How you doing Georgie
Porggie?'

APPENDIX C

Addendum to Training Session
(Summary Sheet)

SUMMARY SHEET

In the THEMATIC ANALYSIS CHECK SHEET, there are scaled items for each of the four attributes in this study (COMMUNICATION, AUTONOMY, SOLIDARITY and ACCEPTANCE). You are to respond to each group of items even though you have not studied it in this training session.

COMMUNICATION: Communication represents all verbal, non-verbal, and vocal acts which carry information. There can be no not communication, even silence is communication.

In this study, five dimensions of COMMUNICATION are used. Relationship assesses the quality of interpersonal interactions by evaluating tone-of-voice. Noise is that aspect of communications which increases or decreases honest communications. Affect tells something about the person speaking, i.e., are they mature or immature? Clarity is the family's attitude towards understanding and being understood. Humor assesses the quality of messages about family members, or other people in the show, i.e., are they positive or negative messages?

SOLIDARITY: Solidarity is that aspect of family functioning which indicates the degree of unity or cohesiveness within the family. The idea of "togetherness" is the essential quality of SOLIDARITY. Ritual identifies objective events which occur at a regular (daily, weekly, or monthly) frequency, while celebration views the family's involvement in and recognition of long-term or rare events (annual or less

frequent events). Family Symbols are general indices of a family getting involved and sharing either emotional events or material possessions. Affections and Sex is a category which assesses the family's respect for the "person" of others, i.e., do they recognize and respect the physical needs of others.

ACCEPTANCE: Acceptance is the attribute that evaluates themes of "unconditional regard" among family members. It asks the question, do these family members view each other as worthwhile people? Devotion looks at the way family members respond to the interests and sensitivities of others in the family. Support asks if family members stick up for each other, i.e., do they give others the "benefit of the doubt?" Appreciation asks the question if family members recognize some unique characteristic or quality in other family members?

AUTONOMY: Autonomy assesses the individual's ability to succeed on their own, or in demanding situations. It evaluates whether the individual relies on their own ability, or depends on others to get them through. Independence assesses the individual's ability to make decisions at the risk of rejection for doing so. Interpersonal-style asks if the individual seeks to be taken care of, or does he prefer a clear set of boundaries which he expects for himself and respects in others. Self-projection autonomy is the way the individual responds to the environment, either they

are stimulated by it or they are complacent or indifferent. Personal style is the way the individual deals with responsibility. Does he shrink away from responsibility and attempt to escape the resulting consequences, or does he face reality and its sometimes harsh manifestations?

The most important point to remember when rating the THEMATIC ANALYSIS CHECK SHEET is that there are no "correct" or "incorrect" responses. Just give your best judgement.

SUMMARY SHEET

The NEED/PRESS CHECK SHEET attempts to evaluate the family in relation to its environment. It does not rate the individual, but the overall family performance relative to its environmental forces. (READ NEED/PRESS CHECK SHEET)

(INSERT): Comparison: In drama, a technique used to make a point, is called contrast or sharpening. The protagonist is cast alongside an opposite character, i.e., bravery can be made more heroic if it is contrasted with cowardice. In most television programs a point is made by using opposites. Determine whether the family is viewed as "more or less," "better or worse" relative to other forces in their environment.

OPEN-ENDED QUESTIONNAIRE - For the Open-Ended items, I am looking for three to four sentences that summarizes your opinion for the question. Try to give more than YES or NO responses.

(READ QUESTION #1)

Question #2 - Frequently nurturance and authority, firmness, etc., are associated with mothers and fathers respectively. It is not important here whether these traits are found in conventional forms, but whether or not they are present in the family.

Question #3 - In this question, what would society say is "good" about this family? What does this family have that society in general values?

Question #4 - Select the most stimulating individual even though no one in the family would be an ideal model.

APPENDIX D
Verbatim Protocols

NAME: _____ DATE: _____ SHOW CODE: __1 W A 1 of 4

Coded Event,
or Behavior

_____ MW: (Working on the leg of JB's pants) When I
take these cuffs up they'll be just fine.

_____ JB: Oh mama they're still gonna look funny.

_____ MW: (Measuring out the waist of JB's pants) I
could take the waist in a little. (JB mumbles,
oh no MOMMA) Maybe you should reconsider and
wear your knickers.

_____ JB: I can't wear my knickers to the dance - none
of the other boys are gonna be wearing knickers
to the dance, will you look at this.

_____ MW: When I stitch them up no one will notice ...
they will.

_____ JB: Well Marsha Willery will for sure, I can't
take her to something as important as the school
dance with my knees peeking through my britches
like this.

_____ MW: Well has she said she'll go yet? (JB: More
or less) A young lady has been known to change
her mind.

_____ JB: Well, she's not going to do it this time.
Momma, ah I just...

_____ MW: JB you know we can't afford to buy you a
new pair.

_____ JB: I know, there is a new pair down at Ike's,
and I thought maybe I could buy em...

_____ MW: I was hoping you would use that money for
your graduation ring.

_____ JB: Oh yeah. Don't you think that this is more
important?

_____ MW: I'm sure she's a nice girl but I'm not sure
she's... (noise from outside)

_____ General voices - Oh I hope she, gimme that, she
will...

_____ MW: What in heavens are they bring home this
time. (Outside a group of people are walking
up the road to the house)

_____ JB: Looks like some kind of animal to me.

NAME: _____ DATE: _____ SHOW CODE: __1 W A 2 of 4

Coded Event,
or Behavior

_____ General voices - Just wanna... I don't know...

_____ MW: How many times do I have to tell them not
to bring every stray thing into the house.

_____ General voices - I doubt it... maybe we can take
it to the barn... Maybe we can talk...

_____ (Mother Walton comes out of the house calling)
John, you bring another animal here it goes in
the barn. I got enough with things roaming
around the house.

_____ Elizabeth (youngest daughter) Oh momma...
(Father and Grandpa Walton arrive)

_____ Father Walton (FW:) Where did you get that, son?

_____ J: In the woods daddy. I found him lying
under a tree.

_____ Grandpa Walton (GPW:) Aah, let's have a look
at him. (Takes bird from J)

_____ J: Careful of him grandpa, I think his wing is
hurt. It was kinda trailing along the ground.

_____ GPW: Okay...

_____ MW: Poor thing looks half scared to death.

_____ GPW: Yeah he is, looks a little weak. Looks
like some -inda sea bird, Seagull maybe, uha,
just look at his webbed feet.

_____ Mary Ellen (M: Oldest daughter) A sea-bird?

_____ Dan D: (youngest son) Why would he fly all the
way to Walton's mountain?

_____ JB: Maybe he got blown inland by the storm.

_____ GPW: Yeah, you find me a box to keep her in
Elizabeth and I'll take a look at her wing.
(Turns to go to the barn) Come on Nurse E. (the
children and GPW leave for the barn in general
chatter as Grandma Walton GMW comes outside)

_____ GMW: Another orphan?

_____ FW: Blown in by the storm.

_____ MW: Poor thing, its exhausted and its wing is
hurt... Where you going?

NAME: _____ DATE: _____ SHOW CODE: __1 W A 3 of 4

Coded Event,
or Behavior

_____ GMW: Over to Mrs. McKinsey's. Since she took
_____ that fall last month I've been trying to look
_____ in on her from time to time.

_____ FW: Ellie let JB drive you over there, the roads
_____ are pretty bad...

_____ GMW: You won't need him?

_____ FW: Spare him for a while. (To JB) You hurry
_____ back. (JB and GMW walk to truck)

_____ JB: Okay. Grandma do you mind if we stop off
_____ at the store first? I'd just like you to take
_____ a look at something for me.

_____ GMW: Alright.

_____ (JB and GMW arrive at Ike's store in the truck...
_____ inside) JB: Now uh, what size are they?

_____ Ike (I): They are uh, 30 waist. (JB - I'm a
_____ 28 myself) Well your momma or your grandma can
_____ take it in for you. (JB - Now how much would
_____ they be?) Uh it's \$2.35 (JB whistles) But that's
_____ a very fine piece of cloth.

_____ JB: Uha, what do you think grandma?

_____ I: It's pure wool imported.

_____ GMW: (Feels the pants) I've felt better. (JB -
_____ Uha, well) (Marsha Willery enters unnoticed) (JB
_____ measures pants along body)

_____ I: They'll look very nice on you John-boy.

_____ JB: It's just that \$2.35... (sees Marsha)
_____ Hello Marsha.

_____ M.W.: Hello John-boy Walton. What are you
_____ doing, buying a new pair of britches?

_____ JB: Oh no, my grandma and I...

_____ M.W.: How are you Mrs. Walton?

_____ GMW: Right fine for a person my age. (Silence,
_____ JB clears throat as he looks at M.W.) Ike I
_____ think Libby could use a half pound of sugar.
_____ (I and GMW leave to get sugar) (Ike - Right
_____ away Mrs. W.)

NAME: _____ DATE: _____ SHOW CODE: __1 W A 4 of 4

Coded Event,
or Behavior

_____ JB: Hey Marsha what about Saturday night? (M.W. -
What about it?) You are going with me aren't
you?

_____ M.W.: Well, reckon I will, but I need a little
more time to decide.

_____ JB: Now Marsha the dance is going to be in two
days. (M.W. - Three days if you count today.)
I really have to know soon...

_____ M.W.: I think I'll see you in school JB. Bye
Mrs. Walton. (M.W. leaves and goes to other
side of store and talks to Ike.)

_____ GMW: JB, I want to get over to AMagie's. (JB
nods, but stays behind momentarily to motion to
Ike that he wants the pants.)

NAME: _____ DATE: _____ SHOW CODE: __1 W B 1 of 5

Coded Event,
or Behavior

(Scene: The Walton Children are on their way to school. Dan and Elizabeth are netting from a stream)

ME: Dan, Elizabeth, come on.

A (Aaron): You're gonna be late for school.

E: Get another. (Dan - lets go). Don't shlosh it. (Dan - Okay I won't)

J: (Talking to JB who is memorizing some text) Think you got it now? (JB - Yeah)

(Dan and Elizabeth catch up with the group)

E: We got two, we got two.

A: I doubt if that bird'll eat em.

D: Well, we'll see about that.

E: If he eat a fish then he won't be hungry, isn't that right JB?

JB: I reckon so. (As they pass in front of Ike's Store) Uh, look you kids go on to school, there's something I got to get at Ike's.

ME: Well, we'll go with you.

JB: No, you won't. (JB goes into store)

A: Can't we come: (E: Please?)

JB: Look, I just said go on to school. Okay.

ME: Probably going to buy diamonds and pearls for Marsha Willery. Hey come here. (She motions for the kids to huddle)

(Inside Ike's store, Ike is wrapping a box for JB) I: You're not making a mistake, JB, this is a real good pair of flannel britches.

JB: They cost a pretty penny.

I: Well, if you're going to buy quality, you got to pay for quality. (The other children enter the store and stand in the door unnoticed) Who you taking?

JB: Marsha Willery, I think. (The kids laugh) I thought I told you kids to get on to school!

NAME: _____ DATE: _____ SHOW CODE: __1 W B 2 of 5

Coded Event,
or Behavior

J: (to ME) How do you like my new pair of britches, Marsha?

(J and ME are still talking)

ME: Well I don't know JB I reckon I like em, but I'm just not sure seeings how its just so hard for me to make up my mine.

J: MARSHA.

JB: Jason and Mary Ellen you better move. (The kids rush out of the store laughing) (JB turns back to Ike to pay him) Two dollars and thirty five cents.

I: Don't pay 'em no mine JB. (JB turns to leave)

JB: Thanks Ike.

(Scene: The school yard. Marsha Willery is getting off her bike and going up steps to class)

(JB races up to her) JB: Marsha. (M.W. - Hello JB) What time do you want me to pick you up on Saturday?

M.W.: I, I already told you I haven't decided whether I'm going with you.

JB: Now Marsha Willery, you got to stop messing around with me like this. (Some other kids pass them and laugh) Changing your mine from one minute to the next. (Pause) What's it gonna be, yes or no?

MW: Changing your mine is a woman's per... per... (JB - peragotive?) Yes perogative. I read it in a book on eti... eti... (JB - Etiquite?) You are the smartest thing. (She turns and walks to the door)

JB: Now M...

MW: I guess you better come around 7:00. (She enters school and door closes)

(Scene: JB is walking back to house from the barns) (He has a book in his hands, and starts to read aloud)

(Reading) JB: ...and thought to be far away behind, but checrily, cheerily she loves me dearly she is so constant and so kind. (Grandpa Walton comes out of the barn behind JB)

NAME: _____ DATE: _____ SHOW CODE: __1 W B 3 of 5

Coded Event,
or Behavior

GPW: "Keats." (JB - Grandpa?) John Keats.

JB: Best love poems I ever read.

GPW: They sure were. "Cheerily, cheerily,
she loves me dearly." I always partial to
them lines.

JB: Where'd you learn those lines?

GPW: An old boy like me has a few secrets. (JB -
Come on you tell me) Well if you must know I
read that poem over thirty years ago in the
Charelottesville Paper. (JB - In a newspaper?)
Every Saturday night in those days they would
publish a special poem right under the weekend
weather. I got me a considerable repretory.
(Begins to recite) "Happily, happily happily
onward strong...)

JB: Wait a minute, I know that.

GPW: ...Into the valley of death rode the sixth
hundred...

(GPW and JB in unison): ...forward the light
brigade, charge for the guns he said, into the
valley of death rode the sixth hundred, cannons
to the right of it, cannons to the left of them,
cannon in front of them. (They are holding
hands as they run up the steps to the house) (in-
audible phrase as JB runs inside. GPW remains
out)

(Scene: JB, ME and MW are in the Walton house.
MW is measuring pants for JB. ME is assisting MW)

(ME seems to have pinched JB who jumps - He
mouths stop it to ME) MW: JB will you hold still,
how do you expect me to fix this (JB takes some-
thing away from ME which causes him to move again)
with you dancing ... JB.

(Aaron enters running) A: Come on everybody,
grandpa is taking the bird out of its cage.

ME: Tell him we'll be right out A.

MW: I think I've finished here. You go upstairs
and take 'em off. ME you put this stuff away
for me please. (MW leaves)

NAME: _____ DATE: _____ SHOW CODE: __1 W B 4 of 5

Coded Event,
or Behavior

(As MW leaves, JB kicks ME when she bends down to pick up the sewing materials) ME: JB I'll get you. (JB runs off and ME chases)

(Scene: The Walton barn. GPW and the younger kids are gathered around the bird) (GPW takes the bird out of the cage)

GPW: Careful, E, he might peck you. (JB and ME walk up)

JB: How is he?

GPW: The wing seems to be better, but you know he hasn't eaten a thing.

E: We gave him some fish but he wouldn't eat it.

J: Grandpa you think we ought to put him back and let him rest?

GPW: I think so. (Puts bird back in cage) Let that bird rest. And just leave him alone. That's what he needs.

A: Think he'll die Grandpa?

GPW: Birds make up their own minds about living or dying, and this one here hasn't decided yet. (Placing cover over cage, with Dan's help) Aah now that's right. Come on everybody, shuss, leave him alone... He needs a little rest. Come on everybody.

(Scene: JB is in a garage repairing a car)

Dr. V: Hello JB. I knew it was either you or your father. I recognized the truck outside.

JB: Hello Dock.

Dr. V: Well is it working?

JB: We'll find out. (Cranks engine and it starts)

Dr. V: It's working. (JB: Spark plugs) You, uh, gonna drive it?

JB: No I was just getting it to run.

Dr. V: Any special reason?

JB: No, Mrs. McKinsey just wanted it fixed.

Dr. V: I might have known it. When is she ever going to listen to what I say. She in the house?

NAME: _____ DATE: _____ SHOW CODE: __1 W B 5 of 5

Coded Event,
or Behavior

_____ JB: She was about a half hour ago when I got here.

_____ Dr. V: Course that doesn't mean that she's still there. Half an hour is enough time for that woman to organize an expedition and be off up the Amazon River. (He leaves JB in the garage)

NAME: _____ DATE: _____ SHOW CODE: __1 W C 1 of 5

Coded Event,
or Behavior

(Scene: Mrs. McKinsey enters her garage and pulls some wires from the engine)

_____ M: I'm sorry JB, but I'm afraid you will have to come back. I need you. (She leaves the garage)

(Scene: The Walton farm. JB and GPW are cutting wood. The Walton truck drives up and FW gets out)

_____ GPW: He's in. Hey there's John.

_____ JB: Hey daddy. (As FW gets out of the truck GPW points at what he has in his hand)

_____ GPW: Heey we sure been needing that.

_____ FW: Rice oils gone up again. (GPW - Again?)
JB here's a note I got for you at Gottsey's.
(Hands JB the note)

_____ JB: Who's it from.

_____ FW: I don't know. He didn't say and I didn't open it. (JB reads note) Hey grandpa sometimes it ain't no matter how hard a man works its impossible to make a living.

_____ JB: (After reading the note) Shoot, Mrs. Mc's car broke down again and she wants me to go over and fix it up for her.

_____ FW: You go help her son.

_____ JB: Daddy, I was over there for an hour yesterday and it was working fine. I'll do it tomorrow.

_____ FW: Look she's an old lady, she's been sick and she needs that car to get around in. Better give her a hand.

_____ JB: Where's your tool box.

_____ FW: Front seat.

_____ JB: I'll be home for dinner. (GPW waves to JB as he leaves)

_____ FW: Be ready in a second grandpa. Let me just oil this up in here.

(Scene: JB and Mrs. McK. are in her garage working on her car)

NAME: _____ DATE: _____ SHOW CODE: __1 W C 2 of 5

Coded Event,
or Behavior

JB: Nope, I don't know what's wrong with it. It was working fine yesterday. (Mrs. McK. - I, I know) Of course it could be your battery. Look mam if I can't you'd better hire yourself a regular mechanic to take a look at it. (Pauses) Now wait a minute, what's this? Well that's peculiar! (Mrs. McK. - What?) Well, Madame, I hate to tell you this, but it looks like someone's been playing jokes on you. One of the connecting wires's been torn out.

Mrs. M: No one's been playing jokes. (Reaches into pocket and pulls the missing wire) I pulled the wire out. (Hands it to JB)

JB: What'd you do that for?

Mrs. M: I had to find a way to get you to come back.

JB: Well why didn't you just send for me?

Mrs. M: I knew what with your work, and going to the dance, that unless it seemed urgent you wouldn't come back.

JB: (Expells breath from mouth) (Goes back to work on the car) I must confess that I don't know what this is all about.

Mrs. M: I've got to get to the sea. And I cannot get there by myself.

JB: (smiles) Well I can take you to the sea next week.

Mrs. M: Oh no, next week is no good, It's got to be today.

JB: Oh, cause today is your wedding anniversary isn't it?

Mrs. M: Aye, that's right.

JB: (Pause) Well madame, look I, I know how important that is to you, and I'm sorry, but see even if we left right now we wouldn't get back till midnight, and I promised this young lady that I'd take her to the dance tonight.

Mrs. M: Oh, but it'll be other dances for you, hundreds of them. You're young.

NAME: _____ DATE: _____ SHOW CODE: __1 W C 3 of 5

Coded Event,
or Behavior

JB: I promised that next year I'll take you out to see the ocean for your anniversary.

Mrs. M: (Shakes head) No. That's no good. Yesterday I might have been willing to wait, but now I cannot.

JB: Look madame I don't mean to be rude, but you did get me here under false pretenses. I'm sorry but I can't help you. (Puts hood down on car) Sorry (Crank engine, it starts) (Goes into car and turns it off) Well she's working okay now. I guess I'd better be going home. (Pause) Mrs. M., you wouldn't be planning to drive out there by yourself would you?

Mrs. M: You do what you have to do JB and I'll do what I have to do.

JB: (Pauses) Well I'll be going. (Turns and leaves Mrs. M. in garage)

(Scene: JB arrives home with the truck. He walks slowly toward the barn) (Elizabeth approaches him from the barn) E: JB, JB he ate the fish, he ate it. He really ate it, come here. (E takes JB by the hand and pulls him into the barn) Come and see he ate all the fish.

D: Shuu, you'll scare it.

A: It is better now isn't it grandpa?

GPW: I do believe that our little boy gull is somewhat better.

E: Can we keep it grandpa? (JB listens but does not join in the group conversation) (The group conversation is in background)

GPW: It wouldn't live. There's something inside it yearning, tugging to reach the sea again.

ME: Wouldn't it be happy here?

GPW: Life is a mysterious thing, and every life has needs, this life needs the sea again. To circle and the salty air and breathe the ocean spray. If its going to get all the way back to the sea again its going to need all the strength and health we can give it. (JB turns and runs out of the barn)

NAME: _____ DATE: _____ SHOW CODE: __1 W C 4 of 5

Coded Event,
or Behavior

(Scene: Inside the Walton house MW is working with JB's pants, GMW is cooking at the kitchen table) (MW picks up a pair of scissors) (JB enters)

JB: Mama no. Don't, don't. (Crosses the room and takes pants from MW) Ike's gotta take 'em back. (Runs upstairs) (Voice in background says "What.")

MW: (Walks over to foot of stairs) Take 'em back? JB.

GMW: What got into him?

(Scene: JB runs out the house and runs down the road) (MW and GMW run out the same door and MW calls after him - "John boy.") (FW and the other family members arrive on the scene)

FW: Where's he going?

MW: I don't know, he said he'd explain later.

GMW: Well I don't understand, he said Ike Gottsey had to take back his new britches.

E: Is JB going to the dance without his britches on? (The family laughs)

(Scene: JB is in Ike's store)

JB: Ike I don't have time to go to AMarsha's myself, so if I wrote her a note would you give it to her when she comes in?

I: (Gives JB money from the register) Here's thirty, thirty-five, \$2.00, that's \$2.35.

JB: Thank you. You know I hate to return something to you after I've brought it.

I: Ah, that's alright, don't worry about it. (Gets note pad and pencil) You gonna write her a note? (Door squeaks and MW enters) (Ike sees her and taps JB on the shoulder) JB.

JB: (Looks up from note) Marsha, I was just gonna write you a note.

MW: A note about what?

JB: (Pauses and walks over to MW) I'm afraid I can't take you to the dance.

NAME: _____ DATE: _____ SHOW CODE: __1 W C 5 of 5

Coded Event,
or Behavior

_____ MW: What do you mean?

_____ JB: Well I can't really explain it now, some-
thing's come up.

_____ MW: An illness in the family? (JB - No) A
death?

_____ JB: No it's nothing like that. (MW - Then
what?) Well, see I have to take Magie...

_____ MW: John boy Walton, I am telling you that I
swear, I swear on a stack of bibles that I will
never, never speak to you again as long as I
live. (She walks out the door as JB exclaims)

_____ JB: No, no Marsha, you don't, Marsha you don't...

NAME: _____ DATE: _____ SHOW CODE: __ 1 W D 1 of 2

Coded Event,
or Behavior

(Scene: JB and Mrs. are driving down the road at night. They are both laughing.)

JB: And then I thought the lobster claw was just going to jump right out of my hand onto the floor.

MRS: What a curiosity that would have been.
(They laugh)

JB: We're almost home now. (MRS: Yeah) Sings:
"Oh you take the high road and I'll take the low road (Both) and I'll be in Scotland afore ye, for me and my true love will never meet again on the bonnie, bonnie banks of Loch..." (She gasps) What is it? What is it?

MRS: My arm. My chest. They're failing me.

JB: Well, I'll just pull over. Let me pull over.

MRS: No, I'm all right. But you must get me home.

JB: Okay, right now. (He drives)

(FW is talking to JB) Listen here, son. You gotta stop blaming yourself. You heard what Dr. Vance said. Her heart's been ready to give out for over a year. It was just a matter of time.

JB: Shoulda known that. Shouldnta driven her there.

FW: If you hadn't a driven her, she woulda driven herself.

JB: I shouldn't a done that.

FW: She was bound and determined to get there.

JB: I reckon.

(Dr. enters room) Dr: She'd like to see you JB.
(JB goes into bedroom)

MRS: JB? Is that you?

JB: Yes, mam. (She holds out her hand to him. He takes it.)

MRS: I'm dying, JB. That worrying doctor and me have known it for a long time.

Dr: Maggie, save your strength.

NAME: _____ DATE: _____ SHOW CODE: __1 W D 2 of 2

Coded Event,
or Behavior

MRS: See, he's still bossing me about. I, I want to thank you, John, for giving me the happiest time I've had in 30 years. Aye, the very best.

JB: Well, I truly enjoyed every minute of it.

MRS: Where's my bag? My bag? Where is it?

Dr: It's alright Maggie, it's here. (He hands her the bag, JB holds it)

MRS: Inside. There's a pocket in the lining. (He searches, brings out a large coin) It's for you.

JB: No, no, this is your wedding gift.

MRS: Now it's my gift to you. (She closes his fingers over the coin, they entwine their hands.)

(Scene: JB is showing coin to FW. FW puts his arm around JB's shoulders. They go outdoors together. They drive back to farm. The family is outside, GFW is carrying a cage.)

GFW: We're setting him free.

Elizabeth: If he gets lost, we'll do it all over again.

GFW: Our little boy gull. (J opens cage) Hey, well... (E: Ready, one, two, three) (GFW throws bird into air, they watch it fly away, calling "bye")

NAME: _____ DATE: _____ SHOW CODE: 2 J A 1 of 3

Coded Event,
or Behavior

(G. runs into room excitedly) G: Hello, Mommy,
Wommy. (He embraces MJ who is sitting. L is
standing.)

MJ: Oh hello G. Happy Anniversary son.

L: Your mother brought us a present, G.

G: Oh, that's wonderful. Thanks Mom.

MJ: Haven't you opened it yet, L?

L: Yes, right away. I'm so excited. I wonder what it can be. (She opens package) Uh, just what we needed, G, cufflinks.

G: Hey, you're really something, Mom.

MJ: Do you really like them?

L: Yeah, they go with our tuxedo.

MJ: As they always say, it's the thought that counts.

L: (gesturing at MJ) You're so right MJ. Can I get you anything?

MJ: Yes, an eraser. You've made a lot of mistakes in this crossword puzzle.

L: Oh.

MJ: Look at this. A large animal with antlers.
E L K E. There's no E on the end of elk (Smugly).

L: I know. G did the puzzle.

MJ: Of course, it's the old english spelling. Elke, like the old English Tea Shoppe. He's so bright.

L: I'll make some coffee. Uh, why don't you come and help me G? (L leaves room)

G: What for?

L: Because I say so, what for. (G follows L)

G: What's wrong with you?

L: Does your Mother have to be here today?

G: Oh, you know mama. She's like the tide. You can't stop that from comin in neither.

NAME: _____ DATE: _____ SHOW CODE: __2 J A 2 of 3

Coded Event,
or Behavior

_____ L: I don't mind her coming in. I just mind
her staying in. I mean today of all days.

_____ G: She just came out to wish us a happy
anniversary.

_____ L: I know your mother G. If she starts
working on a crossword puzzle, that means she's
stayin for dinner.

_____ G: Yeah, you're right.

_____ L: It's not that I don't want her G. But I
thought that maybe today we could be - you
know (puts arms around G's neck) - alone.

_____ G: Um. I hear you.

_____ L: Oh, G. I know just how we can get mama to
leave - wonderful.

_____ G: You can tell her we've got another appoint-
ment.

_____ L: Me can tell her?

_____ G: Well, I can't tell her. I gotta go out.

_____ L: What?

_____ G: Unless you don't want me to go out.

_____ L: Of course. I don't want you to go out on
our anniversary.

_____ G: Okay, then I guess it can wait until next
year. (G sits down, L walks over, hands on
hips)

_____ L: What can wait?

_____ G: That something special I was gonna pick up
for you.

_____ L: Oh. It can't wait. Go, go, go. (G leaves
kitchen, L follows)

_____ G: I'm going, goin, goin.

_____ L: Hurry back, sweetheart.

_____ G: I gotta go get something, mama, but I'll say
goodbye now in case you're gone when I get back.

NAME: _____ DATE: _____ SHOW CODE: __ 2 J A 3 of 3

Coded Event,
or Behavior

_____ MJ: Oh, I'll be here when you get back. What's
the dinner tonight L? (G leaves)

_____ L: Oh, I don't know yet.

_____ MJ: Married all these years and you still don't
know how to plan meals. G. must be a saint.

_____ L: Oh, he is. When he lived at home with you,
everybody used to call him St. G and the dragon.

NAME: _____ DATE: _____ SHOW CODE: __ 2 J B 1 of 3

Coded Event,
or Behavior

_____ L: So that's why we're going cycling.

_____ G: Louisey, you got it all wrong. It did cross my mind that we would run across whiten-dale.

_____ L: I don't think it crossed your mind, I think it parked there.

_____ G: (puts hand on L's shoulder) Okay, okay, maybe big deals can be made on big wheels. There's nothing wrong with that, but the main reason is that I want to spend my Sundays with you in the park with the birds and the bees.

_____ L: And the muggers.

_____ G: There aint no muggers there on Sunday mornings.

_____ L: Why? Are they all in church?

_____ G: Come on L. I haven't been bike riding since I was a kid. (He kisses and hugs L)

_____ L: Me neither. Remember how we used to show off. (G laughs) Look, no hands, look no feet. Look no teeth. It would be kind of fun wouldn't it?

_____ G: Sure it would.

_____ L: Okay. Wait, just let me get my sweater.
(L leaves room)

_____ MJ: Well, since you two are going out to have some fun, there's no need of me staying, so I suppose I'd better be leaving. (She rises to leave room)

_____ G: Oh, that's too bad: thanks for the cuff links, ma.

_____ MJ: Have a nice ride; but I think L will need a smaller seat.

_____ G: No, this is regular size.

_____ MJ: I'm not talking of the one on the bicycle.
(She leaves house)

_____ (Scene: LJ returns with bike, meets B in Hall)
B: Oh, hi, Mrs. J. Did you have a nice ride?

NAME: _____ DATE: _____ SHOW CODE: __2 J B 2 of 3

Coded Event,
or Behavior

L: Well, yes and no. (G enters with wrecked bicycle)

B: Oh, my goodness. What happened?

G: Nothing happened.

B: Is this your bike?

G: Yes, that's my bike.

B: Why, I scarcely recognized it. Are you sure nothing happened?

G: Bently, will you just mind...

L: Oh, G, Mr. B is only trying to be friendly. It's not his fault that you were so busy chasing after Mr. Whitendale that you got careless.

G: If anybody was careless, it was that stupid horse.

B: Horse?

L: Yes, G ran into a horse.

G: It was the horse's fault, not mine.

B: Oh, dear. I hope you called a policeman.

L: Who do you think was riding the horse?

B: You knocked a policeman off his horse? That's no laughing matter, Mr. J.

L: It was to everybody else in the park.

B: Was he badly hurt?

G: No, he just sprained his wrist.

L: So he used his other hand to write out the summons.

G: Yeah, why did he go and bust me like that anyway. I said I was sorry.

B: Will you have to appear in court?

G: Yes. On Thursday. The people of the City of New York against G.J.

G: And the people of New York are going to lose.

L: In what round Muhammad Ali?

NAME: _____ DATE: _____ SHOW CODE: __ 2 J B 3 of 3

Coded Event,
or Behavior

_____ G: It was an accident that could have happened to anybody.

_____ L: Oh, sure, anybody who was pedalling after H. R. Whitendale right down a flight of stairs, right through a rhodendren bush...

_____ B: Where did the policeman come in?

_____ L: On the other side of the Rhodendren bush.

_____ G: That cop shouldn't have been sitting on the bikepath.

_____ L: Before or after you hit him?

_____ B: Wait a minute. If the officer was riding his horse on the bicycle path, then you're in the right, Mr. J.

_____ G: Of course I'm in the right. But it's only my word against the cop's, and you know they're going to believe him.

_____ G: Why?

_____ G: Because he was black.

NAME: _____ DATE: _____ SHOW CODE: 2 J C 1 of 2

Coded Event,
or Behavior

(L enters room. Walks over to sofa, picks up gown. G walks up silently behind her and tickles her. L jumps) L: Aah, G, of all the stupid... You know you nearly scared me to death. What's the big idea, sneaking up on me like that?

G: Sorry, L.

L: G, you came home. G, you came home. (L hugs G)

G: There's somethin I wanna say.

L: Yes? I wanna say somethin to you, too.

G: Will you let me say my say first?

L: Uh, sorry G.

G: Well, when I went outa here before, uh, I went over to mama's...

L: You went crying to your mother?

G: I didn't go cryin. I went mad.

L: Oh, I thought it was always the wife who was supposed to run away to mama.

G: Will you cut it out before I get mad again.
(Puts arm around her shoulder) Anyway, Mama told
me something about you.

L: Oh, I bet she did.

G: No, I mean somethin nice.

L: Oh.

G: She knew you were jiving this morning about us going out with the Henriks.

L: She did? (Both move toward couch and sit down)

G: Yeah, she read it in your face. So I got to thinking, no matter how long you wanted us to be together, you had trouble making up that story.

L: That's right, that's like what I wanted to tell you G. You see...

G: Will you shut up? If you can't lie for your-
self... I had no business asking you to lie for me.

NAME: _____ DATE: _____ SHOW CODE: __2 J C 2 of 2

Coded Event,
or Behavior

_____ L: Thank you G.

_____ G: Now what you got to say?

_____ L: Oh, it doesn't matter. I think you nearly said it.

_____ G: Good. You see L, your trouble is that you were born honest. I guess that's one of the reasons I feel about you the way I do.

_____ L: Uh, what way is that G?

_____ G: Well, you know. I told you before.

_____ L: What did you tell me before?

_____ G: You know, something nice.

_____ L: You mean that I'm beautiful? (G: NO.) You mean I'm not beautiful?

_____ G: No, I didn't say that.

_____ L: Well you'd better say something.

_____ G: Alright. I love you.

_____ L: Oh, G. I love you too. Happy anniversary.
(L hugs G.)

_____ G: Happy anniversary. You're a good woman, a very good woman. You know, you really deserve me. (Long pause)

NAME: _____ DATE: _____ SHOW CODE: __2 M A 1 of 3

Coded Event,
or Behavior

_____ (Maude, Arthur and Vivian are standing in the hall in front of Walter's apartment) A: (W answers door and sees M) As long as you two are hitting it off, Bye, (V: Bye) (A and V run off down Hall)

_____ M: A!! Don't. Thick just left with thin.
(Silence)

_____ W: Come in, Come in!!! (Scene shows W's apt.)
(M looks at apt. and says, "Tasteful.") How are you M? (M - Very well W, and how are you?) I'm managing. How's Carol and Phillip? (M - Just fine, just fine) And Mrs. Naggutuck? (M - Couldn't be better) Did I forget anybody.

_____ M: The drycleaner's Bursitis is acting up again and the meterreader has pink-eye. (M walks around sofa across floor cushions, looking at apt.)

_____ W: I was reading about you in Tucehoe Tribune. They say you're picking up support for the democratic primary.

_____ M: Yes. It's true, W. You wouldn't believe the receptivity I'm getting people I don't even know are coming up and saying they're behind me 100%... and they are so happy... Why do I keep expecting Omar Sherif to come out of that door?

_____ W: The house came furnished.

_____ M: From where? The house of porn?

_____ W: M, why are you here?

_____ M: Aah, W frankly I was worried about you. W, I want you to know that I understand you. I understand that, well it can be very upsetting to think about uprooting your life and moving to Albany, N.Y. if I win this election.

_____ W: And I understand that this is the first chance you've had to really prove yourself. I understand that, which is something you don't seem to understand that I understand.

_____ M: But W I do understand you. I understand that you are threatened by the prospect of having a wife that does her own thing.

_____ W: But M, that's not true.

NAME: _____ DATE: _____ SHOW CODE: __ 2 M A 2 of 3

Coded Event,
or Behavior

_____ M: No, a wife who is an individual W.

_____ W: M!!! Sit down. (Both sit down on sofa)
You're like a little girl who wants two things
when she knows she can only have one. You can't
have a marriage in Tucehoe and a political career
in Albany at the same time.

_____ M: W, I have been a wife and I have been a
mother and I treasure every moment of it, but
I can't control the feeling that life holds
something more for me. That I can be something
more. You know W, when you study a language
the first verb you learn to conjugate is to be.

_____ (M and W still sitting on sofa) W: Not me M,
the first thing I learned in french was (french
phrase), in spanish the first thing was Me casa
is tu casa. (Me slaps leg and leaves sofa)

_____ M: Oh W, Oh W, you're infuriating. W, don't
you know that I came over here to see you, I
came over here to talk to you W. (W leaves sofa
and approaches M)

_____ W: Oh M, I'm sorry, I love you for coming over,
I missed, I missed you very much. (M hugs W)

_____ M: Oh W, Oh darling you don't know how much I
needed to hear you say that. Oh W, W vo, la
vo. (W - wi misseur) Wi miseaur?

_____ W: That was the second thing I learned in french.

_____ (Maude moves away from W and sits on bed)

_____ M: I can't tell you what it's been like, I mean
waking up at night, in the middle of the night just
longing for the touch of your skin and the sound
of your voice W and the smell of your absorbing Jr.
Oh, W, W, W. (Pulls W onto bed with her)

_____ W: M lets never spend another night away from
each other again.

_____ M: Never W, never, never again. Oh darling I
need you so. And you know W? You do understand
me. - I know you do understand.

NAME: _____ DATE: _____ SHOW CODE: __2 M A 3 of 3

Coded Event,
or Behavior

_____ W: Of course I do sweetheart, you're a real
woman M. (Kisses)

_____ M: Ah Thank you W.

_____ W: And a real woman belongs with her man, making
a home for him, not in politics, that's a man's
game.

_____ M: (Pause) There's another famous french
expression. Bon Voyage! (M pushes W off bed
and gets up)

NAME: _____ DATE: _____ SHOW CODE: __2 M B 1 of 3

Coded Event,
or Behavior

(Scene: Maude and Walter are in each other's arms kissing. Enter Vivian and Arthur.)

V: Oh, look at the two love birds.

A: You see, Vivy, you see that? I told you this would work. M, W, I am very proud to be the person that brought you back together again.

M: A, we're getting a divorce.

A: They're lying. I brought them together. Aah, you're a great little kidder, you two.

W: A, she means it, we're getting a divorce.

V: Ooh, you and your big ideas, that's all your fault you big goofball (she hits A in stomach) (A: Vivian) I'm holding you responsible for this. (V and A argue around room, speaking loudly)

A: Vivian, how do you call me a goofball?

(M & W are still holding each other. M appears to be weeping) W: M, why are you crying?

M: They remind me of how happy we were when we were married. (V & A still argue. M & W embrace.)

(V & M alone together, V weeping at counter) M: Vive, this photo album represents an entire life with W. There's nothing to cry about. The divorce won't be final for a year. All we're doing tonight is working out the property settlement with the lawyers. And who knows Viv, W and I may... you know, all New York state laws say there is no cohabitation for a year.

V: Cohabitation?

M: Whoopy.

V: For a whole year? Ooh (Viv. cries)

M: You're right Viv, hand me a kleenex. (M cries)

V: Oh, M. You know you don't want this divorce.

M: Of course not V, but W does and I've decided that we're going to treat this final separation as sensible as possible, no bitterness, no rancor. (Door bell rings, W and John, the lawyer, enter front door)

NAME: _____ DATE: _____ SHOW CODE: __2 M B 2 of 3

Coded Event,
or Behavior

_____ W: This isn't going to be easy for me J, but it will be worse for M. I don't want her to feel any worse than she already does.

_____ M: (M opens door) Walter, sweetheart.

_____ W: Ha, ha, M. Darling you look sensational. (They extend hands and touch)

_____ M: And so do you. Flatterer, you charm the husk right off the corn... (Both say "Mame" simultaneously and hug) John, darling come in. Mi casa es su casa. (J: M, M) (V in background moans, cries, and leaves house crying) Ha. That's my next door neighbor. We were watching a "Charlie Brown" special and in the end Snoopy dies of terminal hairbald. Come in J.

_____ J: Listen M. This is a very bad scene for me. I've been your family attorney ever since you two were... goshdarn... you were married.

_____ M: (touches J's shoulder) Oh, J.

_____ J: Well, it's, I feel awkward representing W in a divorce when I'm close to you, too.

_____ M: Why you old silly billy, W and I intend to make things as easy as we can for you. We'll make the cotton easy to pick... (W & M simultaneously "Mame" hugging). Oh, this is gonna be so much fun, ooh.

_____ J: You know, you're beautiful. You know you are two beautiful people. (M & W: Ooh)

_____ M: Ah, W, you know what I came across today when I was sorting some of your clothes. W, look: our old photograph album, W. (M opens album and points to a picture) (W: Ooh, ooh, M: hah, hah. W: ooh, ooh, M: hah, hah) (M turns page and both exclaim)

_____ M: Oh, Walter, my most favorite snapshot in the world is the two of us at the Copa Cabana (January 16, 1968: simultaneously) You remember?

_____ W: You kidding? Pink champagne, you in that low cut gown, Sandler and Young singing "make love to me."

NAME: _____ DATE: _____ SHOW CODE: __ 2 M B 3 of 3

Coded Event,
or Behavior

_____ M: Sandler and Young (Sings) You know, I
never thought I could get so stirred up watching
two men sing to each other.

_____ W: I don't think we were ever more in love than
we were that night, M.

_____ J: Hey, for a couple getting a divorce, you
two are really something.

_____ M & W (simultaneously) Aoh. (Doorbells rings)

M: Oh, that's probably my lawyer. (M takes
W's hand and goes to door)

NAME: _____ DATE: _____ SHOW CODE: __2 M C 1 of 3

Coded Event,
or Behavior

_____ M: We don't have an account.

_____ W: Well, I do M. Oh, just a small one.

_____ M: You have a bank account that I don't know about?

_____ W: I guess I just forgot to mention it, it's nothing M. It's play money, poker, little gifts for you.

_____ W: Frankly, I don't even remember.

_____ J: \$8000?

_____ M: You have squirreled away \$8000? (To her lawyer) Well, don't just sit there. Do something legal to him.

_____ M's L: I'm doing it.

_____ W: M, why are you making such a big fuss out of a few measly thousand dollars? What about the money you saved up from your real estate job? Did I do any snooping around trying to find out how much money you had?

_____ M: W, I never tried to keep that a secret. \$1500.

_____ W: \$2437.

_____ M: You never really know a man until you divorce him.

_____ W: Alright M, take it all, my record collection, my dirty books, everything I treasure. I'm getting outta here. (W picks up photo album and starts out)

_____ M: Hold it. Where do you think you're going with my album?

_____ W: (Stopping) Your album? It's my album.

_____ M: It's mine. (They pull for the album, both saying "it's my album")

_____ W: This album is all that's left of us. I'm taking it and walking out of here.

_____ M: If you do that you'll be walking with a decided limp, W. W, this is my album. I love this album.

NAME: _____ DATE: _____ SHOW CODE: __2 M C 2 of 3

Coded Event,
or Behavior

_____ W: And so do I love it. (Album falls apart)

_____ M's L: Now folks, please please don't fight
over a few memories. Deal in hard cash.

_____ M: Oh, shut up, Eberhart. What kind of drug-
store lawyer are you anyway. You should have
done all this stuff in your stuffy old office.

_____ J: M, Please. As Shakespeare said, "As anger
comes in the door, reason flies out the window."

_____ M: Shakespeare also said "kill the lawyers."
And as for you, Mr. Swiss Bank Account, I had
hoped that these clothes would never leave
this house, but now I can't wait to get them
and you out of here. (Dumps clothes on W. as
he sits on couch)

_____ M's L: What do you say that we resume Monday
in my office.

_____ J: Oh, yes, fine. 10 o'clock alright?

_____ M's L: You know, I think we've made some
progress, don't you?

_____ J: Oh, yes, definitely. It's a good start.
Oh, M, W, now it's alright. Everything will be
okay.

_____ M's L: Yes, J and I may have our differences,
but we'll work things out.

_____ J: (to M's L) What kind of mileage do you get
on that Rolls? (As they leave house: M's L:
10.1)

_____ M: Will Rogers never met a lawyer.

_____ W: Don't blame them M. It's you. (He comes
from under clothes)

_____ M: Me?

_____ W: Yeah. You loused up what could have been
a fun evening.

_____ M: Blame me. If I had known you were gonna
be this ugly in divorce, I wouldn't have married
you in the first place. And get your hands
off my album.

NAME: _____ DATE: _____ SHOW CODE: __ 2 M C 3 of 3

Coded Event,
or Behavior

_____ W: If you want these dumb pictures that much
(W brings photo album to M)

_____ M: No, I hate them. I loath them. I despise
them. And the minute you leave, I intend to
burn them, but I'll be damned if I'm gonna let
you have them. (M takes photo album)

_____ W: I wouldn't take any of those stupid pictures
if you begged me. Give me the one from the
Copa. I want to see what we looked like when
we were happy.

_____ M: We were never happy W. Never. For your
information, W, I was not smiling at you in
this picture W. I was laughing at Sandler and
Young. (M laughs as she rips up picture W had
in his hand)

_____ W: Alright M, alright. Save these for your
next husband. Here. (M is singing "take me
in your arms" and laughing)(W goes to couch and
throws clothes at M and leaves house)

_____ M: W, you know what you are? (She follows him
to door) (Repeats) Go sit on a snow cone. That's
what you are. (M closes door and leans against
it. Tries to put photo of them at Copa Cabana
back together as she hums "take me in your
arms" etc.)

NAME: _____ DATE: _____ SHOW CODE: __1 GT A 1 of 5

Coded Event,
or Behavior

(Scene opens with JJ pacing floor, Thelma and Michael sitting)

JJ: I got it - the perfect anniversary present for Mom and Dad. An electric blanket.

T: The 20th anniversary is Chinese. You are supposed to get them something from China.

JJ: How about a Chinese electric blanket?

M: Oh JJ, I've never heard of a Chinese electric blanket.

JJ: Yeah, that's one that warms the bed and fries the egg rolls at the same time. (M gets up from sofa and walks around JJ in a contemplating pose) I tell you M, when it comes to jive JJ is the best alive.

M: And I tell you JJ when it comes to fool you are at the head of the school.

(long pause, JJ seems puzzled) JJ: Michael, T is the one that usually puts me down.

M: I know she's been giving me lessons, she taught me everything she knows. (SLAPS hands together)

T: You're a good student M, but let's get serious now. The anniversary is Sunday, and like I say the thing to get is China. Now I saw this beautiful serving dish at Sears, the only question is do we have enough? It costs \$12.00.

M: Well, I've got \$3.00.

T: And I've got six. (Pause, M and T look at JJ, who looks at ceiling)

JJ: Well, you all \$3.00 short. (JJ moves away from the group and T follows)

T: JJ don't give us that old routine about being \$3 short.

M: Yeah, you've always got some cash stashed away some place.

JJ: I don't, I swear.

T: You do and we know where. (T turns and goes to a bureau)

NAME: _____ DATE: _____ SHOW CODE: __1 GT A 2 of 5

Coded Event,
or Behavior

_____ M: You sure do. (T and M rumble through the
_____ drawer and play with something of JJ's, while
_____ JJ chases after his possessions)

_____ JJ: Hey, give me that man.

_____ M: I've got \$2.

_____ T: And I've got 3. And you broke, huh? (Slaps
_____ him in stomach with sock)

_____ M: Yeah. (Throws sock)

_____ T: Ooh, JJ, how selfish can you be?

_____ JJ: OK, now you all blew my surprise. I was
_____ saving that money for paints. I was going to
_____ paint a portrait of Ma and Dad. My own personal
_____ present to them.

_____ T: Oh, I'm sorry JJ.

_____ M: Yeah, me too.

_____ JJ: Well, in honor of Ma and Dad, I will humbly
_____ accept your apologies. (Holds out hand to M,
_____ T and M hand back money) And in addition to
_____ painting a portrait of them, I also made up a
_____ greeting card.

_____ T: You did? (All move toward bureau)

_____ JJ: Yeah. (JJ displays large heart)

_____ T: Oh, that's beautiful.

_____ JJ: And I already thought up a slogan to put on
_____ it: (puts card down) Our love for you is out-
_____ a-sight, that comes from Thelma, Michael and Kid
_____ Dyn-O-Mite.

_____ T: OK, JJ. M and I will buy the china serving
_____ dish. We'll get the money somehow. (Puts arm
_____ around M's shoulder, JJ puts card back behind
_____ bureau)

_____ M: Sure we will.

_____ JJ: (sound of door) Oh, oh. If that's Ma,
_____ 1st's not blow our surprise.

_____ T: Okay.

_____ (Enter Mother) F: Hello children.

NAME: _____ DATE: _____ SHOW CODE: 1 GT A 3 of 5

Coded Event,
or Behavior

(All in unison) Hi Ma. (They wave and smile)

F: What's going on?

(in unison) Nothing's going on Ma.

F: Oh I think I get the vibes. You kids are plotting to get your dad and me an anniversary present, but I just want you to know that it's not necessary.

M: But mama, this is a special anniversary.

T: And we want to.

F: I know you do but you worked hard for what ever you got and your dad and me don't want you spending it on any presents. (children, express aahs) Really, really children. (Mother moves in between T and M and puts arms around their shoulders) You three are the best present we could have.

JJ: You're looking at the pilot that started the series.

F: So now listen all of you, forget about the present. (children again express aahs) And JJ you can keep that money in your sock.

JJ: Ma you know about my secret hiding place too? It's as private as the men's room in O'Hare airport.

(Door opens and the father enters singing)

J: Happy anniversary you, happy anniversary to me, we got some miles on us baby, but we're still good as new. (crosses room to F and takes her in his arms and kisses her)

J and F say thank you)

JJ: We're standing in the used car lot of love.

J: And in 20 years we've only turned out one clunker. (JJ points finger at T over her head, which she sees and knocks hand away)

F: J, you know you don't mean that.

J: Just jr., just jiving. (Walks over to JJ)

F: Speaking about our three Muscateers here, do you know that they were about to spend their money to buy us an anniversary present?

NAME: _____ DATE: _____ SHOW CODE: __1 GT A 4 of 5

Coded Event,
or Behavior

_____ J: You mean Jr. was about to dip into his
sock again.

_____ JJ: I got a feeling that my sock is listed in
the yellow pages. (J moves in between T and
JJ and puts arms around them)

_____ J: Much as I appreciate what you kids was
going to do it ain't necessary, because I'm
fixing to give your mother the best anniversary
present she could have.

_____ (J moves over to F) F: What's that J?

_____ J: Me. Yeah baby, you're gonna have two
whole days of uninterrupted me.

_____ F: What you talking about?

_____ J: Baby. I hold here in my hands the keys to
paradise.(holds up keys) Remember, me telling
you about my friend Charlie, the foreman? Well,
Charlie owns this cabin up by the lake. I told
him about our anniversary and he's offered to
lend it to us for the weekend.

_____ T: Oh, that sounds so romantic.

_____ JJ: When are we all going?

_____ J: Florida, it oughta be just like a second
honeymoon. You know Charlie's a bachelor and
he's got it all set up for romance. Gonna be
some weekend baby. What's the matter? I told
you about it, but you don't seem to go for the
idea too much.

_____ F: Oh, I do James. It's a wonderful idea, but,
well....

_____ J: What?

_____ F: Well, it's just that we never left the kids
alone for two whole days. (J says ahh)

_____ J: Now, come on F. Look at them. They ain't
kids no more. They're old enough to take care
of they'selves.

_____ The kids: Sure we cam. Yeh, Ma.

_____ T: You guys deserve a couple days alone by
yourselves.

NAME: _____ DATE: _____ SHOW CODE: __1 GT A 5 of 5

Coded Event,
or Behavior

_____ J: Now see that? They ain't worried about
it. Why you going to be worried about it?

_____ F: OK. I guess you're right. It is a
wonderful idea. Two whole days, just me and
you. (they hug)

_____ J: All alone.

NAME: _____ DATE: _____ SHOW CODE: 1 GT B 1 of 3

Coded Event,
or Behavior

(F and J go out door) T: Bye daddy. (Waving)

J: Bye-bye.

Kids: Whew. (All are standing behind sofa,
F. reenters)

T: Kids, we're running short on peanut butter.
(J is tapping F on shoulder) You have to buy
some more. Get a medium sized jar, and there
are coupons in the drawer (J taps again), but
be sure you go to... (J pulls her out the door)

(J is carrying F over threshold at cabin) F: Oh,
J. This is silly.

J: All I'm trying to do is recreate our honey-
moon, baby.

F: Yeah, but on our honeymoon I only weighed 110.

J: Yeah, you was just skin and bones then, but
you just right now. Just enough to fill my arms
and not enough to make my knees buckle.

F: Oh, come on J. (He puts her down, she turns
on light) Hey.

J: Yeah, this is some place he got here, isn't
it. Boy this cabin's everything Charlie said it
was, baby. This is gonna be some weekend.

F: Honey, you think the kids gonna be alright?

J: Now F, the kids gonna be fine. We're supposed
to be Liz and Dick, not the Swiss Family Robinson.
We only left them a few hours ago.

F: But you know how they are.

J: And you know how I am, so let's get it on.
(they embrace) Look at that Charlie. He got
logs in the fireplace. He's got a bottle of
champagne for us, everything. Look here, why
don't you go slip into one of those Chinese robes
that Wylone gave us, I'll get these logs going,
and we can get real cozy.

F: Uh, huh.

J: What you say to that babe? (F says uh, huh,
looking for something) What's wrong? What you
looking for?

NAME: _____ DATE: _____ SHOW CODE: __1 GT B 2 of 3

Coded Event,
or Behavior

_____ F: J, there's no phone.

_____ J: Well, that's good. That way nobody can bother us.

_____ F: No, but I promised the kids I'd call them as soon as we got here, let them know we was safe. Honey, I'm worried about them.

_____ J: Oh, now F. Stop worrying about the kids. Now, we came up here to relax and get away from it all. Remember, it's just you and me, baby. You and me.

_____ F: I guess you're right J.

_____ J: I know I'm right. Give me some sugar.
(kisses her)

_____ F: Uh, excuse me honey. (F moves away and puts on coat)

_____ J: Now where you going?

_____ F: I just remembered there's a phone booth in that gas station down the road.

_____ J: Oh, F. Wait a minute now.

_____ F: I won't be long. (She goes out door)

_____ J: But F, it's cold out there... Kinda cold in here, too.

_____ (Back at home, M is reading, JJ is on couch, T hits him on head) T: Get up and get dressed and clean up this living room.

_____ JJ: Says who?

_____ T: Says me. You heard Ma. She put me in charge.

_____ JJ: I got news for you T. You just un-incharge. From now on, I'm giving the orders around here.

_____ T: What did you say?

_____ JJ: That's right. This what's known as a military coop. From now on, refer to me as El Presidento. And we can get things rolling by you starting to vacuum the rug, you fixing us dinner, and you doing the dishes. (Moves over and speaks to T) Michael, you in charge of garbage detail. (Sits back down on sofa)

NAME: _____ DATE: _____ SHOW CODE: __1 GT B 3 of 3

Coded Event,
or Behavior

_____ T: And what are you going to do?

_____ JJ: I'm going to rest up from all this military
cooping.

_____ M: Something tells me this weekend's gonna
be longer than I thought. (M moves over and
takes vacuum cleaner from T)

_____ T: No, it ain't. (She sits down on chair at
table)

_____ JJ: Hey, T. What you doing over there. El
Presidento has given you the orders.

_____ T: Well, El Presidento, the people have gone
on strike and you can make your own dinner.

_____ JJ: Hey, hey, hey, (rises from couch and goes
to refrigerator), hey, hey, hey. That's no
problem at all. Besides being your leader,
I'm also known as the galloping gour-met of
the ghetto. I will prepare for you now the
perfect dinner.

_____ M: What's that JJ?

_____ JJ: Soft-boiled eggs. (Phone rings) Hey, T,
answer the phone.

_____ T: You answer it. You running the country.

_____ JJ: OK, Thelma. You're definitely asking for
a court martial. Your attitude is abom-itable.
(JJ walks over and answers phone)

NAME: _____ DATE: _____ SHOW CODE: ____1 GT C 1 of 4

Coded Event,
or Behavior

(Back in the cabin, J is in robe poking in the fireplace) Alright, ha, ha, ha. (knock on door, JJ gets up to answer it, opens door without looking and grabs person at door) Hey baby you weren't gone long, look at this fire I got here. (Its a strange woman and J immediately pushes her out of his arms)

(Strange woman: to J) You're not Charlie.

J: No I don't think so, I know I'm not Charlie.

S.W:Uh, Where's Charlie?

J: Well us he ain't here. He gave me the place for the weekend.

S.W:Oh wow, I was supposed to meet him here, isn't this the 17th?

J: No, it's the 10th...

S.W:Really?

J: All day long.

S.W:You know I'm really confused, I pose for calenders but I never look at those little numbers.

J: (Ha, ha, ha) I thought you were familiar. I saw your picture on Charlie's wall in the office. You're Miss December.

S.W:aaah!! That's me.

J: You sure weren't dressed for it. (S.W. stretches out on back of sofa in a posing fashion)

S.W:You know those calendar people. I'm Gloria Jackson. (Gets up from sofa and shakes J's hand)

J: James Evans.

G.J:It's a shame about that mix-up. You know it took me three hours to drive up here in all that snow.

J: Oh, that's a shame.

G.J:Ooh that fire sure looks good. Do you mind if I warm up a little bit. (Goes to fireplace and warms hands with back to J)

NAME: _____ DATE: _____ SHOW CODE: __1 GT C 2 of 4

Coded Event,
or Behavior

_____ J: Oh no, not at all... Oooh, Oooh, Lord have mercy. Miss Jackson, un, (J looks toward the door of the cabin)...

_____ G.J:Ooh, I hate to think about that drive all the way back.

_____ J: Yeh, yeh.

_____ G.J:Oh, this is just too cozy.

_____ J: Yeah, I...

_____ G.J:You know something? (J: huh?) You're a better looking dude than Charlie. (G.J. walks over to J. J laughs)

_____ J: Now look here, Miss Jackson.

_____ G.J:Oh, you can call me Gloria. (G.J. strokes J on chest, J laughs)

_____ J: Oh, Gloria. (G.J.: uh, huh), I think it's only right that I tell you that I'm a married man.

_____ G.J:Oh, congratulations. (J laughs, G.J. puts arms around his shoulders)

_____ J: What I mean to say is that my phone call is down at the wife making... (both laugh) I mean that my wife is down at the phone booth making a call and she'll be back in a minute.

_____ G.J:Well, that's the way it goes. Don't worry sugar, I'll split. Oh, that fire's getting just a little bit too low. (She stirs to the fire with back to J, F enters door)

_____ F: Honey, I spoke with the kids and... (sees G.J.) J, (J laughs), I think you better do a little speaking to me. (J: heh, heh)

_____ G.J:Oh, you must be Mrs. Evans.

_____ J: Yes, baby this is uh, December Jackson, I mean (laughs) I mean, uh, Gloria Jackson. She's a friend of Charlies. She got the calendars, I mean, I mean (laughs) the weekends mixed up.

_____ F: Hah, hah, hah. You ain't too together yourself lover.

NAME: _____ DATE: _____ SHOW CODE: __1 GT C 3 of 4

Coded Event,
or Behavior

G.J: Ooh, I guess I'll be going now. Thanks
so much for the use of the fire... (J tries to
help her with coat)

J: Oh, you're welcome Miss Ja... (drops her
coat) Sorry.

G.J: I'll just be getting on down the road. I'll
see you guys. Oh, James (laughs) if you like,
I'll stop by the office some day and autograph
that calendar.

J: (Shakes head no behind F's back motions for
G.J. to go. G.J. waves to J and leaves) (G.J.:
Bye.) J: Bye, Miss J.

J: (laughs as G.J. leaves)

F: What calendar?

J: Huh? Oh you know. One of those nature
things, uh mountains (J helps F take off her
coat) mountains and trees and all that kind of
stuff, baby.

F: Uh, huh. I saw you admiring the scenery.

J: Now F, you're the only scenery I wanna
look at baby. She mighta been Miss December,
but you're my calendar girl all year long, every
year (puts arms around F). And you're getting
better and better and better, baby (kisses her).

F: You improve with age, too, lover.

J: All right. Now, how the kids doing?

F: Fine, just fine.

J: See, now didn't I tell you? Now you march
yourself right in there, put on that robe that
Wilona gave you, I'll pour some champagne, and
we'll get this twentieth anniversary on the road.
(F leaves room) Um, hmm. (Hums "Tonight," opens
champagne, pours it) Now we're off and running.
(Hums) (Carries drinks to coffee table, turns
off lights) Yes, heh, heh, skoobie-doopie doo,
umm, yes (pokes the fire. F enters unseen, slams
door. J looks up) Hey. Well, bless my fortune
cookie. Heh, heh, heh. Baby you look beautiful.

F: Thank you.

NAME: _____ DATE: _____ SHOW CODE: __1 GT C 4 of 4

Coded Event,
or Behavior

_____ J: Step up, Lotus Blossom. The bar is now open.

_____ F: Well, I kinda dig the bartender.

_____ J: Well, in that case I'll have a drink with
the customer. Here's to twenty years, baby.
(They toast)

_____ F: And they've all been good ones J.

_____ J: You even make the bad ones good ones. (They
sip from each other's glass)

_____ F: And these next two days gonna be the best
of all. (They sit)

_____ J: Who you tellin?

APPENDIX E

Thematic Analysis
Checksheet

NAME: _____ SHOW CODE: _____

THEMATIC ANALYSIS CHECKSHEET APPENDIX E

Over the course of the show(s) which you have just evaluated, give your opinions of the family on the scaled items below. Even if you feel that the program may not have contained elements of the dimension(s) in the scale, please rate them anyway. Please rate each item even though you may not have coded that item throughout the protocol.

ATTRIBUTES

Solidarity:

- | | | | | | |
|----|--------------------|---|---|---|-----------------|
| 1. | 1 | 2 | 3 | 4 | 5 |
| | integrated | | | | fragmented |
| | family life | | | | family life |
| 2. | 1 | 2 | 3 | 4 | 5 |
| | harmonious | | | | dissention |
| | and cohesive | | | | and unbalanced |
| | atmosphere | | | | family life |
| 3. | 1 | 2 | 3 | 4 | 5 |
| | strong | | | | superficial |
| | sense of past | | | | sense of |
| | and future | | | | family |
| | associated with | | | | involvement |
| | this family | | | | |
| 4. | 1 | 2 | 3 | 4 | 5 |
| | high similarity | | | | high diver- |
| | in values of | | | | gence in |
| | family members | | | | principles |
| | | | | | and values of |
| | | | | | family members |
| 5. | 1 | 2 | 3 | 4 | 5 |
| | high similarity | | | | high diver- |
| | in needs and wants | | | | gence in |
| | | | | | needs and wants |
| 6. | 1 | 2 | 3 | 4 | 5 |
| | family relates | | | | family re- |
| | at personal | | | | lates at |
| | levels | | | | impersonal |
| | | | | | levels |

- | | | | | | |
|----|----------------|---|---|---|-------------|
| 7. | 1 | 2 | 3 | 4 | 5 |
| | family accepts | | | | family does |
| | and confirms | | | | not deal |
| | sexual aspects | | | | with sexual |
| | of people | | | | themes |
-
- | | | | | | |
|----|-------------------|---|---|---|---------------|
| 8. | 1 | 2 | 3 | 4 | 5 |
| | program expresses | | | | program |
| | sexual needs of | | | | does not |
| | people | | | | deal with |
| | | | | | sexual themes |

Communication:

- | | | | | | |
|----|----------------------|---|---|---|-----------------|
| 1. | 1 | 2 | 3 | 4 | 5 |
| | communication | | | | communication |
| | atmosphere conducive | | | | atmosphere con- |
| | to understanding | | | | fused and over |
| | | | | | active |
-
- | | | | | | |
|----|----------------|---|---|---|-----------------|
| 2. | 1 | 2 | 3 | 4 | 5 |
| | high degree of | | | | high degree |
| | consideration | | | | of competition |
| | and patience | | | | and inconsider- |
| | | | | | ation for |
| | | | | | speaking time |
-
- | | | | | | |
|----|---------------------|---|---|---|------------------|
| 3. | 1 | 2 | 3 | 4 | 5 |
| | main characters | | | | main characters |
| | display appropriate | | | | display inappro- |
| | affect | | | | prate affect |
-
- | | | | | | |
|----|-----------------------|---|---|---|-----------------|
| 4. | 1 | 2 | 3 | 4 | 5 |
| | peripheral characters | | | | peripheral |
| | display appropriate | | | | characters dis- |
| | affect | | | | play inappro- |
| | | | | | prate affect |
-
- | | | | | | |
|----|--------------------|---|---|---|----------------|
| 5. | 1 | 2 | 3 | 4 | 5 |
| | program contains | | | | program low on |
| | frequent instances | | | | instances of |
| | of clear | | | | clear |
| | communication | | | | communication |
-
- | | | | | | |
|----|------------------|---|---|---|----------------|
| 6. | 1 | 2 | 3 | 4 | 5 |
| | relationships | | | | relationships |
| | contain under- | | | | contain under- |
| | pinnings of | | | | pinnings of |
| | love and concern | | | | hostility and |
| | | | | | animosity |

- | | | | | | |
|----|------------------|---|---|---|-----------------|
| 7. | 1 | 2 | 3 | 4 | 5 |
| | humor directed | | | | humor directed |
| | at human nature | | | | at persons in |
| | and institutions | | | | the program |
| 8. | 1 | 2 | 3 | 4 | 5 |
| | humor ironic | | | | humor cutting |
| | and satirical | | | | and denigrating |

Acceptance:

- | | | | | | |
|----|---------------------|---|---|---|-------------------|
| 1. | 1 | 2 | 3 | 4 | 5 |
| | frequent displays | | | | family in- |
| | of care and | | | | frequently |
| | concern for | | | | displays care |
| | family members | | | | and concern for |
| | | | | | family members |
| 2. | 1 | 2 | 3 | 4 | 5 |
| | family seems | | | | family does not |
| | to understand | | | | appear to under- |
| | what other family | | | | stand what family |
| | members are doing | | | | members are doing |
| 3. | 1 | 2 | 3 | 4 | 5 |
| | frequent instances | | | | infrequent |
| | of family praise | | | | instances of |
| | | | | | family praise |
| 4. | 1 | 2 | 3 | 4 | 5 |
| | family supportive | | | | family unsup- |
| | of other family | | | | portive of |
| | members | | | | family members |
| 5. | 1 | 2 | 3 | 4 | 5 |
| | acceptance is | | | | acceptance theme |
| | an implicit theme | | | | is not implied |
| | in this family | | | | in this family |
| 6. | 1 | 2 | 3 | 4 | 5 |
| | frequent expression | | | | infrequent |
| | of appreciation in | | | | expression of |
| | this family | | | | appreciation in |
| | | | | | this family |

Autonomy:

- | | | | | | |
|----|------------------|---|---|---|------------------|
| 1. | 1 | 2 | 3 | 4 | 5 |
| | characters | | | | characters in- |
| | frequently reach | | | | frequently reach |
| | objectives in | | | | objectives |
| | this show | | | | |

| | | | | | |
|----|--------------------|---|---|---|------------------|
| 2. | 1 | 2 | 3 | 4 | 5 |
| | confrontations | | | | confrontations |
| | frequently occur | | | | infrequently |
| | in this show | | | | occur in this |
| | | | | | show |
| 3. | 1 | 2 | 3 | 4 | 5 |
| | general autonomy | | | | general autonomy |
| | in this show is | | | | in this show |
| | high | | | | is low |
| 4. | 1 | 2 | 3 | 4 | 5 |
| | general theme | | | | general dis- |
| | of respect for | | | | regard for the |
| | the personal space | | | | personal space |
| | of others | | | | of others |
| 5. | 1 | 2 | 3 | 4 | 5 |
| | the impression | | | | the impression |
| | of boundaries is | | | | of boundaries |
| | present in this | | | | is absent from |
| | family | | | | this family |
| 6. | 1 | 2 | 3 | 4 | 5 |
| | frequent instances | | | | frequent in- |
| | of immediate | | | | stances of no |
| | responses to | | | | response to |
| | environmental | | | | environmental |
| | inputs | | | | inputs |
| 7. | 1 | 2 | 3 | 4 | 5 |
| | family member(s) | | | | family member(s) |
| | accept their | | | | attempt to |
| | responsibility | | | | avoid respon- |
| | | | | | sibility |
| 8. | 1 | 2 | 3 | 4 | 5 |
| | male and female | | | | male and female |
| | roles are | | | | roles in- |
| | appropriately | | | | appropriately |
| | assigned in this | | | | assigned in |
| | family | | | | this family |

APPENDIX F
NEED/PRESS CHECKSHEET

NEED/PRESS CHECKSHEET

APPENDIX F

NAME: _____ SHOW CODE: _____ ATTRIBUTE: _____

Problem-solving: Problem-solving (p-s) is the outcome of a sequence between the individual's needs and the environmental situations due to intellectual effort, reasoning, making assumptions, etc. The relevant index is whether a thought process was explicitly suggested.

| | | | | |
|--|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
| intelligence and (p-s) high ability | | | | no display or suggestion of p-s and intelligence |
| 1 | 2 | 3 | 4 | 5 |
| family members assist and cooperate in the p-s process | | | | family members do not facilitate the p-s process |

Perception/Apperception: The relative accuracy of family members to accurately evaluate the environment and its stimuli.

| | | | | |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
| accurately interpret environmental situations | | | | distorted and mis- interpreted view of situations |

This section of perception/apperception is concerned with the response to the environmental situations or circumstances.

| | | | | |
|---|---|---|---|--|
| 1 | 2 | 3 | 4 | 5 |
| responses appro- priate and intel- ligent | | | | responses inappropriate and absurd |
| 1 | 2 | 3 | 4 | 5 |
| responses mature | | | | responses immature |

Comparison: This category is concerned with the relative adequacy and competence of the family and its members, in relation to their comparison forces in the program.

| | | | | |
|--|---|---|---|---------------------------------------|
| 1 | 2 | 3 | 4 | 5 |
| much more adequate and/or competent | | | | much less adequate or competent |

Thema: This category is concerned with the nature of the environmental situations. Are they relevant to the present social milieu, are they challenging to engage, or are they irrelevant to our time period?

1
very serious and
pertinent issues
of the present
social period

2

3

4

5
extremely
mundane and
superficial
issues

APPENDIX G

OPEN-ENDED QUESTIONNAIRE

OPEN-ENDED QUESTIONNAIRE

APPENDIX G

NAME: _____ DATE: _____ SHOW: _____

When responding to the following items, summarize the program in item #1. Clarify it for salient theme(s), and respond to it in terms of your value system.

After you have made your written response, rate the item on a scale from one (1) LOW or NEGATIVE to ten (10) HIGH or POSITIVE. The blank for this response is found to the left of the item number.

Use the reverse side of this page if necessary.

- _____ 1. Discuss the show in terms of its meaningfulness to you and others in the present social milieu of roles and values. Are the issues important, or superficial?
- _____ 2. Discuss the conduct, or ecology of this family, i.e. is there a coherent balance apparent? (i.e., nurturance, support, with security of an authority figure, order)
- _____ 3. What are the rewards of, for the members of this family? (What would society say is good about this family?)
- _____ 4. Discuss identity themes: can you identify with any member of the family? Are any members of the family realistic models?
- _____ 5. How would you like to live in this family? (i.e., do they receive anything that you would like to have? Answer even though you may not like the family.)

APPENDIX H
SUBJECT SIGN-UP SHEET

THE PORTRAYAL OF FAMILIES IN PRIME

TIME TELEVISION (F 77 5)

In the following study (F 77 5), I am looking at television families as if they were real families. This study attempts to go beyond the entertainment function of television and subject television families to dynamic scrutiny. Television families are evaluated functionally using two (2) dimensions of family functioning. One dimension derives from the literature of family theory and consists of four attributes of family dynamics: Communication, Solidarity, Acceptance and Autonomy. The second Dimension is derived from the literature of individual functioning and evaluates the relative competence of the family in its environment.

You will be asked to study one of the attributes of family functioning and the dimension of competence and evaluate video segments of television families. This has been calculated to take eight (8) hours. Two (2) hours, on a week day, will be needed for training and introduction to the evaluation materials. The remaining six (6) hours, Saturday, will be used to collect the actual data.

There are no risks, deceptions or discomforts involved in the study, but feel free to discontinue at any time as prescribed by the PSYCHOLOGY DEPARTMENT HUMAN SUBJECTS COMMITTEE. If at any time you have questions regarding any aspect of the study feel free to inquire.

The study offers an opportunity to get acquainted with some aspects of family functioning and offers a chance for you to apply your analytical skills.

Please sign your name and phone number below, or see me during office hours: Mon. & Wed. 10:30 - 12:00, 504 Tobin Hall. Phone 586-5276.

NAME

PHONE
