

BE-TWEEN TWO WORLDS:
A CONTENT ANALYSIS OF TWEEN TELEVISION PROGRAMMING

by
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ABSTRACT

This study examined tween television programming, focusing on three broad areas previously uninvestigated by researchers: gender, sexuality/romantic relationships, and violence. This study also focused on two genres that constitute tween television: the teen scene and continuing adventure genres. This programming is of interest because of the nature of the viewers and the producers of these programs. Tweens are a lucrative market, and television programs are created specifically for them. Furthermore, members of this special group experience an important developmental stage where social and intellectual schema are established and identity, gender, and sexuality are explored. Cultivation theory and social cognitive theory serve as the foundation for this study.

The content analysis revealed that females were underrepresented and that males and females were both presented somewhat stereotypically, although there were differences by program genre. Results also indicated that homosexuality was non-existent, and that characters from the teen scene genre exhibited the most sexual and romantic behaviors. The programs contained more violence than prime time television programming, and continuing adventure programs had more violence than teen scene programs. There were few contexts for violence, and few consequences for characters that committed violence. With these results and cultivation theory and social cognitive theory in mind, tween viewers could potentially develop a narrow conception of the world and the range of possibilities for themselves.

Chapter 1

INTRODUCTION

Since television's inception, researchers have been interested in studying and determining its effects on viewers. One important concern is how young people are affected by television. Children and adolescents are especially unique viewers because they lack the knowledge base and experiences of most adults and, as a result, may be more likely to believe what they see on the screen (Strasburger, Wilson, and Jordan, 2009). The amount of time that youngsters spend with this pervasive medium continues to grow. A recent study by the Kaiser Family Foundation (Rideout, Foehrer, & Roberts, 2010), reports that, on average, children aged 8-18 watch television for 4 hours and 29 minutes a day, on numerous platforms including traditional television sets, computers, cell phones, and other devices. When considering multitasking, overall this age group consumes nearly 11 hours of media a day. Moreover, a Kaiser study from 2005 reported that 69% of children watch cable television programming whereas only 49% of children watch programs on broadcast networks (Roberts, Foehrer, and Rideout, 2005). The most recent (2010) Kaiser study did not include statistics about cable versus broadcast viewing, but the amount of cable programming that children watch has been increasing over the years. With the average child spending so much time watching television, specifically on cable networks, it is important to examine the programming that they watch.

Tweens are a specific niche within the larger group of children and adolescents. This unique group, usually classified as children somewhere between the

ages of 8 and 14, is sought after by companies and advertisers because they often have money to spend and may also influence spending within their family. Kids use the money that they receive from allowance or gifts; in 2002 American children aged 4-12 spent \$30 billion on purchases with money they received (Frith and Mueller, 2010). Furthermore, these children influence their parents to spend another \$500 billion dollars on purchases that they want for themselves, or for purchases for the whole family such as electronics or vehicles (Frith and Mueller, 2010). Clearly this group is a lucrative market for advertisers. It has been suggested that The Disney Channel, Nickelodeon, and The Cartoon Network create programming to attract tweens (Becker, 2004), with programs like *Hannah Montana*, *Zooey 101*, and the *Suite life of Zack and Cody*. A past Disney entertainment President, Rich Ross, explained that Disney produces shows *for* tween-aged kids, but the shows feature older teen-aged kids in order to create aspirations for the viewers (Romano, 2004). Gary Marsh, the current Disney Channel Worldwide president of entertainment explains that Disney XD was revamped to improve tween boy viewership (Umstead, 2009). With tweens' purchasing power it is obvious why programming, which includes advertising for products, is created with this group of children in mind.

The Merriam-Webster dictionary defines a tween as a "pre-teen," but there is a discrepancy about the exact age range of a child considered a tween. For the purposes of this study, a tween will be defined as a pre-teen somewhere in the age range of 8-12. The tween years are a crucial time of gender, identity, mental, and physical development. According to Van Evra (1998), children from this age group develop "information-processing skills as well as social and intellectual schemas" (p. 7).

Various factors play a role in this important developmental stage, including television. Since the 1960's many studies have analyzed the content of television programs viewed by children, teens or adolescents while other studies have investigated the relationships between viewing and behaviors. What could tweens learn about gender, sexuality and romantic involvement, and violence from watching shows such as *Hannah Montana* or *The Suite Life of Zach and Cody* created specifically for them? The purpose of this study is to begin to answer this broad question through a content analysis of tween television programming, a question not previously attended to by researchers. This extension of research to this specific group of programs is important because more and more content is being created for tweens. Moreover, tweens continue to develop a sense of who they are, especially as gendered and sexual beings. The framework for this study is based on cultivation theory, social cognitive theory, and relevant research findings about tweens and children and television programming geared towards them.

1.1 Cultivation Theory

Cultivation theory emerged from concern that arose with the onset of television. According to Spigel (1992), "between 1948 and 1955, television was installed in two-thirds of the nations homes . . . by 1960, almost ninety percent of American households had at least one receiver, with the average person watching approximately five hours of television each day" (p. 1) Before television parents had more control over the information and stories that their children were exposed to. As with all new media and innovations, this emerging pervasive medium sparked considerable concern, interest, and many questions from not only parents but also from academics and policy makers alike. One specific question posed by scholars,

members of congress, and those involved in policy issues, including George Gerbner, concerned how much violence was on television and how viewers of television might be affected by the violence seen on television. These questions contributed to the beginning of the Cultural Indicators Project. The project officially began in 1968 with a study about the levels of violence seen on television for the National Commission on the Causes and Prevention of Violence. It continued with funding from various grants and sponsorships from an abundance of organizations, many of which were connected to the United States government (Gerbner, 1998).

The Cultural Indicators approach consisted of a three-pronged research strategy, the first of which was called the institutional process analysis (Gerbner, 1973). As described by Gerbner (1998), this prong “investigated the formation of policies directing the massive flow of media messages” (p. 179). The other two prongs were message system analysis and cultivation analysis (Gerbner, 1973). The second prong, which is most relevant to the current study, involved the analysis of week-long samples of television to determine the messages and features of television programming. The third prong, cultivation analysis, entailed surveying viewers with varying levels of exposure to television, about their conceptions of social reality (Gerbner, 1973). The way research was conducted in the Cultural Indicators project, especially concerning the second two prongs, set the precedent for how subsequent cultivation research has been carried out.

Gerbner (1998) explains that the Cultural Indicators project and cultivation theory aim to give a new diagnosis for a new situation. The situation referred to is the inception of television, and the way television changed the “storytelling” process. Gerbner argues that the world we live in is constructed by the stories that we tell and

hear, and that this storytelling process has changed from one in which stories were “handcrafted, homemade, and community inspired” (p. 175) to one in which stories “come from a small group of distant conglomerates with something to sell. The cultural environment in which we live in becomes the byproduct of marketing” (p.176).

1.1.1 The Major Concepts

Cultivation posits that television is a primary contributor to people’s conceptions of social reality, that it tells a certain cohesive and cumulative story over time, and that it should be studied as a collective symbolic environment with an underlying formulaic structure (Gerbner, 1998). Moreover, these stories cut across all programs, and the viewing of television “cultivates” conceptions of reality (Gerbner, 1998). The main hypothesis of cultivation theory as suggested by Morgan, Shanahan, and Signorielli (2009) “is that those who spend more time watching television are more likely to perceive the real world in ways that reflect the most common and recurrent messages of the television world, compared to those who watch less television but are otherwise comparable in terms of important demographic characteristics” (p. 34). In other words, heavy viewers, compared to light viewers, will perceive the “real” world in a way closer to the “reality” suggested by television. This is important because if television presents stereotypes or a distorted picture of reality, then those who are heavy viewers will have an inaccurate conception of actual reality. Consequently, tweens who spend a significant amount of time viewing are at risk for learning and incorporating some of the stereotypes and narrow conceptions that programs geared to them may perpetuate.

As described, one early concern about television content was the violence so frequently embedded in it. Signorielli (2003) argues that violence is so prevalent across programs because of commercial constraints. Violence translates easily from culture to culture, so it is a profitable and safe option for producers. One of the important concepts of cultivation theory is the idea of “mean world syndrome.” This is the idea that heavy viewers of television that contains violence, will over time, begin to think of the world as a mean and scary place (Gerbner, 1998). It does not suggest that those who see violence on television will become violent themselves, but rather those who view violence on television, in large amounts, will believe that the world is far more dangerous than it actually is. Therefore, tweens who watch violent programs could begin to fear the world at a young age.

In response to criticisms of cultivation theory, Gerbner and colleagues created additional facets of cultivation theory to help explain differences in the cultivation effect between groups. One of these concepts is “mainstreaming.” The “mainstream” is the dominant set of attitudes, beliefs, and values in a society (Gerbner, 1998). So in terms of television, the mainstream would be the dominant ideology presented on television. According to Morgan et al. (2009), the idea of mainstreaming is

that heavy viewing may absorb or override differences in perspectives and behavior that ordinarily stem from other factors and influences. In other words, differences found in responses that usually are associated with the varied cultural, social, and political characteristics of different groups, are diminished in the response of heavy viewers (p. 41).

For example, people of a certain demographic group might tend to vote conservatively. Conversely, people from another demographic group might lean more towards the left. However heavy television viewers from both groups will gravitate

toward moderate political views. In this instance, the fact that people from different demographic groups are likely to have certain political orientations is overridden by heavy television viewership. Essentially, heavy viewership pulls viewers towards the mainstream of ideas that are presented in television.

Another important concept of cultivation theory is the idea of “resonance.” This is the idea that certain issues or messages from television may resonate with audience members whose “real” environment includes similar issues and messages. According to Gerbner et al., (1980),

When what people see on television is most congruent with everyday reality (or even *perceived* reality), the combination may result in a coherent and powerful “double dose” of the television messages and significantly boost cultivation. Thus, the congruence of the television world and real-life circumstances may “resonate” and lead to markedly amplified cultivation patterns (p. 15).

For example, people who live in the inner city that are heavy viewers of violent television may display a larger cultivation effect, because their situation is congruent to messages about violence on television. In other words, heavy viewers from this demographic may be more likely to overestimate violent crime than heavy viewers from *another* demographic (people of a high socio-economic status that live in the suburbs) due to resonance. Similarly, teens who come from a background where they have not had exposure to the idea of homosexuality (or to people that are homosexual), who watch teen television where depictions of homosexuality may be scarce, could be more likely to think that homosexuality does not exist than those who watch teen television but have had exposure to the idea.

Gerbner (1998) points out that television transcends barriers such as literacy and mobility, and that “television has become the primary common source of

socialization and everyday information (mostly in the form of entertainment) of otherwise heterogeneous populations” (p. 177). As television is the primary source of socialization and information, we should be concerned with what content is being produced for the masses. Gerbner (1998) notes that the Cultural Indicators project “investigated the extent to which television viewing contributes to audience conceptions and actions in areas such as gender, minority and age-role stereotypes, health, science, the family, educational achievement and aspirations, politics, religion, and other topics” (p. 179). Many of these topics will be investigated in terms of how they are presented in the sample of programs examined in this project.

This study will employ the second prong discussed earlier: message system analysis. This project will approach message system analysis from the viewpoint articulated by Gerbner and colleagues: that television should be studied as a collective symbolic environment with an underlying formulaic structure. Future research should complete the next step of cultivation analysis, to measure how tweens’ conceptions of reality are affected by the programs that they watch.

1.2 Social Learning Theory

Social cognitive theory postulates that people can model roles and behaviors seen on television via observational learning (Bandura, 2009). Bandura posits four subprocesses of observation learning: attention, retention, production, and motivation. According to Bandura (2009), “attentional processes determine what is selectively observed in the profusion of modeling influences and what information is extracted from ongoing modeled events”. (p. 99). As this first subprocess suggests, it is important to consider the factors that influence what programs and images tweens attend to. Tweens may selectively expose themselves to a certain type of program, for

example, the ‘teen scene’ programs that exist on the Disney Channel and Nickelodeon. These programs may have a high level of functional value for the tween viewer if they are curious about how the teenage characters act and interact with other teenagers on the show, in a social or romantic sense. Additionally, Perse (2001) points out that “some media images may be especially salient for adolescents. Thin female bodies and sexual actions, especially, can easily attract selective attention. Drinking and smoking, although not necessarily salient, may attract the attention of adolescents who are interested in learning more about adult behaviors” (192). After attending to certain roles and behaviors in television, retaining the information through cognitive processes, and producing the observed behavior, the fourth subprocess suggests that a person will be motivated by either rewards or punishments (Bandura, 2009). This subprocess is important to consider when studying tween television viewing, because of the way that certain behaviors that may be rewarded or punished in the programs that tweens watch. Perse (2001) argues that media provide “a wealth of opportunities to socially learn inappropriate or unhealthy behaviors. The rewards associated with these behaviors may reduce inhibitions and increase adolescents’ motivation to model these behaviors” (p. 192).

Social cognitive theory is concerned with the type of exposure, rather than the amount of viewing, and assumes that the viewer is an active participant in the television viewing process. This theory is especially relevant to tweens because they are old enough to view television both actively and selectively, and observational learning may be particularly relevant to the way they learn. Furthermore, social cognitive theory suggests that when people observe and imitate behaviors of a model on television that they admire and are attracted to, the learned behavior could be even

stronger (Bandura, 2009). Consequently, tween television programs may be especially pertinent because the vast majority of the characters in these shows are around the age or just older than the tweens who typically view these programs. This theory is important to consider because viewers could model harmful behaviors that may exist in tween programs.

1.3 Gender Roles

An important facet of development in the tween-aged years is the establishment of a gender identity. Gender identity can be defined as a person's sense of self as a male or female (Zucker & Bradley, 1995). One might recall being a child and being told "girls should wear dresses," "boys that cry are sissies," or some other related phrase. These ideas make up or alter our conception of what it means to be a boy or girl, which affects the way we conduct ourselves and judge others. Bussey and Bandura (1999) point out that

gender development is a fundamental issue because some of the most important aspects of people's lives, such as the talents they cultivate, the conceptions they hold of themselves and others, the sociostructural opportunities and constraints they encounter, and the social life and occupational paths they pursue are heavily prescribed by societal gender-typing (pg. 676).

Just as children actively seek ways to make sense of the world, they actively seek cues about gender (Martin & Ruble, 2004). Television provides a wealth of information for children about gender roles. According to Morgan (1987), "television's messages about sex-roles are among its most pervasive and stable features" (p. 270).

Numerous studies have analyzed the content of children's and teen's television programs specifically focusing on gender-role portrayals and stereotypes (Sternglanz

& Serbin, 1974; Thompson & Zerbinos, 1995; Leaper, Breed, Hoffman, & Perlman, 2002; Aubrey & Harrison, 2004; Baker & Raney, 2007). Several studies have noted that in children's programs males outnumber females, in most cases 2 to 1 (Sternglanz & Serbin, 1973; Thompson & Zerbinos, 1995; Leaper, et al. 2002; Aubrey & Harrison, 2004), but this ratio differs by genre. For example, action cartoons typically have the most drastic disparity between the large number of male characters and the small number of female characters. Thompson and Zerbinos (1995) conducted a content analysis focusing on gender representation in 41 different children's cartoons, and found that overall males outnumbered females more than 3 to 1. They organized the cartoons into three categories: chase-and-pratfall cartoons such as "Bugs Bunny" and "Road Runner", continuing adventure cartoons such as "Teenage Mutant Ninja Turtles" and "G.I. Joe", and teachy-preachy cartoons such as "Smurfs" and "The Little Mermaid". They found significant differences in the male to female ratio among these different types of cartoons: chase-and-pratfall cartoons had the fewest numbers of female lead and minor characters, next was continuing adventure cartoons, and compared to the other genres, teachy-preachy cartoons had the highest numbers of female leads and minor characters.

Leaper et al. (2002) conducted a content analysis specifically focusing on the gender-role content across genre types in children's television cartoons. Cartoons were grouped into one of four categories: traditional adventure cartoons such as "Spiderman," nontraditional adventure cartoons such as "Reboot," educational/family cartoons such as "Magic School Bus," and comedy cartoons such as "Animaniacs." Results showed that males outnumbered females in all genre types, but traditional adventure and comedy genres had a significant difference between the number of male

and female characters. Males outnumbered females by more than 2 to 1 in the comedy genre, and by more than 4 to 1 in the traditional adventure cartoons. Baker and Raney's (2007) study of superheroes in children's cartoons similarly found that male superheroes outnumbered female superheroes nearly 2 to 1.

The disparity between male and female characters in these programs is concerning because children may learn that men and boys are more important than girls and women (Leaper et al., 2002). Interestingly, a recent analysis of 9 tween television programs (134 episodes total) revealed more female characters than found in past analyses of children's programming: Northrup and Liebler (2010) found that 46.1% of the characters were female. Although these numbers have not reached parity with the U.S. population, this is a substantial improvement compared to previous analyses of children's programming. These findings should be viewed cautiously however, as the content analysis only focused on nine shows and because the type of shows used were of the "teen scene" genre geared towards girls. Additional research is needed to draw proper conclusions about the ratio of female and male characters in tween television programming.

Excluding Northrup and Liebler's (2010) results, all other studies found that males greatly outnumber females in children's television programming. Northrup and Liebler (2010) found that there were almost as many female characters as there were male characters in their study. Both Thompson and Zerbinos (1995) and Leaper et al. (2002) found that males outnumbered females drastically by 4 to 1 in the action-adventure or traditional adventure categories. Thus, the following research questions and hypotheses are posed:

R1: What is the gender composition of tween television programming?

R2: Are there differences across genres in the ratio of male to female characters?

H1: Male characters outnumber female characters.

H2: Male characters outnumber female characters by at least 2 to 1 in continuing adventure programs.

H3: There is no significant difference between the number of males and females in teen scene programs.

A common thread through most of these studies is that gender is often portrayed stereotypically. Sternglanz and Serbin (1974) found that males were significantly more aggressive than females, and females were significantly more deferent than males. Thompson and Zerbinos (1995) found similar results in their study of children's animated cartoons: male characters talked nearly twice as much as female characters. Additionally, the analysis revealed that male characters were portrayed as independent, assertive, athletic, responsible, technical and important, whereas female characters were emotional, affectionate, sensitive, frail and domestic. In their study of gender-stereotyped content in children's television cartoons, Leaper et al. (2002) found that male characters were more likely to use physical aggression and be victims of physical aggression, and that female characters were more likely to show fear, act romantic, be polite, and act supportive.

More recent studies have found fewer instances of gender-role stereotyping in children's programming (Aubrey & Harrison, 2004; Baker & Raney, 2007). Aubrey and Harrison's (2004) analysis of gender-role content in children's preferred television programming found that male characters were more likely to answer questions, boss or order others, demonstrate ingenuity, achieve a goal and eat than female characters. Female characters were more likely to be attractive and frail. Aside

from these select findings, characters were portrayed as having mostly gender-neutral personality traits and as participating in the same types of communication activities and behaviors. For example, male and female characters were equally likely to be independent, assertive, sensitive, express opinions, laugh at others, brag, insult others, threaten others, express anger, and make or receive comments about one's body or beauty. Furthermore, males engaged in some counter-stereotypical activities and behaviors. They were more likely to express verbal affection, follow others, obey others, and cry than their female counterparts.

Baker and Raney's (2007) analysis of male and female superheroes in children's cartoons also found few instances of traditional gender-role stereotyping. The only stereotypical gender roles were that females were more likely to ask questions, were more emotional, attractive, and concerned about appearance whereas males were more likely to express anger and have muscular body types. Of the 51 variables tested, only 7 supported their hypothesis that male and female superheroes will be portrayed in significantly different and gender-role stereotypical ways. It is important to note that both studies focused on very specific areas of television rather than all types of television programming that a child would view; Aubrey and Harrison (2004) looked at children's favorite television cartoons, and Baker and Raney (2007) looked at only male and female superheroes.

There are several discrepancies in research concerning gender roles in children's programming. Sternglanz and Serbin (1974), Thompson and Zerbinos (1995), and Leaper et al. (2002) all found that male and female exhibited traditional stereotypes whereas more recent research by Aubrey and Harrison (2004) and Baker and Raney (2007) found examples of gender neutrality and fewer instances of

characters exhibiting stereotypes. Furthermore, Aubrey and Harrison (2004) found some instances male characters fulfilling counter-stereotypes. Because of these discrepancies two research questions, rather than hypotheses, are posed:

R3: How are males portrayed in tween television programming?

R4: How are females portrayed in tween television programming?

Some of these studies also found differences between cartoon genres in how males and females were portrayed. Thompson and Zerbinos (1995) found that male characters in continuing adventure programs were hardier, showed higher levels of verbal aggression, more rescue/bravery, used the most threats and insults, and bossed others more than the male characters in other genres. Female characters in continuing adventure programs were more intelligent, less domestic, and less helpless than females in other genres. In chase-and-pratfall cartoons, males were less competent, less technical, less responsible, less verbally aggressive, showed less leadership, achievement, and affection, were rescued less, and expressed fewer opinions than the other genres. Females in chase-and-pratfall were less competent, responsible, active, and answered questions less, and were more troublesome and failed more than other genres. In teachy-preachy cartoons, males were more warm, emotional, romantic, affectionate, sensitive, and helpful, and were less likely to engage in or be victims of physical aggression. Females in teachy-preachy cartoons were more emotional, affectionate, warmest, and asked more question, expressed more excitement, and emphasized relationships more than females in other genres. Finally, Leaper et al. (2002) found that traditional adventure cartoons portrayed the most gender-biased portrayals, with males displaying more physical aggression than females and more physical aggression than males in other genres.

Both studies found that males were portrayed as more stereotypical in adventure programs than males in other genres. Therefore,

H4: Traditional male stereotypes are more likely to be found in continuing adventure programs than in other genres.

The group of programs that was analyzed by Northrup and Liebler (2010) can be thought of as the “teen scene” genre. The teen scene genre makes up a good portion of tween television programming. These shows include characters mostly in their teens, who are just older than those viewing the shows. Programming created for children has evolved over the years, and this relatively new genre is unique because of the tween audience that it attracts. Since tweens have a high level of purchasing power, networks create these programs to attract this special group. Northrup and Liebler (2010) note that according to Banet-Weiser (2004), the shows they analyzed target the female audience. As aforementioned, their analysis revealed the ratio of males to females (53.9 to 46.1 percent) closest to parity with the U.S. population compared to all of the other studies. This break from the traditional 2 to 1 or 3 to 1 male to female ratio suggests that programs from this genre may be less traditional than other genres. It may be that the characters in these “teen scene” programs display more counter-stereotypical roles, or at least less stereotyped roles than the other genres. Therefore,

H5: Counter-stereotypes and less stereotyped gender roles are more likely to be found in programs in the teen scene genre than in other genres for male characters.

H6: Counter-stereotypes and less stereotyped gender roles are more likely to be found in programs in the teen scene genre than in other genres for female characters.

1.4 Sexuality and Romantic Involvement

The tween years are the beginning of a person's sexual socialization, exploration, and development (Collins, Elliot, Barry, Kanouse, Kunkel, Hunter, & Miu, 2004). According to Eyal, Kunkel, Biely, and Finnerty (2007), "knowledge about sexually related matters that is gained in formative years builds the foundation for beliefs and attitudes about sex that can influence each individual's life-long pattern of sexual behavior" (p. 316). Moreover, television and other media act as a sexual socializing agent as they are an important source of sex education (Strasburger, et al., 2009; L'Engle, Brown, & Kenneavy, 2006; Strasburger, 2005; Ward, 2003; Brown, 2002). Children can learn about sex and sexuality from the television programs that they view, and it may be their only source of information if they are early bloomers. Brown, Halpern, and L'Engle (2005) suggest that media may act as a "super peer," in that young people who mature earlier than the other kids in their age group look to television and other forms of media for sexual information, because their peers lack information on the subject. In fact, children may seek television as a source of information for other aspects of life as well, such as friendship dynamics, career options, and to learn about what life will be like in high school or college. Furthermore, Van Evra (1998) notes that "children who lack experience and information in an area and look to television for that information are particularly vulnerable to the influence of its portrayals" (p. 85). Unfortunately, the portrayals

available to children on television are not always healthy or beneficial. According to Strasburger (2005),

the average child sees nearly 15,000 sexual references on television alone, and more than 80% of popular teen shows contain appreciable sexual content. Missing from their viewing diets are the healthier aspects of human sexuality, such as answers to questions about what it means to be a man or a woman, when is sexual activity appropriate, what a healthy body self-image is, and how pregnancy and sexually transmitted diseases can be prevented (p. 270).

One goal of this study is to identify tween television programming messages about sexuality.

Sexuality is a particularly salient topic in understanding the role of television programming in tween's lives. It is critical to understand how sexuality is portrayed in these programs, because viewers may see and pay attention to related messages, and these ideas may begin to constitute their conceptions of sexuality. Ward (1995) analyzed twelve prime-time television programs most viewed by children and adolescents to identify the content of interactions, focusing on sexuality. Some of the programs included are *Beverly Hills 90210*, *The Fresh Prince of Bel Air*, and *Hanging With Mr. Cooper*; three episodes of each program were included in the analysis. Neilson People meter ratings from 1992-1993 broadcast season were used to identify which programs were most popular for children aged 2-17. The main unit of analysis for this study was the interaction, which was defined as "exchanges occurring in a single location with one set of participants present without interruption by time, changes in participants or locations, or by commercials breaks" (p. 597). The analysis revealed that more than one in four interactions contained statements about sexuality, but some programs had nearly two in four interactions that contained statements about sexuality. Ward argues that the result is a heightened focus on sexuality for viewers,

and that viewers may think discussions about sex occur more than they actually do in reality.

Aubrey (2004) examined sexual consequences and the sexual double standard in teen television programming from the spring and fall of 2000. A content analysis of 84 episodes of hour-long prime time broadcast programs that featured adolescent or college-aged characters found that negative consequences of a sexual reference occurred almost one third of the time, whereas a positive consequence occurred only 4% of the time. Negative consequences were more likely to occur when a female rather than a male initiated sexual activities rather than when initiated by a male. This could suggest to viewers that bad things might happen when a female initiates sexual activities (Aubrey, 2004), or that females should not be the initiator of such an act. Likewise, Eyal et al. (2007) found that consequences of sexual intercourse were more likely to be negative in their analysis of popular television programs among teens from the 2001-02 and 2004-05 seasons. Another notable finding was that only 10% of the programs included sexual risk or responsibility messages.

Several studies have measured the effects of watching sex on television. Brown, L'Engle, Pardun, Guo, Kenneavy and Jackson's (2006) longitudinal study of teens' sexual media diets and their behaviors found that white adolescents who had heavier sexual media diets were significantly more likely to have had sexual intercourse. This effect was not statistically significant for black adolescents. In a similar study, Ward and Friedman (2006) found that heavier exposure to certain types of programs (talk shows and "sexy" prime-time programs) was associated with sex and gender role stereotypical attitudes. This study included a survey of 244 high school students that identified their media use and attitudes about gender and sexual

stereotypes in conjunction with an experiment where the students viewed clips containing various messages about gender and sexuality. Interestingly, results indicated that viewing motives were a strong correlate of their sexual attitudes and beliefs. For example, students that watched television for purposes of companionship held stereotypical sexual and gender attitudes, whereas students who reported watching television for fun endorsed less support of stereotypical ideas about gender and sexuality. The authors argue that the dominant gender and sexual related messages in television are stereotypical, and that adolescents that “need” television for companionship are more accepting of these views. This is consistent with the idea that television can act as a sexual “super peer”. These studies suggest that there are substantial effects of watching television that contains ideas about sexuality and gender.

Most television programming does not contain overt expressions of sex, but rather flirting, implied intercourse, “hook-ups,” or sexual innuendo. Ward (2003) offers a conceptual model of the media’s role as a sexual socializing agent for American youth. She notes that “sexual content is pervasive in the media . . . the media presents adolescents with countless verbal and visual examples of how dating, intimacy, sex, and relationships are handled” (p. 348). Additionally, Ward argues that media are ample contributors to the sexual socialization of young people because they spend so much time watching television (more time than they spend in school or interacting with parents) and because “media are often more forthcoming and explicit about sexuality when others are not” (p. 349). Ward proceeds to outline six consistent findings of sexual content studies, one being that “it is commonly reported that television’s sexual content is not typically visually graphic, but it is instead dominated

by either verbal innuendo or less explicit acts of flirting, kissing, hugging, and erotic touching” (p. 351). For example, Ward notes that a study by Olson (1994) found that out of 505 incidents of sexual behaviors, only two were overt depictions of sexual intercourse, whereas 284 instances were either innuendo or verbal suggestiveness. Sprafkin and Silverman (1981) also found sexual innuendo in their study of prime time programming, which occurred at a rate of 10.82 instances per hour. Of the remaining five consistent findings outlined by Ward, the findings relevant to the current study are that sexual content varies across television genres and that there is a lack of sexual consequences or sexual responsibility messages in media, as previously discussed.

Many studies that focus on portrayals of sexuality on television deal only with heterosexual relationships, perhaps because depictions of homosexuality are scarce, particularly in programming aimed at younger people. Fisher, Hill, Grube, and Gruber (2007) pioneered a quantitative study of non-heterosexual content on broadcast and cable television from the 2001-2002 and 2002-2003 seasons. The sample included programming from 3-11 pm on ABC, CBS, NBC, Fox, UPN, WB, BET, MTV, Cinemax, HBO, and Showtime. Shows placed in the category “children’s cartoons” yielded zero non-heterosexual sexual behavior or sexual talk, and overall, 15% of the programs in their sample contained sexual content related to non-heterosexuals. The study did not go into detail about the way that non-heterosexuals characters were depicted. It is likely that depictions of homosexuality will be scarce or absent in tween television programming.

The content in tween television programming is likely to mimic Ward’s (2003) conclusions with more instances of sexual innuendo, flirting, and suggestiveness

rather than explicit depictions of sex, few depictions or discussions of sexual consequences or sexual responsibility messages, and differences in the way sexual content is portrayed between genres. It is also likely that depictions of homosexuality will be scarce or absent in tween programming, consistent with the finding by Fisher et al. (2007) that there were zero instances of non-heterosexuality in children's cartoons in their sample. With television acting as a sexual socializing agent for youth, it is important to consider what messages are present in tween television programming. Since there is no existing research in this area, and since tween television programming may contain considerably different messages about sexuality than studies of prime time programming previously discussed, the following research questions are posed:

R5: How is sexuality portrayed in tween television programming?

R6: How are characters' sexualities portrayed in tween television programming?

R7: How is homosexuality portrayed in tween television programming?

R8: Are there any sexual risk or responsibility messages present in tween programming?

R9: Is there any sexual innuendo in tween programming?

One aspect of the portrayal of sexuality is romantic relationships. Television also contains images of dating and relationships, and these images could help constitute one's conception of what is or should be involved in a romantic relationship. According to de Souza and Sherry (2006),

one of the implications of adolescents watching so many hours of relationship-saturated television everyday is that they may learn about relationships from television . . . Bachen and Illouz (1996) conducted a

survey in which they found that 94% of young people looked to television and 90% to the movies, to learn about romantic love. In contrast, only one third said they looked to their mothers and 17% looked to their fathers to learn about romance (p. 13-14).

With children looking towards television as a source of information about relationships, and as the aforementioned theories suggest that viewers' conceptions about different aspects of life can be altered by television, this is an area that deserves attention. De Souza and Sherry's (2006) content analysis of the top ten shows viewed by adolescents from September 2001 to September 2002 found that less than half of the romantic couples engaged in conflict, which could suggest that relationships are filled with happy times and are easy to maintain. They also found that most conflict in romantic relationships begins with the female, and that almost all conflicts conclude with a happy ending. Another thing a person may learn from watching romantic relationships on television is the "type" of person that is in a relationship and the "type" that is not. Signorielli (2003) explains that, "violence shows who's on top and who's on the bottom, who gets hurt and who does the hurting" (p. 42). Could similar lessons be learned about relationships? For example, are those in a relationship "on top," or portrayed more positively than those who are single? What might youngsters learn about relationships from tween television programming? The following research questions are posed:

R10: How are romantic relationships portrayed in tween television programming, and how are the characters in a relationship presented as compared to characters not in a relationship?

R11: Do romantic relationships shown in tween television programming portray conflict?

1.5 Violence

Concern about violent content on television has been expressed since television's inception. Studying the amount and type of violence on television is an important focus for researchers because "there is a strong agreement among social scientists that extensive exposure to media violence can *contribute* to aggressiveness in individuals" (Strasburger et al, 2009, p. 156). Much of the research in this area has found that violence on television makes a positive contribution to aggressive behavior of viewers, specifically children. One particularly strong finding by Joy, Kimball, and Zabrack (1986) is that there was a significant increase of physical and verbal aggressive behavior of children with introduction of television into a Canadian community. Cultivation theory describes another possible effect of viewing television violence. According to Morgan (1982), "the underlying premise of cultivation theory is that the more time people spend watching television, the more likely they are to perceive the world in ways that reflect the patterns found in television drama" (p. 948). According to this logic, those who spend more time watching violent television are likely to perceive the world as a more dangerous place than those who watch less violent television. Cultivation theorists refer to this idea as "mean world syndrome," which specifically is the notion that heavy viewers of television that contains violence, will over time, begin to think of the world as a mean and scary place (Gerbner, 1998). Violence is another salient issue to tweens. According to Van Evra (1998),

during the period between ages 9 and 12, an important one for changing perception and experience, children tend to watch more violence. By age 12 they are less inclined to view the violent programs negatively, and even when violence and aggressive behavior are not directly related, the effects of viewing violence may appear in the form of less civility and a decrease in affiliative and other prosocial behavior rather than more aggression (Van der Voort, 1986, p. 61).

Because of the potential deleterious effects of viewing violence, and the salience of the issue to children in particular, researchers have studied violence in children's television content. Furthermore, children's television programs are usually more violent than prime time television programming (University of Pittsburgh Office of Child Development, 1997).

The Cultural Indicators Project led by George Gerbner and his colleagues has been an ongoing study of violence on broadcast television since 1967. A common finding is that children's television programming contains more violence than prime time programming. Gerbner, Gross, Morgan, and Signorielli's (1980) study of television programming from 1967-1979 revealed that 92% of all of the children's programs sampled contained some violence, whereas only 70% of off all programs in prime time contained violence. This study considered weekend daytime programming to be children's programming. In another report focused on Saturday morning children's programs, The University of Pittsburgh Office of Child Development (1997) notes that these programs contain about twenty or more acts of violence per hour, as compared to five violent actions per hour in prime time. Another study of broadcast programming in the Washington, D.C. area found that the time periods when the most violence was shown coincided with the times when children are likely to be viewing (Lichter & Amundson, 1992).

The National Television Violence Study (see, for example, Smith, Wilson, and Nathanson, 2002) studied a wider sample of television than the previously mentioned studies including broadcast, public broadcast, and basic cable channels between the hours of 6:00 am and 11:00 pm. Results indicated that violence exists in about two out of three programs, regardless of the time of day. Additionally, they found that

broadcast and basic cable have the most problematic and harmful depictions of violence.

Many violence-focused content studies focus on prime time television programming. Although the majority of the content found on prime time programming is not created specifically for children or tweens, many viewers from this age group tune in to this programming, so literature from this area is relevant to this study. Gerbner and colleagues' "Cultural Indicators" project mainly focuses on prime time television. Over the years, the researchers have found consistently high levels of violence in prime time programs. Gerbner, Gross, Morgan, & Signorielli (1980) found that seventy percent of prime-time programs contained violence, and that there were 5.7 violent acts per hour. In a more recent update of this research, Signorielli (2003) found that six out of ten network prime-time programs contained violence, and that this number remained consistent from 1993-2001. The number of violent acts per program was about 4.5 acts per program. The violence was found to be context-less, and most of the time there were no serious consequences of violence. Several other communication researchers agree about the importance of identifying the context of violence (Potter and Smith, 2000; Kunkel and Wilson, 1995).

Based on said findings, the following research question and hypotheses are posed:

R12: What is the amount and context of violence in tween programming? How does this compare by genre?

H7: At least 6 out of 10 programs contain violence.

H8: Violence is portrayed as context-less.

Another important aspect of research on television violence is the way characters are involved in violence. From a cultivation perspective, television violence can convey lessons of power. Perhaps best put by Signorielli (2003), “violence shows who’s on top and who’s on the bottom, who gets hurt and who does the hurting” (p. 42). Research examining characters involved in violence has focused on the gender, age, and race of perpetrators and victims (Glascok, 2003; Signorielli, 2003; Smith, Nathanson, & Wilson, 2002; Wilson, Colvin, & Smith, 2002). Gerbner et al. (1980) found that nearly 75% of leading characters were involved in violence; two-thirds of the males and nearly half of female characters were involved. Females were more likely to be victims than perpetrators of violence. More recently, Signorielli (2003) found through an analysis of primetime television that men are more likely to commit violence and be victimized than women.

In another study, Smith (2002) et al. found through their analysis of American primetime television that 73% of perpetrators of violence were male. Perhaps the most convincing piece of evidence is the longitudinal meta-analysis of violence in prime-time network programming by Hetsroni (2007), who found that over a forty two year time period from 1960 to 2002, on average for each year more than 70% of the perpetrators of violence were male. Women’s highest involvement in violence as perpetrators peaked at only 26% in both 1977 and 1991. Another study specifically focused on children’s cartoons found that males were more likely to use physical aggression and be victims of physical aggression, and female characters were more likely to show fear (Leaper, et al. 2002). It is important to look at the way that perpetrators of violence are portrayed, as these studies have demonstrated.

With this information in mind, the following research questions and hypotheses are posed:

R13: How is gender involvement in violence portrayed in tween television programming?

H9: More than two-thirds of perpetrators of violence are male.

H10: More than two-thirds of victims of violence are male.

Chapter 2

METHOD

This study is a content analysis of 40 television programs geared toward the tween audience. It focuses on three broad areas: sex/gender, sexuality/romantic relationships, and violence as well as two genres of tween programs.

2.1 Sample

The sample consists of 49 episodes of 40 different tween television programs aired on four cable channels: the Disney Channel, Disney XD, Nickelodeon, and the Turner Cartoon Network. The sample focused on these cable networks because children watch more cable television programming than broadcast (Roberts, Foehr, and Rideout, 2005). Moreover, a 2007 Kaiser Family Foundation study (Gantz, Schwartz, Angelini, & Rideout, 2007) found that Nickelodeon, Disney, and the Cartoon Network, in varying order, were the most popular networks for children in age groups 2-8 and 9-11. It has also been suggested that these networks create certain programs with tweens in mind (Umstead, 2009; Becker, 2004; Romano, 2004).

The specific programs in the sample were selected by informally asking tweens and parents of tweens what specific shows they liked to watch. The author watched these programs, paying attention to other programs advertised during the commercial breaks. Additionally, the most popular kids programs purchased on i-Tunes were noted, and a feature on i-Tunes was utilized that made suggestions for programs appropriate for tween-aged kids.

To facilitate gathering episodes of these programs, the third episode from the most recent season of the program that was available on I-tunes was selected. Some of the specific programs in the sample were composed of two separate 10-12 minute episodes to fill the 30 minute time slot; these were also sold on i-Tunes. Table 2.1 gives the programs' specific episodes, channels, and parental ratings in the entire sample.

Table 2.1A Description of the Sample: Teen Scene Genre

Program	Episode Name	Network	Rating
That's So Raven	Pin Pals	Disney	TV-G
Hannah Montana	California Screamin'	Disney	TV-G
Wizards of Waverly Place	Journey to the Center of Mason	Disney	TV-G
Suite Life on Deck	So You Think You Can Date	Disney	TV-G
Suite Life of Zack & Cody	Sink or Swim	Disney	TV-G
Sonny With a Chance	Gassie Passes	Disney	TV-G
Good Luck Charlie	Let's Potty	Disney	TV-G
Jonas L.A.	Date Expectations	Disney	TV-G
Fish Hooks*	Fish Sleepover Party/Happy Birthfish	Disney	TV-G
The Replacements*	Late Night with Todd and Riley	Disney	TV-G
Shake it Up	Give it Up	Disney	TV-G
Pair of Kings	A Mermaids Tail	Dis-XD	TV-Y7
Drake and Josh	Mindy Loves Josh	Nick	TV-Y7
iCarly	iGet Pranky	Nick	TV-G
H2O	The One That Got Away	Nick	TV-Y7
Big Time Rush	Big Time Girlfriends	Nick	TV-G
Zoey 101	Alone at PCA	Nick	TV-Y7
House of Anubis	House of Lights and House of Allegiance	Nick	TV-G
Victorious	Stage Fighting	Nick	TV-G
True Jackson, VP	Mad Rocks	Nick	TV-G

* = This program is a cartoon

Table 2.1B Description of the Sample: Continuing Adventure Genre

Phineas & Ferb*	Wizard of Odd	Disney	TV-G
The Avengers*	Hulk Versus the World	Dis-XD	TV-Y
Aaron Stone	Gauntlet, But Not Forgotten	Dis-XD	TV-Y7
Kick Buttowski*	Knocked Out/Not Without My Cereal	Dis-XD	TV-Y7
Kid vs. Kat*	Blasteroid Blues/Rat-a-Phooey	Dis-XD	TV-Y7
X-Men: Evolution*	Target X	Dis-XD	TV-G
I'm in the Band	Iron Weasel: The Video Game	Dis-XD	TV-Y7
Jimmy Two-Shoes*	Airforce None/Panda-monium	Dis-XD	TV-Y7
The Troop	There is No I in Monster Hunter	Nick	TV-G
Fairly Oddparents*	Mice-Capades/Formula for Disaster	Nick	TV-Y7
Fanboy and Chum-Chum*	Fangboy/Monster in the Mist	Nick	TV-Y7
Avatar*	The Painted Lady	Nick	Y7-FV
Sponge Bob Square Pants*	Someone's in the Kitchen/Inside Job	Nick	TV-Y7
T.U.F.F. Puppy*	Mall Rat/Operation Happy Birthday	Nick	TV-Y7
Sym-Bionic Titan*	I Am Octus	TCN	TV-PG
Ed, Edd, n Eddy*	Boom Boom Out Goes the Ed/Cleanliness	TCN	TV-G
Scooby Doo! Mystery Inc*	Secret of the Ghost Rig	TCN	TV-Y7
Ben 10 Ultimate Alien*	Viktor: The Spoils	TCN	TV-Y7
Star Wars: Clone Wars*	Clone Cadets	TCN	TV-PG
Bakugan*	Genesis	TCN	TV-Y7

* = This program is a cartoon

2.2 Units of Analysis and the Coding Procedure

There were two units of analysis for the sample: the television program, and the character. For these units of analysis, two separate recording instruments were created. The recording instruments were constructed with the research questions and hypotheses in mind; they include variables that will be used to answer the research questions and hypotheses posed. The following describes the program and character recording instruments in detail.

2.2.1 The Program

The first unit of analysis was the television program. Each television program filled a thirty-minute time slot in the channel's schedule. The program could consist of one twenty-two to twenty-four minute episode, or two 11-12 minute episodes. Each episode told a complete story. The few hour-long episodes and movies aired on the identified networks were excluded from analysis because they were different in nature from the shorter programs that were selected for analysis. The opening sequence and credits were included in the analysis.

2.2.1.1 The Program Recording Instrument

The program recording instrument can be found in Appendix A. The instrument began with the general program descriptives including network, the parental guidelines rating, the program type (crime, action adventure, drama, science fiction/horror, situation comedy, other comedy, reality, or other), the genre (chase and pratfall, continuing adventure, teachy-preachy, or teen scene), whether the program was comedic or serious, and the racial makeup of the cast. Next the emphasis (no attention paid, a minor, significant, or outstanding focus of the plot) of certain themes

or aspects of life was recorded. Themes included family, technology, dating/relationships, fame, and morality.

The next section of the program recording instrument focused on how sexuality and romantic relationships were portrayed. An adaptation of Silverman's (1978) sexuality scale was created including the following elements: kiss, hug, affectionate interpersonal touching, sexual innuendo, sexual suggestiveness, and flirting. For the first three elements, only acts romantic in nature were coded; a woman comforting a child by rubbing her back would not be coded as affectionate interpersonal touching unless incest was implied. Please see Appendix A for the operational definitions, detailed descriptions and examples of the sexuality scale. The Recording instrument also isolated any portrayals of or references to homosexuality, and whether any sexual intercourse or sexual risk or responsibility measures were portrayed. Then, using the procedures of de Souza and Sherry (2006) the number of dating or romantic relationship situations was recorded, as well as whether romantic relationship conflict was present.

The final section focused on violence. The Cultural Indicators Project's (Gerbner, Gross, Morgan and Signorielli, 1980) operational definition of violence was used: "The overt expression of physical force (with or without a weapon, against self or other) compelling action against one's will on pain of being hurt or killed, or actually hurting or killing". This definition does not include idle threats, verbal abuse, and gestures without violent consequences; violence had to be plausible and credible. At the program level the seriousness of violence (humorous/comical, mixed/ambivalent, real and serious violence), the significance of violence (violence that is incidental to the plot, significant violence, violence is a major or outstanding

focus of plot), the physical consequences of violence (no consequences, minimal, moderate, or serious focus on consequences), and immoral violence (none, some, significant, or completely immoral violence) was coded. Additionally, the number of violent actions was recorded. Violent actions were operationalized as a scene of some violence contained to the same agents.

2.2.2 The Characters

The second unit of analysis was the character. This analysis included leading and supporting characters that played leading roles representing the principal types essential to the story and those in essential supporting roles. If a character could be removed and the main story could still be told, that character was not analyzed.

2.2.2.1 The Character Recording Instrument

The Character Recording Instrument is located in Appendix B. Descriptive demographic information was coded for all characters including sex, race, chronological and social age, education, and humanity (human, machine, animal, or anthropomorphic animal/machine). Other descriptive elements such as hair color, body weight, body attractiveness, facial attractiveness, the role of the character (comical, mixed, or serious), the character type (good, mixed, or bad), and the level of academic (book smarts) and practical (street smarts) intelligence were recorded. Coders also noted whether the character appeared in any provocative clothing (no, occasionally appears in somewhat provocative clothing, occasionally appears in very provocative clothing, frequently appears in somewhat provocative clothing, frequently appears in very provocative clothing), and whether the character asked for or gave advice.

Characters' sexuality and romantic involvement was coded, using the same adaptation of Silverman's (1978) sexuality scale that was used for the program recording instrument. The number of kisses, hugs, interpersonal affectionate touching, sexual innuendo, sexual suggestiveness and flirting a character engaged in was recorded. A character's sexual orientation and involvement in a relationship was noted. If a character was involved in a relationship, the coder noted whether the relationship contained any conflict, and whether the character was the initiator or respondent in the conflict. The coding schemes for these variables came from the work of de Souza and Sherry (2006). Building on their research, relationship conflict was conceptualized as "those social interactions of two people in a relationship who hold incompatible goals and interference from each other in achieving those goals" and conflict could be "overt or covert and have minimal impact on the people involved". Characters' involvement in violence was also recorded, using the definition of violence from the Cultural Indicators Project described above. Coders noted the type of violence committed by the character (none, non-fatal, or fatal) and the violence suffered by (victimization) the character (none, non-fatal, or fatal). If the character committed violence, the consequences of their violence were recorded (neither rewarded nor punished, mostly rewarded, mostly punished, or both rewarded and punished).

Building on previous studies, personality characteristics, communication activities, and behaviors were also recorded based on the character's overall portrayal during the program. Personality traits were coded on a five-point scale. Personality traits included dependent- independent, non-assertive- assertive, not important- important to plot, repulsive- attractive, insensitive- sensitive, frail- hardy,

irresponsible- responsible, feminine- masculine, un-emotional- emotional, un-athletic- athletic, un-technical- technical, immature- mature, follower- leader, sad/not content- happy/content, unintelligent- intelligent.

Using the coding scheme in Aubrey and Harrison's study (2004), characters' involvement in stereotypical or counter-stereotypical communication activities were isolated. For each character, coders recorded either yes or no for the following communication activities: answer intelligible questions, express opinions, laugh at others, brag, boss/order others, insult others, threaten others, express anger, receive comment about body/beauty, make comment about male's body beauty, make comment about female's body/beauty, express verbal affection.

Finally coders recorded whether each character showed certain behaviors. Similar to how certain characters may possess stereotypical personality traits or may participate in certain communication activities, they may be likely to participate in certain behaviors. Coders recorded whether characters used facebook, twitter, blogged, talked on a cell phone, or texted (not at all, infrequently, or frequently). Next, using Aubrey and Harrison's (2004) behavior scheme, characters were coded on each of the following behaviors: show ingenuity, demonstrate physical aggression, demonstrate verbal aggression, show leadership, show bravery/rescue, follow others, achieve a goal, fail at a goal, show physical affection, primp, eat, cry, obey a command.

2.3 Coder Training

There were two coders: the author and a graduate student proficient in quantitative analysis, specifically the content analysis method. The researcher and coder first engaged in detailed discussions about the general coding process,

operational definitions of the variables included in this study, the recording instrument, and tween television programming. The researcher and coder independently practiced coding programs not included in the sample, and then compared and discussed results. The recording instrument was edited to fix any issues prior to the analysis.

2.4 Reliability Analysis

Inter-coder reliability was assessed using Krippendorff's alpha (Krippendorff, 1980). The entire sample was coded independently by the two coders. Only variables that attained an alpha of .60 were used in the data analysis. Consequently, cell phone and social media use were not analyzed, as well as bullying and sexual innuendo. As Krippendorff's alpha is very sensitive to lopsided distributions, the percent agreement measure was used to assess the reliability of variables whose distributions were very lopsided. The results of the reliability analysis are given in Table 2.2 for variables from the program analysis, and Table 2.3 for variables from the character analysis.

Table 2.2 Program Reliability: Krippendorff's Alpha for program variables

Variable Name	Alpha	Variable Name	Alpha
Date – Day	1.00	Social Media Use	.65
Date - Month	.95	Cell Phone Use	.40
Date – Year	.94	Offensive Language	.41
Season	0	Adult References	.47
Episode	0	Bullying	.40
Network	.83	Kiss	.99
Parental Guidelines	1.00	Hug	.85
Format	1.00	Interpersonal Touching	.97
Program Tone	.94	Sexual Innuendo	.30
Cast: Race	.60	Sexual Suggestiveness	0.0 (100%)
Law Enforcement	.82	Flirting	.92
Crime	.86	Homosexuality	0.0 (100%)
Family	.89	Homosexual References	0.0 (100%)
Environment	.99	Humorous Homo References	0.0 (100%)
Science	.22	Heterosexual Intercourse	0.0 (100%)
Technology	.77	Sexual Risks/Responsibility	0.0 (100%)
Health	.99	Dating/Romantic Rel.	.73
Mental Illness	0.0 (100%)	Relationship Conflict	.81
Physical Illness	.99	Viol – Seriousness	.66
Physical Handicap	0.0 (100%)	Viol – Significance	.60
Dating/Relationships	.87	Viol – Phys Cons	.42
Fame	.80	Viol – Immoral	.53
Morality	.20	Violent Acts	.81

Note: Percent agreement scores are in parentheses.

Note: A “0” signifies that there was only one error.

Table 2.3 Character Reliability: Krippendorff's Alpha for character variables

Variable Name	Alpha	Variable Name	Alpha
Date – Day	1.00	Attractive	.71
Date – Month	.96	Sensitive	.53
Date – Year	.95	Hardy	.61
Season	.98	Responsible	.42
Episode	0	Masculine	.67
Network	.78	Emotional	.08
Guidelines	.98	Athletic	.76
Format	1.00	Technical	.75
Program Tone	.82	Mature	.60
Cast: Race	.58	Leader	.60
Sex	.91	Content	.54
Humanity	.85	Intelligent	.74
Race	.75	Answer Questions	.18
Chron Age	.73	Express Opinions	.35
Social Age	.73	Laugh at Others	.18
Grade in School	.85	Brag	.46
Education	.71	Give Orders	.53
Hair Color	.79	Insult	.63
Body Weight	.60	Threaten	.15
Attractive – Body	.66	Anger	.65
Attractive – Face	.67	Receive Comment	.95
Provocative Clothing	.60	Comment to Male	.82
Role	.80	Comment to Female	.66
Type	.76	Verbal Affection	.45
Advice	.53	Facebook	0.0 (100%)
Book Smarts	.64	Twitter	0.0 (100%)
Street Smarts	.78	Blog	0.0 (100%)
Kiss	.88	Cell Phone	.47
Hug	.85	Text	.65
Touching	.88	Ingenuity	.63
Innuendo	.18	Physical Aggression	.72
Sexual Suggestiveness	0.0 (100%)	Verbal Aggression	.42
Flirting	.84	Leadership	.53
Sexual Orientation	.81	Bravery/Rescue	.71
Involve-Relationship	.77	Follows Others	.44
Relationship Conflict	.83	Achieve Goal	.45
Conflict Role	.83	Fail Goal	.49
Viol – Commit	.74	Physical Affection	.42
Viol – Victimization	.70	Primp	.69
Viol – Consequence	.67	Eat	.65
Independent	.61	Cry	.45
Assertive	.60	ObeY	.30
Important	.61		

Note: Percent agreement scores are in parentheses.

Note: A “0” signifies that there was only one error.

2.5 Data Analysis

Several different kinds of statistical analyses were employed to answer the research questions asked and to test the hypotheses posed. Chi-square goodness of fit tests were used to test how close observed values in the sample were to expected values. The expected values were the percentages of males and females found in the actual U.S. population, as reported by the Census in 2000. The majority of the tests for this analysis were cross tabulations, and Chi-square was also used to test the statistical significance for these analyses. Cross tabulations were used to compare programs from the continuing adventure genre to programs from the teen scene genre, to compare male and female characters, and to compare characters that were in a relationship to characters that were not in a relationship, in terms of variables related to appearance, personality traits, communication activities, behaviors, sexual/romantic activities, and violence. Cronbach's alpha was utilized to assess the internal consistency of scales used in this analysis, and then independent sample t-tests were used to compare the means for different groups' scores on the scales. Finally, a one way analysis of variance was used to compare the number of violent actions in the entire sample and each genre.

Chapter 3

RESULTS

3.1 Description of the Sample: the Program

A total of 49 programs were analyzed from four cable networks: Disney (26.5%), Disney XD (22.4%), Nickelodeon (36.7%), and Turner Cartoon Network (14.3%). The majority of the programs were rated TV-Y7 (46.9%), 44.9% were rated TV-G, 4.1% were rated TV-PG, 2% were rated TV-Y7-FV, and the remaining 2% were rated TV-Y. About 6 out of 10 (57.1%) were cartoons and 4 out of 10 (42.9%) were television plays. The sample was also composed of two genres – almost six out of 10 (57.1%) were classified as continuing adventure programs, and four out of ten (42.9%) were classified as teen scene. The vast majority of the programs were mostly comical or humorous (75.5%), just one program was considered mixed (2%), and 22.4% of the programs were classified as mostly serious.

3.2 Description of the Sample: the Characters

There were 204 characters in the sample, 63.2% were male and 35.5% were female. Three characters (1.5%) could not be categorized as either male or female and were classified as “other”. As there were so few characters that could not be categorized by sex, the following analyses for gender will only include characters classified as male or female. The racial distribution of the characters is given in Table 3.1. Most of the characters were white (68.1%), 6.9% were black, 3.9% were Asian,

1.0% were Hispanic/Latino, and 4.4% were classified as ‘other’. Table 3.2 gives the social age of the characters. The majority of the characters were late adolescents (39.7%), young adults (15.2%), or tweens (13.7%). Table 3.3 shows that most of the characters were humans (79.4%), 10.3% were anthropomorphic animals, 1.0% were animals, 1.0% were anthropomorphic machines or robots, 1.5% were machines or robots, and 6.4% were classified as other. Table 3.4 shows that males and females differed in their representation in certain age groups, $\chi^2(7, N = 201) = 21.78, p < .01$. Adjusted residuals indicate that males were overrepresented and females were underrepresented as tweens (ages 8 – 12) (2.6, -2.6), as 85.7% of tweens were male and 14.3% of tweens were female. Adjusted residuals also indicated that females were overrepresented and males underrepresented as late adolescents (3.6, -3.6), as 56.9% of females and 31.0% of males were in the late adolescent age group.

Table 3.1 Frequency of Race

Race	Frequency <i>N</i>	Percent %
White	139	68.1
Black	14	6.9
Asian	8	3.9
Hispanic-Latino	2	1.0
Other	9	4.4
Total	204	100.0

Table 3.2 Frequency of Social Age

Social Age	Frequency <i>N</i>	Percent %
Child (ages 0-7)	3	1.5
Tween (8-12)	28	13.7
Early Adolescent (13-15)	23	11.3
Late Adolescent (16-19)	81	39.7
Young Adult	31	15.2
Settled Adult	22	10.8
Elderly	2	1.0
Cannot Code	14	6.9
Total	204	100.0

Table 3.3 Frequency of Humanity

Humanity	Frequency <i>N</i>	Percentage %
Human	162	79.4
Anthropomorphic Animal	21	10.3
Animal	2	1.0
Anthropomorphic Machine/Robot	2	1.0
Machine/Robot	3	1.5
Other	13	6.4
Total	203*	99.5*

* There is one less character in this analysis due to missing data.

Table 3.4 Age by characters

Social Age	Males 129		Females 72		N
	R%	C%	R%	C%	
Cannot Code	90.9	7.8	9.1	1.4	11
Child (ages 0-7)	33.3	0.8	66.7	2.8	3
Tween (8-12)	85.7*	18.6*	14.3*	5.6*	28
Early Adolescent (13-15)	56.5	10.1	43.5	13.9	23
Late Adolescent (16-19)	49.4*	13.2*	50.6*	56.9*	81
Young Adult	74.2	17.8	25.8	11.1	31
Settled Adult	77.3	13.2	22.7	6.9	22
Elderly	50.0	0.8	50.0	1.4	2
Total	64.2	100.0	35.8	100.0	201

Note: $\chi^2 = 21.78$, $df = 7$, $p < .01$

R% = row percentages; C% = column percentages

* = Adj. Residual $\geq |2.0|$

3.3 Hypotheses and Research Questions

The following sections give the results for the hypotheses stated and research questions asked.

3.3.1 The Gender Composition of Tween Television Programming

R1: What is the gender composition of tween television programming?

H1: Male characters outnumber female characters.

For this research question and hypotheses, a chi-square goodness of fit test was conducted. The hypothesis was supported, $\chi^2 (1, N = 201) = 18.53$, $p < .0001$. Males outnumbered females by nearly two to one: 64.2% were male and 35.8% were female. As table 3.5 shows, residuals indicate that males are overrepresented and females are underrepresented, as compared to the U.S. population.

Table 3.5 Chi-Square Goodness of Fit: Sex

Sex	Observed Frequency <i>N</i>	Observed %	Expected Frequency <i>N</i>	Expected %	Residual
Male	129	64.2	98.5	49.0	30.5
Female	72	35.8	102.5	51.0	-30.5
Total	201	100.0	201	100.0	

$$\chi^2 = 18.53, df = 1, p < .0001$$

R2: Are there differences across genres in the ratio of male to female characters?

H2: Male characters outnumber female characters by at least two to one in continuing adventure programs.

For R2 and H2, a cross tabulation with significance tested by Chi Square was conducted. Table 3.6 shows the distribution of sex by genre and indicates support for H2. Males outnumbered females by more than three to one in continuing adventure programs, as 76.2% of characters were male and 23.8% were female. For R2, there were significant differences across genres in the ratio of male to female characters, $\chi^2(1, N = 201) = 12.84, p < .0001$.

Table 3.6 Sex by Genre

Genre	Males 129		Females 72		N
	R%	C%	R%	C%	
Continuing Adventure	76.2	59.7	23.8	48.0	101
Teen Scene	52.0	40.3	33.3	66.7	100
Total	64.2	100.0	35.8	100.0	201

Note: $\chi^2 = 12.84$, $df = 1$, $p < .0001$

R% = row percentages; C% = column percentages

H3: There is no significant difference between the number of males and females in teen scene programs.

To test H3, a chi-square goodness of fit test was conducted. This hypotheses was supported, $\chi^2(1, N = 100) = 0.36$, $p = 0.62$. 52% of characters were male and 48% were female.

3.3.2 Gender Role Portrayal and Stereotyping

R3: How are males portrayed in tween television programming?

R4: How are females portrayed in tween television programming?

A series of cross tabulations were conducted, with significance tested by Chi-square, to investigate the portrayal of males and females in tween television programming. Table 3.7 shows how males and females were portrayed in terms of their appearance (body weight, body attractiveness, and facial attractiveness), in the continuing adventure genre, the teen scene genre, and in all programs combined.

In the entire sample, 20.8% of females compared to 6.2% of the males were thin; females were more than three times as likely to be thin than males. Conversely,

males were overrepresented as slightly overweight (17.8%) and were more than three times as likely to be slightly overweight than their female counterparts (4.2%). Compared to characters in continuing adventure programs, females in teen scene programs were overrepresented as thin (18.0 %) while there were no males in this category (0%). In the entire sample, one quarter of the females (25%) compared to slightly more than one-tenth of the males (11.6%) were categorized as having very attractive bodies. Moreover, more males (10.9%) than females (2.8%) were categorized as having not very attractive bodies. Females in teen scene programs were overrepresented as having very attractive bodies (18.8%) while just 3.8% of males in teen scene programming had very attractive bodies.

In the entire sample, just over half of females were categorized as having very attractive faces (51.4%) compared to 12.4% of males; females were more than four times as likely to have very attractive faces as males. Furthermore, just 1.4% of females were categorized as not having very attractive faces whereas males were overrepresented as not having very attractive faces (17.1%). A third of females (33.3%) in continuing adventure programs were categorized as having very attractive faces; females were about five times more likely than males (6.5%) to be categorized as having very attractive faces. Females in teen scene programs were almost twice as likely to be shown as having very attractive faces (60.4%) than the females in action adventure, while 21.2% of males in teen scene programs were shown as having very attractive faces. The majority of males had average facial attractiveness (67.3%) compared to 39.6% of women. Moreover, 11.5% of males were categorized as having not very attractive faces while none of the females were placed in this category. To summarize, in the entire sample, females are more likely to be more attractive overall

(including body and facial attractiveness) than males, and males are more likely to be less attractive overall than females.

Table 3.8 shows how males and females were portrayed in terms of whether they received comments about their body/beauty, primping, provocative clothing, in the continuing adventure genre, the teen scene genre, and in the entire sample.

In the entire sample, 16.7% of females compared to 4.7% of males received comments about their body/beauty; females were almost three times as likely to receive these comments as males. Both males (1.3%) and females (12.5%) were less likely to receive comments in the continuing adventure genre than in the teen scene genre where 9.6% of males received comments and 18.8% of females received comments. Females were more than nine times as likely to receive comments as males in the continuing adventure genre, and females were about twice as likely to receive comments in the teen scene genre. In the entire sample, 29.2% of females primped compared to 3.1% of males that primped; females were about nine times more likely to primp than males. In continuing adventure programs, 1.3% of males primped and 16.7% of females primped, compared to 5.8% of males and 35.4% of females who primped in teen scene programs. Females were nearly thirteen times more likely to primp than males in continuing adventure programs, and over six times more likely to primp in teen scene programs.

In all programs combined, females (5.6%) were more likely to be frequently seen in somewhat provocative clothing, compared to 3.1% of males. Moreover, females were more than three times as likely to occasionally appear in somewhat provocative clothing as males; 13.9% of females occasionally appeared in somewhat provocative clothing compared to 3.9% of males. Males were overrepresented in the

does not appear in provocative clothing category (92.2%), compared to 79.2% of females. In the teen scene genre, all characters were categorized as either does not appear in provocative clothing, or occasionally appears in somewhat provocative clothing. Females were more than four times as likely to appear in somewhat provocative clothing (16.7%) as males (3.8%). There was no significant difference between males' and females' provocative dress in the continuing adventure genre.

Table 3.9 shows how males and females were portrayed in terms of academic intelligence in the continuing adventure genre, the teen scene genre, and in the entire sample. In the entire sample, males were more than three times as likely as females to be categorized as below average intelligence; 15.5% of males were below average intelligence compared to 4.2% of females. At the same time, however, 22.5% of males were categorized as above average intelligence compared to 18.1 % of females. Females were overrepresented in the category average intelligence; 76.4% of females compared to 62.0% of males were categorized as having average intelligence. There were no significant differences between characters in teen scene compared to continuing adventure programs, but it is important to note that none of the females in continuing adventure programs were categorized as having below average intelligence.

There were no significant differences for how males and females were portrayed in terms of their level of independence, assertiveness, hardiness, athleticism, maturity, or leadership. There were also no differences for how males and females were portrayed in terms of how technical they were (how handy they were with technology), or whether they expressed anger, showed ingenuity, displayed bravery/rescue, or ate.

Table 3.7 Sex by Body Weight, Body Attractiveness and Facial Attractiveness

Total <i>N</i> = 201	Adventure				Teen Scene				All Programs			
	<i>N</i> = 77		<i>N</i> = 24		<i>N</i> = 52		<i>N</i> = 48		<i>N</i> = 129		<i>N</i> = 72	
	Males		Females		Males		Females		Males		Females	
	R%	C%	R%	C%	R%	C%	R%	C%	R%	C%	R%	C%
Body Weight												
Cannot Code	66.7	2.6	33.3	4.2	—	—	—	—	66.7	1.6	33.3	1.4
Thin	57.1	10.4	42.9	25.0	<u>0.0</u>	<u>0.0</u>	<u>100</u>	<u>18.8</u>	<u>34.8</u>	<u>6.2</u>	<u>65.2</u>	<u>20.8</u>
Fit/Average	75.0	62.3	25.0	66.7	55.6	86.5	44.4	75.0	64.1	72.1	35.9	72.2
Slightly Overweight	94.1	20.8	5.9	4.2	77.8	13.5	22.2	4.2	<u>88.5</u>	<u>17.8</u>	<u>11.5</u>	<u>4.2</u>
Very Overweight	100	3.9	0.0	0.0	0.0	0.0	100	2.1	75.0	2.3	25.0	1.4
Body Attractive-ness												
Cannot Code	87.5	9.1	12.5	4.2	0.0	0.0	100	2.1	77.8	5.4	22.2	2.8
Not Very Attractive	100	11.7	0.0	0.0	71.4	9.6	28.6	4.2	<u>87.5</u>	<u>10.9</u>	<u>12.5</u>	<u>2.8</u>
Average	77.4	62.3	22.6	58.3	55.6	86.5	44.4	75.0	65.0	72.1	35.0	69.4
Very Attractive	59.1	16.9	40.9	37.5	<u>18.2</u>	<u>3.8</u>	<u>81.8</u>	<u>18.8</u>	<u>45.5</u>	<u>11.6</u>	<u>54.5</u>	<u>25.0</u>
Facial Attractive-ness												
Cannot Code	87.5	9.1	12.5	4.2	—	—	—	—	87.5	5.4	12.5	1.4
Not Very Attractive	94.1	20.8	5.9	4.2	<u>100</u>	<u>11.5</u>	<u>0.0</u>	<u>0.0</u>	<u>95.7</u>	<u>17.1</u>	<u>4.3</u>	<u>1.4</u>
Average	77.8	63.6	22.2	58.3	<u>64.8</u>	<u>67.3</u>	<u>35.2</u>	<u>39.6</u>	<u>71.8</u>	<u>65.1</u>	<u>28.2</u>	<u>45.8</u>
Very Attractive	<u>38.5</u>	<u>6.5</u>	<u>61.5</u>	<u>33.3</u>	<u>27.5</u>	<u>21.2</u>	<u>72.5</u>	<u>60.4</u>	<u>30.2</u>	<u>12.4</u>	<u>69.8</u>	<u>51.4</u>

Note: Body Weight: Adventure: $\chi^2 = 6.96$, $df = 4$, $p = .14$; Teen Scene: $\chi^2 = 13.64$, $df = 3$, $p < .01$; All Programs: $\chi^2 = 15.53$, $df = 4$, $p < .01$

Body Attractiveness: Adventure: $\chi^2 = 6.98$, $df = 3$, $p = .07$; Teen Scene: $\chi^2 = 7.59$, $df = 3$, $p < .05$; All Programs: $\chi^2 = 9.59$, $df = 3$, $p < .05$

Facial Attractiveness: Adventure: $\chi^2 = 13.88$, $df = 3$, $p < .01$; Teen Scene: $\chi^2 = 18.71$, $df = 2$, $p < .001$; All Programs: $\chi^2 = 41.39$, $df = 3$, $p < .001$

R% = Row percentages; C% = Column Percentages

Underlined/bold numbers = Adj. Residual $\geq |2.0|$

Table 3.8 Sex by Receive Comment, Primping, Provocative Clothing, Intelligence

Total N = 201	Adventure N = 77 N = 24				Teen Scene N = 52 N = 48				All Programs N = 129 N = 72			
	Males R% C%		Females R% C%		Males R% C%		Females R% C%		Males R% C%		Females R% C%	
Receive Comment												
No	<u>78.4</u>	<u>98.7</u>	<u>21.6</u>	<u>87.5</u>	54.7	90.4	45.3	81.3	<u>67.2</u>	<u>95.3</u>	<u>32.8</u>	<u>83.3</u>
Yes	<u>25.0</u>	<u>1.3</u>	<u>75.0</u>	<u>12.5</u>	35.7	9.6	64.3	18.8	<u>33.3</u>	<u>4.7</u>	<u>66.7</u>	<u>16.7</u>
Primp												
No	<u>79.2</u>	<u>98.7</u>	<u>20.8</u>	<u>83.3</u>	<u>61.3</u>	<u>94.2</u>	<u>38.8</u>	<u>64.6</u>	<u>71.0</u>	<u>96.9</u>	<u>29.0</u>	<u>70.8</u>
Yes	<u>20.0</u>	<u>1.3</u>	<u>80.0</u>	<u>16.7</u>	<u>15.0</u>	<u>5.8</u>	<u>85.0</u>	<u>35.4</u>	<u>16.0</u>	<u>3.1</u>	<u>84.0</u>	<u>29.2</u>
Provocative Clothing												
None	80.0	89.5	20.0	70.8	<u>55.6</u>	<u>96.2</u>	<u>44.4</u>	<u>83.3</u>	<u>67.4</u>	<u>92.2</u>	<u>32.6</u>	<u>79.2</u>
Occasionally Somewhat	60.0	3.9	40.0	8.3	<u>20.0</u>	<u>3.8</u>	<u>80.0</u>	<u>16.7</u>	<u>33.3</u>	<u>3.9</u>	<u>66.7</u>	<u>13.9</u>
Occasionally Very	100	1.3	0.0	0.0	—	—	—	—	100	0.8	0.0	0.0
Frequently Somewhat	50.0	5.3	50.0	16.7	—	—	—	—	<u>50.0</u>	<u>3.1</u>	<u>50.0</u>	<u>5.6</u>
Frequently – Very	0.0	0.0	100	4.2	—	—	—	—	0.0	0.0	100	1.4

Note: Receive Comment: Adventure: $\chi^2 = 6.04$, $df = 1$, $p < .05$; Teen Scene: $\chi^2 = 1.73$, $df = 1$, $p = .19$; All Programs: $\chi^2 = 8.12$, $df = 1$, $p < .01$

Primp: Adventure: $\chi^2 = 9.18$, $df = 1$, $p < .01$, Teen Scene: $\chi^2 = 13.71$, $df = 1$, $p < .001$; All Programs: $\chi^2 = 28.83$, $df = 1$, $p < .001$

Provocative Clothing: Adventure: $\chi^2 = 7.89$, $df = 4$, $p = .10$; Teen Scene: $\chi^2 = 4.56$, $df = 1$, $p < .05$; All Programs: $\chi^2 = 10.04$, $df = 4$, $p < .05$

R% = Row percentages; C% = Column Percentages

Underlined/bold numbers = Adj. Residual $\geq |2.0|$

Table 3.9 Sex by Academic Intelligence

Total N = 201	Adventure N = 77 N = 24				Teen Scene N = 52 N = 48				All Programs N = 129 N =72			
	Males R% C%		Females R% C%		Males R% C%		Females R% C%		Males R% C%		Females R% C%	
Academic Intelligence												
Cannot Code	—	—	—	—	0.0	0.0	100. 0	2.1	0.0	0.0	100	1.4
Below Average	100	15.6	0.0	0.0	72.7	15.4	27.3	6.3	<u>87.0</u>	<u>15.5</u>	<u>13.0</u>	<u>4.2</u>
Average	72.1	57.1	27.9	70.8	48.6	69.2	51.4	79.2	<u>59.3</u>	<u>62.0</u>	<u>40.7</u>	<u>76.4</u>
Above Average	75.0	27.3	25.0	29.9	57.1	15.4	42.9	12.5	69.0	22.5	31.0	18.1

R% = Row percentages; C% = Column Percentages

Underlined/bold numbers = Adj. Residual $\geq |2.0|$

Note: Adventure: $\chi^2 = 4.33$, $df = 2$, $p = .12$; Teen Scene: $\chi^2 = 3.46$, $df = 3$, $p = .33$;

All Programs: $\chi^2 = 8.84$, $df = 3$, $p < .05$

H4: Traditional male stereotypes are more likely to be found in continuing adventure programs than in other genres.

H5: Counter-stereotypes and less stereotyped gender roles are more likely to be found in programs in the teen scene genre than in other genres for male characters.

H6: Counter-stereotypes and less stereotyped gender roles are more likely to be found in programs in the teen scene genre than in other genres for female characters.

To test these hypotheses, a gender stereotype scale was created which included the following variables: independent-dependent, assertive-unassertive, important to

plot-unimportant, hardy-frail, leader-follower. To assess the internal consistency of the scale, Cronbach's alpha was calculated ($\alpha = .62$, $M = 18.77$, $SD = 2.16$). As it is common to find a low alpha value in a scale with fewer than ten items, it is appropriate to report the mean of the inter-item correlation (Pallant, 2007). The mean was .21, which falls into the optimal range of .2 to .4 suggested by Briggs and Cheek (1986).

H4, H5, and H6 were tested by independent sample t-tests comparing scores on the gender stereotype scale for characters in the different genres. Additionally, a series of cross tabulations were conducted (testing significance by Chi-square) with several variables related to gender stereotypes that were not included in the gender stereotype scale. H4 was not supported, and H5 and H6 were only partially supported. The t-tests indicated that there was no difference in the way males and females were portrayed on the gender stereotype scale for the entire sample, $t(196) = -1.21$, $p = .23$, as well as the continuing adventure, $t(96) = -1.04$, $p = .30$, and teen scene genres, $t(98) = -1.15$, $p = .25$.

There were, however, some differences for how males and females were portrayed in the two genres. Several cross tabulations, with statistical significance tested by Chi Square, indicated that there were differences for body weight, facial attractiveness, and primping and provocative clothing, in the way that males and females were portrayed in continuing adventure versus teen scene programs. Tables 3.7 and 3.8 detail these results.

To review, overall females were underrepresented and both sexes were portrayed rather gender neutrally, although they were portrayed stereotypically in some aspects. Females were portrayed as more attractive than males, and kept up their

appearances by primping. Females were also more likely to dress provocatively and receive comments about their bodies/beauty than males. Males were portrayed as not being concerned with their appearances, and were more likely to be of below average intelligence than females. These differences varied by genre; all characters were more likely to be more attractive and wear provocative clothing in continuing adventure program compared to teen scene programs where characters were more likely to primp and receive comments about body/beauty.

3.3.3 Sexuality

R5: How is sexuality portrayed in tween television programming?

R6: How are characters' sexualities portrayed in tween television programming?

To examine R5, a sexuality scale was created which included the following sexual behaviors found in each program: kiss, hug, interpersonal affectionate touching, and flirting. The internal consistency of the scale was assessed by Cronbach's alpha ($\alpha = .60$, $M = 2.82$, $SD = 4.70$). As it is common to for a low alpha to be produced from a scale with fewer than ten items, it is appropriate to report the mean of the inter-item correlation (Pallant, 2007). The mean was .38, which falls into the optimal range of .2 to .4 suggested by Briggs and Cheek (1986).

On average, there were 2.82 sexual/romantic acts per program. To compare the number of sexual/romantic acts that were performed for programs in the continuing adventure and teen scene genre, an independent sample t-test was conducted. Results indicated that continuing adventure programs had significantly fewer sexual

sexual/romantic acts ($M = .57$, $SD = .10$) than teen scene programs ($M = 5.81$, $SD = 5.92$); $t(47) = -4.01$, $p < .01$.

To examine R6, a similar sexuality scale was created for characters using the following sexual behaviors which characters performed: kiss, hug, interpersonal affectionate touching, and flirting. The internal consistency of the scale was calculated by Cronbach's alpha ($\alpha = .57$, $M = .70$, $SD = 1.7$). As aforementioned, it is quite common to find a low alpha value in a scale with fewer than ten items. In this instance, it is appropriate to report the mean of the inter-item correlation (Pallant, 2007). The mean was .27, which falls into the suggested range of .2 to .4 by Briggs and Cheek (1986).

R6 was explored by independent sample t-tests comparing the mean number of sexual/romantic acts performed by males and females, as well as the number of sexual/romantic acts performed by characters in the different genres. The first t-test revealed that while females performed more sexual/romantic acts ($M = 1.01$, $SD = 2.0$) than males ($M = .54$, $SD = 1.5$), there was no significant difference between the two groups; $t(199) = -1.74$, $p = .08$. The second t-test revealed that there were significantly fewer sexual/romantic acts performed by characters in continuing adventure ($M = .13$, $SD = .50$) compared to teen scene programs ($M = 1.3$, $SD = 2.23$); $t(202) = -5.15$, $p < .001$. The third test isolated characters in continuing adventure programs. Results indicated that there was no significant difference between the number of sexual/romantic acts performed by males ($M = .10$, $SD = .45$) and females ($M = .21$, $SD = .66$); $t(99) = -0.89$, $p = .38$. The final test isolated characters in teen scene programs. Results indicated that there was no significant difference between the number of sexual/romantic acts that males ($M = 1.19$, $SD = 2.17$) and females ($M =$

1,42, SD = 2.31) performed. Consequently, the main differences in sexual/romantic acts were found between the two genres; the male and female characters did not significantly differ in the number of sexual/romantic acts they performed.

R7: How is homosexuality portrayed in tween television programming?

There were no depictions of characters that were non-heterosexual and no discussion of homosexuality. Homosexuality is not portrayed in this sample of tween television programming.

R8: Are there any sexual risk or responsibility messages present in tween television programming?

There were no sexual risk or responsibility messages in the sample.

R9: Is there any sexual innuendo in tween television programming?

Due to poor inter-coder reliability for this variable, sexual innuendo could not be investigated.

3.3.4 Romantic Relationships

R10: How are romantic relationships portrayed in tween television programming, and how are the characters in relationships presented as compared to characters not in relationships?

The first part of this research question was assessed by calculating a cross tabulation, with significance tested by Chi-square between program genre and the dating/romantic relationship theme (see table 3.10). Results indicated that dating and relationships was a theme in 40.8% of the programs in the total sample ($N = 49$). The theme of dating and relationships was more likely to be seen in teen scene programs

than action adventure programs; more than seven out of ten programs (71.4%) in the teen scene genre had dating and relationships as a part of the plot compared to just 17.9% of continuing adventure programs. Moreover, dating and relationships was an outstanding focus of the plot in one third (33.3%) of teen scene programs, compared to none of the continuing adventure programs. Because dating and romantic relationships was not a theme in many of the continuing adventure programs, and never an outstanding focus of any programs in this genre, the second part of this research question will focus only on characters in relationships in the teen scene genre .

A series of cross tabulations, with significance tested by Chi-square, were conducted to investigate how characters in relationships were portrayed compared to characters that were not in relationships in terms of their intelligence, maturity, attractiveness, primping, and whether they were shown eating or not. These specific variables were of interest for this analysis because characters that are in a relationship versus characters that are not may be more likely to have certain qualities or do more of these activities. For example, characters in a relationship could be portrayed as more attractive and more willing to keep up their appearance by primping.

Table 3.11 shows how characters were portrayed in terms of their intelligence and whether they primed or not. For intelligence, characters who were in a relationship significantly differed from characters who were not in a relationship or they were mixed, $\chi^2 (3, N = 100) = 9.1, p < .05$. For characters in a relationship, males were portrayed as somewhat unintelligent half of the time while no females were categorized as somewhat unintelligent. Conversely, females were portrayed as somewhat intelligent half of the time while no males were categorized as somewhat intelligent. Moreover, no males were categorized as very intelligent, whereas 25.0% of

females were portrayed as very intelligent. For characters not in a relationship, no males were categorized as very unintelligent compared to 2.9% of females. More males (17.5%) than females (14.7%) were categorized as somewhat unintelligent, and less males (32.5) than females (38.2) were categorized as somewhat intelligent. Furthermore, females were more than twice as likely to be categorized as very intelligent (11.8%) than males (5.0%). Overall, females in relationships were portrayed as more intelligent than females who were not in relationships, whereas males who were in a relationship were portrayed as less intelligent than males who were not in a relationship.

Half of the females in a relationship primped whereas no males primped. By comparison, a little more than a third (35.3%) of females and 5.0% of males not in a relationship primped. For characters in the mixed category, males and females were equally likely to primp; 16.7% of both males and females primped.

There were no significant differences for how characters in a relationship were portrayed in terms of attractiveness, maturity, and whether they ate or not, compared to characters that were not in a relationship and characters that were in a relationship considered mixed.

Table 3.10 Dating and Relationships as a Theme by Genre

Dating/Relationship Theme	Continuing Adventure		Teen Scene		N
	R%	C%	R%	C%	
Not A Theme	79.3*	82.1*	20.7*	28.6*	29
Minor To Plot	50.0	14.3	50.0	19.0	8
Significant To Plot	20.0	3.6	80.0	19.0	5
Outstanding Focus	0.0*	0.0*	100.0*	33.3*	7
Total	57.1	100.0	42.9	100.0	49

Note: $\chi^2 = 18.14$, $df = 3$, $p < .001$

R% = row percentages; C% = column percentages

* = Adj. Residual $\geq |2.0|$

Table 3.11 Sex by Intelligence and Primping

Total N = 100	No Relationship N = 40 N = 34				In a Relationship N = 6 N = 8				Mixed N = 6 N = 6			
	Males R% C%		Females R% C%		Males R% C%		Females R% C%		Males R% C%		Females R% C%	
Intelligence												
Very Unintelligent	0.0	0.0	100	2.9	—	—	—	—	—	—	—	—
Somewhat Unintelligent	58.3	17.5	41.7	14.7	<u>100</u>	<u>50.0</u>	<u>0.0</u>	<u>0.0</u>	0.0	0.0	100	16.7
Average	62.1	45.0	37.9	32.4	60.0	50.0	40.0	25.0	60.0	50.0	40.0	33.3
Somewhat Intelligent	50.0	32.5	50.0	38.2	<u>0.0</u>	<u>0.0</u>	<u>100</u>	<u>50.0</u>	40.0	33.3	60.0	50.0
Very Intelligent	33.3	5.0	66.7	11.8	0.0	0.0	100	25.0	100	16.7	0.0	0.0
Primp												
No	<u>63.3</u>	<u>95.0</u>	<u>36.7</u>	<u>64.7</u>	<u>60.0</u>	<u>100</u>	<u>40.0</u>	<u>50.0</u>	50.0	83.3	50.0	83.3
Yes	<u>14.3</u>	<u>5.0</u>	<u>85.7</u>	<u>35.3</u>	<u>0.0</u>	<u>0.0</u>	<u>100</u>	<u>50.0</u>	50.0	16.7	50.0	16.7

Note: Intelligence: No Relationship: $\chi^2 = 3.22$, $df = 4$, $p = .52$; In a Relationship: $\chi^2 = 9.1$, $df = 3$, $p < .05$; Mixed: $\chi^2 = 2.4$, $df = 3$, $p = .49$

Primp: No Relationship: $\chi^2 = 11.0$, $df = 1$, $p < .01$; In a Relationship: $\chi^2 = 4.2$, $df = 1$, $p < .05$; Mixed: $\chi^2 = .000$, $df = 1$, $p = 1.0$

R% = row percentages; C% = column percentages

Underlined/bold numbers = Adj. Residual $\geq |2.0|$

R11: Do romantic relationships shown in tween television programming portray conflict?

Conflict in romantic relationships was assessed by several chi-square tests.

Table 3.12 shows that none of the characters in romantic relationships portrayed conflict and, as expected, there was no conflict expressed for those characters not in a romantic relationship. The only group that exhibited relationship conflict was

characters whose relationship status changed (broke up, began a relationship, etc.) during the program (i.e., classified as “mixed”): almost half did not exhibit conflict (46.2%), and just over half (53.8%) exhibited conflict.

Table 3.12 Romantic Relationship Involvement by Relationship Conflict

Relationship Involvement	Not in a Relationship		No Conflict		Conflict		N
	R%	C%	R%	C%	R%	C%	
No	100.0	100.0	0.0	0.0	0.0	0.0	173
Yes	0.0	0.0	100.0	73.9	0.0	0.0	17
Mixed	0.0	0.0	46.2	26.1	53.8	100.0	13
Total	85.3	100.0	11.3	100.0	3.4	100.0	204

R% = row percentages; C% = column percentages

3.3.5 Violence

R12: What is the amount and context of violence in tween programming?

How does this compare by genre?

H7: At least 6 out of 10 programs contain violence.

H8: Violence is portrayed as context-less.

A one-way ANOVA was conducted to examine the number of violent actions in tween television programming overall, and by genre. Overall there were 9.47 acts of violence per program. There was a significant difference in the number of violent actions in continuing adventure versus teen scene programming, $F(1, 47) = 41.25$, $p < .001$. Continuing action adventure programs had an average of 13.79 acts of violence

per program while teen scene programs had an average of 3.71 acts of violence per program.

To examine the context of violence in tween television programming, a series of cross tabulations were conducted, with significance tested by Chi-square. Table 3.13 shows the significance of violence to the plot and the seriousness of violence for the entire sample, continuing adventure programs, and teen scene programs.

Most of the programs in the sample had violence; in fact, more than 9 out of ten programs had violence. Thus, H7, which predicted that at least 6 out of 10 programs would contain violence, is supported. Overall, 6.1% of the programs had no violence, 34.7% had some violence that was incidental, 36.7% had violence that was significant to the plot, and violence was an outstanding focus of the plot in 22.4% of the programs. There were no programs in the continuing adventure genre that did not have any violence, and only 14.3% of programs had violence that was incidental to the plot. Violence was more likely to be an outstanding focus of the plot or significant to the plot in these programs; nearly 4 out of 10 programs (39.3%) had violence as an outstanding focus of the plot, and 46.4% had violence that was significant to the plot. Teen scene programs were also violent – only 14.3% did not have violence. At the same time, violence was a little less prevalent in teen scene programs; more than six out of 10 had violence that was incidental to the plot (61.9%). There were no programs in the teen scene genre that contained violence that was an outstanding focus of the plot, and (23.8%) were categorized as having violence that was significant to the plot.

In the entire sample, over half of the programs portrayed violence as strictly humorous or comical (55.1%), just over a quarter portrayed violence as real or serious

(26.5%), and 12.2% of the programs contained violence that was ambivalent (neither comical nor serious). Half of the programs in the continuing adventure genre contained humorous or comical violence, and 42.9% had real, serious violence. Nearly six out of ten programs in the teen scene genre contained violence that was strictly humorous or comical (61.9%), and just 4.8% had real, serious violence.

Another way to analyze violence in television programming is to focus on characters' involvement in violence – do they commit violence and/or are they victims of violence? In the entire sample, 47.5% of characters committed violence non-fatal violence (hurt others) and 6.9% committed fatal violence (killed someone). A total of 54.4% of characters were victimized but did not die, and 2.0% of characters were victimized and died.

Table 3.14 shows the consequences of violence for all characters in the sample, as well as characters in the continuing adventure and teen scene genres. In the entire sample, 45.6% of characters did not commit violence and 45.1% were neither rewarded nor punished for their violent behavior. Characters were more than twice as likely to be rewarded (6.4%) rather than punished (2.5%) for their violent behavior, and 0.5% were both rewarded and punished. An example of being rewarded for violent behavior would be a character that is commended for killing or defeating the enemy and then being referred to as a hero. Just over one in ten characters (11.5%) in continuing adventure programs were rewarded for their violent behavior, and only 2.9% were punished. The majority of characters were neither rewarded nor punished for their violent behavior (60.6%). In the teen scene genre, 1.9% of characters were rewarded for their violent behavior and 2.0% of characters were punished. About three

out of ten characters (29.0%) were neither rewarded nor punished for their violent behavior.

Regarding contexts for violence, H8 was not supported, even though very few contexts for violence were found. Although most of the time characters were neither rewarded nor punished for their violent actions (45.1%), and very few characters were rewarded (6.4%) or punished (2.5%), violence was shown as a significant or outstanding part of the plot in about half of all programs. Additionally, about a quarter of all programs (26.5%) portrayed violence as mostly real or serious.

Table 3.13 Genre by Significance of Violence and Seriousness of Violence

	Adventure N = 28		Teen Scene N = 21		All Programs N = 49	
	R%	C%	R%	C%	R%	C%
Significance of Violence						
No Violence	0.0*	0.0*	100.0*	14.3*	100.0	6.1
Incidental	23.5*	14.3*	76.5*	61.9*	100.0	34.7
Significant to Plot	72.2	46.4	27.8	23.8	100.0	36.7
Outstanding Focus of Plot	100.0*	39.3*	0.0*	0.0*	100.0	22.4
Seriousness of Violence						
No Violence	0.0*	0.0*	100.0*	14.3*	100.0	6.1
Strictly Humorous, Comical	51.9	50.0	48.1	61.9	100.0	55.1
Ambivalent	33.3	7.1	66.7	19.0	100.0	12.2
Mostly Real, Serious Violence	92.3*	42.9*	7.7*	4.8*	100.0	26.5

Note: Significance of Violence: $\chi^2 = 21.76$, $df = 3$, $p < .001$; Seriousness of Violence:

$\chi^2 = 12.26$, $df = 3$, $p < .01$

R% = row percentages; C% = column percentages

* = Adj. Residual $\geq |2.0|$

Table 3.14 Characters in Each Genre by Consequences of Violent Behavior

	Adventure N = 104		Teen Scene N = 100		All Programs N = 204	
	R%	C%	R%	C%	R%	C%
Consequences						
No Violent Behavior	26.9*	24.0*	73.1*	68.0*	100.0	45.6
Neither Rewarded nor Punished	68.5*	60.6*	31.5*	29.0*	100.0	45.1
Mostly Rewarded	92.3*	11.5*	7.7*	1.9*	100.0	6.4
Mostly Punished	60.0	2.9	40.0	2.0	100.0	2.5
Both Rewarded and Punished	100.0	1.0	0.0	0.0	100.0	0.5

Note: $\chi^2 = 42.89$, $df = 4$, $p < .001$

R% = row percentages; C% = column percentages

* = Adj. Residual $\geq |2.0|$

R13: How is gender involvement in violence portrayed in tween television programming?

H9: More than two-thirds of perpetrators of violence are male.

H10: More than two-thirds of victims of violence are male.

To explore R13 and to test H9 and H10, a series of cross tabulations were conducted, with significance tested by Chi-square. Table 3.15 shows males' and females' involvement in violence (violence committed, victimization, physical aggression, and consequences) in the continuing adventure genre, the teen scene genre, and in all programs combined.

Overall, males were more likely to commit both fatal (7.8%) and non-fatal (53.5%) violence than females; 5.6% of females committed fatal violence 34.7% committed non-fatal violence. Focusing on the total violence committed, 73.4% of perpetrators of non-fatal violence and 71.4% of perpetrators of fatal violence were male; therefore H9 was supported. Nearly six out of ten females (59.7%) did not commit any violence compared to almost four out of ten males (38.8%). In the continuing adventure genre, males and females were equally likely to commit fatal and non-fatal violence; there was no significant difference between the violence committed by males compared to females, $\chi^2 = .23$, $df = 2$, $p = .89$. In the teen scene genre, no characters committed fatal violence. Although about four in ten males (40.4%) compared to just over two in ten females (22.9%) committed non-fatal violence, this difference only approached significance, $\chi^2 = 3.5$, $df = 1$, $p = .06$.

In the entire sample, males were more than twice as likely to be victims of non-fatal violence; 69.0% of males were victims compared to 27.8% of females. As 81.7% of victims of non-fatal violence and 66.7% of victims of fatal violence were male, H10 was supported. In continuing adventure programs, adjusted residuals indicate that males were overrepresented as being victims of non-fatal violence; 84.4% of males were victims compared to 54.2% of females. However, females were more likely to be victims of fatal violence, as 4.2% of females died compared to 2.6% of males. No characters died in teen scene programs, and males were more than three times as likely to be victims of non-fatal violence (hurt) (46.2%) than females (14.6%).

In the entire sample, just over six out of ten males (62.0%) compared to nearly four out of ten females (38.9%) displayed physical aggression. Males and females

were about equally likely to show physical aggression in continuing adventure programs, as there was no significant difference between these groups, $\chi^2 = .003$, $df = 1$, $p = .96$. In teen scene programs males were more than twice as likely to show physical aggression as females. Just under half of males showed physical aggression (48.1%), compared to just under a quarter of females (22.9%). Overall, males were about three times more likely to be rewarded (congratulated or commended) for committing violence than females; 8.5% of males compared to 2.8% of females were rewarded. Only 3.1% of males and 1.4% of females were punished for violence they committed, and 48.8% of males compared to 36.1% of females were neither rewarded nor punished. There was no difference between consequences for males and females in continuing adventure programs ($\chi^2 = 3.52$, $df = 4$, $p = .48$) and teen scene programs ($\chi^2 = 5.55$, $df = 3$, $p = .14$).

Overall, the tween programs in this sample contained a good deal of violence, although continuing adventure programs had considerably more violence than teen scene programs. Most programs portrayed violence as humorous or comical rather than as real or serious, and there were few consequences for characters that committed violence. Males were more likely to be both perpetrators and victims of violence, but females were more likely to be killed than males (in continuing adventure programs).

Table 3.15 Sex by Committed, Victimization, Physical Aggression, Consequences

Total N = 201	Adventure N = 77 N = 24				Teen Scene N = 52 N = 48				All Programs N = 129 N = 72			
	Males R% C%		Females R% C%		Males R% C%		Females R% C%		Males R% C%		Females R% C%	
Violence Committed												
None	76.0	24.7	24.0	25.0	45.6	59.6	54.4	77.1	<u>53.8</u>	<u>38.8</u>	<u>46.2</u>	<u>59.7</u>
Non-fatal	77.4	62.3	22.6	58.3	65.6	40.4	34.4	22.9	<u>73.4</u>	<u>53.5</u>	<u>26.6</u>	<u>34.7</u>
Fatal	71.4	13.0	28.6	16.7	—	—	—	—	71.4	7.8	28.6	5.6
Victimization												
None	<u>50.0</u>	<u>13.0</u>	<u>50.0</u>	<u>41.7</u>	<u>40.6</u>	<u>53.8</u>	<u>59.4</u>	<u>85.4</u>	<u>42.7</u>	<u>29.5</u>	<u>57.3</u>	<u>70.8</u>
Non-fatal	<u>83.3</u>	<u>84.4</u>	<u>16.7</u>	<u>54.2</u>	<u>77.4</u>	<u>46.2</u>	<u>22.6</u>	<u>14.6</u>	<u>81.7</u>	<u>69.0</u>	<u>18.3</u>	<u>27.8</u>
Fatal	66.7	2.6	33.3	4.2	—	—	—	—	66.7	1.6	33.3	1.4
Physical Aggression												
No	75.9	28.6	24.1	29.2	<u>42.2</u>	<u>51.9</u>	<u>57.8</u>	<u>77.1</u>	<u>52.7</u>	<u>38.0</u>	<u>47.3</u>	<u>61.1</u>
Yes	76.4	71.4	23.6	70.8	<u>69.4</u>	<u>48.1</u>	<u>30.6</u>	<u>22.9</u>	<u>74.1</u>	<u>62.0</u>	<u>25.9</u>	<u>38.9</u>
Consequences												
No Violent Behavior	76.0	24.7	24.0	25.0	45.6	59.6	54.4	77.1	<u>53.8</u>	<u>38.8</u>	<u>46.2</u>	<u>59.7</u>
Not Rewarded or Punished	71.7	55.8	28.3	70.8	69.0	38.5	31.0	18.8	70.8	48.8	29.2	36.1
Mostly Rewarded	91.7	14.3	8.3	4.2	0.0	0.0	100	2.1	84.6	8.5	15.4	2.8
Mostly Punished	100	3.9	0.0	0.0	50.0	1.9	50.0	2.1	80.0	3.1	20.0	1.4
Rewarded and Punished	100	1.3	0.0	0.0	—	—	—	—	100.0	0.8	0.0	0.0

Note: Violence Committed: Adventure: $\chi^2 = .23$, $df = 2$, $p = .89$; Teen Scene: $\chi^2 = 3.5$, $df = 1$, $p = .06$; All Programs: $\chi^2 = 8.19$, $df = 2$, $p < .05$

Victimization: Adventure: $\chi^2 = 9.92$, $df = 2$, $p < .01$; Teen Scene: $\chi^2 = 11.63$, $df = 1$, $p < .01$; All Programs: $\chi^2 = 32.35$, $df = 2$, $p < .001$

Physical Aggression: Adventure: $\chi^2 = .003$, $df = 1$, $p = .96$; Teen Scene: $\chi^2 = 6.86$, $df = 1$, $p < .01$; All Programs: $\chi^2 = 9.94$, $df = 1$, $p < .01$

Consequences: Adventure: $\chi^2 = 3.52$, $df = 4$, $p = .48$; Teen Scene: $\chi^2 = 5.55$, $df = 3$, $p = .14$; All Programs: $\chi^2 = 9.54$, $df = 4$, $p < .05$

R% = Row percentages; C% = Column Percentages

Underlined/bold numbers = Adj. Residual $\geq |2.0|$

Chapter 4

SUMMARY AND DISCUSSION

4.1 Summary

This study was a content analysis of tween television programming, focusing on three broad areas: gender, sexuality/romantic relationships, and violence. Cultivation theory and social learning/social cognitive theory were used as the theoretical foundation. The analysis examined tween television at both the program and the character level. To examine gender role portrayals and stereotypes, characters were coded for their personality characteristics, communication activities, and behaviors. To explore sexuality and romantic relationships the analysis focused on the types of sexual and romantic behaviors in which characters participated, whether characters seen in a relationship were portrayed differently than characters not in a relationship, and whether or not there was conflict in the romantic relationships. Violence was examined by focusing on the amount of violence as well as the seriousness and the significance of violence at the program level. In addition the study examined if characters committed violence, were victimized, and if there were any consequences of violence.

Results indicated that females are underrepresented and that males and females are both presented somewhat stereotypically, although there were differences by program genre (teen scene or adventure). In regard to sexuality and romantic relationships, results revealed that homosexuality is non-existent, and that characters

from the teen scene genre exhibited the most sexual and romantic behaviors. Results also indicated that more than 9 out of 10 tween programs contain violence, and continuing adventure programs had more violence than teen scene programs. There were few contexts for violence, and few consequences for characters that committed violence. With these results in mind, tween viewers could potentially develop a narrow conception of the world and the range of possibilities for themselves. This chapter will discuss the findings and potential implications in detail, as well as address some limitations of this study and directions for future research.

4.2 Findings and Implications

A description of the characters, the results of the data analysis, and potential implications are given in the following discussion. As this was a study of the content of tween television programming rather than a study of the effects of viewing tween television programming, the implications discussed are only speculations.

4.2.1 Description of the Characters

There were more males than females in the sample. Most characters were humans rather than animals or machines. The majority of the humans were white, and over half of the characters in the sample were late adolescents or young adults.

4.2.2 The Gender Composition of Tween Television Programming

The first hypothesis (H1) posited that male characters would outnumber female characters, and was supported. H2 was supported and predicted that male characters would outnumber female characters by at least 2 to 1 in continuing adventure programs. Males outnumbered females by nearly 2 to 1 in the total sample, but by more 3 to 1 in the continuing adventure genre. This disparity is concerning because

viewers may learn that men and boys are more important than girls and women (Leaper et al., 2002). H3 predicted that there would be no significant difference between the number of males and females in teen scene programs, and although there were more males than females in this genre, this hypothesis was supported. These results are consistent with previous findings. Specifically, in terms of gender composition, not much has changed in the continuing adventure genre since Thompson and Zerbinos' (1995) study. It is still a male's world in the continuing adventure programs. There are some differences in the teen scene programs and while the character distribution is closer to it has not yet reached parity with the U.S. population.

4.2.3 Gender Role Portrayal and Stereotyping

Research questions 3 and 4 asked how males and female were portrayed in tween television programming. Overall, females were more likely than males to be portrayed as having attractive bodies and faces. Males were overrepresented as having not very attractive bodies and faces. Females were more than three times as likely as males to be thin; males were more than three times as likely as females to be slightly overweight. These findings are similar to those of Aubrey and Harison (2004) and suggest to viewers that males can be unattractive or overweight and still be a part of the story, but that it is unacceptable to be unattractive or overweight if you are female.

Females were more likely to keep up their appearance by primping; they also received comments about body/beauty and were more likely to be seen in provocative clothing than males. Males were more than 3 times as likely as females to be portrayed as having below average intelligence. In short, females in tween programming seem to be concerned about their appearance, are more attractive than their male counterparts,

and receive attention for their looks. Males are not as concerned with their appearance and do not receive comments about their body/beauty, and are more likely to be portrayed as being below average in intelligence than females.

Characters were also portrayed differently according to whether they were in teen scene or adventure programs. Both males and females were more than twice as likely to be portrayed as having very attractive bodies in continuing adventure programs compared to teen scene programs. Characters were also more likely to wear provocative clothing in continuing adventure programs than in teen scene programs. Characters in teen scene programs were more likely to have attractive faces, primp, and receive comments about their body/beauty. The majority of females in teen scene programs were shown as having very attractive faces, and none of the females in this genre had an unattractive face. This is important; females with unattractive faces are not allowed into teen scene world, and most females have very attractive faces. Moreover, as this genre is geared towards girls (Banet-Weiser, 2004) it is likely that many of the viewers will be girls and will look up to these characters as role models.

Males and females were not portrayed differently in terms of their level of independence, assertiveness, hardiness, athleticism, maturity, or leadership. There were also no differences in male and female portrayals in terms of how technical they were (how handy they were with technology), or whether they expressed anger, showed ingenuity, displayed bravery/rescue, or ate. On the whole, in some ways characters in these programs were portrayed as rather gender neutral. This in itself is encouraging. At the same time, however, female characters were still concerned about their looks and are presented as attractive. It seems that females in tween programs

can have similar traits as males and do all of the things males do, but they must maintain their good looks while doing it.

H4 posited that traditional male stereotypes would be found in continuing adventure programs than in other genres; but this was not supported. H5, and H6 were only partially supported. As previously described, males and females were portrayed mostly gender neutral. H5 posited that male counter-stereotypes and less stereotyped gender roles are more likely to be found in programs in the teen scene genre than in action genre. Males were more than three times as likely to primp in teen scene programs than in continuing adventure programs, and more than seven times as likely to receive comments about body/beauty in teen scene programs than in continuing adventure programs. Therefore males did exhibit some counter-stereotypes in the teen scene programs that were not seen in continuing adventure programs. H6 postulated that female counter-stereotypes and less stereotyped gender roles would be found in programs in the teen scene genre than in other genres. Females in teen scene programs were less likely to be thin, have attractive bodies, and wear provocative clothing than the females in continuing adventure programs, so in some ways females were less stereotypical in teen scene programs. No counter-stereotypes were found for females in teen scene programs, or in the entire sample.

It is likely that children could pick up on some of the ways that males and females are portrayed in these programs because children actively seek cues about gender (Martin and Ruble, 2004). Furthermore, social cognitive theory suggests that when people observe and imitate behaviors of a model on television that they admire and are attracted to, the learned behavior could be even stronger (Bandura, 2009). Since most of the characters in the sample were in their teens, it is likely that the

tween viewers could aspire to be like and be attracted to those characters, making learning these behaviors likely. Moreover, these potential effects could be amplified because children tend to watch the same programs multiple times, so opportunities for retaining information and cultivating the ideas presented in these programs are quite high.

4.2.4 Sexuality

R5 asked how sexuality was portrayed in tween television programming. On average, there were 2.82 sexual/romantic acts per program. Teen scene programs had more than ten times the number of sexual/romantic acts per program than continuing adventure programs. R6 asked how characters' sexuality was portrayed in tween television programs. Overall, females and males participated in about the same number of sexual/romantic acts per program. By genre, characters from teen scene programs participated in more sexual/romantic acts than characters from continuing adventure programs. It is important that the teen scene programs, and the characters in teen scene programs, are considerably more sexual/romantic than the continuing adventure programs, because most viewers of teen scene programs are girls while most viewers of continuing adventure programs are boys. Consequently, boys and girls could cultivate different conceptions about the amount of sexual/romantic behavior in real life, and could then take potentially dangerous actions from these conceptions.

R7 asked how homosexuality is portrayed in teen television programming. There were no depictions of or discussions of non-heterosexuality in this sample of tween programming. Essentially, non-heterosexuality is non-existent in the world of tween television programming. It is estimated that 9 million Americans are lesbian,

gay, bisexual, or transgender (Gates, 2011), and it is common knowledge that people do not “turn” towards a certain sexuality, but rather are born with a sexual orientation. Therefore many non-heterosexuals who watch tween programs are exposed to a world in which non-heterosexuality does not exist. People like themselves are not allowed to be a part of the story, and this could be troubling on many levels. Furthermore, given the conception of resonance, heterosexual children who watch these programs and have not been exposed to the idea of homosexuality might be prone to the cultivation of the idea that homosexuality does not or should not exist.

R9 asked about sexual risk or responsibility messages in tween programs, but there were none present in this sample. This could be problematic because although some hookups are implied, sexual responsibility (like using protection to prevent the spread of sexually transmitted diseases) is not. Viewers could learn from a young age that it is not important to take precautions for or have discussions about intimacy. R10 asked about sexual innuendo, but this variable was excluded from the analysis due to an unacceptable level of reliability. Future research should attempt to explore sexual innuendo in tween programs.

4.2.5 Romantic Relationships

R10 asked, how are romantic relationships portrayed in tween television programming, and how are the characters in relationships presented as compared to characters not in relationships? Dating and romantic relationships was a theme in about four out of ten programs overall, but appeared in over seven out of ten teen scene programs. It was not a prevalent theme in continuing adventure genres. Girls that watch teen scene programs could be focused on this salient feature, whereas there are different themes and topics in the continuing adventure programs that most boys

would watch. In other words, if we look at this from an agenda setting perspective, the media do not tell us what to think but what to think about; girls that watch teen scene programs will likely be thinking about relationships and boys that watch adventure programs will likely be concerned with achieving a goal, going on an adventure, or involvement with violence.

In some ways characters in a relationship were portrayed differently than characters not in a relationship. Females in relationships were portrayed as more intelligent and were more likely to primp to keep up their appearances than females not in relationships. Males who were in relationships were portrayed as a little less intelligent than males that were not in relationships. This is interesting because it could suggest that females are smart to be in a relationship, while males are smart to stay single. Viewers could form the conception that all types of boys can be in a relationship, including less intelligent and less attractive boys, but that girls must be intelligent and attractive to be in a relationship. Since relationships are a salient feature in the teen scene shows it is likely that the girls that view these shows will be thinking about relationships, and since many of the characters in relationships may be attractive models for the viewers, the girls who watch these programs may be thinking about how they could emulate their role models and attain a boyfriend. Social cognitive theory and cultivation theory suggest that viewers may model the behavior seen on television; female viewers could learn and model characters in relationships by realizing that in order to attain a boyfriend they must be concerned with their appearance. Furthermore, social cognitive theory suggests that viewers learn through a system of rewards and punishments; female viewers could learn that they will be rewarded for maintaining their appearance by acquiring a boyfriend.

R11 asked about conflict in romantic relationships. None of the characters in relationships portrayed any conflict. This could suggest to viewers the false view that relationships are easy to maintain and that romance is all happy feelings (de Souza & Sherry, 2006). The expectation that relationships are easy to maintain could lead to feelings of inadequacy and disappointment when viewers find that real life relationships often exhibit conflict.

4.2.6 Violence

On average, there were 9.47 acts of violence per program, and more than 9 out of 10 programs in the sample contained violence, thus H7 was supported. This is more violence than current prime time programming contains; a study of prime time programming in 2010 revealed that there were an average of 7.2 acts of violence, and that 77% of programs contained violence (Campbell & Gerding, 2011). It is concerning that programming created specifically for tweens contains more violence than programming created for the general public. R12 asked about the amount and context of violence in tween programming, and how it compares by genre. Continuing adventure programs were more violent than teen scene programs; they had over three times as many violent actions per program as teen scene programs. Furthermore no continuing adventure programs were violence free, and violence was an outstanding focus of the plot for many of these programs. On the other hand, violence was mostly incidental in teen scene programs. Violence is a stable feature in adventure programs, and is a salient issue for tweens (Van Evra, 1998). Tweens watching these programs could learn to fear the world at a young age as cultivation theorists would suggest (Gerbner, et al. 1980), or may learn violence is a viable option in a given situation, as social cognitive theory would suggest (Bandura, 2009).

Most programs, particularly teen scene programs, portrayed violence as humorous or comical rather than real or serious. This humorous portrayal of violence could be problematic as violence is rarely comical in real life. Many characters were involved in violence; over half of the characters in the sample committed violence and over half were victimized. There were also few consequences of violence. When there were consequences, characters were more likely to be rewarded for violence rather than punished. As Potter and Smith (2000) suggest, a victim suffering realistic amounts of pain could have prosocial effects, whereas humorous violence with few consequences could have deleterious effects.

H8 predicted that violence would be portrayed as context-less, and was not supported. There were some contexts for violence, albeit only a few; sometimes there were consequences of violence, and violence was not always incidental to the plot. This is encouraging since violence has been portrayed as context-less in the past (Signorielli, 2003). However, the contexts offered were not necessarily positive. Although there were some consequences for violence, most violent behavior was rewarded rather than punished. For example, characters were more likely to be congratulated for saving the day by defeating the villain than reprimanded or arrested by authorities for committing violence. This is especially important because social cognitive theory suggests that humans are motivated by a system of rewards and punishments. When engaging in symbolic modeling of the characters in these programs, viewers could be motivated to participate in violence because more characters are usually rewarded or congratulated for their violent actions rather than punished.

R13 asked about how gender involvement in violence was portrayed. H9 was supported - overall, males were more likely to commit violence than females, and more than two-thirds of the perpetrators of violence were male. H10 was also supported: Males were more likely to be victims of violence than females and, in fact, more than two-thirds of the victims were males. From a cultivation standpoint, violence on television can provide lessons about power (Signorielli, 2003). Specifically, cultivation theorist Nancy Signorielli contends that “violence shows who’s on top and who’s on the bottom, who gets hurt and who does the hurting” (p. 42). In this sample of programming, males are on the top and the bottom, so to speak. From one point of view, males could be shown as having more power because they are involved in every aspect of violence. From another view, the sexes might be seen on par in terms of power because males are committing the violence, but they are also the victims of violence. These results are also somewhat encouraging because in past studies females were likely to be shown as victims of violence. The composition of violence in terms of gender is that males exercise power over other males. However, it is interesting to note that females were more likely to be killed than males in adventure programs (there were no fatalities in teen scene programs), and taking someone’s life could be considered the ultimate demonstration of power – it erases the character completely from the story. This is one area where males have power over females.

4.3 Limitations

There are several limitations of this study that must be addressed. First, this study was a content analysis, not an effects study. As such, the implications discussed

are purely speculative. The actual effects of viewing tween television programs can only be identified with a study of effects.

A second limitation of this study is the sample size. Time constraints limited the sample to 49 episodes of tween programming. Although this is an acceptable number of programs from which to draw initial conclusions, future research using a larger sample of programs and duplicates of the same programs (additional episodes of each program) would give more strength to the findings.

Another limitation of this study is that several variables were excluded from the analysis due to poor levels of reliability. Specifically, the sexual innuendo variable could not be analyzed and consequently R9 could not be answered. For this particular variable, the low alpha level was likely due to a poor definition or understanding of the variable. Coding for innuendo is inherently difficult because this type of content is not overt, therefore it is not always noticed even when one is critically viewing television. However, inadequate coder training may have resulted in other variables with low levels of inter-coder reliability. Future research should include more rigorous coder training, and give clearer definitions and directions for coding all variables.

Time constraints allowed the parameters of this study to reach only so far. Only some aspects of tween programming were analyzed; the researcher chose areas that were believed to be the most prominent in tween programming and/or most salient to the audience. The chosen areas included a sufficient number of variables to yield a surface level understanding of these content areas. Moreover, the categories devised for each variable were very broadly conceived. In short, this study is a broad preliminary look at a currently popular population of television programs. More

research is needed to better ascertain the underlying structure of tween programming as a whole, and to understand the intricacies of the characters in these programs.

4.4 Directions for Future Research

This study only begins to uncover the composition of gender, sexuality and romantic involvement, and violence in tween television programming. Future research should delve deeper into other areas by taking a more meticulous approach while creating the recording instrument. For example, the interactions of characters in romantic relationships could be analyzed to provide an understanding of the relationship dynamics present in these programs. Additionally, other roles for gender such as whether the character emphasizes romantic relationships or whether the character asks questions or is asked a question, and other contexts for violence such as whether or not violence is justified or whether the character showed remorse for their violent actions could be analyzed.

There are also additional areas of tween television programming that should be explored. It would be interesting to see an analysis of same and opposite sex friendships, particularly friendships between two females. It would also be interesting and important to uncover how race is portrayed in tween television programming – whether characters of various races are portrayed differently, or if they are portrayed stereotypically. As cultivation theory and social cognitive theory would suggest, the way that friendships and race are portrayed in these programs could serve as models for viewers' friendships and future interactions with people from various racial backgrounds. Finally, it may be important to examine how adults are portrayed in tween programming. It seems that adults are portrayed as having a low level of

intelligence and as highly immature, and there could be implications for how tween viewers may interact with or conceive of adults in the real world.

A natural next step in this line of research would be to conduct a cultivation analysis. This would entail surveying viewers of tween television programming with varying levels of exposure to television about their conceptions of the issues seen in these programs, particularly concerning gender, sexuality and romantic relationships, and violence. This would measure if viewers learn and cultivate the realities presented in tween programming. Some of the ideas and realities presented in these shows are concerning, as previously discussed, but until a cultivation analysis is conducted the actual effects of these programs are unknown. Additionally, an effects study using an experimental method might provide more immediate effects of viewing these programs. For example, tween subjects could view different types of tween programming and the control group could view a nature documentary or some other neutral stimulus. The researcher could test to see if the subjects were primed to be concerned about a certain issue, or if the subjects felt better or worse about themselves after potentially comparing themselves to the characters in the programs.

4.5 Conclusion

This study begins to uncover the prevalent messages and features of tween television programming, specifically messages about gender, sexuality and romantic relationships, and violence. This contribution is significant because television is a socializing agent, and it is important that we understand the television programming that most young people consistently watch and that help define young Americans' conceptions of reality.

Although males still somewhat outnumbered females in these programs, it is encouraging that viewers of teen scene programs may experience a world where females and males fulfill many of the same roles. There were few gender role stereotypes in these programs, and males and females were portrayed as having similar personality traits. Males and females were also portrayed as participating in the same communication activities and behaviors. However, females were also portrayed as more attractive and more concerned about their appearance than males. In fact, no females with unattractive faces were allowed into the teen scene world, but males of all levels of attractiveness were characters in these programs. Furthermore, females in relationships were even more likely to keep up their appearance by primping than females not in relationships. Romantic relationships were a prevalent feature of these programs. The message is clear: females can participate in all of the same things that males can, but they should be attractive and should work to keep up this attractiveness. Another message is that females who want to be in a relationship must go above and beyond by primping even more than other females; they must diligently maintain their looks. Moreover, these programs send the message that the female viewers should think about and be concerned with romantic relationships, because romantic relationships are an outstanding feature of these programs that are geared towards tween girls. Finally, characters in teen scene programs were less intelligent than characters in continuing adventure programs. It is apparently not as important for the characters in the teen scene programs to be portrayed as intelligent, which might be a throw back to the stereotype that females, in particular, cannot let on that they are smart.

Viewers of programs in the continuing adventure genre experience a world considerably different than world presented in teen scene programs. Similar to the teen scene genre, although there were many more male than female characters in there were few gender role differences. Yet, females were overall more attractive than males. However, all characters in continuing adventure programs were portrayed as more attractive and more provocatively dressed than the characters in teen scene programs. Characters in the adventure programs were also portrayed as more intelligent compared to those in teen scene programs. This is important because these characters could serve as role models, and the viewers of these programs would then be exposed to attractive models that exhibit intelligence. Unlike teen scene programs, the theme of romantic relationships was not prevalent in continuing adventure programs. Rather, consistent with previous studies, violence was a strong and stable feature of these continuing action-adventure programs. Males were more likely to be involved in violence than females, and characters were more likely to be rewarded or commended for violence than punished. The messages inherent in these programs are that males and females mostly participate in and do the same things. Having a high level of intelligence is important, and violence is a viable option for solving a problem or achieving a goal.

As discussed, there are several implications for the messages communicated in tween programming. Viewers could learn and model behaviors as cultivation theory and social learning theory would suggest, but the actual effects of these programs cannot be determined until an effects study is conducted.

Producers of these programs work aggressively to entertain and keep the tween audience watching, in order to turn a profit by selling advertising space and

merchandise associated with these programs. To make the programs attractive and entertaining, many elements of life are exaggerated. As entertaining as these programs may be, viewers are at risk for developing false conceptions of the world that may be dangerous or limiting. Media literacy programs would be an ideal and somewhat realistic solution to help mitigate some of these potential deleterious effects. Such programs would encourage viewers to critically evaluate these tween programs by helping them to understand the intentions of the producers and by fostering discussion about the differences in the genres and the portrayal of characters. Parents, policy makers, and school officials should fight to get literacy programs instated in schools, because children spend over half of their waking hours with media but are not formally taught how to process or properly use media. Finally, there is considerable research that suggests that parental mediation can be instrumental in reducing the potential negative impact of television, and can actually enhance the positive aspects of television viewing (Corder-Bolz, 1980; Nathanson, 1999; Vandewater, Park, Huang, and Wartella, 2005; Strasburger, et al., 2009). Talking to children about television, setting rules about television, and co-viewing television with children are all viable ways to reduce negative impacts and enhance positive aspects of television viewing.

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Appendix A

RECORDING INSTRUMENT – PROGRAMS

UNITS OF ANALYSIS: There are two units – the Program and the Leading/Supporting Character

GENERAL VIEWING AND RECORDING PROCEDURE: During the coding process, it is likely that you will need to view the program, or select parts of it, multiple times. The following procedure is suggested for efficiency:

On the first viewing, which should be done relatively uninterrupted, it helps to take notes on scratch paper and to compile these lists:

1. list the possible major/leading and supporting characters
2. keep a running list of possible themes
3. keep a running list of the number of violent actions, including rapes, fights, murders, shootings, terrorists acts, etc. Try to note where they occur in the program to facilitate rescreening.
4. keep a list of romantic actions/innuendos

After you have seen the entire program and complete the lists, finalize your selection of leading/major and supporting characters. Now proceed to code, beginning with Section A, the instrument for the program as a whole.

- 1 PROGRAM ID NUMBER**
- 2 CODER ID NUMBER**
- 3 DATE ORIGINALLY AIRED**
- 4 SEASON** (how long has the show been on the air? Is the episode from the 1st, 4th, season?)
- 5 EPISODE**

6 NETWORK

- 1 = Disney Channel
- 2 = Disney XD
- 3 = Nickelodeon
- 4 = Cartoon Network

7 TV PARENTAL GUIDELINES

- 0 = not rated
- 1 = TVG (general audience)
- 2 = TVPG (parental guidance suggested)
- 3 = TV14 (parents strongly cautioned)
- 4 = TVM (mature audiences only)
- 5 = TVY (all children)
- 6 = TVY7 (older children)
- 7 = TV-Y7-FV (children - fantasy violence)

8 FORMAT

- 0 = cannot code
- 1 = cartoon
- 2 = TV play
- 3 = other

9 GENRE

- 0 = cannot code
- 1 = crime
- 2 = action adventure
- 3 = drama
- 4 = science fiction/horror
- 5 = situation comedy
- 6 = comedy, not sitcom or variety skits
- 7 = reality
- 8 = other

10 TYPE OF PROGRAM

- 0 = cannot code
- 1 = chase and pratfall (eg. Road Runner)
- 2 = continuing adventure (eg. Turtles)
- 3 = teachy-preachy (eg. Veggie Tales)
- 4 = teen scene (eg. Hannah Montanna)

11 PROGRAM TONE

- 0 = cannot code
- 1 = mostly comic, humorous
- 2 = mixed, both
- 3 = mostly serious, even if in comedy

12 CAST: RACE

- 0 = cannot code
- 1 = all white
- 2 = mostly white (some minorities appear)
- 3 = mixed
- 4 = mostly minority (some whites appear)
- 5 = all minority

13– 26 THEMES AND ASPECTS OF LIFE – EMPHASIS

- 0 = no attention paid to theme
- 1 = theme is a minor part of the plot
- 2 = theme is significant to plot
- 3 = theme is an outstanding focus of plot

13 LAW ENFORCEMENT and the administration of justice; police, other agents and agencies of law, courts, trials, prisons

14 CRIME; corruption, illegality, gross (criminal) behavior

15 FAMILY, marriage, children, family relationships

16 ENVIRONMENT, global warming, recycling, environmental issues

17 SCIENCE, chemistry, medical, etc.

18 TECHNOLOGY, social networking, technology use.

19 HEALTH PORTRAYALS, includes the discussion or depiction of illness, disease, or injury. Includes discussion by those suffering or medical professionals treating it.

20 MENTAL ILLNESS, serious emotional disorder requiring therapy; cure for mental illness

NOTE: Do not consider off-hand remarks, such as “you must be crazy,” “you’re nuts,” etc. unless the statement or phrase is actually directed at a character’s mental health or statements that refer to mental health in general (such as psychotic, neurotic, etc.).

- 21 PHYSICAL ILLNESS**, injury (bodily wound, gunshot, broken leg, etc.) requiring therapy, treatment, medicine, or cure.

NOTE : minor illnesses or injuries do not count unless some course of treatment is prescribed, taken or considered (ice pack, bandages, aspirin).

- 22 PHYSICAL HANDICAP**, or disability.

- 23 DATING/RELATIONSHIPS**, dating, flirting, discussion about the like.

- 24 FAME**; celebrities, becoming famous, being famous, etc.

- 25 MORALITY**; is there a moral to the story, a lesson to be learned

- 26 LIST ANY ADDITIONAL MAJOR THEMES ON THE DATA SHEET**

- 27 SOCIAL MEDIA USE** (facebook, twitter, blogging, etc.)

0 = no social media use

1 = infrequent social media use

2 = frequent social media use

- 28 CELL PHONE USE** (talking, texting)

0 = no cell phone use

1 = infrequent cell phone use

2 = frequent cell phone use

- 29 OFFENSIVE/EXPLICIT LANGUAGE**

0 = no offensive language

1 = infrequent offensive language

2 = moderate use of offensive language

3 = frequent use of offensive language

NOTE: Look at characters reactions to see if they are offended by something someone has said. Does not necessarily have to be curse words that are offensive, but any language that seems to reasonably offend another character.

30 ADULT REFERENCES: this includes any references made to “adult” life that seem inappropriate for tween-aged children to know about. Ex: “You should have seen it, it was the brawl of the century! It was like boys gone wild!” (Reference to Girls Gone Wild, the adult film series).

0 = no adult references made

1 = infrequent adult references made

2 = moderate use of adult references

3 = frequent use of adult references

31 BULLYING; actual face to face, cyber bullying, or discussion of bullying,

0 = none exists

1 = face to face, personal, one on one

2 = face to face – group bullying one person

3 = cyber bullying, personal, one on one

4 = cyber bullying, group bullying one person

5 = both, face to face and cyber bullying, one on one

6 = both, face to face and cyber bullying, group bullying one person

7= other

SEXUALITY & ROMANTIC INVOLVEMENT

Adapted from: Silverman, 1978; Tamara de Souza & Sherry, 2006; Kunkel, et al., 2001; Signorielli

Includes the or depiction of kissing, hugging, affectionate touching, flirting, intercourse, suggestive innuendo, dating/relationships, and relationship conflict.

1. Each separate instance of a behavior should be recorded.
2. Several behaviors occurring simultaneously should each be recorded. (Ex: A woman embraces a man and they kiss. Record as both a hug and a kiss).
3. If a codable behavior extends over a long time, the behavior should be noted only once, even if the camera pans away or cuts to another scene and then returns to the same behavior.
4. It should be noted that certain contacts are repetitive in nature (tapping someone’s shoulder to gain that person’s attention). Such activities should be grouped and coded as a single instance.
5. Only behaviors romantic in nature should be recorded. Platonic kisses (between a parent and child, for example, unless kiss implies an incest relationship) should not be recorded.

Kiss: Kissing any part of another person's body, throwing a kiss to another, with or without use of own hand, or kissing an object acting as a representative of an individual (i.e. photograph of a person or an article of clothing habitually worn by the person).

Examples:

1. Person kisses own hand and then blows the kiss in the direction of another person.
2. Man kisses cheek of his girlfriend, looks at her, then kisses her lips. (2 kisses)
3. Man and woman press lips together. (1 kiss)
4. Woman kisses photograph of her absent husband.
5. Man kisses the hand of a lady.

Hug: Encircling another person's body with one's arms and/or drawing that person toward one's own chest region; or doing the same to some article currently representing an absent individual – (e.g., woman hugs photograph of missing husband while repeating his name). Some form of upper torso contact is necessary to the hug so such points of contact as an arm resting across a shoulder or back, a hand lying on a shoulder, neck or chest, or a face touching a chest or face should not be tallied separately if occurring within the broader context of a hug. On the other hand, certain behaviors can occur simultaneously with a hug but not necessarily be components of it (such as a kiss, or massaging the back). These behaviors should be tallied separately.

Examples:

1. Man and woman embrace each other.
2. A man picks up his bride and carries her over the threshold; the female encircles his neck with her arms. (Note: Her chest need not be completely facing his).

Affectionate Interpersonal Touching: This category includes other touching not codable under kissing or hugging, which demonstrates positive feelings for another person. Do not code touches under this category just because two people have affection for each other. Ask yourself if there is another function to the touch – such as a person helping an elder person across the street, a doctor touching the face of a patient as he/she looks down their throat, or a person bumping into another person – even if those two are in a relationship. If so, do not code. Touching done out of sympathy or to provide emotional support should be coded here.

Examples:

1. A couple walk along with one of each of their arms across the other's back.
2. A man caresses an part of his wife's body.
3. A man affectionately pinches his date's behind.
4. A couple embrace, kiss, and caress one another's back and arms. (Record under hug, kiss, and affectionate interpersonal touching).
5. Two people get into a flirtatious tickling match.

Sexual Innuendo: This category includes verbal activity signaling sexual interest in another individual. This can range from comments and references to an individual's sexual attractiveness to innuendo about sexual behavior; that is, *indirect* verbal allusion to sexual acts. This category also includes references to characters' physical attractiveness, sexual innuendos, and references to sexual behavior that cannot be coded under specific categories.

Examples:

1. "She sure is sexy."
2. "He turns me on."
3. "He changed my tire and then expected me to be his reward."
4. "It's been awhile." (when phrase seems to imply sex or a hookup)

Sexual Suggestiveness: This category includes non-verbal activity signaling sexual interest in another individual. This category includes all behavioral signs of attraction to another person, to the person himself/herself (flirt with self in mirror), or to a representation of a person (photograph).

Examples:

1. Tongue on lips
2. Swaying of hips
3. Head and shoulder flirtation movements sexual in nature
4. Beckoning seductively
5. Touching oneself suggestively
6. Touching partner suggestively
7. A sexy walk meant to get the attention of another character.

Flirting: This category includes verbal and non-verbal flirtatious behavior, that signals attraction to or interest in another individual; flirting that does not include sexual innuendo or sexual suggestiveness.

Examples:

1. Batting eyelashes, winking
2. Lip puckering
3. Head and shoulder flirtation movement not sexual in nature
4. “You are so cute!”

Homosexuality: Involved both implicit sex (sexual innuendoes and physical suggestiveness) and explicit sex (kissing, heavy kissing, sexual embraces and hugs, sexual caressing or touching, sexual intercourse). Do not code non-intimate touching (nonsexual greetings and chaste farewell/hello kisses).

Homosexual References: Mention of homosexuality. Are characters openly presented as homosexual/lesbian and/or having a homosexual/lesbian relationship?

Implied Heterosexual Intercourse: Portrayals of sexual intercourse between opposite sex partners. Such direct portrayals are unlikely to be seen on tween television programs; however, scenes in which it is unambiguously implied that intercourse has just or will take place are to be coded in this category.

Sexual Risks or Responsibilities: Does the program include any mention or depiction of sexual risks or responsibilities? This refers to such concerns as unwanted pregnancy or sexually transmitted diseases, using protection, or mention or depiction of abstinence or waiting for sex.

Dating/Romantic Relationships: Does the program include depictions of two people dating, or two people involved in a romantic relationship?

Conflict Present: Portrayal of romantic relationship conflict. This can be conceptualized as those social interactions of two people in a relationship who hold incompatible goals and interference from each other in achieving these goals. Conflict may be overt or covert and have minimal impact on the people involved.

32 KISS

0 = no

99 = cannot code

_____ = if yes, number of instances

33 HUG

0 = no

99 = cannot code

_____ = if yes, number of instances

34 INTERPERSONAL AFFECTIONATE TOUCHING

0 = no

99 = cannot code

_____ = if yes, number of instances

35 SEXUAL INNUENDO

0 = no

99 = cannot code

_____ = if yes, number of instances

36 SEXUAL SUGGESTIVENESS

0 = no

99 = cannot code

_____ = if yes, number of instances

37 FLIRTING

0 = no

99 = cannot code

_____ = if yes, number o

38 HOMOSEXUALITY

0 = no

1 = yes

9 = cannot code

39 HOMOSEXUAL REFERENCES

0 = no

9 = cannot code

_____ = if yes, number of instances

40 HUMOROUS REFERENCES TO HOMOSEXUALS

0 = no

9 = cannot code

_____ = if yes, number of instances

41 HETEROSEXUAL INTERCOURSE

0 = no

9 = cannot code

_____ = if yes, number of instances

42 SEXUAL RISKS OR RESPONSIBILITIES

0 = no

9 = cannot code

_____ = if yes, number of instances

43 DATING/ROMANTIC RELATIONSHIPS

0 = no

1 = yes

99 = cannot code

_____ = number of dating or relationship situations

44 CONFLICT PRESENT – conflict in a romantic relationship

0 = no relationships

1 = no conflict

2 = yes

99 = cannot code

VIOLENCE

The overt expression of physical force (with or without a weapon, against self or other) compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. It must be plausible and credible; no idle threats, verbal abuse, or gestures with no credible violent consequence. May be intentional or accidental; violent accidents, catastrophes, and acts of nature are included.

45 SERIOUSNESS (or potential seriousness) OF VIOLENCE, regardless of style or format

0 = no violence

1 = strictly humorous, comical

2 = partly humorous; ambivalent

3 = mostly real, serious violence, even if in cartoon or comedy

46 SIGNIFICANCE OF VIOLENCE to the plot and main characters

0 = no violence

1 = some violence, incidental to plot

2 = violence is significant to plot, it matters considerably for story and major characters

3 = violence is the major outstanding feature or climax, highlight, or resolution of the plot

47 PHYSICAL CONSEQUENCES OF VIOLENCE

- 0 = no violence
- 1 = no consequences presented
- 2 = consequences, minimal focus
- 3 = consequences, moderate focus
- 4 = consequences, serious focus

48 IMMORAL VIOLENCE: Violence clearly and explicitly intended, within the story, to be seen as destructive, negative, evil.

- 0 = no violence
- 1 = no immoral violence
- 2 = some immoral violence, incidental
- 3 = significant immoral violence
- 4 = violence is totally immoral

49 NUMBER OF VIOLENT ACTIONS – fully describe and count the number of separate violent actions

NOTE: A VIOLENT ACTION is a scene of some violence confined to the same agents. Even if the scene is interrupted by a flashback, etc., as long as it continues in “real time” it is the same act. However, if new agent(s) enter the scene it becomes another act.

Appendix B

RECORDING INSTRUMENT – CHARACTERS

Analyze all characters who play leading roles representing the principal types essential to the story and those in essential supporting roles.

Write in the character's full name and/or anything that may help identify the character without a proper name.

Describe the character's occupation as precisely as possible. Avoid overly broad labels, e.g. driver, clerk.

- 1 PROGRAM ID NUMBER**
- 2 CHARACTER ID NUMBER (leave blank for now)**
- 3 CODER ID NUMBER**
- 4 DATE ORIGINALLY AIRED**
- 5 SEASON**
- 6 EPISODE**
- 7 NETWORK**
 - 1 = Disney Channel
 - 2 = Disney XD
 - 3 = Nickelodeon
 - 4 = Cartoon Network
- 8 TV PARENTAL GUIDELINES**
 - 0 = not rated
 - 1 = TVG (general audience)
 - 2 = TVPG (parental guidance suggested)
 - 3 = TV14 (parents strongly cautioned)
 - 4 = TVM (mature audiences only)
 - 5 = TVY (all children)
 - 6 = TVY7 (older children)
 - 7 = TV-Y7-FV (children - fantasy violence)

9 FORMAT

- 0 = cannot code
- 1 = cartoon
- 2 = TV play
- 3 = other

10 GENRE

- 0 = cannot code
- 1 = crime
- 2 = action adventure
- 3 = drama
- 4 = science fiction/horror
- 5 = situation comedy
- 6 = comedy, not sitcom or variety skits
- 7 = reality
- 8 = other

11 PROGRAM TYPE

- 0 = cannot code
- 1 = chase and pratfall (eg. Road Runner)
- 2 = continuing adventure (eg. Turtles)
- 3 = teachy-preachy (eg. Veggie Tales)
- 4 = teen scene (eg. Hannah Montana)

12 PROGRAM TONE

- 0 = cannot code
- 1 = mostly comic, humorous
- 2 = mixed, both
- 3 = mostly serious, even if in comedy

13 CAST: RACE

- 0 = cannot code
- 1 = all white
- 2 = mostly white (some minorities appear)
- 3 = mixed
- 4 = mostly minority (some whites appear)
- 5 = all minority

CHARACTER DESCRIPTIVES

14 SEX

- 0 = cannot code
- 1 = male
- 2 = female

15 HUMANITY

- 0 = cannot code
- 1 = human
- 2 = animal, human-like
- 3 = animal
- 4 = machine, robot - human like
- 5 = machine, robot
- 6 = other

16 RACE OF CHARACTER

- 0 = cannot code
- 1 = white
- 2 = black
- 3 = Asian
- 4 = Native American
- 5 = Hispanic - Latino
- 6 = other

17 CHRONOLOGICAL AGE (Record chronological age as known or estimated-- 01 to 98, cannot code = 99)

18 SOCIAL AGE

- 0 = cannot code
- 1 = child (birth to 7)
- 2 = tween (8 to 12)
- 3 = early adolescent (13 to 15)
- 4 = late adolescent (16 to 19)
- 5 = young adult (few or no family responsibilities; can be from late teens to mid-thirties)
- 6 = settled adult (family, established career)
- 7 = elderly, old

19 GRADE IN SCHOOL (Record as 01 – 12, 99 for cannot code/not in school) _____ (ESTIMATE)

20 LEVEL OF EDUCATION (code highest degree)

- 0 = cannot code
- 1 = some grade school (grades k-5)
- 2 = some middle school (grades 6-8)
- 3 = some high school (grades 9-12)
- 4 = high school completed
- 5 = some college
- 6 = college degree

21 HAIR COLOR

- 0 = cannot code
- 1 = blonde
- 2 = red/auburn
- 3 = light brown
- 4 = brown
- 5 = black
- 6 = bald - balding
- 7 = grey
- 8 = other

22 BODY WEIGHT

- 0 = cannot code
- 1 = thin
- 2 = toned/fit/average
- 3 = slightly overweight
- 4 = very overweight – obese

23 BODY ATTRACTIVENESS: In relation to the ideal in bodily appearance. Includes but not limited to legs, butt, hips, stomach/abdomen, chest, shoulders, muscle tone and thighs.

- 0 = cannot code
- 1 = not very attractive
- 2 = average, typical attractiveness
- 3 = very attractive

24 FACIAL ATTRACTIVENESS: In relation to the ideal in facial appearance. Includes but not limited to mouth, smile, nose, cheeks, teeth, eyes, expression, ears, complexion, and makeup.

- 0 = cannot code
- 1 = not very attractive
- 2 = average, typical attractiveness
- 3 = very attractive

- 25 PROVOCATIVE CLOTHING** (sexy, revealing, etc.)
0 = character does not appear in provocative clothing
1 = occasionally appears in somewhat provocative clothing
2 = occasionally appears in very provocative clothing
3 = frequently appears in somewhat provocative
4 = frequently appears in very provocative clothing
- 26 ROLE OF THE CHARACTER**
0 = cannot code
1 = mostly light, comic
2 = neither light nor serious, mixed, unclear
3 = mostly serious
- 27 CHARACTER TYPE**
0 = cannot code
1 = "good" - protagonist, hero type
2 = mixed
3 = "bad" - antagonist, villain type
- 28 ADVICE**
0 = cannot code
1 = asks for advice
2 = gives advice
3 = both
4 = neither
- 29 ACADEMIC INTELLIGENCE** (book smarts)
0 = cannot code
1 = below average intelligence
2 = average intelligence
3 = highly intelligent
- 30 PRACTICAL INTELLIGENCE** (street smarts)
0 = cannot code
1 = below average intelligence
2 = average intelligence
3 = highly intelligent

SEXUALITY & ROMANTIC INVOLVEMENT

(Adapted from: Silverman, 1978; Tamara de Souza & Sherry, 2006; Kunkel, et al., 2001; Signorielli)

Includes the or depiction of kissing, hugging, affectionate touching, flirting, intercourse, suggestive innuendo, dating/relationships, and relationship conflict.

1. Each separate instance of a behavior should be recorded.
2. Several behaviors occurring simultaneously should each be recorded. (Ex: A woman embraces a man and they kiss. Record as both a hug and a kiss).
3. If a codable behavior extends over a long time, the behavior should be noted only once, even if the camera pans away or cuts to another scene and then returns to the same behavior.
4. It should be noted that certain contacts are repetitive in nature (tapping someone's shoulder to gain that person's attention). Such activities should be grouped and coded as a single instance.
5. Only behaviors/communication romantic in nature should be recorded. Platonic kisses (between a parent and child, for example, unless kiss implies an incest relationship) should not be recorded.
6. Any act should be noted for all characters involved. So for example, if a boy kisses a girl, it should be coded on each character sheet (so long as these characters are identified as main or leading characters and are included in the coding).

Kiss: Kissing any part of another person's body, throwing a kiss to another, with or without use of own hand, or kissing an object acting as a representative of an individual (i.e. photograph of a person or an article of clothing habitually worn by the person).

Examples:

1. Person kisses own hand and then blows the kiss in the direction of another person.
2. Man kisses cheek of his girlfriend, looks at her, then kisses her lips. (2 kisses)
3. Man and woman press lips together. (1 kiss)
4. Woman kisses photograph of her absent husband.
5. Man kisses the hand of a lady.

Hug: Encircling another person's body with one's arms and/or drawing that person toward one's own chest region; or doing the same to some article currently representing an absent individual – (e.g., woman hugs photograph of missing husband while repeating his name). Some form of upper torso contact is necessary to the hug so such points of contact as an arm resting across a shoulder or back, a hand lying on a shoulder, neck or chest, or a face touching a chest or face should not be tallied separately if occurring within the broader context of a hug. On the other hand, certain behaviors can occur simultaneously with a hug but not necessarily be components of it (such as a kiss, or massaging the back). These behaviors should be tallied separately.

Examples:

1. Man and woman embrace each other.
2. A man picks up his bride and carries her over the threshold; the female encircles his neck with her arms. (Note: Her chest need not be completely facing his).

Affectionate Interpersonal Touching: This category includes other touching not codable under kissing or hugging, which demonstrates positive feelings for another person. Do not code touches under this category just because two people have affection for each other. Ask yourself if there is another function to the touch – such as a person helping an elder person across the street, a doctor touching the face of a patient as he/she looks down their throat, or a person bumping into another person – even if those two are in a relationship. If so, do not code. Touching done out of sympathy or to provide emotional support should be coded here. Code for the person that touches, not for the person that is touched, unless the two individuals are touching each other.

Examples:

1. A couple walk along with one of each of their arms across the other's back.
2. A man caresses an part of his wife's body.
3. A man affectionately pinches his date's behind.
4. A couple embrace, kiss, and caress one another's back and arms. (Record under hug, kiss, and affectionate interpersonal touching).
5. Two people get into a flirtatious tickling match.

Sexual Innuendo: This category includes verbal activity signaling sexual interest in another individual. This can range from comments and references to an individual's sexual attractiveness to innuendo about sexual behavior; that is, *indirect* verbal allusion to sexual acts. This category also includes references to characters' physical attractiveness, sexual innuendos, and references to sexual behavior that cannot be coded under specific categories.

Examples:

5. "She sure is sexy."
6. "He turns me on."
7. "He changed my tire and then expected me to be his reward."
8. "It's been awhile." (when phrase seems to imply sex or a hookup)

Sexual Suggestiveness: This category includes non-verbal activity signaling sexual interest in another individual. This category includes all behavioral signs of attraction to another person, to the person himself/herself (flirt with self in mirror), or to a representation of a person (photograph).

Examples:

1. Tongue on lips
2. Swaying of hips
3. Head and shoulder flirtation movements sexual in nature
4. Beckoning seductively
5. Touching oneself suggestively
6. Touching partner suggestively
7. A sexy walk meant to get the attention of another character.

Flirting: This category includes verbal and non-verbal flirtatious behavior, that signals attraction to or interest in another individual; flirting that does not include sexual innuendo or sexual suggestiveness.

Examples:

5. Batting eyelashes, winking
6. Lip puckering
7. Head and shoulder flirtation movement not sexual in nature
8. "You are so cute!"

Homosexuality: Involved both implicit sex (sexual innuendoes and physical suggestiveness) and explicit sex (kissing, heavy kissing, sexual embraces and hugs, sexual caressing or touching, sexual intercourse). Do not code non-intimate touching (nonsexual greetings and chaste farewell/hello kisses).

Implied Heterosexual Intercourse: Portrayals of sexual intercourse between opposite sex partners. Such direct portrayals are unlikely to be seen on tween television programs; however, scenes in which it is unambiguously implied that intercourse has just or will take place are to be coded in this category.

Sexual Risks or Responsibilities: Does the character mention or depict any sexual risks or responsibilities? This refers to such concerns as unwanted pregnancy or sexually transmitted diseases, using protection, or mention or depiction of abstinence or waiting for sex.

Dating/Romantic Relationships: Is the character involved in any form of dating or a romantic relationship?

Conflict Present: Portrayal of romantic relationship conflict. This can be conceptualized as those social interactions of two people in a relationship who hold incompatible goals and interference from each other in achieving these goals. Conflict may be overt or covert and have minimal impact on the people involved.

Conflict Role: If conflict is present, the character should be coded as either the initiator of the interaction or the respondent to the interaction. The initiator would be the first person to overtly refer to the conflict, either verbally or nonverbally. The respondent would be the partner of the initiator.

31 KISS

0 = no

99= cannot code

_____ = if yes, number of instances

32 HUG

0 = no

99 = cannot code

_____ = if yes, number of instances

33 INTERPERSONAL/AFFECTIONATE TOUCHING

0 = no

99 = cannot code

_____ = if yes, number of instances

34 SEXUAL INNUENDO

0 = no

99 = cannot code

_____ = if yes, number of instances

35 SEXUAL SUGGESTIVENESS

0 = no

99 = cannot code

_____ = if yes, number of instances

36 FLIRTING

0 = no

99 = cannot code

_____ = if yes, number of instances

37 SEXUAL ORIENTATION

1 = straight

2 = bi-sexual

3 = homosexual/lesbian

9 = cannot code

38 INVOLVED IN A RELATIONSHIP

0 = no

1 = yes

2 = mixed (was, then broke up; wasn't, and then in a new relationship)

9 = cannot code

39 CONFLICT PRESENT

- 0 = character not in a relationship
- 1 = no
- 2 = yes
- 9 = cannot code

40 CONFLICT ROLE

- 0 = character not in a relationship
- 1 = no conflict
- 2 = initiator
- 3 = respondent
- 4 = both
- 9 = cannot code

VIOLENCE

The overt expression of physical force (with or without a weapon, against self or other) compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. It must be plausible and credible; no idle threats, verbal abuse, or gestures with no credible violent consequence. May be intentional or accidental; violent accidents, catastrophes, and acts of nature are included.

41 VIOLENCE COMMITTED BY CHARACTER (Does the character commit any violence? Code highest degree).

- 0 = does not commit violence
- 1 = commits non-fatal violence; hurts but does not appear to kill anyone
- 2 = commits fatal violence; kills or appears to kill; fatal consequences indicated

42 VIOLENCE SUFFERED BY CHARACTER; VICTIMIZATION (Is the character subjected to any violence? Code highest degree),

- 0 = not subjected to violence
- 1 = suffers non-fatal violence; hurt but recovers or recovery indicated
- 2 = suffers fatal violence; dies violent death, or fatal result is indicated

43 CONSEQUENCES OF VIOLENT BEHAVIOR

0 = character does not engage in violent behavior

1 = character's violent behavior is neither rewarded nor punished

2 = character's violent behavior is mostly rewarded (character uses violence for reward)

3 = character's violent behavior is mostly punished (violence gets the character in trouble)

4 = character's violent behavior is both rewarded and punished

PERSONALITY CHARACTERISTICS

(Aubrey & Harrison, 2004; Signorielli; Thompson & Zerbinos, 1995)

This part of the Recording Instrument aims to assess personality characteristics of different characters.

Rank on a scale of one to five how each character is portrayed overall during the program that you viewed.

(Rank 1,2,3,4,5)

44	DEPENDENT	-----	INDEPENDENT
45	NON-ASSERTIVE	-----	ASSERTIVE
46	NOT IMPORTANT	-----	IMPORTANT TO PLOT
47	REPULSIVE	-----	ATTRACTIVE
48	INSENSITIVE	-----	SENSITIVE
49	FRAIL	-----	HARDY
50	IRRESPONSIBLE	-----	RESPONSIBLE
51	FEMININE	-----	MASCULINE
52	UN-EMOTIONAL	-----	EMOTIONAL
53	UN-ATHLETIC	-----	ATHLETIC
54	UN-TECHNICAL	-----	TECHNICAL

55	IMMATURE	-----	MATURE
56	FOLLOWER	-----	LEADER
57	SAD/NOT CONTENT	-----	HAPPY/CONTENT
58	UNINTELLIGENT	-----	INTELLIGENT

COMMUNICATION ACTIVITIES

(Aubrey & Harrison, 2004)

Does the character engage in the following communication activities? Code yes or no.

59 ANSWER INTELLIGIBLE QUESTIONS

0 = no
1 = yes
9 = cannot code

60 EXPRESS OPINIONS

0 = no
1 = yes
9 = cannot code

61 LAUGH AT OTHERS

0 = no
1 = yes
9 = cannot code

62 BRAG

0 = no
1 = yes
9 = cannot code

63 BOSS/ORDER OTHERS

0 = no
1 = yes
9 = cannot code

- 64 INSULT OTHERS**
0 = no
1 = yes
9 = cannot code
- 65 THREATEN OTHERS**
0 = no
1 = yes
9 = cannot code
- 66 EXPRESS ANGER**
0 = no
1 = yes
9 = cannot code
- 67 RECEIVE COMMENT ABOUT BODY/BEAUTY**
0 = no
1 = yes
9 = cannot code
- 68 MAKE COMMENT ABOUT MALE'S BODY/BEAUTY**
0 = no
1 = yes
9 = cannot code
- 68 MAKE COMMENT ABOUT A FEMALES BODY/BEAUTY**
0 = no
1 = yes
9 = cannot code
- 69 EXPRESS VERBAL AFFECTION**
0 = no
1 = yes
9 = cannot code

BEHAVIORS

(Aubrey & Harrison, 2004)

Does the character show these behaviors?

70 FACEBOOK USE

0 = does not appear

1 = infrequent

2 = frequent

71 TWITTER USE

0 = does not appear

1 = infrequent

2 = frequent

72 BLOGGING

0 = does not appear

1 = infrequent

2 = frequent

73 TALKING ON CELLPHONE

0 = does not appear

1 = infrequent

2 = frequent

74 TEXTING

0 = does not appear

1 = infrequent

2 = frequent

75 SHOW INGENUITY

0 = no

1 = yes

9 = cannot code

76 DEMONSTRATE PHYSICAL AGGRESSION

0 = no

1 = yes

9 = cannot code

77 DEMONSTRATE VERBAL AGGRESSION

0 = no
1 = yes
9 = cannot code

78 SHOW LEADERSHIP

0 = no
1 = yes
9 = cannot code

79 BRAVERY/RESCUE

0 = no
1 = yes
9 = cannot code

80 FOLLOW OTHERS

0 = no
1 = yes
9 = cannot code

81 ACHIEVE A GOAL

0 = no
1 = yes
9 = cannot code

82 FAIL AT A GOAL

0 = no
1 = yes
9 = cannot code

83 SHOW PHYSICAL AFFECTION

0 = no
1 = yes
9 = cannot code

84 PRIMP

0 = no
1 = yes
9 = cannot code

85 EAT

0 = no
1 = yes
9 = cannot code

86 CRY

0 = no
1 = yes
9 = cannot code

87 OBEY A COMMAND

0 = no
1 = yes
2 = character not given a command
9 = cannot code