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SOAP OPERAS AND LIBERAL EDUCATION VALUES

The University of North Carolina at Greensboro

ED.D.

1980

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SOAP OPERAS AND LIBERAL EDUCATION VALUES


by

Mitzi Bond

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

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Approved by



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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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BOND, MITZI. Soap Operas and Liberal Education Values.
(1980) Directed by: Dr. Dale L. Brubaker. Pp. 198.

The purpose of this study was to examine college students' perceptions of the liberal education values mirrored in the actions and dialogue of the serials' characters, to explore the artificial relationship viewers form with characters, and to identify any uses and gratifications satisfied by viewing.

Five original hypotheses were tested concerning the relationship between amount of viewing time and artificial relationships, surveillance and reassurance, cognitive orientation, dissatisfaction, affective orientation, diversion, and liberal values score. Correlations between the independent and dependent variables and demographic variables (age, sex, marital status, ethnic background, income, major, and classification) were also examined.

- H₁: The higher the amount of viewing time, the higher the liberal values ranking the viewer will assign soap opera characters.
- H₂: The higher the amount of viewing time, the greater the artificial relationship between the viewer and soap opera characters.
- H₃: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters.
- H₄: The higher the amount of viewing time, the greater the viewer's uses and gratifications.
- H_{4a}: The higher the amount of viewing time, the greater the viewer's surveillance and reassurance.

- H_{4b}: The higher the amount of viewing time, the greater the viewer's cognitive orientation.
- H_{4c}: The higher the amount of viewing time, the greater the viewer's dissatisfaction.
- H_{4d}: The higher the amount of viewing time, the greater the viewer's affective orientation.
- H_{4e}: The higher the amount of viewing time, the greater the viewer's diversion.
- H₅: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5a}: The greater the viewer's surveillance and reassurance, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5b}: The greater the viewer's cognitive orientation, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5c}: The greater the viewer's dissatisfaction, the lower the liberal values ranking the viewer will assign soap opera characters.
- H_{5d}: The greater the viewer's affective orientation, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5e}: The greater the viewer's diversion, the higher the liberal values ranking the viewer will assign soap opera characters.

Two of the five hypotheses were confirmed:

- H₃: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters.
- H₅: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters.

This study demonstrates that many generalizations about soap operas and their viewers are not necessarily true. Of the 300 students in the sample, 64 percent (N = 192)

watched one or more soaps a minimum of once a week.

Younger students watched more than older students, and single students watched more than married students. Sex, ethnic background, income, classification, and major had no effect on viewing.

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An inspirational thank you goes to Father E. S. John and Mrs. Mary Lou Stone, and a special thank you to Sharon Saunders.

DEDICATION

To my parents,

Mr. and Mrs. B. T. Bond,
who have always believed in me,

and to my aunt,

Mrs. Evelyn N. Faulcon

(1917-1977)

who showed me the real meaning of courage.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGMENTS	iii
LIST OF TABLES.	vii
CHAPTER	
I. INTRODUCTION	1
Soap Opera Literature Review	6
Liberal Arts Values Literature Review.	28
Rationale.	41
II. METHODOLOGY.	43
Conceptual Definitions	45
Operational Definitions.	51
Independent Variable	51
Artificial Relationships	52
Uses and Gratifications.	52
Surveillance and Reassurance	52
Cognitive Orientation.	53
Dissatisfactions	54
Affective Orientation.	54
Diversion.	55
Liberal Education Values	55
Pretest and Questionnaire Administration	56
Respondents and Their Community.	58
Analysis	58
X ² Test.	59
Multiple Regression.	59
III. RESULTS.	61
Pretest Demographics	61
Viewing and Liberal Values	64
Liberal Values	70
Viewing and Artificial Relationships	77
Artificial Relationships and Liberal Values	87
Viewing and Uses and Gratifications.	89
Uses and Gratifications with Liberal Values	90
Study Demographics	94
Soap Opera Viewing Frequency	98
Nonviewers and Uses and Gratifications and Artificial Relationships	102

TABLE OF CONTENTS (continued)

	Page
CHAPTER	
IV. SUMMARY AND DISCUSSION	106
Limitations on Generalizability	108
Study Weaknesses.	109
Directions for Future Research.	110
Postscript.	113
BIBLIOGRAPHY.	117
APPENDIX A PRETEST QUESTIONNAIRE	121
APPENDIX B FINAL QUESTIONNAIRE	152
APPENDIX C VARIABLE LIST INDEX	184
APPENDIX D CURRENT SOAP OPERAS (JANUARY, 1980) 1979 NIELSEN SOAP OPERA RATINGS	188
APPENDIX E REGRESSION EQUATIONS.	191

LIST OF TABLES

Table	Page	
1	Pretest Demographics of Viewers and Nonviewers (Chi-Square Test)	62
2	Pretest Frequency of Viewing	65
3	Viewing and Liberal Values	67
4	Demographics and Viewership.	69
5	Liberal Values Intercorrelations (Liberal Values Indices)	71
6	Demographics and Liberal Values Indices.	72
7	Romantic Heroine Intercorrelations	73
8	Demographics and the Romantic Heroine.	74
9	The Villain Intercorrelations	75
10	Demographics and The Villain	76
11	Benevolent Mother/Grandmother Intercorrelations	78
12	Demographics and Benevolent Mother/Grandmother	79
13	Malevolent Mother/Grandmother Intercorrelations	80
14	Demographics and Malevolent Mother/Grandmother	81
15	Mr. Responsibility Intercorrelations	82
16	Demographics and Mr. Responsibility	83
17	Mr. Right Intercorrelations	84
18	Demographics and Mr. Right	85
19	Viewing with Uses and Gratifications and Arti- ficial Relationships	86
20	Demographics with Uses and Gratifications and Artificial Relationships	88

LIST OF TABLES (continued)

	Page
21 Uses and Gratifications and Artificial Relationships with Liberal Values.	92
22 Demographics of Viewers and Nonviewers (Chi-Square Test)	95
23 A&T and UNC-G Viewer Demographics (Chi-Square Test).	99
24 A&T and UNC-G Viewing Frequency.	101
25 Ethnic Background of Final Sample (Percent).	103
26 Nonviewers and Uses and Gratifications and Artificial Relationships	104

CHAPTER I
INTRODUCTION

Each day at noon a large number of students at Princeton University emerge from their classrooms and seek the nearest available television sets. With books of science, philosophy, history and literature in their arms, they watch The Young and the Restless, one of the most popular programs on campus.¹

Last year a 17-year-old girl who found herself overwhelmed by emotional problems took the unusual step of telephoning actress Fran Heflin (Mona Kane, All My Children). Another mother and daughter wrote Miss Heflin a joint letter stating that they had not been getting along, but had watched the show together, and now had a basis from which to begin discussing their problems.²

At the spring 1976 meeting of Alpha Psi Omega sororities, women throughout New England voted Tony Craig (Draper Scott, The Edge of Night) "the daytime actor we'd most like to spend a night time with." Wrote the president of Alpha Psi, "We will not miss a day of The Edge of Night as long as the best looking young man on television is on the show!"³

¹Manuela Soares, The Soap Opera Book (New York: Harmony Books, 1978), p. 5.

²Ibid. ³Ibid.

When students at Duke University were asked why they watch soaps, one replied, "It's the only constant in our lives."⁴

Soap operas have become very popular on college campuses across America. Between the hours of 11 a.m. and 4:30 p.m., campus television lounges are filled with soap opera fans. In hallways where political rhetoric was once the order of things are heated discussions of the trials and tribulations of the Matthews family, the Brooks sisters, and the Bauer brothers and company.

The soaps are more than just a college fad. They are a youth fad in general. High school students have more difficulty watching the programs because of their restricted schedules but their devotion is documented by the Nielsen ratings which show as much as a nine-point increase for some shows when school is out. (This is worth well over \$9 million to the networks.) When school begins in early September, there is an equally drastic drop.

According to a network survey, more than 70 percent of all women under 19 years of age prefer serials to other types of daytime programming.⁵

Young people have always watched some soap opera. Back in the 1960s, a group of Boston University students arranged their class schedules so that they could be free to watch

⁴Ibid. ⁵Ibid., p. 6.

One Life to Live every day.⁶ That was uncommon then. Most students simply dismissed soap operas as pejorative. The sixties were a vastly different time. The constants in a student's life that dominated discussion and thought were the Vietnam war, protests, hippies and an anti-establishment movement. Serious talk prevailed.

At the present time, seriousness has been replaced by the gospel of fun. On a tour of high schools and colleges around the country, Kathy Glass (Jenny Vernon, One Life to Live) found the fun sentiment common. She discovered that young people were "sick of this 'sturm and drang' business. They wanted some happiness, to be happy."⁷ It may seem contradictory that young people wanting happiness should turn to a genre that is known for the portrayal of trouble, but the soap opera is enjoyment. The romances of Laurie and Lance, Rusty and Liza, and Frank and Nancy are clearly more fun than the progress of foreign policy or energy legislation. The soap opera character, like the college-age viewer, is searching for a happy love, and probably not finding it. Unlike the issues-oriented "in" activities of the sixties, the soap opera fulfills fun-fantasy needs. It provides what every young person wants in life--a chance to feel close to people without having to bear any responsibility for all that goes wrong with them.⁸

⁶Ibid. ⁷Ibid. ⁸Ibid.

Some college students take the soaps as pure fun and follow a show mainly to delight in the corny complications. Others take the shows seriously as models for solving life problems.⁹

Prior to 1970, middle-aged characters dominated the storylines. All My Children, which premiered 5 January 1970, introduced a pair of young lovers in a subplot but the real leader of the youth movement was The Young and the Restless which appeared 26 March 1973. Of its 16 leading characters, 11 were under age 30. Only one subplot did not center on them. It was a youth-oriented soap and a successful one. By the end of 1975, it was number four in the daytime Nielsen and today it is number one. The Young and the Restless augured a new direction in daytime drama. All the other shows began killing off the old folks and adding young people in bunches. Search For Tomorrow, the oldest soap on television, Another World, All My Children, Love of Life and Ryan's Hope followed suit. Now, practically every soap opera has characters between the ages of 15-25 who are central figures in the drama. Whether young people identify with these characters isn't ascertainable. But they can identify with the situations young characters find themselves in-- conflicts with parents, career-identity crises, first loves,

⁹Ibid., p. 7.

etc. The result is that college students find the soaps more immediate, more meaningful.¹⁰

Producers and writers are trying to make soaps more "meaningful" to young people in another sense: by dealing with social issues they think are of concern to them. Women's liberation, interracial dating, the effect of divorce on teenage children, abortion and single-motherhood, teenage prostitution and drugs are just a few of the social issues on today's soaps. While there is some question as to whether these youth-oriented issues really attract viewers--Glass found that young people mostly wanted romantic love scenes--they have a certain public relations value. And they have occasionally legitimized political or social views. In any case, social issues seem to have become ingrained in, or at least tacked onto, the genre.

This is not to suggest that soaps have become political, message-oriented, or excessively preachy. Social issues usually are presented on the level that all other soap opera matters are presented: the emotional level.

Comparing a soap opera of 15 years ago with today's versions, one will be struck by another effect of the youth movement. Soaps look younger, and it's not simply due to youthful characters. The shows themselves have been given a face lift of sorts. They have become stylish and up-to-date.

¹⁰Ibid., p. 8.

Young and old alike sport clothes and hair styles that jet-setters would not be ashamed to be seen wearing.

Content as well as style tends to favor the trend-setting young. In particular, today's soaps are less hesitant about portraying sexual feelings and behaviors. Though sex has been a fact of soap life for some time, before the youth movement its only evidence was an announcement of pregnancy. The cameras stopped discreetly at the bedroom door (unless someone was dying inside). One of the newest soaps, Ryan's Hope, has shown young couples in bed. They only talk and kiss to be sure, but it's a lot sexier and the implications are a lot clearer than they used to be.¹¹

Soap Opera Literature Review

One of the earliest studies concerning soap operas was conducted by Herta Herzog (1942) in Iowa, New York, and Pittsburgh. A preliminary study based on 100 intensive interviews suggested three major types of gratification experienced by listeners to daytime serials: (1) emotional release--the chance to cry because of happy or sad events in the characters' lives; (2) wishful thinking--the listeners "drowned" their troubles in listening to the events portrayed in the serials; and (3) sources of advice--the serials teach the listeners appropriate patterns of behavior and how to

¹¹Ibid., pp. 8-9.

handle situations that may turn up in their own lives. Herzog found that the less formal education a woman has, the more she is likely to consider these programs helpful and that less-educated women have fewer sources from which to learn "how to win friends and influence people" and are therefore more dependent upon daytime serials for this gratification.

Sociologist Nora Scott Kinser (1973) attempted to dissect soap opera characters to show why viewers get mesmerized. Millions are intimately involved with the lives and problems of their favorite assortment of soap opera heroes, heroines, villains, and villainesses. They write letters to fan magazines anxiously inquiring about the personal lives of the stars, threatening mass defection should Mark marry Susy and leave Mamie, weeping over the death of a special character, and pouting about an actor who has been replaced. Sometimes their passions even spill over into real life. Eileen Fulton, who plays Lisa Coleman of As the World Turns, once fled in terror from the appliance section of a large department store after watching a taped segment of her show and listening to women customers mutter how much they hated Lisa and wanted to kill her. On another occasion a woman asked her if she was Lisa Coleman. When she said "yes" and began searching for a pencil to write an autograph, the fan began cursing Lisa and beating her with a purse.

How do the soap operas entice such audience involvement? To answer this, Kinser developed a typology of soap opera characters. Kinser typology:

		characters	
		good	bad
characters	good	good-bad	good-bad
	bad	bad-good	bad-good

In most soap operas the good-good is usually a motherly-grandmotherly type to whom all the other characters tell their respective tales of woe. The typical bad-bad is an out-and-out thoroughly mean witch who always causes trouble and ruins the lives of the other characters. The good-bad is a baddie who turns out to have a good side while the bad-good is a goodie with a bad side. Part of the fun of soap operas lies in the fact that the audience usually knows that the supposed bad-bad is really a bad-good or a good-bad long before the good-goods realize what is happening. But the immense popularity of the soaps is a complex affair. While their lusty plots titillate fans' daydreams, their chaos and affliction make the viewer's dull life seem well-ordered and safe by comparison. Is it any wonder fans shrieked when the Senate Subcommittee on the Watergate pre-empted their soaps?

Soares (1978) has developed another character typology. He concedes that soap opera characters are seldom merely good or bad. Though some male characters are superficial, females almost never are. Most display the depth, contradictions and growth associated with human behavior. The heroines have their share of weaknesses--not only for love, but for alcohol or crime, for example. Villains are not what they used to be either. Soaps take great care to present a full psychological picture. Even the villain of the moment is perceived as an individual with "needs." There are certain archetypal characters in the soaps, but they are characters of depth and individuality.

The young-and-vulnerable romantic heroine. Probably the most appealing of all soap opera types is the young romantic heroine. The role may be played as the wholesome ingenue or the chaste and trusting young wife. Or it may be played as an insecure woman with a romantically troubled past. It is, however, almost always played by a slender person with long hair. And it's an emotional role: the heroine is strong in her feelings and indecisive in her actions--which means that she is "torn." In this weakened emotional state, she is prime target for villainous plots and cruel fate. These are good girls who trust too easily and fall too hard. The viewer sees it coming--and that's where the handwringing comes in (it's not all done on screen). Examples: Liza Kaslo, Search For Tomorrow; Carol Stallings, As the World Turns.

The old-fashioned villain and runners-up. As Hamlet long ago discovered, practically anyone can be, or turn out to be, a villain. However, not everyone can be the kind of villain viewers love to hate. That distinction belongs to what is sometimes called the old-fashioned villain, or "totally black character." (It seems that there are so few black characters in the usual sense of the word that "black" can still be understood to mean "villain.") What is delightful about the totally black character is that one does not need to feel sorry for him. He's just too bad. He allows viewers the pleasure of hating without the usual penalties of guilt. What do such characters do to warrant such response? They intentionally hurt people. They set in motion evil and preposterous plots. They play upon the vulnerable with lies and blackmail. And they show themselves to be guilty of the soap's unpardonable sin, which is pure and premeditated selfishness. Though some soaps take pains to explain the villain, and others go so far as to rehabilitate him, in most cases the character is discredited and ostracized. The old-fashioned villain remains one of the more popular of soap opera characters. But he is a disappearing type. Some villains are in a fair way of establishing some viewer sympathy, because they've been punished for their black deeds or because they did it all for love. Examples: Roger Thorpe, The Guiding Light; John Dixon, As the World Turns.

The rival. Some women are always in devious pursuit of a man who doesn't--and shouldn't--belong to them. In love,

they are the natural rivals of the good characters. Too often they create misunderstandings and misfortune for purely selfish reasons. Too often they oppose the true love relationship the viewers wish to see fulfilled. Generally the rival is a woman who is not completely comfortable with her environment or its prevailing values. She is on the move. She is money- and status-conscious. She is dangerous for now but sure to be unhappy in the end. Because the storyline allows her to pursue one man after another, she may also be perceived as sexually aggressive. Examples range from overdrawn neurotic types like Iris Bancroft (Another World) and Erica Cudahey (All My Children) to threatening but otherwise sympathetic types like Valerie Conway (As the World Turns). She is invariably beautiful, with clothes to match.

The suffering antagonist. Not quite villains, these ladies may be properly called antagonists. They create trouble for the favorite characters, and very often display selfishness, jealousy, and other unattractive traits. Nonetheless, they are among the most popular and durable soap opera characters. They have needs and weaknesses, and they provoke complicated emotional responses, ranging from momentary annoyance to deepest empathy. These are people who make mistakes and seem to pay for them. Examples: Delia Coleridge, Ryan's Hope; Jill Foster Brooks, The Young and the Restless.

Mr. Right. Soap opera characters allude now and then to "Mr. Right" (or more delicately, to "the right man"). To soap heroines, Mr. Right resembles the man invariably recommended by one's parents or grandparents: good family, good manners, good job, and three-piece Brooks Brothers suit. This is no place for quirky romantic heroes with their uncertain tempers. Mr. Right is a doctor, lawyer, or newspaper magnate. He is tall, slender, attractive, and maybe even sexy. But his appeal is his stability. He is professionally and financially secure; and he likes nothing better than to spend time with his family. The soaps may play out fantasies and day-dreams, but in male-female relationships, they don't cater to adolescent tastes. The dark, brutal-but-gentle stranger has been outclassed by the boy next door (fine young man, they call him). Examples: Bob Hughes, As the World Turns; Gary Walton, Search For Tomorrow.

The former playboy. The soaps recognize that Mr. Right is a mature fantasy, and that many viewers retain the adolescent taste for the questionable or disreputable lover. This is the man of darker passions--the man viewers hate to love, but do. He doesn't exist in the soaps. But he almost does: the former playboy, the slightly mysterious and not altogether stodgy man who is, as they say, "attractive to women." By the time this character appears on daytime, he has forsaken his playboy existence, and sought love in the arms of a favorable woman (or two). About the only sign of

his previous existence is his money (since he's not a doctor or lawyer, the money is probably a bad sign). A classic instance of the type is the now-deceased Steven Frame, who first appeared on Another World as a well-heeled bachelor of uncertain background. Steve never quite deserved the romantic attentions of lovely Alice Matthews, or the nine million women who followed him daily. But he got it. Examples: Lance Prestiss, The Young and the Restless; Doug Williams, Days of Our Lives.

The meddlesome and villainous mother/grandmother. Children sometimes fantasize about the villainous mother who is responsible for all their bad luck. These mothers are everything children resent: destructive, rich, snobbish, powerful, and always, always meddlesome. At worst they hatch evil plots. At best they are deadly gossips. At bottom, they need to take over other peoples' lives. About the only kind thing one can say of them is that they are not so selfish as their actions suggest. Whatever they do, it is for somebody's good. There seems to be a need on the part of viewers to believe that there are such characters, and that they are always wrong. Viewers never identify themselves with the villainous mother, says one head writer who gets mail on the subject, "but she's just like their mother, or their mother-in-law, or their aunt. We doubt it."¹² Examples: Phoebe Tyler, All My Children; Liz Matthews, Another World.

¹²Ibid., p. 67.

The benevolent mother/grandmother. These women have seen more than their share of trouble (considering that they are so inoffensive in the first place). But they go right on believing in the sanctity of marriage, the indestructibility of family life, and so on and so forth. Their attitude can be characterized as optimism in the face of the facts--by far the bravest form of optimism. She may also be called a "matriarch." If she is not the matriarch of a family, she is, like Jessie Brewer, the matriarch of the soaps' second most important institution--the hospital. She is of a simple and religious nature. She tries to be tolerant and non-interfering with respect to her children; but that's difficult for her since she really does know what's right. Examples: Jessie Brewer, General Hospital; Mona Kane, All My Children; Nancy Hughes, As the World Turns.

The career woman. The career woman is not so much an archetype as a role model. She is strongwilled but feminine; successful in her work, but pleasingly vulnerable in love and family life. Although most of the career women are, like their male counterparts, doctors or lawyers, there are novelists, architects, executives and secretaries as well. A list of all soap opera women who work happily outside the home would be so long as to resemble a "Who's Who" for daytime. The career women are among the more attractive role models, and represent a variety of careers. Aside from their career image, and their good taste in clothes, these

women are not necessarily similar in character or dramatic function. Examples: Jill Coleridge, Ryan's Hope; Pat Randolph, Another World.

Soap opera is the main staple of daytime television. Nine of the 10 top-rated shows in 1969 were soaps and nine of the 12 top-rated shows in 1979 were of this genre. During the past 15 years, soap operas have been becoming progressively more contemporary. Traditionally, the soap operas received higher ratings from homes in which the lady of the house was 50 or older, while the housewives in the 35 to 49 age bracket were not avid soap fans. Producers of television soaps were attempting to attract the latter group. In the 1960s, they started changes in the development of the soaps and Edith Efron and Marya Mannes were two of the first TV critics to become aware of the changes.

Efron (1965) considered the major change to be the transition from the fundamental theme of the housewife struggling against overwhelming adversity to that of the male-female relationship. In contemporary soaps, the central source of drama and conflict is mating, marriage and reproduction of the species, and it is from this cycle that the basic value system emerges. The good and the bad people are defined by their approach to sex, their view of marriage and their attitudes toward children. But the sex that the soaps are peddling is soggy and dreary. The producers contend that their themes are identifiable and realistic to the public.

Efron feels that contemporary soaps portray a rich aspect of society and they exploit women by extolling childishness and dependency. The contemporary soaps are, in fact, anti-feminine.¹³ The worst people of all are the "career women," unnatural creatures who actually enjoy some activity other than reproducing the species. With the single exception of The Doctors, which features two "good" career women, Drs. Maggie and Althea, even the feeblest flicker of a desire for a career is a symptom of villainy in a woman who has a man to support her.

Betty Friedan, author of The Feminine Mystique, said:

The image of woman that emerges in these soap operas is precisely what I've called 'The Feminine Mystique.' The women are childish and dependent; the men are degraded because they relate to women who are childish and dependent; and the view of sex that emerges is sick. These plays reflect an image built up out of the sickest, most dependent, most immature women in our society. They do not reflect all women. In reality there are many who are independent, mature, and who possess identity. The soaps are reflecting the sickest aspect of women.¹⁴

Although daytime serials were finally recognizing some current social manifestations, Mannes (1969) felt they still basically portray a world with values and attitudes which are neither relevant to the present nor useful preparation for the future. She compared a real middle-class suburban

¹³Barry Cole, ed., Television: A Selection of Readings From TV Guide Magazine (New York: The Macmillian Company, 1970).

housewife with her serial counterpart and showed how a number of existing realities are not reflected in the soaps. Suspension of reality is deliberately perpetuated because of the widespread belief on the part of television programmers that a mood of escape is essential to attract the daytime audience and to sell the sponsor's product. This attitude is particularly disturbing to the author who sees the serial drama as an ideal framework to gain new and exciting insights into the human condition.¹⁵

Palpable unrealities may seem unimportant and even trivial in themselves. But they add up in the end to television's prevailing sins: the perpetuation of attitudes which are neither relevant to the changes and needs of present life nor a preparation for a perilous future. And more, that this perpetuation is not the result of ignorance but of deliberate policy. Like most of television entertainment the daytime serials are devised to keep as many people as possible at home in a suspension of reality and a mood to buy. Like "enriched" bread, which is divested of its original nutrient, the soap opera contains just enough additives to make viewers feel it is keeping up with the times. But the injection of real truth, the real society, the real world would, it is argued, provoke an audience resistance, shatter that mood of escape so essential to product acceptance.

¹⁵Cole, Television, p. 154.

A chance is wasted by a great medium capable of enlightening while it involves, capable of reflecting the truth of oneself to oneself. And what an ideal framework for this is serial drama. The human need for storytelling is as old as man, and the continuing narrative form still holds a deep fascination, in spite of repeated announcements in intellectual circles of the death of the novel. An immense amount of care and talent and inventiveness goes into the production of soap operas, the acting is often of a high order, and genuine emotions are sometimes evoked by believable scenes. Standards of goodness and decency are made to prevail against the quite grotesque machinations of the bad characters, and married love conquers all in the endless serial span, year after year. One may wonder why an unlimited succession of human woes, sins and follies should constitute what is known as entertainment. But if that is indeed what a great many women want to see, then at least these should be placed within the context of living realities instead of manufactured crises.

No more important challenge could face a writer than a serial in which real people pursued real lives and spoke of real things; in which, indeed, they were being themselves, good and bad; and by which the viewer would gain new and exciting insights into the human condition--free from the soap that leaves a blurring and distorting film. What a

challenge to a writer; and to a network brave enough to let him/her tell it as it is. Who knows--it might even pay off.¹⁶

Ten years later, Al Daly, editor of The Soap Box, saluted soap writers and producers for upholding societal values:

Every day of the week soap fans are faced with a dilemma much more serious than those confronting the characters on daytime serials--which shows to watch. There are, after all, 13 different shows from which to pick and choose.

Actually, the choices aren't all that difficult. No one soap satisfies everyone, but the wide array of programming insures that whether you prefer vanilla, chocolate, or strawberry, there's a show for your taste.

While prime time television traditionally has been a dreary contest of follow-the-leader, with the three webs falling over each other copying a few hit shows, soap opera explodes with diversity. Storylines touch every facet of the human condition; all shades of morality are explored.

As the World Turns certainly won't attract the same viewers as The Young and the Restless or All My Children. ATWT has always been a more conservative soap. Illegitimate births or extramarital affairs aren't tolerated. Characters who find themselves in these predicaments are meted out punishment for their immoral behavior.

On the other hand, AMC, Ryan's Hope and The Young and the Restless--relatively new soaps--approach infidelity and unwed motherhood a bit more sympathetically, dealing with them from the point of view of the contemporary young person. Some storylines may shock viewers, but fans remain loyal.

Soap fans number as many as 40 million, according to latest estimates. But each viewer is a single individual, not simply a statistic. The entire spectrum of human emotion is displayed on daytime serials. This is why each show has its own, special audience--the way the writers relate to and treat each trauma, each crisis, each transgression.

¹⁶ Marya Mannes, "Everything's Up-to-Date in Soap Operas," in Television, ed. Barry Cole, pp. 165-168.

In today's world there are very few issues that can be dealt with in an absolute manner. What's absolutely right to Mrs. Smith in Omaha, may be shockingly wrong to Mrs. Jones in Sacramento. But that's all right. With 13 shows to choose from everyone can be entertained to his or her liking.

So a tip of the hat to the writers and producers of today's soaps. Keep us wringing our hands with anxiety, dabbing our eyes in sorrow and, occasionally, clapping our hands for joy.¹⁷

LaPota and LaPota (1973) suggested the study of the soap opera in the classroom as an attempt to broaden the spectrum of teaching and learning strategies and to promote the discovery of a whole new vein of human skills. The daytime serial is a literary product of television. Some authorities believe the soap opera is already the literature of millions of Americans. Estimates run from 10 to 30 million viewers in the United States who daily watch one or more daytime serials. That is a very respectable size of audience that depends on nonprinted material to experience another man's version of the human experience. And that is what literature basically is.

LaPota and LaPota made three functional observations about soap opera content.

Values perceived in the soap opera. (1) It reflects a particular aspect of contemporary American life: primarily the white, Protestant, middle to upper middle class life style. (2) It is valid to say there is no "typical" soap opera viewer because of the wide spectrum in age group,

¹⁷Al Daly, "Different Strokes For Different Soaps," The Soap Box, January 1979, p. 2.

education, and economic standing represented in the audience. (3) The traditional values of the American democracy are upheld. Reliance on the judicial system, stress on law and order, belief in free enterprise, and duties and responsibilities of citizenship are reflected frequently in the episodes. Any character who breaks the law is eventually punished. (4) The American Judaic-Christian moral values are mirrored. Sin is to be avoided, but if that is not possible, the commission of sin is always punished in some way; virtue is rewarded in the long run. (5) The economic value system in the soap opera is a distorted picture of the American world of work.

The soap operas as a tool for social and political change. The soap opera has been a demythologizer and breaker of subject matter taboo. Apparently, producers and writers of soaps are making conscious efforts to explore objectively certain political and social convictions (e.g., stands on abortion, atheism, alcoholism, sex discrimination). Characters with points of view and attitudes in opposition to the conservative are presented as sincere, thoughtful people operating from their own individuality, rational convictions, and value systems.

The soap operas as an art form. (1) The structure of the soap opera is that of continuing episodes without beginning, middle, and end. It maintains its unity through a rather permanent cast of characters, permanent settings, and

a theme of variations of one theme. (2) The form of the soap opera is unique in three ways: the emphasis on dialogue instead of action, the "slower-than-life" pace and movement, and the reviewing of what-happened-yesterday that often occupies as much as five of the approximate 22 minutes of plot time. (3) Because of its leisurely pace, the soap opera is allowed time for detailed development of characters, numerous subplots and incidental actions, and the minutiae so often found in real life. (4) Conflict in all ranges of human problems and emotions keeps the plot and subplots constantly at a boil. (5) The standard literary devices most frequently used in the soap opera are the flashback, interior monologue, and dream sequence. Figurative language is confined mostly to dramatic irony. (6) There is little humor in the lives of the characters. Although tragedy does occur, the survivors usually manage to work out satisfactory lives eventually.

Katzman (1973) examined the size and characteristics of the soap opera audience, the situations the soaps portray, and the characters that populate them, and discussed some potential implications of all those.

On the average, every adult viewer in the United States sees two hours of soap operas every week. The growth in viewer-hours can be explained almost totally as a function of the steady growth in the number of homes with television and the growth in the number of minutes of serials broadcast

each day. This indicates an "elastic demand" for soap operas: as the population grows and the number of homes with television increases, a fairly stable proportion of the new potential viewers will turn to the daytime serials. As new soap operas are added to daytime schedules each one seems able to attract an audience without taking viewers away from other serials. This elastic demand appears to hold even when the networks schedule three serials in the same time period. Sometimes when three soaps compete with each other, they reach 30 percent of all households with television, a rating as high as the highest rated prime-time program.

Katzman found 71 percent of the serial audience composed of adult females. Education of the head of household was inversely related to the tendency to watch soap operas; the serials were most popular among the low-income, low-education groups. The most typical viewer of daytime serials was a southern or midwestern woman from a large household with relatively low educational and income levels. The almost realism of the characters and themes, the repetition due to slow pace, and the extremely large number of hours spent viewing soap operas indicate that these shows have great potential power. They can establish or reinforce value systems. They can suggest how people should act in certain situations. They can legitimize behavior and remove taboos about discussing sensitive topics such as drugs and premarital sex.

Edmondson and Rounds (1973) looked at the soap opera viewer. They found that in 1972, 96 percent of all American households had television sets and 53 percent of them were color. Thirty percent of all television households watch daytime television with 18.6 million viewers tuned in. Chances were four to one that the viewer was a woman since fewer than 20 percent of daytime viewers are men. Seventy-six percent of nonworking women watch TV in the daytime and 54 percent of the working females still find time to view the set during the day. Sixty-five percent of all women watch some daytime television--a percentage that has remained quite constant since 1968.

The "average" woman watches television Monday through Friday between 10 a.m. and 5 p.m. for an average of over seven hours each week. Women between 18 and 50 prefer soap operas to game shows, and they watch them a little over three times a week, more in the fall, a little less during the winter, and the least during the summer.

Soap operas have captured more than North American viewers. Last year in Brazil, a soap pulled the highest rating ever in the history of television. Its popularity made headlines around the world:

RIO DE JANEIRO, Brazil (AP)--A TV soap opera has been the No. 1 topic of discussion in Brazil, stirring up even hotter passions than soccer or the nation's recently liberalized political arena.

"O Astro," which means "The Star" in Portuguese, ended recently after eight emotion-packed months on the air. Millions of people here, ranging from street

sweepers to college professors, disrupted their normal schedules night after night to watch the show, and then spent countless additional hours arguing and talking about it.

Even Henry and Nancy Kissinger couldn't keep viewers away from "O Astro." Despite the fact they were the guests of honor at a fancy diplomatic reception during a recent visit to Brazil, the banquet hall emptied just before 8 p.m. as the locals rushed to the nearest available TV sets.

TV Globo, the Brazilian network that produced and aired "O Astro," says the soap opera pulled in the highest ratings in the history of television--anywhere in the world.

Last Wednesday, when the name of the character responsible for "O Astro's" most perplexing murder was revealed, the show got a phenomenal 92 percent share of the audience, even in big Brazilian cities with as many as six competing TV stations.

A TV Globo spokesman boasted that the figure was "O Astro's" share of all existing TV sets in the country, not merely the program's rating among sets turned on at the time.

Not even the famous "Roots" telecast in the United States approached that kind of rating.

"I had no idea the show would be so popular," declared veteran Brazilian radio-TV writer Janete Clair, the creator of "O Astro." "To be honest, I didn't work especially hard on this one, in comparison to others I've done. 'O Astro' just found its way."

"O Astro" chronicled the career of "Herculano Quintanilha," who, through a combination of cheating, lying and dirty tricks, rose from a lowly job as a night-club magician to become a powerful and influential businessman. Intertwined with this were marital and corporate intrigue and the shocking killing.

Media critics and intellectuals here complimented Senora Clair for bringing a level of realism to Brazilian television that never existed before.

At the same time, as well known Brazilian author and professor Muniz Sodre pointed out, there was a basic moral conservatism behind "O Astro."

Clair's soap operas, which date back to the radio drama days of the 1950s, always have tended to show that crime doesn't pay and that money doesn't necessarily bring happiness.

"O Astro" indeed conveyed messages such as these, but without being preachy or simple-minded. Quintanilha (who was not the killer, by the way) wound up paying for his business ruthlessness in a somewhat

subtle and abstract fashion, by being forced to flee to a lonely Robert Vesco-like exile in a remote Latin American republic.

In Brazil, television is an extremely important medium for communicating not only information and entertainment, but also social custom and moral value. Large numbers of Brazilians still are unable to read, but TV reaches some 70 million of the nation's 115 million inhabitants.¹⁸

There has been no consistent mode of studies on soap operas. It is a much unexplored field in terms of empirical research. The only viewer-sample study was done by Herzog over 30 years ago. The Katzman study was solely a content analysis of characters and content. The other studies and articles were simply discussions by sociologists and psychologists about some aspect of the serials.

The one aspect of soap operas that is frequently discussed and the object of many arguments is their value system. That soap characters are perceived as good or bad presupposes that a value system underlies soap opera characterizations. Soares pointed out that this value system is one that is particularly attractive to young people. It is fiercely honest. The worst sin in the afternoon is the willingness to lie for personal advantage. Deception is the mark of the villain, and it is of course what young people dislike above all--particularly in their elders.

Values are learned and transmitted from one generation to the next by religion, education, family, peers, the

¹⁸"Brazilian Soap Opera Captures Top Audience," Greensboro Daily News, 10 August 1978, p. C11.

media, and other agents of socialization, and even by a combination of these.

Second only to religion, in terms of longevity, is the value system handed down by education. Television may be a more effective agent today but education began its campaign long before the first cathode ray tube was ever tested. It endured through the ages of Homer, Christianity, the crusades, the Renaissance, the Reformation, the Industrial Revolution, the French and American revolutions, war, peace, Sputnik, and dropouts.

Foremost in the field of education as a value transmitter is a liberal arts education.

The central purpose of a liberal arts education is the creation of values.¹⁹ Each person has a set of values which has helped that individual develop a philosophy of life by which to operate.

Values are the criteria people use in assessing judgment. Researchers have difficulty trying to determine at just what point value formation begins, but they can measure development at a specified point in time much more accurately.

A person is usually exposed to the values of a liberal arts education during a two- or four-year tenure in a college or university. Such an education contributes to the development of particular values: a broad and cultured knowledge,

¹⁹Allen P. Splete, "Values and the Survival of the Liberal Arts College," Liberal Education, 43:1 (March 1977), 118.

disciplined or critical judgment, self-understanding and -exploration, imagination, conceptual skills, historical and cultural perspectives, a capacity for effective communication, intellectual flexibility, constructive use of leisure, and a foundation in principles. It also encourages a student to acquire three basic abilities: to discriminate, to communicate, and to recognize obligation. These abilities promote the development of personal intuitions such as insight, perception, reasoning, and a unique problem-solving process, as well as communicating reasons for actions to others.²⁰

Liberal Arts Values Literature Review

The value of and the values in a liberal education were extolled in Augustine's Confessions.²¹ Augustine (350-430 A.D.) called liberal education an education not only for a career but also for an extraordinarily creative and influential life that would be rich in understanding and constructive achievement. His self-analysis defined the basic human problem to be the need to escape from the destructive restraints on one's creative potential, imposed by one's own self-centeredness. He implied that the greatest challenge confronting educators in every age is to provide the means by which this liberation may occur.

²⁰Ibid.

²¹Lloyd W. Chapin, Jr., "Augustine's Challenge to Liberal Education," Liberal Education, 43:1 (March 1977), 5.

Augustine discovered that results obtained by means of the scientific method will not yield an answer to the deeper existential questions of life's value and meaning. An adequate education must not only provide a person with the skills for a career; it must also prepare the individual to respond creatively to the challenges posed by complex human relationships, by the discovery of new facts that contradict old assumptions, by disappointment, and by the mystery of death. The scientific method does not resolve the questions of value and ultimate meaning that are the focus of other liberal arts disciplines. The arousal of the love of wisdom and the appreciation of the search for truth for its own sake are the foundations for the full life of the mind.

No level or method of instruction can avoid affecting the values of its students. Augustine recognized that a careful, conscious study of values and the nature of moral responsibility ought also to be a part of every liberal arts program. His experiences suggested that every student should be exposed to a discipline that directly addresses this important task of self-understanding. Those who care about liberal education cannot afford to neglect either the need for sound scholarship or the significance of personal example in evaluating the quality of instruction.

Makiguchi (1871-1944), one of Japan's most influential educators, looked at higher education as a "value-creating" system. The pursuit and creation of values was the ultimate

purpose of life. The function of a liberal arts college is as a "creator of values."²²

The members of the St. Lawrence University faculty and staff who attended the Danforth Foundation Workshop on Values and Authority in Higher Education in the summer of 1975 defined values as

the determiners in persons and groups that influence choice and behavior. Values cause persons to believe that a particular alternative is preferable to another, and values dispose persons to devote time and resources to the attainment of the preferred alternative.²³

Maurice E. Troyer, professor emeritus of higher education at Syracuse University, indicated that values have energizing and direction-giving components. They become criteria that shape the ends and means of living. An admirable goal to strive for, he noted, is to produce "a climate in which values are widely challenged, readily, but a climate in which everyone is stimulated to think constructively and in which there is a respect for differing values."²⁴

Colonial colleges transplanted English roots, and some of the things they valued most, such as the form of a residential college and the prescribed course of study, are present today. This is proof of the staying power of the principles upon which the liberal arts college was founded. For the liberal arts college to have retained its position as

²²Splete, "Values," p. 118.

²³Ibid. ²⁴Ibid.

perpetuator and examiner of values, two additional historical events had to occur:

First, the decision by Chief Justice John Marshall in 1819 to sustain the Dartmouth College charter established the principle of recognizing a college as a private corporation not subject to state control, enabling the liberal arts college to maintain its distinctive character.

Second, the report by President Jeremiah Day at Yale in 1928 was a response to the challenge presented by the University of Virginia and by the appeals for curricula expansion, electives, and the development of comprehensive universities from Harvard, Amherst, Union, and Vermont during the 1920s. It represented an uncompromising defense of the prescribed curriculum and the residential college. According to the Yale Report, the object of attending college was to lay the foundation of a superior education. Many people today still insist that "quality" education can best be found at a liberal arts college. The report stressed such values as "resources of mind, inventive powers, learning how to learn, continuing education and laying a thorough foundation in principles."²⁵

Liberal arts colleges have been sustained by a faith that what students experience there makes a difference. The values the colleges espouse are major parts of the education both being offered and sought. The liberal arts college is

²⁵ Ibid.

well equipped to promote discussion of value questions. What values are accepted and discarded will be determined by subjects studied, how they are presented, and interaction with others concerning them. Faculty as role models have a tremendous impact. Basic pre-college beliefs and values are challenged--a time of testing, reflecting, and finally deciding to uphold or alter previous attitudes occurs. In this way, colleges create values by providing the environment necessary for value analysis and synthesis.

Splete (1977) believed the time spent at a liberal arts college could be the best preparation there is to meet life's challenges and expectations. He identified three valued skills that demonstrate the importance of value creations by liberal education: the ability to discriminate, to communicate, and to recognize obligation.

The ability to discriminate implies the development of personal intuitions. Being able to make distinct choices among alternatives implies an understanding of how to go about analyzing a problem and developing a solution. This problem-solving process is a discriminating act itself. Discrimination includes making conscious decisions with respect to how an individual spends time. Separating the important from the unimportant is made possible by developing an ability to ask the right questions. The knack of sophisticated question-asking results from a natural curiosity to discover answers and is a value stimulated by faculty members as part of the

learning process. The potential to develop the ability to discriminate is ever-present in the college. To differentiate and make judgments, however, is not enough. One must be able to communicate reasons for actions to others.

No area of higher education receives more direct and indirect attention than communication skills. There remains a steady stream of criticism to the effect that colleges have abdicated responsibility for developing effective communicators. College students, however, do have the opportunity to practice and refine communication skills by writing research papers, making oral presentations, and reporting on laboratory experiments. The virtues of stating ideas clearly are usually made part of the judgment process when a grade is given for assignments. Acquisition of "adequate" communication skills is invaluable. The need for effective communication has grown.

Today's technically oriented civilization offers a baffling assortment of jargon. It is important in the present language maze for the generalists to be able to interpret the specialists. The merit of the "whole person concept" associated with a general education offered by the liberal arts college assumes new importance for this reason. An understanding of basic principles, philosophies and theories in the physical sciences, humanities, or social sciences opens avenues of communication. It helps individuals talk intelligently with one another because some common frame of reference

exists to facilitate such conversations. Individual values are exposed through some form of communication. Persuading others to accept a new or different position is the result of effective communication. Trying to impart a sense of urgency to college students about the importance of self-expression has been a natural frustration. The struggle to convince undergraduates will continue as a major objective at most liberal arts colleges.

The notions of broad and cultured knowledge, disciplined or critical judgment, and self-exploration and self-understanding figure in various ways in most expressions of liberal education. The purpose of liberal education is to contribute in some important way to the cultivation of these kinds of personality characteristics.

Rationales or justifications frequently advanced in behalf of liberal education range from arguments for the vocational and economic utility of liberal education, its contribution to society, its enhancement of self-knowledge, to its value simply as such.

The kind of work for which liberal education prepares best requires people with imagination, conceptual skills, historical and cultural perspective, a capacity for effective communication, and intellectual flexibility.²⁶

Positions of responsibility in today's world of change require just these characteristics. In contemporary life narrowly

²⁶ Bernard S. Adams, "Liberal Education and the 'New Vocationalism,'" Liberal Education, 41:10 (October 1977).

specific fields and areas of preparation quickly become obsolete. A liberal education can have definite career utility. It is an important form of preparation for career advancement--especially if one takes a long-range point of view. On the conservative side, the role of liberal education is to transmit to each new generation the recognized body of classics treated as disclosing and supporting transcendent norms of human behavior, organization and self-understanding. One points to liberal education as supporting and extending society.

Liberal education also exercises a prophetic role. It functions as critic of both society and individual, drawing attention to areas of deficiency, injustice, or inadequacy-- a model of liberal education as tutor of society.

With its attention to critical thinking, liberal education frees the individual from the conceit that he/she is the measure of everything. Through use of prior and emergent conceptions of excellence, it can be viewed as questioning one's social delusions and challenging one's subjectivism.

Society requires in its citizens the balanced judgment which is one of the desired products of liberal education. The ability to recognize competence is clearly crucial in the preservation and health of a democracy, and society, therefore, has a direct interest in liberal education and in the production of balanced judgment.

As technology continues to liberate people from manual chores in the production of goods, they will have an increasing amount of leisure time available. As the population continues to increase, and as people become increasingly affluent, the demand upon nature for recreation will also increase. Ecological constraints will compound the problem. Consequently, the ability of people to find satisfaction in intellectual pursuits will become a more important social goal.

Liberal education's value for the individual and one's own self-understanding involves the development of a philosophy of life and an appraisal of personal capacities and strengths. This requires more than critical judgment, the formation of which it is fashionable to identify as the objective of liberal education. It requires content and knowledge as well. Informed self-understanding requires knowledge and appreciation of the larger and natural and social-cultural environments which have in good part shaped the individual from without as well as awareness of forces from within which can restrict as well as liberate.

There are certain personality characteristics which are appropriate to the liberally educated: tolerance for ideas and philosophies which differ from one's own is a recognition of the conditions under which community is sustained and truth is achieved. Appraisal of personal capacities and strengths is both a part and a consequence of developing a philosophy

of life. Intellectual engagement has at least some spill-over into personal growth and self-understanding.²⁷

A 1946 Harvard University committee concluded that a liberal education best prepared an individual to become "an expert in the general art of the free man and the citizen."²⁸ This report led to the introduction of Harvard's general education curriculum. Critics have charged that liberal arts education is elitist education, based on undefined and empty shibboleths. In the inflationary, job-scarce economy of the 1970s, many students argue that the liberal arts curriculum is "irrelevant" because it neither prepares them for careers nor teaches them marketable skills.

Harvard recently approved a redesigning of the liberal arts program. The new core curriculum will require students to take eight courses carefully distributed among five basic areas of knowledge: letters and arts; history; social and philosophical analysis; science and mathematics; and foreign languages and cultures.

Liberal arts education does, in fact, change students more or less as Plato envisioned in The Republic. The durability of this educational ideal in western civilization may not be undeserved. In current research, liberal education

²⁷ John B. Bennett, "Liberal Education--Why?" Liberal Education, 43:1 (March 1977).

²⁸ David G. Winter, Abigail J. Stewart, and David C. McClelland, "Grading the Effects of a Liberal Arts Education," Psychology Today (September 1978).

appears to promote increases in conceptual and social-emotional sophistication. Students trained in the liberal arts are better able to formulate valid concepts, analyze arguments, define themselves, and orient themselves maturely to their world. Such an education seems to increase the leadership motivation pattern--a desire for power, tempered by self-control.

The essence of a liberal arts education is not what is learned, but how it is taught--with an emphasis on concepts rather than facts, on independent inquiry rather than learning by rote.

A Harvard committee during World War II theorized that general education fostered four traits of mind: thinking effectively, communicating thought, making relevant judgments, and discriminating among values. Some 33 years later, a committee headed by present dean Henry Rosovsky characterized the goals of the liberally educated person: to think and write clearly and effectively; to have some understanding of, and experience in thinking about, moral and ethical problems; and to use experiences in the context of other cultures and other times.²⁹

Winter, Stewart, and McClelland (1978) set out to examine the effects of liberal education by operant testing of students who were receiving three different kinds of higher education:

²⁹ Ibid.

1. A traditional four-year liberal arts education at a prestigious eastern U.S. institution.
2. A four-year undergraduate program for training teachers and other professionals.
3. A two-year community college that offers career programs in data processing, electronics, nursing, secretarial skills, and business administration.

They administered three kinds of tests to 414 students, half men and half women, drawn from the first-year and last-year classes of the three colleges. They controlled statistically for intelligence and social class, to eliminate differences in performance based on these two characteristics. By comparing test scores, they hoped to determine the degree and nature of any changes brought about by the educational programs. By evaluating all three schools together, they hoped to find out whether the liberal arts school has a unique impact on its students.

A new Test of Thematic Analysis was administered to examine the students' abilities to create and express sophisticated concepts. At all three schools, last-year students scored higher than first-year students, but seniors at the liberal arts college far outdistanced their counterparts at the teachers' and community colleges. Liberal education seems to affect the way in which people marshal, organize, and "operate" on facts. Winter, Stewart, and McClelland believed these processes are more central to a liberal

education than learning simple concepts and memorizing detailed facts. Administration of a standard reading-comprehension test found that none of the three schools significantly affected the ability to learn and remember isolated facts.

Stewart devised an Analysis of Argument test in which the student had to attack a position with reasoned argument and then switch sides and defend the position. The liberally educated students were better able to argue both sides of a question, but with integrity and intelligence rather than by simply espousing the other point of view uncritically.

Stewart also adapted the Thematic Apperception Test, a projective test that clinicians have used for over 40 years to assess personality. Students at all three institutions showed higher stages of adaptation over time, but those at the liberal arts college showed larger, more significant gains. Liberal arts students in particular: (1) see authority in complex, versus simplistic, pro and con terms; (2) view other people as differentiated beings in their own right, rather than as simple means of gratifying their (the students') desires; (3) integrate both joy and sorrow into their moods; (4) are able to work without falling victim to passivity, self-doubt, or anxiety about failure. The liberal arts college also fosters a unique pattern of motivation in its students: strong concern for power and weak concern for affiliation, combined with high self-control or ability to inhibit activity.

Rationale

Exposure to values common to a liberal arts education comes before, during, and after college from various sources. One primary source is the medium of television which is a strong socialization agent. To determine which aspect of television's content most strongly influences an individual and portrays liberal values would require a thorough examination of each: drama, situation comedies, variety shows, talk-shows, game shows, documentaries, news, etc. The focus of this study is the "soap opera."

Television speaks directly to an individual's two best-developed senses, conveying a reality which is not completely different from other realities one experiences. The direct correspondence between reality and television's representation of reality is what makes the medium so powerful.

At age 16, the average American child has spent as many hours watching television as he/she has spent in school. By the time of high school graduation, he/she has devoted 12,000 hours to school--and 15,000 hours to television.³⁰ Therefore, one might assume that the two sources of information have affected his/her social learning equally.

Not so.

A child turns to TV at a younger and more impressionable age and attends the television school on his/her own initiative

³⁰Raymond Coppola, "What If Wonder Woman Teamed Up With the Hulk?" TV Guide, December 30, 1978, p. 24.

and volition, not because of social pressures, parental expectation, and truancy laws which enforce school attendance. One hears a great deal about school dropouts, but very little about those who do not watch television. The ability of television to hold its audience better than schools can hold their students indicates its superior effectiveness as a communicator and thus as a teacher.³¹

If one accepts the strong probability of television functioning in a teacher role, one must then investigate what is taught and how. The "what" is the value system fostered by liberal education and the "how" is through soap opera content and characters. A review of literature on liberal education identified 15 values: insight, perception, discrimination, effective communication, recognizing obligation, ethics, broad and cultured knowledge, critical judgment, imagination, conceptual skills, historical and cultural perspectives, intellectual flexibility, constructive use of leisure, a foundation in principles, and self-understanding and exploration.

Soap operas reinforce and establish values. The above mentioned values are mirrored in the actions and dialogue of the serials' characters. The research task is to measure viewer perception of these values.

³¹Albert E. Siegel, "The Effect of Mass Media Violence on Social Learning," in The Process and Effects of Mass Communication, ed. Wilbur Schramm and Donald F. Roberts (Chicago: University of Illinois Press, 1971), p. 318.

CHAPTER II

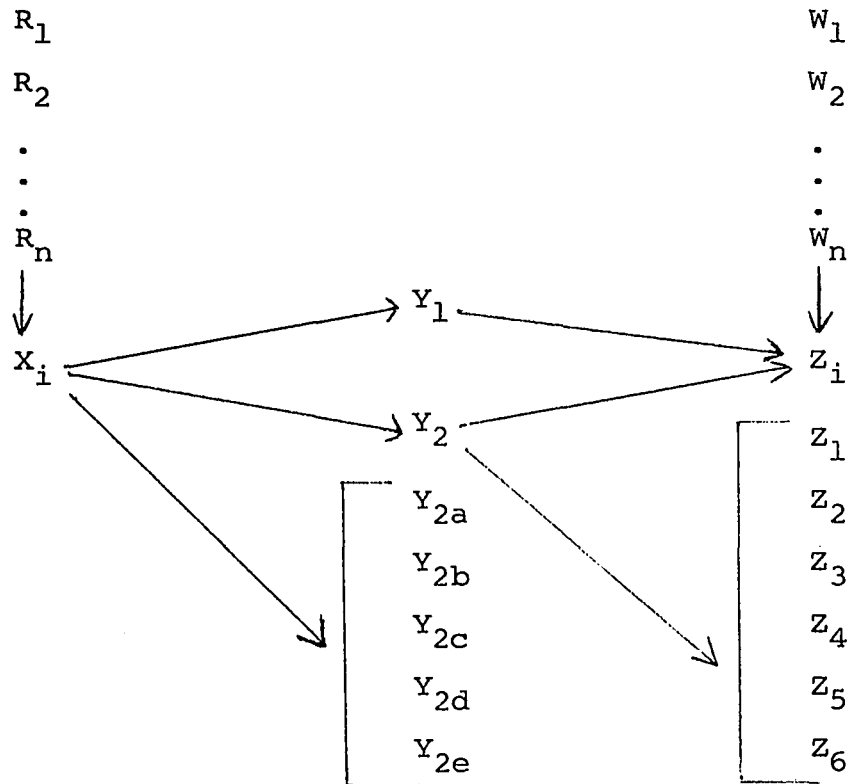
METHODOLOGY

The following are original hypotheses for this study.

- H₁: The higher the amount of viewing time, the higher the liberal values ranking the viewer will assign soap opera characters.
- H₂: The higher the amount of viewing time, the greater the artificial relationship between the viewer and soap opera characters.
- H₃: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters.
- H₄: The higher the amount of viewing time, the greater the viewer's uses and gratifications.
- H_{4a}: The higher the amount of viewing time, the greater the viewer's surveillance and reassurance.
- H_{4b}: The higher the amount of viewing time, the greater the viewer's cognitive orientation.
- H_{4c}: The higher the amount of viewing time, the greater the viewer's dissatisfaction.
- H_{4d}: The higher the amount of viewing time, the greater the viewer's affective orientation.
- H_{4e}: The higher the amount of viewing time, the greater the viewer's diversion.
- H₅: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5a}: The greater the viewer's surveillance and reassurance, the higher the liberal values ranking the viewer will assign soap opera characters.

- H_{5b}: The greater the viewer's dissatisfaction, the lower the liberal values ranking the viewer will assign soap opera characters.
- H_{5c}: The greater the viewer's cognitive orientation, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5d}: The greater the viewer's affective orientation, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5e}: The greater the viewer's diversion, the higher the liberal values ranking the viewer will assign soap opera characters.

Hypotheses Diagram



X = exogenous variable

Y = mediating variable

Z = endogenous variable

- X_i = viewing time
 Y_1 = artificial relationships
 Y_2 = uses and gratifications
 Y_{2a} = surveillance and reassurance
 Y_{2b} = cognitive orientation
 Y_{2c} = dissatisfaction
 Y_{2d} = affective orientation
 Y_{2e} = diversion
 Z_i = liberal education values
 Z_1 = analytical decisiveness
 Z_2 = effective communication
 Z_3 = ethics
 Z_4 = cultured knowledge
 Z_5 = critical judgment
 Z_6 = imagination
 R_n = media residuals, e.g., access to television
 W_n = academic residuals, e.g., academic activities,
scheduling of classes

A questionnaire was designed to test the three main parts of the study: viewing time, uses and gratifications and six liberal values examined by a character typology.

Conceptual Definitions

The independent variable in this study is viewing time which is simply the amount of time the subject reports as spending with soap operas.

The mediating variables in this study are artificial relationships and uses and gratifications.

Artificial relationships are fantasized interactions between the viewer and a soap opera character or personality which take place when the viewer watches a soap opera and/or when the viewer recalls a past serial production scene.

Anthropologist John L. Caughey (1978)³² pointed out that individuals are likely to play with, love and learn from people they've never met: real and fictional media personalities. Sometimes these artificial relationships can be profoundly involving. According to Caughey, the average American's artificial social world consists of beings known to him/her through some form of the media--through television, radio, movies, books, magazines and newspapers. The real social world of most Americans numbers 200 or 300 actual people: relatives, friends, acquaintances. But most are also familiar with the lives and personalities of a swarm of celebrities as well as fictional figures from novels, plays, sitcoms and soap operas. Sometimes artificial acquaintances figure in one's subjective social world in quite significant ways. "We do feel we know them; experience with them affects our behavior, our tastes, our attitudes, our ways of relating to actual people--even our conversation." But the phenomenon goes beyond celebrity worship. Although such fantasies are

³²John L. Caughey, "Media Mentors," Psychology Today 12, No. 4 (September 1978):45.

sometimes so intense that they lead to bizarre behavior, quite normal people, too, can regularly enter into these artificial relationships.³³

Caughey interviewed 50 persons, most of whom were college students, about their artificial relationships, which, by their own reports, were sometimes as important to them as real ones.

. . . most often the attachments they described were with contemporary media figures. Such imagined interactions with media figures were not confined to the time they spent in front of the TV set, movie screen or printed page; all the people I interviewed also engaged in further artificial relations with them . . . they recalled their actions in scenes from past productions, met them in daydreams and fantasies, and even had imaginary conversations with them.

. . . The most common relationships reported by my informants were romantic. . . . Social stereotypes and rules make it more acceptable for girls to express their involvement overtly. . . . While such relationships are perhaps most common among teenagers, they are not confined to people of that age group. . . .

Athletes often talk freely about patterning their style of play on admired professionals, and sometimes such imitation goes further--it can involve incorporating the hero's values and life goals. . . .

In most cases, the role-modeling does not involve direct adoption of the hero's behavior, but is based, more subtly, on imitation of the generalized values attributed to the image. . . .

Studies done on viewers of soap operas show that many of them believe these serials have provided them with instructive information for managing their own lives. One woman borrowed her favorite character's words in offering condolences to a bereaved friend. (If the social routine is complex, borrowing it may require a little practice: some informants said they rehearsed new techniques before using them.)

There are other ways in which relationships with media figures can shape actual behavior. Social activity is presumably influenced by the advice and

³³ Ibid.

directives offered by various mentors and advisers; an enormous number of media beings serve in this role. . . . some people rely on the counsel artificial advisers offer.³⁴

Many social scientists have examined the uses and gratifications of television viewing, but only one confined an examination to soap operas. James Danowski ("Functions and Gratifications of Soap Opera Viewing: Some Operationalizations," 1973) discussed operationalizations of nine functions and gratifications of soap opera viewing. The list usually included relief of boredom, escapism, social utility, companionship, learning, relief of stress habit, identification, stability, arousal/emotional release, and para-social interaction, to name a few. However, Mark Levy (1978)³⁵ developed five uses and gratifications associated with news-watching. These have been adapted to apply to soap operas:

Surveillance and reassurance are the tendency of viewers to watch and develop more of an interest in soap operas with storylines similar to their own real-life situations.

Cognitive orientation is the tendency of viewers to watch soap operas to acquire information which is reassuring or socially useful and to gain information as part of the process of opinion-formation and opinion-holding.

³⁴Ibid., p. 48.

³⁵Mark R. Levy, "The Audience Experience with Television News," Journalism Monographs, 55 (April 1978):12-24.

Dissatisfaction is some annoyance or irritation arising from negative viewer evaluation about the importance of soap operas.

Affective orientation is viewer emotions or reactions to soap opera content.

Diversion is the ability of soap opera content to provide viewers with a temporary escape from the constraints of boredom and routine.

Six liberal education values were identified: discrimination (which was later changed to analytical decisiveness), the development of personal intuitions in order to make distinct choices among alternatives and to analyze a problem and develop a solution; effective communication, the process by which one communicates reasons for actions to others by stating one's ideas clearly and persuading others to accept a new or different position; ethics, a set of principles which guide a person to conform to certain moral standards and conduct; cultured knowledge, knowledge of societal norms and functions and of the recognized body of classics treated as disclosing and supporting transcendent norms of human behavior that support and extend society; critical judgment, a person's ability to question one's social delusions, to challenge one's subjectivism, to recognize competence, and to tolerate ideas and philosophies different from one's own; and imagination, the process of creating new ideas by combining previous experiences.

Following administration of the pretest questionnaire, conceptual definitions were changed for two variables: analytical decisiveness, the ability to make distinct choices among alternatives and to analyze a problem and select solutions; and critical judgment, the ability to question one's own social delusions, to challenge one's own subjectivism, to recognize competence, and to tolerate ideas and philosophies different from one's own.

The character typology consisted of the following six archetypes:

The Romantic Heroine is an emotional female who is strong in her feelings, indecisive in her actions, and trusts too easily.

The Villain is one who intentionally hurts other people and plays upon the vulnerable with lies and evil plots.

The Benevolent Mother/Grandmother is a matriarch of a simple and religious nature who tries to be tolerant and non-interfering with respect to her children.

The Meddlesome Mother/Grandmother is a female who has a need to take over and run other people's lives and who is destructive and powerful.

Mr. Responsibility is a patriarch who is dependable and responsible and who always offers sound advice.

Mr. Right is a man who is professionally, financially, and emotionally secure and who is from a good family background.

Operational Definitions

The amount of viewing was used as a predictor for 12 variables: artificial relationships, surveillance and reassurance, cognitive orientation, dissatisfaction, affective orientation, diversion (all of which were also used as mediators between the independent variable and six other dependent variables), analytical decisiveness, effective communication, ethics, cultured knowledge, critical judgment, and imagination. Demographic variables (age, sex, marital status, ethnic background, income, educational classification and college major) were also examined as predictors of these dependent variables.

Independent Variable

The amount of viewing time was measured by the number of different soap operas viewed per week and by the total number of episodes viewed per week. Respondents were asked which shows they watched and how many times a week they watched. This was done to establish a comparative frequency of how often each show was viewed weekly. (The correlation between watching shows and episodes is .92.)

Artificial Relationships

Artificial relationships was measured by four statements to which the respondent answered "strongly agree, agree, undecided, disagree, or strongly disagree."

"I imagine myself talking to soap opera characters about their problems."

"I sometimes meet soap opera characters in my day dreams."

"I sometimes recall a character's actions in scenes from past productions."

"I sometimes talk to characters on soap operas and offer them advice."

Scores for the individual items were summed for a total artificial relationships score and averaged for an index.

Measures were coded as strongly agree = 5, agree = 4, undecided = 3, disagree = 2, strongly disagree = 1.

Uses and Gratifications

Five uses and gratifications variables were examined in this study. Measures for each were coded as strongly agree = 5, agree = 4, undecided = 3, disagree = 2, strongly disagree = 1. Scores were summed and averaged to comprise an index for each variable.

Surveillance and Reassurance

The first of the uses and gratifications variables, surveillance-reassurance, was measured by 12 statements:

"Soap operas make me realize that my life is not so bad after all."

"Soap operas help me forget about my own problems."

"Soap operas let me see how personal and family problems are finally worked out."

"I watch soap operas because I like to find out what is happening in the story so I can talk about it with other people."

"Somehow I feel more secure and reassured after I watch a soap opera."

"People in soap operas are like people in real life."

"People in soap operas are almost like friends you see every day."

"Things that happen to people in soap operas are like things that happen to people like myself."

"Decisions people in soap operas make help me to make up my mind about things."

"I often feel like a part of the soap opera."

"Watching soap operas is like having a good talk with your friends."

"Watching soap operas helps me understand some of the problems other people have."

Scores for each item were summed and averaged for a surveillance-reassurance index.

Cognitive Orientation

Subjects were asked to respond to six statements:

"I like to compare my ideas to those of people in soap operas."

"Soap operas provide food for thought."

"Keeping up with soap operas gives you plenty to talk about."

"Soap operas give me more facts to back up my opinions."

"My friends and acquaintances expect me to keep up with the soaps."

"Watching soap operas keeps me in touch with the world."

Dissatisfactions

Respondents answered six questions to indicate their level of dissatisfactions with soaps.

"Soap operas try to make people's problems seem more important than they really are."

"Soap operas try to make things seem more dramatic than they really are."

"Watching soap operas is important, but I wonder if it makes any difference if I watch it or not?"

"Soap operas do not give enough background information to understand what is going on in the story."

"Soap operas try to make life seem more glamorous than it really is."

"Soap operas put more emphasis on family problems than on business problems."

The third statement, "Watching soap operas is important, but I wonder if it makes any difference if I watch or not?", was dropped from the final questionnaire because of its poor correlation and because of the number of questions and amount of confusion it caused the respondents.

Affective Orientation

The fourth uses and gratifications variable was measured by these six statements:

"Watching soap operas helps me to relax."

"Watching soap operas makes me feel sleepy."

"I feel sorry for the people in soap operas when they have problems."

"Soap operas are sometimes very exciting."

"Sometimes I can't wait for tomorrow's episode."

"They shouldn't show really unpleasant things on soap operas, because there is nothing we can do about them."

Diversion

The variable diversion was measured by responses to seven statements.

"When soap operas have humorous scenes, it makes the sad ones easier to take."

"Soap operas can be very funny at times."

"Soap operas satisfy my sense of curiosity."

"I enjoy hearing funny, difficult, or strange things on soap operas."

"There is always something new happening on soap operas."

"I like hearing the sound of soap operas in my house."

"Soap opera programs tell me about the main issues of the day."

Liberal Education Values

The six liberal education values were operationalized as follows and indices were formed for each. Responses were recorded on a seven-point semantic differential scale.

Respondents were asked to rank six characters from only the soaps they watched on six liberal values. They were to circle the number they felt appropriate with one (1) as a weak ranking and seven (7) as a strong ranking. Definitions

were supplied for analytical decisiveness, effective communication, ethics, cultured knowledge, critical judgment and imagination.

The characters they were asked to rank were taken from each of the 13 soaps and were classified under the following typology:

I. NAME OF SOAP OPERA

- | | |
|--|--|
| A. The Romantic Heroine | B. The Villain |
| C. The Benevolent Mother/
Grandmother | D. The Meddlesome Mother/
Grandmother |
| E. Mr. Responsibility | F. Mr. Right |

Pretest and Questionnaire Administration

Pretest questionnaires were administered to college students enrolled at North Carolina A&T State University and the University of North Carolina at Greensboro in June 1979. (See Appendix A for pretest questionnaire.) A basic required English course of the same level and taught at the same time was selected from each school. Both classes contained 20 students each.

Respondents were classified as either viewers (students who reported watching one or more soaps at least once a week) or nonviewers (students who reported not watching any soap operas at all). Viewers completed the entire questionnaire while nonviewers merely completed the sections on uses and gratifications and artificial relationships and demographics. The A&T sample consisted of 19 viewers and one nonviewer. The UNC-G sample consisted of 12 viewers and eight nonviewers.

Pretest results showed a large discrepancy in the response to the variable discrimination in the N.C. A&T S.U. sample and among minority students in the UNC-G sample. Apparently, students were defining "discrimination" as a type of negative ethnic prejudice instead of the supplied definition. This label was dropped and replaced with "analytical decisiveness."

The statement under the variable dissatisfactions "Watching soap operas is important, but I wonder if it makes any difference if I watch it or not?" was removed from the final questionnaire. Students in the pretest objected to the first half of the sentence as being misleading.

The final questionnaire was administered to the A&T sample in July 1979. One hundred fifty students taken from basic liberal arts courses responded. Of these, 110 students (73 percent) were soap opera viewers.

The final questionnaire was administered to the UNC-G sample in September 1979. Two liberal arts courses in communication yielded 150 students. Of these, 82 students (55 percent) were soap opera viewers.

The questionnaire took approximately 10 to 45 minutes for completion, depending on the number of soaps a viewer watched. (There were five respondents who reported watching all 13 soap operas and thus it took nearly an hour for them to complete the entire questionnaire.)

The entire questionnaire is in Appendix B.

Respondents and Their Community

The total pretest sample consisted of 16 males and 23 females, ranging in age from the late teens to the early thirties with over half the sample in their twenties or younger.

All of the respondents came from the two universities in the city of Greensboro, North Carolina. North Carolina A&T State University is predominantly black with an enrollment of less than 5,000 students. Its dominant fields of study are in agricultural sciences and engineering. The University of North Carolina at Greensboro is predominantly white with an enrollment of less than 10,000 students. Its dominant fields of study are in education and the liberal arts.

Located in the piedmont section of North Carolina, Greensboro is the second largest city in the state with a population of over 165,000 people. The city has five colleges, all of which are members of the Greensboro Regional Consortium for Higher Education.

Analysis

All questionnaire data were transferred to computer cards for analysis using the Statistical Package for the Social Sciences. The Chi-Square test is used on pretest and final study demographics and multiple regression is used to analyze the final sample data.

χ^2 Test

The χ^2 test is used here to determine the significance of differences between independent groups. The hypothesis under test is that the groups differ with respect to some characteristic and therefore with respect to the relative frequency with which group members fall in several categories. The χ^2 value is computed in Table 1 to test whether demographics are independent of viewership. When the computed value is equal to or exceeds the tabled value (taken from a chi-square value chart), the hypothesis of independence is rejected. The p is the level of significance at which the hypothesis of independence is rejected. The df (degrees of freedom) reflects the number of observations that are free to vary after certain restrictions have been placed on the data.

The level of significance for all data in the pretest and the final study is $p = .01$.

Multiple Regression

Multiple regression is a general statistical technique through which one can analyze the relationship between a dependent variable and a set of independent variables. Through this technique, the researcher can obtain a prediction equation that indicates how scores on the independent variables can be weighted and summed to obtain the best possible prediction of the dependent variable. The prediction

equation can be simplified by deleting any independent variable that does not add substantially to prediction accuracy. The main focus of the analysis is the evaluation and measurement of overall dependence of a variable on a set of other variables, or the examination of the relationship between the dependent variable and a particular independent variable.

Multiple regression analysis yields a great deal of information. For this study, the researcher has chosen to concentrate on the correlation coefficients, the R Square (the percent of variation in the dependent variable explained by the independent variable), and the regression equation for standardized and unstandardized coefficients that would predict scores for each dependent variable. (The unstandardized coefficients are for the actual raw data whereas the standardized coefficients are for data variables that have been transformed into comparable units.)

CHAPTER III

RESULTS

The results of this study are presented according to each hypothesis after the pretest results. The significance level for the chi square test and the correlations is $p = .01$. For this level of significance, the Pearson Product Moment Correlation table lists $\pm .25$ as the cut-off point. Any correlations between $+.25$ and $-.25$ are not statistically significant at the $.01$ level. (Each variable had 114 degrees of freedom.) A complete list of regression equations for standardized and unstandardized variables is in Appendix E. Any independent variable that contributed nothing to the prediction accuracy was automatically dropped from the multiple regression analysis and does not appear in the equation.

Pretest Demographics

The first chi square test in Table 1 is with sex and viewership. The computed X^2 is 4.7. The tabled value of X^2 is 5.41 with one degree of freedom ($df = 1$) and a probability of $.02$. This showed that the value of X is not significant at the $.01$ level so the hypothesis of independence is not rejected, i.e., sex is independent of viewership. The proportion of viewers who are male was not statistically

TABLE 1
PRETEST DEMOGRAPHICS OF VIEWERS AND NONVIEWERS
(CHI-SQUARE TEST)

		Total Sample	Viewers	Nonviewers
Sex:	Male	16	9	7
	Female	23	20	3
$\chi^2 = 4.7, p < .02, df = 1$				
Age:	15-19	6	2	4
	20-24	28	23	5
	25-29	3	2	1
	30-34	2	2	0
$\chi^2 = 8.74, p < .02, df = 3$				
Marital Status:	Single	37	28	9
	Married	2	1	1
$\chi^2 = 0.709, p < .30, df = 1$				
Ethnic Background:	Black	24	22	2
	White	15	7	8
	Mexican-American	0	0	0
	Oriental	0	0	0
	American Indian	0	0	0
	Foreign student	0	0	0
	Other	0	0	0
$\chi^2 = 10.01, p < .10, df = 6$				
Income:	Student	6	5	1
	Below \$5,000	3	3	0
	\$5,000-\$10,000	3	3	0
	\$10,000-\$15,000	9	8	1
	\$15,000-\$20,000	1	1	0
	Over \$20,000	11	4	7
	Retired	1	1	0
$\chi^2 = 12.35, p < .05, df = 6$				

TABLE 1 (CONTINUED)

		Total Sample	Viewers	Nonviewers
Class:	Freshman	10	5	5
	Sophomore	2	1	1
	Junior	10	7	3
	Senior	17	16	1
	Graduate	0	0	0
		$\chi^2 = 7.3, p < .10, df = 4$		
Major:	Behavioral Science	2	2	0
	Natural/Physical Science	7	6	1
	Social Science	26	19	7
			$\chi^2 = 1.24, p < .50, df = 2$	

different from the proportion of viewers who are female. The proportion of nonviewers who are male was not statistically different from the proportion of nonviewers who are female.

Table 1 also indicates that age, marital status, income, classification, and major are independent of viewership. The variable ethnic background is distorted because of the large number of empty cells. When the analysis was done on just black and white, the variable has a computed $\chi^2 = 9.97$ with $df = 1$ and a probability of .001. Since this value of χ^2 is significant beyond the .01 level, the hypothesis of no differences is rejected. The proportion of viewers who are black is statistically different from the proportion of viewers who are white. Thus, ethnic background is not independent of viewership.

The frequency of viewing among the pretest respondents showed All My Children, The Young and the Restless, and Search for Tomorrow to be the most popular soap operas among the college students (Table 2).

Viewing and Liberal Values

H_1 : The higher the amount of viewing time, the higher the liberal values ranking the viewer will assign soap opera characters.

The amount of viewing, measured by the number of shows per week (SPW) and the number of episodes per week (EPW) the viewer reported as watching, correlated with the summed liberal values scores (LIBS) $-.08$ and $-.12$ respectively.

TABLE 2
PRETEST FREQUENCY OF VIEWING

Soap Opera	Total Sample	A&T Sample	UNC-G Sample
All My Children	21	16	5
Another World	7	6	1
As the World Turns	9	5	4
Days of Our Lives	5	3	2
The Doctors	4	2	2
The Edge of Night	4	2	2
General Hospital	9	4	5
The Guiding Light	13	8	5
Love of Life*	7	5	2
One Life to Live	8	4	4
Ryan's Hope	7	5	2
Search For Tomorrow	17	14	3
The Young and the Restless	16	11	5
*Canceled 1 February 1980			
	1-3 shows	4-6 shows	7+ shows
Total Sample	16	7	8
A & T Sample	8	6	6
UNC-G Sample	8	1	2

$$\text{LIBS} = 29.34 - 1.2(\text{EPW}) + E \quad (E = \text{error term})$$

$$\text{LIBS} = -0.116(\text{EPW}) + R \quad (R = \text{residuals})$$

Table 3 has correlations for viewing and all liberal values. All correlations were negative, indicating that the more soap operas the viewer watched, the lower the liberal values ranking the viewer gave the characters. This was significant for analytical decisiveness (-.28, -.26), effective communication (-.31, -.25), ethics (-.33, -.26), critical judgment (-.34, -.26), and imagination (-.33) for the Romantic Heroine. The Villain was ranked lowest on analytical decisiveness (-.28) and effective communication (-.30). Viewers gave lower liberal value rankings to the Benevolent Mother/Grandmother on analytical decisiveness (-.34, -.27), effective communication (-.28, -.28), ethics and cultured knowledge (-.33, -.27), critical judgment (-.27, -.26), and imagination (-.39, -.29). The Malevolent Mother/Grandmother received lower scores for effective communication (-.30, -.28), ethics (-.25), and cultured knowledge (-.30, -.26). Mr. Responsibility and Mr. Right received lower scores on all liberal values.

All the correlations from Table 3 indicate that the more a viewer watched soap operas, the lower he/she perceived characters to be in liberal values.

Demographic and viewership correlations showed that younger and single college students watched more soap operas than did older and married students (Table 4).

TABLE 3
VIEWING AND LIBERAL VALUES

	Shows Per Week	Episodes Per Week
ROMANTIC HEROINE		
analytical decisiveness	-.28*	-.26*
effective communication	-.31*	-.25*
ethics	-.33*	-.26*
cultured knowledge	-.24	-.23
critical judgment	-.34*	-.26*
imagination	-.33*	-.24
index	-.22	-.23
THE VILLAIN		
analytical decisiveness	-.28*	-.19
effective communication	-.30*	-.20
ethics	-.15	-.13
cultured knowledge	-.29*	-.18
critical judgment	-.27*	-.17
imagination	-.15	-.13
index	-.29*	-.20
BENEVOLENT MOTHER/GRANDMOTHER		
analytical decisiveness	-.34*	-.27*
effective communication	-.28*	-.28*
ethics	-.33*	-.28*
cultured knowledge	-.33*	-.27*
critical judgment	-.27*	-.26*
imagination	-.39*	-.29*
index	-.35*	-.29*
MALEVOLENT MOTHER/GRANDMOTHER		
analytical decisiveness	-.21	-.23
effective communication	-.30*	-.28*
ethics	-.25*	-.24
cultured knowledge	-.30*	-.26*
critical judgment	-.20	-.23
imagination	-.22	-.23
index	-.21	-.23

*significant

TABLE 3 (CONTINUED)

	Shows Per Week	Episodes Per Week
MR. RESPONSIBILITY		
analytical decisiveness	-.19	-.26*
effective communication	-.19	-.26*
ethics	-.21	-.26*
cultured knowlege	-.21	-.26*
critical judgment	-.21	-.26*
imagination	-.21	-.26*
index	-.19	-.26*
MR. RIGHT		
analytical decisiveness	-.25*	-.27*
effective communication	-.24	-.28*
ethics	-.22	-.26*
cultured knowlege	-.25*	-.27*
critical judgment	-.21	-.26*
imagination	-.22	-.26*
index	-.21	-.26*

*significant

TABLE 4
 DEMOGRAPHICS AND VIEWERSHIP

Demographics	Viewing	
	Shows Per Week	Episodes Per Week
Age	-.36*	-.19
Sex	.17	-.02
Marital Status	-.30*	-.13
Ethnic Background	-.22	-.19
Income	-.12	-.18
Classification	-.22	-.02
Major	.10	-.02

*significant

Liberal Values

Liberal values indices intercorrelated well (Table 5). Correlations for demographics and liberal values indicated that older viewers, females, married persons, whites and non-black minorities, and upperclassmen ranked The Villain and the Benevolent Mother/Grandmother higher on liberal values (Table 6).

Intercorrelations for the Romantic Heroine were all statistically significant (Table 7). Demographic analysis showed that older students and married viewers assigned higher rankings to all values except cultured knowledge. Female viewers ranked her higher on all values. Upperclassmen gave higher rankings only to effective communication and critical judgment. Income was insignificant across all values. Social science majors ranked the Heroine higher on effective communication but lower on critical judgment and imagination (Table 8).

The Villain intercorrelations (Table 9) were all significant. Older students, females, married viewers, and whites and others ranked The Villain higher on analytical decisiveness, effective communication, cultured knowledge, and critical judgment. Upperclassmen ranked him/her higher on analytical decisiveness, effective communication, cultured knowledge, and critical judgment. Income and major were insignificant (Table 10).

TABLE 5

LIBERAL VALUES INTERCORRELATIONS
(LIBERAL VALUES INDICES)*

	Romantic Heroine	The Villain	Benevolent Mother/Grandmother	Malevolent Mother/Grandmother	Mr. Responsibility	Mr. Right	Liberal Values
Romantic Heroine	1.0	.47	.48	.65	.27	.27	.40
The Villain	.47	1.0	.48	.47	.26	.26	.40
Benevolent Mother/Grandmother	.37	.48	1.0	.41	.52	.37	.36
Malevolent Mother/Grandmother	.65	.47	.41	1.0	.43	.43	.40
Mr. Responsibility	.27	.26	.52	.43	1.0	.85	.37
Mr. Right	.27	.26	.37	.43	.85	1.0	.37
Liberal Values	.40	.40	.36	.40	.37	.37	1.0

*all significant

TABLE 6
DEMOGRAPHICS AND LIBERAL VALUES INDICES

	Romantic Heroine	The Villain	Benevolent Mother/Grandmother	Malevolent Mother/Grandmother	Mr. Responsibility	Mr. Right	Liberal Values
Age	.16	.64*	.59*	.03	-.01	-.02	-.0001
Sex	.08	.54*	.37*	-.07	-.10	-.06	.002
Marital Status	.15	.63*	.55*	-.03	-.04	-.04	.05
Ethnic Background	.14	.53*	.37*	.08	-.02	-.02	.02
Income	-.03	.09	.17	-.01	.07	.07	.08
Classification	.03	.34*	.30*	-.04	-.12	-.15	-.13
Major	-.02	-.22	-.21	.10	.17	.17	.09

*significant

TABLE 7
ROMANTIC HEROINE INTERCORRELATIONS*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination	index
Analytical decisiveness	1.0	.92	.87	.81	.86	.81	.88
Effective communication	.92	1.0	.92	.75	.92	.88	.82
Ethics	.87	.92	1.0	.89	.99	.93	.82
Cultured knowledge	.81	.75	.89	1.0	.87	.81	.92
Critical judgment	.86	.92	.99	.87	1.0	.93	.80
Imagination	.81	.88	.93	.81	.93	1.0	.75
Index	.88	.82	.81	.92	.80	.75	1.0

*all significant

TABLE 8

DEMOGRAPHICS AND THE ROMANTIC HEROINE

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination
Age	.36*	.62*	.50*	.14	.55*	.52*
Sex	.28*	.53*	.42*	.39*	.47*	.44*
Marital status	.34*	.63*	.50*	.13	.55*	.53*
Ethnic background	.22	.41*	.35*	.11	.39*	.34*
Income	.001	.09	.04	-.06	.06	.02
Classification	.12	.32*	.24	.01	.28*	.24
Major	-.13	.29*	.22	-.02	-.25*	-.29*

*significant

TABLE 9
THE VILLAIN INTERCORRELATIONS*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination	index
Analytical decisiveness	1.0	.88	.67	.86	.86	.67	.90
Effective communication	.88	1.0	.83	.94	.95	.83	.83
Ethics	.67	.83	1.0	.74	.78	.99	.60
Cultured knowledge	.86	.94	.74	1.0	.99	.74	.89
Critical judgment	.86	.95	.78	.99	1.0	.78	.87
Imagination	.67	.83	.99	.74	.78	1.0	.60
Index	.90	.83	.60	.89	.87	.60	1.0

*all significant

TABLE 10
 DEMOGRAPHICS AND THE VILLAIN

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination
Age	.54*	.49*	-.03	.61*	.54*	-.03
Sex	.56*	.45*	-.04	.54*	.49*	-.04
Marital status	.58*	.49*	-.01	.64*	.58*	-.01
Ethnic background	.54*	.44*	.11	.50*	.47*	.11
Income	.11	.04	-.10	.07	.06	-.10
Classification	.33*	.26*	-.07	.33*	.30*	-.07
Major	-.17	-.15	.13	-.24	-.21	.13

* significant

Intercorrelations for the Benevolent Mother/Grandmother were statistically significant (Table 11). She was assigned higher liberal value ratings by older and married viewers for analytical decisiveness, ethics, cultured knowledge, and imagination. Female viewers gave her higher rankings for analytical decisiveness, effective communication, cultured knowledge, and critical judgment. Non-black students rated her higher on analytical decisiveness, ethics, and cultured knowledge while upperclassmen rated her higher for imagination only (Table 12).

All intercorrelations for the Malevolent Mother/Grandmother variables (Table 13) were significant. However, the only significant demographic correlations were age, marital status, and ethnic background. Older, married, and non-black viewers ranked her higher on cultured knowledge (Table 14).

Intercorrelations for Mr. Responsibility (Table 15) and Mr. Right (Table 17) were all significant. All liberal value rankings for Mr. Responsibility (Table 16) and Mr. Right (Table 18) correlated insignificantly with demographics.

Viewing and Artificial Relationships

H₂: The higher the amount of viewing time, the greater the artificial relationship between the viewer and soap opera characters.

Artificial relationships correlated with viewing .04 for the number of shows watched and .01 for the number of episodes. Both are insignificant (Table 19) which would seem to indicate that the amount of time a viewer spends

TABLE 11

BENEVOLENT MOTHER/GRANDMOTHER INTERCORRELATIONS*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination	index
Analytical decisiveness	1.0	.72	.86	.98	.71	.86	.85
Effective communication	.72	1.0	.82	.68	.74	.67	.68
Ethics	.86	.82	1.0	.87	.72	.86	.85
Cultured knowledge	.98	.68	.86	1.0	.72	.87	.84
Critical judgment	.71	.74	.72	.72	1.0	.81	.67
Imagination	.86	.67	.86	.87	.81	1.0	.88
Index	.85	.68	.85	.84	.67	.88	1.0

*all significant

TABLE 12

DEMOGRAPHICS AND BENEVOLENT MOTHER/GRANDMOTHER

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination
Age	.47*	.28*	.48*	.46*	.01	.56*
Sex	.25*	.28*	-.18	.37*	.37*	-.07
Marital status	.44*	.10	.43*	.43*	-.04	.54*
Ethnic background	.28*	.07	.26*	.27*	-.02	.36*
Income	.14	.05	.07	.15	.06	.18
Classification	.23	.05	.20	.22	-.06	.30*
Major	-.11	.04	-.13	-.10	-.13	-.20

*significant

TABLE 13

MALEVOLENT MOTHER/GRANDMOTHER INTERCORRELATIONS*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination	index
Analytical decisiveness	1.0	.85	.92	.87	.99	.92	.99
Effective communication	.85	1.0	.93	.92	.84	.92	.85
Ethics	.92	.93	1.0	.97	.92	.99	.92
Cultured knowledge	.87	.92	.97	1.0	.87	.94	.87
Critical judgment	.99	.84	.92	.87	1.0	.92	.99
Imagination	.92	.92	.99	.94	.92	1.0	.92
Index	.99	.85	.92	.87	.99	.92	1.0

*all significant

TABLE 14

DEMOGRAPHICS AND MALEVOLENT MOTHER/GRANDMOTHER

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination
Age	.03	.17	.12	.33*	.03	.02
Sex	-.07	.06	-.01	.19	-.08	-.11
Marital status	-.03	.12	.07	.28*	-.04	-.04
Ethnic background	.08	.15	.13	.27*	.08	.06
Income	-.01	.04	-.02	.03	-.01	-.05
Classification	-.03	.09	.01	.14	-.04	-.06
Major	.10	-.01	.03	-.08	.11	.10

*significant

TABLE 15

MR. RESPONSIBILITY INTERCORRELATIONS*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination	index
Analytical decisiveness	1.0	.99	.93	.93	.93	.93	.99
Effective communication	.99	1.0	.93	.93	.93	.93	.99
Ethics	.93	.93	1.0	.99	.99	.99	.93
Cultured knowledge	.93	.93	.99	1.0	.99	.99	.93
Critical judgment	.93	.93	.99	.99	1.0	.99	.93
Imagination	.93	.93	.99	.99	.99	1.0	.93
Index	.99	.99	.93	.93	.93	.93	1.0

*all significant

TABLE 16
 DEMOGRAPHICS AND MR. RESPONSIBILITY*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination
Age	-.01	-.01	-.02	-.02	-.02	-.02
Sex	-.10	-.10	-.13	-.13	-.13	-.13
Marital status	-.04	-.04	-.05	-.05	-.05	-.05
Ethnic background	.08	-.02	-.02	-.03	-.03	-.03
Income	.07	.07	.04	.04	.03	.03
Classification	-.12	-.12	-.13	-.13	-.13	-.13
Major	.17	.17	.16	.16	.16	.16

*all insignificant

TABLE 17

MR. RIGHT INTERCORRELATIONS*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination	index
Analytical decisiveness	1.0	.94	.94	.99	.87	.94	.87
Effective communication	.94	1.0	.87	.94	.93	.87	.93
Ethics	.94	.87	1.0	.94	.93	.99	.93
Cultured knowledge	.99	.94	.94	1.0	.87	.94	.87
Critical judgment	.87	.94	.94	.87	1.0	.93	1.0
Imagination	.94	.87	.99	.94	.93	1.0	.93
Index	.87	.93	.93	.87	1.0	.93	1.0

*all significant

TABLE 18

DEMOGRAPHICS AND MR. RIGHT*

	analytical decisiveness	effective communication	ethics	cultured knowledge	critical judgment	imagination
Age	-.03	-.02	-.03	-.02	-.02	-.03
Sex	-.09	-.06	-.10	-.09	-.07	-.10
Marital status	-.05	-.05	-.05	-.05	-.04	-.05
Ethnic background	.07	.09	-.03	.07	-.02	-.03
Income	.00	.03	.04	.00	.07	.03
Classification	-.12	-.10	-.16	-.12	-.15	-.16
Major	.18	.19	.16	.18	.17	.16

*all insignificant

TABLE 19
 VIEWING WITH USES AND GRATIFICATIONS AND
 ARTIFICIAL RELATIONSHIPS*

	<u>Viewing</u>	
	<u>Shows Per Week</u>	<u>Episodes Per Week</u>
<u>Uses and Gratifications</u>		
surveillance-reassurance	-.06	-.07
cognitive orientation	-.06	-.07
dissatisfaction	-.03	-.05
affective orientation	-.03	-.05
diversion	-.03	-.05
artificial relationships	.04	.01

*all insignificant

watching soap operas nor the number of soaps he/she watches has any influence on the fantasized interactions between the viewer and the serial character. The correlations between artificial relationships and demographic information were statistically significant only for ethnic background (Table 20). Non-black viewers were more likely to have strong artificial relationships with soap opera characters than were black viewers.

$$\text{ARIX} = 19.42 + 4.32(\text{SPW} - 0.75(\text{EPW}) + E$$

$$\text{ARIX} = 0.073(\text{SPW}) - 0.047(\text{EPW}) + R$$

Artificial Relationships and Liberal Values

H₃: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters.

Artificial relationships has a .64 correlation with liberal values. Students with strong artificial relationships with soap opera characters gave higher rankings to the Romantic Heroine's analytical decisiveness and to all The Villain's values except cultured knowledge.

The Villain is perhaps the most active character on any soap opera. He/she intentionally hurts people by setting in motion evil and preposterous plots and by playing upon the vulnerable with lies and blackmail. That viewers should rank The Villain so highly on liberal values does not point to a misguided perception of right and wrong on the part of the viewer, but to viewer perception of the discerning qualities

TABLE 20
 DEMOGRAPHICS WITH USES AND GRATIFICATIONS AND
 ARTIFICIAL RELATIONSHIPS

	surveillance- reassurance	cognitive orientation	dissatisfaction	affective orientation	diversion	artificial relationships
Age	.06	.07	-.02	-.02	-.02	.05
Sex	.08	.08	-.002	-.003	-.003	.10
Marital status	.09	.10	.01	.01	.01	.10
Ethnic background	.28*	.27*	.22	.22	.21	.25*
Income	.02	.01	-.01	-.01	-.01	-.01
Classification	-.08	-.08	-.14	-.14	-.14	-.06
Major	-.04	-.06	-.01	-.01	-.01	-.10

*significant

of the character who keeps the story constantly but slowly moving. To spin the web of deception and intrigue, The Villain must be able to think and plan for future and immediate gain and to possess the values of effective communication, analytical decisiveness, and imagination to manipulate people in order to attain his/her selfish goals.

Viewing and Uses and Gratifications

- H₄: The higher the amount of viewing time, the greater the viewer's uses and gratifications.
- H_{4a}: The higher the amount of viewing time, the greater the viewer's surveillance and reassurance.
- H_{4b}: The higher the amount of viewing time, the greater the viewer's cognitive orientation.
- H_{4c}: The higher the amount of viewing time, the greater the viewer's dissatisfaction.
- H_{4d}: The higher the amount of viewing time, the greater the viewer's affective orientation.
- H_{4e}: The higher the amount of viewing time, the greater the viewer's diversion.

The amount of viewing correlated insignificantly with each uses and gratifications variable: surveillance-reassurance (-.06, -.07), cognitive orientation (-.06, -.07), dissatisfaction (-.03, -.05), affective orientation (-.03, -.05), and diversion (-.03, -.05). The number of shows or episodes the viewer watched had no effect on the amount of gratification he/she derived from watching. Ethnic background was the only demographic variable that correlated significantly with surveillance-reassurance and cognitive orientation.

Non-black viewers were more likely to develop an interest in story lines similar to their own situations (surveillance-reassurance) and to acquire information for opinion-formation (cognitive orientation) than were black viewers.

$$SRIX = 37.83 - 0.71(EPW) - 1.43(SPW) + E$$

$$SRIX = -0.049(EPW) - 0.026(SPW) + R$$

$$COIX = 37.99 - 0.75(EPW) - 1.37(SPW) + E$$

$$COIX = -0.051(EPW) - 0.025(SPW) + R$$

$$DSIX = 29.16 - 0.99(EPW) + 1.05(SPW) + E$$

$$DSIX = -0.068(EPW) + 0.019(SPW) + R$$

$$AOIX = 28.68 - 0.96(EPW) + 1.04(SPW) + E$$

$$AOIX = -0.066(EPW) + 0.019(SPW) + R$$

$$DVIX = 28.64 - 0.96(EPW) + 1.05(SPW) + E$$

$$DVIX = -0.066(EPW) + 0.019(SPW) + R$$

Uses and Gratifications with Liberal Values

- H₅: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5a}: The greater the viewer's surveillance and reassurance, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5b}: The greater the viewer's cognitive orientation, the higher the liberal values ranking the viewer will assign soap opera characters.
- H_{5c}: The greater the viewer's dissatisfaction, the lower the liberal values ranking the viewer will assign soap opera characters.

H_{5d}: The greater the viewer's affective orientation, the higher the liberal values ranking the viewer will assign soap opera characters.

H_{5e}: The greater the viewer's diversion, the higher the liberal values ranking the viewer will assign soap opera characters.

The total liberal values score correlated .70 with each uses and gratifications variable, thus supporting the fifth hypothesis (Table 21).

Overall, uses and gratifications correlated significantly with the liberal values of the Romantic Heroine, The Villain, and the Malevolent Mother/Grandmother. However, only surveillance-reassurance and cognitive orientation correlated significantly with the Benevolent Mother/Grandmother.

The greater the viewer's surveillance, the higher the ranking he/she gave the Romantic Heroine on analytical decisiveness, effective communication, and ethics; The Villain on all liberal values; the Benevolent Mother/Grandmother on critical judgment; and the Malevolent Mother/Grandmother on analytical decisiveness, cultured knowledge, and imagination.

The greater the viewer's cognitive orientation, the higher the ranking he/she gave the Romantic Heroine on analytical decisiveness, effective communication, ethics, and critical judgment; The Villain on analytical decisiveness, effective communication, ethics, cultured knowledge, critical judgment, and imagination; and the Malevolent Mother/Grandmother on analytical decisiveness, ethics, cultured knowledge, and imagination.

TABLE 21
 USES AND GRATIFICATIONS AND ARTIFICIAL RELATIONSHIPS
 WITH LIBERAL VALUES

	surveillance- reassurance	cognitive orientation	dissatisfaction	affective orientation	diversion	artificial relationships
ROMANTIC HEROINE						
analytical decisiveness	.28*	.29*	.26*	.26*	.26*	.25*
effective communication	.25*	.26*	.21	.21	.21	.22
ethics	.25*	.25*	.21	.21	.21	.23
cultured knowledge	.24	.24	.24	.24	.24	.21
critical judgment	.24	.25*	.20	.20	.20	.23
imagination	.22	.23	.19	.19	.19	.19
index	.27*	.27*	.27*	.27*	.27*	.23
THE VILLAIN						
analytical decisiveness	.35*	.35*	.30*	.30*	.30*	.34*
effective communication	.31*	.32*	.27*	.27*	.27*	.28*
ethics	.33*	.33*	.34*	.34*	.34*	.30*
cultured knowledge	.28*	.29*	.24	.24	.24	.24
critical judgment	.29*	.30*	.25*	.25*	.25*	.25*
imagination	.33*	.33*	.34*	.34*	.34*	.30*
index	.31*	.32*	.27*	.27*	.27*	.24
BENEVOLENT MOTHER/GRANDMOTHER						
analytical decisiveness	.23	.23	.19	.19	.19	.17
effective communication	.21	.21	.21	.21	.21	.17
ethics	.23	.24	.20	.20	.20	.17
cultured knowledge	.24	.23	.20	.20	.20	.17
critical judgment	.26*	.24	.24	.24	.24	.21
imagination	.24	.23	.19	.18	.18	.20
index	.27*	.28*	.23	.23	.23	.25*

*significant

TABLE 21 (CONTINUED)

	surveillance- reassurance	cognitive orientation	dissatisfaction	affective orientation	diversion	artificial relationships
MALEVOLENT MOTHER/GRANDMOTHER						
analytical decisiveness	.26*	.26*	.27*	.27*	.27*	.23
effective communication	.24	.24	.24	.24	.24	.22
ethics	.24	.25*	.22	.22	.22	.21
cultured knowledge	.26*	.26*	.27*	.27*	.27*	.23
critical judgment	.24	.24	.25*	.24	.24	.21
imagination	.26*	.26*	.27*	.27*	.27*	.23
index	.26*	.26*	.27*	.27*	.27*	.23
MR. RESPONSIBILITY						
analytical decisiveness	.24	.24	.24	.24	.24	.21
effective communication	.24	.24	.25*	.24	.24	.21
ethics	.22	.22	.23	.23	.22	.19
cultured knowledge	.22	.22	.23	.23	.23	.19
critical judgment	.22	.22	.23	.23	.22	.19
imagination	.22	.22	.23	.23	.22	.19
index	.24	.24	.24	.24	.24	.21
MR. RIGHT						
analytical decisiveness	.20	.20	.21	.21	.21	.18
effective communication	.22	.22	.23	.23	.23	.19
ethics	.22	.22	.23	.23	.23	.19
cultured knowledge	.20	.20	.21	.21	.21	.18
critical judgment	.24	.24	.25*	.24	.24	.21
imagination	.22	.22	.23	.23	.23	.19
index	.24	.24	.25*	.24	.24	.21
LIBERAL VALUES	.70*	.70*	.70*	.70*	.70*	.64*

*significant

The greater the viewer's dissatisfaction, the higher the ranking he/she gave the Romantic Heroine on analytical decisiveness; The Villain on all values except cultured knowledge; the Malevolent Mother/Grandmother on analytical decisiveness, cultured knowledge, critical judgment, and imagination; Mr. Responsibility on effective communication; and Mr. Right on critical judgment.

The greater the viewer's affective orientation, the higher the ranking he/she gave the Romantic Heroine on analytical decisiveness; The Villain on all values except cultured knowledge; and the Malevolent Mother/Grandmother on analytical decisiveness, cultured knowledge, and imagination.

The greater the viewer's diversion, the higher the ranking he/she gave the Romantic Heroine on analytical decisiveness; The Villain on all values but cultured knowledge; and the Malevolent Mother/Grandmother on analytical decisiveness, cultured knowledge, and imagination.

Study Demographics

There was no relationship between viewing and age, income, classification, or major. However, there were differences among viewership with respect to sex, marital status, and ethnic background. Females, single and black students tended to be soap opera viewers (Table 22).

The A&T sample and the UNC-G sample showed no differences in ethnic background and income among viewers. They

TABLE 22
 DEMOGRAPHICS OF VIEWERS AND NONVIEWERS
 (CHI-SQUARE TEST)
 (p = .01)

		Total Sample (N=300)	Viewers (N=192)	Nonviewers (N=108)
Sex:	male	96	36	60
	female	143	117	26
		$\chi^2 = 49.1 \quad p > .001 \quad df = 1$		
Age:	17	5	3	2
	18	27	17	10
	19	65	43	22
	20	42	32	10
	21	29	21	8
	22	16	8	8
	23	11	8	3
	24	8	7	1
	25	5	2	3
	26	7	3	4
	27	4	0	4
	28	5	3	2
	29	2	1	1
	30	3	1	2
	31	1	0	1
	32	4	1	3
	33	3	3	0
	35	2	2	0
	36	2	1	1
		$\chi^2 = 26.07 \quad p < .05 \quad df = 18$		

TABLE 22 (CONTINUED)

	Sample	Viewers	Nonviewers
Marital Status:			
single	212	144	68
married	29	12	17
	$\chi^2 = 7.95 \quad p < .001 \quad df = 1$		
Income:			
student	94	67	27
below \$5,000	8	6	2
\$5,000-\$10,000	17	11	6
\$10,000-\$15,000	25	12	13
\$15,000-\$20,000	36	23	13
over \$20,000	44	31	13
retired	4	2	2
	$\chi^2 = 6.14 \quad p < .30 \quad df = 6$		
Ethnic Background:			
Black	140	108	32
White	85	38	47
Other	17	11	6
(Mexican-American)	-	-	-
(Oriental)	(3)	(1)	(2)
(American Indian)	(1)	(1)	-
(Foreign Student)	(9)	(5)	(4)
	$\chi^2 = 27.5 \quad p > .001 \quad df = 2$		
Classification:			
Freshman	40	20	20
Sophomore	89	62	27
Junior	59	39	20
Senior	50	32	18
Graduate (dropped)	2	2	0
	$\chi^2 = 2.42 \quad p < .30 \quad df = 3$		

TABLE 22 (CONTINUED)

	Total Sample	Viewers	Nonviewers
Major:			
Behavioral Science	41	31	10
Natural-Physical Science	72	44	28
Social Science	90	59	31
$\chi^2 = 2.42 \quad p < .20 \quad df = 2$			

did show differences with respect to age, sex, marital status, classification, and major (Table 23).

Soap Opera Viewing Frequency

The most popular soap opera among the college students in this sample was The Young and the Restless (Table 24). Seventy-six percent of the viewers reported watching this soap. The second most popular was All My Children with 66 percent. Ironically, they run against each other. Both are shown at 1 p.m. EST on CBS and ABC, respectively. Perhaps the rating for both would be even higher were they not competitors in the same time slot. But this does not prevent students from keeping up with both soaps. Many alternate their viewing, read soap magazines for summaries, or ask a friend what happened.

Five of the most popular serials have undergone youthful transformations. The Young and the Restless started out as a youth-oriented soap. All My Children did also, but it never approached the success of the former until the late seventies. One Life to Live introduced young characters and increased the number after the Nielsen success of The Young and the Restless. Search for Tomorrow and As the World Turns are the two oldest currently running. They have usually reflected the more traditional values but they have made sufficient room among their ranks for characters in their late teens and early twenties to attract college-age viewers.

TABLE 23
 A&T AND UNC-G VIEWER DEMOGRAPHICS
 (CHI-SQUARE TEST)
 (p = .01)

	A&T	UNC-G
Age: 17	1	3
18	8	9
19	25	18
20	19	13
21	18	3
22	7	1
23	7	1
24	6	1
25	1	1
26	2	1
28	1	2
29	1	0
30	1	0
32	1	0
33	0	3
35	0	2
36	1	0
	$\chi^2 = 40.89 \quad p > .001 \quad df = 16$	
Sex: male	26	12
female	70	48
	$\chi^2 = 9.92 \quad p < .001 \quad df = 1$	
Marital Status: single	90	54
married	8	4
	$\chi^2 = 7.25 \quad p < .001 \quad df = 1$	

TABLE 23 (CONTINUED)

	A&T	UNC-G
Ethnic Background:		
black	92	16
white	3	35
Oriental	1	0
American Indian	0	1
Foreign Student	4	1
Other	0	4
	$\chi^2 = 12.66 \quad p < .02 \quad df = 5$	
Income:		
student	49	18
below \$5,000	4	2
\$5,000-\$10,000	6	5
\$10,000-\$15,000	8	4
\$15,000-\$20,000	15	8
over \$20,000	13	18
retired	0	2
	$\chi^2 = 12.66 \quad p < .02 \quad df = 6$	
Classification:		
Freshman	10	9
Sophomore	34	25
Junior	24	18
Senior	29	4
Graduate	1	1
	$\chi^2 = 19.12 \quad p < .001 \quad df = 5$	
Major:		
Behavioral Science	21	10
Natural-Physical Science	36	8
Social Science	26	33
	$\chi^2 = 28.32 \quad p > .001 \quad df = 2$	

TABLE 24
A&T AND UNC-G VIEWING FREQUENCY

Soap Opera	Total Sample	A&T	UNC-G	% of Viewers (N=192)
All My Children	126	73	53	66%
Another World	40	24	16	21%
As the World Turns	72	39	33	38%
Days of Our Lives	57	24	33	30%
The Doctors	22	13	9	11%
The Edge of Night	41	20	21	21%
General Hospital	99	52	47	52%
The Guiding Light	54	34	20	28%
Love of Life*	68	44	24	35%
One Life to Live	92	49	43	48%
Ryan's Hope	38	21	17	20%
Search for Tomorrow	88	60	28	46%
The Young and the Restless**	146	91	51	76%

* Canceled 1 February 1980

** Expanded to one hour 4 February 1980

The most popular soap operas among the A&T students were The Young and the Restless, All My Children, Search for Tomorrow, and General Hospital. The most popular ones among the UNC-G students were All My Children, The Young and the Restless, General Hospital, and One Life to Live. The A&T sample was 92 percent black and the UNC-G sample was 28 percent black. All My Children and One Life to Live are the only two soaps that have black families who have been a permanent part of the cast of characters since the very onset of the stories. This would seem to indicate a preference in viewing based on youth orientation rather than identification of ethnic background among college students (Table 25).

Nonviewers and Uses and Gratifications and Artificial Relationships

Of the 300 students in the final sample, 108 declared themselves nonviewers. They were asked to fill out section two of the questionnaire containing the questions for uses and gratifications and artificial relationships and section four containing demographic questions. Some researchers may argue that there was no point in collecting information for section two and that any responses from nonviewers would be invalid. (Table 26).

This researcher wishes to differ with them. The people most antagonistic and critical toward soap operas are the nonviewers. At some point, they have either seen a soap opera, read about the daily serials, or discussed the waste

TABLE 25
ETHNIC BACKGROUND OF FINAL SAMPLE (PERCENT)

	Black	White	Other
Total Sample	58%	35%	7%
Viewers	69%	24%	7%
Nonviewers	38%	55%	7%
A&T Sample	92%	3%	5%
UNC-G Sample	28%	61%	11%

TABLE 26
 NONVIEWERS AND USES AND GRATIFICATIONS AND
 ARTIFICIAL RELATIONSHIPS

	Strongly Agree (5)	Agree (4)	Undecided (3)	Disagree (2)	Strongly Disagree (1)
surveillance- reassurance (X = 2.1)	1.3	9.7	20.3	41.3	32.8
cognitive orientation (X = 2.0)	2.1	9.2	16.3	31.2	36.3
dissatisfaction (X = 3.3)	14.4	29.2	31.0	13.4	6.8
affective orientation (X = 2.6)	5.0	29.0	31.3	20.7	21.0
diversion (X = 2.5)	3.9	20.1	32.3	22.3	22.7
artificial relationships (X = 1.7)	1.5	5.5	10.5	22.3	48.8

of time they consider soap opera watching to be, with viewers and other nonviewers. In other words, they have a preconceived attitude. Undoubtedly, it is a negative one, but the attitude is there. (Simply because one has never dined on escargots in an elegant French restaurant does not mean that one does not have an attitude toward eating snails.)

Nonviewers had the lowest score on artificial relationships, naturally since they would have little knowledge of and interaction with soap opera characters. The uses and gratifications scores are very much what one could expect from this sample with the exception of dissatisfaction. A mean of 3.3 places the responses between undecided and agree. This researcher expected dissatisfaction scores to range between 4.0 and 5.0. Although soap operas provide no gratification for nonviewers, the serials are not as high in disfavor as many television critics claim.

CHAPTER IV
SUMMARY AND DISCUSSION

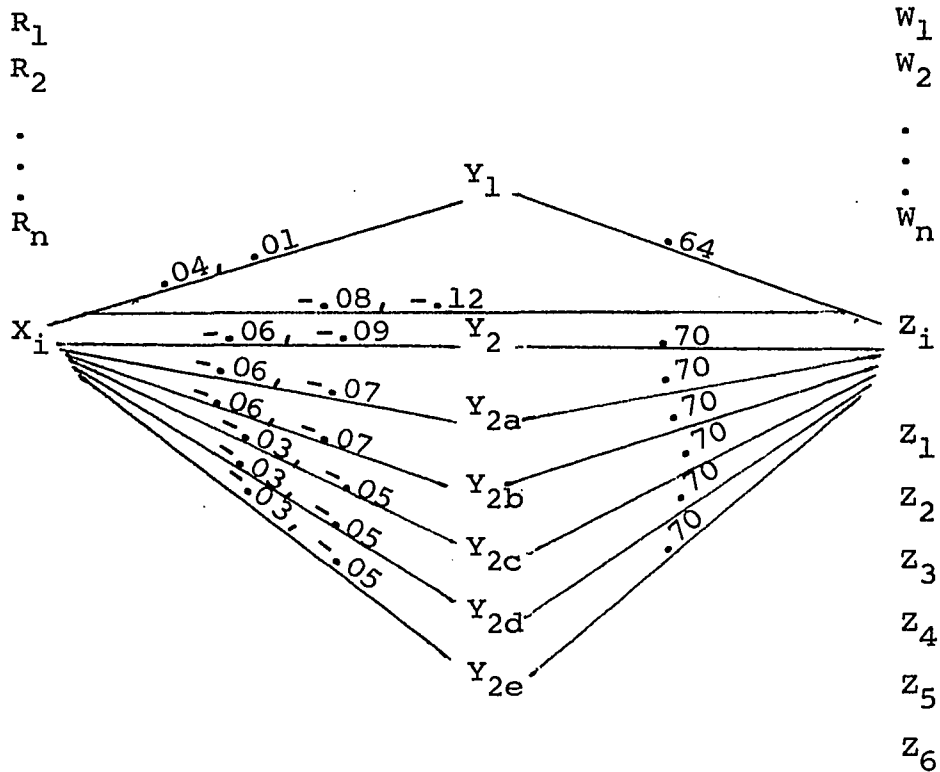
The purpose of this study was to examine college students' perceptions of the liberal education values mirrored in the actions and dialogue of the serials' characters, to explore the artificial relationship viewers form with characters, and to identify any uses and gratifications satisfied by viewing.

Five original hypotheses were tested concerning the relationship between amount of viewing time and artificial relationships, surveillance and reassurance, cognitive orientation, dissatisfaction, affective orientation, diversion, and liberal values score. Correlations between the independent and dependent variables and demographic variables (age, sex, marital status, ethnic background, income, major, and classification) were also examined.

Two of the five hypotheses were confirmed:

- H₃: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters.
- H₅: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters.

This study demonstrates that many generalizations about soap operas and their viewers are not necessarily true. Of



X = viewing

Y_1 = artificial relationships

Z = liberal values

Y_2 = uses and gratifications

Summary of Obtained Effects

the 300 students in the sample, 64 percent (N = 192) watched one or more soaps a minimum of once a week. Younger students watched more than older students, and single students watched more than married students. Sex, ethnic background, income, classification, and major had no effect on viewing. Males and females watched. Black and white students watched. Early soap studies said that people in lower income brackets and with lower educational levels watched soap operas. This study showed income to be insignificant. Students from all income levels watched, regardless of their major, whether it was English, chemistry, communication, home economics, biology, engineering, or whatever. Freshmen, sophomores, juniors, and seniors watched. The results of this study seemed to indicate no typical viewer.

Limitations on Generalizability

The sample for this study was very limited in size and because of geographic restrictions. The two universities, N.C. A&T State and UNC-Greensboro, are both strong academically. A&T is regarded as the top black institution in North Carolina and UNC-G, which is not athletically oriented, places more emphasis on academics. This would tend to artificially dictate the correlations. If the same study were done at a state institution with strong sports programs and a student body not as strongly academically oriented, the results would be higher.

By no means does this study explain the soap opera phenomenon that has engulfed college students on and off campuses across the country. Some people (usually non-viewers) call them a fad, but even if soap opera watching is only a temporary stylish diversion, the popularity of the daytime dramas merits their examination.

Although any correlation equal to or greater than .25 was statistically significant, the pragmatic significance of the correlation might still be in question. A correlation of .75 is certainly indicative of a stronger relationship than one of .25.

Study Weaknesses

The main weakness of this study was in the determination and measurement of liberal education values. Use of the character typology appeared to be most entertaining to the viewers who answered the questionnaire, but there was the problem of the material being dated. Within a month's time, a character can be killed off or written out of the script. A new viewer who comes in is then unfamiliar with that character. The ranking system was also tedious, and because of the apparent length of the questionnaire, many respondents probably did not answer to the best of their ability.

A better approach would have been to use liberal value tests as devised by Winter, Stewart, and McClelland (1978) to measure the performance of students from liberal arts

colleges. An Analysis of Argument test would be a better measure for analytical decisiveness, a Thematic Apperception test to assess personality and a Test of Thematic Analysis to examine students' abilities to create and express sophisticated concepts would have given a much more accurate assessment of a student's liberal education values.

After students have taken tests to measure their liberal education values, they would then complete a questionnaire on soap operas for measurements of viewing, demographic uses and gratifications, and artificial relationships. The section for gratifications should also include an open-ended question so viewers could list their own reasons for viewing.

Information from nonviewers should consist of demographics, reasons they do not watch soap operas, and television programming that they do watch.

This information should be analyzed to examine the relationship of performance on liberal values tests with viewing, uses and gratifications, and artificial relationships for viewers and performance with preferred television programming for nonviewers.

Directions for Future Research

There has been no consistent mode of studies on soap operas. It is a much unexplored field with vast potential. The only sample study of viewers was done by Herzog over 30 years ago. The Katzman study was solely a content

analysis of characters and content. The other so-called studies and articles were simply discussions by social scientists about some aspect of the serials. The Nielsen ratings give little information about why the people who watch soap operas watch soap operas.

Millions of viewers subscribe to the literature of one electronic medium--television. This vast addiction is worth investigating to find what gratifications come from a daily dose of soap operas (as well as other forms of television programming), and why more than 30 million people watch daily.

The 1970s brought a change in soap opera format, especially in length. By 1980, The Edge of Night, Ryan's Hope, The Doctors, and Search for Tomorrow were the only 30-minute soaps on television. General Hospital, Days of Our Lives, All My Children, One Life to Live, As the World Turns, and The Guiding Light run 60 minutes. NBC's Another World, the first soap opera to expand to one hour in 1955, expanded to 90 minutes in 1979. What is viewer reaction to the new serial length? Is the hour to become the standard length for all soaps, or will more expand to 90 minutes? Will viewers frequent the soaps less because of their extended length? Is the half-hour soap opera to become an anachronism?

There are many subpopulation groups that should be examined with respect to television viewing, and soap opera viewing. The sample from a predominantly black university

yielded 110 soap viewers out of 150 students. The sample from a predominantly white university yielded 82 viewers out of 150.

Do black college students watch more soap operas than white college students? Although there were not enough Oriental, Mexican-American, American Indian, or foreign students in the sample to draw any conclusions from their data, an examination of their viewing patterns would contribute a great deal to the research on mass media and minorities.

Artificial relationships is the variable that most needs further exploration. Children, teenagers, college students, and adults, young and old, should be examined. To what extent do relationships formed with media characters carry over into one's real life? Does that relationship end when the television is turned off?

Could soap operas (or any other type of television programming) be used to initiate attitude change on social or political issues? How much credibility do the soaps have?

This study was based on the assumption that college students watch soap operas. Apparently it was not an inaccurate one since 64 percent of the sample reported that they did watch. The question not asked in this study was why.

Why do college students watch soap operas?

Prime-time programming, news telecasts, cartoons, and children's programming are all media literature that have been researched for violence, news effects, information

gain, and other concepts. The same courtesy and recognition should be extended to the soaps.

Postscript

A. C. Nielsen figures indicate that during the course of one week, more than 55 million people watch some daytime TV, be it game shows, situation comedy reruns, or the predominant form, soap operas. During an average minute, more than 30 million viewers are tuned in. The audience is evenly distributed among urban and rural areas in all regions of the nation.

The majority, 57 percent, are women, and more than half of the women are aged 18 to 49. Women in that age group make up almost one-third of the entire daytime audience and 41 percent of the soap opera audience. Advertisers covet this group because they are the ones most likely to be raising children and buying a good deal of floor wax, toothpaste and laundry detergent.

But a full 42 percent of the daytime audience are not adult women.

During the average minute of daytime TV, Nielsen says 20 percent, or 6 million viewers, are men; 15 percent, or 4.5 million, are children aged 2 to 11; and 7 percent, or 2.1 million, are teenagers.

Their numbers are rising. An NBC research report released in August 1979, based on Nielsen statistics, says

the largest gains in daytime viewing since 1974 have been among these viewers--up 34 percent for men aged 18 to 49, 23 percent for teenagers, 9 percent for children.

The male viewers are not all retired; more than half of them are under 55. Nor are daytime viewers all homebound. Nielsen says 2.5 million of the female viewers are working women.

These figures are averages for all daytime programming. Soap operas draw a 71 percent female audience, a good deal more than the average. Game shows draw more men and older viewers. Sitcom reruns attract more men, teenagers, and children.

Statistics show that the average daytime viewer has a high school education and an income between \$10,000 and \$20,000. But they do not tell about the other sorts of people who also watch daytime TV--professors, doctors, stock-brokers, entertainers, writers, politicians--and the lengths people go to in order to be in front of a television set at the right hour. (The late actress Joan Crawford told Nick Nicholson, producer of The Edge of Night, that she scheduled her Pepsi board meetings around the show.)

Soap opera fervor overflows into areas beyond the television set. There are 120 soap opera fan clubs, and an annual International Soap Opera Exposition. Ten different daytime TV magazines can be found in some supermarkets. Soap Opera Digest, a tri-weekly, has a circulation of 725,000 and a total readership of 2.8 million.

Soap operas may seem so real because, unlike fast-paced, action-filled prime-time shows, they unwind daily at a natural pace, with plots that are not resolved in one hour and with characters that suffer through understandable problems. Dr. Philip Wander, a professor of speech communication at San Jose (Calif.) State University, has studied this phenomenon:

Whatever their moral or aesthetic limitation, it would be a mistake to dismiss the soaps as a fantasy world appealing to slightly addled housewives. If one watches a few episodes, learns some of the history of the characters, one discovers that people in the soaps can become more real than people living next door because we encounter them five days a week, overhear them in their own homes and offices, revealing the most intimate things about themselves.³⁶

It is not particularly unusual these days to find a college professor discoursing like this about daytime TV. A number of college courses have sprung up to analyze the soap operas, and the State University of New York at Buffalo recently established its permanent Program for the Study of Daytime Television.

In March 1979, this SUNY-Buffalo program staged a two-day conference called the Television Soap Opera, featuring sociologists, psychologists, critics, actors, and producers, who talked on such topics as "Sociohistorical Analysis:

³⁶David Shaw, "Critics' Choice: 'M-A-S-H,' '60 Minutes,' 'Lou Grant,'" The Greensboro Daily News, March 9, 1980, p. F-1.

The Soap Operas of the 1930s and the 1970s" and "A Psychologist's Guide to the Soap Opera."³⁷

The Los Angeles Times conducted a telephone poll in late January 1980 of the television critics on the nation's 20 largest daily newspapers. Since some papers have two TV critics, and a few other papers' critics were added to provide geographic balance to the sample, the total number of critics surveyed was 30.

Of the top ten shows, CBS's Dallas, a prime-time soap opera, came in in the seventh spot. In the Nielsen ratings for the first 22 weeks of the season (17 September 1979-10 February 1980), Dallas was the sixth most popular television show in America. In the Greensboro viewing area, Dallas is number four in the ratings.

Most critics said they like it--in the words of Rena Pederson of the Dallas Morning News--"not because it's good but because it's bad, wonderfully bad." In fact, critics had more to say about Dallas than about virtually any other show on television. Frank Swertlow of the Chicago Sun Times said:

It's filled with machinations in high and low places. It has enormous amounts of titillation. It uses every device, sex and power, but most of all, it has well constructed plots that lead me into the series and out of it and continue to perk one's interest for the following week. Dallas is the show of the '80s.³⁸

³⁷ Barry Siegel, "Soaps Actors Become Real to Fans," The Greensboro Daily News, September 2, 1979, p. TV-2.

³⁸ Shaw, "Critics' Choice," p. F-1.

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APPENDIX A
PRETEST QUESTIONNAIRE

Mitzi Bond

Liberal Education/Soap Opera Study

June 1979

ID Number _____

I. This is a list of the programs that are on television during the day. Please check which of the following shows you watch and how many days a week you watch each one.

	0	1	2	3	4	5
01 All My Children	_____	_____	_____	_____	_____	_____
02 Another World	_____	_____	_____	_____	_____	_____
03 As The World Turns	_____	_____	_____	_____	_____	_____
04 Days of Our Lives	_____	_____	_____	_____	_____	_____
05 The Doctors	_____	_____	_____	_____	_____	_____
06 The Edge of Night	_____	_____	_____	_____	_____	_____
07 General Hospital	_____	_____	_____	_____	_____	_____
08 The Guiding Light	_____	_____	_____	_____	_____	_____
09 Love of Life	_____	_____	_____	_____	_____	_____
10 One Life to Live	_____	_____	_____	_____	_____	_____
11 Ryan's Hope	_____	_____	_____	_____	_____	_____
12 Search For Tomorrow	_____	_____	_____	_____	_____	_____
13 The Young and the Restless	_____	_____	_____	_____	_____	_____

Total number of shows viewed per week: _____

II. Here are statements on which we would like your opinion. Please circle the number beside your response.

A. SURVEILLANCE - REASSURANCE

1. Soap operas make me realize that my life is not so bad after all.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

2. Soap operas help me forget about my own problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

3. Soap operas let me see how personal and family problems are finally worked out.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

4. I watch soap operas because I like to find out what is happening in the story so I can talk about it with other people.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

5. Somehow I feel more secure and reassured after I watch a soap opera.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

6. People in soap operas are like people in real life.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

7. People in soap operas are almost like friends you see every day.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

8. Things that happen to people in soap operas are like things that happen to people like myself.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

9. Decisions people in soap operas make help me to make up my mind about things.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

10. I often feel like a part of the soap opera.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

11. Watching soap operas is like having a good talk with your friends.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

12. Watching soap operas helps me understand some of the problems other people have.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

B. COGNITIVE ORIENTATION

13. I like to compare my ideas to those of people in soap operas.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

14. Soap operas provide food for thought.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

15. Keeping up with soap operas gives you plenty to talk about.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

16. Soap operas give me more facts to back up my opinions.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

17. My friends and acquaintances expect me to keep up with the soaps.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

18. Watching soap operas keeps me in touch with the world.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

C. DISSATISFACTIONS

19. Soap operas try to make people's problems seem more important than they really are.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

20. Soap operas try to make things seem more dramatic than they really are.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

21. Watching soap operas is important, but I wonder if it makes any difference if I watch it or not?

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

22. Soap operas do not give enough background information to understand what is going on in the story.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

23. Soap operas try to make life seem more glamorous than it really is.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

24. Soap operas put more emphasis on family problems than on business problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

D. AFFECTIVE ORIENTATION

25. Watching soap operas helps me to relax.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

26. Watching soap operas makes me feel sleepy.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

27. I feel sorry for the people in soap operas when they have problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

28. Soap operas are sometimes very exciting.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

29. Sometimes I can't wait for tomorrow's episode.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

30. They shouldn't show really unpleasant things on soap operas, because there is nothing we can do about them.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

E. DIVERSION

31. When soap operas have humorous scenes, it makes the sad ones easier to take.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

32. Soap operas can be very funny at times.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

33. Soap operas satisfy my sense of curiosity.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

34. I enjoy hearing funny, difficult, or strange things on soap operas.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

35. There is always something new happening on soap operas.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

36. I like hearing the sound of soap operas in my house.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

37. Soap opera programs tell me about the main issues of the day.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

F. ARTIFICIAL RELATIONSHIPS

38. I imagine myself talking to soap opera characters about their problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

39. I sometimes meet soap opera characters in my day dreams.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

40. I sometimes recall a character's actions in scenes from past productions.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

41. I sometimes talk to characters on soap operas and offer them advice.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

- III. We have identified six liberal education values below: discrimination, effective communication, ethics, cultured knowledge, critical judgment, and imagination. Please rank each character from only the shows you watch on each value. Circle the number you feel appropriate. One (1) is weak and seven (7) is strong. Below are definitions for these values.

Discrimination - the development of personal intuitions in order to make distinct choices among alternatives and to analyze a problem and develop a solution.

Effective Communication - the process by which one communicates reasons for actions to others by stating one's ideas clearly and persuading others to accept a new or different position.

Ethics - a set of principles which guide a person to conform to certain moral standards and conduct.

Cultured Knowledge - knowledge of societal norms and functions and of the recognized body of classics treated as disclosing and supporting transcendent norms of human behavior that support and extend society.

Critical Judgment - a person's ability to question one's social delusions, to challenge one's subjectivism, to recognize competence, and to tolerate ideas and philosophies different from one's own.

Imagination - the process of creating new ideas by combining previous experiences.

I. ALL MY CHILDREN:

A. Tara Tyler Brent

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Billy Clyde Tuggle

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Kate Martin

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Phoebe Tyler

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Joe Martin

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

F. Lincoln Tyler

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

II. ANOTHER WORLD:

A. Alice Gordon

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Iris Bancroft

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Ada McGowan

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Liz Mathews

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Mac Cory

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Mike Randolph

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

III. AS THE WORLD TURNS

A. Carol Stallings

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. John Dixon

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Nancy Hughes

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

D. Jane Spencer

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

E. Chris Hughes

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Dan Stewart

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

IV. DAYS OF OUR LIVES

A. Laura Horton

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Linda Patterson Phillips

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Alice Horton

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Rebecca North LeClare

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Tom Horton, Sr.

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Greg Peters

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

V. THE DOCTORS

A. Carolee Aldrich

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Paul Summers

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Maggie Powers

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

D. Mona Aldrich Croft

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

E. Matt Powers

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

F. Steve Aldrich

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

VI. THE EDGE OF NIGHT

A. April Scott

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Wade Mitchum

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Nancy Karr

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Geraldine Whitney

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Mike Karr

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Kevin Jamison

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

VII. GENERAL HOSPITAL

A. Lesley Faulkner

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Heather Grant

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Jessie Brewer

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

D. Audrey Hobart

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

E. Steve Hardy

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

F. Mark Dante

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

VIII. THE GUIDING LIGHT

A. Hillary Bauer

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Roger Thorpe

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Bert Bauer

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

D. Barbara Thorpe

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

E. Michael Bauer

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

F. Ed Bauer

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

IX. LOVE OF LIFE

A. Betsy Harper Lange

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Mia Marriot

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Vanessa Sterling

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

D. Meg Hart

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

E. Bruce Sterling

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Ben Harper

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

X. ONE LIFE TO LIVE

A. Vicky Riley

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Edwina Lewis

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Anna Craig

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

D. Gwen Abbott

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

E. Jim Craig

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

F. Larry Wolek

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

XI. RYAN'S HOPE

A. Jill Coleridge Beaulac

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Rae Woodard

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Maeve Ryan

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Delia Ryan Coleridge

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Johnny Ryan

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

F. Frank Ryan

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

XII. SEARCH FOR TOMORROW

A. Liza Walton Kaslo

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

B. Ted Adamson

Discrimination
1 2 3 4 5 6 7

Effective Communication
1 2 3 4 5 6 7

Ethics
1 2 3 4 5 6 7

Cultured Knowledge
1 2 3 4 5 6 7

Critical Judgment
1 2 3 4 5 6 7

Imagination
1 2 3 4 5 6 7

C. Jo Vincent

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Stephanie Wyatt

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. John Wyatt

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Travis (Rusty) Sentel

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

XIII. THE YOUNG AND THE RESTLESS

A. Leslie Brooks Prentiss

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Jill Foster Brooks

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Liz Foster

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Vanessa Prentiss

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Stuart Brooks

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Snapper Foster

Discrimination

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

IV. Just a few final questions.

1. Age: _____ 2. Sex: 1 Male 2 Female3. Marital Status: _____ Single
_____ Married4. Ethnic Background: 1 Black
2 White
3 Mexican-American
4 Oriental
5 American Indian
6 Foreign Student
7 Other

5. Approximate yearly income of the head of your household:

1 Student 5 \$15,000 - \$20,000
2 below \$5,000 6 over \$20,000
3 \$5,000 - \$10,000 7 retired
4 \$10,000 - \$ 15,000

6. Classification:

 1 Freshman

 2 Sophomore

 3 Junior

 4 Senior

 5 Graduate

7. Major:

 1 Behavioral Science

 2 Natural Science/
Physical Science

 3 Social Science

APPENDIX B
FINAL QUESTIONNAIRE

Mitzi Bond

Liberal Education/Soap Opera Study

June 1979

ID Number _____

- I. This is a list of the programs that are on television during the day. Please check which of the following shows you watch and how many days a week you watch each one.

	0	1	2	3	4	5
01 All My Children	_____	_____	_____	_____	_____	_____
02 Another World	_____	_____	_____	_____	_____	_____
03 As The World Turns	_____	_____	_____	_____	_____	_____
04 Days of Our Lives	_____	_____	_____	_____	_____	_____
05 The Doctors	_____	_____	_____	_____	_____	_____
06 The Edge of Night	_____	_____	_____	_____	_____	_____
07 General Hospital	_____	_____	_____	_____	_____	_____
08 The Guiding Light	_____	_____	_____	_____	_____	_____
09 Love of Life	_____	_____	_____	_____	_____	_____
10 One Life to Live	_____	_____	_____	_____	_____	_____
11 Ryan's Hope	_____	_____	_____	_____	_____	_____
12 Search For Tomorrow	_____	_____	_____	_____	_____	_____
13 The Young and the Restless	_____	_____	_____	_____	_____	_____

Total number of shows viewed per week: _____

Total number of episodes viewed per week: _____

II. Here are statements on which we would like your opinion. Please circle the number beside your response.

A. SURVEILLANCE - REASSURANCE

1. Soap operas make me realize that my life is not so bad after all.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

2. Soap operas help me forget about my own problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

3. Soap operas let me see how personal and family problems are finally worked out.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

4. I watch soap operas because I like to find out what is happening in the story so I can talk about it with other people.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

5. Somehow I feel more secure and reassured after I watch a soap opera.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

6. People in soap operas are like people in real life.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

7. People in soap operas are almost like friends you see every day.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

8. Things that happen to people in soap operas are like things that happen to people like myself.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

9. Decisions people in soap operas make help me to make up my mind about things.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

10. I often feel like a part of the soap opera.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

11. Watching soap operas is like having a good talk with your friends.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

12. Watching soap operas helps me understand some of the problems other people have.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

B. COGNITIVE ORIENTATION

13. I like to compare my ideas to those of people in soap operas.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

14. Soap operas provide food for thought.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

15. Keeping up with soap operas gives you plenty to talk about.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

16. Soap operas give me more facts to back up my opinions.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

17. My friends and acquaintances expect me to keep up with the soaps.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

18. Watching soap operas keeps me in touch with the world.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

C. DISSATISFACTIONS

19. Soap operas try to make people's problems seem more important than they really are.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

20. Soap operas try to make things seem more dramatic than they really are.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

21. Soap operas do not give enough background information to understand what is going on in the story.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

22. Soap operas try to make life seem more glamorous than it really is.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

23. Soap operas put more emphasis on family problems than on business problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

D. AFFECTIVE ORIENTATION

24. Watching soap operas helps me to relax.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

25. Watching soap operas makes me feel sleepy.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

26. I feel sorry for the people in soap operas when they have problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

27. Soap operas are sometimes very exciting.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

28. Sometimes I can't wait for tomorrow's episode.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

29. They shouldn't show really unpleasant things on soap operas, because there is nothing we can do about them.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

E. DIVERSION

30. When soap operas have humorous scenes, it makes the sad ones easier to take.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

31. Soap operas can be very funny at times.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

32. Soap operas satisfy my sense of curiosity.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

33. I enjoy hearing funny, difficult, or strange things on soap operas.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

34. There is always something new happening on soap operas.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

35. I like hearing the sound of soap operas in my house.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

36. Soap opera programs tell me about the main issues of the day.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

F. ARTIFICIAL RELATIONSHIPS

37. I imagine myself talking to soap opera characters about their problems.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

38. I sometimes meet soap opera characters in my day dreams.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

39. I sometimes recall a character's actions in scenes from past productions.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

40. I sometimes talk to characters on soap operas and offer them advice.

5 strongly agree
4 agree
3 undecided
2 disagree
1 strongly disagree

III. We have identified six liberal education values below: analytical decisiveness, effective communication, ethics, cultured knowledge, critical judgment, and imagination. Please rank each character from only the shows you watch on each value. Circle the number you feel appropriate. One (1) is weak and seven (7) is strong. Below are definitions for these values.

Analytical Decisiveness--the ability to make distinct choices among alternatives and to analyze a problem and select solutions.

Effective Communication--the process by which one communicates reasons for actions to others by stating one's ideas clearly and persuading others to accept a new or different position.

Ethics--a set of principles which guide a person to conform to certain moral standards and conduct.

Cultured Knowledge--knowledge of societal norms and functions and of the recognized body of classics treated as disclosing and supporting transcendent norms of human behavior that support and extend society.

Critical Judgment--a person's ability to question his/her own social delusions, to challenge his/her subjectivism, to recognize competence, and to tolerate ideas and philosophies different from his/her own.

Imagination--the process of creating new ideas by combining previous experiences.

I. ALL MY CHILDREN

A. Tara Tyler Brent

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Billy Clyde Tuggle

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Kate Martin

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Phoebe Tyler

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Joe Martin

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Lincoln Tyler

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

II. ANOTHER WORLD

A. Alice Gordon

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Iris Bancroft

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Ada McGowan

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Liz Mathews

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Mac Cory

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Mike Randolph

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

III. AS THE WORLD TURNS

A. Carol Stallings

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. John Dixon

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Nancy Hughes

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Jane Spencer

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Chris Hughes

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Dan Stewart

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

IV. DAYS OF OUR LIVES

A. Laura Horton

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Linda Patterson Phillips

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Alice Horton

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Rebecca North LeClare

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Tom Horton, Sr.

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Greg Peters

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

V. THE DOCTORS

A. Carolee Aldrich

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Paul Summers

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Maggie Powers

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Mona Aldrich Croft

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Matt Powers

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Steve Aldrich

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

VI. THE EDGE OF NIGHT

A. April Scott

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Wade Mitchum

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Nancy Karr

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Geraldine Whitney

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Mike Karr

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Kevin Jamison

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

VII. GENERAL HOSPITAL

A. Lesley Faulkner

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Heather Grant

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Jessie Brewer

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Audrey Hobart

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Steve Hardy

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Mark Dante

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

VIII. THE GUIDING LIGHT

A. Hillary Bauer

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Roger Thorpe

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Bert Bauer

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Barbara Thorpe

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Michael Bauer

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Ed Bauer

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

IX. LOVE OF LIFE

A. Betsy Harper Lange

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Mia Marriot

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Vanessa Sterling

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Meg Hart

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Bruce Sterling

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Ben Harper

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

X. ONE LIFE TO LIVE

A. Vicky Riley

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Edwina Lewis

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Anna Craig

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Gwen Abbott

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Jim Craig

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Larry Wolek

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

XI. RYAN'S HOPE

A. Jill Coleridge Beaulac

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Rae Woodard

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Maeve Ryan

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Delia Ryan Coleridge

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Johnny Ryan

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Frank Ryan

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

XII. SEARCH FOR TOMORROW

A. Liza Walton Kaslo

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Ted Adamson

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Jo Vincent

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Stephanie Wyatt

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. John Wyatt

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Travis (Rusty) Sentel

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

XIII. THE YOUNG AND THE RESTLESS

A. Leslie Brooks Prentiss

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

B. Jill Foster Brooks

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

C. Liz Foster

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

D. Vanessa Prentiss

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

E. Stuart Brooks

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

F. Snapper Foster

Analytical Decisiveness

1 2 3 4 5 6 7

Effective Communication

1 2 3 4 5 6 7

Ethics

1 2 3 4 5 6 7

Cultured Knowledge

1 2 3 4 5 6 7

Critical Judgment

1 2 3 4 5 6 7

Imagination

1 2 3 4 5 6 7

IV. Just a few final questions.

1. Age: _____ 2. Sex: 1 Male 2 Female3. Marital Status: 1 single
2 married

4. Ethnic Background:

1 Black5 American Indian2 White6 Foreign Student3 Mexican-American7 Other4 Oriental

5. Approximate yearly income of your household:

1 Student5 \$15,000 - \$20,0002 below \$5,0006 over \$20,0003 \$5,000 - \$10,0007 retired4 \$10,000 - \$15,000

6. Classification:

1 Freshman

2 Sophomore

3 Junior

4 Senior

5 Graduate

7. Major:

1 Behavioral Science

2 Natural/Physical Science

3 Social Science

ID number: _____

RHAD = _____	TVAD = _____	BMAD = _____
RHEC = _____	TVEC = _____	BMEC = _____
RHET = _____	TVET = _____	BMET = _____
RHCK = _____	TVCK = _____	BMCK = _____
RHCJ = _____	TVCJ = _____	BMCJ = _____
RHIM = _____	TVIM = _____	BMIM = _____
RHIX = _____	TVIX = _____	BMIX = _____
MGAD = _____	RSAD = _____	RGAD = _____
MGEC = _____	RSEC = _____	RGEC = _____
MGET = _____	RSET = _____	RGET = _____
MGCK = _____	RSCK = _____	RGCK = _____
MG CJ = _____	RSCJ = _____	RG CJ = _____
MGIM = _____	RSIM = _____	RGIM = _____
MGIX = _____	RSIX = _____	RGIX = _____

APPENDIX C
VARIABLE LIST INDEX

Variable Index List

AMC = All My Children
ANW = Another World
AWT = As the World Turns
DOL = Days of Our Lives
DOC = The Doctors
TEN = The Edge of Night
GNH = General Hospital
TGL = The Guiding Light
LOL = Love of Life
OLL = One Life to Live
RHO = Ryan's Hope
SFT = Search for Tomorrow
YAR = The Young and the Restless
SPW = Shows per week
EPW = Episodes per week
SRIX = Surveillance-Reassurance index (SRA to SRL)
COIX = Cognitive orientation index (COA to COF)
DSIX = Dissatisfaction index (DSA to DSE)
AOIX = Affective Orientation index (AOA to AOF)
DVIX = Diversion index (DVA to DVG)
ARIX = Artificial relationship index (ARA to ARD)
AGES = Age of respondent
SEXY = Sex of respondent
MSTA = Marital status of respondent
ENBG = Ethnic background of respondent
INCO = Income of household
CLAS = Classification (year in college)
MJOR = Major (field of study)
RHAD = Romantic Heroine Analytical Decisiveness
RHEC = Romantic Heroine Effective Communication
RHET = Romantic Heroine Ethics
RHCK = Romantic Heroine Cultured Knowledge

RHCJ = Romantic Heroine Critical Judgment
RHIM = Romantic Heroine Imagination
RHIX = Romantic Heroine Index
TVAD = The Villain Analytical Decisiveness
TVEC = The Villain Effective Communication
TVET = The Villain Ethics
TVCK = The Villain Cultured Knowledge
TVCJ = The Villain Critical Judgment
TVIM = The Villain Imagination
TVIX = The Villain Index
BMAD = Benevolent Mother/Grandmother Analytical Decisiveness
BMEC = Benevolent Mother/Grandmother Effective Communication
BMET = Benevolent Mother/Grandmother Ethics
BMCK = Benevolent Mother/Grandmother Cultured Knowledge
BMCJ = Benevolent Mother/Grandmother Critical Judgment
BMIM = Benevolent Mother/Grandmother Imagination
BMIX = Benevolent Mother/Grandmother Index
MGAD = Malevolent Mother/Grandmother Analytical Decisiveness
MGEC = Malevolent Mother/Grandmother Effective Communication
MGET = Malevolent Mother/Grandmother Ethics
MGCK = Malevolent Mother/Grandmother Cultured Knowledge
MG CJ = Malevolent Mother/Grandmother Critical Judgment
MGIM = Malevolent Mother/Grandmother Imagination
MGIX = Malevolent Mother/Grandmother Index
RSAD = Mr. Responsibility Analytical Decisiveness
RSEC = Mr. Responsibility Effective Communication
RSET = Mr. Responsibility Ethics
RSCK = Mr. Responsibility Cultured Knowledge
RSCJ = Mr. Responsibility Critical Judgment
RSIM = Mr. Responsibility Imagination
RSIX = Mr. Responsibility Index
RGAD = Mr. Right Analytical Decisiveness
RGEC = Mr. Right Effective Communication

RGET = Mr. Right Ethics

RGCK = Mr. Right Cultured Knowledge

RG CJ = Mr. Right Critical Judgment

RGIM = Mr. Right Imagination

RGIX = Mr. Right Index

LIBS = Liberal Education Values Score

APPENDIX D
CURRENT SOAP OPERAS (JANUARY, 1980)
1979 NIELSEN SOAP OPERA RATINGS

Table D1. Current Soap Operas
(January, 1980)

Serial	Premiere Date	Network	Percentage of Sample Viewers
Search for Tomorrow	3 Sept. 1951	CBS	47%
Love of Life ^a	24 Sept. 1951	CBS	36%
The Guiding Light ^c	30 June 1952	CBS	29%
As the World Turns ^c	2 April 1956	CBS	38%
The Edge of Night	2 April 1956	CBS ^b	22%
General Hospital ^c	1 April 1963	ABC	52%
The Doctors ^c	1 April 1963	NBC	12%
Another World ^d	4 May 1964	NBC	21%
Days of Our Lives ^c	19 Nov. 1965	NBC	30%
One Life to Live ^c	15 July 1968	ABC	49%
All My Children ^c	5 Jan. 1970	ABC	66%
The Young and the Restless ^c	26 March 1973	CBS	75%
Ryan's Hope	7 Jan. 1974	ABC	20%

^aCancelled 2 February 1980

^bNow on ABC

^c60 minutes

^d90 minutes

Table D2. 1979 Nielsen Top 12 Weekday Programs
(10 a.m.-4:30 p.m.)

Show	Rating ^a	Audience Share
The Young and the Restless	9.6	34
All My Children	9.6	30
General Hospital	9.6	30
Family Feud	8.6	33
One Life to Live	8.6	29
As the World Turns	8.6	28
Mash	8.6	25
The Guiding Light	8.5	28
Search for Tomorrow	8.4	30
Another World	8.0	25
The Price Is Right	7.6	32
Ryan's Hope	7.6	27

^aThe A. C. Nielsen Company is a research firm that conducts the audience-measurement research that is paid for by the networks, advertising agencies, and advertisers. The audience data comes in two primary forms: the rating and the share. The rating is a figure that indicates the percentage of all existing TV homes actually tuned to a particular program at a given moment. (Most soaps have a rating around 7.0 or 8.0 which means that seven or eight percent of the homes equipped with television were tuned to that program.) The audience share is a figure indicating the percentage of all homes actually using TV at a given time that are tuned to a particular program. The Nielsen ratings come from viewing information provided by 3400 television homes.

APPENDIX E
REGRESSION EQUATIONS

REGRESSION EQUATIONS

(Note: The values of the dependent variable are predicted from the regression equation.)

$Y' = A + BX$ Y' is the estimated value of the dependent variable.

A is a constant which is added to each case.

B is a constant by which all values of the independent variable X are multiplied.

(unstandardized) $Y' = A + B_1X_1 + B_2X_2 + \dots + B_nX_n$

(B is unstandardized regression coefficient)

(standardized) $Y' = R_1X_1 + R_2X_2 + \dots + R_nX_n$

(R is standardized regression coefficient)

Table E. Equations for Unstandardized and Standardized Regression Coefficients

<u>Regression variables</u>	<u>R square</u>	(percent of variability)
LIBS with EPW	0.014	(1.4%)
LIBS = 29.34 - 1.2(EPW) + E		
LIBS = -0.116(EPW) + R		
LIBS with CLAS	0.018	(1.8%)
MSTA	0.043	(4.3%)
MJOR	0.057	(5.7%)
AGES	0.063	(6.3%)
SEXY	0.068	(6.8%)
ENBG	0.069	(6.9%)
INCO	0.070	(7.0%)
LIBS = 44.48 - 14.51 (CLAS) + 47.78 (MSTA) + 12.48(MJOR)		
- 13.13(SEXY) - 2.58(ENBG) + 1.27(INCO) + E		
LIBS = -0.134(CLAS) + 0.049 (MSTA) + 0.09 (MJOR) -		
0.0001 (AGES) + 0.003 (SEXY) + 0.022 (ENBG) +		
0.083 (INCO) + R		
SPW with AGES	0.129	(12.9%)
SPW = 5.82 - 0.75(AGES) + E		
SPW = -0.36(AGES) + R		

Table E. (continued)

<u>Regression variables</u>	<u>R square</u>	(percent of varia- bility)
SPW with SEXY	0.031	(3.1%)
$SPW = 4.90 - 0.41(SEXY) + E$		
$SPW = -0.175(SEXY) + R$		
SPW with MSTA	0.088	(8.8%)
$SPW = 4.84 - 0.56(MSTA) + E$		
$SPW = -0.296(MSTA) + R$		
SPW with ENBG	0.050	(5.0%)
$SPW = 4.72 - 0.38(ENBG) + E$		
$SPW = -0.224(ENBG) + R$		
SPW with INCO	0.015	(1.5%)
$SPW = 4.52 - 0.14(INCO) + E$		
$SPW = -0.122(INCO) + R$		
SPW with MJOR	0.010	(1.0%)
$SPW = 3.57 + 0.25(MJOR) + E$		
$SPW = 0.097(MJOR) + R$		
SRIX with EPW	0.005	(.5%)
SPW	0.005	(.5%)
$SRIX = 37.83 - 0.71(EPW) - 1.43(SPW) + E$		
$SRIX = -0.049(EPW) - 0.026(SPW) + R$		
COIX with EPW	0.005	(.5%)
SPW	0.005	(.5%)
$COIX = 37.99 - 0.75(EPW) - 1.37(SPW) + E$		
$COIX = -0.051(EPW) - 0.025(SPW) + R$		
DSIX with EPW	0.003	(.3%)
SPW	0.003	(.3%)
$DSIX = 29.16 - 0.99(EPW) + 1.05(SPW) + E$		
$DSIX = -0.068(EPW) + 0.019(SPW) + R$		

<u>Regression variables</u>	<u>R square</u>	(percent of varia- bility)
AOIX with EPW	0.003	(.3%)
SPW	0.003	(.3%)
$AOIX = 28.68 - 0.96(EPW) + 1.04(SPW) + E$		
$AOIX = -0.066(EPW) + 0.019(SPW) + R$		
DVIX with SPW	0.003	(.3%)
EPW	0.003	(.3%)
$DVIX = 28.64 - 0.96(SPW) + 1.05(EPW) + E$		
$DVIX = -0.066(EPW) + 0.019(SPW) + R$		
ARIX with SPW	0.001	(.1%)
EPW	0.002	(.2%)
$ARIX = 19.42 + 4.32(SPW) - 0.75(EPW) + E$		
$ARIX = 0.073(SPW) - 0.047(EPW) + R$		
RHAD with SPW	0.078	(7.8%)
EPW	0.084	(8.4%)
$RHAD = 177.49 - 17.94(SPW) - 2.86(EPW) + E$		
$RHAD = -0.194(SPW) - 0.115(EPW) + R$		
RHEC with SPW	0.099	(9.9%)
EPW	0.099	(9.9%)
$RHEC = 229.12 - 32.33(SPW) - 0.71(EPW) + E$		
$RHEC = -0.297(SPW) - 0.024(EPW) + R$		
RHET with SPW	0.107	(10.7%)
EPW	0.108	(10.8%)
$RHET = 233.23 - 32.20(SPW) - 1.02(EPW) + E$		
$RHET = -0.301(SPW) - 0.036(EPW) + R$		
RHCK with SPW	0.056	(5.6%)
SPW	0.062	(6.2%)
$RHCK = 167.09 - 15.14(SPW) - 3.04(EPW) + E$		
$RHCK = -0.152(SPW) - 0.114(EPW) + R$		

<u>Regression variables</u>	<u>R square</u>	(percent of varia- bility)
RHCJ with SPW	0.114	(11.4%)
EPW	0.114	(11.4%)
RHCJ = 247.07 - 35.69(SPW) - 0.69(EPW) + E		
RHCJ = -0.320(SPW) - 0.023(EPW) + R		
RHIM with SPW	0.111	(11.1%)
RHIM = 262.72 - 39.16 (SPW) + E		
RHIM = -0.334(SPW) + R		
RHIX with EPW	0.053	(5.3%)
SPW	0.059	(5.9%)
RHIX = 146.28 - 3.69(EPW) - 10.14(SPW) + E		
RHIX = -0.149(EPW) - 0.109(SPW) + R		
TVAD with SPW	0.077	(7.7%)
EPW	0.077	(7.7%)
TVAD = 148.37 - 24.52(SPW) + 0.61(EPW) + E		
TVAD = -0.298(SPW) + 0.027(EPW) + R		
TVEC with SPW	0.087	(8.7%)
EPW	0.088	(8.8%)
TVEC = 170.44 - 29.27(SPW) + 0.98(EPW) + E		
TVEC = -0.325(SPW) + 0.041(EPW) + R		
TVET with SPW	0.021	(2.1%)
EPW	0.022	(2.2%)
TVET = 84.39 - 8.48(SPW) - 0.95(EPW) + E		
TVET = -0.111(SPW) - 0.046(EPW) + R		
TVCK with SPW	0.085	(8.5%)
EPW	0.089	(8.9%)
TVCK = 189.44 - 36.04(SPW) + 2.51(EPW) + E		
TVCK = -0.363(SPW) + 0.094(EPW) + R		
TVCJ with SPW	0.073	(7.3%)
EPW	0.077	(7.7%)
TVCJ = 170.15 - 31.39(SPW) + 2.11(EPW) + E		
TVCJ = -0.333(SPW) + 0.084(EPW) + R		

<u>Regression variables</u>	<u>R square</u>	(percent of varia- bility)
TVIM with SPW	0.022	(2.2%)
DPW	0.023	(2.3%)
TVIM = 87.02 - 8.49(SPW) - 0.99(EPW) + E		
TVIM = -0.112(SPW) - 0.049(EPW) + R		
TVIX with SPW	0.086	(8.6%)
EPW	0.087	(8.7%)
TVIX = 168.97 - 29.83(SPW) + 1.14(EPW) + E		
TVIX = -0.328(SPW) + 0.047(EPW) + R		
BMAD with SPW	0.114	(11.4%)
SPW	0.115	(11.5%)
BMAD = 257.51 - 34.71(SPW) - 1.41(EPW) + E		
BMAD = -0.304(SPW) - 0.046(EPW) + R		
BMEC with EPW	0.080	(8.0%)
SPW	0.091	(9.1%)
BMEC = 219.33 - 4.98(EPW) - 17.45(SPW) + E		
BMEC = -0.166(EPW) - 0.157(SPW) + R		
BMET with SPW	0.110	(11.0%)
EPW	0.113	(11.3%)
BMET = 251.74 - 30.46(SPW) - 2.44(EPW) + E		
BMET = -0.272(SPW) - 0.081(EPW) + R		
BMCK with SPW	0.111	(11.1%)
EPW	0.112	(11.2%)
BMCK = 251.42 - 32.96(SPW) - 1.59(WPE) + R		
BMCK = -0.294(SPW) - 0.053(EPW) + E		
BM CJ with SPW	0.072	(7.2%)
EPW	0.079	(7.9%)
BM CJ = 180.14 - 17.09(SPW) - 3.42(EPW) + E		
BM CJ = 0.172(SPW) - 0.128(EPW) + R		

<u>Regression variables</u>	<u>R square</u>	(percent of varia- bility)
BMIM with SPW	0.151	(15.1%)
BMIM = 290.73 - 45.69(SPW) + E		
BMIM = -0.388(SPW) + R		
BMIX with SPW	0.121	(12.1%)
EPW	0.123	(12.3%)
BMIX = 228.18 - 29.0(SPW) - 2.18(EPW) + E		
BMIX = -0.287(SPW) - 0.080(EPW) + R		
MGAD with EPW	0.053	(5.3%)
SPW	0.056	(5.6%)
MGAD = 141.10 - 4.36(EPW) - 6.85(SPW) + E		
MGAD = -0.176(EPW) - 0.074(SPW) + R		
MGEC with SPW	0.089	(8.9%)
EPW	0.007	(0.7%)
MGEC = 219.82 - 21.93(SPW) - 3.57(EPW) + E		
MGEC = -0.207(SPW) - 0.125(EPW) + R		
MGET with SPW	0.064	(6.4%)
EPW	0.071	(7.1%)
MGET = 179.02 - 16.44(SPW) - 3.16(EPW) + E		
MGET = -0.165(SPW) - 0.118(EPW) + R		
MGCK with SPW	0.091	(9.1%)
EPW	0.093	(9.3%)
MGCK = 214.70 - 25.90(SPW) - 1.89(EPW) + E		
MGCK = -0.251(SPW) - 0.068(EPW) + R		
MGIM with EPW	0.052	(5.2%)
SPW	0.006	(0.6%)
MGIM = 161.10 - 3.72(EPW) - 11.67(SPW) + E		
MGIM = -0.139(EPW) - 0.117(SPW) + R		
MGIX with EPW	0.053	(5.3%)
SPW	0.002	(0.2%)
MGIX = 141.28 - 4.36(EPW) - 6.86(SPW) + E		
MGIX = -0.176(EPW) - 0.074(SPW) + R		

<u>Regression variables</u>	<u>R square</u>	(percent of varia- bility)
RSAD with EWP	0.070	(7.0%)
RSAD = 158.16 - 7.05(EPW) + E		
RSAD = -0.265(EPW) + R		
RSEC with EPW	0.069	(6.9%)
RSEC = 157.67 - 7.03(EPW) + E		
RSEC = -0.264(EPW) + R		
RSET with EPW	0.068	(6.8%)
SPW	0.068	(6.8%)
RSET = 176.57 - 6.64(EPW) - 3.75(SPW) + E		
RSET = -0.234(EPW) - 0.035(SPW) + R		
RGCK with EPW	0.074	(7.4%)
SPW	0.080	(8.0%)
RGCK = 208.49 - 5.58(EPW) - 12.87(SPW) + E		
RGCK = -0.186(EPW) - 0.115(SPW) + R		
RGCJ with EPW	0.068	(6.8%)
SPW	0.0004	(.04%)
RGCJ = 160.62 - 6.37(EPW) - 2.87(SPW) + E		
RGCJ = -0.239(EPW) - 0.029(SPW) + R		
RGIM with EPW	0.066	(6.6%)
SPW	0.068	(6.8%)
RGIM = 180.9 - 5.69(EPW) - 7.92(SPW) + E		
RGIM = -0.201(EPW) - 0.075(SPW) + R		
RGIX with EPW	0.068	(6.8%)
SPW	0.068	(6.8%)
RGIX = 160.62 - 6.35(EPW) - 2.90(SPW) + E		
RGIX = -0.238(EPW) - 0.029(SPW) + R		