DISPLAY RULES FOR EXPRESSED EMOTION WITHIN ORGANIZATIONS AND

GENDER: IMPLICATIONS FOR EMOTIONAL LABOR AND SOCIAL PLACE

MARKING

A Dissertation

by

ANDREA EUGENIE CHARLOTTE GRIFFIN

Submitted to the Office of Graduate Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

May 2003

Major Subject: Management

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ABSTRACT

Display Rules for Expressed Emotion Within Organizations and Gender: Implications

for Emotional Labor and Social Place Marking. (May 2003)

Andrea Eugenie Charlotte Griffin, B.S., Marquette University

Chair of Advisory Committee: Dr. Ramona Paetzold

Emotions are recognized as central to organizational life. The dialogue on the role of emotion in organizational life is furthered here by addressing the role that gendered display rules and associated expectations play in shaping individuals' expressed (rather than felt) responses to emotional exchanges within the organization. The role of gender in shaping intraorganizational emotional display rules is examined as it interplays at social, organizational and individual normative levels. In this context, emotions and emotional displays at work are seen as affecting individual's subjective social place in organizations. It is argued that gendering influences within the organization make social place marking more difficult and may result in increased forms of emotional labor, particularly surface acting/emotional dissonance, which may lead to emotional exhaustion in employees.

     A laboratory experiment was conducted using videotaped vignettes to represent more and less levels of gendering in emotional interactions. Findings indicate that there were no main effects for level of gendering as operationalized by this study on emotional dissonance, emotional exhaustion and subjective social place. Exploratory data analyses conducted further examine these relationships and point out the importance of the sex of

the employee involved in the emotional exchange. This study points towards theoretical

and empirical implications for how emotions are interpreted not only by members of

different sex categories, but also for other dimensions of diversity in the organization

and associated consequences.

DEDICATION

To my parents: Dr. Edward E. Griffin and Dr. Helen A. Sutton-Griffin,

who have given everything and sacrificed much for the education of their

children. I owe everything to you.

ACKNOWLEDGMENTS

I would like to acknowledge first my family, my parents and siblings, for seeing me through this long, arduous process and believing that I could do this. Bonnie, thank you for all your hard work. You stayed up about as many nights as I did with this project. Barbara Allen, thank you for listening to my hysterics. To my many friends and colleagues who offered help, support and tried to keep me sane along the way (though I don't think it worked): Marjorie Yoshida, Teresa Rothausen, Kerri Egdorf, Connie Bauer, Cheryl Maranto, Belle-Rose Ragins, Michelle Chin, Timothy Keaveny, Vontwill Burrell and Brenny Bachoo – Thank you. Special thanks to Dr. Ken Fishell – who helped make sense of my nonsense. To my other parents, David and Joanne Claridge, who prayed me through this and offered me unconditional love and support, thank you. To Samuel Marshall, there are no words. Thank you for believing and helping and being patient with my insanity. I would not have gotten through this without you.

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CHAPTER I

INTRODUCTION

"The attempt to abandon emotion as a topic for scientific study, either by subsuming it with other concepts, or by arguing that, being nonmaterial, emotion requires no explanation – seems to me to have been a historical aberration... [and] I believe that the emotions are too central to human adaptation for the current enthusiasm to disappear soon." (Lazarus, 1993:18)

The steadily increasing trend toward service industries in the United States has

placed requirements for elevated levels of emotional labor on service providers and has

brought the study of emotion and emotional labor in interpersonal interactions to the

forefront of organizational studies (Domagalski, 1999; Fisher & Ashkanasy, 2000).

Researchers who focus on emotional labor as it relates to job performance have typically

examined the nature of emotional labor and the emotional exchanges that occur between

organizational clients and customers, primarily individuals outside of the boundaries of

the organization (Ashforth & Humphrey, 1993; James, 1989; Parkinson, 1991; Rafaeli &

Sutton, 1989, 1991; Stenross & Kleinman, 1989; Zerbe & Falkenberg, 1989).

While emotional exchanges between individuals in boundary spanning/customer

service roles and individuals outside the organization are important, a focus on only

these types of encounters omits an important issue: Many of the interactions that take

place within the organization also involve emotional labor (Gibson, 1997; Pugliesi &

Shook, 1997). Emotional exchanges within the organization may be just as likely as

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This dissertation follows the style and format of the *Journal of Applied Psychology*.

external ones to involve emotional labor and include emotional display rules (EDRs).

EDRs focus on norms for individuals in a particular social system and are behavioral

expectations about which emotions ought to be expressed and which ought to be hidden

(Ekman, 1973; Hochschild, 1979, 1983; Rafaeli & Sutton, 1989). However,

organizational researchers have, until recently, left this area largely unexamined.

Intraorganizational emotional exchanges can have consequences for the organization and

the individual, and are an important element of organizational life. These

intraorganizational exchanges are governed by EDRs that are derived from a variety of

organizational and societal normative guidelines, and it is argued herein that those

guidelines may be inherently gendered. Both gender and emotion are socially

constructed (Hochschild, 1983; Pryzgoda & Chrisler, 2000) and this perspective frames

this dissertation.

The social constructivist formulation of emotions proposes that emotional

expression is shaped in part by individuals' implicit knowledge of shared norms or

feeling rules (Hochschild, 1983) that govern the expression of emotion in different

contexts (Averill, 1982; Cornelius, 1984; Hochschild, 1990; Oatley, 1993). This implicit

knowledge comes from, in part, specific instruction, opportunities to observe models,

and incidental learning of emotion norms while a child (Kemper, 1990; Jones, Abbey &

Cumberland, 1998). Averill (1988) has proposed that emotions are not mere feelings nor

mere biological responses. Emotions are complex syndromes, episodic dispositions to

behave in a certain kind of way (Oatley, 1993). When individuals are in love, or are

angry, they become, during each episode, disposed to act in a way appropriate to that

emotion as understood in our society (Oatley, 1993). During the experience and expression of an emotion, individuals enter a temporary social role with its own constitutive and regulative rules and normative understandings (Oatley, 1993). These normative understandings about the appropriateness of various emotional displays are often gendered, or influenced by the way in which our culture has come to expect males and females to act. The gendering of EDRs associated with emotional expression in the organization and associated emotional labor may have consequences for individuals in the organization, and that is the focus of this study.

The organizational and psychological literatures have examined gender differences across emotional displays, but although the term gender is used, these literatures very often merely examine sex differences, or use subjects' biological sex as a proxy for gender. Gender theorists see gender as something that is produced and performed in everyday activities (Butler, 1990; West & Zimmerman, 1987, 1991). This perspective turns the focus away from individual, biologically-based properties associated with "sex" and towards the manner in which people in their interactions with others come to perceive each other and each other's behaviors as appropriate or inappropriate, particularly in relationship to their "sex." In this context, gender is socially constructed and "embedded in social context and processes through a system of boundaries that help to define what is appropriate for each gender, and through self concepts, beliefs and expectations for behavior" (Zvonkovic, Greaves, Schmiege & Hall, 1996). This more active conceptualization of gender is relevant to how individuals

express emotions, and how they are expected to express emotions at work (Hall, 1993; Leidner, 1999; Pierce, 1995; 1999).

Emotional labor researchers have long noted that based on sex differences, women are expected to engage in more emotional labor and emotion work than are men (Hochschild, 1983; Leidner, 1993, 1991; Pierce, 1996; Tolich, 1993). Few researchers, however, have attempted to examine the more active ways in which expectations about sex-role appropriate behaviors drive the way in which emotional labor is perceived and/or rewarded in organizations (Annals, 1999). This perspective allows researchers to ask questions regarding how we may "do gender" in our emotional exchanges, or how we construct or enact gender in our daily emotional activities, and what the consequences are for other individual and social processes in the organization (Hall, 1993). It is from this more active viewpoint on gender that consequences of intraorganizational EDRs and emotional labor will be examined in this dissertation.

Hochschild's (1983) introduction of emotional labor was accompanied by warnings regarding the potential harmful, stress-related effects that emotional labor may have on employees, particularly as it relates to lack of authenticity in expression and emotional dissonance. While the research over the last 15 years has attempted to validate Hochschild's claims about the negative psychological effects of emotional labor, findings have actually been mixed (Erickson & Wharton, 1997; Wharton, 1993, 1999). Though some theorists have argued that emotional labor and associated display rules have the potential to be beneficial to employees (Wharton, 1993), many others have identified the major cost to the individual as emotional dissonance, or the

discrepancy between what is felt and what is displayed (Abraham, 1998, 1999a, 1999b, 1999c; Ashforth & Humphrey, 1995; Hochschild, 1983). Emotional dissonance has been theorized to be related to employees' self-alienation, frustration, anger, stress, burnout, family problems and physical ailments (Ashforth & Humphrey, 1993; Wharton, 1993, Wharton & Erickson, 1993). Empirical findings have been inconsistent (Brotheridge & Grandey, 2002; Morris & Feldman, 1997), but Abraham (1998) found a significant relationship between emotional dissonance as a facet of emotional labor and emotional exhaustion. The presence of a relationship between emotional dissonance and emotional labor in boundary spanning roles (i.e. customer service roles) may generalize to emotional dissonance related to intraorganizational EDRs, and this relationship is studied in this dissertation.

The intricacies of displaying the correct emotion at the correct time to the correct person not only involves emotional labor, but also becomes an issue of "social place," or what Goffman (1959) refers to as the micropolitics of the creation and negotiation of hierarchy involved in getting and keeping power, rank and social standing in interpersonal relationships (Clark, 1990). These micropolitics are central to organizational life. Emotions convey information about the state of the social ranking system by informing us where we stand and telling others where they do or should stand. Similarly, emotions also provide individuals with the opportunity to inform others about where they wish to stand, indicating a perpetual attempt by the individual to situate him/herself in interpersonal relationships (Clark, 1990). Clark (1990) notes that "in everyday, face to face encounters and relationships, individuals constantly monitor the

shifting micropolitical balance. We want to know where we stand relative to others, and we want to have a say in negotiating our standing" (Clark, 1990:327).   Because of emotions, and subsequently how or whether they are displayed, an individual's felt social place can persist across time and settings and can have enduring effects on individuals' self-concept. This study will examine how individuals' perceive their relative subjective social place in the context of an emotional exchange in the organization that is infused with gendered influences.

This dissertation therefore develops a model of emotional, interpersonal exchanges involving gendered EDRS to see how emotional dissonance, emotional exhaustion and perceptions of social place are affected**.** This model will build on Rafaeli & Sutton's (1989) model of factors that influence emotional expression in the organization and will discuss how gendered influences intervene at many levels in emotional exchanges between individuals in the organization.   Relevant literature in the areas of emotional labor, emotional expression, gender and social place is reviewed. A model of the consequences of gendered EDRs is presented, and formal hypotheses concerning the identified variables are formulated. A research design using a laboratory experiment to test these hypotheses is outlined and the resulting analyses are discussed in detail. The dissertation closes with the implications of this study for research on emotional labor, and future research recommendations are offered.

CHAPTER II

LITERATURE REVIEW

Emotions have long been of interest to psychologists and sociologists (Hochschild, 1983; Thoits, 1990), but only recently have they been of particular interest to organizational researchers (Ashforth & Humphrey, 1993; 1995; Fineman, 1993; Morris & Feldman, 1996, 1997). Organizational researchers have dealt with emotions as tangential elements of organizational life, viewing their role in organizational function and decision making pejoratively (Ashforth and Humphrey, 1995; Fineman, 1996). Although this has evolved, the organizational field has produced little clear conceptual and empirical research on emotional labor and EDRs, particularly as they relate to intra-organizational emotional exchanges. Intraorganizational emotional exchanges are important to examine because they represent a large portion of employee emotion work but are seldom recognized for the effort they involve or the consequences associated with them.

This chapter will review the major perspectives on emotional labor and emotional expression in organizations. This review will also include a discussion of the role of gendered influences on EDRs within organizations. Intraorganizational display rules are heavily influenced by the ways in which our culture comes to perceive and expect males and females to behave. These intraorganizational EDRs are governed more by the implicit norms that are learned as children or the implicit organizational norms that are learned from observation of organizational customs (VanMaanen & Kunda 1989), occupational norms (Ashforth & Humphrey, 1993), or cultural norms (Fridja,

1986; Triandis, 1994). These internal emotional display rules are the focus of this study because they provide the backdrop for a majority of workplace emotional exchanges for coworkers, and are thus worth examining because of the potential for far-reaching consequences.

<div align="center">Emotional Labor and EDRs</div>

Most of the work on emotion in organizations is currently centered around the concept of emotional labor, which focuses on the management of emotional displays for a wage (Hochschild, 1983). Although research in this area has exploded within the last few years, the literature is still very fragmented, conceptually and empirically. Although Hochschild (1979, 1983) introduced the concept of emotional labor, many studies have adopted their own definitions and operationalizations of the concept. This review will attempt to summarize the different definitions of emotional labor as they relate to the role of EDRs, the mechanisms of emotion management, and its associated consequences.

Arlie Russell Hochschild created the term emotional labor to refer to "the management of feeling to create a publicly observable facial and bodily display"(1983:7). Hochschild's classic book *The Managed Heart* (1983), which provided an examination of airline attendants and bill collectors, spawned much research on the sociology of emotion and has driven the increase of organizational research on emotional labor.   Hochschild's perspective on emotional labor was an outgrowth of the dramaturgical perspective made popular by Irvin Goffman (1959). The dramaturgical perspective on behavior in organizations focuses on customer interactions as providing the performance stage for employees' impression management skills. Employees'

efforts to manage their emotions appropriately for their respective organizational roles are seen as performances on the organizational stages. This emotion management is seen as a central part of the employee's job performance and a means toward meeting organizational goals.

According to Hochschild (1983) there are two primary mechanisms via which an individual could manage his or her emotions. First, employees may engage in *surface acting*, where the employee regulates his or her emotional expressions; second, they may engage in *deep acting*, where the employee attempts to modify his or her feelings in order to express the required emotion. Hochschild focuses on the idea that the management of emotions at work requires effort and this effort might have negative consequences for employees. Further, Hochschild argues that this control of emotion becomes commoditized, and ultimately may be unpleasant for the employee, resulting in burnout and job stress.

Ashforth & Humphrey's (1993; 1995) contributions to the area of emotional labor have propelled the study of emotions forward, for they include the role of social identity and integrate it into the study of emotions and their expression at work. They suggest that employee identification with the organizational role in question may result in functional or dysfunctional effects of engaging in emotional labor. For example, emotional labor may facilitate task effectiveness because it allows for the regulation of interpersonal interactions. On the other hand, emotional labor may trigger emotional dissonance that may impair one's "sense of authentic self" (Ashforth & Humphrey, 1993:89). This focus on authenticity of feeling and associated displays links back to

Hochschild's (1983) concerns that the effort involved in managing the discrepancy between feeling and display could lead to burnout and job stress.

Ashforth & Humphrey (1993; 1995) also focus on emotional labor in the context of service roles in the organization, which may include internal customers. They refine Hochschild's (1983) definition of emotional labor as "the act of displaying the appropriate emotion (i.e., conforming with a display rule)" (90). Ashforth & Humphrey (1993) seek to decouple the experience of emotion (i.e., physical experience) from the expression of emotion, because they see it as possible to conform to display rules without having to "manage" the underlying feelings. This distinction is important because it separates this stream of research from those that focus on feeling rules (e.g. Hochschild, 1983), which go beyond emotional expression and into the realm of what employees should actually feel while working. Ashforth & Humphrey's (1993) focus on display rules makes it easier to observe if a norm or rule associated with emotional displays (and not emotional feeling) is broken, and consequences for effective work performance can be evaluated and appropriately rewarded or punished. However, it is the discrepancy between actual feeling (internal states) and display requirements that many emotional labor researchers believe leads to negative consequences for the individual (Abraham, 1998, 1999a, 1999b, 1999c; Hochschild, 1983; Morris & Feldman, 1996;1997; Wharton, 1993; 1995; 1999).

Morris and Feldman (1996; 1997) have also contributed to the growing literature on emotional labor in organizations by refining the conceptualization of emotional labor. These authors define emotional labor as "the effort, planning, and control needed to

express organizationally desired emotion during interpersonal transactions" (Morris & Feldman, 1996:987). They conceptualize emotional labor in terms of four distinct dimensions: the frequency of appropriate display, attentiveness to required display rules, variety of emotions required to be displayed, and the emotional dissonance generated as a result of having to express organizationally desired emotions that are not genuinely felt (Morris & Feldman, 1996: 987). Ashforth & Humphrey (1993) explicitly discuss EDRs, but their conceptualization views emotional dissonance as a consequence, and not a component of emotional labor, as do Morris & Feldman (1996, 1997). Empirical tests of this conceptual model have supported the increased dimensionality of the emotional labor construct, but as is the case with most research on emotional labor, tests on the consequences have returned mixed results (Morris & Feldman, 1997; Wharton, 1999).

Grandey (2000) provides yet another conceptualization of emotional labor in an attempt to clear up the apparent contradictions resulting from attempts in the literature to refine the construct of emotional labor. Grandey (2000) defines emotional labor as "the process of regulating *both* feelings and expressions for organizational goals" (2000: 97). Grandey's primary contention is that previous operationalizations of emotional labor are not sufficiently inclusive of all of the emotion management processes that employees undertake while attempting to adhere to the organization's display rules. Grandey argues that the "processes of surface acting (managing observable expressions) and deep acting (managing feelings) match the working definition of emotional labor as a process of emotional regulation, and they provide a useful way of operationalizing emotional labor" (p.97). According to Grandey (2000), deep acting involves modifying one's

feelings through attentional deployment and cognitive change strategies, whereas surface acting focuses on modifying emotional expressions through response modulations. Important elements in her model are the situational cues that help the participants in an emotional exchange to clearly define the situation. These cues include the expectations of the participants in the interaction, such as the frequency, duration, variety and display rules associated with the interaction. Grandey (2000) hypothesizes that the consequences of emotional labor in her model include burnout and job satisfaction, as well as customer service performance and withdrawal behaviors.

Using emotion regulation theory, Grandey (2000) integrates the literature regarding emotional labor very effectively by incorporating those elements of focus in this study – emotional display expectations and associated consequences of emotion work at work. The primary shortcoming of her conceptualization, however, is that it continues to exclude emotional exchanges between organizational members, viewing these exchanges as emotion work that is not done for a wage or toward specific organizational goals (Grandey, 2000; Wharton, 1999).

A vital part of all conceptualizations of emotional labor is the focus on the distinction between expressed emotion and felt emotion. All of these researchers seem to agree that the element of display rules contributes to or plays an important part in emotional expression in the organization. This distinction is important because the organizational consequences of emotional labor focus on the ability and success of the employee's efforts to display the correct emotion, not feel the correct emotion.

Rafaeli and Sutton (1987, 1989) have in many ways led the organizational literature in the examination of emotional expression and displays in the workplace. The focus of these researchers has been on the emotional displays of individuals in boundary spanning roles such as convenience store clerks (Sutton & Rafaeli, 1988), supermarket cashiers (Rafaeli, 1989a; Rafaeli & Sutton, 1990), grocery store clerks (Rafaeli, 1989b), interrogators in Israel (Rafaeli & Sutton, 1991) and bill collectors in the U.S. (Rafaeli & Sutton, 1991; Sutton, 1991).

Rafaeli & Sutton focus on the role of emotional expression in organizational life and explicitly acknowledge the interplay of feeling and expression in managing emotions at work. Rafaeli & Sutton (1987; 1989) have offered two conceptual models of expression of emotion in organizations. In their earlier model, they theorized about the antecedents and outcomes associated with emotional expression in the organization. In this model, the authors depicted the organizational context and emotional exchanges as a primary source of role expectations (Rafaeli & Sutton, 1987), which in turn lead to expressed emotions having both organizational and personal outcomes for the role occupant. In their later model (Rafaeli & Sutton, 1989), these authors expand upon their earlier model by including norms about emotional display and characteristics of role occupants as primary antecedents of emotional behavior in organizations. Their later model is portrayed in Figure 1.

Rafaeli & Sutton have offered various antecedents as influences on an individual's emotional expression at work. Among these antecedents are the demographic characteristics and feedback of target persons (Rafaeli, 1989a, 1989b;

Dimensions of Role Occupants Emotional Behavior

- Content
- Intensity
- Diversity

Discretion about Displayed Emotion

Norms about Which Emotions Role Occupants Ought to Display

- Societal Norms
- Occupational Norms
- Organizational Norms

Characteristics of Role Occupants

- Enduring Attributes
- Inner Feelings on the Job
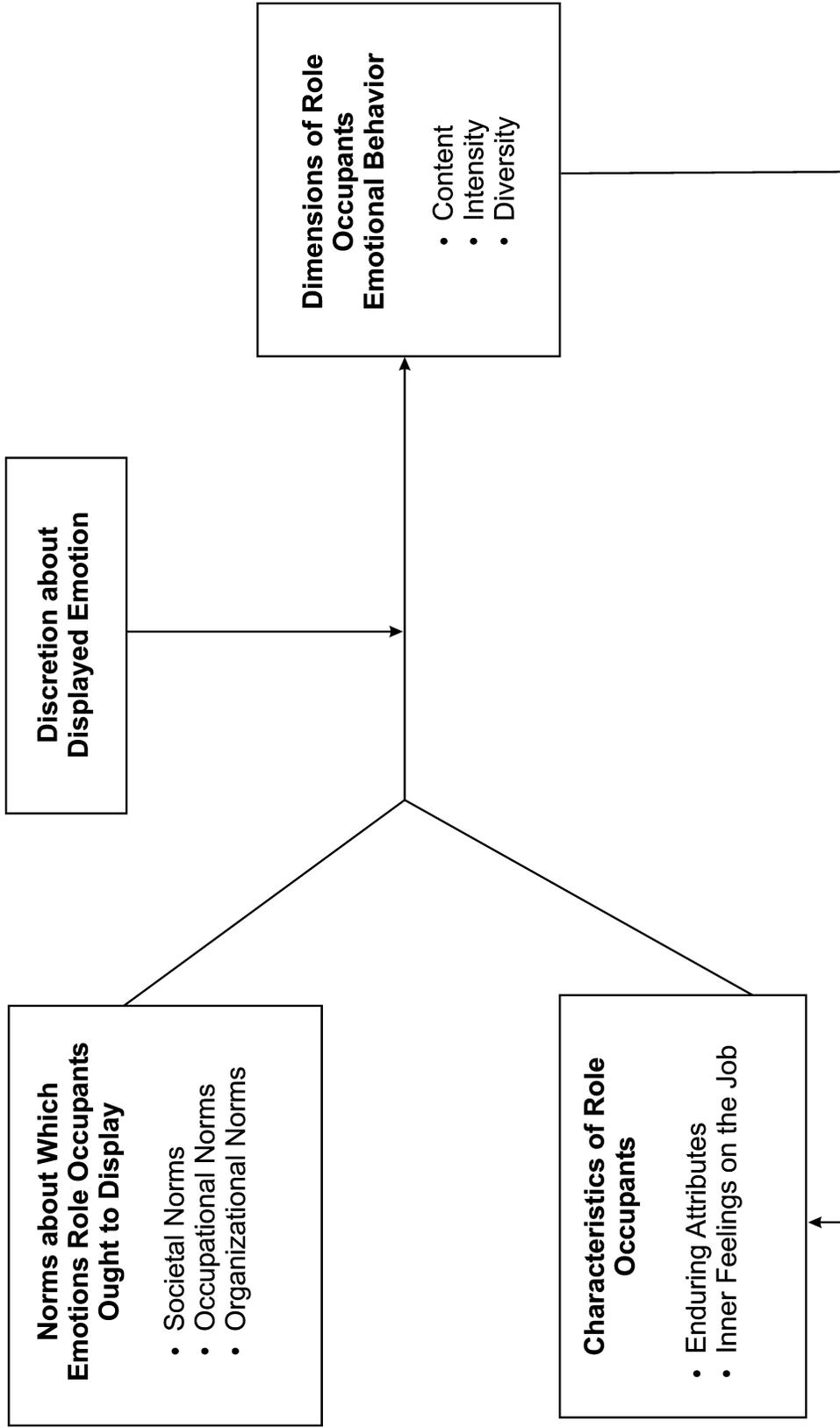
Figure 1. **Factors that influence Emotions Expressed by Role Occupants (Rafaeli & Sutton, 1989)**

(Reprinted from Research in Organizational Behavior, Vol. 11. Rafaeli, A., & Sutton, R. I.
The expression of emotion in organizational life, p. 5. Copyright (1989), with permission from Elsevier)

Rafaeli & Sutton, 1987, 1989, 1990; Sutton, 1991) and the demographic and psychological characteristics of the role occupant. The relationship between the antecedents and actual emotional behavior is mediated by the discretion that role occupants have regarding displayed emotion. Rafaeli & Sutton (1989) indicate that norms about the appropriate display of emotion come primarily from three sources: societal norms, occupational norms, and organizational norms. The authors argue that the characteristics of the employee (or role occupant), such as his or her inner feelings on the job and other enduring attributes such as gender (e.g., Deaux & Major, 1987), personality traits such as self-monitoring (e.g., Snyder, 1987), and experienced emotions, and the individual's emotional stamina (Hochschild, 1983) will predict the content, diversity and intensity of the emotions expressed. Finally, Rafaeli & Sutton (1989) suggest a feedback loop wherein expressed emotions influence felt emotions.

The primary constraint of this model is the discretion that the role holder has over which emotions to express. Rafaeli & Sutton (1989) suggest that work roles vary widely in the amount of overall autonomy that is granted to the role occupant, but their primary assumption is that as people are allowed greater personal control over expressive behavior, they will exercise their power. This exercise of power will result in normative influences being heeded less, leading to the stronger influence of personal attributes and inner feelings on emotions that are displayed.

Rafaeli & Sutton (1989) do not allow for full consideration of the gender influences on EDRs. These influences come not only from the individual's gender identity, but are implicit, and filter in through a variety of sources (such as occupational

norms, organizational culture, feedback from others in the exchange), and serve to limit

the discretion that individuals have over the emotions they express while at work.

Further consideration of the role of gender will be presented in Chapter III.

The ability to appropriately conform to EDRs can have long-lasting instrumental,

personal, and social consequences for employees, and this makes display rules within the

organization central to the study of emotions. Given the importance of

intraorganizational display rules for employees, and the centrality of display rules to the

conceptualization of emotional labor, the next step is to evaluate the consequences

associated with emotional labor and intraorganizational EDRs.

Emotional Dissonance and Emotional Exhaustion

Starting with Hochschild (1979, 1983), positive and negative consequences of

emotional labor for individuals and organizations have been suggested in the literature.

From a purely instrumental perspective, the positive consequences of employee

emotional labor for the organization include increased performance (Rafaeli & Sutton,

1991), financial success, and increased patronage and market share (Rafaeli & Sutton,

1987, 1989). For the individual, expressed emotions can bee seen as being esteem-

enhancing or esteem-degrading (Rafaeli & Sutton, 1987).   The positive consequences

for the individual may include improved physical and emotional health (Rafaeli &

Sutton, 1987) and financial well-being associated with good job performance (Ashforth

& Humphrey, 1993; Rafaeli & Sutton, 1989)

However, the negative consequences of emotional labor have received far more

attention in the literature. Though some theorists have argued that emotional labor and

associated display rules have the potential to be beneficial to employees, many others have identified the major cost to the individual that lies in emotional dissonance (Abraham, 1998, 1999a; Ashforth & Humphrey, 1993; Hochschild, 1983; Wharton, 1993). Emotional dissonance occurs when employees' expression of emotions satisfy prescribed display rules, but clash with the employees' inner feelings (Abraham, 1998; Rafaeli & Sutton, 1989). Emotional dissonance is a form of role conflict (Rafaeli & Sutton,1987), and because role conflict has been found to be an antecedent to emotional exhaustion, it follows then that emotional dissonance is a predictor of emotional exhaustion (Abraham, 1998). Emotional dissonance has been theorized to be associated with self-alienation, depression, frustration, anger, stress, burnout, family problems, and physical ailments (Ashforth & Humphrey, 1993; 1995; Wharton & Erickson, 1993; Wharton, 1993).

Research on emotional labor in the service sector has long postulated a relationship between emotional labor and various measures of stress and employee well-being (Ashforth & Humphrey, 1993,1995; Hochschild, 1983; Wharton, 1993), but early tests of this relationship have met with mixed results (e.g., Wharton, 1993). Emotional labor has been seen as exhausting, it may be perceived as stressful, and it can increase psychological distress and symptoms of depression (Pugliesi, 1999; Pugliesi & Shook, 1997; A. Wharton, 1993; C. Wharton, 1996). This perspective on work stress has been aided by research that indicates that the social environment of work (in particular, relationship and social support from supervisors and coworkers (House, 1981) has a significant impact on individual's perceived levels of psychological distress. Pugliesi

(1999) investigated the relationship between emotional labor, job stress, and psychological distress and found that emotional labor increased subjects' perceptions of job stress and psychological distress.

Morris & Feldman (1997) found that emotional dissonance is the component of emotional labor that accounts for the most variance in the consequences of emotional labor such as emotional exhaustion. The negative consequences associated with emotional labor are mediated by a sense of inauthenticity - or the experience of dissonance (surface acting) between expressions and emotions (Erickson & Wharton, 1997; Parkinson, 1991; Sutton, 1991). Hochschild (1993) found that self-estrangement, alienation, and exhaustion can result from the extensive emotional labor required by some types of work. Leidner's (1993) study of the training of fast food workers also indicates that there are negative emotional and social effects associated with engaging in extensive emotional labor with customers. Wharton's (1993) study of bank and hospital employees suggests that while the effects of emotional labor are not always uniformly negative, emotional labor leads to increased emotional exhaustion among workers with low job autonomy, longer job tenure, and longer hours of work. Similarly, Kruml & Geddes (2000) study of the relationship between emotional dissonance and employee burnout indicates that those employees who fake their feelings, or engage in surface acting in service encounters, risk becoming emotionally exhausted.

Brotheridge & Grandey (2002) examine the relationship between emotional labor and emotional exhaustion and find that the perception that the job required high levels of hiding negative emotions, such as anger and fear, led to high levels of surface acting

among employees. Further, surface acting was found to be significantly related to emotional exhaustion.

Erickson & Ritter (2001) examined the conditions under which individuals perform emotional labor and the effects of such labor on psychological well-being. Building on prior theory and research, the authors argue that the management of agitation (feelings of anger and frustration) is the form of emotional labor most likely to be associated with increased feelings of burnout (of which emotional exhaustion is a component) and inauthenticity, which is related to the experience of emotional dissonance, and that this negative effect on well-being should be more common among women. This study was the first to explicitly examine whether gender (sex) made a difference in the consequences of emotional labor for employees. These researchers measured emotional labor, interactive work, work conditions, burnout at work, inauthenticity at work, and the experience and management of positive, negative, and agitated emotions by questionnaires in a sample of 522 participants. The findings show that managing feelings of agitation increases burnout and inauthenticity and that inauthenticity is most pronounced among those experiencing the highest levels of agitation, but there were no effects found for gender (sex).

As the study by Erickson & Ritter (2001) indicates, one element that influences emotional labor and its antecedents and consequences and that can serve to unite this discussion, is gender. Hochschild (1983) was one of the first to argue that there are discrepancies in the way that men and women are expected to perform emotional labor and ultimately in the consequences of emotional labor for men and women. Adding

gender to the discussion on emotional labor and its consequences is important because it exposes many of the assumptions that individuals have about emotion at work, the way it is structured and how it is rewarded.

Gender and Emotional Labor

The following discussion will review the role of gender in emotional expression by defining gender, looking at gender stereotypes associated with gender and emotional expression, and then exploring the influences of gender on emotional labor and emotional display rules through occupational norms and organizational culture. It will focus on the three sources of norms that guide emotional display in organizations as outlined by Rafaeli & Sutton (1989). First, there are societal norms, which come from our understanding of how males and females are expected to interact. Second, occupational norms provide behavioral cues that very often influence these sex-based expectations. Third, organizational culture is the location where all of these influences culminate. I will define gender, outline the relationship between gendered stereotypes regarding emotional expression and how this translates into gender that is performed (rather than static), and discuss the individual and social consequences of the combination of these gendered influences.

According to Pryzgoda & Chrisler (2000), the words "sex" and "gender" are deceptive. Psychologists inconsistently, often interchangeably, use these terms. Studies have focused on sex differences (e.g., Edwards, Honeycutt & Zagacki, 1989), gender differences (e.g., Blier & Blier-Wilson, 1989) and/or have used the word gender in their titles, only to study sex differences (e.g., Eagly, 1983; Eagly & Crowly, 1986; Eagly &

Steffan, 1986). Many of the studies have not consciously defined the terms sex and gender in their writing (Pryzgoda & Chrisler, 2000). "Sex" refers to the biological aspect of being male and female. "Gender" typically refers only to behavioral, social and psychological aspects of acting as men and women (e.g., Butler, 1990; Hawkesworth, 1997; Nicholson, 1994; West & Zimmerman, 1991).

The psychology, sociology, and management literatures discuss "gender differences" in emotional expression, and differences between the "genders" in motives for regulating emotions, but many fall into the same trap of not distinguishing the biological differences based on sex and the more behavioral definitions conveyed by the term "gender." Very often, the assumption is that "sex differences" between males and females account for and subsume the psychological and social factors that allow us to assign gender (Brody & Hall, 1993). A more active definition of gender is required to capture the socially constructed nature of the construct and allow it to be woven into the fluid nature of emotional expression.

Gender, in this study, is used in accordance with West & Zimmerman's (1987) definition, whereby gender can be seen as "the activity of managing situated conduct in the light of normative conceptions of attitudes and activities appropriated for one's sex category" (West & Zimmerman, 1987: 126). In this way, gender is something that is performed, it is active, "something that we think, something that we do...Doing gender involves a complex of socially guided perceptual, interactional and micropolitical activities" (Gherardi, 1994: 642). Consequently, gender is not a simple property of people (belonging to a biological category) (Pryzgoda & Chrisler, 2000), or of

organizational cultures (e.g., Hofstede, 1980). Rather, gender is an activity and a social dynamic that is enacted continually (and renegotiated with changing meanings), often without awareness in daily organizational life (Gherardi, 1994). Gender in this context is neither universal nor stable, but rather it is defined by the discourse of a particular historical period and setting (Putnam & Mumby, 1993). It is a socially constructed activity, not one that can simply be defined and measured. In other words, it is emergent. It is from this viewpoint that EDRs within organizational boundaries should be examined, because it allows researchers to ask questions regarding how we may "do gender" in our emotional exchanges, or how we construct or enact gender in our daily emotional activities. This conceptualization of gender is important to this study of emotional labor and emotional displays in organizations because it allows us to go beyond static assignments of sex roles and stereotypes towards a richer interpretation of the context of emotional behavior in organization.

To understand how individuals in organizations "do" gender, we must examine the historical treatment of emotional expression in society and organizations (namely sex differences in emotional expression) and how it has been translated into gendered occupational norms and organizational cultures. This translation underlies my alteration of Rafaeli & Sutton's (1989) model because it allows for the gendered consideration of EDRs that govern intraorganizational emotional exchange, rather than the consideration of gender merely as an enduring characteristic of the individual.

Sex Differences in Emotional Expression

The literature on "gender differences" in emotional expression indicates that women are generally thought to be more emotionally expressive than men (Brody & Hall, 1993). Women are socialized to express all feelings openly except anger, while men are socialized to suppress most feelings, but to express anger freely (Sharkin, 1993). The belief that women are more emotional than men is one of the most common findings in the gender stereotype literature, since it is argued that women experience more frequent and more intense emotions, whereas men are thought to be emotionally inexpressive and to have less intense emotional experiences (Brody & Hall, 1993; Kelly & Hutson-Comeaux, 1999; Nunn & Thomas, 1999; Sharkin, 1993). For example, Briton & Hall (1995) asked college students about the nonverbal expression of males and females, and found that females were thought to have more expressive faces and voices, smiled and laughed more, had more expressive hands, and were more skilled in the sending and receiving of nonverbal cues.

Another empirical example of sex based stereotypes associated with emotional expression is found in a study by Birnbaum and Croll (1984). In this study, working-class parents, middle class parents, and college students were asked to report their beliefs about expressions of anger, fear, sadness, and happiness in typical boys and girls. The researchers found that working class parents believed that males expressed anger more often and more intensely than females but expressed fear less often and less intensely than females. College students believed that anger was expressed more often and more

intensely by males and sadness less often and less intensely than females. All three

groups indicated more acceptance of anger in boys (Birnbaum & Croll, 1984).

In interpersonal interactions, Deaux and Major (1987) argue that the gendered

stereotypes that people have about others with whom they interact may be critical in

bringing about gender-stereotypic behavior. They posit that in any given interaction, the

participants may have a set of gender stereotyped beliefs about themselves and their

partners, and these may or may not be activated to influence behavior, depending on the

context, the attributes of their partners, and the goals that they have in the interaction

(Deaux & Major, 1987).

Many researchers argue that the differences in the expression of emotion (i.e.,

display rules) and not the experience of an emotion are what underlie many of the

gender-emotion stereotypes that we hold (Brody & Hall, 1993; Kelly & Hutson-

Comeaux, 1999; Johnson & Shulman, 1988). An empirical example of this is provided

by Johnson & Shulman (1988). These authors asked male and female subjects to

indicate the likelihood that a friend of each sex would display positive feelings regarding

their own or another person's success.   Subjects were asked to read descriptions of

behavior and to rate how intensely an emotional reaction would be experienced, or how

extremely the emotion would be displayed. Females were rated as more intense on both

experience and display, but the difference between males and females was greater for

display of the emotions. When context was taken into effect, subjects expected women

to display positive emotions to a greater degree than men in an other-oriented context,

whereas men were expected to express more positive emotion in self-oriented contexts (Johnson & Shulman, 1988).

The belief that men and women experience emotion similarly but express it differently suggests that people believe that there are cultural display rules (Ekman & Friesen, 1969) that account for gender differences in emotional expression (Plant, Hyde, Keltner and Devine, 2000). To examine this assumption more completely, Plant et al, (2000) conducted three studies that examined the relationship between gender stereotypes and the interpretation of emotionally expressive behavior. Participants believed that women experienced and expressed the majority of 19 emotions studied more often than men, except anger and pride, which were thought to be experienced and expressed more often by men.

As the historical treatment of emotions in organizations reveals (Fineman, 1996), characterizations of emotional displays considered to be acceptable have focused on characteristically male emotions. Male anger is often thought of as acceptable in organizations. Stories of outbursts from supervisors and other organizational leaders typically include "male" emotions such as frustration and anger, characterized by shouting and yelling, that become the basis for organizational folklore and storytelling (Aaltio-Marjosola, 1994). However, the literature on sex differences in emotional expression (e.g., Brody, 1993) indicates that females express anger in different ways than males do (Brody & Hall, 1993). Female anger is often expressed in more subtle ways, and often results in tears. These tears are not typically seen as an organizationally appropriate response to interpersonal interactions in organizational situations (Hoover

Dempsey, Plas & Wallston, 1986). Further, these expressions of anger are evaluated differently by males and females. A recent study found that when subjects were asked to evaluate an angry incident involving a supervisor and a subordinate, females in the role of supervisor judged the display of anger as having greater relationship cost and personal cost than did males (Davis, LaRosa & Foshee, 1992). This indicates that in situations where men and women respond similarly to an emotional situation, expectations regarding the appropriateness of the display are often recreated in a gender-stereotyped manner, with greater costs associated with incorrect displays attributed to women (Davis et al, 1992; Gherardi, 1994).

Stereotypes associated with male and female emotional behavior has also translated to the ways in which we think about jobs, careers and employment. The stereotypes associated with how males and females behave generally translates to expectations about the kinds of work men and women (should) do, and what emotional behaviors are acceptable while doing these jobs.

Gender and Occupational Norms

It has been asserted that "[i]n capitalist societies, the most powerful ideologies may be occupational" (Hochschild, 1990: 138). Categorizations and stereotypes of women's work and men's work usually contain assumptions about the "emotional performance or stability of the sexes"(Fineman, 1996: 555). Occupational norms regarding the appropriateness of emotional displays at work are typically learned during the professional socialization process. Morris and Feldman note that "the extent to which organizations have explicit display rules and monitor employees' expressive

behavior will depend on the level of skill and training required to perform the work"
(1996: 997). In many cases, part of the training process for highly skilled professionals
involves learning the appropriate display of emotion, so it is likely that some of the
display rules governing expressive behavior already have been internalized by highly
skilled workers.

For example, physicians and nurses learn the appropriate types of demeanor that
should be expressed to patients while in medical school or as part of clinicals during
nursing training (Rafaeli & Sutton, 1989). In this context, physicians are typically
socialized to be detached and reserved when dealing with patients, and nurses to be
caring, compassionate, and concerned (Ashforth & Humphrey, 1993). However, the
informal elements of professional socialization may also provide information regarding
how to interact with individuals from other occupations (or from within an occupation).
For example, in traditional hospital settings, it may be acceptable for a doctor to yell at a
nurse or an orderly or secretary, but he or she might be less likely to do so with a
colleague at the same level in the organization. Due to differing education levels and
traditional occupational segregation, nurses, orderlies and other may be spoken down to
or yelled at. Similarly, nurses may learn as part of their occupational preparation that
they are to defer to doctors, and this may translate into a restriction of range in their
options regarding the emotions that they can express to doctors (Van Maanen & Kunda,
1989; Rafaeli & Sutton, 1989).

One third of all Americans work in jobs that call for emotional labor: one quarter
of the jobs held by men and one half of the jobs held by women (Hochschild, 1990).

This stratification provides evidence that our occupational cultures and associated organizational structures support the gendering of occupations such that women are expected to do more emotional labor, both inside and outside the organization (Gibson, 1997; Morris & Feldman, 1996; Parkin, 1993; Hochschild, 1990; Wharton & Erickson, 1993). For example, Hall (1993) and Leidner (1991, 1993) focused on the restaurant industry, where employers often construct different scripts for male and female servers, and use rules regarding demeanor and appearance for each sex. Pierce (1995, 1999), in her studies of paralegals, noted that women paralegals were expected to give male trial lawyers emotional support through deference and care-taking while managing their own anger and the anger of attorneys in the firm. Male paralegals were not expected to be nurturing, were treated by trial attorneys as if they were preparing for law schools, and were included in lawyers' social gatherings. Annual performance reviews for female paralegals included implicit evaluation of emotional labor job content, referred to as "attitude" in working with the legal staff. Pierce argues that the existing gender ideology may influence the performance evaluation of these women and may impact their compensation (1995).

These situations provide examples of gender stratification in occupations and the manner in which EDRs stand to reinforce the current form of gender and emotional stratification (Fineman, 1996). Organizations that are embedded in traditionally segregated occupations may reproduce, through daily activities and discourse, a traditional stratification system that results in gender stereotypes regarding emotional display though organizational cultures (Aaltio-Marjosola, 1994; Gherardi, 1994).

Gender and Organizational Culture

An organization's culture will have the most pervasive influence EDRs and associated emotions that are sanctioned for use than will other aspects of the organization (Rafaeli & Sutton, 1989; VanMaanen & Kunda, 1989). The organization's culture stands to influence EDRs because it integrates those societal and occupational influences that are gendered (Aaltio-Marjosola, 1994). A glimpse into the history of emotion in organizations indicates that organizational cultures that have grown up around these historical values have evolved to restrain or limit emotional displays in organizations to those that are sanctioned by the dominant coalition, which has historically been male (Fineman, 1996). Masculine cultures, which tend to dominate in the United States, are thought to be dominated by power relationships and consequently are more results-oriented (i.e., more likely to attempt to control the outcomes of emotional display, rather than work within it) and organizational cultures that emerged from this environment have tended to value masculine traits, such as aggressiveness, and tend to be occupationally segregated (Brislin, 1993; Hofstede, 1980).

The interpretive perspective on organizational cultures (e.g., Smircich & Calas, 1987) provides a holistic approach to examining this phenomena in that it posits that organizational culture:

> is thought to consist of the symbols, beliefs and patterns of behavior
> learned, produced and created by the people who devote their energies
> and labor to the life of an organization. It is expressed in the design of the
> organization and of work, in the artifacts and services that the
> organization produces, in the architecture of its premises, in the
> technologies that it employs, in its ceremonies of encounter and meeting,
> in the temporal structuring of organizational courses of action, in the
> quality and condition of its working life, in the ideologies of work, in the

corporate philosophy, in the jargon, lifestyle and physical appearance of
the organization's members (Sprati, 1992: 342).

In this way, organizational cultures can be viewed in the context of their current and

historical perspectives. Indeed, the basic principle of organizing, which of itself is

gendered, is embedded in the "temporal structuring of organizational courses of action"

and other cultural phenomena (Sprati, 1992). Consequently, the patterns of behavior

"produced and created by the people who devote their energies to the life of the

organization" are reflected in their tacit rejection of emotionality at work (Sprati, 1992).

Aaltio-Marjosola (1994) indicated that the values that underlie organizing result in

organizations that perpetuate gender "myths," and as such enact gender daily in ways

that cause reified gender stereotypes to become a cultural product of the organization.

Individuals interacting in this context believe that they are acting of their own accord

when in actuality, they are acting and reacting to organizational phenomena in ways that

consistently recreate gender stereotypes. Consequently, employees' emotional displays

in the organization become an intricate dance of compliance and expectation, driven not

purely by the employee's felt emotion or the organizationally sanctioned emotion, but by

the heavily influenced display rules present that are driven by normative societal

influences.

Individuals' attempts to negotiate the emotion-related compliance and

expectation requirements of an organization's culture are also involved in balancing the

role expectations associated with their relative status in the organization. Employees'

hierarchical status and interpersonal relationships are key influences in how they choose

to relate emotionally to others at work, and in turn this can impact how individuals come to view themselves in the social context. The following section outlines the social function that emotions serve in intraorganizational emotional exchanges.

<center>The Social Function of Emotions: Emotional Place Marking</center>

The intersection of gender with organizational, societal, and occupational norms regarding emotional display rules is brought into focus when we recognize that emotional displays serve a social purpose. The intricacies of displaying the correct emotion at the correct time to the correct person becomes an issue of "social place," or what Goffman (1959) refers to as the micropolitics of the creation and negotiation of hierarchy involved in getting and keeping power, rank, and social standing (Clark, 1990). These struggles involving power, rank, and social standing are central to organizational life as it is currently known. Clark (1990) asserts that emotions "mark place" in the self and they serve to make "place claims." This signifies that "in everyday, face to face encounters and relationships, individuals constantly monitor the shifting micropolitical balance. We want to know where we stand relative to others, and we want to have a say in negotiating our standing" (Clark, 1990: 327). Emotions and emotional displays are a means of informing ourselves where we stand and tells others where they do or should stand. Overall, emotional expression is seen by participants as a form of valuable information about vulnerabilities, values, and motivations that need to be protected or managed appropriately lest ambiguous or damaging messages leak out (Gibson, 1997; DePaulo, 1992).

Clark (1990) argues that "place" is to everyday interaction what social status is to social structure. "Place" is a less well-defined position that encompasses ideas such as follower, leader, star, supporting character, etc. In this way, the concept of place encompasses differences in personal power, prestige, face-to-face status and social distance (or intimacy). According to Clark, places are "situational, overlapping and changeable. We move among many places in the course of a day, occupying at least one in each of our relationships and encounters… Sometimes (as with boss and worker who are also friends) one can simultaneously be in two or more place relationships with a single person (1990:307)." Place configurations are unstable, for in an instant, the gap between parties can widen or narrow, or the superior can become inferior.

Clark (1990) also notes that place can be objective and subjective. Objective place (other constructed) is the place that others ascribe to the individual through their attention, deference, honor, or lack thereof. Objective placement affects the subjective sense of "where I stand in this relationship", but it is not the sole determinant. Self-concept affects the individual's subjective sense of place and vice versa. Clark (1990) argues that "we can see subjective place as an impermanent adjunct to self. An individual's sense of self -- the sum of all one's thoughts and feelings about oneself, is created through interaction but takes on a life of its own. Sense of place, in contrast, arises only in interaction. It is a person's momentary consciousness of "who I am and How I can act at this moment in this encounter" or what Clark calls part of the "situated self (1990: 307)."

Emotions transmit messages about a person's place in an encounter. Social role-taking emotions such as humiliation, disgust, shame, gratitude and admiration can provide individuals with information regarding their place. For example, women who are the targets of emotional and physical violence may feel these shame, guilt or self disgust, which marks for them their "rightful" social place (Clark, 1990). Battered women often respond to extreme emotional abuse with numbing – a condition in which one pushes feelings of anger and resent below conscious awareness (Clark 1990). Hochschild (1983) argues that emotional numbing also took place among the flight attendants in her study, and marked their inferior standing when they reverted to a mental state they called "robot" (Clark, 1990; Hochschild, 1983). In this numbing, or detached station, individuals become emotionally invisible and unentitled, and consequently justifiably allocated to a lower place. Clark argues that this numbing may cause individuals to develop emotional habits that limit their emotional repertoire and continually remind them of their inferior standing.

In addition to serving as intrapersonal place markers, emotions and emotional expressions may also be used interpersonally as place claims. This may be the result of individuals attempts, through emotional displays to actively and intentionally instigate emotions in each other and themselves. Individuals do this in an attempt to shape the definition of the situation and of self, to seek affirmation of their standing or to negotiate their standing (Clark, 1990).

By necessity, some sense of subjective social place comes from the perception of our larger (somewhat objective) social place. Long standing norms that hold that men

have a higher social (objective) place/status than do women in our culture (e.g., Ely, 1995; Wharton, 1992) indicate that while one's sex category provides cues to oneself and others in an interpersonal exchange of perceptions of your social place, it does not define it absolutely. Thus one's sex category, and the gender assumptions associated with it inform one's subjective social place, and may constrain attempts at claiming other social places, but by no means does one's sex category define one's subjective social place. In this way sex, or gender, and subjective social place are conceptually distinct because subjective social place is informed by other elements as it arises out of interpersonal interactions (Clark, 1990), which here focus on the substance and content of emotions expressed.

As presented in this chapter, the consequences associated with the gendered influences that guide emotional expression in organization can have far reaching effects on individual well-being and can also interfere with a person's sense of authenticity, indicated by the level of emotional dissonance or the amount of surface acting that goes into display the right emotion at the right time to the right person. The following chapter outlines a model of the consequences of gendered EDRs for the individual and develops hypotheses relating to these consequences.

CHAPTER III

THEORETICAL MODEL AND HYPOTHESIS DEVELOPMENT

The social constructivist nature of emotion indicates that when an emotion that deviates from those that are expected is experienced, as may occur in intraorganizational emotional exchanges, the individual who is cognizant of the appropriate social norms can take measures to reintegrate his or her emotional experience with the normative requirements (Kemper, 1990), and subsequently revise his or her emotional expression. This chapter will present a model of the consequences of gendered intraorganizational emotional exchanges that is based on parts of Rafaeli & Sutton's (1989) model of the factors that affect emotional expression between role occupants. Hypotheses regarding the consequences of these emotional exchanges, which are postulated to be infused with gendered influences on several levels, will be offered.

A Model of the Consequences of Gendered Intraorganizational Emotional Exchanges

As the previous chapter indicates, elements of society, organizational culture and structure interact in ways that are fundamentally gendered, which in turn has a profound effect on emotional displays and associated outcomes for individuals within the organization. Rafaeli & Sutton (1989) argue that organizations play a role in fostering role-appropriate emotional labor through recruitment, selection, socialization and rewards and punishment (Rafaeli & Sutton, 1987; Sutton, 1991). Van Maanen & Kunda (1989) have contended that emotional labor and associated EDRs are a form of organizational "control of the heart" through which individuals are welded to managerial interests (Mumby & Putnam, 1992). This "control of the heart" occurs when

individuals' feelings are treated as organizational commodities, when feelings often thought of as intimate and private are appropriated to the public domain (i.e., done for a wage in the public sphere (Hochschild, 1979; 1983). This is often accomplished by the management of organizational cultures and through the inculcation of values (Mumby & Putnam, 1992; Van Maanen & Kunda, 1989).   The review of the literature on the gendered elements of occupational and sex-based expectations associated with emotional expression indicates that gendered elements provide the larger context in which intraorganizational emotional exchanges occur and influence the behaviors sanctioned for display in the organization. Rafaeli & Sutton (1989) depict the organizational context and emotional exchanges as a primary source of role expectations for individuals in organizations (Figure 1).

Rafaeli & Sutton's (1989) conceptual model of expression of emotion in organizations offers insight into not just the larger contextual variables that influence that ways in which people interact in organizations, but also into how individuals interact in actual emotional exchanges. According to Rafaeli & Sutton, various antecedents may influence individuals' emotional expression in the organization. Among these antecedents are the demographic characteristics and feedback of target persons and the demographic and psychological characteristics of the role occupant (Rafaeli, 1989a, 1989b; Rafaeli & Sutton, 1987, 1989, 1990; Sutton, 1991). The model presented in Figure 2 builds on selected elements of Rafaeli & Sutton's (1989) models by focusing primarily on the intraorganizational element of the exchange, and also by
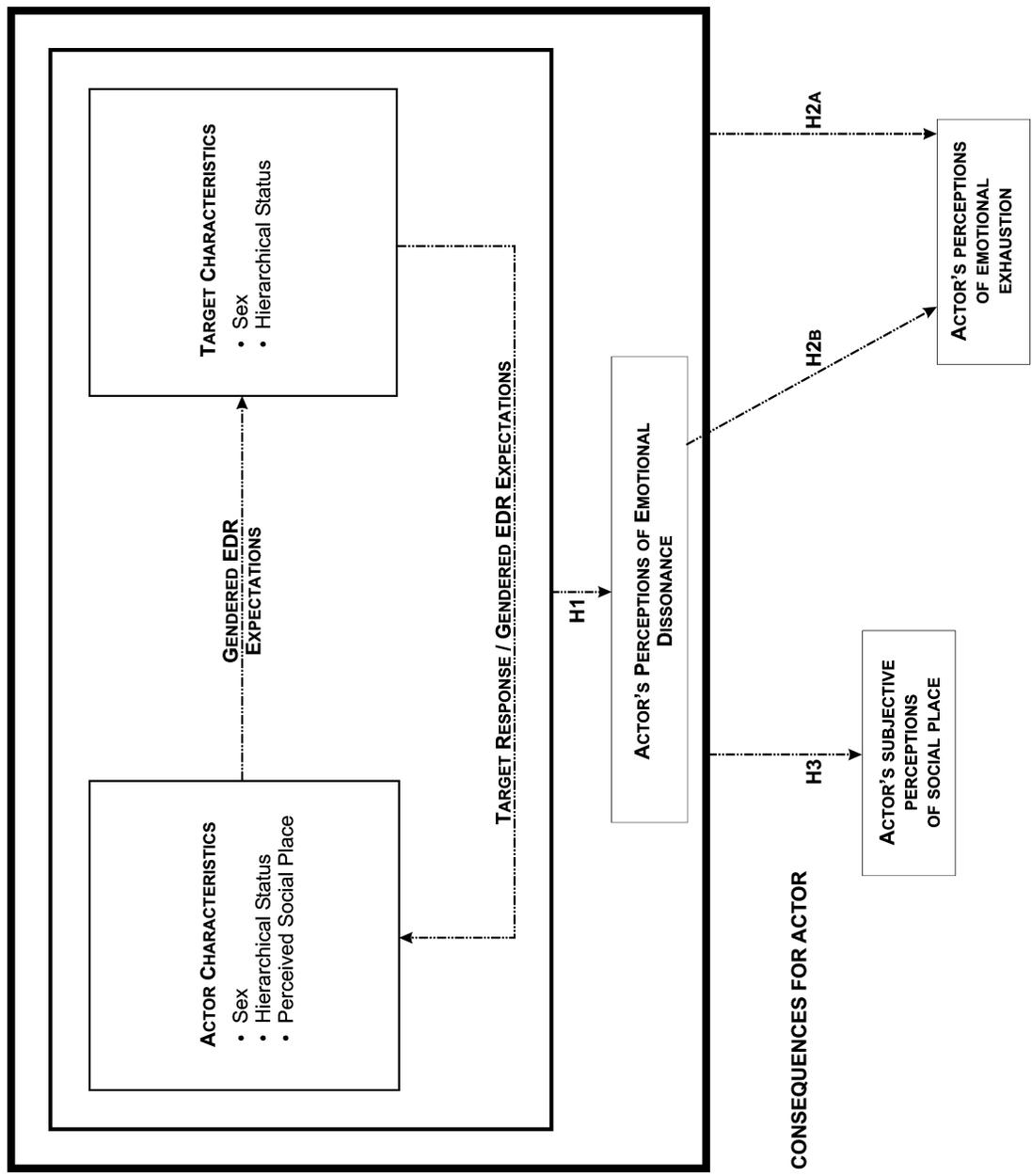
Figure 2. A Model of the Consequences of Gendered Intraorganizational Emotional Exchanges.

outlining the characteristics of the emotional exchange that define and influence the associated emotional outcomes for the actor and the target.

The model in Figure 2 highlights the hierarchical status and sex of both the actor and target and assumes that the background noise of the gendered influences discussed previously comes to the foreground through the performance of gender. As the figure indicates, the hierarchical status of the individual with whom one is sharing an emotional exchange may provide cues regarding the appropriateness of the emotion or emotional response being expressed (Rafaeli & Sutton, 1989). Gibson (1997) points toward the structural elements of organizations, such as hierarchy, as central to organizations' attempts to shape and sanction the expression of particular emotion, often in gendered ways.

Gender, which is presented in this model as being performative, evolves as the exchange evolves, often in the form of feedback from the target. Given the importance of feedback from the target in shaping and defining an individual's emotional response (Rafaeli & Sutton, 1989), the presence of gendered expectations or EDRs will shape the individual's responses in ways that continue to be gendered as the exchange develops. As Deaux & Major (1987) argue, the gendered stereotypes that individuals have about those with whom they interact may be critical in bringing about gender-stereotyped behavior, particularly as the context and attributes of the other person in the interaction may activate these expectations (Deaux & Major, 1987; Kelly & Hutson-Comeaux, 1999). In this model, the sex of both the actor and the target serve as transaction-defining cues (Rafaeli & Sutton, 1989) that may result in gendered expectations in either

party to the emotional exchange. Rafaeli & Sutton's (1989) argument is that gender is an enduring attribute that shapes the way that individuals behave in emotional exchanges. My model suggests that the sex of the participants provides cues to others in the exchange that cause them to enact gendered stereotypes associated with emotional behavior. These enactments can take the form of verbal and nonverbal cues regarding the assessment of the other participants' behavior. These cues change from person to person and exchange to exchange, making "gender" as defined by Rafaeli & Sutton (1989) not an enduring attribute, but something that emerges from exchange to exchange.

Emotional Dissonance

The struggle to resolve the mismatch between felt and displayed emotions (emotional dissonance) that may be experienced as a consequence of the gendered emotional exchanges depicted in Figure 2 has been defined as an integral part of the emotional labor process (Grandey, 2000). The consequences associated with emotional labor suggest that "managing the estrangements between self and feeling and self and display" may engender in employees the inability to feel emotion, or perhaps a sense that they are being insincere or inauthentic in the feelings they display (Hochschild, 1983:131; Wharton, 1993). The concern of emotional labor theorists has been that maintaining a culturally prescribed happy face (or other appropriate emotion) can lead to emotional numbness (VanMaanen & Kunda, 1989) and that the suppression of feelings negatively affects organizational relationships (Pogrebin & Poole, 1991).

Emotional display or exchanges between employees within the organization can be said to be more gendered when the implicit rules associated with and enacted with regard to emotional displays adhere strongly to expected gender stereotypes. Not only are specific emotional displays subject to the gendered expectations that others have about how they should be expressed, but some emotions also have gender labels and expectations attachThese matters are compounded by Bem's (1987) argument that gender role schemas affect men and women's view of self and the world because of gender-tinted cognitive lenses. All persons inevitably perceive themselves as violating societal expectations for gender roles at some point, and such violations may lead to negative psychological effects (Efthim, Kenny and Mahalik, 2001). Given that individuals differ in their commitments to culturally sanctioned models of masculinity and femininity, individuals in more gendered emotional interactions may experience themselves as violating or being challenged by a target's (societal) expectations for gender roles; they may feel an implied pressure to conform and may respond via the use of surface acting. Although the research on sex differences in the expression of emotion indicates that individuals have stereotypes about how the sexes should display various emotions, the experience of emotion is the same in both males and females (Brody & Hall, 1993). This may lead to individuals experiencing higher levels of emotional dissonance as they struggle to resolve the conflict between felt emotions and those they are expected to express in sex-appropriate ways. Thus, the gendered influences from within and outside of the emotional exchange manifest themselves as gendered

expectations associated with emotional display rules and require additional effort to manage the associated emotional dissonance.   Consequently,

> Hypothesis 1: Actors involved in more gendered emotional exchanges are more likely to report higher levels of emotional dissonance (i.e., are more likely to indicate higher levels of surface acting) than those actors involved in less gendered emotional exchanges**.**

Emotional Exhaustion

Hochschild work (1983) initially indicated concern about the stress effects that might be associated with emotional labor and specifically, emotional dissonance. Adelmann (1995) examines the hypothesis that emotional labor is a source of potential stress and found that table servers indicated levels of distress associated with job-related emotional dissonance. Included in these potential sources of stress for workers is what Pugliesi (1999) refers to as the interpersonal or psychosocial features of the work situation (1999).   This is attributed in part to the growth of the service sector in the economy, and because studies of workers in these industries have indicated how closely intertwined interpersonal features of work are with the tasks of work (Pugliesi, 1999). Most studies of the effects of emotional labor and emotional dissonance on employees has focused on customer interactions, but some studies have found that the emotion management that occurs in the context of social relations of the workplace is the most salient and distressing to workers (Pierce, 1996; Pugliesi, 1999; Pugliesi & Shook, 1997).

Emotional exhaustion is a component of burnout – a stress outcome typically found in the helping industries (Brotheridge & Grandey, 2002; Grandey, 2000; Maslach, 1982), but which has been found beyond these boundaries (Lazarus, 1991a, 1991b). The research supports that emotional labor is related to burnout and to emotional exhaustion specifically (Abraham, 1998, 1999c; Brotheridge & Lee, 2002; Zapf et al., 2001). These deleterious effects occur when "workers can no longer manage their own or others' emotions according to organizational expectations (Copp, 1998:300)." Zapf et.al. (2001) found that the interaction between emotional dissonance and social stressors led to exaggerated levels of emotional exhaustion in a diverse sample of employees across five occupations. Research on the training of fast food workers indicates that there are negative emotional and social effects associated with engaging in extensive emotional labor with customers (Leidner, 1993). Similarly, Kruml & Geddes (2000) examined the relationship between emotional dissonance and employee burnout. The results of that study conducted on 427 service employees indicated that those employees who fake their feelings (i.e., engage in surface acting) risk becoming emotionally exhausted (Kruml & Geddes, 2000).

Morris & Feldman (1997) found that emotional dissonance is the component of emotional labor that accounts for the most variance in the consequences of emotional labor such as emotional exhaustion and job satisfaction. Abraham's (1998; 1999a, 1999b, 1999c) extensive work on the correlates and consequences of emotional dissonance has indicated consistent relationships with emotional exhaustion. Her work with customer service representatives examined the relationship between emotional

dissonance and outcomes such as job satisfaction and emotional exhaustion and found

that emotional dissonance accounts for significant amounts of the variance in the

relationship between emotional dissonance and emotional exhaustion.

In the context of gendered emotional exchanges, emotional dissonance and its

relationship to emotional exhaustion is important. Individuals who may experience

higher levels of emotional dissonance due to a perceived increase in sex-appropriate

emotional display requirements are more likely to experience higher levels of emotional

exhaustion. Schaubroeck & Jones (2000) found that the perceived requirement to

express positive emotions and hide negative emotions was positively related to physical

symptoms (of stress). Research indicates that not only are women are required to

engage in more emotional labor than men (Morris & Feldman, 1996; Rafaeli & Sutton,

1989; Wharton & Erickson, 1993), but there is a clear requirement that women express

positive emotion toward others (Stoppard & Gunn Gruchy, 1993). At the same time,

men experience similar conflict, given that their range of emotions is restricted to those

that are considered "manly," shunning those emotions traditionally considered

"feminine."   These distinctions are important because they indicate that gendered

expectations about emotions extend not just to the appropriate ways to express an

emotion, but also to the appropriateness of a particular emotion for males and females in

the organization. In the face of these restrictions, the requirements of various service

jobs, as well as various roles in the organization, are such that similar types of expressive

emotional behavior is expected from all individuals (e.g., helpfulness, cheerfulness, etc.)

regardless of their sex or gender. Intraorganizational emotional exchanges that are more

gendered may require more effort to manage, may result in higher levels of emotional

dissonance for participants (H1), and consequently, may result in higher levels of

emotional exhaustion due to the higher demands placed on the organizational role

holder. Thus, the more gendered nature of an intraorganizational emotional exchange

and all of its influences will have a direct effect on the level of emotional exhaustion

experienced by role occupants in the organization, and will also have indirect effects

through emotional dissonance.

    Given the relationships between these emotional dissonance and emotional

exhaustion discussed above, the following hypotheses are offered:

    Hypothesis 2a: Actors engaged in more gendered interactions are more likely to

    experience higher levels of emotional exhaustion than those actors engaged in

    less gendered interactions.

    Hypothesis 2b: Emotional dissonance mediates the relationship between

    gendered EDRs and emotional exhaustion**.**

Subjective Social Place

Rafaeli & Sutton's (1989) model focuses on the financial and well-being

consequences of emotional dissonance for the individual in the organization. Although

they discuss the problem of inauthenticity that is brought up in the discussion of

emotional dissonance (e.g., Hochschild, 1983), they do not offer any accounting of the

other social consequences of emotional expression in the organization. Clark (1990)

argues that emotions, by virtue of the fact that they can define and alter an individual's

sense of social place, play an important part in organizational micropolitics associated

with EDRs. The background noises of gendered organizational hierarchy, culture and other gendered influences can serve to confuse this attempt at social placement (Gibson, 1997). Organizational cultures express values and mark out "places" that belong to only one sex (Gherardi, 1994), and these places include evaluations of the correct emotional displays based on sex as interpreted through gendering. Similarly, occupational segregation is a manifestation of the symbolic order of gender that is present and recreated daily in organizations (Gherardi, 1994), and replicated in everyday emotional exchanges, reminding individuals to "keep and know their place."

Consequently, gender enactments (i.e., the way that gender is "done" or "thought" in the organization daily) serve as place markers and can provide employees with daily information regarding where they stand. EDRs may also function as emotional place markers, providing a system for individuals to mark and claim their places in organizations (Clark, 1990). Individual attempts at finding one's place and recognizing and asserting this placement through shows of emotion may be thwarted by organizational attempts to control what emotions are expressed and how emotion is expressed. To the extent that enactments of gender reinforce current gender stereotypes regarding emotional displays in organizations, resultant EDRs will be restrictive (e.g., women need to know their place and men will tend to dominate emotional exchanges). In this context, individuals may attempt to use their emotional displays strategically to elicit emotions in others in order to mark and claim the place that they wish to occupy (Clark, 1990). These attempts may be constrained or confounded by conflicting messages from the organization regarding when it is or is not permissible for men to cry

and for women to yell. Consequently, it is the categorization and subsequent stratification of emotions and emotional displays that determine the social place that these emotions mark out for individuals in the organization.

Men's and women's attempts to determine a place using the same emotions may result in inequalities that are not allowed for in the current social, power, and emotional configuration of the organization. Navigating emotional exchanges may be more difficult within the organization than managing those in service jobs (i.e. at the boundary of the organization) due to differing expectations associated more directly with fulfilling one's expected sex role in the context of the workplace. As discussed previously, research suggests that individuals are expected to respond emotionally in more gender congruent ways in order to minimize the perceived costs to organizational relationships (Davis et al., 1992).

Societal, occupational and organizational norms converge at the organizational level in a manner that makes attempts at emotional place marking increasingly difficult in those organizations that re-create gendered stereotypes regarding acceptable emotional displays. Gendered intraorganizational emotional exchanges make balancing felt emotion with display expectations or rules difficult for many employees. If individuals are struggling with actually displaying the emotion that is felt, especially as it relates to conflicting gender expectations, the social-psychological consequences may include "losing one's place." Clark (1990) argues that "having no place, or feeling out of place, can be more painful even than having an inferior place" (1990: 314). If gender-based stereotypes are present, and are constantly being reinforced by the target of the

emotional display (Rafaeli & Sutton, 1987; 1989) or others in the organization, then

social place marking -- or trying to situate your identity in the larger social context --

may become increasingly problematic (Thoits, 1989; Clark, 1990). This inclusion of the

social function of emotion and emotional displays extends Rafaeli & Sutton's (1989)

model of the consequences of emotional expression in organizational life, and broadens

the perspective on the consequences of emotional labor in intraorganizational emotional

exchanges to include identity-related social phenomena (Ashforth & Humphrey, 1993;

1995).

VanMaanen and Kunda (1989) note that "the more emotional labor involved in a

particular work role, the more troublesome work identity becomes to the role holder"

(1989: 54), and very possibly, other social and personal identities related to their sense

of self. The existence of emotional dissonance in organizational life (as a component of

emotional labor) leads to the personal fragmentation of the self (Abraham, 1998). EDRs

are considered primarily as artifice, and individuals' personal repertory of emotions

becomes estranged from the true self (Erickson, 1991). These restrictions on an

individual's ability to choose and express emotion freely in intraorganizational

emotional exchanges, due to the various gendered influences results in the following

hypothesis:

> Hypothesis 3: Actors that are engaged in more gendered emotional exchanges are
>
> more likely to have a more uncertain sense of subjective social place than actors
>
> involved with less gendered emotional exchanges.

CHAPTER IV

METHOD

This study consisted of a pilot study, which was used to select actors for the research, pretest measures, evaluate the effectiveness of the videotaped manipulations, and a laboratory study that utilized an experimental design to test the hypotheses presented in Chapter III. Each will be discussed in detail in this chapter.

Pilot Study 1

In order to test the hypotheses presented in Chapter III, videotaped vignettes were used to manipulate the level of gendering and emotional exchange related variables of interest. The experimental design of this study included videotaped vignettes that depicted an intraorganizational emotional exchange. The target sample was students, so the videotaped vignettes were developed with that relationship in mind. In order to draw student participants into the experiment, the videotaped vignettes were to depict an emotional exchange between a student and a professor. In order to do this, it was necessary to select actors to portray the student(s) and the professor(s) in the interaction. It was essential to select actors that appeared to be similar in terms of age and attractiveness in order to bolster the internal validity of the study.

Pretesting of Photographs

Student volunteers were recruited via fliers and word of mouth (professors and students in the vignettes) from the Theatre Arts Department, undergraduate management students, and doctoral students in management at Texas A&M University to serve as actors. Four actors were needed: two to portray the male and female professors, and two

to portray the male and female student. Six volunteers, two undergraduate students and four doctoral students, who agreed to appear in the videos if chosen, were photographed (three male and three female) in order to test for attractiveness effects that might confound the findings of this research. Not all volunteers were available to portray all of the possible roles. The two undergraduate students appeared best suited to play the roles of the male and female students in the video. The four doctoral students all appeared suitable to portray the roles of the male and female professors in the videos. Upper body photographs were taken of these six volunteers in the same physical setting wearing casual clothes – jeans, t-shirts, polo shirts, and slacks.

Each set of six photographs was numbered, and placed with a seven-item rating sheet (one for each photograph) into separate envelopes. Thirty-one (31) undergraduate student participants, 10 male and 21 female, in the College of Business at Texas A&M University were given the envelopes and asked to evaluate the attractiveness of the six volunteers in the photographs. The photographs showed the six volunteers, alternated by sex (e.g., female (W1), male (M1), female (W2), male (M2), female (W3), male (M3)). All of the photographs were presented in the same order to all of the participants. Participants were asked to focus on the faces of the individuals in the photographs. A scale to measure the relative attractiveness, friendliness, and the liking that participants felt towards the individuals in the photographs was developed and is shown in Appendix A. This measure was a seven (7) item, 7-point Likert scale. The questions in this scale provided a means for evaluating if participants' perceptions of the student and graduate student volunteers attractiveness were approximately the same in order to reduce any

bias this might present in the results of the experiment, thereby boosting the internal validity of the design.

Table 1 lists the means and standard deviations for each photograph shown to subjects. The table labels the women and men in the pictures in the order that they appeared to all subjects (W1, M1, etc.). Paired t-tests were completed in order to examine the attractiveness ratings more closely and the results are shown in Table 2. The results of the paired t-tests indicate that the participants evaluated the relative attractiveness of the student volunteers, W2 and M2 (the undergraduate student volunteers) relatively similarly. These actors were chosen to portray the students in the videotaped vignettes. The results of the paired t-tests indicated that either the team of W1 and M3 or W3 and M1 would serve well as the professors. Given the results of the t-tests, it was decided that W3 and M1 would serve in that capacity because their physical appearances (based on the judgments of the principal investigator and other trained raters) were more congruent with the perceptions that students may have of professors in terms of age and congruent with each other. The team of W1 and M3, while their attractiveness ratings were similar, were not similar in age (appearance), and were not chosen to serve as the pair of professors.

Development of Videotaped Vignettes

Eight videotaped vignettes that were used in the laboratory study. These vignettes served as the manipulation of the sex of the target, sex of the actor and the level of gendering. For each experimental condition, each participant viewed two (2)

Table 1

Means and Standard Deviations of Attractiveness Ratings of Photographed Volunteers

Photograph	Mean (*SD*)
W1	32.67 (6.50)
W2	35.74 (5.30)
W3	23.87 (6.78)
M1	24.58 (5.95)
M2	34.81 (6.76)
M3	32.74 (6.41)

Note: W = Woman volunteer, M= Man volunteer.

Table 2

Paired Sample t-test Results for Attractiveness Ratings for Photographed Volunteers

Photograph Pairs	*M (SD)	t	df
W1:M1	8.10 (7.15)	6.30**	30
W1:M2	-2.13 (7.77)	-1.53	30
W1:M3	'0.06 (6.32)	-0.06	30
W2:M1	-11.16 (7.87)	-7.89**	30
W2:M2	0.94 (6.41)	0.81	30
W2:M3	3.00 (5.86)	2.84*	30
W3:M1	0.71 (6.58)	0.6	30
W3:M2	10.94 (8.60)	7.07**	30
W3:M3	-8.88 (7.17)	-6.88**	30

Note: *M = Mean of the difference between scores on attractiveness scale.

*p <.10.   ** p <. 05.   *** p <.01.

vignettes involving the same two actors (same student and professor) and the two different levels of gendering in the interactions (more gendered and less gendered).

Scripts for videotaping were developed to reflect a more gendered and a less gendered emotional exchange between the two actors (the student and the professor). The videotaped vignettes focused on the student/professor relationship, since it provides student participants with a relationship to which they can relate and provides the context of the classroom as the organization. In all conditions, the actor was the student in the video who initiated the emotional exchange, and the target was the professor. This arrangement allowed the experimenter to control for hierarchical status differences between the individuals that were interacting. In all interactions, it was the lower status individual (the student/actor) who initiated the interaction. The context (surroundings) of the interaction was kept constant in order to control for various intervening factors. For example, all vignettes were staged in a classroom, which is perhaps a less intimidating setting for students than professor's office. These cues are important because they provide information to the student/participant regarding the relative standing or status of the student in the vignette (Clark, 1990; Gibson, 1997; Gibson & Schroeder, 1998). These are relevant to perceptions of subjective social place, which is a variable of interest in this study.

The level of gendering was manipulated by developing scripts for the actors that portrayed either more gendered (or more sex-role stereotyped) interactions, and less gendered interactions between a professor and a student. The less gendered condition was portrayed as being more neutral and attempted to portray the student actor(s)

behaving in ways that were congruent with the expression of the chosen emotion –

anger, while not explicit*l*y acting in ways congruent with commonly held gender

stereotypes regarding emotional display. Each vignette was scripted so that the

participants could evaluate the extent to which the overall context of the interaction lent

itself to having the actors "perform" gender, rather than asking participants about their

own static sex-based behavioral expectations and stereotypes.

It is important to note that the postmodern critique of gendered influences and the

more active definition of gender as performative presented in this study prove difficult to

operationalize. The postmodern and empiricist approaches to examining these

phenomena reside in diametrically opposed philosophical and epistemological camps.

The real challenge of this study was to operationalize gender as performative because by

definition, these performances of gender might be best-uncovered utilizing qualitative

methodologies. Given the constraints of this study, gendering, though defined as

performative, was operationalized in somewhat more traditional ways. The videotaped

vignettes relied on the sex of the participant as the primary cues to the interaction, and

then were scripted to operationalize concept of gender as an ongoing social construction,

the meaning, significance and consequences of which vary for individuals across settings

is a definition that more closely approximates the more active conceptualizations

discussed herein (Ely, 1995; Flax, 1990; West & Zimmerman, 1987). Rather than

relying on primarily on the assumption that the distinctions based on sex are always

present and that they work in similar ways for all women and men, the socially

constructed approach draws attention to the processes through which these distinctions

emerge and have meaning for individuals. In the context of this study, one way in which these emerge is through the emotions that are sanctioned for display (Ely, 1995; Wharton, 1992) and the associated responses.

Anger was chosen as the emotion to display in the vignettes. The extensive research on the sex-differences associated with anger indicates that there are strong sex-based expectations associated with the emotion itself (it is seen as a typically male emotion) as well as with how it is expressed (Brody, 1993; Brody & Hall, 1993). The gendering in the scripts focused on verbal and nonverbal cues regarding the appropriateness of the behavior of the student/actor and the response of the target/professor. For example, in the more gendered exchanges, the professor made statements like "Go ahead, its okay to cry" or "Please don't cry " to the female student; in the less gendered situations, no such verbal cues were provided. Nonverbal behaviors were also varied in the vignettes. Where appropriate the student/actor was directed to stand closer to the professor, as a more aggressive display of anger versus keeping an appropriate professional distance in the exchange. In order to reduce variability, the wording of the scripts was held constant across all vignettes, with the exception of specific verbal gendering cues where appropriate. The nonverbal cues were slightly varied across the vignettes in order to emphasize or de-emphasize the expression of anger, but as far as possible were kept constant across various vignettes. For example, during the angry exchange, both the male and female students were instructed to place his/her hand on the bridge of the nose, slightly covering the face as an expression of anger and frustration. Verbal cues (or lack thereof) were expected to frame the non-

verbal signals appropriately.   For example, the verbal cues that the professors used consistently in the more gendered conditions included referring to the students as "young man" or "young lady."   In addition, professors addressed the female student regarding crying in response to anger. Other verbal cues included focusing on vocal inflection, such as speaking with condescension toward the student where appropriate. Nonverbal cues included paying close attention to the personal space of the actors, and encroaching or respecting it appropriately as the display of anger warranted. More specific nonverbal cues included having the female student cover her face (to cue the crying assumption), crossing and uncrossing of arms to indicate defensiveness, and having students pointing and clenching fists for emphasis. Overall, there were two overt verbal cues for gendering and four nonverbal cues (that varied) for gendering. Anger cues were also provided using verbal and nonverbal cues. Verbal cues focused on clear statements such as "I am angry," "I am upset…" or "I understand your anger." Nonverbal cues such as clenched fists were utilized.

Videotaping was conducted for a classroom in the College of Business Administration at Texas A&M 6University. The actors portraying the professors wore dark suits, with white shirts. The student actors wore white polo shirts and jeans. All four actors rehearsed and were taped.   The actual taping and editing was done by staff in the Instructional Media Department in the College of Education at Texas A&M University. The final production of the tapes resulted in eight vignettes that portrayed an angry exchange between a professor and a student. Each vignette was approximately 2:45 minutes long.

Once the videotaped vignettes were recorded, a manipulation check was conducted using the same population of students from which the participants for the laboratory would be drawn: undergraduate students enrolled in upper level business courses. The full scripts of the videotaped vignettes can be found in Appendix B.

Pilot Study 2

Gendering scale

A scale measure was developed and tested to evaluate whether or not the videotaped vignettes were depicting more gendered and less gendered emotional exchanges as theorized and scripted. The scale consisted of a seven-point, twenty-item Likert scale listed in Appendix C. This scale was developed based on the extensive literature on gender stereotypes and expectations for gendered behavior (e.g., Bem, 1987; Deaux & Lewis, 1983; Deaux & Major, 1987). These items were developed by drawing terms/words from Bem's (1974; 1987) Sex Role Identity Scale that asks subjects about masculine and feminine characteristics that they may/may not associate with themselves. Starting with these 60 characteristics, the most obviously traditionally masculine and feminine behavioral and communicative tendencies from this scale (Bem, 1974) were chosen as the basis for the gendering questions (i.e., aggressive, forceful, gentle, pleasant, less articulate). Given the more active definition of gender used in this study, as something that we "do" (West & Zimmerman, 1987; 1991), the questions were framed to inquire about apparent expectations that both/either party in the emotional exchange may have had regarding the other's behavior as a result of the emotional exchange. For example, one item stated, "The student seemed to expect the professor to

be eager to soothe his/her hurt feelings." Another item was "The professor seemed to disapprove of the student's aggressive behavior." Participants were asked the extent to which they agreed or disagreed with these statements after viewing the videotaped vignettes of an angry exchange between a professor and a student.

It was anticipated that participants' expectations for gendered behaviors would vary depending on the sex of the individuals (student and professor) involved in the emotional exchange. The same twenty items were used for each set of interactions, but were reverse coded to account for 'opposite expectations'. For example, the item "the professor seemed to expect the student to be aggressive" would have been reverse coded in an interaction between a female student and a male professor. Appendix D shows all of the items used in Pilot Study 2, including the reversing codes used to evaluate each interaction. A sample of one hundred forty-three (143) undergraduate management students was used to test the gendering scale. An exploratory factor analysis was conducted on the items, and the results indicated that there were several gender related factors present in the scale. Although this indicated the potential for multidimensionality, the overall measure was used. The Cronbach's alpha associated with this 20-item scale was .69**.**

Pilot test of emotion and gendering of videotaped vignettes

Prior to collecting the data for the laboratory study, a pilot study check was conducted on the videotaped vignettes (using the gendering measure) with 73 undergraduate students in the College of Business. The purpose of the manipulation check was to evaluate whether participants perceived differences between the more

gendered and less gendered conditions in the videotaped vignettes. The pilot study also evaluated participants' perceptions of the attractiveness of the individuals on the tape, the emotion that they saw being expressed and the level of emotion expressed by participants in the videos. The design of the study required eight videotaped vignettes. The videotaped vignettes depicted one of eight possible combinations of the sex of actor/sex of target combinations required by the study. For example, participants, the first vignette depicted a female student interacting with a female professor (FF = female student/female professor) in a more gendered manner. The second vignette depicted the same female student and female professor interacting in a less gendered manner. The third vignette depicted the female student interacting with the male professor (FM = female student/male professor) in a more gendered manner, and so on.

For the pilot test of the video manipulation, the videos were paired as they would be in the experiment. There would be four experimental conditions. In each experimental condition, each participant viewed two vignettes, one depicting a more gendered exchange and one depicting a less gendered exchange, that involved the same student/professor pair (MM, MF, FM or FF). Table 3 offers an example of the pairings.

Paired sample t-tests were conducted to evaluate if the participants in the videotape pretest, in general, viewed the more gendered and less gendered videotaped interactions differently. The results indicated that there was a difference between the overall means of the two types of vignettes, $t = 6.64$, $df = 72$, $p = .000$. The overall mean on the gendering measure of the more gendered interactions (across all conditions) was 91.14 (SD=11.96), and for the less gendered conditions M=78.19 (SD=12.80). Table 4

Table 3

Experimental Conditions with Number of Participants per cell and by Sex of Participant

For Laboratory Study

Cell number	Sex of Actor/Sex of Target	Order(seen first)	*n*
1	Male/Male	Less Gendered	26
2	Male/Male	More Gendered	20
3	Male/Female	Less Gendered	18
4	Male/Female	More Gendered	27
5	Female/Male	Less Gendered	22
6	Female/Male	More Gendered	43
7	Female/Female	Less Gendered	28
8	Female/Female	More Gendered	28

Resulting Blocks		Sex of Participants		
Block #	Sex of Actor/Target	Female	Male	*n*
Block 1	Male/Male	28	18	46
Block 2	Male/Female	20	25	45
Block 3	Female/Male	46	19	65
Block 4	Female/Female	32	24	56

Note: Numbers in table refer to laboratory study, not pilot study

Table 4

Means and Standard Deviations of Participants' Perceived Level of Gendering of

Vignettes by Experimental Condition – Pilot Study

Experimental Condition	Gendering Score	Mean (*SD*)	*n*
Male student/ Male professor	More-Gendered Interaction - Total	91.86 (7.67)	21
	Less-Gendered Interaction - Total	78.81 (14.36)	21
Male student/ Female professor	More-Gendered Interaction - Total	89.38 (13.84)	13
	Less-Gendered Interaction - Total	70.85 (14.03)	13
Female student/ Male student	More-Gendered Interaction - Total	88.53 (14.16)	15
	Less-Gendered Interaction - Total	75.60 (11.15)	15
Female student/ Female professor	More-gendered Interaction - Total	93.08 (12.79)	24
	Less-Gendered Interaction - Total	83.25 (9.67)	24

Note: Total = sum of twenty gendering items for each level of gendering

* p <.10.   ** p <.05.   *** p <.01.

presents the means and standard deviations of the attractiveness measures for each volunteer, and Table 5 summarizes the results of the paired t-tests for the pilot test of the level of gendering perceived by participants by experimental condition, and also overall results by sex of participant.

Participants in the pilot test of the videos were also asked questions about the emotion that they perceived the actors/students in each of the videos were displaying. The questions were "Which emotion most closely approximates the one portrayed by the student/professor?" On a five point scale, the options were 1 = Happiness, 2 = Frustration, 3 = Fear, 4 = Anger, 5 = Resentment. A frequency analysis of these questions indicates that a majority of the participants viewed the actors as being angry and frustrated in each video. A one-way chi-square test was run on each of the emotion questions to evaluate which emotions portrayed by the professor and the student in the videos were perceived most often by the participants. Tables 6 and 7 summarize these findings by experimental condition and also present these results by the sex of the participant. These results indicate that most participants viewed the emotion in the video(s) as anger and frustration. The chi-square test was conducted by first evaluating responses across all 5 possible answers to the emotion question(s). Where appropriate, categories were collapsed because the expected sample size in these categories was less than 5. The one-way chi-square was used to evaluate whether the patterns in the data fit those hypothesized: that most participants would identify anger as the primary emotion and frustrations as the secondary emotion being expressed by the student and the professor in the emotional exchanges. For purposes of the analysis, the categories that

Table 5

Paired t-tests for Participants' Perceptions of Level of Gendering by Experimental

Condition – Pilot Study

Experimental Condition	Gendering Score	Mean* (*SD*)	*df*	*t*
Male student/ Male professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total)	13.05 (14.65)	20	4.08
Male student/ Female professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total}	18.54 (24.56)	12	2.72*
Female student/ Male professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total}	12.93 (16.41)	14	3.05*
Female student/ Female professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total}	9.83 (13.22)	23	3.65*

Note: Total = sum of twenty gendering items for each level of gendering. Mean* = Mean of the the difference between more and less gendered scores.

*p <.10. ** p <.05. *** p <.01.

Table 6

Chi-Square test for Perceived Emotions Portrayed by Student and Professor in

Videotaped Vignettes Overall by Sex of Participant

_____

	Sex of Participants					
	Male Participants			Female Participants		
	χ^2	(*df*)	*n*	χ^2	(*df*)	*n*
Perceived Student Emotion in More gendered condition	1.71	(3)	37	3.45	(3)	36
Perceived Professor Emotion in More gendered condition	41.24*	(3)	33	59.46*	(3)	35
Perceived Student Emotion in Less gendered condition	8.37*	(3)	37	10.53*	(3)	36
Perceived Professor Emotion in Less gendered condition	66.68*	(3)	34	33.85*	(3)	32

* p <.10.   ** p <.05.   *** p <.01.

Table 7

Chi-Square test for Perceived Emotions Portrayed by Student and Professor in Videotaped Vignettes Overall by Experimental Condition – Pilot Study Data

Experimental Conditions

	Male student/ Male professor		Male student/ Female professor		Female student/ Male professor		Female student/ Female professor	
	χ^2 *(df)*	n	χ^2 *(df)*	n	χ^2 *(df)*	n	χ^2 *(df)*	n
Perceived Student Emotion in More gendered condition	10.33* (3)	24	11.48* (3)	15	2.92 (3)	13	12.66* (3)	21
Perceived Professor Emotion in More gendered condition	61.70* (3)	24	29.60* (3)	10	18.71* (3)	13	8.20* (3)	21
Perceived Student Emotion in Less gendered condition	13.70* (3)	24	2.52 (3)	15	8.55* (3)	13	24.91* (3)	21
Perceived Professor Emotion in Less gendered condition	21.20* (3)	24	35.50* (3)	14	34.65* (3)	12	16.20* (3)	21

* p <.10.   ** p <.05.   *** p <.01.

were collapsed for each emotion question were options 1 and 3 – happiness and resentment.

Questions in the pilot study also addressed the levels of anger and frustration displayed by the student/actor in the video. These questions were "Suppose the student in the video was angry, how angry were they?" and "Suppose the student in the video was frustrated, how frustrated were they?" Like all the others, these questions were assessed across both gendering levels and across factor combinations (MF, FF, etc.). The overall mean of the level of anger displayed by the student in the less gendered condition (across all actor/target combinations) was 6.42 (SD=1.81), and for the more gendered conditions, the mean was 6.54 (SD=1.85). A paired t-test shows that participants perceived no overall difference between the levels of anger expressed overall in the more gendered and less gendered conditions (HiAnger-LoAnger), $t = .421$, $df = 72$, $p =. 68$. This lack of difference between more and less gendered levels of anger indicates that participants overall viewed the levels of anger in the vignettes similarly. This lack of difference is important because it indicates that participants perceived a consistent level of anger across the types of vignettes, decreasing the likelihood that differences in anger expression would account for any differences seen in the results, and increasing the validity of the study. Tables 8 and 9 presents the results for the level of anger perceived by participants in the pilot study by each sex of actor/sex of target combination (block/experimental condition). Appendix N outlines the results of the pilot study of the videotaped vignettes by sex of participant within experimental

Table 8

Means and Standard Deviations for Student's Perceived Level of Anger by Experimental

Condition

Experimental Condition	Level of Anger	Mean ()	*n*
Male student/ Male professor	More-Gendered Interaction - Total	5.71 (1.67)	21
	Less-Gendered Interaction - Total	7.48 (1.47)	21
Male student/ Female professor	More-Gendered Interaction - Total	6.92 (1.44)	13
	Less-Gendered Interaction - Total	6.15 (1.91)	13
Female student/ Male professor	More-Gendered Interaction - Total	5.53 (1.81)	15
	Less-Gendered Interaction - Total	6.46 (1.60)	15
Female student/ Female professor	More-gendered Interaction - Total	7.71 (1.55)	24
	Less-Gendered Interaction - Total	5.62 (1.81)	24

Note: Total = sum of two Anger related items

* p <.10.   ** p <.05. *** p <.01.

Table 9

Paired t-tests for Participants' Perceived Level of Anger by Experimental Condition –

Pilot Study

Experimental Condition	Level of Anger	Mean* (S*D*)	*df*	*t*
Male student/ Male professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total)	-1.76 (1.96)	20	-4.15***
Male student/ Female professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total}	.77 (1.74)	12	1.59
Female student/ Male professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total}	-.93 (1.94)	14	- 1.86*
Female student/ Female professor	{More-Gendered Interaction Total} — {Less-Gendered Interaction Total}	2.08 (2.04)	23	5.00***

Note: Mean* = mean of the difference between level of anger scores

* p <.10.   ** p <.05.   *** p <.01.

condition. Appendix N reports results for participants' perceptions of the level of

gendering and for level of anger displayed by the student in each vignette.

<div align="center">Laboratory Experiment</div>

Experimental design

The experimental design used for this lab study was a mixed factorial design. It

consisted of 2 (Sex of Actor) * 2 (Sex of Target)(between subjects) * 2 (Level of

Gendering) (within subjects) design. The 2 (sex of actor) * 2 (sex of target) between

subjects factors were combined to form blocks of subjects. This blocking resulted in

four possible experimental conditions. Figure 3 depicts the experimental design.

The sex of actor (student) and sex of target (professor) aspects of the design

consist of two levels each: male and female. In each condition, the student (Actor) was

either male or female, and the professor (Target) was either male or female.   The

experimental conditions were manipulated so that subjects in each condition viewed two

videotaped vignettes of an interaction between a student and professor. The sex of the

actor and the target were kept constant for subjects in each condition. For example,

students in a given condition viewed two emotional exchanges (more gendered and less

gendered) between the same female student (actor) and male professor (target). The

combination of sex of actor (student) and sex of target (professor) resulted in four (4)

experimental conditions/blocks. Table 3 summarizes the number of participants in each

cell of the experiment. All participants were randomly assigned to each condition. This

resulted in a fully crossed design where male participants viewed interactions (and were

asked to assume the role) of a female student, and vice versa.   Gender is defined in this

Figure 3. Experimental Design. 2 (Sex of Actor) X 2 (Sex of Target) Between Subjects X 2

(Level of Gendering) (within Subjects)

study as performative, or something that we do, or that emerges, in our everyday interactions. This fully crossed design was important because it allowed individuals of both sex categories (male and female) to see and interpret for themselves the gendering cues present in the emotional interactions. The intent was to see if individuals, regardless of sex category, were able to identify and experience the consequences associated with gendered display rules and expectations.

The level of gendering factor was manipulated by having each subject view two vignettes, one that depicted a more gendered interaction and one that depicted a less gendered interaction. The order of the vignettes was varied so that a portion of participants in each experimental condition viewed either the more gendered or the less gendered vignette first. This was done so that during data analysis, an order effect could be tested for and eliminated as a possible explanation for any results reported.

Participants

The participants for the laboratory experiment came from undergraduate management courses in the College of Business at Texas A&M University. The participants received extra credit in their courses for participation in this research study. A total of 214 students, 86 male and 128 female, participated in the study. The average age of student participants was 22.0 years. One hundred ninety-seven were Business majors and 17 were non-Business majors. Eighty-One (81%) percent of the participants (177) classified themselves as Caucasian; 1.7% were Black or of African descent (3 participants); 9.8% were Hispanic/Latino (21 participants); 5% were of Asian descent (11 participants) and .9% (2 participants) categorized themselves as Other. No subjects

were eliminated from the study. A power analysis for a 3-factor ANCOVA model was conducted and the results indicated that for each experimental condition (8) a minimum of 24 participants were required. This would total 192 subjects.

Measures

Several scale measures were used in the laboratory study. The primary dependent variables of interest were emotional exhaustion, surface acting, and subjective social place. Measures of two covariates, self esteem and locus of control, were also used.

Emotional exhaustion. The six items used to examine subjects' tendency toward emotional exhaustion were adapted from Wharton's (1993) measure of emotional exhaustion, which is based on Maslach's (1982) conceptualization of burnout, of which emotional exhaustion is one component. A sample item from this scale is "I feel emotionally drained from my work." Participants' scores on this scale were summed, for a possible range of scores between 6 and 36. The Cronbach's alpha previously reported for these six items was .87 (Abraham, 1998; Wharton, 1993). The Cronbach's alpha found for this scale in this study was .84. The emotional exhaustion scale used appears in Appendix E.

Emotional dissonance. Five items were used to measure emotional dissonance. The scale was based on a 5-point Likert scale (1= strongly disagree; 5 =strongly agree). An example of this scale is "I tend to put on an act in order to deal with professors in an appropriate way." These items were based on Grandey's (1998, 2000) work on surface acting. The possible range of scores on this scale was from 5 to 25 points. According

to Grandey (1998), the Cronbach's alpha on this scale is .92. The Cronbach's alpha for this study is .88. This scale appears in Appendix F.

Subjective social place. Subjects' perceptions of the relative subjective social place of the actor and his/her attempts at social placement in the video (subjects were asked to assume the role of the actor/student in the video) were be measured using the seventeen (17) item scale that was developed for this study. Subjects were asked questions regarding attempts of the actor/student to manipulate the target, to elicit particular responses, any perceived changes to the social standing of the actor due to feedback from the target in the video. The scale is a five-point Likert scale (Appendix G) and the alpha associated with the scale in pretesting was .65. For this study, the Cronbach's alpha for the overall scale is .69. Items for this scale were summed for purposes of analysis, and the range of possible scores was 17 to 85.

In order to test the hypothesis regarding actors' perceptions of their subjective social place, it was necessary first to construct a scale to measure subjective social place. Subjective social place is a construct based on Clark's (1990) discussion of social place marking and place claiming processes associated with emotions and emotional displays. This construct also builds on Goffman's definition of social place as "the micropolitics of the creation and negotiation of hierarchy involved in getting and keeping power, rank and social standing (Clark, 1990: 305).

Subjective social place focuses on the interpersonal/relational context within the organization and is a person's awareness or perception of "who I am and how can I act at this moment in this encounter" and in future encounters with this person and others

like this (Clark, 1990: 307). This definition focuses on the individual's attempt to situate him/herself in the larger social context of interpersonal relationships that surround them. As such, this conceptualization differs from traditional conceptions of the self that focus on identifying the inner self.

As proposed by Clark (1990) and conceptualized in this study, *subjective social place* is a multidimensional construct, consisting of cognitive/perceptual and affective elements such as "What do I think, how do I feel about my relationship with this individual?" The dimensions of this construct include objective elements, based on what Clark (1990) calls *objective social place,* or an individual's perceptions of what the other person in the interaction thinks of him or her, and accompanying treatment. This dimension includes various forms of feedback received by the individual during an interpersonal interaction that may provide cues about what the other person in the interaction thinks of him or her.

Another dimension of this construct includes the individual's end subjective perceptual and affective state, i.e., how the individual walks away from the interaction feeling about the relationship and his or her place in it. Another dimension of this construct appears to tap the social place marking/claiming processes discussed by (Clark, 1990), which is more process oriented; e.g., during the interaction, what is he/she thinking and feeling, what sort of leeway does he/she have, is his/her place being assigned or does the individual have some say in claiming and marking their place. Based on these theoretical guidelines, twenty questions were developed to try and tap these three dimensions.

Using one hundred ninety (190) upper-level, undergraduate management students, a twenty-item scale for subjective social place was pretested using a 5-point Likert scale (1=Strongly disagree; 5=Strongly agree). Given that the operationalizations of gendering and the emotional interaction that serve as the basis of the laboratory experiment being developed were based on the student/professor relationship, the questions were worded in terms of "When I interact with professors" or "After interacting with professors." The initial twenty (20) items that were pretested are listed in Appendix G.

An exploratory factor analysis was conducted on the scale, and the results indicated a four (4) factor solution shown in Appendix H. The cut off score used for the factor loadings in this analysis was .500. Questions 8, 12 and 16 were eliminated because they appeared to have ambiguous wording. Closer examination of the factor analysis indicated that question 8 was not loading well on any of the other factors, and the other two items were on a factor by themselves (two items are insufficient for a subscale) and this resulted in the dropping of these three items. The resulting 17-item scale was used for the study. Although the factor analysis indicated four potential usable factors, the overall scale was used for this study because the focus of the study is on the individual's global perceptions of subjective social place. The factor analysis was used to examine the potential for multidimensionality, to be explored in further study. The contribution of each subscale (independently) as dependent variables was not the focus of the analysis, but rather their contribution to the participants' global perception of subjective social place. The Cronbach's alpha for the 17-item scale was .69. Alphas for

the individual subscales ranged from .73 to .83. The range of possible scores on this item for participants was 17 to 85.

Covariates. The covariates self-esteem and locus of control were chosen based on Abraham's (1999b) work on the relationship between self-esteem, locus of control and emotional dissonance, as well as other work that suggests a link between self-esteem and work stressors such as emotional exhaustion (Janssen, Wilmar & Houkes, 1999). Abraham argued that self-esteem, and by extension locus of control, may have effects on and/or mediate the relationship between emotional dissonance and emotional exhaustion, which is of primary interest in this study. These covariates are also related to the global issues of interest in the study: subjective social place and overall perceptions of gendering. It was expected that self-esteem would provide a barometer of how the participants felt about themselves. Self-esteem may be important in providing information as to how gendered emotional interactions and the associated consequences (e.g., emotional dissonance) would affect individuals' ability to locate themselves in the larger social context. Locus of control was chosen as an individual difference variable because it provides a global view of a person's outlook on life. More specifically, locus of control evaluates if individuals view the world as a place where luck and opportunity allow things to just happen to people, or if the world is place in which they can create their own opportunities, thereby having a more direct impact on the events in one's life. An individual's locus of control may impact his or her effective (or ineffective) use of various coping mechanisms in the face of job stressors (Abraham, 1999b) such as emotional labor and associated emotional dissonance. Inclusion of these variables

seemed appropriate given the operationalization of gender as more active, socially

constructed and something that occurs as part of interpersonal interactions.

Rosenberg's Self Esteem. Rosenberg's (1965) ten-item self-esteem scale was

used. This scale was a 5-point Likert scale, and was included as a control variable.

Possible scores on this scale ranged from 10 to 50. The alpha reported for this scale is

.88. For this study, the reported Cronbach's alpha is .87. This scale appears in

Appendix I.

Locus of Control. Rotter's (1966) twenty-three item, forced-choice scale was

used to evaluate participants' locus of control. The forced choice scoring for this

variable resulted in a possible range of 23 to 46 points on this scale. This variable was

included as a control variable and the Cronbach's alpha reported for this scale is .70.

The Cronbach's alpha for this scale in this study was .76. The locus of control scale also

appears in Appendix J.

Procedures

Participants were involved in the laboratory study during October 2000. The

principal investigator conducted all of the experiments, and the experimenter's script

provided in Appendix K offers a more complete description of the actual lab procedures

used. The principal investigator read from the script in order to ensure that all subjects

were exposed to uniform experimental conditions. This was done in an effort to increase

the internal validity of the experiment. Each lab lasted approximately fifty minutes.

Participants were given the opportunity to sign up for one of sixteen sessions

held on October 8, 9 and 12, 2000. The size of the participant groups varied from

session to session. The smallest session consisted of 11 students, and the largest session

consisted of 32 students. The sex composition of each session varied. Students were

asked to report to the laboratory 5 minutes prior to the scheduled beginning of the

session they signed up for. Students were invited to enter the room by the experimenter

two minutes before the scheduled time. They were instructed to sit anywhere, as the

room could accommodate up to 40 individuals at one time. The set-up of the research

laboratory included: five rows of tables and chairs that could accommodate up to eight

students per row. All tables faced the front of the room. There were three television

monitors in the front of the room and two on both sides of the room, so viewing the

videotaped vignettes was easy from any point in the room.

The first step in the lab was for the experimenter to verify that all those present

were eligible to participate (enrolled in classes where they would receive extra credit for

participation). The experimenter reviewed the list of courses that were eligible for

participation in the study. Next the experimenter distributed envelopes containing the

experimental materials to the participants. These envelopes contained 1) two copies of

an informed consent form (Appendix L), 2) three stapled, color coded packets of scales

(detailed in the measures section), (Appendix M), and 3) a scantron sheet to fill in

responses to scales.

Participants were asked to remove the two unstapled pieces of white paper from

the envelope. These were the two copies of the informed consent letter. The form was

reviewed and approved by the Institutional Review Board (IRB) – Human Subjects in

Research at Texas A&M University. The primary purpose of the informed consent was

to provide the subjects with a brief description of the research being undertaken, without revealing the exact purpose of the study. The consent form identified the primary investigator, provided contact information, and confirmed for students that they would receive extra credit for participation in the study. The informed consent letter also assured the subjects that no physical or mental harm would come to them as a consequence of their participation in the study and informed them that their responses would be kept confidential. Given that the study attempted to elicit emotional and stress-based reactions from participants, the IRB determined that subjects might feel a small amount of emotional discomfort while completing the study. Participants were encouraged to feel free to omit any questions that made them uncomfortable, and given the opportunity to withdraw from the experiment if they so desired.

The experimenter read the informed consent letter to the participants, asked them to review it, add their names and signatures at the bottom of both copies, and sign and date both copies. All of the subjects signed the informed consent letter and no subjects withdrew from the study. The experimenter collected one copy of the informed consent letter and reassured participants that their responses to the lab study would be kept confidential. In order to ensure confidentiality, participants were told that the copies of the informed consent letter kept by the experimenter would be filed separately from the rest of the research materials so that no connection could readily be made between their names and their responses. Participants were asked to remove their copy of the informed consent letter and file it away for their information and future use should they have any questions for the experimenter. The experimenter explained that the study

would involve having the participants view two short, videotaped vignettes between a student and a professor and then recording their responses to the vignettes.

Next, participants were randomly handed pink slips of paper that provided them with their subject number. Participants were instructed to remove the scantron sheet and the first packet of scales, color coded blue, from the envelope. The instructions were read to the participants, and the first blue packet contained questions about the participant's demographic characteristics. The first packet contained scales that measured participants' baseline responses on emotional exhaustion, depersonalization, personal accomplishment, surface acting, and subjective social place. The first packet also contained the scales for the self-esteem and locus of control covariates. When all participants completed the first packet, they were instructed to return the packet to the envelope.

Next, the experimenter informed participants that they would view the first of two videotaped vignettes. After playing the vignette, which was displayed on television screens around the room, participants were instructed to remove the second, yellow packet from the envelope. The experimenter instructed the participants to assume the role of the student in the vignette. From that perspective, participants were asked to follow the instructions and complete the measures in the second packet. The scales in the second packet were emotional exhaustion, depersonalization, personal accomplishment, surface acting, and subjective social place. Questions about the attractiveness of the student and the professor in the vignette were also included.

When all participants had completed the second packet of scales, they were instructed to return the packet to the envelope. The experimenter provided a five-minute break between videotaped vignette 1 and 2. Students were encouraged to clear their minds of the previous activity and were encouraged to stretch and even talk among them, but not about the study. The experimenter monitored the activity of the students during this break. The experimenter remained in the room and observed the conversations of the participants to ensure that they did not speak about the study.

After the break, the second vignette was introduced and shown to participants. After the second video, participants were asked to remove the final packet, coded white, from the envelope. Again, they were instructed by the experimenter to assume the role of the student in the video and to complete the scales. The scales in the third packet were identical to those in the second packet.

After the second set of measures was completed, the experimenter asked the participants to return the third packet to the envelope. The experimenter collected the envelopes. The experimenter then debriefed the participants verbally. The experimenter explained that the purpose of the study was to evaluate and gauge their responses to the verbal and non-verbal behaviors of the student and professor in the videotapes. Students were told that there were other videotapes that were similar to the ones just viewed that their colleagues would be viewing. Subjects were asked not to discuss the study with their colleagues that may not have completed the study yet, as this would compromise the validity of the results. Students were reminded to contact the experimenter if they had any questions or were interested in a summary of the results. Participants were then

dismissed as a group. The details of the experimental sessions, including the verbal

debriefing for the participants, are outlined in the experimenter's script in Appendix K.

CHAPTER V

RESULTS

A variety of analyses were conducted on the data that was collected from the laboratory experiment. The results of the data analysis are reported below. First, descriptive statistics on all the experimental variables are provided. Second, a detailed description of the results of each hypothesis test is provided. Finally, the results of explanatory data analyses are presented. Exploratory data analysis provides an opportunity to examine the data in ways that may offer more meaningful insight into the results and relationships brought out in the study and may provide a catalyst for future analyses.

Descriptive Statistics

Table 10 contains the means, standard deviations and correlations for the primary variables of interest in the study. As shown in Table 10 the demographic variables, and the factor variables are coded as dichotomous variables (0,1), such that the means and standard deviations are not meaningful.

Table 10 also shows the correlations between the factor variables and the dependent variables of interest. These variables appear in the table twice due to the repeated measures design of the laboratory experiment. As expected, the first and second occurrences of these variables -- measures of emotional dissonance, surface acting and subjective social place -- are significantly correlated. Emotional dissonance (Surface Acting) is significantly correlated to virtually all the variables of interest with the exception of More-Surface Acting and More – Subjective Social Place, the levels of

TABLE 10

Correlation Matrix

Variable	Mean	SD	1	2	3	4	5	6	7	8
1. Sex of Actor	.57	.50	1.0							
2. Sex of Target	.48	.50	-.04	1.0						
3. Order	.55	.50	.08	-.03	1.0					
4. Participant Sex	.59	.49	.12	-.15*	.14*	1.0				
5. Baseline - Emotional Exhaustion	17.84	4.82	-.01	-.08	.09	.18*	1.0			
6. Baseline- Surface Acting	11.68	4.40	-.02	-.02	-.02	-.11	.36**	1.0		
7. Self Esteem	39.96	6.66	.02	-.01	.06	-.03	-.25**	-.37**	1.0	
8. Locus of Control	34.47	5.85	.01	.01	.02	-.09	-.04	.17*	-.00	1.0
9. Base - Subjective Social Place	50.48	7.34	.06	.09	.08	-.04	-.21**	-.12	.22**	.08
10. More - Emotional Exhaustion	23.79	4.76	-.02	-.11	.13	.23**	.46**	.16*	.02	-.01
11. Less - Emotional Exhaustion	22.22	5.12	.02	-.03	.03	.19**	.43**	.21**	-.12	-.01
12. More - Surface Acting	12.66	4.75	.21**	-.13	-.03	-.12	.06	.34**	-.12	.06
13. Less - Surface Acting	11.79	4.34	.04	-.00	-.06	-.19**	.23**	.55**	-.21**	.13
14. More - Subjective Social Place	53.04	6.75	-.27**	.12	-.09	-.09	-.02	-.01	-.01	.03
15. Less - Subjective Social Place	53.22	6.21	-.15*	.04	.03	-.07	-.20**	-.15*	.18**	-.10

Note: More = More gendered condition, Less = Less gendered condition; Baseline = Baseline measurement

* p < .05 **p < .01

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Variable	9	10	11	12	13	14	15
1. Sex of Actor							
2. Sex of Target							
3. Order							
4. Participant Sex							
5. Baseline - Emotional Exhaustion							
6. Baseline- Surface Acting							
7. Self Esteem							
8. Locus of Control							
9. Base - Subjective Social Place	1.0						
10. More - Emotional Exhaustion	-.09	1.0					
11. Less - Emotional Exhaustion	-.00	.63**	1.0				
12. More - Surface Acting	-.13	.00	-.01	1.0			
13. Less - Surface Acting	-.15*	.07	.11	.46**	1.0		
14. More - Subjective Social Place	.14*	-.01	-.02	-.20**	-.06	1.0	
15. Less - Subjective Social Place	.33**	-.08	-.14*	-.20**	-.20**	.50**	1.0

Note: More = More gendered condition, Less = Less gendered condition; Baseline = Baseline measurement

* $p < .05$ ** $p < .01$

surface acting and subjective social place associated with the more gendered conditions. The correlation matrix also indicates that the covariate self-esteem is significantly correlated not only to baseline measures of emotional dissonance (surface acting), emotional exhaustion and subjective social place, but also to measures of surface acting and subjective social place in the less gendered condition. The patterns present in the correlation matrix indicate that there is little concern for multicollinearity as the correlations between the dependent variables are not very high. Consequently, the dependent variables of interest can be analyzed separately rather than as part of a multivariate model. Tables 11 through 17 present descriptive statistics for the three dependent variables broken down first by experimental condition, and then by sex of participant for each level of gendering and experimental condition/block.

<div align="center">Tests of Hypotheses</div>

The hypotheses offered in Chapter III were tested using ANCOVA methods. The experimental design was 2 (Sex of actor) * 2 (Sex of target) between subject * 2 (Level of gendering) within subjects. Each subject saw two videos involving the same two actors, so the laboratory experiment included a repeated measures element. All subjects did not view all possible experimental conditions. As described in the previous chapter, covariates self-esteem and locus of control were included in tests of the model. All hypotheses were tested using the General Linear Model (GLM) Repeated Measures function in SPSS.

Table 11

Means and Standard Deviations for Dependent Variables by Experimental Condition

Experimental Condition		More - Emotional Exhaustion	Less - Emotional Exhaustion	More - Surface Acting	Less - Surface Acting	More - Subjective Social Place	Less - Subjective Social Place
Male student/	*M*	25.02	22.46	12.28	11.67	54.65	53.80
Male professor[a]	*SD*	4.04	4.78	4.19	4.13	6.88	4.99
Male student/	*M*	22.80	21.74	10.80	11.46	55.63	54.72
Female professor[b]	*SD*	5.46	5.93	4.52	4.14	6.53	6.07
Female student/	*M*	23.77	22.32	13.96	11.87	50.58	52.46
Male professor[c]	*SD*	4.49	5.26	4.43	4.44	6.77	7.11
Female student/	*M*	23.60	22.30	13.01	12.05	52.39	52.37
Female professor[d]	*SD*	4.87	4.56	5.26	4.62	5.75	5.97
Total[e]	*M*	23.78	22.21	12.66	11.79	53.04	53.22
	SD	4.76	5.125	4.75	4.34	6.75	6.21

Note: [a] n=46, [b] n=47, [c] n= 65, [d] n=56. [e] n= 214

Table 12

Descriptive Statistics for Emotional Dissonance by Sex of Participant and Experimental

Condition in More Gendered Condition

Variable	Sex of Participant	Experimental Condition	Mean (SD)	n
More - Surface Acting	Male	Male student/Male professor	13.33 (4.46)	18
		Male student/Female professor	11.28 (4.82)	25
		Female student/Male professor	16.21 (3.95)	19
		Female student/Female professor	13.29 (5.62)	24
		Total	13.36 (5.05)	86
	Female	Male student/Male professor	11.61 (3.95)	28
		Male student/Female professor	10.38 (4.47)	21
		Female student/Male professor	12.93 (4.31)	45
		Female student/Female professor	12.81 (5.07)	32
		Total	12.18 (4.52)	126
	Total	Male student/Male professor	12.28 (4.19)	46
		Male student/Female professor	10.87 (4.63)	46
		Female student/Male professor	13.90 (4.44)	64
		Female student/Female professor	13.01 (5.23)	56
		Total	12.66 (4.76)	212

Table 13

Descriptive Statistics for Emotional Dissonance by Sex of Participant and Experimental

Condition in Less Gendered Condition

Variable	Sex of Participant	Experimental Condition	Mean	(*SD*)	*n*
Less - Surface Acting	Male	Male student/Male professor	12.28	(5.11)	18
		Male student/Female professor	12.52	(4.73)	25
		Female student/Male professor	13.37	(4.31)	19
		Female student/Female professor	13.17	(4.83)	24
		Total	12.84	(4.69)	86
	Female	Male student/Male professor	11.29	(3.42)	28
		Male student/Female professor	10.48	(3.04)	21
		Female student/Male professor	11.29	(4.44)	45
		Female student/Female professor	11.22	(4.36)	32
		Total	11.13	(3.97)	126
	Total	Male student/Male professor	11.67	(4.14)	46
		Male student/Female professor	11.59	(4.13)	46
		Female student/Male professor	11.90	(4.47)	64
		Female student/Female professor	12.05	(4.65)	56
		Total	11.83	(4.35)	212

Table 14

Descriptive Statistics for Emotional Exhaustion by Sex of Participant and Experimental Condition in the More Gendered Condition

Variable	Sex of Participant	Experimental Condition	Mean	(*SD*)	*n*
More - Emotional Exhaustion	Male	Male student/Male professor	24.06	(4.22)	18
		Male student/Female professor	23.00	(4.87)	25
		Female student/Male professor	21.63	(5.33)	19
		Female student/Female professor	21.63	(5.25)	24
		Total	22.53	(4.97)	86
	Female	Male student/Male professor	25.64	(3.87)	28
		Male student/Female professor	22.57	(6.27)	21
		Female student/Male professor	24.84	(3.63)	45
		Female student/Female professor	25.09	(4.07)	32
		Total	24.71	(4.39)	126
	Total	Male student/Male professor	25.02	(4.04)	46
		Male student/Female professor	22.80	(5.49)	46
		Female student/Male professor	23.89	(4.42)	64
		Female student/Female professor	23.61	(4.89)	56
		Total	23.83	(4.74)	212

Table 15

Descriptive Statistics for Emotional Exhaustion by Sex of Participant and Experimental

Condition in Less Gendered Condition

Variable	Sex of Participant	Experimental Condition	Mean	(*SD*)	*n*
Less - Emotional Exhaustion	Male	Male student/Male professor	22.72	(3.75)	18
		Male student/Female professor	20.72	(5.93)	25
		Female student/Male professor	20.42	(4.48)	19
		Female student/Female professor	20.88	(3.98)	24
		Total	21.12	(4.69)	86
	Female	Male student/Male professor	22.29	(5.40)	28
		Male student/Female professor	23.14	(5.68)	21
		Female student/Male professor	23.27	(5.36)	45
		Female student/Female professor	23.38	(4.74)	32
		Total	23.06	(5.23)	126
	Total	Male student/Male professor	22.46	(4.78)	46
		Male student/Female professor	21.83	(5.88)	46
		Female student/Male professor	22.42	(5.24)	64
		Female student/Female professor	22.30	(4.57)	56
		Total	22.27	(5.10)	212

Table 16

Descriptive Statistics for Subjective Social Place by Sex of Participant and Experimental Condition in More Gendered Condition

Variable	Sex of Participant	Experimental Condition	Mean	(*SD*)	*n*
More - Subjective Social Place	Male	Male student/Male professor	55.06	(7.73)	18
		Male student/Female professor	55.80	(6.18)	25
		Female student/Male professor	50.32	(7.40)	19
		Female student/Female professor	53.58	(6.46)	24
		Total	53.81	(7.06)	86
	Female	Male student/Male professor	54.39	(6.42)	28
		Male student/Female professor	55.48	(7.14)	21
		Female student/Male professor	50.71	(6.65)	45
		Female student/Female professor	51.50	(5.09)	32
		Total	52.52	(6.54)	126
	Total	Male student/Male professor	54.65	(6.89)	46
		Male student/Female professor	55.65	(6.56)	46
		Female student/Male professor	50.59	(6.82)	64
		Female student/Female professor	52.39	(5.76)	56
		Total	53.05	(6.77)	212

Table 17

Descriptive Statistics for Subjective Social Place by Sex of Participant and Experimental Condition in Less Gendered Condition

Variable	Sex of Participant	Experimental Condition	Mean	(*SD*)	*n*
Less - Subjective Social Place	Male	Male student/Male professor	54.00	(5.69)	18
		Male student/Female professor	55.44	(6.37)	25
		Female student/Male Professor	52.84	(7.28)	19
		Female student/Female professor	52.29	(6.20)	24
		Total	53.68	(6.42)	86
	Female	Male student/Male professor	53.67	(4.60)	28
		Male student/Female professor	53.86	(5.96)	21
		Female student/Male professor	52.11	(7.08)	45
		Female student/Female professor	52.43	(5.90)	32
		Total	52.83	(6.09)	126
	Total	Male student/Male professor	53.80	(4.99)	46
		Male student/Female professor	54.72	(6.17)	46
		Female student/Male professor	52.33	(7.09)	64
		Female student/Female professor	52.38	(5.98)	56
		Total	53.18	(6.23)	212

The first analysis conducted on the data was to evaluate if there was an order effect on the dependent variables due to the order in which the videotaped vignettes (more gendered and less gendered) were viewed. Using the GLM function, each dependent variable was tested, with a between subjects term in the model for the order effect (which vignette was seen first – more gendered or less gendered [ORDER]). The results of each between-subjects test for an order effect for emotional dissonance (Table 18), emotional exhaustion (Table 19) and subjective social place (Table 20) are shown in the tables. The results indicate that for emotional dissonance, there was no significant order effect, $F = .68$, $p = .41$. For emotional exhaustion, the F-value for ORDER = 2.78, $p = .097$, indicating that for emotional exhaustion, the order in which the videos were presented offered a marginally significant effect. For subjective social place, the reported F-value is .06, $p = .815$, indicating no effect for ORDER (no order effect) in this model. Given these results, the alternate ordered experimental conditions were collapsed for purposes of analysis, resulting in four blocks – each representing a 2 (sex of actor) * 2 (sex of target) combination (see Table 3 for review). However, the marginal effect observed for ORDER for emotional exhaustion indicates that the stress consequences hypothesized and any realized, might be the result of the participants having seen one or the other of the videos first, rather than primarily as a consequence of the content of the videos. A finding of an order effect of greater magnitude than seen here would have required the addition of another factor to the model in order to increase its validity and reduce alternate explanations for possible results.

Table 18

Effects of Videotape Viewing Order on Emotional Dissonance (Between Subjects)

Source	Mean Square	*df*	*F*
Intercept	562.40	1	38.93***
Self-esteem	111.78	1	8.15
Locus of control	43.11	1	2.98
Blocking	34.43	3	2.38
Order	9.92	1	.69
Blocking X Order	5.97	3	.41
Error	14.45	204	

* p <.10.   ** p <.05.   *** p <.01.

Table 19

Effects of Videotape Viewing Order on Emotional Exhaustion (Between Subjects)

Source	Mean Square	df	F
Intercept	1852.28	1	94.08***
Self-esteem	24.10	1	1.22
Locus of control	.59	1	.03
Blocking	31.57	3	1.60
Order	54.64	1	2.78*
Blocking X Order	34.30	3	1.74
Error	19.69	204	

* p <.10.   ** p <.05.   *** p <.01.

Table 20

Effects of Videotape Viewing Order on Subjective Social Place (Between Subjects)

Source	Mean Square	*df*	F
Intercept	7614.00	1	254.69***
Self-esteem	67.04	1	2.24
Locus of control	14.50	1	.49
Blocking	148.33	3	4.96
Order	1.64	1	.06
Blocking X Order	20.97	3	.70
Error	29.90	204	

* p <.10.   ** p <.05.   *** p <.01.

Preliminary analysis of the laboratory study data shows that there is a change for most subjects between the baseline measures of the dependent variables of interest and measures taken after the more gendered and less gendered videos were shown. Repeated measures GLM on the three measures of the dependent variables (baseline, more gendered and less gendered) were conducted with only the blocking factor included in order to isolate the relationship between the three measures taken on each participant and to be able to compare across blocks/experimental conditions. The within-subjects results indicated that for emotional dissonance ($F = 4.04$, $df = 2$, $p = .02$); emotional exhaustion ($F = 168.75$, $df = 2$, $p = .00$) and subjective social place ($F = 19.01$, $df = 2$, $p = .00$), there were differences between the baseline means of the measures and experimental condition means for the participants at all three time perThese tests provide preliminary evidence that the videotaped vignettes did have an effect on the participants' responses on the variables of interest.

Results of Hypothesis Tests

Repeated Measures ANCOVA (GLM) was used to analyze each hypothesis, and the result of each hypothesis test follows in the next section.

Hypothesis 1. It was hypothesized that participants involved in more gendered interactions are more likely to experience higher levels of emotional dissonance, operationalized as surface acting, than those in less gendered interactions. For purposes of testing, the null hypothesis associated with this hypothesis is that there will be no significant difference in levels of emotional dissonance between those participants that view more gendered and less gendered interactions. This hypothesis was tested using

the General Linear Model in SPSS. The ANCOVA results in Table 21 summarize the within subject and between subject effects for emotional dissonance given the two levels of gendering (Gender) in the videotaped vignettes. As reflected in the test for the effect of level of gendering on emotional dissonance ($F = 0.05$, $p = 0.82$), these results indicate that there is no main effect of level on gendering on the levels of emotional dissonance experienced by participants who viewed the videotaped vignettes. As presented in Table 21, with the exception of the interaction between level of gendering and blocking, there are no other significant main effects or interaction effects for the within-subjects tests on emotional dissonance. The interaction between level of gendering and the blocking effect was significant for emotional dissonance ($df = 3$, $F = 2.27$, $p = 0.05$).

For the test of the between-subject effects of level of gendering on emotional dissonance, the contribution of the covariate, self-esteem is significant as indicated by an $F = 8.46$, $p = 0.04$. There is also an apparent main effect for blocking (sex actor/sex target combinations) between-subjects for emotional dissonance $F = 2.14$, $df = 3$, $p = 0.097$ (marginal level of significance). Based on these results, the null hypothesis cannot be rejected, thus Hypothesis 1 for the effect of level of gendering on emotional dissonance is not supported. Figure 4 shows the plots of the estimated marginal means for the relationships between level of gendering, emotional dissonance and each experimental condition/block. Figure 4 shows those participants in all experimental conditions, except experimental condition 2, showed a reduction in measures of emotional dissonance, as hypothesized, for the less gendered condition.

Table 21

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance

Source	Mean Square	df	F
Between Subjects			
Intercept	594.63	1	41.58***
Self-esteem	121.03	1	8.46***
Locus of control	35.63	1	2.49
Blocking	30.57	3	2.14*
Error	14.30	208	
Within Subjects			
Gender	1.06	1	.50
Gender X Self-esteem	18.33	1	.84
Gender X Locus of control	15.65	1	.72
Gender X Blocking	57.47	3	2.63**
Error (Gender)	21.86	208	

* $p < .10$.   ** $p < .05$.   *** $p < .01$.
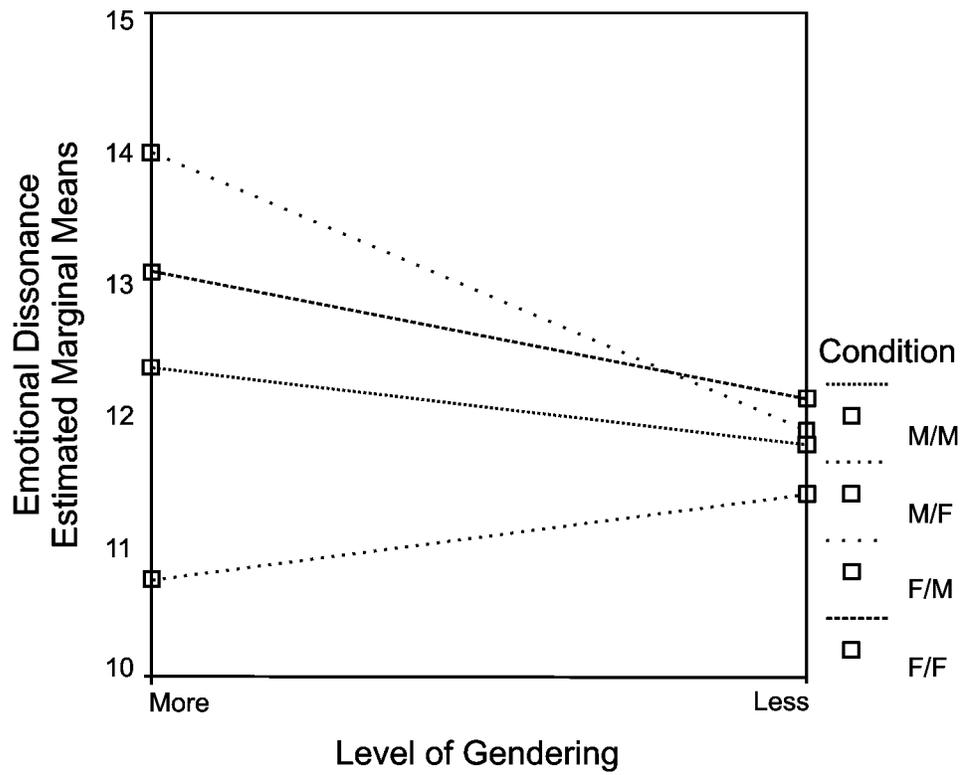
Figure 4. Plot of Marginal Means for Levels of Emotional Dissonance by

Condition and Level of Gendering.

Hypothesis 2. Hypothesis 2a posited that participants involved in more gendered interactions are more likely to experience higher levels of emotional exhaustion than those involved in less gendered interactions. The null hypothesis associated with Hypothesis 2 states that there will be no significant difference in levels of emotional exhaustion between those subjects viewing more gendered and less gendered interactions. The results of the ANCOVA shown in Table 22 indicate that there is no support for this hypothesis. The test results, $F = 0.90$, $df = 1$, $p = 0.34$ indicates no main effect for the level of gendering on emotional exhaustion. The tests of within-subject effects also indicate a significant interaction between level of gendering and self-esteem, but no other significant relationships are seen. The test for between subject effects on emotional exhaustion indicates the same – no significant support for the hypothesis. Table 22 indicates no significant main effects or interaction effects for the within subjects or between subjects analysis, with the exception of the covariate self esteem. The interaction between level of gendering and self-esteem proved to be significant for emotional exhaustion within subjects ($F = 5.53$, $df = 1$, $p = 0.02$). For the between-subjects analysis, there were no significant effects for any of the variables of interest. The null hypothesis cannot be rejected, thus Hypothesis 2a is not supported. Figure 5 highlights these relationships between level of gendering, emotional exhaustion and experimental condition. The figure shows that participants' emotional exhaustion responses moved in the hypothesized direction for all experimental conditions.

Hypothesis 2b posited that emotional dissonance would mediate the relationship between level of gendering and emotional exhaustion. Had support been found for

Table 22

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion

Source	Mean Square	df	F
Between Subjects			
Intercept	1885.85	1	92.71***
Self-esteem	20.88	1	1.04
Locus of control	.77	1	.04
Blocking	22.38	3	1.12
Error	20.02	208	
Within Subjects			
Gender	15.94	1	.90
Gender X Self-esteem	97.61	1	5.53**
Gender X Locus of control	.14	1	.01
Gender X Blocking	18.23	3	1.03
Error (Gender)	17.65	208	

* p <.10.   ** p <.05.   *** p <.01.
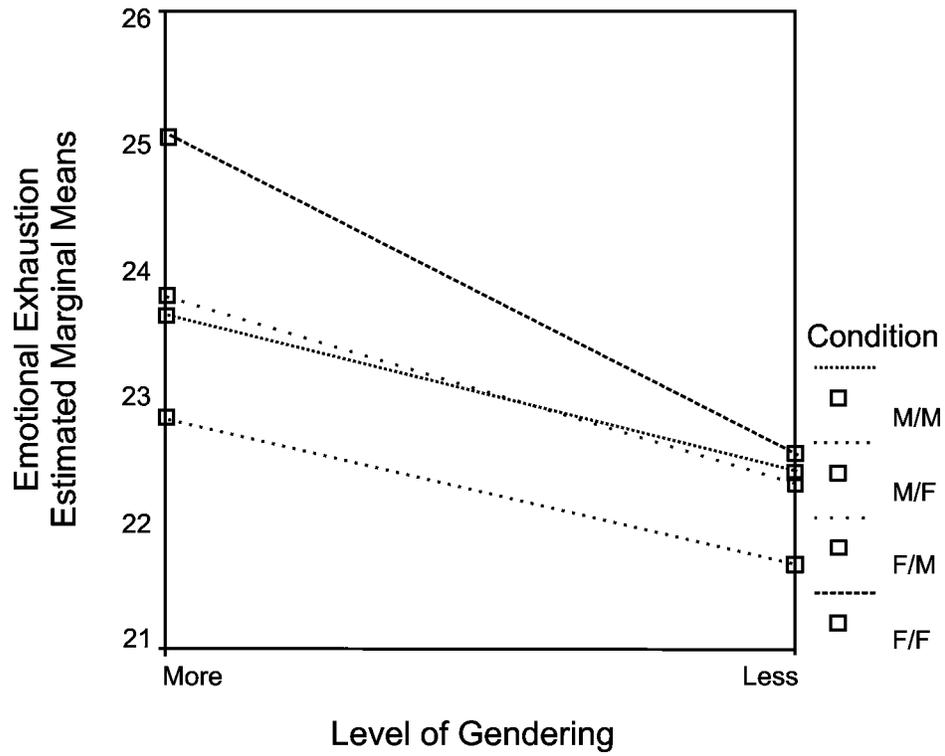
Figure 5. Plot of Marginal Means for Emotional Exhaustion by

Condition and Level of Gendering.

hypotheses 1 and 2a, this hypothesis would have been tested using Baron & Kenny's (1986) method of testing for mediation using regression equations. Given that there were no significant main effects for level of gendering on either emotional exhaustion or emotional dissonance, this hypothesis was not examined. This hypothesis is dropped from any further analysis.

Hypothesis 3. Hypothesis 3 posited that those participants that were involved in more gendered interactions would have a more ambiguous sense of subjective social place than those involved in less gendered interactions.   A clearer sense of subjective social place would be reflected in higher scores on the subjective social place scale. The null hypothesis associated with Hypothesis 3 states that there would no significant difference in levels of subjective social place for various levels of gendering. The results indicate that there is no main effect of level of gendering on subjective social place ($F = 0.601$, $df = 1$, $p = .439$), but there is a significant within-subjects interaction between gender and the covariate self-esteem ($F = 8.51$, $p = .004$) and marginal significance for locus of control and the experimental condition/blocking effects.

The test of between-subject effects indicates a significant effect for the blocking factor, which represents the sex of actor/sex of target combinations (Table 23). This relationship is worth closer examination. No other between-subjects relationships were significant as presented in Table 23.   The null hypothesis cannot be rejected, thus Hypothesis 3 is not supported. The plot in Figure 6 shows the direction of the observed relationships between experimental condition, subjective social place and level of gendering. The figure indicates that the block effect observed might be due

Table 23

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place

Source	Mean Square	df	F
	Between Subjects		
Intercept	7615.32	1	256.93***
Self-esteem	62.48	1	2.11
Locus of control	7.32	1	.25
Blocking	156.63	3	5.28***
Error	29.64	208	
	Within Subjects		
Gender	24.09	?	.60
Gender X Self-esteem	341.40	?	8.51***
Gender X Locus of control	135.83	?	3.39*
Gender X Blocking	84.82	3	2.16*
Error (Gender)	40.10	208	

*p <.10.   ** p <.05.   *** p <.01.
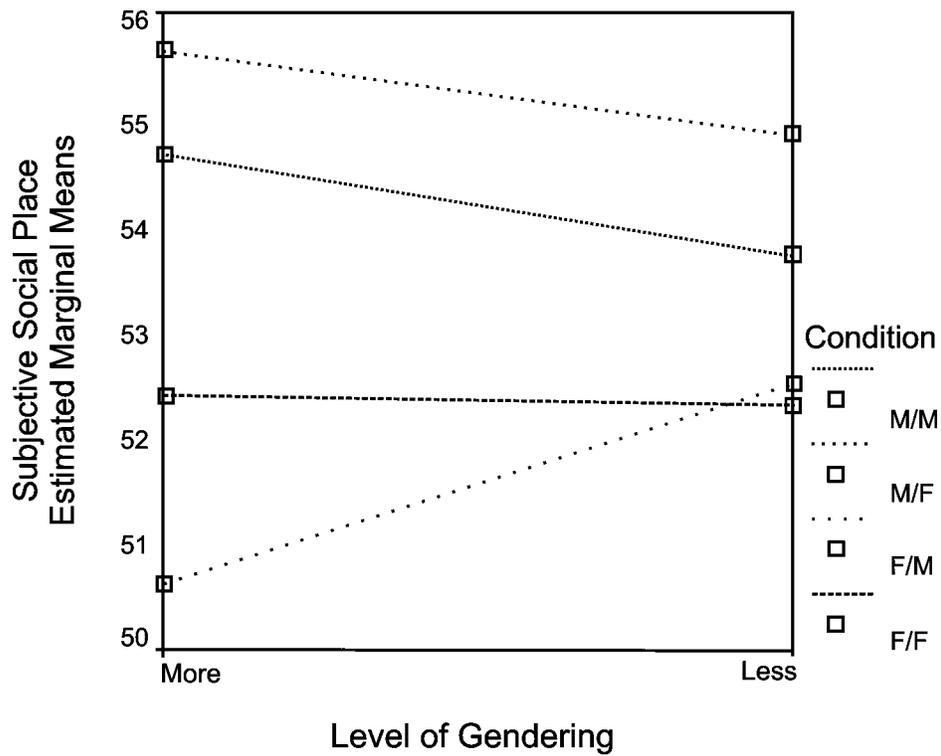
Figure 6. Plot of Marginal Means for Subjective Social Place by

Condition and Level of Gendering.

to experimental condition three (3), as the movement observed in this condition opposes the hypothesized movement.

Exploratory Data Analyses

It was necessary to conduct exploratory data analyses in order to investigate the lack of findings relating to the hypotheses. The definition of gender used in this study focused on the performative, socially constructed and culturally imposed elements of gender captured in the vignettes, and relied on the sex of the parties involved in the emotional exchange to provide cues. Although the original intention of the study was to take a broader view of the concept of gendering and to evaluate the participant's responses to the gendered behavioral or attitudinal cues in the interaction, without regard to the sex of the individual, the results of the hypothesis tests indicate the need to scrutinize the role of the sex of participant and determine if it provides any additional explanatory power to the relationships hypothesized. The literature on sex differences in emotional expression posits that males and females continue to understand, express, and cope with feelings differently (Brody, 1993; Brody & Hall, 1993). This more traditional and extensively researched perspective on the role of sex in determining responses to emotional stimuli differs from the performative, socially constructed perspective being argued in this dissertation, but may provide insight into the lack of findings herein. The literature indicates that the sex of the person involved in the interaction will provide some cues to individual in an emotional exchange (e.g., Bem, 1974, 1987; Eagly & Stefan, 1986; Rafaeli & Sutton, 1987) and post hoc analyses examining the role of the sex of the participant in viewing, perceiving, and responding to the sex of the actor and

the target in the videotaped vignettes may be significant. Therefore, all three hypotheses were re-examined and included the sex of participant as a between-subjects factor.

Tests of Hypotheses Including Sex of Participant as a Between-Subjects Factor

The test of Hypothesis 1 including the sex of participant as a between subjects factor still does not produce a significant main effect for level of gendering on emotional dissonance. Table 24 reveals a significant within–subjects interaction between level of gendering and block effect (experimental condition) ($F = 3.19$, $p = .02$). Further, the tests of between-subjects effects indicate significant effects for self-esteem, experimental condition (block) and sex of participant on emotional dissonance (Table 24).

Reexamination of Hypothesis 2 shows while there still is no effect of the level of gendering on emotional exhaustion (within subjects), the test of between-subject effects yields a significant effect for sex of participant on emotional exhaustion ($F = 9.10$, $p = .003$), but no other significant effects (Table 25).

The results of the analysis of Hypothesis 3 reveal that while there is no main effect for the level of gendering on participants' perceptions of subjective social place, a significant interaction with level of gendering and self-esteem, and a marginally significant interaction with experimental condition and locus of control were also noted (Table 26). The tests of between-subjects effects for level of gendering on subjective social place reveal that the sex of the participant is not having any effect, but there is a significant effect for experimental condition (blocking). These findings indicate that further examination of the differences between experimental conditions and

Table 24

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Including

Sex of Participant as a Between-Subjects Variable

Source	Mean Square	df	F
Between Subjects			
Intercept	638.22	1	45.93***
Self-esteem	130.79	1	9.41***
Locus of control	28.83	1	2.08
Blocking	46.25	3	3.33**
Sex of Participant	136.38	1	9.82***
Blocking X Sex of Participant	8.90	3	.64
Error	13.89	202	
Within Subjects			
Gender	1.70	1	.08
Gender X Self-esteem	10.30	1	.47
Gender X Locus of control	10.77	1	.49
Gender X Blocking	69.71	3	3.19**
Gender X Sex of Participant	1.06	1	.50
Gender X Blocking X Sex of Participant	18.42	3	.84
Error (Gender)	21.83	202	

* p <.10.   ** p <.05.   *** p <.01.

Table 25

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Including

Sex of Participant as a Between-Subjects Variable

Source	Mean Square	*df*	F
Between Subjects			
Intercept	1663.59	1	87.66***
Self-esteem	14.93	1	.79
Locus of control	.53	1	.03
Blocking	16.98	3	.90
Sex of Participant	172.65	3	9.10***
Blocking X Sex of Participant	21.73	3	1.15
Error	18.98	202	
Within Subjects			
Gender	25.67	1	1.49
Gender X Self-esteem	129.04	1	7.49***
Gender X Locus of control	.66	1	.04
Gender X Blocking	13.29	3	.77
Gender X Sex of Participant	1.51	1	.09
Gender X Blocking X Sex of Participant	61.76	3	3.58**
Error (Gender)	7.24	202	

* p <.10.   ** p <.05.   *** p <.01.

Table 26

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Including

Sex of Participant as a Between-Subjects Variable

Source	Mean Square	df	F
Between Subjects			
Intercept	7521.97	1	247.98***
Self-esteem	63.91	1	2.11
Locus of control	11.74	1	.39
Blocking	136.50	3	4.50***
Sex of Participant	20.22	1	.67
Blocking X Sex of Participant	4.38	3	.15
Error	30.33	202	
Within Subjects			
Gender	29.67	1	.74
Gender X Self-esteem	354.61	1	8.86***
Gender X Locus of control	133.72	1	3.34*
Gender X Blocking	100.22	3	2.50*
Gender X Sex of Participant	.01	1	.00
Gender X Blocking X Sex of Participant	35.00	3	.87
Error (Gender)	40.05	202	

* p <.10.   ** p <.05.   *** p <.01.

further analysis of the results based on sex of participant may be relevant to the lack of findings in this study.

Tests by Sex of Participant

Once again using ANCOVA, the hypotheses were re-examined, first conducting the analyses by sex of participant (male participants then female participants); and then by each block/experimental condition.

Male only participants. Tests of the hypotheses using only male participants yielded results similar to those of prior analyses. In Table 27, analysis of hypothesis 1 for the effect of level of gendering on emotional dissonance showed a marginally significant block interaction ($F = 2.41$, $df = 3$, $p = .098$) in the within subjects tests, but no significant between subjects relationships were present (Table 27). An analysis of Hypothesis 2 yielded no significant within- or between-subjects effects (Table 28). For Hypothesis 3, there is still no evidence of a main effect for the level of gendering on subjective social place, but present is a significant interaction with self-esteem ($F = 4.75$, $p = .03$), and a marginally significant main block effect, as shown by the F-value 2.08, $p = .108$ (See Table 29).

Female only participants. Tests of Hypothesis 1 indicate no significant within-subject effects for level of gendering on emotional dissonance when using only female participants, but interactions between level of gendering and self-esteem ($F = 7.92$, $p = .006$) and level of gendering and locus of control ($F = 4.45$, $p = .04$) are significant (Table 30). Table 31 reveals that tests of Hypothesis 2 for female participants show that there is no significant overall effect for level of gendering on emotional exhaustion, but

Table 27

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Using Only

Male Participants

Source	Mean Square	df	F
Between Subjects			
Intercept	348.60	1	20.48 ***
Self-esteem	44.11	1	2.59
Locus of control	.66	1	.04
Blocking	33.82	3	1.99
Error	17.02	80	
Within Subjects			
Gender	2.28	? ?	.10
Gender X Self-esteem	25.28	? ?	1.09
Gender X Locus of control	2.37	? ?	.10
Gender X Blocking	55.97	3	2.41*
Error (Gender)	23.21	80	

Note: *n* = 86 for male participants

* p <.10.   ** p <.05.   *** p <.01.

Table 28

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Using Only

Male Participants

Source	Mean Square	df	F
Between Subjects			
Intercept	485.19	1	24.78***
Self-esteem	3.15	1	.16
Locus of control	6.24	1	.32
Blocking	23.14	3	1.18
Error	19.58	80	
Within Subjects			
Gender	10.53	?	.64
Gender X Self-esteem	40.72	?	2.49
Gender X Locus of control	.36	?	.02
Gender X Blocking	13.99	3	.85
Error (Gender)	16.37	80	

Note: *n* = 86 for male participants

* p <.10.   ** p <.05.   *** p <.01.

Table 29

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Using

Only Male Participants

Source	Mean Square	*df*	*F*
Between Subjects			
Intercept	2621.24	1	77.39***
Self-esteem	28.27	1	.84
Locus of control	1.34	1	.04
Blocking	70.85	3	2.09
Error	33.87	80	
Within Subjects			
Gender	3.21	?	.08
Gender X Self-esteem	191.91	?	4.75**
Gender X Locus of control	105.76	?	2.62
Gender X Blocking	61.20	3	1.52
Error (Gender)	40.39	80	

Note: $n = 86$ for male participants

* p <.10.   ** p <.05.   *** p <.01.

Table 30

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Using Only

Female Participants

Source	Mean Square	df	F
Between Subjects			
Intercept	308.77	1	26.35***
Self-esteem	92.76	1	7.92***
Locus of control	52.10	1	4.45**
Blocking	19.54	3	1.67
Error	11.72	120	
Within Subjects			
Gender	10.93	1	.52
Gender X Self-esteem	.11	1	.01
Gender X Locus of control	8.96	1	.43
Gender X Blocking	32.68	3	1.56
Error (Gender)	20.90	120	

Note: $n = 126$ for female participants.

* p <.10.   ** p <.05.   *** p <.01.

Table 31

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Using Only

Female Participants

Source	Mean Square	df	F
Between Subjects			
Intercept	1220.88	1	64.46***
Self-esteem	13.69	1	.72
Locus of control	.62	1	.03
Blocking	5.12	3	.27
Error	18.94	120	
Within Subjects			
Gender	15.32	1	.85
Gender X Self-esteem	85.86	1	4.74**
Gender X Locus of control	2.01	1	.11
Gender X Blocking	63.53	3	3.50**
Error (Gender)	18.13	120	

Note: $n = 126$ for female participants

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

significant interaction terms gender*self esteem ($F = 4.74$, $p = .03$) and gender * block ($F = 3.50$, $p = .01$) were noted. Tests of Hypothesis 3 also demonstrate no significant effect for level of gendering on subjective social place, but the interaction term gender*self-esteem is marginally significant, as revealed in the F-value 2.07 ($p = .108$). This test also reveals that the effect for block/experimental condition is significant ($F = 2.53$, $p = .06$) (Table 32).

Exploratory analyses by Experimental Condition/Block

Relatively consistent findings of a block effect in the analyses by sex of participant indicate that further analysis of the data by block/experimental condition might also provide insight or further explanation of the results or patterns present in the data. The hypotheses were once again tested, this time by selecting and using cases based on assignment to the four experimental condition/blocks. Sex of participant was included in these analyses as a between-subjects factor.

Using those participants that viewed male/male interactions (Block 1), Hypothesis 1 was again tested. Findings in Table 33 show that for these participants, there was a significant main effect for the level of gendering on emotional dissonance ($F = 4.25$, $p = .045$). In addition, a significant interaction term with self-esteem ($F = 4.82$, p= .034) was uncovered in this re-analysis of Hypothesis 1. There were no significant between subject effects. For Hypothesis 2, the results of the ANCOVA indicate a marginally significant main effect for level of gendering on emotional exhaustion ($F = 3.61$, $p = .064$). The interactions between level of gendering and self-esteem and level of gendering and sex of participant are also significant (Table 34). There were no

Table 32

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Using

Only Female Participants

Source	Mean Square	df	F
Between Subjects			
Intercept	4791.73	1	168.51***
Self-esteem	40.98	1	1.44
Locus of control	26.61	1	.94
Blocking	71.87	3	2.53*
Error	28.44	120	
Within Subjects			
Gender	22.81	1	.57
Gender X Self-esteem	155.51	1	3.92**
Gender X Locus of control	47.61	1	1.20
Gender X Blocking	82.16	3	2.07
Error (Gender)	39.72	120	

Note: $n = 126$ for female participants

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

Table 33

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Using Male

Student/Male Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	80.74	1	6.25**
Self-esteem	1.45	1	.11
Locus of control	1.87	1	.15
Sex of Participant	21.95	1	1.70
Error	12.91	42	
Within Subjects			
Gender	76.78	?	4.25**
Gender X Self-esteem	86.99	?	4.82**
Gender X Locus of control	9.48	?	.53
Gender X Sex of Participant	.64	?	.04
Error (Gender)	18.05	42	

Note: $n = 46$ for male student/male professor vignettes.

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

Table 34

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Using Male

Student/Male Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	380.85	1	23.01
Self-esteem	.02	1	.00
Locus of control	21.13	1	1.28
Sex of Participant	3.98	1	.24
Error	16.55	42	
Within Subjects			
Gender	44.07	?	3.61*
Gender X Self-esteem	91.46	?	7.50***
Gender X Locus of control	1.08	?	.09
Gender X Sex of Participant	90.74	?	7.44***
Error (Gender)	12.20	42	

Note: *n* = 46 for participants viewing male student/male professor vignettes

* p <.10.   ** p <.05.   *** p <.01.

significant between-subject effects. Hypothesis 3 was not supported for participants in this experimental condition/block. As presented in Table 35, although there was a significant interaction with self-esteem ($F = 3.85$, $p = .056$), there were no significant between-subjects effects.

For those participants in Block 2 (viewed male/female interactions) the results were interesting. For Hypothesis 1, the results of reanalysis in Table 36 showed that level of gendering had an effect on levels of emotional dissonance ($F = 4.33$, $p = .044$), offering some support for the hypothesis within this experimental condition. There was an interaction effect between level of gendering and locus of control for participants in this group. In addition, all of the between-subject variables showed marginal levels of significance in this experimental group.

Hypothesis 2 was not supported through re-analysis in block 2. Table 37 reveals significant within-subjects interactions between level of gendering and self-esteem; and also between level of gendering and sex of subject. There were no significant relationships evident in tests of the between-subject effects for emotional exhaustion as presented in Table 37. Analysis of Hypothesis 3 for participants in block 2 found no within-subjects or between-subjects effects for level of gendering on subjective social place (Table 38).

Participants that viewed female/male interactions (Block 3) were tested next. Results for Hypothesis 1 indicate that there is no main effect for level of gendering on emotional dissonance, but all between subject variables are significant (Table 39). Results for Hypothesis 2 indicate no support for this hypothesis regarding emotional

Table 35

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Using

Male Student/Male Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	1283.56	1	56.89
Self-esteem	12.44	1	.55
Locus of control	.92	1	.04
Sex of Participant	.13	1	.01
Error	22.56	42	
Within Subjects			
Gender	123.70	?	2.14
Gender X Self-esteem	222.14	?	3.85*
Gender X Locus of control	8.60	?	.15
Gender X Sex of Participant	39.09	?	.68
Error (Gender)	57.69	42	

Note: n = 46 for participants viewing male student/male professor vignettes

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

Table 36

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Using Male

Student/Female Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	147.04	1	11.82***
Self-esteem	64.43	1	5.18**
Locus of control	37.32	1	3.00*
Sex of Participant	41.80	1	3.36*
Error	12.44	41	
Within Subjects			
Gender	82.55	?	4.33**
Gender X Self-esteem	6.09	?	.32
Gender X Locus of control	85.16	?	4.46**
Gender X Sex of Participant	27.20	?	1.43
Error (Gender)	19.08	41	

Note: $n = 45$ for participants viewing male student/female professor vignettes.

* p <.10.   ** p <.05.   *** p <.01.

Table 37

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Using Male Student/Female Professor Vignettes

Source	Mean Square	*df*	F
Between Subjects			
Intercept	141.34	1	5.42
Self-esteem	37.90	1	1.45
Locus of control	2.02	1	.08
Sex of Participant	18.98	1	.73
Error	26.10	41	
Within Subjects			
Gender	20.83	?	.94
Gender X Self-esteem	148.16	?	6.70**
Gender X Locus of control	1.20	?	.05
Gender X Sex of Participant	98.43	?	4.45**
Error (Gender)	22.11	41	

Note: $n = 45$ for all participants viewing male student/female professor vignettes.

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

Table 38

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Using

Male Student/Female Professor Vignettes

Source	Mean Square	*df*	*F*
Between Subjects			
Intercept	190.161	1	5.47**
Self-esteem	10.23	1	.29
Locus of control	54.96	1	1.58
Sex of Participant	.88	1	.03
Error	34.77	41	
Within Subjects			
Gender	48.54	?	1.80
Gender X Self-esteem	9.24	?	.34
Gender X Locus of control	40.45	?	1.50
Gender X Sex of Participant	16.80	?	.63
Error (Gender)	26.91	41	

Note: $n = 45$ for participants viewing male student/female professor vignettes.

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

Table 39

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Using

Female Student/Male Professor Vignettes

Source	Mean Square	*df*	*F*
Between Subjects			
Intercept	325.72	1	32.17***
Self-esteem	179.06	1	17.69***
Locus of control	66.94	1	6.61**
Sex of Participant	102.45	1	10.12***
Error	10.13	61	
Within Subjects			
Gender	39.92	?	1.98
Gender X Self-esteem	3.37	?	.17
Gender X Locus of control	14.16	?	.70
Gender X Sex of Participant	15.08	?	.75
Error (Gender)	20.13	61	

Note: $n = 65$ for participants viewing female student/male professor vignettes.

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

exhaustion based on within-subjects evaluation. There is a significant interaction between level of gendering and the sex of participant, $F = 5.65$, $p = .021$, as shown in Table 40. Re-evaluation of Hypothesis 3 yields only a marginally significant within-subjects interaction between level of gendering and self-esteem ($F = 3.92$, $p = .052$), but no significant between subject effects for subjective social place (Table 41).

The last experimental group examined individually was Block 4 – or participants that viewed female/female interactions. The ANCOVA results in Table 42 show that for Hypothesis 1 there were no significant within or between-subjects effects for level of gendering on emotional dissonance. Tests of Hypothesis 2 relating to emotional exhaustion in Table 43 show that no support exists for the hypothesis, but a significant between-subjects effect for sex of participant was noted ($F = 7.55$, $p = .008$). Tests of Hypothesis 3 show significant interactions of level of gendering with both covariates, but no significant between subject effects for subjective social place (Table 44).

Plots of the relations between each dependent variable, level of gendering, blocking and the sex of the participant do an effective job of summarizing the results of the exploratory analyses.   Figures 7 and 8 summarize the relationship between the sex of the participants in the study and emotional dissonance, level of gendering, and experimental condition/blocks. The estimated marginal means plotted in Figure 7 illustrate that for male participants, there is little movement for experimental conditions 1 and 4, and some movement in the hypothesized directions for condition 3. The plot line for condition 2 reveals that participants' emotional dissonance responses are opposite to those hypothesized. Figure 8, which plots the responses of female

Table 40

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Using

Female Student/Male Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	502.77	1	26.59***
Self-esteem	8.25	1	.44
Locus of control	13.40	1	.71
Sex of Participant	106.90	1	5.65**
Error	18.91	61	
Within Subjects			
Gender	1.70	?	.11
Gender X Self-esteem	1.94	?	.12
Gender X Locus of control	1.89	?	.12
Gender X Sex of Participant	1.62	?	.10
Error (Gender)	16.15	61	

Note: $n = 65$ for participants viewing in female student/male professor vignettes.

* p <.10.   ** p <.05.   *** p <.01.

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Table 41

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Using

Female Student/Male Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	2423.34	1	66.35***
Self-esteem	55.11	1	1.51
Locus of control	12.64	1	.35
Sex of Participant	.02	1	.00
Error	36.53	61	
Within Subjects			
Gender	3.29	?	.07
Gender X Self-esteem	187.24	?	3.92**
Gender X Locus of control	84.16	?	1.76
Gender X Sex of Participant	8.34	?	.18
Error (Gender)	47.75	61	

Note: n = 65 for participants viewing female student/male professor vignettes

* p <.10.   ** p <.05.   *** p <.01.

Table 42

ANCOVA Results for Effect of Level of Gendering on Emotional Dissonance Using

Female Student/Female Professor Vignettes

Source	Mean Square	*df*	F
Between Subjects			
Intercept	123.65	1	6.67**
Self-esteem	.71	1	.04
Locus of control	2.55	1	.14
Sex of Participant	15.47	1	.84
Error	18.53	52	
Within Subjects			
Gender	23.51	?	.89
Gender X Self-esteem	2.48	?	.09
Gender X Locus of control	58.05	?	2.20
Gender X Sex of Participant	11.48	?	.43
Error (Gender)	26.44	52	

Note: $n = 56$ for participants viewing female student/female professor vignettes

* $p < .10$.   ** $p < .05$.   *** $p < .01$.

Table 43

ANCOVA Results for Effect of Level of Gendering on Emotional Exhaustion Using

Female Student/Female Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	355.80	1	21.52
Self-esteem	.59	1	.04
Locus of control	4.41	1	.27
Sex of Participant	124.77	1	7.55***
Error	16.54	52	
Within Subjects			
Gender	.17	?	.01
Gender X Self-esteem	1.00	?	.05
Gender X Locus of control	.01	?	.00
Gender X Sex of Participant	11.66	?	.63
Error (Gender)	18.46	52	

Note: *n* = 56 for participants viewing female student/female professor vignettes.

* p <.10.   ** p <.05.   *** p <.01.

Table 44

ANCOVA Results for Effect of Level of Gendering on Subjective Social Place Using

Female Student/Female Professor Vignettes

Source	Mean Square	df	F
Between Subjects			
Intercept	2406.00	1	87.63***
Self-esteem	19.68	1	.72
Locus of control	37.48	1	1.37
Sex of Participant	26.70	1	.97
Error	27.46	52	
Within Subjects			
Gender	.19	?	.01
Gender X Self-esteem	84.42	?	3.29*
Gender X Locus of control	117.88	?	4.60**
Gender X Sex of Participant	24.37	?	.95
Error (Gender)	25.63	52	

Note: $n = 56$ for participants viewing female student/female professor vignettes.

* p <.10.   ** p <.05.   *** p <.01.
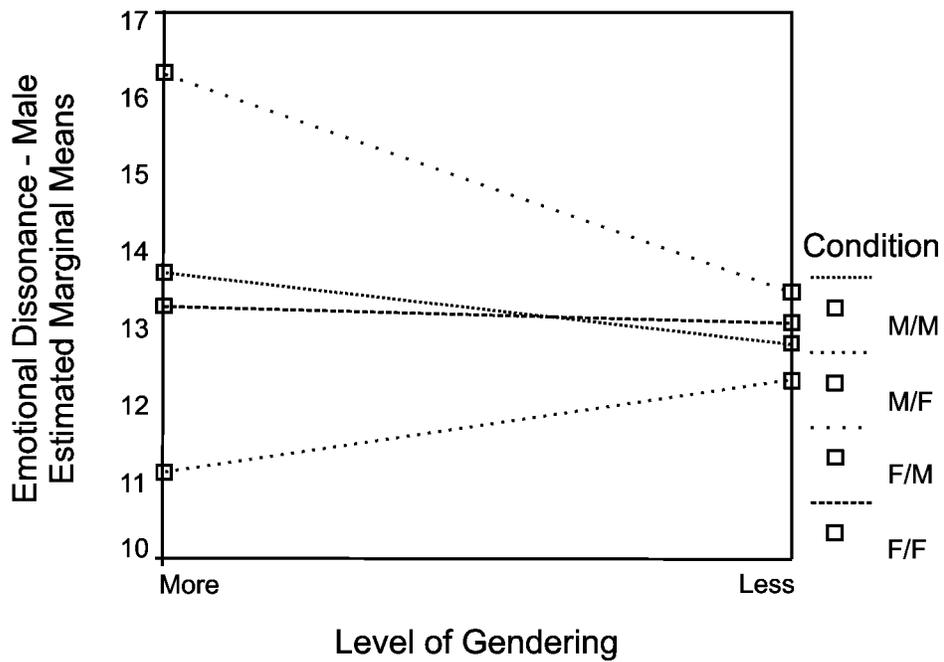
Figure 7. Plot of Estimated Marginal Means for Emotional Dissonance

with sex of participant as a between subject factor - Male participants by

Condition and Level of Gendering.
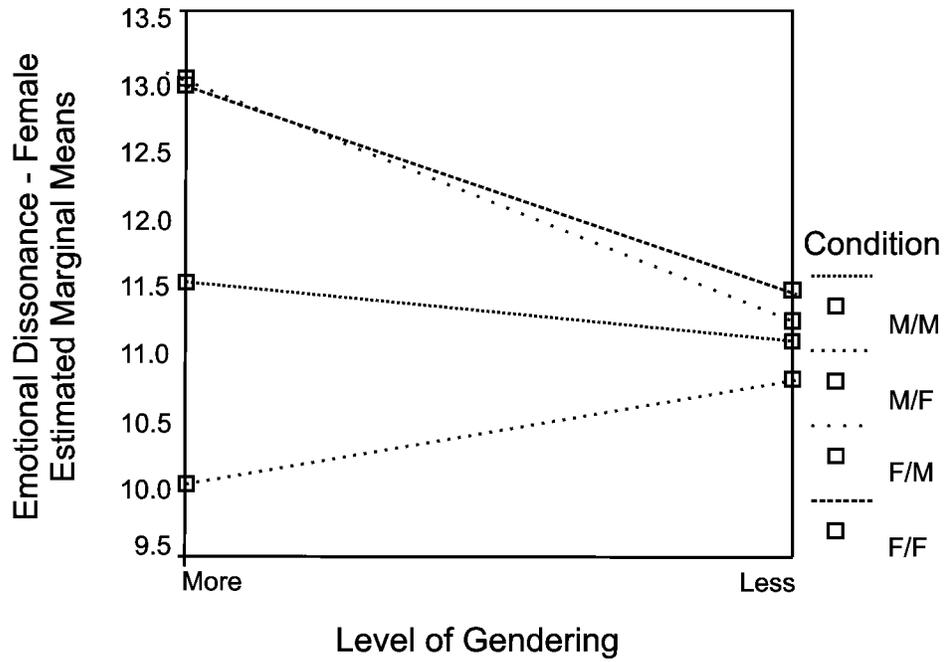
Figure 8. Plot of Estimated Marginal Means for Emotional Dissonance

with sex of participant as a between subject factor - Female participants by

Condition and Level of Gendering.

participants shows movement of emotional dissonance measures for male/female vignettes that oppose hypothesized movement, but some movement in hypothesized directions for other experimental conditions.

Figures 9 and 10 illustrate the relationships between sex of participant, level of gendering and experimental condition for emotional exhaustion. Figure 9 shows observed relationships for male participants, and for all experimental conditions, the movement of the marginal means is in the hypothesized direction, with the largest movement seen in condition 2- male student/female professor vignettes. This corroborates support found Hypothesis 2 in analyses focusing on condition/block 2. Figure 10 for female participants indicates movement in hypothesized direction for all of the experimental conditions except for condition 2 – male student/female professor interaction. The marginal means for emotional exhaustion increased in the less gendered condition, in opposition to the hypothesized relationship.

Figures 11 and 12 highlight the relationships between sex of participant, level of gendering, and experimental condition/block for subjective social place. In Figure 11, the plot of the estimated marginal means for male participants reveals movement in measures of subjective social place that are opposite to those hypothesized for condition 3, which involve female student/male professor interactions. The test of the hypotheses found no support for this hypothesis, and this plots reveals and supports this finding. There is little movement of the marginal means of subjective social place for condition 1 (male student/male professor vignettes) and only slight movement for the remaining conditions. Figure 12, for female participants, reveals a split in the data. Female

participants' subjective social places responses were in line with the hypothesis for experimental conditions 1 and 2 involving male students. The reactions of female participants to interactions involving female students indicated responses in subjective social place opposite to those hypothesized. These observations are limited, however, because of the lack of any support for hypotheses relating to subjective social place.

The results of the hypothesis testing and exploratory analyses are summarized and discussed in the following chapter.
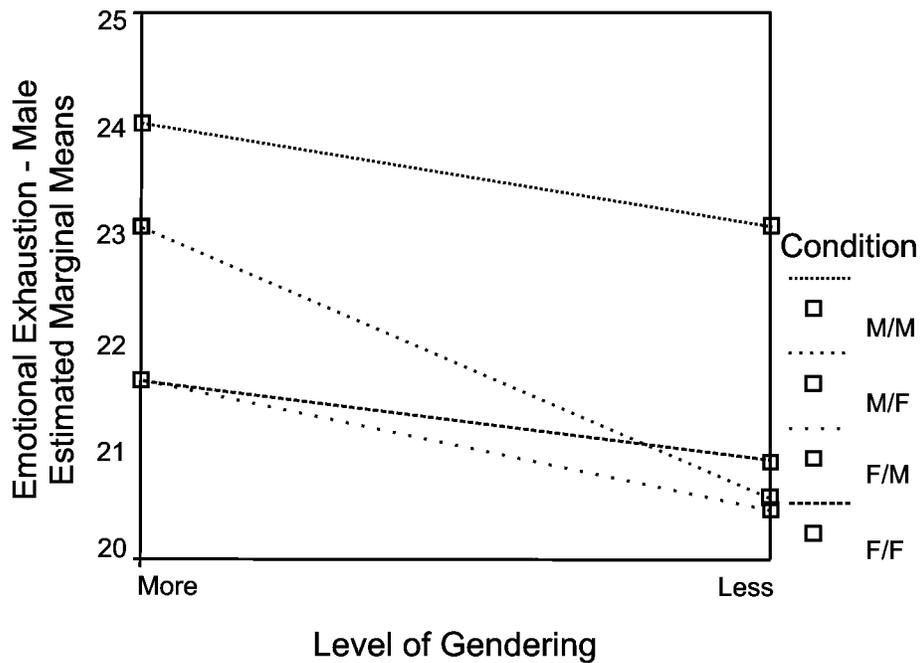
Figure 9. Plot of Estimated Marginal Means for Emotional Exhaustion

with sex of participant as a between subject factor - Male participants

by Condition and Level of Gendering.
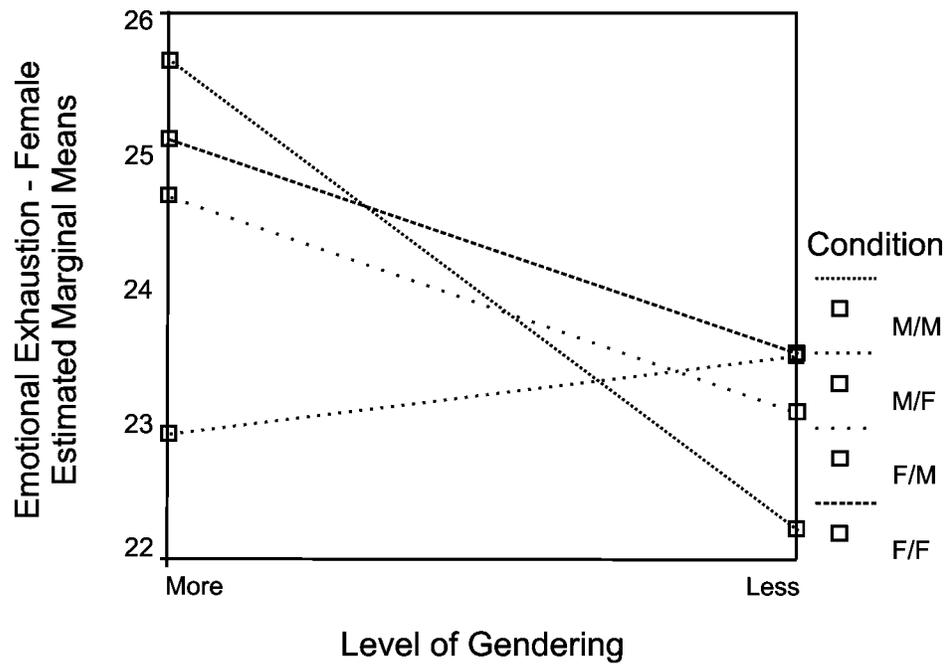
Figure 10. Plot of Estimated Marginal Means for Emotional Exhaustion

with sex of participant as a between subject factor - Female participants

by Condition and Level of Gendering.
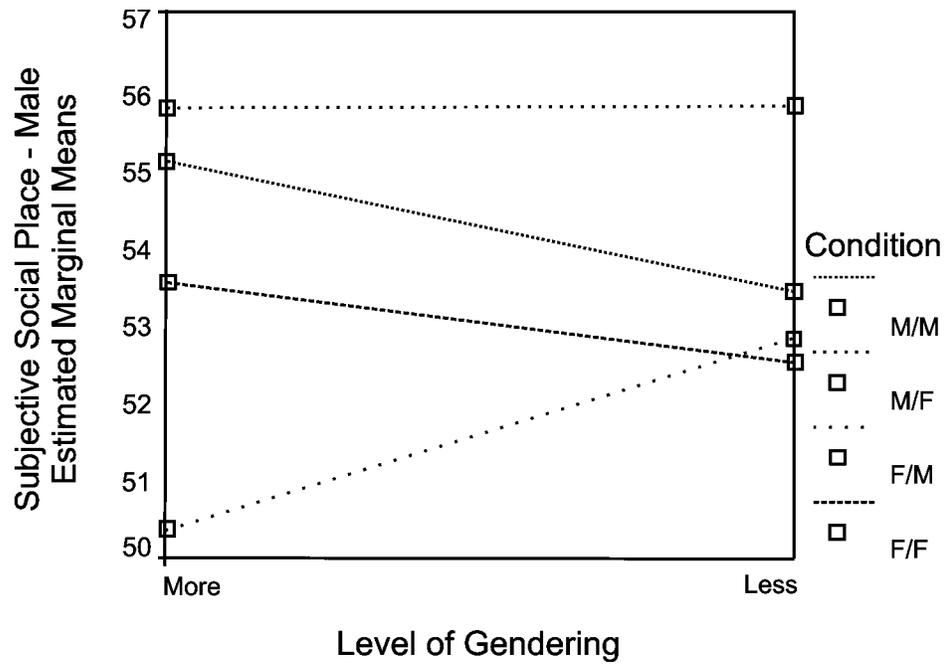
Figure 11. Plot of Estimated Marginal Means for Subjective Social Place

with sex of participant as a between subject factor - Male participants by

Condition and Level of Gendering.
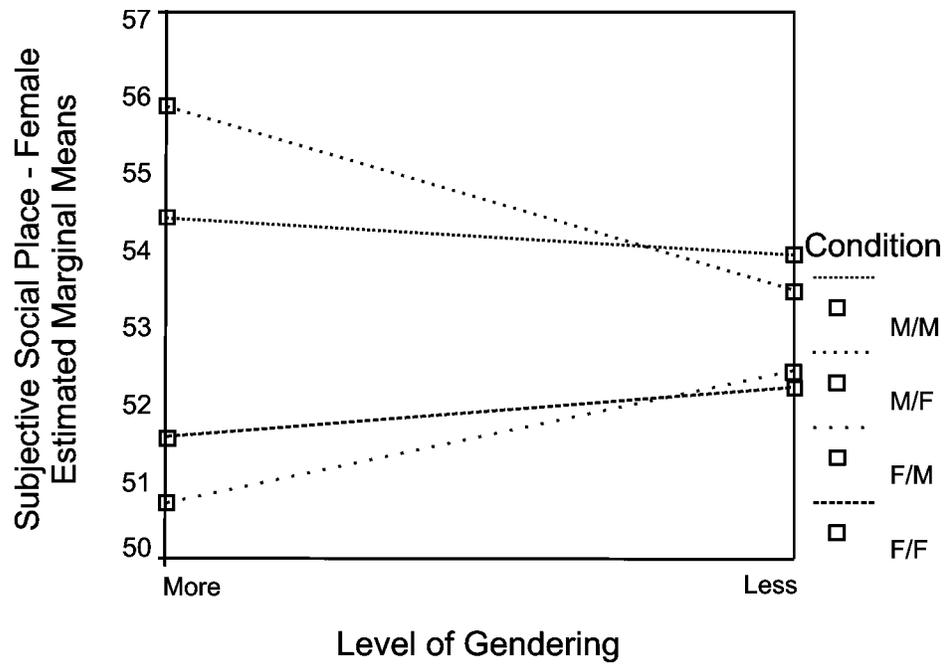
Figure 12. Plot of Estimated Marginal Means for Subjective Social Place with sex of participant as a between subject factor - Female participants by Condition and Level of Gendering.

CHAPTER VI

DISCUSSION AND SUMMARY

This research was designed and conducted to study the interrelationships between gendered emotional display rules, emotional dissonance, emotional exhaustion, and subjective social place. The results of the tests of the original hypotheses offered little support for the theoretical predictions made regarding these hypotheses. Exploratory data analyses provided additional insight into relationships in the data for this study that were not initially hypothesized, but were implied, in an attempt to provide clarification for the lack of apparent findings. This discussion will provide interpretations of both the original and the exploratory data analyses and will address the possible alternative reasons for the results of the study. Limitations of the study are discussed at length, and recommendations for future research are offered.

Discussion of the Results

Hypothesis 1 predicted that individuals involved in more gendered emotional exchanges would experience higher levels of emotional exhaustion that those is less gendered emotional exchanges. While the original tests provided no support for this hypothesis, exploratory data analyses found that for participants in experimental conditions/blocks 1 and 2, a significant main effect for level of gendering on emotional dissonance was found. These experimental conditions featured male actors/students. While this does not constitute support for hypothesis 1 as presented, this finding indicates that participants that viewed emotional exchanges involving male students interpreted them differently that those involving female students. The tests examining

this hypothesis by sex of participant did not shed any light on these results, as there was no support for this hypothesis among males or females independently. Further, examination of the cell means for Block 2 for emotional dissonance indicated that the direction of participant response was opposite to that hypothesized. Participants viewing the less gendered condition scored higher on emotional dissonance than did those viewing the more gendered condition. This may indicate that participants were having a difficult time separating the effects of the gendering cues from the power issues are implicit, but not addressed in the vignettes. Ely's (1995) work on organizational demography may shed some light on this situation. In experimental condition 2, male students are interacting with female professors. In the less gendered condition, it may be that male students interacting with female professors are focusing on the power differential in the situation with a female professor. Given the status bias in American culture that generally provides males with higher status than females (Ely, 1995), the interaction with the female professor may reflect a confound between the power/status issues, and the emotions as presented, particularly since in academia, females are not always well represented. Additionally, for dissonance measures to appear to increase in the less gendered situation may point towards the participants' perceptions of the lack of credibility (or discomfort with) in the operationalizations of anger and gendering in the study.

The introduction of the sex of the participants as a between-subjects variable in the analysis of emotional dissonance by experimental condition (block) indicated that the sex of the participant viewing the male actor/student in the video was also having an

effect on the levels of emotional dissonance reported by participants for this hypothesis. The exploratory analyses conducted on only male participants indicated that the findings that offer minimal support for this hypothesis might come from this subsection of the sample – those male participants who identified with the student in the video. Evidence is found in the effect of the blocking/experimental condition was seen in Hypothesis 1 as a within-subjects significant finding for male participants, but not a significant between-subjects finding. This may indicate that male participants that viewed interactions with male students and female professors in particular, may have found the less gendered exchange to produce more dissonance. This may be a consequence of stereotypical societal expectations that encourage and condone men's outward and more aggressive expressions of anger, and a portrayal in the vignettes that may not have supported that. As discussed above, the power issues associated with the interaction (a student angry with a professor) coupled with the biases associated with interacting with female professors may have contributed to this finding (Ely, 1995).

The initial findings for Hypothesis 2 indicate no support for the proposition that those involved in more gendered interactions will experience higher levels of emotional exhaustion than those involved in less gendered interactions. Post-hoc analysis by sex of participant, specifically female participants, yielded marginally significant results that reflect that female participants perceived and responded to the differing levels of gendering in the videos, and experienced emotional exhaustion as a result. This may further reflect the findings the larger assumptions present in the emotions literature that women are expected to be more emotionally intuitive, are expected to engage in more

emotional labor, and may be more likely to experience the negative consequences associated with it (Hochschild, 1983; Pierce, 1999; Wharton, 1993). The analyses by experimental condition did not provide any meaningful support for this hypothesis.

Results for hypothesis 3 did not offer any additional support for the hypothesis that level of gendering in an emotional interaction would impact participants' perceptions of subjective social place. Post hoc analyses of this hypothesis by experimental condition/block, and by sex of participant did not yield any significant main effects for the effect of level of gendering on subjective social place, with the exception of a fairly consistent interaction with the covariates, in particular self-esteem. The finding that self-esteem is related to individuals' perceptions of their relative standing in an interpersonal relationship is in line with the conceptual definition of subjective social place offered here. An individual's self-concept is informed by, as well as informs, his/her sense of subjective social place (Clark, 1990). Further, the consistent finding that self-esteem is related to subjective social place via the mechanism of emotional interactions strengthens Abraham's (1999b) arguments that self-esteem may serve as antecedent, mediator, and moderator of the relationship between emotional dissonance and emotional exhaustion and other dissonance-related outcomes. Rather than negate the potential of the subjective social place scale, these findings support some of the underpinnings of the subjective social place scale indicate that further examination of this construct is warranted.

A particularly interesting finding of this study was a consistent relationship between the covariate self-esteem and the variables of interest – either directly or

through interactions. Given the method of analysis utilized in this study, ANCOVA, and the fact that self-esteem was measured continuously, it was difficult to parse out the specific effects of self-esteem. The consistent correlations present in the correlation matrix indicate that self-esteem may be accounting for a considerable amount of the variance seen in the model here. That proposition indicates, as Abraham (1999b) posited, the importance of self-esteem to moderating the effects of emotional labor.

The presence of several significant interaction terms in the ANCOVA analysis is also worth discussing. The assumption of ANCOVA is that covariates are constant, however, the presence of a significant interaction between level of gendering and self-esteem indicates that in other formulations of this model, self-esteem perhaps should not be a covariate. The presence of significant interactions indicates that not only may the level of self-esteem is different for males and females, but that it s effect is not constant. More specific analysis is required in order to determine the exact effects of different levels of self-esteem on the variables of interest.

Overall, the findings of this laboratory study were not as hypothesized or expected. These unexpected results require strong reflection on the limitations of the study that may have contributed to the lack of findings. A few of these limitations are discussed in the following section.

<center>Limitations of the Study</center>

There are many elements that limit the interpretation and ultimately the generalizability of this study. Many of these limitations can be linked to the operationalizations chosen for the variables of interest. In particular, difficulty with

operationalization of the level of gendering, problems with the manipulations, lack of

sensitivity in the measurement instruments, and exclusion of potentially important

explanatory variables may have contributed to the limitations of this study and are

discussed below.

The primary purpose of this study was to provide an alternative, more global

perspective from which to view the role of gendering in emotional exchanges within the

organization and the impact that it has on employees' perceptions of stress and

subjective social place. However, there are several potential confounds present in this

attempt to operationalize gendering as performative or as something that emerges from

individuals' behaviors and interactions in a particular setting (West & Zimmerman,

1987). More traditional conceptualizations of gender, which are separate from sex (i.e.

Bem, 1974) focus on and separately measure individuals' sex-role or gender identity,

attitudes towards women, etc. The fact that this study did not evaluate how an

individual's own perceptions of their sex-role/gender identity may or may not have

influenced the manner in which the vignettes were viewed and interpreted by the

participants in the study is a major limitation of this study. Being able to account for

additional sources of variance, particularly constructs directly related to the attempted

manipulation, increases the internal validity of the study. These issues could have been

addressed by including more traditional, well-established individual difference

measures, such as sex-role/gender role identity (e.g., the Bem Sex Role Inventory), self-

monitoring (i.e., Snyder, 1974) and negative affectivity (Abraham, 1999c) which have

been shown to be relevant to the evaluation and appropriate expression of emotion in organizations.

Another limitation of this study may be the choice of anger as the emotion to be portrayed in the vignettes. As argued earlier, anger is a powerful emotion, and was chosen because of its potential for quickly involving participants in the relatively short vignettes. However, the use of anger as the focal emotion may not have been the best because this emotion itself is viewed in very gendered ways – primarily as a male emotion. Traditional perspectives that argue that males and females differ in how they express anger (Brody & Hall, 1993), along with traditionally gendered assumptions associated with anger and its expression in the sexes may have confounded attempts to decouple the presentation of the emotion (anger cues) from the gendered elements (gender cues) in the vignettes as presented.

Further, participants may not have had ample opportunity to get involved in the scenario as presented. This was a part of the challenge of developing the scripts and the final vignettes. The choice was made to reduce the length of the vignettes in order to reduce the possible confounds (multiple emotions, other distractors, upward influence attempts) that might result from a longer, more involved emotional interaction. However, a longer emotional exchange may have provided more context for the participants to identify with, thereby increasing the level of involvement and possibly the emotional reactions of the participants to the vignettes. In recreating this study, one might consider these issues, such as the duration, choice of emotion, and perhaps even including introduction materials (e.g., paper people biographies) so that participants

might become more engaged in the interaction. Providing the participants with instructions to assume the role of the student in the videotape may not have been enough to ensure that they actually did identify with the student rather than the professor as portrayed in the vignettes, and additional materials may have been helpful.

The preliminary analysis of the data reported in Chapter IV indicated that for most participants, there was some desired movement of the dependent variables in the directions hypothesized in this study. However, the most glaring shortcoming of this study was the inability to determine accurately if the manipulation was effective and if the participants interpreted the vignettes as intended. The videotaped vignettes were piloted on participants that were from the same pool as those from which participants for the laboratory study was drawn. Those results, from a global perspective, appeared to indicate that the vignette manipulation was effective in separating the gendered cues from the emotion cues, and that participants perceived them correctly. Closer examination of the results of the laboratory study calls this into question, however. A formal manipulation check was not conducted as part of the laboratory study due to concern that the repeated measures format would sensitize the participants to the gendering cues (or lack thereof) in the study, and bias the participants. This failure to include measures to evaluate the success of the manipulation severely limits the ability to draw firm conclusions from this study.

The failure to find significant results may also be related to the fact that the measurement instruments may not have provided enough variance, or may not have been sensitive enough to allow the participants' responses to attain levels of significance,

because all of the measures were on a 5-point Likert scale. A seven-point scale may have provided more variance, increasing the sensitivity of the study. In addition, the variance present in the responses of the participants (those few that did not move in hypothesized directions) may have had an overpowering effect on the results, something that a larger sample size may have taken care of. Although the results of the power analysis indicated that the sample size was sufficient for this study, particularly given the within subjects factors, problems with operationalizations limited the ability of the measures to capture the constructs of interest.

The scale used to determine the presence or level of gendering in this study needs more refining. The gendering scale was a first attempt to find an alternative, more active way to measure the effects of gender and associated emotional and behavioral expectations, which is usually evaluated in a very static manner (i.e., Bem SRI). However, the dimensions of this construct need to be more clearly defined and outlined in construct space (Cook and Campbell, 1979). Although the gendering scale as presented and used in this study was developed in close harmony with well-accepted measures of sex-role identity, further refining and extending of the scale may prove to be useful in the future. As discussed in Chapter II, the problem of separating biological sex from gender is something that the psychology and organizational literatures struggle with. Clearer delineation between biological cues and social constructive perspectives on the issue of sex and gender would provide future researchers with better tools for research. In particular, the organizational literature need to needs to deal with this issue

more clearly and cohesively, as there have been calls to address this issue from psychologists and management theorists alike (Pryzgoda & Chrisler, 2000).

Despite all of these shortcomings, one of the most promising contributions of this study is the development of the scale to evaluate an individual's perceptions of the social place they ascribe to themselves based on interaction with others. The subjective social place scale as developed and presented in this study shows the potential for multi-dimensionality. Exploring the applications and full dimensionality of this measure is beyond the scope of this particular study. However, the contribution of this scale to the list of consequences of emotional labor may provide researchers new opportunities to view emotional labor not just from the perspective of individual and organizational outcomes in isolation, but from a more complete, interactionist perspective that includes sociological perspectives on individual positive and negative consequences associated with emotional labor and emotional exchanges in the workplace. Nonetheless, the internal validity of the subjective social place scale, and the gendering scale need further development.

<div align="center">Future Research Directions</div>

The lack of empirical support for the hypotheses in this study does not necessarily negate the value of the theoretical propositions offered herein. As discussed previously, the lack of findings may have been due to problems with operationalizations of the variables of interest, particularly since some of the relationships examined have been alluded to and supported (in other forms) by other authors. The literature on emotional labor is still fragmented in many ways, and researchers are working toward

clearer and stronger construct definition (Ashkanasy, Hartel & Daus, 2002). The hypotheses presented in this study should be examined further, ideally in a field study, using qualitative methods so that the richness and complexity of emotional interactions at work can be captured. In addition, the findings point toward the persistence of one's biological sex as providing cues and guiding much of the interpersonal rules for communication and interaction at work, including personal interactions (Tannen, 1994). Explicit inclusion of the role of the sex of participant as part of the hypothesizing would strengthen this study.

Further examination of the idea of gendered display rules for emotional expression in conjunction with more individual difference measures would also strengthen this body of research. The focus of this study was fairly narrow, so replications that take into consideration all dimensions of burnout, and not just emotional exhaustion would be interesting and would link to other research currently being conducted in the area of emotional labor currently. In addition to all the dimensions of burnout, these studies include areas such as negative affectivity, which is likely to influence how individual's react to stressors (particularly emotional stressors) at work.

The examination of the role of societal, organizational, and occupational norms surrounding gendered emotional display rules in this study alludes to the presence of subcultures of display rules in organizations, that may influence work outcomes in unforeseen ways. For example, the actors in this study were all Anglo-American or Caucasian, so as to avoid additional construct confounds in the study. However, given the reality of multicultural organizations, a more accurate depiction of

intraorganizational emotional exchanges would include individuals of different racial and ethnic backgrounds. The prevailing emotional display rules in an organization are likely to be linked to those of the majority culture (Anglo-American), and deviations from the prevailing norm (such as those that may be seen in minority subcultures) or racial/ethnic stereotypes regarding emotional expression and appropriateness are likely to influence individuals' responses to gendered emotional stimuli in the organization. This may result in additional consequences for individuals in organizations that until now have not been addressed. The definition of what is gendered may even need to be clarified in the face of different gender role expectations that may be associated with different racial or cultural groups.

There are other links between concepts in this study and issues of social identity theory (Tajfel, 1978, 1982). Social identity theory focuses on how people attach meaning to their membership in identity groups, such as sex, and how social structure informs the meanings attached to this membership. Integrating social identity theory with the study of emotional display rules and subjective social place may shed more light on how individuals interact with others in their own and different identity groups emotionally, and what the social consequences might be. Ashforth & Mael (1989) and others linked social identity theory to emotion and other interpersonal processes.

The logical extension of this study would be to first recreate it in a laboratory setting with much cleaner, clearer operationalizations of and distinctions between gendering and subjective social place, and then extend it to individuals of other races/cultures. The sociological perspective on emotional labor, particularly in the form

of subjective social place, may be a telling variable for "others" in the organization. How do the expectations of an emotional interaction change when the target or actor is African-American and female, or Asian- American and male? There are natural extensions for the literature on diversity and emotional labor here (Ashkanasy et al., 2002).

There are also implications for the burgeoning interest in the concept of emotional intelligence (Abraham, 1999d). Mayer & Salovey (1997) discuss four components of emotional intelligence – emotional perception, emotional assimilation, emotional understanding, and emotion management. In large part, this body of literature views emotional intelligence as an adjunct to (and in some ways separate from) personality. The research on emotional intelligence as it relates to performance in organizations has focused on developing emotional intelligence as a performance competency. This perspective, as instructive as it might be for developing performance models in organizations still avoids the issues that emotional labor researchers also are struggling with – the increased decontextualization of the emotional environment at work and associated consequences for the individual. Introducing sociological perspectives such as subjective social place into these areas of research, the organizational field may be able to create more complete models of the coping mechanisms used by individuals in organizations who are managing the requirements of displaying the correct emotion at the correct time – i.e., complying with emotional display rules – particularly those that are gendered. This line of research may also offer views into other unforeseen consequences of gendered emotional display rules that exist

for individuals in organizations, such as links to sexual harassment and other inappropriate behaviors that are generated from the display requirements in organizations.

In large part, this study has raised more questions than it has answered. This can only serve to propel the study of emotions and gendered expectations further towards prominence in this area. The next step is to programmatically explore these questions and continue to search for links outside of the immediate organizational literature.

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APPENDIX A

PICTURE RATING FORM - ATTRACTIVENESS

I am   ____ Female   Subject # _____
        ____ Male   Photo # _____

Please circle the response under each question that best indicates your first impression of the person in the picture. Please try to focus on the person's face and ignore what the person is wearing.

1.   How much do you think you would like this person?

        Not at all   1   2   3   4   5   6   7   Very Much

2.   How likely do you think it is that you would like to get to know this person better?

         Not very Likely   1   2   3   4   5   6   7   Very Likely

3.   How physically attractive do you think this person is?

        Very Unattractive   1   2   3   4   5   6   7   Very Attractive

4.   Compared to other people, do you think that this person is more attractive or less attractive than most people?

         Much less   Much more
         Attractive   1   2   3   4   5   6   7   Attractive

5.   If this person were in a class with you, how likely is it that you would enjoy sitting next to this person?

        Not Very Likely   1   2   3   4   5   6   7   Very Likely

6.   If you knew this person, how likely is it that this person would be a good friend of yours?

          Not Very Likely   1   2   3   4   5   6   7   Very Likely

7.   How friendly do you think this person is?

        Not Very Friendly 1   2   3   4   5   6   7   Very Friendly

APPENDIX B

SCRIPTS FOR VIDEOTAPED VIGNETTES

Female Student/Female Professor – More Gendered

Characters: *Professor (female); Jane*
Setting: *Front of classroom; Jane enters and Professor has back turned to her. Jane taps the Professor on the shoulder, and the Professor turns to face Jane. The Professor folds her hands below her waist. Throughout the scene, Jane is pressing her fingers together and playing with her hands.*

Jane: (*rather calm; almost timid*) Professor. I'd <u>really</u> like to talk to you about my <u>group</u> and our project. (*ends sentence in a question-like tone*)

Professor: (*calm tone)* What seems to be the problem, Jane?

Jane: (*calm, yet upset tone*) Well ... I came and talked to you several weeks ago regarding the <u>fact</u> that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, and <u>even</u> made contact with the outside professional. (*voice is shaking; Jane is almost ready to cry*)

Professor: Yes. ... And what is the problem, young lady?

Jane: Well ... I think <u>I</u> should have gotten a higher grade than the others in the group.

Professor: (*still calm/soft tone*) Well, I can see that you're upset about this, Jane. What can I do to help resolve this problem?

Jane: <u>You</u> indicated at the beginning of the semester that students would get a <u>lower</u> (*Professor crosses her arms*) grade if they did not <u>fully</u> contribute to the group's project. (*getting upset and frustrated*)

Professor: (*arms crossed, tone becomes defensive and frustrated*) <u>Yes</u>. But I also indicated that I was to be made aware of any problems <u>early</u> in the semester.

Jane: Ugh. I came to you <u>two</u> weeks into the project and <u>told</u> you <u>I</u> was having problems with my <u>group</u>. I thought you could <u>help</u>.

Professor: (*arms still crossed; becomes more defensive and frustrated*) So why didn't you try to come back to me, to work things out? Did you try to work things out in the group? You girls are pretty good at that sort of thing.

Jane: (*still playing with her hands*) Well ... We tried, but we were having problems. Paul didn't show up half the time, and the other half he wasn't prepared, and the <u>same</u> can be said for <u>Jeff</u> and <u>Amy</u>. (*puts right hand over eyes; crosses left arm across stomach; cries*)

Professor: (*uncrosses arms and puts left arm on Jane's shoulder; soft, calm tone*) It's okay. Go ahead and cry.

Jane: *(moves right hand away from eyes; left arm stays crossed. Professor takes her hand off Jane's shoulder and steps back, arms crossed; Jane is upset)* You didn't even deduct any <u>points</u> from their grade. <u>I</u> don't think they should get the same grade I got. This just <u>isn't fair</u>.

Professor: *(arms crossed)* I can see that you're angry, Jane, and I'm <u>sorry</u>. But I'm afraid my decision on the grade is going to have to stand. Your group <u>didn't</u> come to me early enough with their concerns and problems. I'm sorry.
(End of Scene.)

Female Student/Male Professor – More Gendered

Characters: *Professor (male); Jane*
Setting: *Front of classroom; Jane enters and Professor has back turned to her. The Professor turns to face Jane when he is addressed. The Professor has his arms hanging at his sides..*

Jane: (*rather calm; almost timid*) Professor. I'd <u>really</u> like to talk to you about my <u>group</u> and our project. (*ends sentence in a question-like tone*)

Professor: (*calm tone*) What seems to be the problem, Jane?

Jane: (*calm, yet upset tone*) Well ... I came and talked to you several weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, and <u>even</u> made contact with the outside professional. (*voice is shaking; Jane is almost ready to cry*)

Professor: Yes. ... And what seems to be the problem, young lady?

Jane: Well ... I think <u>I</u> should have gotten a higher grade than the others in the group.

Professor: (*still calm/soft tone*) Well, I can see that you're upset about this. How can I help you to resolve this problem? (*crosses arms)*

Jane: <u>You</u> indicated at the beginning of the semester that students would get a <u>lower</u> (*Professor crosses her arms*) grade if they did not <u>fully</u> contribute to the group's project. (*getting upset and frustrated*)

Professor: (*arms crossed, tone becomes defensive and frustrated*) <u>Yes</u>. But I also indicated that I was to be made aware of a problem early in the semester.

Jane: Ugh. I came to you <u>two</u> weeks into the project and <u>told</u> you <u>I</u> was having problems with my <u>group</u>. I thought you could <u>help</u>.

Professor: (*arms still crossed; still somewhat calm*) So why didn't you try to come back to me, to work things out? Did you try to work things out in the group? You girls seem to be pretty good at that sort of thing.

Jane: (*still playing with her hands*) Well ... We tried, but we were having problems. Paul didn't show up half the time, and the other half he wasn't prepared, and the <u>same</u> can be said for <u>Jeff</u> and <u>Amy</u>. (*puts right hand over eyes; crosses left arm across stomach; cries*)

Professor: (*crosses hand below waist and takes one step back*) Please don't cry.

Jane: *(stops crying and crosses arms; upset)* You didn't even deduct any <u>points</u> from their grade. <u>I</u> don't think they should get the same grade I got. This just <u>isn't fair</u>.

Professor: *(arms crossed)* I can see that you're angry, Jane, but I'm sorry. My decision on the grade is going to have to stand. <u>Your</u> group <u>didn't</u> come to me early enough with their concerns and problems. I'm sorry. *(End of Scene.)*

Male Student/Female Professor – More Gendered

Characters: *Professor (female); John*
Setting: *Front of classroom; John enters and Professor has back turned to him. Professor turns around when John addresses her. They stand about 3 feet apart, facing each other.*

John: (*hands on hips, tight voice*) Professor. I'd really like to talk to you about my group members and their <u>lack</u> of participation in our project.

Professor: (*calm tone; hands folded below waist*) What seems to be the problem, John?

John: (*crosses arms*) Well, I came and talked to you <u>several</u> weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, I made <u>contact</u> with the outside professionals. They didn't do anything. (*hands on hips*)

Professor: (*calm tone, soft voice*) I'm sorry to hear that. How can I help you to resolve this problem, young man?

John: <u>I</u> don't think the way <u>you</u> (*John steps forward and points at Professor*) <u>dealt</u> with this issue is right <u>or</u> fair. *(Professor crosses her arms defensively and steps away from the student.)* I think I (*points to self*) should have gotten a higher grade than the others in the group.

Professor: (*crosses arms*) Well, I'm <u>not</u> sure what you'd like for me to do about that young man.

John: <u>My</u> problem is that <u>you</u> (*points to Professor*) indicated at the beginning of the semester that those students that didn't <u>fully</u> contribute to the group project would get a lower grade.

Professor: (*arms still crossed, frustrated tone*) Yes, but I also indicated that I was to be made aware of <u>any</u> problems <u>early</u> in the semester. To my recollection, <u>no</u> such information was <u>provided</u> to me.

John: (*arms crossed; shakes head*) I disagree. I came in here <u>two</u> weeks into the semester and <u>told</u> you I was having problems with my group.

Professor: (*arms still crossed, still defensive looking*) I <u>don't</u> remember you telling me about the group. I was of the impression that your group was not experiencing <u>any</u> problems.

John: (*arms crossed; frustrated*) But we <u>were</u>. Paul didn't show up <u>half</u> the time, and the other <u>half</u> he wasn't prepared. The same can be said for Jeff and Amy. You didn't even deduct <u>any</u> points from their grade. I don't think they should get the same grade that I got. This just<u> is not fair.</u>

Professor: (*arms still crossed; relatively calm, but somewhat frustrated*) I understand your anger. *(next sentences spoken slowly)* I'm sorry. But I'm afraid my decision on the grade will have to stand.

(*End of Scene. The Professor and John stand about three feet apart, with arms crossed and teeth clenched.*)

Male Student/Male Professor – More Gendered

Characters: *Professor (male); John*
Setting: *Front of classroom; John enters and Professor has back turned to him. Professor turns around when John addresses him. They stand about 3 feet apart, facing each other. The Professor never seems to get very frustrated, but talks relatively slowly and calmly throughout the scene. John raises his voice periodically, almost shouting at times.*)

John: (*hands on hips, tight voice*) Professor. I'd really like to talk to you about my group members and their <u>lack</u> of participation in our project.

Professor: (*calm tone*) What seems to be the problem, John?

John: (*crosses arms*) Well, I came and talked to you <u>several</u> weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, I made <u>contact</u> with the outside professionals. They didn't do anything. (*hands on hips*)

Professor: (*calm tone, soft voice*) I'm sorry to hear that. How can I help you to resolve this problem, young man?

John: <u>I</u> don't think the way <u>you</u> (*points at Professor; Professor crosses his arms*) <u>dealt</u> with this issue is right <u>or</u> fair. I think I (*points to self*) should have gotten a higher grade than the others in the group.

Professor: (*crossed arms*) Well, I'm <u>not</u> sure what you'd like for me to do about that young man.

John: <u>My</u> problem is that <u>you</u> (*points to Professor*) indicated at the beginning of the semester that those students that didn't <u>fully</u> contribute to the group project would get a lower grade.

Professor: (*arms still crossed, frustrated tone*) Yes, but I also indicated that I was to be made aware of <u>any</u> problems <u>early</u> in the semester. To my recollection, <u>no</u> such information was <u>provided</u> to me.

John: (*arms crossed; shakes head*) I disagree. I came in here <u>two</u> weeks into the project and <u>told</u> you I was having problems with my group.

Professor: (*arms still crossed*) I <u>don't</u> remember you telling me about the group. I was of the impression that your group was not experiencing <u>any</u> problems.

John: (*arms crossed; frustrated*) But we <u>were</u>. Paul didn't show up <u>half</u> the time, and the other <u>half</u> he wasn't prepared. The same can be said for Jeff and Amy. You didn't even deduct <u>any</u> points from their grade. I don't think they should get the same grade that I got. This just<u> is not fair.</u>

Professor: (*arms still crossed; relatively calm, but somewhat frustrated*) I understand your anger. *(next sentences spoken slowly*) I'm sorry. But I'm afraid my decision on the grade is gonna have to stand. (*End of Scene. The Professor and John stand about three feet apart, with arms crossed and teeth clenched.*)

Male Student/Female Professor – Less Gendered

Characters: *Professor (female); John*
Setting: *Front of classroom; John enters and Professor has back turned to him. Professor turns around when John addresses him. They stand about 3 feet apart, facing each other. John is relatively calm.*

John: (*hands in pockets*) Professor? I'd really like to talk to you about <u>my</u> group and our project. *(In an even tone of voice.)*

Professor: (*calm tone; arms crossed*) What seems to be the problem, John?

John: Well, I came and talked to you <u>several</u> weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, I even made *<u>contact</u>* with the outside professionals.

Professor: *(arms crossed; frustrated)* Yes ... and what is the problem?

John: Well, I think I should have gotten a higher grade than the others in the group.

Professor: (*arms at sides*) Well, I can see that you're upset about this, John. What can I do to help resolve the situation? *(crosses arms again)*

John*: (arms at sides)* <u>You</u> indicated at the beginning of the semester that <u>those</u> students that didn't <u>fully</u> contribute to the group project would get a lower grade.

Professor: Yes... But I <u>also</u> indicated that I was to be made aware of <u>any</u> problems <u>early</u> in the semester.

John: I <u>came</u> to you <u>two</u> weeks into the project and <u>told</u> you I was having problems with my group.

Professor: (*defensive, frustrated, arms crossed*) So why didn't you try to come back to <u>me</u>, to work things out? Did you <u>try</u> to work things out in the group?

John: *(hands in pockets)* Well, ... we tried. But <u>we</u> were having problems. <u>Paul</u> didn't show up half the time, and the other half he wasn't prepared. And the <u>same</u> can be said for Jeff and Amy. You didn't deduct <u>any</u> points from their grade. I don't think they should get the same grade that I got. This just isn't fair.

Professor: I can see that you are angry, John. And I'm sorry. But I'm <u>afraid</u> my decision on the grade is going to have to stand. <u>Your</u> group <u>didn't</u> come to me early enough with its concerns and problems. I'm sorry.

(*End of Scene. The Professor has his arms crossed; John has his hands in his pockets; they are standing about 3 feet apart.*)

Male Student/Male Professor – Less Gendered

Characters: *Professor (male); John*
Setting: *Front of classroom; John enters and Professor has back turned to him. Professor turns around when John addresses him. They stand about 3 feet apart, facing each other. John is relatively calm.*

John: (arms at sides) Professor? I'd really like to talk to you about <u>my</u> group and our project. *(In an even tone of voice.)*

Professor: (*calm tone; arms crossed*) What seems to be the problem, John?

John: Well, I came and talked to you <u>several</u> weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, I even made *<u>contact</u>* with the outside professionals.

Professor: *(arms crossed; frustrated)* And ... what is the problem?

John: (*crosses arms*) Well, I think I should have gotten a higher grade than the others in the group.

Professor: (*crosses arms*) Well, I can see that you're upset about this, John. What can I do to help resolve the situation?

John*: (hands in pockets)* <u>You</u> indicated at the beginning of the semester that <u>those</u> students that didn't <u>fully</u> contribute to the group project would get a lower grade.

Professor: *(arms crossed; an accusatory tone of voice*) Yes... But I <u>also</u> indicated that I was to be made aware of <u>any</u> problems <u>early</u> in the semester.

John: I <u>came</u> to you <u>two</u> weeks into the project and <u>told</u> you I was having problems with my group.

Professor: (*defensive, frustrated, arms crossed*) So why didn't you try to come back to <u>me</u>, to work things out? Did you <u>try</u> to work things out in the group?

John: *(hands in pockets, then moves hand to face briefly)* Well, ... we tried. But <u>we</u> were having problems. <u>Paul</u> didn't show up half the time, and the other half he wasn't prepared. And the <u>same</u> can be said for Jeff and Amy. You didn't deduct <u>any</u> points from their grade. I don't think they should get the same grade that I got. This just isn't fair.

Professor: *(pauses; arms still uncrossed)* I can see that you're angry, John. ... But I'm sorry. I'm afraid my decision on the grade is going to have to stand. Your group didn't come to me early enough with its concerns and problems. I'm sorry.

(End of Scene. The Professor has his arms crossed; John has his hands in his pockets; they are standing about 3 feet apart.)

Female Student/Female Professor – Less Gendered

Characters: *Professor (female); Jane*
Setting: *Front of classroom; Jane enters and Professor has back turned to her. Professor turns around when Jane addresses her. They stand about 3 feet apart, facing each other.*

Jane: (*hands at sides*) Professor, I'd really like to talk to you about my group members and their <u>lack</u> of participation in our project.   (*teeth clenched*)

Professor: (*calm tone; hands folded below waist*) What seems to be the problem, Jane?

Jane: (*upset tone*) Well, I came and talked to you <u>several</u> weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, and <u>even</u> made contact with the outside professional. They didn't do anything.

Professor: (*calm tone, soft voice*) I'm sorry to hear that. How can I help you to resolve that problem?

Jane: (*harsh tone, upset, points at chest for emphasis*) <u>I</u> don't think the way <u>you</u> dealt with this issue is right or fair. (Professor crosses her arms.) <u>I</u> think <u>I</u> should have gotten a higher grade than the others in the group.

Professor: (*arms crossed, defensive/frustrated tone*) Well, I'm not sure what you'd like for me to do about that.

Jane: (*harsh tone, upset, hand on hip*) <u>My</u> problem is that <u>you</u> indicated at the beginning of the semester that students would get a <u>lower</u> grade if they did not <u>fully</u> contribute to the group's project.

Professor: (*arms still crossed, defensive/frustrated tone*) <u>Yes</u>, but I also indicated that <u>I</u> was to be made aware of any problems <u>early</u> in the semester. To my recollection, <u>no</u> such information was <u>provided</u> to me.

Jane: (*arms crossed*) <u>I</u> disagree. <u>I</u> came in here <u>two</u> weeks into the project and <u>told</u> you <u>I</u> was having problems with my group.

Professor: (*arms still crossed*) I don't remember you telling me about the group. I was of the impression that your group was <u>not</u> experiencing any problems.

Jane: (*arms uncrossed; frustrated*) Well ... We were. Paul didn't show up half the time, and the other half he wasn't prepared, and the <u>same</u> can be said for Jeff and Amy. <u>You</u>

didn't even deduct any points from <u>their</u> grade. <u>I</u> don't think they should get the same grade I got. <u>This just isn't fair.</u>

Professor: (*arms still crossed; frustrated*) I understand your anger. (next sentence spoken slowly) I'm sorry, but I'm <u>afraid</u> my decision on the <u>grade</u> will have to stand.

(*End of Scene. The Professor and Jane stand about three feet apart, with arms crossed and teeth clenched.*)

Female Student/Male Professor – Less Gendered

Characters: *Professor (male); Jane*
Setting: *Front of classroom; Jane enters and Professor has back turned to her. Professor turns around when Jane addresses her. They stand about 3 feet apart, facing each other.*

Jane: (*hands at sides*) Professor, I'd really like to talk to you about my group members and their <u>lack</u> of participation in our project.   (*teeth clenched*)

Professor: (*calm tone; arms hanging at sides*) What seems to be the problem, Jane?

Jane: (*upset tone*) Well, I came and talked to you <u>several</u> weeks ago regarding the fact that my group members were <u>not</u> doing their share of the work. I did <u>all</u> the research, <u>all</u> the library work, and <u>even</u> made contact with the outside professional. They didn't do anything.

Professor: (*calm tone, soft voice*) I'm sorry to hear that. How can I help you to resolve that problem?

Jane: (*harsh tone, upset, points at chest for emphasis*) <u>I</u> don't think the way <u>you</u> dealt with this issue is right or fair. I think <u>I</u> should have gotten a higher grade than the others in the group.

Professor: (*arms crossed, still calm/soft tone*) Well, I'm not sure what you'd like for me to do about that.

Jane: (*harsh tone, upset, hand on hip*) <u>My</u> problem is that <u>you</u> indicated at the beginning of the semester that students would get a <u>lower</u> grade if they did not <u>fully</u> contribute to the group's project.

Professor: (*arms still crossed, tone becomes frustrated*) <u>Yes</u>, but I also indicated that <u>I</u> was to be made aware of any problems <u>early</u> in the semester. To my recollection, <u>no</u> such information has been <u>provided</u> to me.

Jane: (*arms crossed*) <u>I</u> disagree. <u>I</u> came in here <u>two</u> weeks into the project and <u>told</u> you <u>I</u> was having problems with my group.

Professor: (*arms still crossed; becomes more frustrated*) I don't remember you telling me about the group. I was of the impression that your group was <u>not</u> experiencing any problems.

Jane: (*arms uncrossed; frustrated*) Well ... We were. Paul didn't show up half the time, and the other half he wasn't prepared, and the <u>same</u> can be said for Jeff and Amy. <u>You</u>

didn't even deduct any points from <u>their</u> grade. <u>I</u> don't think they should get the same grade I got. <u>This just isn't fair.</u>

Professor: (*arms still crossed; frustrated*) I understand your anger. I'm sorry, but my decision on the grade is gonna have to stand.

(*End of Scene. The Professor and Jane stand about three feet apart, with arms crossed and teeth clenched.*)

APPENDIX C

GENDERING ITEMS

1. *The student seemed to expect the professor to be eager to soothe his/her hurt feelings.*
 1   2   3   4   5   6   7
2. *The student seemed to expect the professor to wither under pressure.*
 1   2   3   4   5   6   7
3. *The student seemed to expect the professor to be compassionate.*
 1   2   3   4   5   6   7
4. *The student seemed to expect the professor to be pleasant (show more positive affect).*
 1   2   3   4   5   6   7
5. *The student seemed to expect the professor to be forceful.*
 1   2   3   4   5   6   7
6. *The student seemed to expect the professor to be more sensitive to his/ her needs.*
 1   2   3   4   5   6   7
7. *The professor seemed to expect the student to be aggressive.*
 1   2   3   4   5   6   7
8. *The professor seemed to expect the student to be sympathetic.*
 1   2   3   4   5   6   7
9. *The professor seemed to expect the student to be less articulate.*
 1   2   3   4   5   6   7
10. *The professor seemed to expect the student to be forceful.*
 1   2   3   4   5   6   7
11. *The professor seemed to expect the student to be competitive.*
 1   2   3   4   5   6   7
12. *The professor seemed to expect the student to be gentle.*
 1   2   3   4   5   6   7
13. *The professor's behavior indicated that s/he expected the student to behave less aggressively.*
 1   2   3   4   5   6   7
14. *The professor seemed to regulate his/her behavior in order to elicit a more sympathetic response from the student.*
 1   2   3   4   5   6   7
15. *The professor was attempting to control the responses and the behavior of the student.*
 1   2   3   4   5   6   7
16. *The professor seemed to disapprove of the student's aggressive behavior.*
 1   2   3   4   5   6   7
17. *The student seemed to regulate his/her behavior in order to elicit a more sympathetic response from the professor.*
 1   2   3   4   5   6   7
18. *The student's behavior indicated that she expected the professor to respond/behave in a more compassionate manner.*
 1   2   3   4   5   6   7
19. *The student was attempting to control the responses and behavior of the professor.*
 1   2   3   4   5   6   7
20. *The student seemed to disapprove of the professor's aggressive behavior.*
 1   2   3   4   5   6   7

APPENDIX D

PILOT STUDY 2 MEASURES - GENDERING ITEMS WITH REVERSE CODING

FOR DIFFERENT SEX ACTOR/SEX TARGET COMBINATIONS

Male Student/Male Professor Interactions With Reverse Coding

* Items reverse coded

INSTRUCTIONS: For each of the following statements, please indicate the extent to which you agree or disagree with each based on the videotaped vignette that you just reviewed. Circle the appropriate answer.

Strongly Disagree	**Disagree**	**Somewhat Disagree**	**Neutral**	**Somewhat Agree**	**Agree**	**Strongly Agree**
1	**2**	**3**	**4**	**5**	**6**	**7**

*1. *The student seemed to expect the professor to be eager to soothe his/her hurt feelings.*
    1   2   3   4   5   6   7
*2. *The student seemed to expect the professor to wither under pressure.*
    1   2   3   4   5   6   7
*3. *The student seemed to expect the professor to be compassionate.*
    1   2   3   4   5   6   7
4. *The student seemed to expect the professor to be pleasant (show more positive affect).*
    1   2   3   4   5   6   7
5. *The student seemed to expect the professor to be forceful.*
    1   2   3   4   5   6   7
*6. *The student seemed to expect the professor to be more sensitive to his/her needs.*
    1   2   3   4   5   6   7
7. *The professor seemed to expect the student to be aggressive.*
    1   2   3   4   5   6   7
*8. *The professor seemed to expect the student to be sympathetic.*
    1   2   3   4   5   6   7
*9. *The professor seemed to expect the student to be less articulate.*
    1   2   3   4   5   6   7
10. *The professor seemed to expect the student to be forceful.*
    1   2   3   4   5   6   7
11. *The professor seemed to expect the student to be competitive.*
    1   2   3   4   5   6   7
*12. *The professor seemed to expect the student to be gentle.*
    1   2   3   4   5   6   7

*13. *The professor's behavior indicated that s/he expected the student to behave less aggressively.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

*14. *The professor seemed to regulate his/her behavior in order to elicit a more sympathetic response from the student.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

15. *The professor was attempting to control the responses and the behavior of the student.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

*16. *The professor seemed to disapprove of the student's aggressive behavior.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

*17. *The student seemed to regulate his/her behavior in order to elicit a more sympathetic response from the professor.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

*18. *The student's behavior indicated that s/he expected the professor to respond/behave in a more compassionate manner.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

19. *The student was attempting to control the responses and behavior of the professor.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

*20. *The student seemed to disapprove of the professor's aggressive behavior.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

21. *The student was acting in a very stereotypical way.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

22. *The professor was acting in a very stereotypical way.*
       1   **2**   **3**   **4**   **5**   **6**   **7**

Based on the interaction in the video that you just viewed, please evaluate the following questions using the following scales. Be sure to circle the number that best approximates your answer.

VERY UNATTRACTIVE	SOMEWHAT UNATTRACTIVE	NEITHER	SOMEWHAT ATTRACTIVE	VERY ATTRACTIVE
1	2	3	4	5

23. *How would you rate the attractiveness of the student?*
       1   **2**   **3**   **4**   **5**

24. *How would you rate the attractiveness of the professor?*
       1   **2**   **3**   **4**   **5**

25. *Which emotion most closely approximates the one portrayed by the student?*

Happiness	Frustration	Fear	Anger	Resentment
1	2	3	4	5

26. *Which emotion most closely approximates the one portrayed by the professor?*

Happiness	**Frustration**	**Fear**	**Anger**	**Resentment**
1	**2**	**3**	**4**	**5**

27. *Suppose the student in the video was frustrated, how frustrated were they?*

Not Frustrated	**A Little Frustrated**	**Somewhat Frustrated**	**Frustrated**	**Very Frustrated**
1	**2**	**3**	**4**	**5**

28. *Suppose the student in the video was angry, how angry were they?*

Not Angry	**A Little Angry**	**Somewhat Angry**	**Angry**	**Very Angry**
1	**2**	**3**	**4**	**5**

Female student/Male Professor Interaction – Reverse coding

INSTRUCTIONS: For each of the following statements, please indicate the extent to which you agree or disagree with each based on the videotaped vignette that you just reviewed. Circle the appropriate answer.

Strongly Disagree	Disagree	Somewhat Disagree	Neutral	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6	7

1. *The student seemed to expect the professor to be eager to soothe his/her hurt feelings.*
      1   2   3   4   5   6   7
*2. *The student seemed to expect the professor to wither under pressure.*
      1   2   3   4   5   6   7
3. *The student seemed to expect the professor to be compassionate.*
      1   2   3   4   5   6   7
4. *The student seemed to expect the professor to be pleasant (show more positive affect).*
      1   2   3   4   5   6   7
5. *The student seemed to expect the professor to be forceful.*
      1   2   3   4   5   6   7
6. *The student seemed to expect the professor to be more sensitive to his/her needs.*
      1   2   3   4   5   6   7
*7. *The professor seemed to expect the student to be aggressive.*
      1   2   3   4   5   6   7
8. *The professor seemed to expect the student to be sympathetic.*
      1   2   3   4   5   6   7
9. *The professor seemed to expect the student to be less articulate.*
      1   2   3   4   5   6   7
10. *The professor seemed to expect the student to be forceful.*
      1   2   3   4   5   6   7
11. *The professor seemed to expect the student to be competitive.*
      1   2   3   4   5   6   7
*12. *The professor seemed to expect the student to be gentle.*
      1   2   3   4   5   6   7
*13. *The professor's behavior indicated that s/he expected the student to behave less aggressively.*
      1   2   3   4   5   6   7
*14. *The professor seemed to regulate his/her behavior in order to elicit a more sympathetic response from the student.*
      1   2   3   4   5   6   7
15. *The professor was attempting to control the responses and the behavior of the student.*
      1   2   3   4   5   6   7
16. *The professor seemed to disapprove of the student's aggressive behavior.*
      1   2   3   4   5   6   7
17. *The student seemed to regulate his/her behavior in order to elicit a more sympathetic response from the professor.*

1   2   3   4   5   6   7
18. *The student's behavior indicated that s/he expected the professor to respond/behave in a more compassionate manner.*
1   2   3   4   5   6   7
19. *The student was attempting to control the responses and behavior of the professor.*
1   2   3   4   5   6   7
20. *The student seemed to disapprove of the professor's aggressive behavior.*
1   2   3   4   5   6   7
21. *The student was acting in a very stereotypical way.*
1   2   3   4   5   6   7
22. *The professor was acting in a very stereotypical way.*
1   2   3   4   5   6   7

Based on the interaction in the video that you just viewed, please evaluate the following questions using the following scales. Be sure to circle the number that best approximates your answer.

VERY UNATTRACTIVE	SOMEWHAT UNATTRACTIVE	NEITHER	SOMEWHAT ATTRACTIVE	VERY ATTRACTIVE
1	2	3	4	5

23. *How would you rate the attractiveness of the student?*
1   2   3   4   5

24. *How would you rate the attractiveness of the professor?*
1   2   3   4   5

25. *Which emotion most closely approximates the one portrayed by the student?*

Happiness	Frustration	Fear	Anger	Resentment
1	2	3	4	5

26. *Which emotion most closely approximates the one portrayed by the professor?*

Happiness	Frustration	Fear	Anger	Resentment
1	2	3	4	5

27. *Suppose the student in the video was frustrated, how frustrated were they?*

Not Frustrated	A Little Frustrated	Somewhat Frustrated	Frustrated	Very Frustrated
1	2	3	4	5

28. *Suppose the student in the video was angry, how angry were they?*

Not Angry	A Little Angry	Somewhat Angry	Angry	Very Angry
1	2	3	4	5

Male student/Female Professor Interactions – Reverse Coding

INSTRUCTIONS: For each of the following statements, please indicate the extent to which you agree or disagree with each based on the videotaped vignette that you just reviewed. Circle the appropriate answer.

Strongly Disagree	Disagree	Somewhat Disagree	Neutral	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6	7

1 *The student seemed to expect the professor to be eager to soothe his/her hurt feelings.*
      1   2   3   4   5   6   7
2. *The student seemed to expect the professor to wither under pressure.*
      1   2   3   4   5   6   7
3. *The student seemed to expect the professor to be compassionate.*
      1   2   3   4   5   6   7
4. *The student seemed to expect the professor to be pleasant (show more positive affect).*
      1   2   3   4   5   6   7
*5. *The student seemed to expect the professor to be forceful.*
      1   2   3   4   5   6   7
6. *The student seemed to expect the professor to be more sensitive to his/her needs.*
      1   2   3   4   5   6   7
*7. *The professor seemed to expect the student to be aggressive.*
      1   2   3   4   5   6   7
*8. *The professor seemed to expect the student to be sympathetic.*
      1   2   3   4   5   6   7
*9. *The professor seemed to expect the student to be less articulate.*
      1   2   3   4   5   6   7
*10. *The professor seemed to expect the student to be forceful.*
      1   2   3   4   5   6   7
*11. *The professor seemed to expect the student to be competitive.*
      1   2   3   4   5   6   7
*12. *The professor seemed to expect the student to be gentle.*
      1   2   3   4   5   6   7
13. *The professor's behavior indicated that s/he expected the student to behave less aggressively.*
      1   2   3   4   5   6   7
14. *The professor seemed to regulate his/her behavior in order to elicit a more sympathetic response from the student.*
      1   2   3   4   5   6   7
15. *The professor was attempting to control the responses and the behavior of the student.*
      1   2   3   4   5   6   7
16. *The professor seemed to disapprove of the student's aggressive behavior.*
      1   2   3   4   5   6   7
17. *The student seemed to regulate his/her behavior in order to elicit a more sympathetic response from the professor.*
      1   2   3   4   5   6   7
18. *The student's behavior indicated that s/he expected the professor to respond/behave in a*

more compassionate manner.
      1   **2**   **3**   **4**   **5**   **6**   **7**

19. *The student was attempting to control the responses and behavior of the professor.*
      1   **2**   **3**   **4**   **5**   **6**   **7**

20. *The student seemed to disapprove of the professor's aggressive behavior.*
      1   **2**   **3**   **4**   **5**   **6**   **7**

21. *The student was acting in a very stereotypical way.*
      1   **2**   **3**   **4**   **5**   **6**   **7**

22. *The professor was acting in a very stereotypical way.*
      1   **2**   **3**   **4**   **5**   **6**   **7**

Based on the interaction in the video that you just viewed, please evaluate the following questions using the following scales. Be sure to circle the number that best approximates your answer.

VERY UNATTRACTIVE	**SOMEWHAT UNATTRACTIVE**	**NEITHER**	**SOMEWHAT ATTRACTIVE**	**VERY ATTRACTIVE**
1	2	3	4	5

23. *How would you rate the attractiveness of the student?*
      1   **2**   **3**   **4**   **5**

24. *How would you rate the attractiveness of the professor?*
      1   **2**   **3**   **4**   **5**

25. *Which emotion most closely approximates the one portrayed by the student?*

Happiness	**Frustration**	**Fear**	**Anger**	**Resentment**
1	2	3	4	5

26. *Which emotion most closely approximates the one portrayed by the professor?*

Happiness	**Frustration**	**Fear**	**Anger**	**Resentment**
1	2	3	4	5

27. *Suppose the student in the video was frustrated, how frustrated were they?*

Not Frustrated	**A Little Frustrated**	**Somewhat Frustrated**	**Frustrated**	**Very Frustrated**
1	2	3	4	5

28. *Suppose the student in the video was angry, how angry were they?*

Not Angry	**A Little Angry**	**Somewhat Angry**	**Angry**	**Very Angry**
1	2	3	4	5

Female student/Female Professor Interactions – Reverse coding

INSTRUCTIONS: For each of the following statements, please indicate the extent to which you agree or disagree with each based on the videotaped vignette that you just reviewed. Circle the appropriate answer.

Strongly Disagree	Disagree	Somewhat Disagree	Neutral	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6	7

1. *The student seemed to expect the professor to be eager to soothe his/her hurt feelings.*
    1   2   3   4   5   6   7
2. *The student seemed to expect the professor to wither under pressure.*
    1   2   3   4   5   6   7
3. *The student seemed to expect the professor to be compassionate.*
    1   2   3   4   5   6   7
4. *The student seemed to expect the professor to be pleasant (show more positive affect).*
    1   2   3   4   5   6   7
5. *The student seemed to expect the professor to be forceful.*
    1   2   3   4   5   6   7
6. *The student seemed to expect the professor to be more sensitive to his/her needs.*
    1   2   3   4   5   6   7
*7. *The professor seemed to expect the student to be aggressive.*
    1   2   3   4   5   6   7
8. *The professor seemed to expect the student to be sympathetic.*
    1   2   3   4   5   6   7
9. *The professor seemed to expect the student to be less articulate.*
    1   2   3   4   5   6   7
10. *The professor seemed to expect the student to be forceful.*
    1   2   3   4   5   6   7
*11. *The professor seemed to expect the student to be competitive.*
    1   2   3   4   5   6   7
12. *The professor seemed to expect the student to be gentle.*
    1   2   3   4   5   6   7
13. *The professor's behavior indicated that s/he expected the student to behave less aggressively.*
    1   2   3   4   5   6   7
14. *The professor seemed to regulate his/her behavior in order to elicit a more sympathetic response from the student.*
    1   2   3   4   5   6   7
15. *The professor was attempting to control the responses and the behavior of the student.*
    1   2   3   4   5   6   7
16. *The professor seemed to disapprove of the student's aggressive behavior.*
    1   2   3   4   5   6   7
17. *The student seemed to regulate his/her behavior in order to elicit a more sympathetic response from the professor.*
    1   2   3   4   5   6   7

18. *The student's behavior indicated that s/he expected the professor to respond/behave in a more compassionate manner.*
       1   2   3   4   5   6   7

19. *The student was attempting to control the responses and behavior of the professor.*
       1   2   3   4   5   6   7

20. *The student seemed to disapprove of the professor's aggressive behavior.*
       1   2   3   4   5   6   7

21. *The student was acting in a very stereotypical way.*
       1   2   3   4   5   6   7

22. *The professor was acting in a very stereotypical way.*
       1   2   3   4   5   6   7

Based on the interaction in the video that you just viewed, please evaluate the following questions using the following scales. Be sure to circle the number that best approximates your answer.

VERY UNATTRACTIVE	SOMEWHAT UNATTRACTIVE	NEITHER	SOMEWHAT ATTRACTIVE	VERY ATTRACTIVE
1	2	3	4	5

23. *How would you rate the attractiveness of the student?*
       1   2   3   4   5

24. *How would you rate the attractiveness of the professor?*
       1   2   3   4   5

25. *Which emotion most closely approximates the one portrayed by the student?*

Happiness	Frustration	Fear	Anger	Resentment
1	2	3	4	5

26. *Which emotion most closely approximates the one portrayed by the professor?*

Happiness	Frustration	Fear	Anger	Resentment
1	2	3	4	5

27. *Suppose the student in the video was frustrated, how frustrated were they?*

Not Frustrated	A Little Frustrated	Somewhat Frustrated	Frustrated	Very Frustrated
1	2	3	4	5

28. *Suppose the student in the video was angry, how angry were they?*

Not Angry	A Little Angry	Somewhat Angry	Angry	Very Angry
1	2	3	4	5

APPENDIX E

EMOTIONAL EXHAUSTION SCALE

Job related Emotional Exhaustion (Wharton, 1993) Cronbach's alpha = .87)
Each coded 1 – 5 on Likert scale (1=*Strongly Disagree* 5 = *Strongly Agree*)
Scales values range from 6 to 30.

1.   I feel emotionally drained from my work (my classes will be substituted where

appropriate).

2.   I feel used up at the end of the work day.

3.   I dread getting up in the morning and having to face another day on the job.

4.   I feel burned out from my work.

5.   I feel frustrated by my job.

6.   I feel I'm working too hard on my job.

APPENDIX F

EMOTIONAL DISSONANCE

Emotional Dissonance (Surface Acting - Grandey, 1998; 2000).
(Cronbach's alpha = .90)
Each coded 1 – 5 on Likert scale (1 = *Strongly Disagree* 5 = *Strongly Agree*)
Scale values range from 5 to 25

1.   I tend to put on an act in order to deal with professors in an appropriate way.

2.   I often fake a good mood.

3.   I often put on a show or performance

4.   I just pretend to have the emotions I need to display for the job.

5.   I put on a "mask" in order to display the emotions I need for the job.

APPENDIX G

SUBJECTIVE SOCIAL PLACE SCALE

Student Perception Survey

This survey evaluates how students perceive themselves and their relationships with their professors in general. Think of **<u>ALL</u>** the professors that you have had the opportunity to interact with during your career as a student (not just the one you have now), and then answer the following questions. Your answers will be used only for purposes of research and will not be shared with anyone.

For each of the statements below, please indicate the extent to which you agree or disagree with the statement by circling the appropriate number.

STRONGLY DISAGREE	SOMEWHAT DISAGREE	NEUTRAL	SOMEWHAT AGREE	STRONGLY AGREE
1	2	3	4	5

1. When/After I interact with professors, I feel inferior.

     1   **2**   **3**   **4**   **5**

2. I feel put down after interacting with professors.

     1   **2**   **3**   **4**   **5**

3. When I interact with professors, I feel secure in the nature of my relationship with them.

     1   **2**   **3**   **4**   **5**

4. Whenever I interact with professors, I always know where I stand with them.

     1   **2**   **3**   **4**   **5**

5. Whenever I interact with professors, I am very aware of my status.

     1   **2**   **3**   **4**   **5**

6. I usually feel frustrated after interacting with professors.

     1   **2**   **3**   **4**   **5**

7. When I interact with professors, I feel powerless.

1   **2**   **3**   **4**   **5**

8. When I interact with professors, I never know what is expected of me.

1   **2**   **3**   **4**   **5**

9. When I interact with professors, I feel free to interact in honest, unrestrained ways.

1   **2**   **3**   **4**   **5**

10. When I interact with professors, I feel as though I can talk to them as equals.

1   **2**   **3**   **4**   **5**

11. When I interact with professors, I don't let their status influence what I say.

1   **2**   **3**   **4**   **5**

12. Whenever I interact with professors, I try to get them to respond to me in a particular way by using certain emotions.

1   **2**   **3**   **4**   **5**

13. Whenever I interact with professors, I feel free to express myself.

1   **2**   **3**   **4**   **5**

14. I feel comfortable when interacting with professors.

1   **2**   **3**   **4**   **5**

15. When I interact with professors, I feel free to do whatever I have to in order to communicate effectively with them.

1   **2**   **3**   **4**   **5**

16. When I interact with professors, I feel like they expect me to act in a certain way.

1   **2**   **3**   **4**   **5**

17. When I interact with professors, I can tell if they like me.

1   **2**   **3**   **4**   **5**

18. When interacting with professors, I can tell where I stand with them relative to other students in the class.

    1   **2**   **3**   **4**   **5**

19. When I interact with professors, I have a clear understanding of what they think of me.

    1   **2**   **3**   **4**   **5**

20. When I interact with professors, I can tell if they think highly of me.

    1   **2**   **3**   **4**   **5**

APPENDIX H

EXPLORATORY FACTOR ANALYSIS RESULTS FOR SUBJECTIVE SOCIAL
PLACE SCALE

Factor Loadings for Subjective Social Place Scale

	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
Question 1	-.138	.656	-.241	.134	.271
Question 2	-.086	.848	-.063	-.094	.118
Question 3	.298	-.424	.073	.586	.117
Question 4	.194	-.276	.285	.712	-.029
Question 5	.015	-.055	.288	.787	-.127
Question 6	-.244	.694	.077	-.256	-.059
Question 7	-.150	.666	.009	-.209	.079
Question 8	-.286	.421	.033	-.125	.002
Question 9	.727	-.238	-.031	.118	.066
Question 10	.681	-.406	.216	.012	-.103
Question 11	.668	.103	.221	-.006	-.450
Question 12	.163	.203	.154	.067	.687
Question 13	.735	-.335	.136	.117	.006
Question 14	.573	-.483	.161	.082	.131
Question 15	.658	-.079	.120	.133	-.022
Question 16	-.340	.041	.030	-.245	.619
Question 17	.262	.053	.674	.087	.299
Question 18	.108	.069	.714	.129	-.106
Question 19	.059	-.141	.820	.141	-.001
Question 20	.054	-.123	.742	.154	.086

APPENDIX I

SELF-ESTEEM SCALE

Rosenberg (1965) Self Esteem Scale (Cronbach's alpha = .88)
5 point Likert scale (1=strongly agree; 5= strongly disagree)
Scale values range from 10 to 50.

1.   I feel that I am person of worth, at least on an equal basis with others.

2.   I feel that I have a good number of qualities.

3.   All in all, I am inclined to feel that I am a failure.*

4.   I am able to do things as well as most other people.

5.   I feel I do not have much to be proud of.*

6.   I take a positive attitude toward myself.

7.   On the whole, I am satisfied with myself.

8.   I wish I could have more respect for myself.*

9.   I certainly feel useless at times.*

10.   At times, I think I am no good at all.*

*Reverse scored items.

APPENDIX J

LOCUS OF CONTROL SCALE

Locus of Control (Rotter, 1966) Cronbach's alpha = .70; 23 forced choice items with 6 filler questions.

Scores can range from 23 (most internal) to 46 (most external).

1a. Children get into trouble because their parents punish them too much.
1b. The trouble with most children nowadays is that their parents are too easy with them.

2a. Many of the unhappy things in peoples lives are partly due to bad luck.
2b. People's misfortunes result from the mistakes they make.

3a. One of the major reasons why we have wars is because people don't take enough interest in politics.
3b. There will always be wars, no matter how hard people try to prevent them.

4a. In the long run, people get the respect they deserve in this world.
4b. Unfortunately, an individual's worth often passes unrecognized no matter how hard he tries.

5a. The idea that teachers are unfair to students is nonsense.
5b. Most students don't realize the extent to which their grades are influenced by accidental happenings.

6a. Without the right breaks, one cannot be an effective leader.
6b. Capable people who fail to become leaders have not taken advantage of their opportunities.

7a. No matter how hard you try, some people just don't like you.
7b. People who can't get others to like them don't understand how to get along with others.

8a. Heredity plays a major role in determining one's personality.
8b. It is one's experiences in life which determine what one is like.

9a. I have often found that what is going to happen will happen.
9b. Trusting fate has never turned out as well for me as making a decision to take a definite course of action.

10a. In the case of the well-prepared student there is rarely if ever such a thing as an unfair test.
10b. Many times exam questions tend to be so unrelated to course work that studying is really useless.

11a. Becoming a success is a matter of hard work, luck has little or nothing to do with it.
11b. Getting a good job depends mainly on being in the right place at the right time.

12a. The average citizen can have an influence in government decisions.
12b. This world is run by the few people in power, and there is not much the little guy can do about it.

13a. When I make plans, I am almost certain that I can make them work.
13b. It is not always wise to plan too far ahead because many things turn out to be a matter of good or bad fortune anyhow.

14a. There are certain people who are just no good.
14b. There is some good in everybody.

15a. In my case getting what I want has little or nothing to do with luck
15b. Many times we just might as well decide what to do by flipping a coin.

16a. Who gets to be the boss often depends on who was lucky enough to be in the right place first.
16b. Getting people to do the right thing depends upon ability, luck has little or nothing to do with it.

17a. As far as world affairs are concerned, most of us are the victims of forces we can neither understand nor control.
17b. By taking an active part in political and social affairs, the people can control world events.

18a. Most people don't realize the extent to which their lives are controlled by accidental happenings.
18b. There is really no such thing as "luck."

19a. One should always be willing to admit mistakes.
19b. It is usually best to cover up one's mistakes.

20a. It is hard to know whether or not a person really likes you.
20b. How many friends you have depends on how nice a person you are.

21a. In the long run, the bad things that happen to us are balanced by the good things.

21b. Most misfortunes are the result of lack of ability, ignorance, laziness or all three.

22a. With enough effort we can wipe out political corruption.
22b. It is difficult for people to have much control over the things politicians do in office.

23a. Sometimes I can't understand how teachers arrive at the grades they give.
23b. There is a direct connection between how hard I study and the grades I get.

24a. A good leader expects people to decide for themselves what they should do.
24b. A good leader makes it clear to everybody what his or her jobs are.

25a. Many times I feel that I have little influence over the things that happen to me.
25b. It is impossible for me to believe that chance or luck plays an important role in my life.

26a. People are lonely because they don't try to be friendly.
26b. There's not much use in trying too hard to please people, if they like you, they like you.

27a. There is too much emphasis on athletics in high school.
27b. Team sports are an excellent way to build character.

28a. What happens to me is my own doing.
28b. Sometimes I feel that I don't have enough control over the direction my life is taking.

29a. Most of the time I can't understand why politicians behave the way they do.
29b. In the long run the people are responsible for bad government on a national as well as on a local level.

APPENDIX K

EXPERIMENTER'S SCRIPT FOR LABORATORY EXPERIMENT

I am Andrea Griffin, and I am the principal investigator in the research study that you are about to participate in. I will be reading from a script in order to be sure that consistency is maintained throughout all of the laboratory sessions. Thank you for coming today to participate in this extra-credit opportunity. In order to verify that everyone here is eligible to receive extra-credit for this study, I need to ask if any of you are enrolled in MANA 363?

If anyone indicates yes: Unfortunately, MANA 363 students are not eligible for extra credit for participation in this study. There was an error in the placement of the sign up sheets, and new sign up sheets for your study have been placed on the main bulletin board. You are free to stay and participate in this study, but unfortunately, you will not receive extra credit.

If no MANA 363 students: study continues as follows: Researcher distributes manila envelopes with research materials to all participants in the room. Subjects are also handed pink slips of paper that contain a subject number.

Each of you has a manila envelope in front of you. Please remove the white, unstapled pieces of paper from the envelope. These sheets of paper are two copies of the informed consent letter and a scantron form. The pink slip that you have been handed is your subject number. This number is going to be used to identify your responses and to maintain your confidentiality. You will be asked to put this number on the scantron form later. Please note the two copies of the informed consent letter. Please follow as I read the letter to you

Experimenter reads Informed Consent letter.

If you agree with the statements in the letter, please sign and date both copies. One copy is for you to keep, the other I will collect now. These will be kept separately from your responses in order to maintain confidentiality.

Experimenter collects signed informed consent letter from participants.

The session today involves viewing two short videotapes and getting your responses to them. First, please remove the yellow stapled sheets from the envelope. It contains some exercises for you to complete. Please read the instructions carefully for each section, and fill in your answer on the scantron form. Please fill in your subject number in the section labeled identification…. And the following four letter code from the board in the section labeled special codes (four letter code for each session written on board).

When you are finished, please turn over the yellow packet so that I will know that everyone in finished. Please pay close attention to the directions in each section, because they differ for each set of questions.

Experimenter monitors while participants complete yellow packets which contain baseline measures.

If everyone is finished, please return the yellow packet to the envelope. Next, we will watch the first of two videotapes that depict an interaction between a professor and a student. Please watch.

Experimenter presses play on master VCR panel.

Now that you have viewed the first tape, please remove the blue packet from the envelope. Please respond to the questions in the blue packet. Assume that you are the student in the videotaped interaction just viewed. Answer the questions and place your answer on the scantron sheet. Again, please pay attention to the directions and answer the questions as if you were the student in the video. When you are finished, return the blue packet to the envelope and await further instructions.

Experimenter waits while participants complete blue packet.

Now that you have completed the blue packet, we will take a short break. Please try to clear your mind of all the information you have just completed and viewed. You can feel free to stretch, put your head on the desk, you may even speak to each other, but not about the session. We will start again in 5 minutes.

Experimenter allows five minute break. Experimenter monitors participants to ensure that they do not discuss experiment.

We are now going to view the second videotape that shows an interaction between a professor and a student. Please pay close attention.

Experimenter presses play on master VCR panel.

Now that you have viewed the second tape, please remove the final white packet from the envelope. Please respond to the questions in the white packet. Assume that you are the student in the videotaped interaction just viewed. Answer the questions and place your answer on the scantron sheet. Again, please pay attention to the directions and answer the questions as if you were the student in the video. When you are finished, return the white packet to the envelope and await further instructions.

When participants are all finished with final white packet and have returned it to the envelope, experimenter then proceeds with verbal debriefing.

Please pass all of your envelopes and subject numbers down to the end of the row. I will collect them momentarily.

When participants have passed all the envelopes and subject number slips (pink) to the end of the row. Experimenter continues…

Thank you for your participation in this study. The purpose of the study was to gauge your responses and evaluations of the verbal and nonverbal behaviors of the student and the professor in the videotapes. Life as a student is stressful and this study was to evaluate your stress responses if were you in the role of the student in the video, as well as how comfortable you are interacting with professors. This is only one portion of a larger study that involves many of your colleagues in class. There are several versions of these tapes and your friends and colleagues in class will view several of them. In order to maintain the validity of this study, please do not discuss any portion of this study with your colleagues. They may not have had the opportunity to participate yet, and again, this may negatively affect the results of the study.

If you are interested in the results of this study, a summary report will be made available. If you have any questions about the study, your extra credit or the results, please do not hesitate to contact me. My information is on the informed consent letter that you signed at the beginning of the session. Thank you for coming. You are free to leave.

Participants are dismissed as a group.

END OF LAB SESSION.

APPENDIX L

INFORMED CONSENT LETTER

The purpose of this laboratory study is to better understand the ways that people interact in various settings. The procedures involve watching a brief video, and answering some questions about my experiences. Specifically, the study will examine my feelings about myself and my perceptions about what it is like to interact with professors. The entire study will take approximately 50 minutes to complete. I will receive extra credit points in MGMT _____-_____ for participating.

All of the information gathered in this study will be completely confidential. When the data are analyzed, everything will be reported in the aggregate. Approximately 300 subjects will participate, and no individual results will be reported. My responses will be identified by a subject number, rather than my name or student identification number. This Informed Consent Form will be filed separately to further protect my privacy.

I will only be asked to write responses to questions and to complete surveys. I will not be tested or evaluated in any way. I will not be subjected to any experimental conditions that will damage me in any way. There is a remote possibility that I may feel some slight emotional discomfort. I can feel free to refuse to answer, without any penalty, any questions that make me uncomfortable. If this exercise makes you uncomfortable, and you would like to talk to someone about these issues, please contact Student Counseling Services at 845-4427 in Henderson Hall 8:00 am. – 5:00 pm, Monday to Friday.

My participation in this study is completely voluntary. I can change my mind at any time. I can inform the experimenter of my desire to withdraw and I will be free to leave. If I leave the lab prior to signing this consent form, or if I do not sign the consent form, then I will not receive credit for participating in the study. My Management instructor will provide an alternate method of receiving extra credit if I choose not to participate. This alternate method of receiving credit will likely involve a short, written research assignment.

PLEASE READ THE FOLLOWING AND SIGN THIS FORM IF I AGREE TO PARTICIPATE IN THIS LABORATORY EXPERIMENT:
This research study has been reviewed and approved by the Institutional Review Board – Human Subjects in Research, Texas A&M University. For research related problems or questions regarding subjects rights, the Institutional Review Board my be contacted through Dr. Richard E. Miller, IRB Coordinator, Office of Vice President for Research and Associate Provost for Graduate Studies at (409) 845-1811.

I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and any additional questions will be answered by contacting the principal investigator listed below. I voluntarily agree to participate in this study. I realize that my name will not appear on any of the questionnaires. I understand that if I withdraw at anytime after the experiment has begun for reasons related to discomfort, I will receive credit for participating. I have been given a copy of this consent form.

_____   _____
Print Name   Student I.D. #

_____   _____
Signature of Subject   Date

_____
Andrea E.C. Griffin, Principal Investigator   **Ramona Paetzold, Graduate Advisor**
Department of Management, TAMU   Department of Management, TAMU
433A Wehner   (409) 845-1665   423 Wehner   (409) 845-5429
a-griffin@tamu.edu   rpaetzold@cgsb.tamu.edu

APPENDIX M

QUESTIONNAIRE AS IT APPEARED IN LABORATORY STUDY

Please note the number that is on the pink piece of paper handed to you. This is your SUBJECT NUMBER. In order to maintain the confidentiality of the information we gather here today, we are identifying you by the SUBJECT # only. Your name and social security number will not appear anywhere on these forms. Do not fill in the space indicated for your name on the scantron.

You will be completing several questionnaires as part of this lab study. Some of the information that is being requested is about how you think or feel about yourself, while other information is about your feeling about others and your interactions with them.

Before beginning these questionnaires, please complete the following demographic information and fill it in on the appropriate or indicated space on the scantron.

Sex: What is your sex? Male or female? Please shade in the box label SEX on the scantron

Classification: Are you a freshman, sophomore, junior or senior? Please enter the appropriate number in the box labeled GRADE or EDUC on the scantron.

Freshman = 1   Sophomore = 2   Junior = 3   Senior = 4

Birthdate: Please indicate the *month, day and year* you were born on the scantron.

Subject number: Please shade in your subject number (on the front of the manila envelope)
 in the space provided for your *identification number* on the scantron.

Special codes: Please enter on the whiteboard in the front of the room in the space indicated for special codes on the scantron.

1.   **Race: What racial or ethnic category would you place yourself in?**

        1 = Black, African-American (of African descent)
        2 = White, or Causasian (of European descent)
        3 = Hispanic or Latino (of Mexican, Puerto-Rican or Cuban descent)
        4 = Asian
        5 = Other

2.   **Major: Are you a business major? If *yes*, shade in 1 on the scantron. All other majors shade in 2 on the scantron.**

STOP!
Do not proceed until the experimenter instructs you to. Do not turn the page.

_____

For each of the following statements, please indicate the extent to which you feel this way while at school or while involved in class related activities. Shade in the corresponding number on the scantron.

       1 = STRONGLY DISAGREE
       2 = DISAGREE
       3 = NEUTRAL
       4 = AGREE
       5 = STRONGLY AGREE

_____

3. I feel emotionally drained from my classes.
4. I feel used up at the end of the school day.
5. I dread getting up in the morning and having to face another day in my classes.
6. I feel burned out from my classes and school work.
7. I feel frustrated by school.
8. I feel I'm working too hard on my classes.
9. I feel uncomfortable about the way I treat those around me.
10. I tend to see people as impersonal objects.
11. I find that working with people is a strain.
12. I feel that I have become more callous toward others
13. I feel that my school work is hardening me emotionally.
14. I don't care what happens to my coworkers.
15. I find that working directly with people is stressful.
16. I feel that my colleagues often blame me for their problems.
17. I feel like I understand my colleagues' feelings.
18. I deal effectively with others
19. I feel very energetic.
20. I feel like I have a positive influence on my colleagues.
21. I feel that I can create a relaxed atmosphere with my colleagues.
22. I feel exhilarated.
23. I feel like I am able to accomplish things.
24. I feel like I am able to deal calmly with emotional problems.

In order to perform effectively as a student, how much do you do the following behaviors. **Please indicate the appropriate response on the scantron:**

> **1** = **S**TRONGLY **D**ISAGREE
> **2** = **D**ISAGREE
> **3** = NEUTRAL
> **4** = **A**GREE
> **5** = **S**TRONGLY AGREE

25. I tend to put on an act in order to deal with professors in an appropriate way.
26. I often fake a good mood.
27. I often put on a show or performance
28. I just pretend to have the emotions I need to display for my interactions with professors and others at school.
29. I put on a "mask" in order to display the emotions I need for interacting with professors and others at school.

For each of the following statements, indicate on a scale of 1 to 5 the extent to which you agree or disagree. Please shade in the appropriate response on the scantron.

> **1** = **STRONGLY DISAGREE**
> **2** – **DISAGREE**
> **3** = **NEITHER AGREE NOR DISAGREE**
> **4** = **AGREE**
> **5** = **STRONGLY AGREE**

26. I feel that I am person of worth, at least on an equal basis with others.
27. I feel that I have a good number of qualities.
28. All in all, I am inclined to feel that I am a failure.
29. I am able to do things as well as most other people.
30. I feel I do not have much to be proud of.
31. I take a positive attitude toward myself.
32. On the whole, I am satisfied with myself.
33. I wish I could have more respect for myself.
34. I certainly feel useless at times.
35. At times, I think I am no good at all.

For the following items, choose the <u>one</u> *statement* that most reflects your views. Choose either a or b and indicate your choice on the scantron. Again, you must *choose either a or b, but not both.*

36a.   Children get into trouble because their parents punish them too much.
36b.   The trouble with most children nowadays is that their parents are too easy with them.

37a.   Many of the unhappy things in people's lives are partly due to bad luck.
37b.   People's misfortunes result from the mistakes they make.

38a.   One of the major reasons why we have wars is because people don't take enough interest in politics.
38b.   There will always be wars, no matter how hard people try to prevent them.

39a.   In the long run, people get the respect they deserve in this world.
39b.   Unfortunately, an individual's worth often passes unrecognized no matter how hard he tries.

40a.   The idea that teachers are unfair to students is nonsense.
40b.   Most students don't realize the extent to which their grades are influenced by accidental happenings.

41a.   Without the right breaks, one cannot be an effective leader.
41b.   Capable people who fail to become leaders have not taken advantage of their opportunities.

42a.   No matter how hard you try, some people just don't like you.
42b.   People who can't get others to like them don't understand how to get along with others.

43a.   Heredity plays a major role in determining one's personality.
43b.   It is one's experiences in life which determine what one is like.

44a.   I have often found that what is going to happen will happen.
44b.   Trusting fate has never turned out as well for me as making a decision to take a definite course of action.

45a.   In the case of the well-prepared student there is rarely if ever such a thing as an unfair test.
45b.   Many times exam questions tend to be so unrelated to course work that studying is really useless.

46a. Becoming a success is a matter of hard work, luck has little or nothing to do with it.
46b. Getting a good job depends mainly on being in the right place at the right time.

47a. The average citizen can have an influence in government decisions.
48b. This world is run by the few people in power, and there is not much the little guy can do about it.

49a. When I make plans, I am almost certain that I can make them work.
49b. It is not always wise to plan too far ahead because many things turn out to be a matter of good or bad fortune anyhow.

50a. There are certain people who are just no good.
50b. There is some good in everybody.

51a. In my case getting what I want has little or nothing to do with luck
51b. Many times we just might as well decide what to do by flipping a coin.

52a. Who gets to be the boss often depends on who was lucky enough to be in the right place first.
52b. Getting people to do the right thing depends upon ability, luck has little or nothing to do with it.

53a. As far as world affairs are concerned, most of us are the victims of forces we can neither understand nor control.
53b. By taking an active part in political and social affairs, the people can control world events.

54a. Most people don't realize the extent to which their lives are controlled by accidental happenings.
54b. There is really no such thing as "luck."

55a. One should always be willing to admit mistakes.
55b. It is usually best to cover up one's mistakes.

56a. It is hard to know whether or not a person really likes you.
56b. How many friends you have depends on how nice a person you are.

57a. In the long run, the bad things that happen to us are balanced by the good things.
57b. Most misfortunes are the result of lack of ability, ignorance, laziness or all three.

58a. With enough effort we can wipe out political corruption.

58b. It is difficult for people to have much control over the things politicians do in office.

59a. Sometimes I can't understand how teachers arrive at the grades they give.
59b. There is a direct connection between how hard I study and the grades I get.

60a. A good leader expects people to decide for themselves what they should do.
60b. A good leader makes it clear to everybody what his or her jobs are.

61a. Many times I feel that I have little influence over the things that happen to me.
61b. It is impossible for me to believe that chance or luck plays an important role in my life.

62a. People are lonely because they don't try to be friendly.
62b. There's not much use in trying too hard to please people, if they like you, they like you.

63a. There is too much emphasis on athletics in high school.
63b. Team sports are an excellent way to build character.

64a. What happens to me is my own doing.
64b. Sometimes I feel that I don't have enough control over the direction my life is taking.

65a. Most of the time I can't understand why politicians behave the way they do.
65b. In the long run the people are responsible for bad government on a national as well as on a local level.

For each of the following questions, indicate the extent to which you agree or disagree with the statement:

1 = **STRONGLY DISAGREE**
2 – **DISAGREE**
3 = **NEITHER AGREE NOR DISAGREE**
4 = **AGREE**
5 = **STRONGLY AGREE**

---

66. Whenever I interact with professors, I feel inferior.
67. I feel put down after interacting with professors.
68. When I interact with professors, I feel secure in the nature of my relationship with them.

69. Whenever I interact with professors, I always know where I stand with them.
70. Whenever I interact with professors, I am very aware of my status.
71. I usually feel frustrated after interacting with professors.
72. When I interact with professors, I feel powerless.
73. When I interact with professors, I feel free to interact in honest, unrestrained ways.
74. When I interact with professors, I feel as though I can talk to them as equals.
75. When I interact with professors, I don't let their status influence what I say.
76. Whenever I interact with professors, I feel free to express myself.
77. I feel comfortable when interacting with professors.
78. When I interact with professors, I feel free to do whatever I have to in order to communicate effectively with them.
79. When I interact with professors, I can tell if they like me.
80. When interacting with professors, I can tell where I stand with them relative to other students in the class.
81. When I interact with professors, I have a clear understanding of what they think of me
82. When I interact with professors, I can tell if they think highly of me.

STOP!
Wait for instructions from the experimenter.

You are about to view a few interactions between a professor and a student. As you view this interaction, you are to assume the role of the student in the interaction. This interaction is between you and a professor that you are likely to have to take another class from. This professor plays an important role for you, and all students in your major, so you will have to interact with the professor on an ongoing basis. This interaction with the professor is not a one time encounter, but part of an ongoing relationship within the context of the class you are taking.

INSTRUCTIONS: You have just viewed an interaction between a professor and a student. You are to assume the role of student in the video you just viewed. In other words, you *are* the student that just approached the professor in the classroom as viewed in the interaction. Please answer all of the following questions from that perspective.

For each of the following statements, please indicate the extent to which you agree or disagree with the following statements. Shade in the corresponding number on the scantron.

> **1 = STRONGLY DISAGREE**
> **2 = DISAGREE**
> **3 = NEUTRAL**
> **4 = AGREE**
> **5 = STRONGLY AGREE**

83. If I were involved in interactions like this, I would feel emotionally drained from my classes.
84. If I were involved in interactions like this, I would feel used up at the end of the school day.
85. If I were involved in interactions like this, I would dread getting up in the morning and having to face another day in my classes.
86. If I were involved in interactions like this, I would feel burned out from my classes and school work.
87. If I were involved in interactions like this, I would feel frustrated by school.
88. If I were involved in interactions like this, I would feel like I'm working too hard on my classes.
89. If I were involved in this interaction, I would feel uncomfortable about the way I treat those around me.
90. If I were involved in this interaction, I would I tend to see people as impersonal objects.
91. If I were involved in this interaction and others like it, I would find that working with people is a strain.
92. If I were involved in this interaction, I would feel that I have become more callous toward others
93. If I were involved in this interaction, I would feel that my school work is hardening me emotionally.
94. If I were involved in this interaction, I would feel that I don't care what happens to my coworkers.
95. If I were involved in interactions like this, I would find that working directly with people is stressful.
96. If I were involved in interactions like this, I would feel that my colleagues often blame me for their problems.

97.   If I were involved in this interaction, I would feel like I understand my colleagues' feelings.
98.   If I were involved in this interaction , I would feel that deal effectively with others.
99.   If I were involved in this interaction , I would feel very energetic.
100.   If I were involved in this interaction, I would feel like I have a positive influence on my colleagues.
101.   If I were involved in this interaction, I would feel that I can create a relaxed atmosphere with my colleagues.
102.   If I were involved in this interaction and others like it, I would I feel exhilarated most of the time.
103.   If I were involved in this interaction , I would feel like I am able to accomplish things.
104.   If I were involved in this interaction , I would feel like I am able to deal calmly with emotional problems.

In order to perform effectively as a student, and assuming the role of the student in the video, how much do you agree with the following statements. **Please indicate the appropriate response on the scantron:**

1 = STRONGLY DISAGREE
2 = DISAGREE
3 = NEUTRAL
4 = AGREE
5 = STRONGLY AGREE

105.   I tend to put on an act in order to deal with professors in an appropriate way.
106.   I often fake a good mood.
107.   I often put on a show or performance
108.   I just pretend to have the emotions I need to display for my interactions with professors and others at school.
109.   I put on a "mask" in order to display the emotions I need for interacting with my professors and others at school.

For each of the following questions, indicate the extent to which you agree or disagree with the statement:

1 = STRONGLY DISAGREE
2 – DISAGREE
3 = NEITHER AGREE NOR DISAGREE
4 = AGREE
5 = STRONGLY AGREE

110. As the student in the videotaped interaction, whenever I interact with professors, I would feel inferior.
111. If I were the student in the videotaped interaction, I would feel put down after interacting with professors.
112. As the student in the video, when I interact with professors, I would feel secure in the nature of my relationship with them.
113. If I were the student in the videotaped interaction, whenever I interact with professors, I would always know where I stand with them.
114. As the student in the video, whenever I interact with professors, I would be very aware of my status.
115. If I were the student in the videotaped interaction, I would usually feel frustrated after interacting with professors.
116. As the student in the video, when I interact with professors, I would feel powerless.
117. As the student in the video, when I interact with professors, I would feel free to interact in honest, unrestrained ways.
118. If I were the student in the videotaped interaction, when I interact with professors, I would feel as though I can talk to them as equals.
119. As the student in the video, when I interact with professors, I wouldn't let their status influence what I say.
120. As the student in the video, whenever I interact with professors, I would feel free to express myself.
121. If I were the student in the videotaped interaction, I would feel comfortable when interacting with professors.
122. As the student in the video, when I interact with professors, I would feel free to do whatever I have to in order to communicate effectively with them.
123. As the student in the video, when I interact with professors, I can tell if they like me.
124. As the student in the video, when interacting with professors, I can tell where I stand with them relative to other students in the class.
125. As the student in the video, when I interact with professors, I have a clear understanding of what they think of me.
126. As the student in the video, when I interact with professors, I can tell if they think highly of me.

Based on the interaction on the video that you just viewed, please evaluate the following questions using the following scales:

       1 = VERY UNATTRACTIVE
       2 = SOMEWHAT UNATTRACTIVE
       3 = NEITHER ATTRACTIVE NOR UNATTRACTIVE
       4 = SOMEWHAT ATTRACTIVE
       5 = VERY ATTRACTIVE

127.   How would you rate the attractiveness of the student?
128.   How would you rate the attractiveness of the professor?

STOP! Do not turn the Page. Wait for instructions.

INSTRUCTIONS: **You have just viewed an interaction between a professor and a student. You are to assume the role of student in the video you just viewed. In other words, you *are* the student that just approached the professor in the classroom as viewed in the interaction. Please answer all of the following questions from that perspective.**

For each of the following statements, please indicate the extent to which you agree or disagree with the following statements. Shade in the corresponding number on the scantron.

> **1 = STRONGLY DISAGREE**
> **2 = DISAGREE**
> **3 = NEUTRAL**
> **4 = AGREE**
> **5 = STRONGLY AGREE**

129. If I were involved in interactions like this, I would feel emotionally drained from my classes.
130. If I were involved in interactions like this, I would feel used up at the end of the school day.
131. If I were involved in interactions like this, I would dread getting up in the morning and having to face another day in my classes.
132. If I were involved in interactions like this, I would feel burned out from my classes and school work.
133. If I were involved in interactions like this, I would feel frustrated by school.
134. If I were involved in interactions like this, I would feel like I'm working too hard on my classes.
135. If I were involved in this interaction, I would feel uncomfortable about the way I treat those around me.
136. If I were involved in this interaction, I would I tend to see people as impersonal objects.
137. If I were involved in this interaction and others like it, I would find that working with people is a strain.
138. If I were involved in this interaction, I would feel that I have become more callous toward others
139. If I were involved in this interaction, I would feel that my school work is hardening me emotionally.
140. If I were involved in this interaction, I would feel that I don't care what happens to my coworkers.
141. If I were involved in interactions like this, I would find that working directly with people is stressful.
142. If I were involved in interactions like this, I would feel that my colleagues often blame me for their problems.

143. If I were involved in this interaction, I would feel like I understand my colleagues' feelings.
144. If I were involved in this interaction , I would feel that deal effectively with others.
145. If I were involved in this interaction , I would feel very energetic.
146. If I were involved in this interaction, I would feel like I have a positive influence on my colleagues.
147. If I were involved in this interaction, I would feel that I can create a relaxed atmosphere with my colleagues.
148. If I were involved in this interaction and others like it, I would I feel exhilarated most of the time.
149. If I were involved in this interaction , I would feel like I am able to accomplish things.
150. If I were involved in this interaction , I would feel like I am able to deal calmly with emotional problems.

In order to perform effectively as a student, and assuming the role of the student in the video, how much do you agree with the following statements. **Please indicate the appropriate response on the scantron:**

1 = STRONGLY DISAGREE
2 = DISAGREE
3 = NEUTRAL
4 = AGREE
5 = STRONGLY AGREE

151. I tend to put on an act in order to deal with professors in an appropriate way.
152. I often fake a good mood.
153. I often put on a show or performance
154. I just pretend to have the emotions I need to display for my interactions with professors and others at school.
155. I put on a "mask" in order to display the emotions I need for interacting with my professors and others at school.

For each of the following questions, indicate the extent to which you agree or disagree with the statement:

1 = **STRONGLY DISAGREE**
2 – **DISAGREE**
3 = **NEITHER AGREE NOR DISAGREE**
4 = **AGREE**
5 = **STRONGLY AGREE**

156. As the student in the videotaped interaction, whenever I interact with professors, I would feel inferior.
157. If I were the student in the videotaped interaction, I would feel put down after interacting with professors.
158. As the student in the video, when I interact with professors, I would feel secure in the nature of my relationship with them.
159. If I were the student in the videotaped interaction, whenever I interact with professors, I would always know where I stand with them.
160. As the student in the video, whenever I interact with professors, I would be very aware of my status.
161. If I were the student in the videotaped interaction, I would usually feel frustrated after interacting with professors.
162. As the student in the video, when I interact with professors, I would feel powerless.
163. As the student in the video, when I interact with professors, I would feel free to interact in honest, unrestrained ways.
164. If I were the student in the videotaped interaction, when I interact with professors, I would feel as though I can talk to them as equals.
165. As the student in the video, when I interact with professors, I wouldn't let their status influence what I say.
166. As the student in the video, whenever I interact with professors, I would feel free to express myself.
167. If I were the student in the videotaped interaction, I would feel comfortable when interacting with professors.
168. As the student in the video, when I interact with professors, I would feel free to do whatever I have to in order to communicate effectively with them.
169. As the student in the video, when I interact with professors, I can tell if they like me.
170. As the student in the video, when interacting with professors, I can tell where I stand with them relative to other students in the class.
171. As the student in the video, when I interact with professors, I have a clear understanding of what they think of me.
172. As the student in the video, when I interact with professors, I can tell if they think highly of me.

Based on the interaction on the video that you just viewed, please evaluate the following questions using the following scales:

       1 = VERY UNATTRACTIVE
       2 = SOMEWHAT UNATTRACTIVE
       3 = NEITHER ATTRACTIVE NOR UNATTRACTIVE
       4 = SOMEWHAT ATTRACTIVE
       5 = VERY ATTRACTIVE

173.   How would you rate the attractiveness of the student?
174.   How would you rate the attractiveness of the professor?

STOP! Do not turn the Page. Wait for instructions.

APPENDIX N

PILOT STUDY 2 DATA BY SEX OF PARTICIPANT WITHIN EXPERIMENTAL

CONDITION

Table N1
Means and Standard Deviations for Level of Gendering in Pilot Study 2 data by Sex of
Participant Within Condition

	Mean *(SD)*	*n*	Experimental Condition
HiTotal 1	91.82 (8.46)	11	Female student/female professor Female participants
LowTotal 1	76.00 (17.82)	11	Female student/female professor Female participants
HiTotal 2	91.90 (7.16)	10	Female student/female professor Male participants
LowTotal 2	81.90 (9.23)	10	Female student/female professor Male participants
HiTotal 3	92.29 (12.43)	7	Male student/female professor Female participants
LowTotal 3	72.43 (12.74)	7	Male student/female professor Female participants
HiTotal 4	85.25 (15.55)	8	Male student/female professor Male participants
LowTotal 4	78.38 (9.53)	8	Male student/female professor Male participants
HiTotal 5	94.10 (15.29)	10	Male student/male professor Female participants
LowTotal 5	83.70 (11.21)	10	Male student/male professor Female participants
HiTotal 6	92.36 (11.24)	14	Male student/male professor Male participants
LowTotal 6	82.93 (8.84)	14	Male student/Male professor Male participants
HiTotal 7	88.50 (15.38)	8	Female student/male professor Female participants
LowTotal 7	67.88 (16.13)	8	Female student/male professor Female participants
HiTotal 8	90.80 (12.50)	5	Female student/male professor Male participants
LowTotal 8	75.60 (9.48)	5	Female student/male professor Male participants

Note: HiTotalX and LoTotal X = average of 20 level of gendering items for more/less gendered

vignettes

Table N2
Means and Standard Deviations for Level of Anger portrayed by student/actor in Vignettes –
Pilot Study 2 of Level of Anger by Sex of Participant Within Condition

	Mean *(SD)*	*n*	Experimental Condition
HiAnger 1	5.00 (1.48)	11	Female student/female professor Female participants
LowAnger 1	7.73 (1.19)	11	Female student/female professor Female participants
HiAnger 2	6.50 (1.58)	10	Female student/female professor Male participants
LowAnger 2	7.20 (1.75)	10	Female student/female professor Male participants
HiAnger 3	5.86 (1.68)	7	Male student/female professor Female participants
LowAnger 3	6.14 (.38)	7	Male student/female professor Female participants
HiAnger 4	5.25 (1.98)	8	Male student/female professor Male participants
LowAnger 4	6.75 (2.19)	8	Male student/female professor Male participants
HiAnger 5	7.80 (1.55)	10	Male student/male professor Female participants
LowAnger 5	5.50 (1.65)	10	Male student/male professor Female participants
HiAnger 6	7.64 (1.60)	14	Male student/male professor Male participants
LowAnger 6	5.71 (1.98)	14	Male student/Male professor Male participants
HiAnger 7	7.13 (1.36)	8	Female student/male professor Female participants
LowAnger 7	5.88 (2.03)	8	Female student/male professor Female participants
HiAnger 8	6.60 (1.67)	5	Female student/male professor Male participants
LowAnger 8	6.60 (1.82)	5	Female student/male professor Male participants

Note: HiAngerX = average of 2 items (level of anger and level of frustration) for each more

gendered vignette.LoAngerX = average of 2 items (level of anger and level of frustration for

each less gendered vignette

Table N3
Results of Paired t-tests for Level of Gendering by Sex of Participant Within Condition – Pilot
Study 2

	Mean *(SD)*	*df*	*t*	
HiTotal 1 – LowTotal 1	15.82 (18.47)	10	2.84	**
HiTotal 2 – LowTotal 2	10.00 (8.83)	9	3.58	***
HiTotal 3 – LowTotal 3	19. 86 (15.78)	6	3.33	**
HiTotal 4 – LowTotal 4	6.88 (15.34)	7	1.27	
HiTotal 5 – LowTotal 5	10.40 (17.12)	9	1.92	*
HiTotal 6 – LowTotal 6	9.43 (10.29)	13	3.43	***
HiTotal 7 – LowTotal 7	20.63 (29.66)	7	1.97	*
HiTotal 8 – LowTotal 8	15.20 (15.74)	4	2.16	*

Table N4
Results of Paired t tests for Level of Anger portrayed by student/actor in vignettte by Sex of
Subject Within Condition – Pilot Study 2

	*Mean *(SD)*	*df*	*t*	
HiAnger 1 – LowAnger 1	-2.73 (1.27)	10	-7.11	***
HiAnger 2 – LowAnger 2	-.70 (2.06)	9	-1.08	
HiAnger 3 – LowAnger 3	-.29 (1.60)	6	-.47	
HiAnger 4 – LowAnger 4	-1.50 (2.14)	7	-1.98	**
HiAnger 5 – LowAnger 5	2.30 (2.11)	9	3.45	***
HiAnger 6 – LowAnger 6	1.93 (2.06)	13	3.51	***
HiAnger 7 – LowAnger 7	1.25 (1.91)	7	1.85	
HiAnger 8 – LowAnger 8	.00 (1.22)	4	.00	***

Note: *Mean = Mean of the difference scores
* p <.10.   ** p <.05.   *** p <.01

VITA
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EDUCATION

2003   Ph.D. in Management
                 Major Areas: Organizational Behavior & Human Resources
                 Texas A&M University, College Station, TX

1992   B.S. in Business Administration,
                 Concentration: Human Resources Management
                 Marquette University, Milwaukee, WI

SELECTED PUBLICATIONS AND PRESENTATIONS

PUBLICATIONS

Griffin, A.E.C., Colella, A., Goparaju, S. (2000) "Newcomer and Organizational Socialization Tactics: An Interactionist Perspective," Human Resource Management Review, Fall, 2000, vol 14 (4), 1-24.

PRESENTATIONS

Griffin, A.E.C. "Integrating Organizational Socialization and Impression Management: The role of organizational image and identity," Jointly sponsored Symposium *New takes on the Organizational Entry Journey,* Academy of Management National Meeting, Chicago, IL, August 8-11, 1999.

Griffin, A.E.C. "The Determinants of Display Rules for Expressed Emotions Within Organizations," First Conference on Emotions in Organizations, San Diego, CA, August 7-9, 1998.

Kilbourne, L.K., McGlashan, K. and Griffin, A.E.C. "Sex role-based career and salary expectations: Self-efficacy effects" Eighth International Conference on Socioeconomics, Geneva, Switzerland, July 12-14, 1996.

PROFESSIONAL EXPERIENCE

1994   *Organizational Consultant,* St. Agnes Stores, San Antonio, Texas

1993   *JTPA Counselor/Trainer, Virgin Islands Department of Labor,*
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