Pretty Princess and Hurdling
Heroes: A Content Analysis of
Walt Disney Studio Movies

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By

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Abstract

This study investigated the portrayal of active and passive behaviors of male and female characters in Walt Disney Studio original animated films. It was hypothesized that males would exhibit more active behaviors than their female counterparts and that females would exhibit more passive behaviors than their male counterparts. The results indicated that both of these hypotheses were supported. The study also found that the least likely interaction of male and female characters was when the male character was being passive and the female character was being active. The most likely was male characters performing active behaviors and female characters performing passive behaviors. There was also evidence discovered that newer Disney films portray female protagonists performing more active behaviors than older Disney films but male characters were not shown to have any differences in behaviors between older and newer films. There is also a discussion how these findings might affect the population viewing the results through cultivation theory and suggestions for further research on the subject.

Introduction

With the role that mass communication plays in the development of children across the globe, it is relevant to examine the actual information that is being broadcast out into the world. Television shows, movies, and to a certain extent social media, are all sources of information among youth. As they grow in impact and continue to gain power over their audiences and the flow of information it becomes more and more important to pinpoint what their messages are actually teaching.

The influence of television was initially emphasized with the emergence of theories such as cultivation by George Gerbner. Gerbner (1998) studied the impact of television and found that what television does is develop "the cultivation of shared conceptions or reality among otherwise diverse publics" (Gerbner, 1998, p.178). Cultivation scholars theorized that "the more time people spend 'living' in the television world, the more likely they are to believe social reality is congruent with television's reality" (Riddle, 2011, p.169). In other words it seems that the beliefs, values, and behaviors demonstrated in media outlets are what drive public beliefs, values, and behaviors. Scholars who have studied cultivation theory have found that the way that media display different situations, people, or things are associated with how the public views those situations, people, or things and those public views, in turn, match the media views.

Researchers studying the effect of media exposure on women's body dissatisfaction, thin ideals, and media exposure found that "heavy television viewers were more likely to perceive the real world in accordance with what they had viewed on TV" (Van Vonderen, 2012, p.43). Such evidence shows that thin ideals, body dissatisfaction, and media exposure were all correlated. As media exposure increased women felt more dissatisfied with their own bodies and more focused

on thin ideals because the media advertises these thin ideals. This is an example of how cultivation theory works in the everyday world.

It doesn't just affect women. Children are particularly impacted by the effects of media exposure as well, if not more so than adults. Children's media exposure is "more significant because children do not have fully developed reasoning abilities and they cannot evaluate the conveyed message, which could contain non-rational or unrealistic information that could be deceptive," making them especially vulnerable to media messages (Anuradha, 2012, p. 209). Cultivation studies, such as the above mentioned study on women's body dissatisfaction, have shown that adults accept media views as correct even with more developed education; thus, children who are not fully developed are even more likely than adults to internalize media messages and carry them through their development whether they are beneficial or not.

With the knowledge that media has an impact on its audiences, this study examines how Walt Disney Studio movies depict gender roles and activities. Through content analysis this study coded 11 random Walt Disney Studio movies for female and male passive and active behaviors. The male and female protagonists for each movie were identified and then their behavior was evaluated scene by scene to determine how Disney displayed gender roles to its viewers.

Cultivation and Gender Representations

As stated previously, the beliefs that are transferred to individuals by media, in turn, translate into their development and personality, especially for children who are in especially vulnerable and influential stages of development. Based on studies done on cultivation theory, "that media play an important role in shaping self conceptions" (Martins, 2012, p.339). A

particularly important way that media influence children's development relates to how children internalize and exhibit gendered behavior. Since media are such an influential teacher for young children, the gender depictions in television and movies become an important source of how children will believe they should act based on their gender.

When researching gender depictions in targeted advertisements, researchers have found that gender stereotypes "are seen to influence social interactions, occupational choices, achievement motivation, and cognitive functioning in children" and that children "are often inhibited from experiencing certain activities" because of these stereotypes (Macklin, 1984, p.35). When children view these stereotypes in media, they begin to take on the stereotypical views and behave accordingly which can limit their development and what they believe they can and should do. One prominent difference in the way genders are often portrayed on media is in the activities to which they limit boys and girls. The same study that showed the influences of advertising on children also showed evidence that male-oriented and neutral advertisements display significantly more active behaviors than females-oriented ads (Macklin, 1984). Females are more often seen performing passive behaviors while their male counterparts are seen performing active behaviors. Based on cultivation theory, these displays from the media cause audiences to believe that this is how females and males should behave. These stereotypes in media may lead audiences to believe that females should exhibit passive behaviors and males active behaviors. In Macklin's (1984) analysis, passive behaviors were defined as having very sedentary movement and active behaviors were defined as having very rapid movement.

Rosenblueth (1943) defines behavior as "any change of an entity with respect to its surroundings" and can be classified into active and passive (p.18). Active behavior is defined as when "the object is the source of the output energy involved in a given specific reaction" while

passive behavior is when "the object is not a source of energy; all the energy in the output can be traced to the immediate input" (Rosenblueth, 1943, p.18). These behaviors can be further broken down into subcategories. Active behavior by this definition means that the object is exerting energy to change his surrounding in some way while passive behavior is the object allowing its surroundings to influence it in some way.

Gender Representation and Disney

In reference to development, these media depictions of active and passive behavior by characters of differing genders can be especially important to children who use them as a model for how to behave. As media is one of the greatest inputs of this information for children, there may be no greater media influence on children than the Walt Disney Company.

Disney is known for their family friendly messages, attitudes, and themes but because of this trust in their family friendliness their products are not often scrutinized as they perhaps should be. Movies in particular are often considered a safe form of engagement and exposure for children but it has been shown that Disney movies "contain many examples of gender stereotypical portrayals that may influence young viewers in a variety of ways" which may affect their development, upholding the tenets of cultivation theory (Bonds-Raacke, 2008, p.232).

There has been a decent amount of research into Disney movies, focusing particularly on singular movies and the messages they display (Tanner, 2003, p.356). A study on four individual female characters in Disney movies found "the number of roles, the types of characters, and the limited agency of Disney female characters in both past and recent Disney films" presents a problematic view of females (Lacroix, 2004, p.218). A more recent content analysis on the Disney princesses by England (2011) showed that even the most recent movie, *The Princess and the Frog*, still displayed stereotypical representations of gender between males and females. This

study coded for masculine characteristics such as assertiveness, athleticism, and leadership versus feminine characteristics such as submissiveness, fear, and seeking help (England, 2011). These results also showed that Disney princes displayed masculine behaviors 52% of the time and feminine behaviors 48% of the time where Disney princesses displayed masculine behaviors 33% of the time and feminine behaviors 67% of the time. Interestingly, the two most common characteristics princes showed were both feminine traits and the princesses second and fifth most commonly displayed traits were masculine. However, all of the least commonly displayed traits for the princes were feminine and all of the least commonly portrayed traits for the princesses were masculine.

England's (2011) study also noted that even though the second most commonly displayed behavior by the princesses was assertiveness which was deemed a masculine trait, the majority of this assertiveness was directed toward animals rather than other humans. Even within the characteristics that this study defined as masculine or feminine, most of the masculine behaviors would fit under active behavior more easily and most of the feminine behaviors would fit under passive behavior. Further, a study on Disney antagonists versus Studio Ghibli antagonists found that not only were Disney villains statistically significantly more likely to perform unjustified aggressive acts there was also significantly more male antagonists than female antagonists (Feng, 2015).

Disney is an important part of young children's media exposure and such findings suggest that exposure to Disney movies might not always be a good thing for children's self concept. Given the influence that Disney has on children along with the knowledge about the depictions of gendered behavior in media, this study proposes the following:

H1: Female protagonists in Disney movies will engage in more passive behaviors throughout their movies than their male protagonist counterparts.

H2: Male protagonists in Disney movies will engage in more active behaviors throughout their movies than their female protagonist counterparts.

Methods

In order to address the amount of gender active and passive behaviors by female and male protagonists in Disney movies, a content analysis of 11 different Walt Disney Studios movies was performed focusing on the female and male protagonists in each movie. These eleven movies were randomly selected using a list of released animated Walt Disney Studio movies to represent about 20% of the original animated Disney Studios movie population. The list was numbered and then a random number generator was used to select the movies to be content analyzed.

Each movie was coded for the male and female protagonists scene by scene. Each scene was coded for male behavior and female behavior. For each scene of the movie the female and male protagonist was coded for their main behavior in the scene. Each character either had present or absent passive behavior and present or absent active behavior in each scene. It was also noted if the character was absent from the scene. The behaviors were then broken down into separate categories to identify exactly what kind of active or passive behavior existed. Before coding, intercoder reliability was established between the principle investigator and three other coders. The results indicated that there was reliability between coders in movie, character, gender, active behavior, passive behavior, and presence. Reliability could not be achieved on active or passive type, thus this variable was excluded from analyses. Even after discussing the

codebook more specifically, it became apparent that active and passive types could not reliably be coded because different coders thought of the behavior in different ways even if they reliably decided on active or passive behavior.

In order to establish reliability, scenes were randomly selected using a random number generator and then coders were shown each scene and given time to code the scene before being shown the next scene. There were scenes from every movie and each coder was also given a copy of the code book to use for reference. All four coders coded together in the same room at the same time but were not allowed to discuss questions or opinions with each other while the coding was occurring. They were allowed to ask for the scene to be replayed but no scenes needed to be replayed for any of the coders. Coders were allowed after the coding sheets were submitted to the researcher to discuss how they decided to code each scene and which ones they found more difficult and why but they were not allowed to changed anything on their coding sheet. The Krippendorff's Alpha for movie, character, gender 1, and gender 2 were all 1(perfect reliability). Active 1 had a Krippendorff's Alpha of 0.75. Active 2 had a Krippendorff's Alpha of 0.70. Passive 1 had a Krippendorff's Alpha of 0.73. Passive 2 had a Krippendorff's Alpha of 0.77. All the passive and active type categories had Krippendorff's Alphas under 0.60 and therefore were discarded as unreliable. Active and passive behavior types were not further examined in this study because of this unreliability.

Results

A one-sample chi-square test was conducted to assess whether male characters exhibited more passive or active behaviors. The results of the test were significant in scenes where male characters were present (df = 1, chi square = 8.711, $p < 0.01$). The number of active behaviors exhibited by male characters (208, 58%) was much greater than the expected number (180) while

the number of passive behaviors (152, 42%) was less than the expected number (180). Another one-sample chi-square test was conducted to assess whether female characters exhibited more passive or active behaviors. The results of this test were also significant in scenes where female characters were present (df = 1, chi square = 92.623, $p < 0.01$). The number of active behaviors exhibited by female characters (103, 26%) was less than the expected number (199) while the number of passive behaviors (295, 74%) was much greater than the expected number (199).

Two-way chi-square testing was conducted to further assess the results. The two variables were present or not present active behavior in male characters and present or not present active behavior in female characters in scenes where both female and male characters were present. The two variables were found to be significantly related (df = 1, chi-square = 14.30, $p < 0.01$). Out of the 260 scenes, females exhibited passive behavior in 190 (73%) of them and active behavior in 70 (27%) while males exhibited passive behavior in 105 (40%) scenes and active behavior in 155 (60%). In 34% of the scenes had both characters being passive, 38% of the scenes had males being active and females being passive, 21% of the scenes had both characters being active, and 6% of the scenes had females being active and males being passive.

Another two-way chi-square test showed the interaction between old and new movies and the female active behavior being present or not present. The two variables were found to be significantly related (chi-square = 20.866, df = 1, $p < 0.01$). Out of the 398 scenes, females exhibited passive behavior 163 (41%) times in old movies and 132 (33%) times in new movies. They exhibited active behavior 30 (8%) times in old movies and 73 (18%) times in new movies. Related to this test a final two-way chi-square test was conducted to measure the significance of the interaction between old and new movies and male active behavior being either present or not present. There was no significance found in this test (chi-square = 0.547, df = 1, $p = 0.459$). Out

of 360 scenes where a male character is present, males exhibited passive behavior 81 (22%) times in old movies and 71 (20%) times in new movies. They exhibited active behavior in 119 (33%) times in old movies and 89 (25%) times in new movies.

Discussion

The results indicate that both of the proposed hypotheses are supported. The significance of the two one-way chi-square tests shows that females do exhibit more passive behavior and males exhibit more active behaviors. The two-way chi-square also indicates that in scenes when both male and female characters are present in the scene the most likely interaction is the male being active and the female being passive whereas the least likely interaction is the female being active and the male being passive. The second two-way chi-square conducted indicated that there was a significant interaction between new and old movies and female passive and active behavior. The final two-way chi-square indicated that there was not a significant interaction between new and old movies and male active and passive behavior.

Purpose and Findings

The purpose of this study was to examine the relationship between gender and behavior in Disney movies. Based on the results it seems that Disney movies stereotypically display females in passive roles and males in active roles, especially when the two are interacting with each other. Females are not only shown in passive roles more often, they also are more commonly shown in passive roles when interacting with male characters. Male characters on the other hand are shown in active roles more often and are commonly shown in active roles when interacting with females. Females are also rarely shown portraying active behavior when males are portraying passive behavior even though males are commonly shown in active roles with

females portraying passive behavior. These findings support both hypotheses. Hypothesis 1 was supported since females showed significantly more passive behavior than active behavior. Hypothesis 2 was also supported since males showed significantly more active behavior than passive behavior. These findings also indicate significant gender differences in behavior when two opposite genders are interacting in Disney films even though this was not a proposed hypothesis.

When further reviewing the study it was also found that time showed a difference in the behaviors of genders. There was statistical significance to indicate that females are becoming more active in newer movies more than they were in older movies; however, there was no statistical significance between male behavior and older or newer movies. This means that while females are being portrayed as more active than they were in the past, males are still being portrayed the same way. Since the shift in the female behavior is significant it would have made sense for male passive behavior to increase the way active female behavior did but there is not enough evidence from this study to support that relationship.

Implications

When examined from the cultivation theory lens, the results present a threat to society's view of gender roles. Since passive and active behaviors are significantly different between genders and cultivation theory believes that the ideas in the media are what the population adopts as their own views, this would mean that the public's view is that women belong in passive roles and men belong in active roles. It becomes even more of a crucial problem when you also take into account that the coded movies are primarily marketed to children, which means they are even more susceptible to the subtle messages they present. The significant difference in behavior between genders that this study found means that children are being taught that based on your

gender you should be behaving more actively or passively. The significant interactions between female and male active and passive behaviors also means that girls are being taught that they should rarely put themselves in an active role when a male counterpart is being passive.

As huge as Disney has become its lessons have particularly big impacts on the general public because their content reaches so much of the public. Previous research on Disney movies supported the idea that gender stereotypical representations were present in Disney movies (Feng 2015, England 2011). The stereotypical gender actions found in Disney movies in this study mean that if cultivation theory holds true as the research supports, than these stereotypes are influencing the public's view of how the genders should act. If genders are supposed to act in the same way these findings suggest, then females should consistently be in passive roles and males should consistently be in active roles. Furthermore, it would be a societal oddity if females were to act actively around passive males. Children are being taught these things are norms that they should follow to find their correct spot in society. Looking at these findings through the lens of cultivation theory shows how they present a problem that could affect society's view of gender role behaviors.

There is hope for society's growth towards some equality though. The final two-way chi-square tests between old and new movies show there is some significant growth in terms of more equal behavior. The comparison of older and newer movies and female behavior revealed that females are exhibiting more active behaviors in newer movies. This means that with time females are being portrayed in Disney movies performing more active behaviors and less passive behaviors so they are become more balanced. In society this means, if cultivation theory is true, the message may be changing for young girls that they can and should be performing both active and passive behaviors in the world. The same cannot be said for boys. The two way chi-square

tests between male passive and active behavior and old and new movies did not reveal significance but still represents an important part of Disney movie's impact on society. Since there was no significance to this two way chi-square analysis, this means that male characters are not being portrayed less actively and more passively over time. So while newer Disney are teaching girls that they should behave more actively, they are not teaching boys that they should behave more passively. While there is no evidence in this study as to why that may be, the difference between these two analyses may represent bigger ideals in society that are good for the changing female ideals, they are not good for the changing male ideals.

Limitations

Even though there are significant findings in this study, there are certain limitations to it that must be acknowledged along with the importance of that significance. Since I was the only coder as well as the researcher on the study, I could have had a biased opinion in my coding even with my outlined method and intercoder reliability. I was aware of both hypotheses and I designed the coding scheme so there was a possibility of having a biased opinion when I was coding the movies. The intercoder reliability for female active behaviors was also very low even though it was enough to continue forward with the study. I also only sampled 11 movies in order to represent 20% of original Disney animated films but there are a variety of other Disney movies that were not included in this sample. The sample did not include any live action films, Pixar films, short films or sequels to original films so while the results can be generalized to original Disney animated films it cannot necessarily be generalized to all Walt Disney films.

Future Research

In the future I think the best thing to do with the information gained in this study is to move forward to attempt to generalize it to all Walt Disney films as well as work with more than one coder on the analysis. Since the findings were significant for this population and do present possible detrimental effects to the views of society on female and male behaviors, I think that information should be used to move forward to see just how much it applies to the general population of Walt Disney films. If this information is also significant it would represent a trend in Walt Disney Studio films that could influence gender roles in society in a huge way.

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Appendix A: Statistical Results

Chi Square Test for Males

Active 1

	Observed N	Expected N	Residual
.0	152	180.0	-28.0
1.0	208	180.0	28.0
Total	360		

Passive 1

	Observed N	Expected N	Residual
.0	208	180.0	28.0
1.0	152	180.0	-28.0
Total	360		

Test Statistics

	Active 1	Passive 1
Chi-Square	8.711[a]	8.711[a]
df	1	1
Asymp. Sig.	.003	.003

a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 180.0.

Chi Square Test for Females

Active 2

	Observed N	Expected N	Residual
.0	295	199.0	96.0
1.0	103	199.0	-96.0
Total	398		

Passive 2

	Observed N	Expected N	Residual
.0	103	199.0	-96.0
1.0	295	199.0	96.0
Total	398		

Test Statistics

	Active 2	Passive 2
Chi-Square	92.623[a]	92.623[a]
df	1	1
Asymp. Sig.	.000	.000

a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 199.0.

Chi Square for Female and Male Active Behavior

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Active 2 * Active 1	260	100.0%	0	0.0%	260	100.0%

Active 2 * Active 1 Crosstabulation

Count

		Active 1		Total
		.0	1.0	
Active 2	.0	90	100	190
	1.0	15	55	70
Total		105	155	260

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	14.297[a]	1	.000		
Continuity Correction[b]	13.240	1	.000		
Likelihood Ratio	15.150	1	.000		
Fisher's Exact Test				.000	.000

Linear-by-Linear Association	14.242	1	.000		
N of Valid Cases	260				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 28.27.

b. Computed only for a 2x2 table

Chi Square for Female Active Behavior and Old/New Movies

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Active 2 * MoveON	398	100.0%	0	0.0%	398	100.0%

Active 2 * MoveON Crosstabulation

Count

		MoveON		
		1.00	2.00	Total
Active 2	.0	163	132	295
	1.0	30	73	103
Total		193	205	398

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	20.866[a]	1	.000		
Continuity Correction[b]	19.833	1	.000		
Likelihood Ratio	21.415	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	20.814	1	.000		
N of Valid Cases	398				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 49.95.

b. Computed only for a 2x2 table

Chi Square Test for Male Active Behavior and Old/New Movies

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Active 1 * MoveON	360	100.0%	0	0.0%	360	100.0%

Active 1 * MoveON Crosstabulation

Count

		MoveON		Total
		1.00	2.00	Total
Active 1	.0	81	71	152
	1.0	119	89	208
Total		200	160	360

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	.547[a]	1	.459		
Continuity Correction[b]	.400	1	.527		
Likelihood Ratio	.547	1	.460		
Fisher's Exact Test				.520	.264
Linear-by-Linear Association	.546	1	.460		
N of Valid Cases	360				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 67.56.

b. Computed only for a 2x2 table

Appendix B: Codebook

Movie: Each of the movies selected was assigned a number to use in statistical analysis.

1- Cinderella

2- Peter Pan

3- Robin Hood

4- The Great Mouse Detective

5- Beauty and the Beast

6- The Lion King

7- The Hunchback of Notre Dame

8- The Princess and the Frog
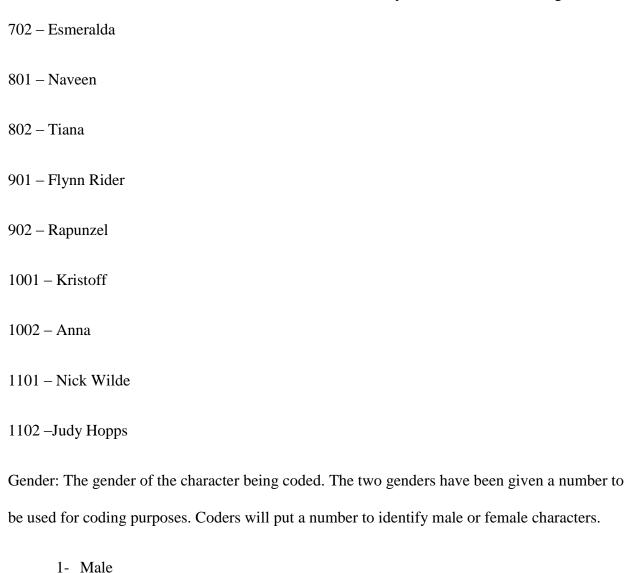
9- Tangled

10- Frozen

11- Zootopia

Scene: Any point in the movie when the group of characters, background, setting or main situation stays constant for a period of time. When the group of characters, background, or main situation changes it is considered a different scene. When the main characters involved in an interaction change or the situation being faced changes, it is a different scene. A fight situation can be counted as one scene. In coding fight scenes, coders must pay attention to what the character being coded at the moment is doing in the majority of the fight scene. If there is a moment or interaction which begins and then changes into a different moment or scene and then goes back to the original moment, then the split moment can be counted as one scene and then the moment inserted in the middle can be counted as a different scene. In the case of Disney movies a musical number is counted as one scene which also includes the moments before when

the overview of the music begins but the singing and/or dancing has not yet started. The situation before and the situation afterwards are counted as two separate scenes.

Character: The number assigned to the character being coded. These characters were defined as the main protagonists in each of the films. The first number corresponds to the film the character appears in, followed by a zero, and ending with a one or two. The numbers ending in one are the main male protagonists and the numbers ending in a two are the main female protagonists.

101 – Duke

102- Cinderella

201 – Peter Pan

202 – Wendy

301 – Robin Hood

302 – Maid Mariann

401 – Basil

402 – Olivia

501 – Beast

502 – Belle

601 – Simba

602 – Nala

701 – Quasimodo

702 – Esmeralda

801 – Naveen

802 – Tiana

901 – Flynn Rider

902 – Rapunzel

1001 – Kristoff

1002 – Anna

1101 – Nick Wilde

1102 –Judy Hopps

Gender: The gender of the character being coded. The two genders have been given a number to be used for coding purposes. Coders will put a number to identify male or female characters.

1- Male

2- Female

Active: performing some sort of activity involving physical or mental effort. A person participating in active behavior will work against the outside environment if unfavorable or will use the outside environment as an aide in their behavior.

Eg. Fighting, arguing, sneaking, outsmarting

0- Not present

1- Present

Active Type: This identifies what kind of active behavior the character is performing. These behaviors can either be present or absent in the scene for each character. If the character does not portray any of these behaviors then the character does not exhibit any active behavior in the scene. The character may exhibit more than one of these in a scene.

0- None

1- Assertive : This can include making a plan, deciding what to do personally or for others. This behavior is when a character makes a decisive action for themselves or to lead others.

2- Aggressive: This can include fighting, arguing, or threatening. This behavior is when a character is combative or intrusive against something or someone.

3- Chasing: This is when a character pursues an object or person who is retreating from them.

4- Intelligence: This can include reading, outsmarting or attempting to logically solve a problem. This behavior is when a character is engaging in some intellectual activity.

5- Physical: This includes some form of strength or athletic activity. This can include running, horseback riding, or sailing.

6- Other: This can include behavior that fits into the active behavior category but does not necessarily fit into one of the type categories.

Passive: allowing action to be done to themselves, happen around them, or observe action occurring. A person participating in passive behavior will allow the outside environment/people to work on them instead of altering or working against the outside environment.

Eg. Sleeping, crying, running away, hiding

0- Not Present

1- Present

Passive Type: This defines what kind of passive behavior the character is performing. These behaviors can either be present or absent in the scene for each character. If the character does not portray any of these behaviors then the character does not portray any passive behavior in the scene. The character may exhibit more than one of these in a scene.

0- None

1- Avoiding: This can include running away, hiding, etc. This is when the character is not facing a problem or an attacker.

2- Emotionally Passive: This can include collapsing crying, letting others work them up or defining their happiness by someone else. This behavior is when the entire action of the character is based on their emotions and they let their emotions completely overtake their attitude and behavior. This can also include being fearful or embarrassed.

3- Submissive: This is when a character is letting others control them in some way, making decisions for them, or listening to what people tell them what to do. This behavior is when the character yields to someone else, shows obedience, or becomes the victim of another's action.

4- Physical sedentary: This can include sleeping, resting, or observing. This behavior is when the character is not actually performing an action that requires strength or athleticism.

5- Other: This can include behavior that fits into the passive behavior category but does not necessarily fit into one of these type categories.

Present: This corresponds as to whether the character is in the scene being coded.

0 – Absent

1 – Present