



This is to certify that the

thesis entitled

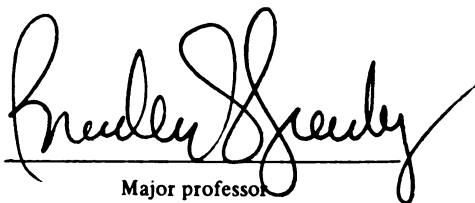
THE EFFECTS OF ROMANCE IN YOUNG ADULT FICTION ON
PRE-ADOLESCENT AFRICAN-AMERICAN FEMALES

presented by

Lynn A. Rampoldi Hnilo

has been accepted towards fulfillment
of the requirements for

MA degree in Telecommunications


Major professor

Date 11/10/96

LIBRARY
Michigan State
University

PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.

DATE DUE	DATE DUE	DATE DUE
NOV 2 1999	_____	_____
NOV 2 1999	_____	_____
AUG 01 1999	_____	_____
OCT 31 2000 10 31 05	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**THE EFFECTS OF ROMANCE IN YOUNG ADULT FICTION ON
PRE-ADOLESCENT AFRICAN-AMERICAN FEMALES**

By

Lynn A. Rampoldi Hnilo

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Telecommunication

1996

ABSTRACT

THE EFFECTS OF ROMANCE IN YOUNG ADULT FICTION ON PRE-ADOLESCENT AFRICAN-AMERICAN FEMALES

By

Lynn A. Rampoldi Hnilo

Young adult romance novels are written in a formulaic style that promote repetitive themes about romance socialization topics. These prevalent themes will be drawn from category/contemporary romance novels and researched in the context of Bandura's Social Learning Theory to determine the effects of these love stories on young African-American women. Findings indicate that romance themes transcend cultural boundaries. Frequency of romance reading and perceived reality of characters and contents in romance novels were significantly related to many of the romance themes. Perceived reality was a mediator for themes that were confronted with opposite socialization information. Themes that were in accordance with basic social norms disseminated by other social agents were generally predicted by romance reading and perceived reality was not a necessary component. This study provides additional support for the use of social learning theory as a predictor of adolescent's adoption of attitudes and beliefs due to exposure of content.

Copyright by
Lynn A. Rampoldi Hnilo
1996

ACKNOWLEDGMENTS

First and foremost, I would like to express my sincere gratitude to my principal advisor, Dr. Bradley S. Greenberg, for his guidance, comments, and support throughout the course of this work. I would also like to thank the members of my committee, Dr. Charles K. Atkin and Dr. Thomas A. Muth for their interest and helpful suggestions. In addition, my sincere gratitude to Dr. Frank J. Boster for his patience and advise in last minute consultations. Furthermore, I thank Phyllis Kacos for her assistance and support.

I would like to take this opportunity to express my deepest appreciation to my husband, Justin Jay Hnilo, for his assistance, patience, and love throughout my anxiety, frustration, and joy of completing this degree. To my family, I send my heartfilled thanks for they have truly inspired me by their strength, faith, and motivation to learn, as well as their generous nature. Lastly, I would like to thank all my friends for providing me with a wonderful supportive network and great memories.

TABLE OF CONTENTS

CHAPTER ONE	
INTRODUCTION	1
History.....	2
CHAPTER TWO	
PREVIOUS STUDIES	8
Sample of Category Romance Novels.....	8
Romance Themes.....	10
Character Traits.....	10
Love.....	11
Marriage.....	12
Sexual Portrayals.....	13
Transformation.....	15
Beautification.....	15
Fashion Consciousness.....	17
Jealousy.....	17
Traditional Woman (Education/Work/Home).....	18
Purchases on Date.....	19
Heterosexual Practice.....	19
Theme Summary.....	20
Theoretical Approaches.....	20
Social Learning Theory.....	22
Attentional Processes.....	23
Retention Processes.....	24
Motor Reproduction Processes.....	24
Motivational Processes.....	25
Integration of Theory and Themes.....	26
CHAPTER THREE	
METHODS	29
Scale Analysis.....	30
Variables and Indices.....	31
Antecedent Variables.....	31
Independent Variables.....	31
Dependent Variables.....	33

CHAPTER FOUR	
RESULTS	38
Sample Descriptors	38
Descriptive Statistics	38
Linearity Rationale	40
Corrected Correlations	41
Romance Reading Findings	41
Perceived Reality Findings	43
Multiple Regression Findings	45
Perceived Reality as a Mediator	47
CHAPTER FIVE	
DISCUSSION	49
Independent Variable Interpretations	49
Multiple Regression Interpretations	54
Mediator Interpretations	54
Further Analysis of Data	54
Limitations of Study	55
Future Research	56
Implications of Research	57
BIBLIOGRAPHY	58
TABLES	62
FIGURES	70
APPENDICES	71
Appendix A	71
Appendix B	72
Appendix C	74
Appendix D	76

LIST OF TABLES

Table 1: Young Adult Romance Novels from Christian-Smith's Period III Sample.....	62
Table 2: Young Adult Romance Novels from Mid- 1980s to 1995	62
Table 3: Scales and Indices: Means, Standard Deviations, and Ranges	63
Table 4: Standardized Reliability Coefficients for All Scales	64
Table 5: Uncorrected and Corrected Correlations for Romance Reading with Dependent Scales.....	65
Table 6: Uncorrected and Corrected Correlations for Perceived Reality with Dependent Scales.....	66
Table 7: Multiple Regression Coefficients (R), Standardized Regression Coefficients (β), and Uncorrected Correlation Coefficients (r) for each Dependent Scales	67
Table 8: Uncorrected Standardized Correlation Coefficients of Romance Reading with Dependent Scales while Low and High Perceived Reality Mediates	69

LIST OF FIGURES

Figure 1: Bandura's Social Learning Theory. Adapted from Bandura, 1977.....	70
---	----

CHAPTER ONE

Introduction

Soft languid kisses, hot passionate embraces, gentle caresses, and light strokes stir a flame of desire that can only be quenched by turning the next page to see what fate has in store for the hero and heroine. Romance is very prominent in American culture, as illustrated through our movies, television programs, and novels. Youth consume a majority of this entertainment and, as predicted by many theories, society mimics or is influenced by the amount and type of media exposure received. Although researchers have done numerous studies about the influences of film and television on many different age groups and cultures, little has been determined about the effects of romance novels.

Not any love story can be considered a romance novel. Many mystery, adventure, and western novels contain romantic themes, but because it is usually a secondary plot, the novel is not categorized as a romance. For purposes of this analysis, Kristen Ramsdell's (1987) definition of a romance novel will be used: "A love story in which the central focus is the development of the love relationship between the two main characters, written in such a way as to provide the reader with some degree of vicarious emotional participation in the courtship process" (p. 4). A book should not solely describe a romance relationship, it should allow the reader to become emotionally involved in it as well. This philosophy becomes apparent in the actual writing of a romance. Former executive editor of Candlelight Ecstasy, Anne Gisonny, provided advice on writing about the hero (Falk, 1990). She suggested that successful romance novelists write about the qualities a woman wants most in a man. "For in writing a romance, your aim is not merely

to make your heroine fall in love with your hero--heck, that's the easy part--but to make your reader fall in love with him" (p. 192).

HISTORY

Love stories have been popular in society for centuries. Greek mythology, based on an oral history, contained numerous stories about the woes and triumphs of love. The power of love was shown aptly in the story of Helen of Troy, in which her abduction facilitated the Trojan War.

The Middle Ages also generated many love and adventure stories. These stories were originally written in Latin and then translated into the vernacular languages that were developing (Spanish, French, and Italian, known today as the romance languages). Subsequently the books themselves became known as romances (Ramsdell, 1987). It is important to note that these novels were not the same as the romances widely read today. The former stories contained the component of love; however, the romantic theme was usually not central to the plot.

Samuel Richardson's epistolary novel Pamela: Or Virtue Rewarded, written in 1740, is considered to be the direct antecedent of today's romances (Mussell, 1984; Ramsdell, 1987). The story was one of seduction, a young woman who resisted the overtures of a rake, thus earning her his love and an offer in marriage. Richardson's second novel, Clarissa Harlowe, (1747) was similar to the first; however, the woman in this story succumbed to the man's advances (yielded her virtue without a wedding ring on her finger) and consequently died. The first romantic novel to become popular in America was Charlotte Temple: A Tale of Truth, written by Susanna Haswell Rowson in 1791. These three seduction novels spawned many imitations and are precursors to current romance novels.

The Gothic genre also was born in the eighteenth century by writers such as Horace Walpole, Monk Lewis, and Anne Radcliffe. Gothics of this time period depended on surprise, fear, and "villains who manipulate 'actual' or apparent supernatural terror to

seduce or threaten innocent young heroines" (Mussell, 1984, p. 9). Modern Gothic novelists include Victoria Holt, Phyllis A. Whitney, and Barbara Michaels. Although Gothics are fundamentally the same as today's romance genre, there are some slight differences in the twentieth century counterpart. Today such a novel would be described as a romantic mystery with a surprise ending (Small, 1981).

At the same time as the Gothic novels gained popularity, the historical romance appeared. Historicals have the past settings, suspense, adventure, and surprise qualities of a gothic; however, "they do not have those elements that seem to be against the laws of nature" (Coffman; cited in Falk, 1990, p. 303). While it is often difficult to tell the difference between the Gothic and the historical romance, Beatrice Small (1981) provided the following explanation:

By their covers you shall know them. A historical romance usually has the heroine in some sort of an embrace before a castle; the Gothic has the heroine in her nightgown running away from the castle, which usually has one light in an upper window (p. 28).

The popularity of both genres has been somewhat cyclical, often reflecting the predominant social viewpoints during the respective time frames.

Although early 20th century was dominated by the historical romance, a newcomer was in the making - the contemporary romance. These novels dealt with the more contemporary, domestic themes of present day lifestyles. Some of the novels from this time period, Lucy Maud Montgomery's Anne of Green Gables series (1908) and Emily series (1923) and Jean Webster's Daddy Long Legs (1912), addressed teenage issues of falling in love and growing up (Ramsdell, 1987). These novels were originally written for the adult market but are now read primarily by young adults.

The revival of the historical romance took place in the 1930s and 1940s when readers demanded escape reading from the trying times of the Great Depression and World War II (Ramsdell, 1987). The 1960s were characterized by a decreased interest in romances; social awareness and the feminist movement took hold. However, The Flame

and the Flower, written by Kathleen E. Woodwiss in April 1972, was a turning point for the romance industry (Small, 1981) as it introduced a new subgenre: the sensual historical (Falk & Kolb, 1981).

In 1958, Harlequin, today's largest romance publisher, began regularly importing and publishing reprints of the British Mills and Boon light romances (Jensen, 1984). This was a major evolution for the romance industry in that Harlequin soon after established strict guidelines for their new books "to give readers what they want" (p.37). The company's rigid format and high standards began the era of the formula romance (i.e. categorized series which include most contemporary romances). These romances are different from the traditional novels in that they are composed of light, innocent text written from a "tip sheet" (formula) designated by the publisher. These "tip sheets" include the guidelines for the length of the story, characteristics and acceptable behaviors from the hero and heroine, and plot boundaries. An excerpt taken from a Harlequin Tip Sheet stated, "We believe that the so-called formula is only the beginning, and that originality, imagination and individuality are the most important qualities in a romance writer" (Falk, 1990, p. 16). Falk (1990) explains that the current category romance series are becoming confined to two types of stories: (1) light, charming, fun, and sensuous; (2) hot, steamy, and perhaps issue oriented. The General Editorial Guidelines for Worldwide Library Super Romances of 1982, were created to help writers understand the components of the process of formula romance fiction (Rabine, 1985). The steps are as follows:

- Introduction of hero and heroine, their meeting;
- Initial attraction or conflict between them;
- Romantic conflicts or heroine's qualms about hero;
- Counterbalance to developing romance (i.e., sensual scenes, getting to know each other, growth of love vs. conflicts);
- Hero's role in creating conflict;
- Resolution of conflicts and happy ending, leading to marriage; and
- The development of the romance should be the primary concern of the author, with other story elements integrated into the romance (p.182).

Due to Harlequin's popularity and the numerous publishing houses that have imitated their brand name marketing strategy and book style, it is important to elaborate on this Canadian publishing house's success. Originally, Harlequin Enterprises were not solely a romance novel publisher and distributor, but they also published westerns (Al Cody), mysteries (Agatha Christie), thrillers, and non-fiction. Harlequin was sold to Richard and Mary Bonnycastle in 1958, who in a ten year time span changed the company's name to Harlequin Enterprises, moved the corporate headquarters to Toronto, converted the company to a public corporation, and became an exclusive romance publisher (Jensen, 1984).

The company has expanded by adding many new series of romances that focus on different segments of the female market. Many of these decisions were based on audience research. Harlequin believes that research is pertinent to the growth of the company and for a company to grow it must give its readers what they want. The original Harlequins were very simple and innocent in both addressing social problems and sexual relations; whereas, after audience research, the company created other romance series that were conducive to what women expressed interest in reading. Currently, these second-generation series include Harlequin Presents, more sensual and issue oriented; Harlequin SuperRomances, which are longer versions of the Presents storyline thus enabling more character and plot development; Harlequin Temptations, the most sensuous with strong heroes and heroines focusing on issues in the 1990s; Harlequin American Romances, in which 80% of the plot must be set in the United States; and Harlequin Intrigue, where the backdrop of the story is set in adventure and suspense.

Harlequin's "love conquers all" philosophy certainly has rung true with their rapid international expansion during the 1970s to include publishing in 12 languages and selling books in 98 countries (Jensen, 1984, p. 34). Continuing with this trend, they currently publish in 26 languages and 108 countries ("Her Passion," 1993). Fred Kerner, one of the company's editors, divulged that in 1980, Harlequin made sales of 188 million copies of its

books world wide (Dahlin, 1981). During 1965 to 1982 book sales revenue dramatically increased from \$6 million to \$218 million. In a nine-year period, from 1971 to 1980, net revenues increased from approximately \$8 million to \$265 million and net earning vaulted from less than \$.5 million to nearly \$26 million (Jensen, 1984). Needless to say, imitators soon emerged for a piece of the romance pie. Publishing companies such as Dell, Pocket (Silhouette series), and Bantam are hoping to achieve sales close to those of Harlequin. In 1990, the Harlequin corporation made \$300 million in sales and \$49 million in operating profits ("In Her Arms," 1991). By 1992, sales had already risen to \$346 million ("Her Passion," 1993).

Nearly all readers of romance novels are female (Jensen, 1984). It was reported that the total number of books sold annually in the United States exceeded 575 million, while romance novels accounted for 40% of this total (Hubbard, 1985). The profitability of Harlequin and the fact that many teens were reading these light romances identified in one of Harlequin's research studies prompted publishing houses to start young adult series. Young adult fiction was met with immediate popularity. From the near beginning in 1981, "more that 2.25 million copies sold in less than two years for one publisher (Scholastic) and a whopping 1-million copies shipped in one month for another (Bantam)" (Smith, 1981, p.56). There still has been a large market in the 1990s.

Teen romances are written similarly to the Harlequin contemporary style. The story is generally between 40,000-50,000 words in length, where the heroine is 15-17 years old and the boy is slightly older (Smith, 1981). Smith (1981) points out other features of the young adult romance: the story is often told from the girl's point of view, where romance is the main plot with a few other adolescent problems also brought forth; the setting is usually in a suburb or small town; there is no explicit sex or profanity; and of course the ending is usually happy.

Most YA literature attempts to be a vehicle by which readers will gain new insights and perspectives and grow to better understand themselves, others, and the world around them. In keeping with this, YA literature is often contemporary in setting and generally concerns itself with the problems, feelings, relationships, and other aspects of the lives of teenagers. Because dating, crushes and falling in love, and sex are all important parts of adolescent life, it is only natural that much of YA literature, especially the YA Romance, should deal with those topics (Ramsdell, 1987, p. 209).

Young adult romance readers identified good romances as having the following characteristics: "a happy ending, does not drag, is easy to read, is one where the heroine and hero are cute, popular, nice, and have money, one where girls are strong and get the best of boys" (Christian-Smith, 1990, p.107). Adult women readers indicated that a good romance consists of a "happy ending, a slowly but consistently developing love between hero and heroine, some detail about heroine and hero after they've gotten together, lots of love scenes with some explicit sexual description" (Radway, 1991, p.67).

Few romance novels include characters with an ethnic background and if there is a character that is not of European descent, then he or she is usually a friend of the main character and/or plays a role in a secondary plot. In some of the more recent series, there has been more attention to having African-American and Hispanic heroines and heroes. The summer of 1994 has been deemed "the birth of the African-American romance novel", whereby there are more than 30 black authors writing these novels as well as books being released in greater frequency per month (Bradley, 1994, p. 34). There is one new young adult African-American series entitled 18 Pine St., which follows very similar romantic plots as the other love series.

Due to the prolific nature and repetitiveness in the category/contemporary genre in both adult and in young adult romance fiction, these types of novels will be the focus for the ensuing analysis. Prevalent themes will be drawn from these books and then researched within the context of social learning theory to determine the effects of these romance novels on young African-American women.

CHAPTER TWO

Previous Studies

A preliminary study in Gibraltar, Michigan with Caucasian-American high school sophomores showed that a majority of girls and some boys start to read young adult books with heavy themes of girlfriend and boyfriend relationship development by 3rd and 4th grades. Over half the group (32/55) said that they were reading romance novels.

One of the most cited reasons young and adult women declare for why they read romance novels is escape (Radway, 1991; Christian-Smith, 1990). The top 4 reasons adult women gave for reading romance novels were: "for simple relaxation; because reading is just for me, it is my time; to learn about faraway places and times; and to escape my daily problems" (Radway, 1991, p.61). Christian-Smith (1990) reported the following responses to why young women read these novels:

- Escape, a way to get away from problems at home and school;
- Better reading than dreary textbooks;
- Enjoyment and pleasure; and
- To learn what romance and dating are about (p.105).

Along with escapism, both studies indicated that respondents use these books for learning purposes, relaxation, pleasure and fantasy.

SAMPLE OF CATEGORY ROMANCE NOVELS

Themes have been identified from both a literature examination and this author's own reading and synthesis of romance novels. Contemporary young and adult romance novels used for theme analysis in this thesis were chosen by consulting with librarians as to which series were being frequently checked out by young adolescents and by randomly selecting novels from those series that were available in the East Lansing Public Library.

Table 1 and 2 indicate the two samples of young adult romance novels utilized in this study. Table 1, composed of novels from 1980 to 1982, was excerpted from Christian-Smith's (1990) Period III critique. To update her selection, Table 2 indicates additional novels chosen predominantly from the mid-1980s to 1995 for theme analysis.

The identification of themes in the romance literature has been the primary analysis for many critiques and critical studies' researchers. "Romances are primarily concerned with the process of mate selection and, secondarily, with those domestic activities - nurturing and homemaking-traditionally assigned women in Western culture" (Mussell, 1984, p.6). Love can transform a plain heroine into a shining, beautiful woman was one theme Hubbard (1985) identified using the fantasy theme analysis of the relationship styles in popular romance novels from 1950 to 1983. A perceived reality analysis of "problem concerns" in romance books compared to the problems in more realistic fiction found that romance novels present more problem concerns that can be identified by young adults than the more contemporary realistic fiction books relating to these same problems (Kundin, 1985). Examples of problem concerns are: "Concern about early or late development of sexual characteristics" [Personal] , "Embarrassment because of family members who deviate from norm" [Intrafamily], and "Striving to be part of the peer group" [Interpersonal] (p.363).

A critical expose' of the love comic formula identified many of the same romance themes common in today's romance novels (Perebinossoff, 1974). "The stories emphasize that love is an overwhelming passion, but the passion never becomes overtly sexual" (p. 827). Janice Radway (1984) has identified many themes from adult romance novels and the relationship between adult women and reading romances. She has determined characteristics that women like to read about in relationships between heroes and heroines. The most important ingredients in a romance novel rated by the Smithton women were: (1) a happy ending, (2) a slowly but consistently developing love between hero and

heroine (3) some detail about heroine and hero after they've gotten together (4) lots of love scenes with some explicit sexual description (p. 67).

Christian-Smith's (1990) Becoming a Woman Through Romance specifically pertained to young adult literature. For purposes of this thesis, her work has provided an excellent template for identifying common themes which will be extrapolated into independent variables and scales. Three themes that recurred throughout all romance novels that are central components of femininity are romance, sexuality and beautification. Her sample suggested the following components as necessary for a good romance novel:

- easy to read;
- does not drag;
- one where the heroine and hero are cute, popular, nice, and have money;
- has a happy ending; and
- where girls are strong and get the best of boys (p. 107).

ROMANCE THEMES

Character Traits

Characters in romance novels utilize gender specific language and non-verbal cues to express themselves in a relationship. "The feminine terms involve fidelity and devotion, which are exchanged for the support and prestige one has as the girlfriend of a popular boy. Getting a boyfriend confers status on heroines and gives them special privileges" (Christian-Smith, 1990, p. 18).

"The ideal teen-age girl is physically attractive, fun to be with, and fully dedicated to being a good wife to the man she loves" (Perebinosoff, 1974, p.825). The more recent young adult romance novels will portray a girl's mother as being a fully dedicated good wife to the man she loves; whereas, the girl is struggling to define herself as a woman, but it may not be of the same form as prior generations. Physical attractiveness and a great personality are usually characteristics of the heroine in any genre and time period, while the man is strong and protective.

Radway's female sample described their favorite heroines as embodying the following characteristics: "extremely intelligent, spunky, independent, and unique" (Radway, 1991, p. 101). The top five qualities that were wanted in a hero were intelligence, tenderness, sense of humor, protectiveness, and strength.

Christian-Smith (1990) interviewed 29 heavy romance reading teenagers who identified the following characteristics for an ideal heroine:

- smart/intelligent;
- funny/humorous;
- pretty: most pretty girls get the best boys;
- popular; and
- resourceful (p. 108).

These same young women also identified the following characteristics as those which create the ideal hero:

- cute;
- funny;
- strong (courage, initiative, protectiveness);
- nice;
- has money; and
- comes from a good home.

A major part of the plot development in a romance story is tied up with descriptions of the characters. As noted previously, one author stated the purpose of this description. Authors want readers "to fall in love" with the hero as well as the heroine. This is an important aspect because readers strive for emotional involvement in romance plots. The more detail given to sensory information, the easier it is for a reader to become engaged.

Love

Love is the central component to YA novels. All actions and behaviors are based on love or the lack thereof, which helps explain the motives and emotional displays of the characters. Love is true and pure and a very strong force to be reckoned. There are no

loveless marriages at the end of a romance story. These novels portray the love of a couple as yielding such strength that anything can be overcome, especially over time.

.....her hopes and dreams shattered. So much for love, she thought bitterly. That sure as hell didn't last long. But no, that was wrong. The love would go on in her heart, hurting, aching, and would never truly die until she did (Wentworth, 1990, p135).

Love conquers all, yet the female characters cannot overcome a broken relationship once succumbing to the power of love.

Marriage

Adult romance novels usually end in marriage. Sometimes the ceremony is planned to take place in the future or will occur soon after the book ends, but many times the marriage itself takes place at some point in the story. Young adult novels present the parents of the young characters as married. The social norm that one will eventually get married someday is accepted by young couples, but is not an immediate concern since most characters and readers are still in high school. Even characters in their late teens and early twenties are not expected to get married as soon as possible. Such portrayals reflect society's acceptance of women marrying later in life. The following excerpt is taken from a contemporary adult novel.

"If I marry at all, it will be to please myself."

Stella's voice was firm as she answered him.

"If you marry?"

She shrugged offhandedly. "Marriage isn't the be-all and end-all for women that it used to be. It's perfectly possible nowadays for a woman to have a completely satisfying life without taking on a husband and family."

"But a lonely life and hardly a fulfilling one," Lennox commented.

"Why not? She needn't be lonely." Stella's chin came up challenging.

"Why is it any different for a woman than a man? After all, you're not married. But I bet you enjoy your life. Do you ever feel lonely and unfulfilled?"

For a long moment he didn't answer, his gaze introspective, but then Lennox said, "Yes," as if the word were torn from him. Then a cold mask of withdrawal tightened his features. (Wentworth, 1990, p. 106).

Young adult books do not focus on marriage for the teen. Many times there are references that this might be a man one might want to marry in the future. In other words, marriage is still an end goal, but not portrayed as necessary to a young woman's identity. There is no urgency to get married (unless part of the plot) for purposes of security and children. Even in historical settings where women did get married at younger ages, most marriage issues are portrayed through parental interactions. The subsequent excerpt is from a historical young adult novel, but shows the change in societal norms in that women can make decisions on whether to get married or not.

Was this the moment she had waited for? She swallowed hard. Was she ready to be Dylan's wife? Was she ready to be anyone's wife? That would be a big responsibility (Schurfranz, 1986, p. 54).

Sexual Portrayals

As previously discussed, romance in the form of sexual expression is carefully manipulated. Most young adult love series only portray chaste kisses and hugs. Radway found that her adult readers were very sensitive to how sexual intimacies evolved and that rape and sexual aggressiveness were vehemently disliked. Novels can manipulate sexual portrayals toward a non-genital form of sexual expression. Romance "promotes sexuality as something magical, mystical, and loving that happens to girls" (Christian-Smith, 1990, p. 30). Christian-Smith has identified a code of sexuality in young adult romance novels. It follows:

- Romance is the only proper context for sexuality.
- Genital sexuality is mostly reserved for adults.
- Girls respond to boys' sexual overtures but do not initiate any of their own.
- Resistance to genital practices is encouraged.
- Sexual definitions reside within a network of power based in romance and the family (p.32).

Teens usually do not have sex in these contemporary novels and prior to the mid 1980s many characters were "punished" if they engaged in sexual practices by getting

pregnant. Some of the more recent young adult romances may include a secondary character who previously lost her virginity. The lead character is usually still a virgin, but it is not considered non-normative if an individual has yielded her virtue. "Well she's not a virgin, Emma thought to herself. And I really admire her confidence.... her whole attitude. This is one cool person" (Bennett, 1994, p. 45).

Traditionally romance novels portrayed men as taking the romantic lead. For example, a male character would be the one to instigate a kiss. These ideas follow closely behind societal norms. Times are changing and more assertive, sexually confident women are portrayed more frequently than in the past.

"You look f-fantastic, " he said softly, a note of awe in his deep voice.
 "So do you." I stood on tiptoe and kissed his cheek (Singleton, 1994, p. 168).

Psychological aspects are frequently presented instead of physical sexual experiences. Examples noted by Christian-Smith (1990) are: "my heart began to hammer, something deep within me stirred and a throbbing warmth surged through my whole body until the very tips of my fingers tingled, his touch created a tiny tingle of electricity that reached the insides of my heart "(p. 34).

Gently he lifted her chin and bent to kiss her. She leaned against him, loving his nearness. His scent of snow and cedar filled her senses. Closing her eyes, Julie felt almost dizzy as his fingers trailed down her cheek. "Ah, my sweet colleen," he whispered. "You're the only girl for me." (Schurfranz, 1986, p. 52).

Dylan enfolded her in his arms. His blue eyes were bright with unshed, sparkling tears. He kissed her and she could feel his heart beat. At last she was where she belonged. (p. 206).

The first kiss begins the transformation phase of a girl to womanhood (Christian-Smith, 1990). Sexual intercourse is not given this status in young adult novels; however, the first kiss is replaced by first sexual experience in adult romance novels. Parents always promote the traditional aspects of romance that ruled their era of behavior. Therefore,

boys should make the first move and no sexual behavior is acceptable until marriage. In adult romance novels, the sexual union is the transition phase from young woman to a "knowledgeable" woman.

Transformation

As previously alluded, the first kiss or sexual experience is a major turning point in these novels. For characters, this romantic transforming experience brings focus to one's life and opens one's mind and soul to a new way of looking at life. "Romance is not only credited with their maturation, but it is the single experience that gives their lives meaning" (Christian-Smith, 1990, p.25). It opens up new vistas, feelings, and provides experiences that make heroines feel more alive, with newly acquired strength and purpose.

There are numerous ways that the transformative powers of romance can emerge. Some of the most prevalent portrayals are:

- After transformation, character changes a major trait (e.g. looks, personality, behavior);
- Heroine is more confident, desirable, and beautiful as a girlfriend;
- Prince charming is responsible for the transformations;
- Weak heroine changes into a strong heroine;
- Girl becomes popular when with the "right guy";
- Heroine emerges with greater self-esteem and assertiveness; and
- First love greatly influences a young woman's perspectives on life's path.

Transformation themes can be either positive, such as growing up to be a more responsible individual, or negative, like trying to be someone that one really isn't or changing for the worst. Most negative transformations are rectified by the end of the novel, whereby the hero really liked the heroine better before she changed herself.

Following is one instance where the girl plans to change for the love of her hero, but later in the novel misunderstandings will be cleared and no one will have to change drastically.

I shook my head sadly. "No. Jake wants me to share his life, but he doesn't want to share mine. I thought I could change him from an outsider to an insider, but he's made it pretty clear that he doesn't want to change." I sighed. "So, I guess I'll have to." (Singleton, 1994, p.136).

Beautification

Romance novels are filled with beautiful people, who have perfect figures and flawless features. The public's eye is not of concern, but whether the romantic partner finds the individual attractive. However, most characters are perceived by the public as also being beautiful or handsome.

Many times the main female character is striving for beauty. For example, "Tall, beautiful girls like Regina seemed to have it all. What I wouldn't give to have a few inches of her height and a little respect?" (Singleton, 1994, p.11). Numerous books have focused on a makeover theme (Vernon, 1981; Conford, 1982) as well as one series whose main focus is modeling (Ford Supermodels of the World). However, it should be noted for all the makeup and fashion, heroines are for the most part naturally pretty even if they have not realized it yet (this is usually part of the transformation process: awareness of one's own desirability). Their efforts of enhancing their beauty are acknowledged by the lead male character. "You look great," he said standing back to gaze at me" (Calhoun, 1995, p. 75).

More recent romance books are addressing these beautification issues by directly addressing the status-quo ideology of what is beautiful. Here are a few passages taken from Sunset Sensation, whereby some of the main characters are discussing the issue of being overweight. Keep in mind most female characters are portrayed as slender usually wearing a perfect size six.

"She's cute," Emma whispered to Sam, "in her own way."

"No way, " Sam disagreed, "she's fat."

"Yeah," Emma said, not disputing what Sam had said, "but she looks great anyway" (Bennett, 1994, p.25).

"And what if she's happy the way she is?" Carrie asked. "I mean society says we have this certain standard of beauty based on being thin. But at the turn of the century, society had a totally different standard. Erin would have been considered perfect and everyone would be saying you weren't trying hard enough to gain weight." Carrie told Sam (p. 144).

Now why is it that we think we're worth more if guys think we're good looking? It's completely crazy! (p. 147).

Lastly, beauty can also be used to obtain end goals, such as strength, influence, power, and security (Christian-Smith, 1990). Many beautiful heroines attain great wealth and influence by marrying the hero. However, this is more of an adult theme. In young adult novels, popularity and self-assurance are the rewards for dating the "right guy or girl".

Fashion Consciousness

"Clothing is central to one's body image, achieving its effect through its ability to define or camouflage body parts" (p. 45). For women, waist, hips, legs, and busts are emphasized by certain clothing and accessories. Whereas for men, chests and legs are clothed for the optimal male mental image. Fashion is described in great detail for nearly every new scene.

As always, he looked wonderful. His wavy blond hair just touched his shoulders, and his blue eyes were shining as usual. He was wearing a pair of stylish baggy brown corduroy pants with a tan wool turtleneck, and thick brown work boots. One of the things I like so much about Carl is the way he dresses. (Calhoun, 1995, p.8).

"You're always so color-coordinated," Natasha said with another sigh. "I wish I had half your fashion sense. "Believe me, it doesn't come naturally." I confessed as we entered the store. "Sometimes I think it would be nice to relax and not worry about what I wear, but if I did, people would think I wasn't cool" (Singleton, 1994, p.31).

Jealousy

Jealousy is portrayed frequently in both adult and young adult romance novels. Until love has been declared by each side, there is a sense of uncertainty by one or both of the characters which can lead to displays of jealousy. It is considered normal within a relationship as long as it is not too oppressive or powerful. If jealousy is portrayed in terms of "eating one up", then it may become a central issue that may be addressed in a negative way. For example:

He ducked that one, but said, "He's keen on you."

"That's no excuse. I can't stand possessive men."

A moped, its engine so noisy that it grated on the ears, finally went by and they were able to join the main road.

"When people are in love they tend to get jealous and possessive," Lennox remarked.

"Which is very likely the reason that their love isn't returned," Stella answered without thinking. (Wentworth, 1990, p. 114)

Traditional Woman (Education/Work/Home)

High frequency romance readers are aware of societal issues of today regarding parenting, marriage, careers, and household duties. Many teens envision themselves working and do not see themselves as full-time housewives and child-minders that were at one time prevalent societal norms (Christian-Smith, 1990). Christian-Smith found that girls see themselves marrying, having children, obtaining some higher schooling, and working for pay.

Domestic themes persist, but not all roles are traditionally presented. The traditional woman is usually presented in the mother figure role. Young females are in training. Rarely does one encounter young males doing domestic chores, such as setting the table.

"You know," their father said, laughing, "I've never been able to teach your mother how to do justice to a salad. That woman has a master's degree, and she still can't mix a decent dressing."

"My master's was in design." Alice Wakefield called from the door. "You'd be surprised how few salad courses we had to take."

She breezed into the kitchen and walked to the oven. After pulling the roast out, she walked over to Steven and gave him a hug (William, 1985, p.10).

This scene is interesting due to its non-traditional as well as traditional portrayals of the wife. Although Mrs. Wakefield has a higher education, it is obvious that she is still responsible for cooking and maintaining the traditional female role in the family. Other themes identified by Christian-Smith (1990) are:

- girls do the housework if their mother isn't around;
- men appreciate the domestic skills women possess; and
- women do not often complain about their household duties.

Educational status and careers of a woman vary considerably in both adult and young adult novels. Some women work to help make ends meet, while others work part-time to bring in extra cash not necessary for survival, and still others are homemakers. Education ranges from barely finishing high school to higher college degrees. Most YA novels portray the mother figure having at least finished high school. Due to the evolution of societal norms regarding women, themes can be traditional such as giving up one's career once married and then having children, or more non-traditional, as in being a "supermom" who never complains. These terms are used loosely, because it is difficult to pinpoint what has been considered traditional or non-traditional since the 1970s.

Purchases on Date

Males still do most of the purchasing on a date. In general, they still buy the tickets for the movie, dinner and drinks, and other recreational needs.

Samuel, however, didn't seem to mind. Taking her arm, he said good-naturedly, "After such a good lunch, Julie, the least I can do is buy you a sarsaparilla." (Schurfranz, 1986, p.34-35).

"That was a wonderful meal. Thank you."

Kynan inclined his head. "Not at all. It was worth it for the pleasure of your company." He finished his coffee and asked, "More for you?"

Briar shook her head.

He paid the bill and took her arm as they left the restaurant. (Clair, 1994, p.37).

Heterosexual Practice

Although sexual orientation will not be pursued as a theme in this study, romance is considered a heterosexual practice (Radway, 1991, Christian-Smith, 1990).

Homosexual characters are usually portrayed in a manner that the reader would not want to identify with, let alone model.

THEME SUMMARY

Category romance novels consist of many repetitive themes due to the formulaic construction. This study focuses on the following recurring romantic themes that are portrayed in young adult contemporary romance fiction: true love and love within a relationship, marriage, sexual portrayals as chaste, transformation, beautification, fashion consciousness, jealousy, the traditional woman, and purchases on dates by males. Characteristics that will be further analyzed with respect to the heroine include: intelligence, humor, beauty, strength, aggressiveness, independence, wealth, popularity, personality traits (friendly, honest, caring), and virginal status. Hero characteristics that will be addressed are intelligence, strength, protectiveness, humor, physical attractiveness, independence, wealth, confidence, bravery, gentleness, and tenderness.

THEORETICAL APPROACHES

Feminist theory has been the most popular way to assess the content of romantic materials and culturally defined female target media with which teenage girls might identify. Peirce (1990) has discovered through a content analysis that the magazine Seventeen promotes traditional male-female relations with major focus on issues such as beauty, fashion, romance, dating, and household activities. She found that even though these topics decreased in coverage during the Feminist movement in the late sixties and early seventies, they have now returned to the same representation as in the early sixties.

Radway (1984) interpreted adult romance novels as promoting heroines as being nurture-deprived, as well as the readers themselves vicariously seeking to fulfill their own deprivation. The male hero, in a patriarchal society, can adopt some feminine characteristics, such as caring and nurturing the heroine. As a result, readers often derive satisfaction from such portrayals.

In summary, when the act of romance reading is viewed as it is by the readers themselves, from within a belief system that accepts as given the institutions of heterosexuality and monogamous marriage, it can be

conceived as an activity of mild protest and longing for reform necessitated by those institutions' failure to satisfy the emotional needs of women (p. 213).

Nonetheless, when viewed from the feminist perspective, romance reading is considered a counter activity to the promotion of real social and institutional structural change from the traditional male-dominated society (Radway, 1991).

However, some critics believe that these books are not only about a woman who has lost her mother figure in search of a penile substitute for power in her world. As Marilyn Kaye (1981) suggested, "the heroine's struggles with common adolescent problems, her romantic fantasies as opposed to the realities, and her desire to define herself" (p. 43). Radway (1991) further explored this by indicating that romance readers view the act of reading as both combative and compensatory. While in some instances readers escape their own patriarchal world by escaping into a novel, they also are identifying with women in similar patriarchal situations which in turn may promote the reader's behavior to perpetuate these gender stereotypical behaviors.

Therefore, while the act of romance reading is used by women as a means of partial protest against the role prescribed for them by the culture, the discourse itself actively insists on the desirability, naturalness, and benefits of that role by portraying it not as the imposed necessity that it is but as a freely designed, personally controlled, individual choice (p. 208).

Although the feminist theory presents interesting perspectives and analysis of the romance literature, the arguments may be circular. Everything is placed in traditional gender role definitions and discussions of topics are portrayed in the stereotypical norms of society, yet women readers have their own frame of reference which is within this sociocultural structure. Because much of feminist literature is based on Freudian concepts and his psychoanalytic theory, this theory will not be used for the present analysis due to its decontextualization of the subjects (readers) from their own perceptions of the world. The tenet of feminism that a person embodies, creates much subjectivity for the interpretation process. For example:

A liberal feminist believes that liberation for women is the freedom to determine their own social role and to compete with men on terms that are as equal as possible. The radical feminist believes that control over women's reproductive systems is the root of women's oppression and that a biological revolution such as test-tube babies and sperm banks is necessary (Peirce, 1990, p.492-493).

The feminist approach is very powerful and has been used to study romance literature in great detail (Crane, 1994; Peirce, 1990; Radway, 1991). Additionally, other critical perspectives have been used in the analysis of romantic literature, such as, fantasy theme analysis (Hubbard, 1985), perceived reality analysis (Kundin, 1985), and a critical expose' (Perebinosoff, 1974). From these critical perspectives, many themes have been identified from the romance trade.

SOCIAL LEARNING THEORY

The current study analyzes readers of romantic novels in terms of social learning theory to add more depth to this subject matter. It is important to determine if the themes portrayed in these novels are being learned and modeled by the young women in modern society. It is essential to note that individuals "are not born with attitudes, beliefs, knowledge, or a repertoire of behaviors"; rather, one must learn them (Tan, 1986, p. 243). Bandura's (1977) social learning theory provides a relevant framework to study mass communication because "the portrayal or description of social life is a frequent subject in media content" (DeFleur & Ball-Rokeach, 1989) which may be learned and incorporated into an individual's belief system.

Stimulus-Response (SR) and behaviorist theories, often referred to as learning theories, assume that learning occurs by directly experiencing an effect which corresponds to some stimuli that the individual had performed. Bandura expands on traditional learning theories by explaining that individuals learn from observation or modeling as well as from direct experience. Social learning theory is comprehensive in that it takes into account the environment, cognitive factors, stimuli, response, and the thought processes of the individual. Observational learning is governed by four subfunctions: attentional

processes, retention processes, reproduction processes, and motivational processes.

Bandura's theoretical model of social learning theory is shown in Figure 1.

Attentional Processes

Attentional processes determine what is selectively observed in the profusion of modeling influences and what information is extracted from ongoing modeled events (Bandura, 1994, p. 67-68).

Each person will have distinct observational experiences because individuals will attend to different events and be exposed to stimuli in various quantities. Factors such as observers' characteristics, features of the modeled activities, and structural arrangement of human interactions will regulate learning experiences (Bandura, 1977). Learning is an observational event that can occur either directly (daily activity) or indirectly (TV program) (Tan, 1986). One assumption is that for one to learn, one must pay attention to the event. Thus, the first step of the process is for the modeling stimuli (event) to get the attention of the viewers. Bandura's (1977, 1994; Tan, 1986) model incorporates the following characteristics of an event which are most likely to promote a modeling behavior. Distinctive and Simple events will draw attention and be more likely to be modeled. Repeated observations (prevalence of an event) will give individuals a greater opportunity to learn an event and thus model it. Affective valence, events that elicit positive responses, will be attended. These events can be salient, reinforcing (by fulfilling a need), and attractive.

Observer attributes also determine attention. Bandura defines these in terms of perceptual set, cognitive capabilities, cognitive preconceptions, arousal level, and acquired preferences. A person's perception influences what he/she will observe from an event. It is determined by moods, past knowledge, needs, and values. Cognitive capabilities will be affected by age and a person's learning ability. The more aroused an individual - such as anger, fear, or excitement - the more attentive that person is to the stimuli.

Retention Processes

Retention involves an active process of transforming and restructuring information about events from memory representation in the form of rules and conceptions (Bandura, 1994, p. 68).

Simply stated, a person cannot model a given behavior if he/she cannot remember it. According to Bandura, individuals represent the modeled event in two systems - imaginal and verbal. Some things are remembered via visual imagery (imaginal), (i.e., a person's face), while other things are stored in memory in a text form (i.e., a phone number). Optimal remembrance occurs if a whole event is stored (symbolically coded) in both a visual and verbal manner. Rehearsal of an observed event is extremely important if an individual is to really remember and model a behavior. "The observer must not only represent the event in verbal and visual forms so that it can be stored in memory, he or she must also be able to 'mentally rehearse' the act before enacting it overtly" (Tan, 1986, p. 247). Children are a perfect example of rehearsing what they see and hear. There have been numerous instances when a child has been heard singing his or her favorite commercial and then later asking a parent for the item in the advertisement. (Robertson, Ward, Gatignon, & Klees, 1989).

Motor Reproduction Processes

Symbolic conceptions are translated into appropriate courses of action by a conception-matching process in which conceptions guide the construction and execution of behavior patterns and the adequacy of the action is compared against the conceptual model (Bandura, 1994, p. 68).

Bandura (1977) has categorized behavioral enactment into the following successive steps: cognitive organization of responses, the initiation, monitoring, and refinement on the basis of informative feedback. The cognitive representation must first be remembered and then organized in an individual's mind so that he or she has a model for reenactment of the event. The enacted event will differ between people, because organization of the event will differ upon what an individual selected for reenactment and

his or her cognitive skills. People also have different motor skill capabilities. Thus, even if a person can remember and knows what action to perform, he or she may not be able to do so physically. Reproduction of an event usually requires an experimentation phase to actually be able to perform the specific action, as well as practice to become efficient at the modeled event. "Feedback is therefore important because it allows us to correct for discrepancies between the observed act and our modeling of it" (Tan, 1986). Sports and music require observation, retention, cognitive organization, trial and error, and, most importantly, practice of the event.

Motivational Processes

Social learning theory distinguishes between acquisition and performance because people do not perform everything they learn (Bandura, 1994, p. 68-69).

Three incentive motivators identified by Bandura are direct/external reinforcement, vicarious reinforcement, and self-produced reinforcement. These motivators influence individuals to perform observationally learned behaviors. Reinforcement is usually a consequence of reward, in that some pleasurable experience or lack of negative feedback is provided for performing the behavior as a response to the stimuli. People are likely to model a behavior in which they believe they will be receiving a reward.

External reinforcements are rewards that exist outside the individual who knows or expects to be rewarded for a certain behavior. Examples would be a child doing a chore for his/her allowance or a person who stops smoking so that his or her health insurance premiums will go down and social approval will rise.

Vicarious reinforcements result when one person observes a modeled behavior by another getting rewarded. Thus, people are more likely to imitate a behavior due to the reinforcement that was observed than if no reward was given. Models who appear and behave realistically will more likely be observed. "Thus models who fail occasionally are more effective than those who encounter no difficulties or setbacks in their learning

process" (McAlister, Ramirez, Galavotti, & Gallion, 1989; cited in Rice & Atkin, 1989). Young adult novels are riddled with these types of romance "setbacks", thus making it more realistic to the reader who already knows that romantic relationships can be tricky.

Self-reinforcements are reinforcements that people give themselves for enacting certain behaviors. Hobbies, exercise, and other self-fulfilling actions generate rewards within, such as self-satisfaction, inner peace, content, and joy. The majority of young adult romance novels are written at a low reading level. Some teens who have trouble reading choose these books for reading assignments because they can master the reading and the content is of interest. This is a self-reinforcing activity.

Learning by observation is prevalent in our society because it would be very difficult to learn everything by trial and error in a direct fashion. Romance novels present an ideal "model" because they reconstruct social activities and behaviors with reinforcement given to the individuals who enact the behaviors. Due to the repetitive storyline of these novels, it is easy to see how it can facilitate the learning of attitudes, beliefs, and behaviors heavily portrayed in romance books.

INTEGRATION OF THEORY AND THEMES

A prediction based on social learning theory would be that the more an individual is exposed and attends to specific attitudes and behaviors, the more likely one will encode such beliefs into one's own conceptual knowledge. Therefore, an individual who reads romance novels frequently will be more likely to express one's self in the direction of the themes presented in these novels. The following predictions are derived from basic social learning principles.

I: More romance reading will be related to the belief that:

H1a: ...there is a concept called 'true love';

H1b: ...love is an integral part of romantic relationships;

H1c: ...romantic relationships should culminate in marriage;

H1d: ...traditional chaste and non-genital sexuality are part of teen romantic relationships;

- H1e: ...romance has transformative powers;
- H1f: ...beauty makes one more attractive to the opposite sex
- H1g: ...dressing in fashion makes one more attractive to the opposite sex;
- H1h: ...jealousy exists in romantic relationships;
- H1i: ...men should make purchases on dates;
- H1j: ...the following heroine characteristics are more important to a female character in a romance novel: smart, funny, friendly, caring, beautiful, independent, popular, virginal;
- H1k: ...the following hero characteristics are more important to a male character in a romance novel: smart, gentle, protective, strong, honest, funny, friendly, good looking, independent, rich, aggressive, confident, tender, and brave.
- H1l: ...that women should be traditional in their role in society

According to social learning theory, the more an individual identifies with a presented attitude, belief, or behavior, the more likely that person will model that which was portrayed.

The concept of perceived reality (Atkin, Greenberg, & McDermott, 1983; Gerbner, Morgan, & Signorielli, 1986, 1995; Potter, 1988) integrates smoothly into social learning terminology. The more realistic something is presented, the easier it would be to model and perhaps receive positive reinforcement. Therefore, an individual's perceived reality of the characters and issues presented in the romance books will be correlated to the themes presented in these books. However, one should be cautious in making sweeping statements; for teenagers know the difference between real life and the world of novels. Most teen girls use novels to escape and construct a 'make believe' reality that is different from their own present lives (Christian-Smith, 1990).

II. The greater the perceived reality of the content (characters, problems, behaviors), the stronger is the belief that:

- H2a: ...there is a concept called 'true love';
- H2b: ...love is an integral part of romantic relationships;
- H2c: ...romantic relationships should culminate in marriage;
- H2d: ...traditional chaste and non-genital sexuality are part of teen romantic relationships;
- H2e: ...romance has transformative powers;
- H2f: ...beauty makes one more attractive to the opposite sex;
- H2g: ...dressing in fashion makes one more attractive to the opposite sex;
- H2h: ...jealousy exists in romantic relationships;

- H2i: ...men should make purchases on dates;
- H2j: ...the following heroine characteristics are more important to a female character in a romance novel: smart, funny, friendly, caring, beautiful, independent, popular, virginal;
- H2k: ...the following hero characteristics are more important to a male character in a romance novel: smart, gentle, protective, strong, honest, funny, friendly, good looking, independent, rich, aggressive, confident, tender, and brave.
- H2l: ...that women should be traditional in their role in society

Thus, both romance reading and perceived reality of the content are expected to have similar influences on the acceptance of major romance novel themes. A survey will be designed to examine these hypotheses and research questions. Scales will be developed to measure each of the prevalent romance themes, frequency of reading and perceived reality.

CHAPTER THREE

Methods

Questionnaire administration was supervised in classroom settings by female master's students in May of 1995 and March of 1996. Students were given one class period (approximately 50 minutes) to complete the survey in their English class. Participation was voluntary and anonymous. There were two versions of the questionnaire, one for females and the other for males. The male survey was a dummy questionnaire to keep the male occupants busy for the same amount of time as the female students. It did not contain any questions about romance novels, but focused on television instead. These surveys will not be used in this study. Only the female questionnaires will be analyzed.

The superintendent of the Southfield school district acted in 'loco parentis', so permission slips were not necessary. A draft of a permission slip was presented to both the Superintendent and UCRIHS; which can be found in Appendix A.

A pretest of the questionnaire was administered to two middle school classes (N=18) in the same school district as the final data collection. Discussion followed to see if the adolescents understood the wording, comprehended the questions, liked the verbal format, and if they had enough time to complete the survey. The data from the pre-test were statistically processed to see if there were any ceiling or basement effects and to ensure enough response categories for usable distributions. As it turns out, most of the students enjoyed taking the survey that asked them their opinions on love, marriage, dating, and romance. The girls were especially enthusiastic, while the boys were a little more reserved.

Respondents were from Southfield, a large, middle class, Detroit suburban school district. Questionnaires were administered in two middle schools. The original sample included 124 pre-adolescents girls between the ages of 11 and 12. The sample was predominantly African-American. After excluding the students that were not of African-American heritage, the sample yielded 82 sixth-grade females. Because this sample did not contain as many high frequency romance readers as necessary for statistical processing, the next year's group of students at the same schools were surveyed. The two groups of sixth grade students were combined due to their similarities in demographics. The mean age for this group was 11.6, with a total of 163 students. This composite sample will be the main focus of this analysis. See Appendix B for footnote 1 on original sample and questionnaire content.

SCALE ANALYSIS

Scale validation and construction was assessed by using confirmatory factor analysis (Boster, 1995, 1996; and Hunter & Gerbing, 1982). This analytic technique was used to determine if items were measuring a given construct predictably. Items were derived theoretically to measure the various romantic theme factors and are specified to the program for analysis. Factors were examined by (1) checking for face validity or item content homogeneity of the indicators (for all scales) (2) using the internal consistency theorem to determine the extent to which data from one item is similar to all other items measuring the same construct (for all scales) (3) employing the parallelism test to determine if items measuring one construct correlate predictably and evenly across items of a different cluster (only multi-dimensional scales). Items were thrown out if they did not meet these criterion. Standardized coefficient alphas were computed for scales that were internally consistent and parallel. Factor loadings are presented for each scale. Note that even though some of the loadings may seem low, they are pertinent to the face validity of the factor and did not induce error terms that were not predicted by the consistency theorem. Appendix C contains the items and scales that were dropped.

Alpha scores are reported for original scales. In most instances the original alpha was derived from adult samples, unless otherwise noted. The majority of scales were constructed for this thesis project. Sometimes a item from another individual's work was extrapolated and more items were generated to create a scale. These instances will be addressed. The rating scales were simplified for the understanding of sixth-grade students. Below are detailed descriptions of the scales and variables. Appendix D contains the complete female questionnaire.

VARIABLES AND INDICES

Antecedent Variables

The antecedent variables and scales are: demographics, ownership of home, disposable income, parental structure, parent work level, and parent reading preference.

Demographics. Respondents were asked for their age, ethnicity, and gender.

Ownership SES. Ownership was measured by determining if the place the individual lives is rented or owned.

Disposable Income. This index measures how much spending money a respondent receives as an allowance and/or from work. This summated score increases as respondents report higher allowances and money earned outside the house. Six response categories ranging from \$1 to over \$20 were used for weekly allowance. There were five response groups for money earned by work: \$5-\$25, \$26-\$50, \$51-\$75, \$76-\$100, Over \$100.

Parent Structure. Respondents were asked to circle if they lived with their: mother, step mother, or female guardian. Likewise, they also were asked if they lived with the male counterparts.

Parent Work Level. Students were asked if each parent worked outside the home. There were four response categories: full-time, part-time, not work, and don't know.

Parent Reading Preference. Respondents were asked what each parent reads the most: books, magazines, newspaper, doesn't read a lot.

Independent Variables

The independent variables and scales consist of frequency of young adult romance reading and perceived reality of romance novels.

Frequency of romance reading. Respondents were asked how often they read or have read the following 13 young adult series, which had four response categories (never = 1, very often = 4). If more the 90% of the respondents indicated that they never read a particular series, then that series was dropped from the scale. The Wildfire, Windswept, and Caprice series were dropped on the basis of this reading criteria. The remaining series' scores are summed so that higher scores correspond to frequent readers. The young adult romance series that met the criterion include:

Romance Reading Scale (Alpha = .79)	<u>Factor Loadings</u>
<u>Sweet Valley High</u>	.40
<u>Sweet Dreams</u>	.55
<u>Silhouette's First Love</u>	.33
<u>Wishing Star</u>	.42
<u>Young Love</u>	.69
<u>Sunset Island</u>	.72
<u>Sunfire</u>	.63
<u>Wild Rose Inn</u>	.61
<u>Signet/Vista Romances</u>	.58
<u>18 Pine St.</u>	.35

Perceived reality. This is a seven item, four-point summated scale that measures the respondents perceived reality of romance plots and characters to that of real life. The response categories are very often (4), often (3), sometimes (2), and never (1). One item was dropped: How often do you think the things happening in romances happen in real life?

Perceived Reality Scale (Alpha = .73)	<u>Factor Loadings</u>
1. How often do you think the characters in romances are like people you meet in real life?	.38
2. Are the boys in the romance books like boys you know?	.68

- | | |
|---|-----|
| 3. Are the girls in the romance books like the girls you know? | .58 |
| 4. Are the problems in the romance books like the problems you have? | .50 |
| 5. How often are the situations that happen in the romance novels realistic? | .44 |
| 6. How often does the main girl character do the same things that you would like to do on a date? | .63 |
| 7. How often do the boys that you know act the same way the main male character does on a date? | .53 |

Dependent Variables

The dependent variables and scales consist of items relating to characteristics, love, marriage, sexual portrayals, transformation, beautification, fashion consciousness, jealousy, traditional woman, and gender purchases on a date. The response categories were strongly disagree (1), disagree (2), agree (3), strongly agree (4) for all of the scales. There were occasionally other variables with different response categories to eliminate response biases as well as provide descriptive information.

Love. A seven item, four-point ratings scale was summed to create two indices about the influence of love. The larger the summed score, the more adolescents believe that (1) love is an integral part of a romantic relationship and (2) there is a "true love". Gagnon's love scale (1973) provided some of the questions related to the true love concept.

True Love Scale (Alpha = .58)		<u>Factor Loadings</u>
1. True love leads to almost perfect happiness.		.59
2. True love lasts forever.		.65
3. There is only one "true love" for a person.		.46
Relationship Love Scale (Alpha = .63)		
4. Love makes a person feel complete		.63
5. Two people should not get married unless they are in love.		.57

6. If a couple loves one another, then they should be able to **always** work out their problems. .45
7. Love is the most important part of a relationship. .55

Marriage. A three item, four-point summated scale measures adolescents' perceptions that people want to get married. The larger the score, the more that marriage is viewed as a goal in the future.

Marriage Scale (Alpha = .69)	<u>Factor Loadings</u>
1. Most girls want to get married.	.61
2. Most boys want to get married.	.75
3. Most people want to get married some day.	.61

Chaste Sexuality This four item, four-point summated scale measures the perceived attitudes of adolescents about initial romantic contact in the form of hugging and kissing. This scale was created for the sixth-grade students to determine their attitudes on initiation into non-genital romantic activities. Higher scores indicate that traditional forms of kissing and hugging are acceptable.

Chaste Sexuality Scale (Alpha = .47)	<u>Factor Loadings</u>
1. Boys and girls should only kiss and hug when they are dating.	.40
2. A girl should always kiss a boy goodnight if he takes her out on a date.	.43
3. Boys should always be the first person to start a kiss.	.62

Transformation This seven item, four-point rating scale is summed to create an index about the transformation of females to more confident women in a romantic relationship. Higher scores indicate that respondents believe that romance/love have transformative powers.

Transformation Scale (Alpha = .52)	<u>Factor Loadings</u>
1. Romance changes a person's life forever.	.41
2. When an unhappy person enters a romantic relationship, he or she becomes happy.	.39

3. A girl feels more confident and desirable when she has a boyfriend. .50
4. A girl becomes prettier when she is dating. .21
5. A girl's life changes forever when she starts dating. .61

Beautification. A five item, four-point rating scale measures adolescents' attitude toward beauty. Higher scores indicate the belief in the attribute that beauty makes one more attractive to the opposite sex.

Beauty Scale (Alpha = .55)	<u>Factor Loadings</u>
1. It is easier to date if you are pretty.	.25
2. Wearing make-up will attract more boys.	.46
3. Beautiful people can date anyone they want.	.25
4. Boys will only want to date you if they like how you look.	.65
5. Boys are attracted to pretty girls.	.66

Fashion Consciousness This three item, four-point summated rating scale originates from a fashion consciousness six item five-point scale (Lumpkin & Darden, 1982). The scale measures the importance of being dressed in the latest fashion. The original scale's alpha was .71. This scale has kept two of the original items and added two. A high score indicates high fashion consciousness, with scores ranging from 3 to 9.

Fashion Consciousness Scale (Alpha = .61).	<u>Factor Loadings</u>
1. A person should try to dress in style.	.70
2. It is important to me that my clothes be the newest style.	.64
3. Girls get more boyfriends if they dress in the latest fashion.	.44

Jealousy. This is a three item, four-point summated index which is linked to love, but specifically addresses the role of jealousy in relationships. The higher the score, the more jealousy is an acceptable emotion to express when a person is in a love relationship.

Jealousy Scale (Alpha = .40)	<u>Factor Loadings</u>
------------------------------	------------------------

- | | |
|--|-----|
| 1. You should never be jealous of the person you love. (R) | .29 |
| 2. Jealousy is part of all romantic relationships. | .59 |
| 3. When your partner is acting jealous, then you know that your partner loves you. | .43 |

Gender purchases on a date. This four item, four-point summated scale measures attitudes of which gender should purchase goods on a date. The higher the score, the more the belief that males should purchase items or have money on a date.

Date Purchases Scale (Alpha = .81)	<u>Factor Loadings</u>
1. If my boyfriend takes me out on a date, he should pay for my food.	.76
2. The boy that I date should have money.	.61
3. If a boy takes me out on a date, he should pay for my movie ticket.	.88
4. A girl shouldn't have to spend any money if she is out on a date.	.63

Hero and Heroine Characteristics. Respondents were asked how important different characteristics are in the girl that you are reading about; they could respond very important, important, so-so, not important. Female characteristics were: smart, funny, strong, friendly, honest, caring, beautiful, rich, aggressive, independent, popular, single, and virgin. Likewise, respondents also addressed 14 characteristics important in a boy that one is reading about. Male characteristics were smart, gentle, protective, strong, honest, funny, friendly, good looking, independent, rich, aggressive, confident, tender, and brave. These characteristics will generate two scales, one female and the other male. The larger the summated score for characteristics, the more the respondent identifies with the traits portrayed by romance characters.

Female Characteristics Scale (Alpha = .61)	<u>Factor Loadings</u>
Smart	.62
Funny	.43

Caring	.65
Beautiful	.35
Independent	.58
Virgin	.15
Male Characteristics Scale (Alpha = .83)	<u>Factor Loadings</u>
Smart	.57
Gentle	.60
Protective	.59
Physically Strong	.64
Honest	.53
Funny	.47
Friendly	.72
Good Looking	.31
Independent	.58
Aggressive	.32
Confident	.66
Brave	.56

Traditional Woman. Eight items were created to measure adolescents' beliefs of a woman's traditional role in the household and other career and family issues. Items were:

Traditional Woman Scale (Alpha = .54)	<u>Factor Loadings</u>
1. A wife should keep the home clean and cook the meals for her family.	.46
2. Girls should help their mothers with household chores.	.50
3. A woman should raise her family before she thinks about a career.	.60
4. The most important thing in a woman's life is taking care of her children.	.37

CHAPTER FOUR

Results

SAMPLE DESCRIPTORS

This sample consisted of 163 African-American pre-adolescent females. Ages ranged from 11 to 13 years, with a mean age of 11.6. Ninety-six percent of the respondents reported living with their mother and 60 percent reported living with their father. An additional 10 percent reported living with a step father. Fifty-seven percent of the respondents live with both original parents.

The majority of parents of these respondents work. Mothers were reported to work outside the home in the following categories: full-time (72%), part-time (18%), not work (8%), and don't know (3%). Likewise, reports on fathers working outside the home were: full-time (80%), part-time (12%), not work (3%), and don't know (6%).

Participants were asked to identify the type of materials their parents read most frequently. Mothers' read: books (39%), magazines (33%), newspapers (18%), doesn't read a lot (10%). Fathers' read: books (18%), magazines (10%), newspapers (64%), doesn't read a lot (9%).

DESCRIPTIVE STATISTICS

Means, standard deviations and possible and actual ranges for the confirmed scales and indexes are in Table 3. The midpoints from the possible ranges (PR) of the scales were used to compare the mean scores to determine if the respondents were agreeing or disagreeing or scoring high or low on the scales.

As Table 3 shows, the girls in this sample were not heavy readers of young adult romance books (\bar{x} = 13.8, PR = 10-40). This scale was skewed in the positive direction

(skew of 2.0) because approximately 30% percent of the sample never read or only read one of the series once in a while. They also did not perceive that the content (characters, problems, behaviors) in romance books was likely to occur 'often' in real life ($\bar{x} = 14.2$, PR = 7-28). This scale was normally distributed.

Respondents were unsure of the concept of true love ($\bar{x} = 7.4$, PR = 3-12), half agreed and the other half disagreed. The sample did consider love to be an integral part of a romantic relationships ($\bar{x} = 12.9$, PR = 4-16) and that most individuals do want to get married some day ($\bar{x} = 8.7$, PR = 3-12).

Participants decidedly split down the middle of whether romantic relationships should be strictly chaste and non-genital ($\bar{x} = 7.2$, PR = 3-12), half agreed and the others disagreed. Respondents were divided about the idea that romance has transformative powers ($\bar{x} = 12.1$, PR = 5-20), with a tendency toward disagreement.

Beauty was divided, with slightly more agreement that it is helpful in attracting the opposite sex ($\bar{x} = 12.9$, PR = 5-20). Being fashion conscious ($\bar{x} = 8.3$, PR = 3-12) definitely makes one more attractive.

Respondents disagreed that jealousy should exist in romantic relationships ($\bar{x} = 6.5$, PR = 3-12).

Half agreed and the others disagreed with the traditional woman concept ($\bar{x} = 10.0$, PR = 4-16), while ironically respondents still believed that boys should pay for purchases on dates ($\bar{x} = 12.4$, PR = 4-16).

Respondents agreed that both girl and boy characteristics presented in the novels that they were reading were of importance ($\bar{x} = 16.1$, PR = 6-24 and $\bar{x} = 38.2$, PR = 12-48) respectively.

Outliers were assessed by analysis of univariate plots, bivariate scatterplots, and Mahalanobis and Cook's Distance parameters. One outlier was found; however, deletion did not influence correlation coefficients significantly. Therefore, this case was not dropped from presented results. Restriction of range, measurement error, and

multicollinearity have been assessed and addressed if influential to a significant degree. Only two dependent variables (female and male characteristics) seemed sufficiently redundant to collapse into one variable ($r = .63$, $p < .01$). However, this was not done due to the face validity of the scales and to allow for analysis of the predicted hypotheses.

LINEARITY RATIONALE

To engage in correlational analysis, it must be determined that the data are consistent with the definition of a linear function. This can be assessed by looking at bivariate scatterplots of an independent variable with a dependent variable, slopes, y-intercepts, and histograms of graphed error terms.

Due to a positive skew in the independent variable, frequency of reading young adult romance books, linear relationships are not as clearly defined due to restriction of range. However, by further analysis of the slopes and y-intercepts it can be determined that the majority of bivariate relationships are linear. All scales, except for the transformation index, appeared to have a linear relationship with frequency of romance reading by inspection of bivariate plots, y-intercepts, and slopes. The histograms of the graphed error terms were normally distributed, *ceteris paribus*, thus providing additional support that a linear functional analysis may ensue. The skew in the independent variable data does create restriction of range problems that will attenuate correlation values. Therefore, relationship magnitude will most likely be underrepresented. It also should be noted that if another scale has the opposite skew, for example a negative skew of similar magnitude, then a low correlation approximating zero will be the result.

The independent variable scale of Perceived Reality is normally distributed with an insignificant skew. Bivariate scatterplots, y-intercepts, and slopes indicate that the independent variable, Perceived Reality, relates linearly with most of the dependent variables. Beauty, Fashion Consciousness, and Jealousy form no determinable relationships with Perceived Reality. However, all scales have normally distributed

residual plots which give added support that linear analyses may be applied. Correlational techniques will be used with this independent variable.

CORRECTED CORRELATIONS

Reliability coefficients indicate how consistent a scale or measure assesses other variables. Table 4 reports the standardized coefficient alphas for internal consistency as presented from confirmatory factor analysis aforementioned in Chapter 3. When reliability coefficients are not precise (equal to 1.00), correlation coefficients can be corrected due to error of measurement. Because error of measurement attenuates correlations, it is valuable to determine if relationships may actually be stronger than first shown. The corrected correlation coefficients are presented in Table 5 and 6 along with the uncorrected coefficients for the respective independent measures. Reliability coefficients that are of extremely low values, will produce a corrected correlation that is virtually uninterpretable by analysis of confidence intervals. Any reliability coefficient that produces a square root score below .7, will not be reported. Based on this criterion, the Chaste Sexuality and Jealousy scales will not be used in correcting correlation coefficients. Standard error does increase when making such corrections; therefore it is important to use reliable scales. See Appendix B, footnote 2 for correction equation.

ROMANCE READING FINDINGS

Pearson's Product Moment Correlation Coefficients (r) enable one to assess direction and strength of linear associations. Standardized correlation coefficients and corrected coefficients are presented in Table 5 for the independent variable of romance reading. Corrected correlations are only presented if a relationship becomes significant or increases in level of significance.

Hypothesis 1a predicted that reading romance books would be positively correlated with one's belief in the concept of 'true love'. This relationship was found to be statistically significant ($r = .18, p < .05$). Upon correction, it becomes significant at a more stringent probability ($r = .27, p < .01$).

Hypothesis 1b: predicted that reading romance books would be positively correlated with one's belief that love is an integral part of romantic relationships. No statistically significant relationship was determined ($r = .15$). After correction for measurement error, this relationship become significant ($r = .21, p < .05$).

Hypothesis 1c predicted that reading romance books would be positively correlated with one's belief that romantic relationships should culminate in marriage. This relationship was supported at a significant level ($r = .16, p < .05$).

Hypothesis 1d predicted that reading romance books would be positively correlated with one's belief that traditional chaste and non-genital sexuality are part of teen romantic relationships. This relationship was statistically significant ($r = .17, p < .05$).

Hypothesis 1e predicted that reading romance books would be positively correlated with one's belief that romance has transformative powers. No statistically significant relationship was determined ($r = .02$).

Hypothesis 1f predicted that reading romance books would be positively correlated with one's belief that beauty makes one more attractive to the opposite sex. This relationship was not statistically significant ($r = .14$). This relationship becomes significant after correction for measurement error ($r = .21, p < .05$).

Hypothesis 1g predicted that reading romance books would be positively correlated with one's belief that dressing in fashion makes one more attractive to the opposite sex. No statistically significant relationship was found ($r = .06$).

Hypothesis 1h predicted that reading romance books would be positively correlated with the belief that jealousy exists in romantic relationships. This relationship was statistically significant ($r = .26, p < .01$).

Hypothesis 1i predicted that reading romance books would be positively correlated with one's belief that men should make purchases on dates. This relationship was not statistically significant ($r = .06$).

Hypothesis 1j predicted that reading romance books would be positively correlated with one's belief that the following heroine characteristics are more important to a female character in a romance novel: smart, funny, caring, beautiful, independent, virginal. This relationship was found to be statistically significant ($r = .23, p < .01$).

Hypothesis 1k predicted that reading romance books would be positively correlated with one's belief that the following hero characteristics are more important to a male character in a romance novel: smart, gentle, protective, strong, honest, funny, friendly, good looking, independent, aggressive, confident, and brave. This was a statistically significant relationship ($r = .16, p < .05$).

Hypothesis 1l predicted that reading romance books would be positively correlated with one's belief that women are traditional in their role in society. A statistically significant relationship was determined ($r = .18, p < .05$) and became even stronger after correction ($r = .28, p < .01$).

Romance reading was a significant predictor of the following scales: true love, marriage, chaste sexuality, jealousy, traditional woman, female characteristics and male characteristics. Upon correction, it becomes a significant predictor for relationship love and beauty. It was not a significant predictor of transformation, fashion consciousness or purchases by gender.

PERCEIVED REALITY FINDINGS

Table 6 shows correlation coefficients of perceived reality with the dependent scales. Also shown are correlations corrected for measurement error (Boster, 1994), as assessed by the standardized reliability coefficients. Corrected correlations are only presented if a relationship becomes significant or increases in level of significance.

Hypothesis 2a predicted a positive relationship between perceived reality and true love. This relationship was not found to be significantly different than sampling error, but was in the positive direction ($r = .10$).

Hypothesis 2b predicted the greater the perceived reality of the content, the stronger is the belief that love is an integral part of romantic relationships. The results indicated that this relationship was positively and significantly correlated ($r = .19, p < .05$). Correction for attenuation increased the significance level ($r = .28, p < .01$).

Hypothesis 2c predicted a positive relationship between perceived reality and that romantic relationships should culminate in marriage. This was found to be positively and significantly correlated ($r = .16, p < .05$). Upon correction, the correlation became significant at a higher probability level ($r = .23, p < .01$).

Hypothesis 2d predicted that traditional chaste and non-genital sexuality are part of teen romantic relationships will be positively correlated with perceived reality. A positive relationship was indicated, but was not significant ($r = .14$).

Hypothesis 2e predicted a positive relationship between perceived reality and the transformative powers of romance. This relationship was positive, but not statistically significant ($r = .12$). The relationship becomes significant upon correction for measurement error ($r = .19, p < .05$).

Hypothesis 2f predicted that the greater the perceived reality of the content, the stronger the belief that beauty makes one more attractive to the opposite sex. This relationship was insignificant ($r = .03$).

Hypothesis 2g predicted that dressing in fashion would be positively related to perceived reality. No significant relationship was found ($r = -.02$).

Hypothesis 2h predicted that perceived reality would be positively correlated with the jealousy that exists in romantic relationships. No linear association of significance was found ($r = .03$).

Hypothesis 2i predicted that perceived reality would be positively correlated with the theme that men should make purchases on dates. Statistical significance was not achieved for this relationship ($r = .13$). However, upon correction, it does become statistically significant ($r = .18, p < .05$).

Hypothesis 2j predicted that perceived reality of the content would correlate with a stronger belief the following heroine characteristics are more important to a female character in a romance novel: smart, funny, caring, beautiful, independent, and virginal. The zero order correlation was positive, large, and statistically significant ($r = .17, p < .05$). This relationship becomes significant at a more stringent probability level after correction ($r = .26, p < .01$).

Hypothesis 2h predicted that perceived reality would be positively correlated to the belief that the following male characteristics are more important to a male character in a romance novel: smart, gentle, protective, strong, honest, funny, friendly, good looking, independent, aggressive, confident, and brave. This relationship was statistically significant ($r = .29, p < .01$).

Hypothesis 2l predicted that perceived reality would be positively correlated with one's belief that women are traditional in their role in society. A significant relationship was found ($r = .17, p < .05$). Significance can be maintained at a more critical probability level after correction ($r = .27, p < .01$).

Perceived reality was a significant predictor of relationship love, marriage, the traditional woman, female characteristics, and male characteristics. After correction for measurement error, perceived reality becomes a significant predictor for transformation and purchases. It was not related to true love, chaste sexuality, beauty, fashion consciousness, and jealousy.

MULTIPLE REGRESSION FINDINGS

Multiple regression coefficients (R) enable one to assess the impact of multiple predictors on a dependent variable. It describes the spread around the regression plane, given that the variance of the predictor variables are constant. The standardized regression coefficients (β) allow one to determine the strength of each predictor on the criterion while controlling for the effect of all other predictor variables. Table 7 presents

multiple regression coefficients, standardized regression coefficients and standardized correlation coefficients.

Multiple correlation coefficients can become falsely inflated when the number of predictors increases relative to the sample size (Boster, 1992). This usually becomes a problem with more than two predictors, and is not critical in this two-predictor case.

This analysis is a natural extension from the original hypotheses. Do these two independent measures predict romance theme acceptance better than either one alone? Do they supplement, complement, or parallel each other? The significant findings are reported in detail below.

Romance reading is a stronger predictor ($\beta = .16, p < .05$) than perceived reality for the dependent variable, true love; the two together do no better than the simple correlation of romance reading with true love.

Relationship love is predicted significantly by perceived reality ($\beta = .16, p < .05$) but not by romance reading. The two predictors supplement each other significantly in the multiple regression equation ($R = .21, p < .05$).

Although neither independent variable predicts better than the other, together they significantly predict marriage ($R = .19, p < .05$) by each providing a similar strength effect and having parallel correlations with the marriage scale.

Jealousy is strongly predicted by romance reading ($\beta = .29, p < .01$). Although the two-predictor influence is significant on jealousy ($R = .27, p < .05$), all of the effect size is with regards to romance reading, which is slightly attenuated by the low and negative influence of perceived reality ($\beta = -.07$).

Romance reading ($\beta = .19, p < .05$) is a stronger and significant predictor of female characteristics than perceived reality. Combined they supplement each other and predict female characteristics significantly ($R = .25, p < .05$).

Interestingly, the strength of predictor reverses for male characteristics. Perceived reality ($\beta = .27, p < .01$) is a stronger and significant predictor of male characteristics than

romance reading. The two predictors together predict male characteristics significantly ($R = .30, p < .01$); however the majority of this strength is derived from the perceived reality predictor, whose simple correlation is equivalent to the multiple regression coefficient.

Equal in size, neither predictor is stronger than the other in prediction of the traditional woman. However, they supplement each other in that a significant multiple regression coefficient is predicted ($R = .21, p < .05$).

PERCEIVED REALITY AS A MEDIATOR

An additional, exploratory analysis was performed to determine the influence of high and low perceived reality as a mediator between reading romance books and the other dependent scales. If perceived reality is a mediator between romance reading with romance themes, then one would predict a stronger correlation among those with high perceived reality.

Perceived reality was dichotomized by using all cases above and below the midpoint of the scale. Thirty-five respondents recorded high on perceived reality and 128 scored low on the scale based on the above criterion. Table 8 reports the standardized correlation coefficients of romance reading with all dependent scales with perceived reality as the mediating variable. Only significant findings are reported.

Jealousy forms a much stronger relationship with romance reading that is mediated by high perceived reality ($r = .39, p < .05$) than with low perceived reality ($r = .18, p < .05$). Female characteristics relate more strongly to romance reading with the high mediator ($r = .38, p < .05$) than the low mediator ($r = .17$). True love forms a stronger relationship with romance reading when the mediator perceived reality is high ($r = .24$) than when it is low ($r = .15$).

Marriage is related more strongly to romance reading when perceived reality is low ($r = .17, p < .05$) than high ($r = .06$). Beauty forms a stronger relationship to romance reading when the mediator is low ($r = .18, p < .05$) than high. Fashion consciousness relates more strongly to romance reading with low perceived reality ($r = .17$) than high

perceived reality ($r = -.07$). Traditional woman also form a stronger relationship to romance reading with low perceived reality ($r = .15$) than low ($r = .01$).

All other scales for both conditions were not found to be significant with romance reading and/or did not appear to be significantly different between mediating conditions. As previously discussed, one would expect stronger correlations between romance reading and themes for high perceived reality than for low perceived reality. For only three variables (true love, jealousy, and female characteristics); the expected pattern is found; for an equal number of variables (marriage, beauty, fashion consciousness, and traditional woman) the opposite is found. Thus, perceived reality is not a consistent mediator of the relationship between romance reading and themes.

CHAPTER FIVE

Discussion

This study was designed to examine whether pre-adolescent African-American girl's reading of young adult romance novels and the perceived reality of the content in these books was related to prevalent themes present in such novels. Themes identified from ad hoc content analysis and literature examination were: true love, relationship love, marriage, chaste sexuality, transformation, beauty, fashion consciousness, jealousy, purchases by gender, girl characteristics, boy characteristics, and traditional woman.

Relationship predictions were based on the theoretical framework of Social Learning Theory. This theory posits that individuals can learn attitudes, behaviors, and beliefs via exposure to content that has been presented by a model who receives positive reinforcement for some action or attitude expressed. This effect can be enhanced if the observer can identify with the model, which has been assumed to occur with readers of romance. Furthermore, the more similar the portrayal of content to real life events, the more likely an individual can identify and become involved with the content, thus creating an ideal environment to learn. Therefore, frequency of romance reading and perceived reality of content from young adult romance novels should influence a young individual's perceptions about prevalent themes portrayed in such books.

INDEPENDENT VARIABLE INTERPRETATIONS

Frequency of romance reading was correlated positively with nine of 12 dependent measures: true love, relationship love, marriage, chaste sexuality, beauty, jealousy, purchases by gender, female characteristics, male characteristics, and traditional woman. It was not significantly related to two themes: transformation and fashion consciousness.

Perceived reality of content and characters was correlated positively to seven of 12 dependent measures: relationship love, marriage, transformation, male purchases on dates, female characteristics, male characteristics, and the traditional woman. It was not significantly related to true love, chaste sexuality, beauty, fashion consciousness, and jealousy.

Love is a central theme in all types of romance novels. Both the notion of there being a true love for every individual (H1a) and that love is part of romantic relationships (H1b) was significantly related to reading of romance novels. Love conquers all, especially in the minds of frequent romance readers, has been embedded in our society. True love has a stronger relationship with reading than relationship love, due to its prevalence in novels. Perceived reality was related to the belief that love was an integral part in a relationship (H2b), but not to true love (H2a). In other words, the greater the perceived reality, the more belief in relationship love. These findings indicate that individuals are more likely to consider love within relationships if the portrayal of love in relationships is frequent and depicted realistically. Furthermore, true love is influenced by reading frequency. Both of these themes are central to romance books, where plots focus on the trials and tribulations of the love process, usually with a happy ending that leads to marriage.

Wedding bells are still the traditional culmination of a serious love relationship. Marriage was significantly related to the reading of romance novels (H1c) and agreed with by the majority of respondents as something that most people in general want. Over half of the participants reported that the age range of 23 to 26 years was the best time for when a girl should get married. Perceived reality of content and characters in romance books also was strongly related to the theme that love relationships culminate in marriage (H2c). Marriage was the culmination of all adult romance books and some young adult romance books; wherein, the majority of parents are married. Divorce was rarely

presented in these young adult novels which may mislead adolescents about the finality, seriousness, and difficulty of marriage.

Chaste, non-genital sexuality was related significantly to romance reading (H1d), but not to perceived reality (H2d). The portrayal that young adult relationships can revolve around hugs and brief kisses may empower young women to feel less pressured to engage in more advanced coital relations. Respondents were split as to agreement and disagreement of non-genital sexual behavior, thus indicating the strong pressures of other socialization agents regarding this issue. Reality interferes and conflicts with book portrayals of sexual encounters, thus potentially nullifying that effect. Teens are confronted early on with genital and non-genital sexual options, with books only representing one side.

The perceived reality of information within romance books was related to the theme that romance transforms an individual into something more beautiful and valuable than before (H2e). Interestingly, the perception of reality in romance books was necessary to form a significant relationship with transformation, beyond that of the other independent variable (H1e). Transformation must be a more complex conceptual theme that requires strong perception of romance content to be realistic and not fantasy oriented.

The majority of characters in romance books are beautiful. Healthy, shiny hair, svelte figures, engaging eyes, and clean features are depicted for both men and women. Does romance reading influence this notion that beautiful people are more attractive to the opposite sex? According to this study, the relationship between romance reading and beauty being an ideal trait has been found to be significant (H1f). These books are another source that promotes beauty as a means to a love relationship. This finding is independent of perceived reality (H2f), for which beauty has been portrayed as much in cartoon characters and advertisements (not as realistic) as to real life people.

Jealousy has been addressed both positively and negatively by society. This emotion can evoke both reassurance to a loved one that an individual still cares or it can

also annoy or anger an individual to its smothering nature. Romance novels generally employ the first scenario. Romance reading has been found to be a strong predictor that jealousy displays are okay in relationships (H1h). This finding denotes the powerful social learning tool that these books may contain, especially by over-riding beliefs that jealousy is not an acceptable emotion form. Perceived reality was not found to be an strong predictor in this theme (H2h), jealousy theme acceptance was not dependent on the reality component.

Purchases should be made by males on a date (H2i) was related to perceived reality, but not to romance reading (H1i). This theme requires the perception of content and characters to be portrayed realistically. Because this theme specifically explicates the role of males in purchases on dates, it was important that readers perceived the romance content and character portrayals to be genuine. Furthermore, the purchases by males on a date scale has a negative skew, which renders the romance reading correlation to a small value approaching zero due to the positive skew of the reading scale. The means show that most girls do believe that men should make purchases on dates and have money, although this can not be linked to romance reading itself.

The most common traits portrayed in romance novels by both male and female characters were identified. Important female character traits were found to be smart, funny, friendly, beautiful, independent, and virginal. These traits were summed to create an index that represented heroine characteristics that were important to a female character in a romance novel. The relationship between reading romances and importance of these character traits was statistically significant (H1j), as well as perceived reality was a significant predictor (H2j). In fact, both formed strong relationships, indicating that female readers find these characteristics very important in their romance reading. Both quantity and perceived reality are good predictors of reader's affinity to these characteristics.

Likewise, male characteristics (smart, gentle, protective, strong, honest, funny, good looking, independent, aggressive, confident, and brave) were influenced by romance reading (H1k), as well as perceived reality (H2k). Furthermore, perceived reality formed a significantly stronger relationship with male characteristics than did frequency of romance reading. Real portrayals of characters in romances influence the perception of importance of these character traits.

Women roles have become more modern with regards to work, education, children, and home duties; however these books promote traditional roles. Based on social learning theory, one would predict that exposure to these materials with which one strongly identifies would promote a traditional viewpoint of women's roles. A significant relationship was found (H1l). Additionally, perceived reality was significantly related to traditional roles of women. The greater the perception that romance content and characters are true to real life, the more expressed was the theme that women's roles should be traditional in nature. This study provides support for previous feminist studies that have argued that these books influence young girls toward more household and child-rearing-type-roles.

Of equal importance was the finding that true love, chaste sexuality, beauty, fashion consciousness, and jealousy were not significantly related to perceived reality. True love and chaste sexuality were nearing significance and may be predicted by perceived reality; however there may be other underlying processes. True love has been considered a fanciful thought, thus reality may not be necessary for entertainment of such a theme. Additionally, there was absolutely no relationship between beauty, fashion consciousness, and jealousy (r 's near zero) with perceived reality. These are themes that students have first hand experience with; therefore, other predictors aside from perceived reality are influencing readers about these themes.

Romance reading predicted more significant relationships with the romance themes; however, perceived reality related to an additional two themes not previously

correlated with reading frequency. Perhaps, transformation and purchases by gender only become significant if there needs to be a perception of reality. In other words, for these concepts to be adopted or identified with, they require more engagement by the reader.

MULTIPLE REGRESSION INTERPRETATIONS

Romance reading was the stronger predictor for true love, jealousy, and female characteristics, while perceived reality was a more significant predictor of relationship love and male characteristics. Themes that are more strongly predicted by reading alone may also be promoted more in society and other media, thus are easier to assimilate. Whereas, themes that are better predicted by perceived reality must need reinforcement via suspending fantasy.

Do these two independent variables predict romance themes better together than either one alone? Yes, the combined effect has provided significant prediction of relationship love, marriage, female characteristics, and traditional woman. Although not all scales need both predictors to yield significant results, it is apparent that they are not consistently overlapping each other in prediction. Each independent variable contributes to the overall analysis, as well as together they add new insights.

MEDIATOR INTERPRETATIONS

Does perceived reality mediate the relationship between romance reading with romance themes? This study indicates that perceived reality is not a consistent mediator between reading frequency and themes. Jealousy, true love, and female characteristics exhibit the expected pattern, whereas, marriage, beauty, fashion consciousness, and traditional woman show the opposite pattern.

FURTHER ANALYSIS OF DATA

Television programs promote many of the same themes identified in romance novels. Both rely heavily on traditional portrayals of societal norms regarding relationships, love, attractiveness, and home life. Therefore, it would be of interest to analyze these data with hierarchical regression techniques. What additional influence does

television wield? Or perhaps both are being driven by a common cause for which partial correlational analysis should be implemented. Multiple regression would be useful in identifying if romance books do account for some of the variance not associated with television viewing. Because there are a greater proportion of African-American television programs than there are African-American romance books, one may be able to determine the influence of exposure to "models" that one may identify with more so than Caucasian models.

LIMITATIONS OF STUDY

Several limitations are present in this study. First, the sample was not randomly chosen, but conveniently so. Consequently, generalizations to the larger population of 6th grade African-American girls should be done cautiously. It would be necessary to determine if a suburb of Detroit provides a similar environment as to other pre-adolescent's living situations.

Second, this study was originally designed for a Caucasian sample. Although, one may believe that love transcends cultural boundaries, it was questionable if African-American girls would accept Caucasian characters to be their socialization models. Based on the results, there seems to be evidence to support that relationship issues do transcend ethnic differences.

Third, an experiment was not performed to force individuals into different reading frequency categories; therefore, students self-selected themselves by exposure to the content. As previously mentioned, many more respondents did not read or read infrequently so as to create a positive skew. This restriction in range attenuates correlations. Thus, effect size may be significantly larger than those presented in this study.

Fourth, numerous other socialization agents such as parents, peers, religion, and education were not controlled for effect on the dependent measures. Additionally, only

one other media agent, television, was assessed. To be able to conclusively determine the influence of romance reading, it would be imperative to control for these variables.

Fifth, Christian-Smith's (1990) study suggested that reading level was a significant predictor of reading romance novels. Therefore, it would be interesting to have had information on student's reading level to determine if low level readers are more drawn to these books because they are easier to read. Or if all pre-adolescents are interested in this material regardless of reading comprehension abilities because the subject matter was interesting.

Sixth, scale and item development could be improved by including more response categories to eliminate ceiling and basement effects. Scales that generated low reliability should also be reassessed and constructed with additional new items. Frequency reports should be estimated by respondent, thus encouraging them to think and not just circle a response that may influence their perception of what they think others might do. On the other hand, contextual effects such as response bias and recency effects were not apparent. Even though the survey was long (15 pages), students were reading the content and not randomly circling responses.

FUTURE RESEARCH

Research in this field should continue to combine qualitative and quantitative techniques to understand the influence of this body of literature. The most immediate research should be a follow-up study that compares the Caucasian community and other minority groups (e.g. Latinos) with African-Americans. This would provide useful information as to the influence of such novels on promotion of prevalent socialization themes. Additionally, it could determine if these types of themes do transcend cultural barriers, thus supporting the use of social learning theory.

A study that incorporates other socialization agents such as parent influence, peers, school, church, should also be implemented. It is important to determine how influential these books are in shaping young people's conceptions about these socialization themes.

IMPLICATIONS OF RESEARCH

Given the significant findings between the relationships of reading romance novels and the perceived reality of these novels with themes identified from the romance books, should individuals be concerned with the ideas and character traits presented and possibly assimilated by our youth? The presentation of most of the material is conservative and normative with regard to most social standards, thus it would appear that this form of media, romance books, would not teach them anything different than what already has been disseminated. On the other hand, this medium appears to do an excellent job of transmitting cultural themes from which respondents can learn. Depending on one's orientation of what our youth should be learning, would most likely be the criterion for determining if exposure has positive or negative effects.

Readers of romance novels are able to distinguish content portrayed in these books from real life. These young women are selective readers, not passive. They read because of interest in the content, escapism, and relaxation. They wish to gain insight into socialization themes. On a positive note, it also increases their reading skills and vocabulary; whereas, watching these same themes on television does not have as much educational value to the individual.

The predictions based on social learning theory have been for the most part, significant. This theory provides an excellent framework for the study of effects of romance novels on adolescents. In addition, it complements the majority of work that has been completed within the feminist perspective. Young adult romance novels do present models to which readers can identify with, as well as with non-negative reinforced situations that can be perceived as similar to reality. These books can significantly influence these pre-adolescents, which has been indicated by the relationship of accepting romance theme beliefs that corresponds to more reading and greater perceived reality. Social learning theory has been a strong predictor of the effects of these materials on young adolescents beliefs and attitudes toward romance themes.

BIBLIOGRAPHY

Atkin, C.K., Greenberg, B.S., & McDermott, S. (1983). Television and race role socialization. Journalism Quarterly, 60(3), 407-414.

Bandura, A. (1971). Psychological modeling: conflicting theories. (Ed.). Chicago: Aldine-Atherton.

Bandura, A. (1994). Social Cognitive Theory of Mass Communication. In J. Bryant & D. Zillmann. Media Effects. (pp. 61-90) Hillsdale, NJ: Lawrence Erlbaum Associates.

Bandura, A. (1977). Social learning theory. Englewood Cliffs, NJ: Prentice-Hall.

Boster, F. (1994). Communication research design I. Unpublished lecture notes.

Boster, F. (1996). Communication research design II. Unpublished lecture notes.

Bradley, D. (1994). Matchmaking: black writers find an audience for black romance novels. The Crisis, 101(8), 34-36.

Bryant, J., & Zillmann, D. (1994). Media Effects. Hillsdale, NJ: Lawrence Erlbaum Associates.

Christian-Smith, L.K. (1990). Becoming a woman through romance. New York, NY: Routledge, Chapman and Hall.

Crane, L.L. (1994). Romance novel readers: in search of feminist change? Women's Studies, 23(3), 257-269.

Dahlin, R. (1981). The editors: Giving readers the goods. Publishers Weekly, 220(20), 34-39.

DeFleur, M. L., & Ball-Rokeach, S., (1989). Theories of Mass Communication. New York: Longman.

Dyer, L. (1996). Love, thy magic spell is everywhere. Publishers Weekly, 243(20), 41-48.

Falk, K. (1990). How to write a romance and get it published. New York, NY: Penguin Group.

Falk, K. (1981). Who reads romances -and why? Publishers Weekly, 220(20), 29, 32-33.

Falk, K., & Kolb, E.M. (1981). Telling the romance styles apart. Publishers Weekly, 220(20), 39.

Fox, P. (1994). The "revolt of the gentle": Romance and the politics of resistance in working-class women's writing. Novel, 27(2), 140-160.

Gagnon, J.H. (1973). Sexual conduct: the social sources of human sexuality. Chicago, IL: Aldine Publishing Co.

Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1986). Living with television: The dynamics of the cultivation process. **In J. Bryant & D. Zillmann, Perspectives on Media Effects** (pp. 17-40). Hillsdale, NJ: Lawrence Erlbaum Associates.

Greenberg, D. (1993). The relationship between viewing "Beverly Hills 90210" and attitudes toward sexuality, materialism, and academic achievement. Unpublished master's thesis, University of Wisconsin-Madison, Madison.

Jensen, M.A. (1984). Love's Sweet Return: The harlequin story. Bowling Green, OH: Bowling Green State University Popular Press.

Her passion embraced a new adventure. (1993). The Economist, 327(7814), 70.

Hubbard, R.C. (1985). Relationship styles in popular romance novels, 1950 to 1983. Communication Quarterly, 33, 113-125.

Hunter, J.E., & Gerbing, D.W. (1982). Unidimensional measurement, second order factor analysis, and causal models. Research in Organizational Behavior, 4, 267-320.

Hunter, J.E., Schmidt, F.L., & Jackson, G.B. (1982). Meta-analysis: Cumulating research across studies. Beverly Hills, CA: Sage.

In her arms, he melted. (1991). The Economist, 320(7722), 54.

Kolb, E.M. (1981). The books you judge by their covers. Publishers Weekly, 220(20), 42-44, 46, 51.

Kopka, M. (1995). Making books on audio. Publishers Weekly, 242(6), 50.

- Kundin, S.G. (1985). Romance versus reality: A look at YA romantic fiction. Top of the News, 41(4), 361-368.
- Liebes, T., & Livingstone, S. (1994). The structure of family and romantic ties in the soap opera: An ethnographic approach. Communication Research, 21(6), 717-741.
- Lumpkin, J.R., & Darden, W.R. (1982). Relating television preference viewing to shopping orientations, lifestyles, and demographics. Journal of Advertising, 11(4), 56-67.
- Margolis, J. (1992). Romancing the East. Word Press Review, 39(2), 54.
- Martin, J. (1993). Passion plays. Fortune, 127(2).
- McAlister, A., Ramirez, A. G., Galavotti, C., & Gallion, K. J. (1989). Antismoking Campaigns: Progress in the Application of Social Learning Theory. In R.E. Rice & C. K. Atkin. Public Communication Campaigns. (pp. 291-307). Newbury Park, CA: Sage Publications.
- McCafferty, K. (1994). Palimpsest of desire: The re-emergence of the American captivity narrative as pulp romance. Journal of Popular Culture, 27(4), 43-56.
- Miner, M.M. (1984). Insatiable Appetites: Twentieth-century American women's bestsellers. Westport, CT: Greenwood Press.
- Moffitt, M.A. (1993). Leisure fiction and the audience: Meaning and communication strategies. Women's Studies in Communication, 16(2), 27-61.
- Mussell, K. (1984). Fantasy and reconciliation: Contemporary formulas of women's romance fiction. Westport, CT: Greenwood Press.
- Perebinosoff, P. (1974). What does a kiss mean? The love comic formula and the creation of the ideal teen-age girl. Journal of Popular Culture, 8(4), 825-835.
- Pierce, K. (1990). A feminist theoretical perspective on the socialization of teenage girls through Seventeen magazine. Sex Roles, 23(9/10), 491-500.
- Pingree, S. (1983). Children's cognitive processes in constructing social reality. Journalism Quarterly, 60(3), 415-422.
- Potter, W.J. (1988). Perceived reality in television effects research. Journal of Broadcasting & Electronic Media, 32(1), 23-41.
- Rabine, L.W. (1985). Reading the romantic heroine: text, history, ideology. Ann Arbor, MI: University of Michigan Press.

Radway, J.A. (1991). Reading the romance: women, patriarchy, and popular literature. Chapel Hill, NC: University of North Carolina Press.

Ramsdell, K (1987). Happily ever after: A guide to reading interests in romance fiction. Littleton, CO: Libraries Unlimited.

Rice, R. E., & Atkin, C. K. (1989). Public Communication Campaigns. (2nd ED.) Newbury Park: Sage Publications.

Robertson, T. S., Ward, S., Gatignon, H., & Klees, D. M. (1989). Advertising and Children. Communication Research, 16(4), pp. 459-485.

Small, B.W. (1981). What is romance fiction? Publishers Weekly, 220(20), 26-29.

Smith, W. An earlier start on romance. Publishers Weekly, 220(20), 56, 58, 60-61.

Tan, A.S. (1986). Mass Communication Theories and Research. (2nd ED.) NY: Macmillan Publishing Co.

Table 1: Young Adult Romance Novels from Christian-Smith's Period III Sample

<u>Series</u>	<u>Title</u>	<u>Date</u>	<u>Author</u>
Archway	Cute is a Four-Letter Word	1980	Stella Pevsner
Sweet Dreams	P.S. I Love You	1981	Barbara Conklin
Sweet Dreams	Princess Amy	1981	M. Pollowitz
Sweet Dreams	California Girl	1981	Janet Quin-Harkin
Sweet Dreams	The Popularity Plan	1981	R. Vernon
Atlantic	Seven Day to a Brand New Me	1982	Ellen Conford

Table 2: Young Adult Romance Novels from Mid- 1980s to 1995

<u>Series</u>	<u>Title</u>	<u>Date</u>	<u>Author</u>
Sweet Dreams	Deep in my Heart	1994	Linda Joy Singleton
18 Pine Street	Fashion by Tasha	1993	Walther Dean Myers
Harlequin Presents	Reasons of the Heart	1988	Susan Napier
Sweet Valley High	Bitter Rivals	1986	Kate William
Sunfire	Rachel	1986	Vivian Schurfranz
Sunset Island	Sunset Kiss	1991	Cherie Bennett
Sunfire	Julie	1986	Vivian Schurfranz
Sweet Dreams	Cowboy Kisses	1993	Diane M. Crawford
18 Pine St.	Sky Man	1993	Walter Dean Myers
Silhouette Special Ed.	Play it Again	1983	Eleni Carr
Sunset Island	Sunset Sensation	1994	Cherie Bennett
Ford Supermodels of the World	High Style	1995	B.B. Calhoun
Harlequin Presents	Infamous Bargain	1994	Daphne Clair
Sweet Valley High	Runaway	1985	Kate William

Table 3: Scales and Indices: Means, Standard Deviations, and Ranges

<u>Variable</u>	<u>Mean</u>	<u>SD</u>	<u>Possible Range</u>	<u>Actual Range</u>
<u>Independent Variables</u>				
1. Y.A. Romance Book Frequency	13.8	4.1	10 - 40	10 - 34
2. Perceived Reality	14.2	3.7	7 - 28	7 - 24
<u>Dependent Variables</u>				
3. True Love	7.4	2.0	3 - 12	3 - 12
4. Relationship Love	12.9	2.1	4 - 16	4 - 16
5. Marriage	8.7	1.6	3 - 12	3 - 12
6. Chaste Sexuality	7.2	1.8	3 - 12	3 - 12
6. Transformation	12.1	2.2	5 - 20	5 - 20
8. Beauty	12.9	2.3	5 - 20	5 - 19
9. Fashion Consciousness	8.3	1.7	3 - 12	3 - 12
10. Jealousy	6.5	1.7	3 - 12	3 - 11
11. Purchases on Date	12.4	2.4	4 - 16	4 - 16
12. Female Characteristics	16.1	3.7	6 - 24	6 - 24
13. Male Characteristics	38.2	6.4	12 - 48	12 - 48
14. Traditional Woman	10.0	2.1	4 - 16	4 - 16

N=163

Note: All scales had four-point response categories. Categories shown below:

<u>Variable Number</u>	<u>Response Categories</u>
1, 2,	Never, Sometimes, Often, Very Often
3 - 12	Strongly Disagree, Disagree, Agree, Strongly Agree
13, 14	Not Important, So-So, Important, Very Important

Table 4: Standardized Reliability Coefficients for All Scales

<u>Scales</u>	<u>Alpha</u>
Romance Reading	.79
Perceived Reality	.73
True Love	.58
Relationship Love	.63
Marriage	.69
Chaste Sexuality	.47
Transformation	.52
Beauty	.55
Fashion Consciousness	.61
Jealousy	.40
Purchases by Gender	.81
Female Characteristics	.61
Male Characteristics	.83
Traditional Woman	.54

Table 5: Uncorrected and Corrected Correlations for Romance Reading with Dependent Scales

<u>Variable</u>	Romance Reading	
	<u>Uncorrected Correlation</u>	<u>Corrected Correlation</u>
True Love	.18*	.27**
Relationship Love	.15	.21*
Marriage	.16*	.22*
Chaste Sexuality	.17*	
Transformation	.02	.03
Beauty	.14	.21*
Fashion Consciousness	.06	.09
Jealousy	.26**	
Purchases by Gender	.06	.08
Female Characteristics	.23**	.33**
Male Characteristics	.16*	.20*
Traditional Woman	.18*	.28**

*p<.05

**p<.01

Table 6: Uncorrected and Corrected Correlations for Perceived Reality with Dependent Scales

<u>Variable</u>	<u>Perceived Reality</u>	
	<u>Uncorrected Correlation</u>	<u>Corrected Correlation</u>
True Love	.10	.15
Relationship Love	.19*	.28**
Marriage	.16*	.23**
Chaste Sexuality	.14	
Transformation	.12	.19*
Beauty	.03	.05
Fashion Consciousness	-.02	-.03
Jealousy	.03	
Purchases by Gender	.13	.18*
Female Characteristics	.17*	.26**
Male Characteristics	.29**	.37**
Traditional Woman	.17*	.27**

* $p < .05$

** $p < .01$

Table 7: Multiple Regression Coefficients (R), Standardized Regression Coefficients (β), and Uncorrected Correlation Coefficients (r) for each Dependent Scales

<u>Variable</u>	<u>Coefficients</u>	<u>Romance Reading</u>	<u>Perceived Reality</u>
True Love	r	.18*	.10
	β	.16*	.05
	R	.18	
Relationship Love	r	.15	.19*
	β	.09	.16*
	R	.21*	
Marriage	r	.16*	.16*
	β	.11	.12
	R	.19*	
Chaste Sexuality	r	.17*	.14
	β	.14	.09
	R	.19	
Transformation	r	.02	.12
	β	-.03	.13
	R	.12	
Beauty	r	.14	.03
	β	.14	-.02
	R	.14	
Fashion Consciousness	r	.06	-.02
	β	.07	-.05
	R	.07	
Jealousy	r	.26**	.03
	β	.29**	-.07
	R	.27*	
Purchases by Gender	r	.06	.13
	β	.01	.13
	R	.13	

Table 7 (cont'd)

<u>Variable</u>	<u>Coefficients</u>	<u>Romance Reading</u>	<u>Perceived Reality</u>
Female Characteristics	r	.23**	.17*
	β	.19*	.10
	R	.25**	
Male Characteristics	r	.16*	.29**
	β	.06	.27**
	R	.30**	
Traditional Woman	r	.18*	.17*
	β	.14	.11
	R	.21*	

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

r = standardized correlation coefficient

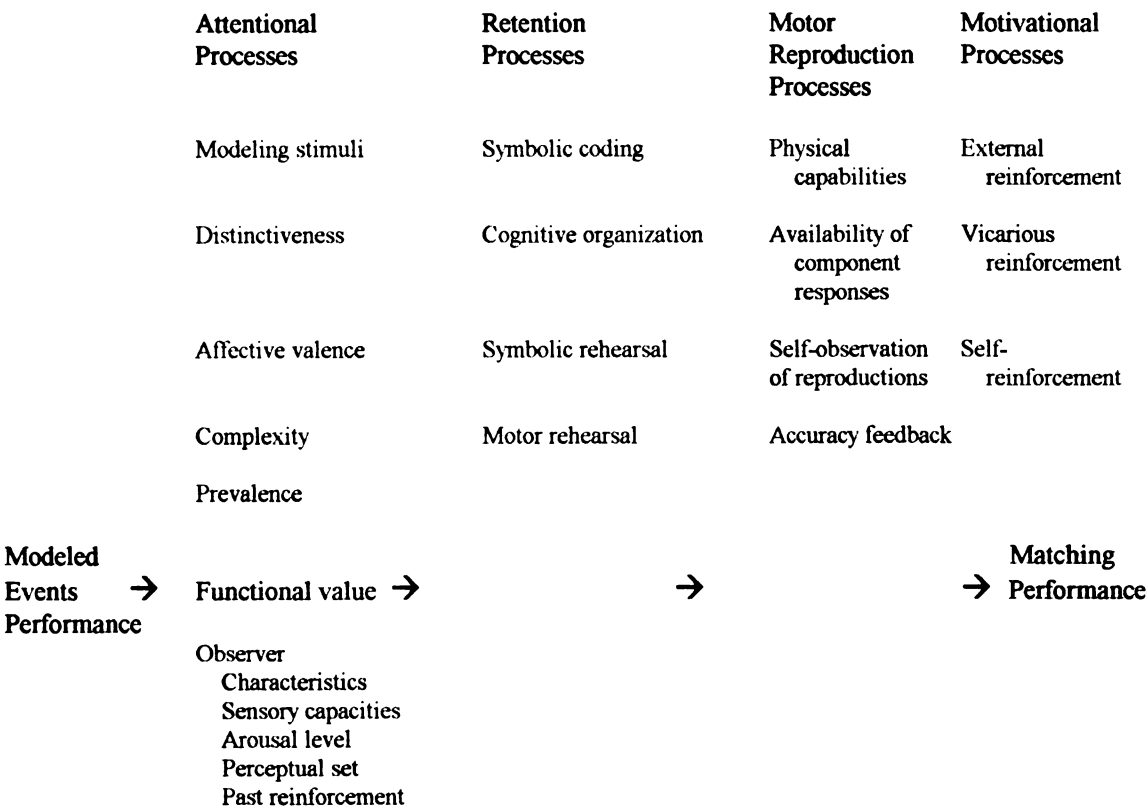
 β = standardize regression coefficient

R = multiple correlation coefficient

Table 8: Uncorrected Standardized Correlation Coefficients of Romance Reading with Dependent Scales while Low and High Perceived Reality Mediates

<u>Variable</u>	<u>Perceived Reality</u>	
	<u>Low</u>	<u>High</u>
True Love	.15	.24
Relationship Love	.11	.12
Marriage	.17*	.06
Chaste Sexuality	.12	.16
Transformation	-.01	.04
Beauty	.18*	.07
Fashion Consciousness	.17	-.07
Jealousy	.18*	.39*
Purchases by Gender	.08	.01
Female Characteristics	.17	.38*
Male Characteristics	.12	.17
Traditional Woman	.15	.08

Figure 1: Bandura's Social Learning Theory. Adapted from Bandura, 1977.



APPENDIX A

May 1, 1995

Dear Parent,

I am requesting permission for your child to participate in a Michigan State University research project about the themes found in young adult romance novels (e.g. Sweet Valley High, Sweet Dreams, 18th Pine St., Harlequins, etc.). Students will be given the questionnaire during their English class. It will be voluntary and anonymous. A student does not have to answer any question that he or she does not want to.

The questions will ask about the adolescent's leisure reading habits, perceived reality of romance novels, their attitudes towards gender stereotypes, beauty, love, marriage, dating, and sexuality. Students are not asked about personal behaviors, only a few background questions, such as how many books they read, how old they were when they first started reading, etc.

If you have any questions regarding your child's participation in this projects, please call Dr. Karen Roth at 810-746-8580, or Lynn Rampoldi at 517-347-5629.

If your child may participate in this study, please sign your name below and have your child return it to his or her teacher as soon as possible. Thank you very much for considering the participation of your child in this project.

Sincerely,

Principal

I give my consent that my child may participate in this study.

Child's Name (print)

Parent's Signature

Date

APPENDIX B

Footnote 1: Originally, there were four versions of the questionnaire. Two high schools also were surveyed and asked additional questions that comprised a sexuality scale and an alcohol-based scale. There were also separate versions for high school women and men. The initial sample included 122 adolescent females in their sophomore year of high school who were in the 15 to 16 year-old-age-range. After excluding students that were not of African-American heritage, 89 sophomore females remained. This group was not resampled because the first sample indicated that these young women did not read romance books at all; therefore, they were dropped from further analysis.

Sexuality Scale consisted of the following items with a strongly disagree to strongly agree four-point rating scale.

1. Sex before marriage is wrong.
2. There is nothing wrong with sex before marriage if two people love each other.
3. People who have sex with many people do not have good morals.
4. It is worse for a girl to have sex before marriage than it is for a male.
5. Someone who decides to have sex before marriage should tell their parents.
6. I wouldn't look down on my friends if they decided to have sex before marriage.
7. Most people my age who have sex do it because of pressure from their partner.
8. Most people my age who have sex do it because of pressure from their friends.
9. How old do you think a person should be before he or she has sex? (Responses were)
12-14 15-17 18-21 22-26 27 and older

Alcohol Scale consisted of the following items with a four-point rating scale of strongly disagree to strongly agree:

1. Having a drink of alcohol is a good way to relax after a long day at work.
2. A good place to meet people is at the bars.
3. Talking with your partner over a glass of wine or beer is romantic.

Appendix B (Cont'd)

Footnote 2: The corrected correlation equation used in the study was:

$$r(xy)' = \frac{r(xy)}{\sqrt{r(xx)} \sqrt{r(yy)}}$$

$r(xy)'$ = corrected correlation coefficient

$r(xy)$ = uncorrected correlation coefficient

$r(xx)$ = reliability coefficient for variable x

$r(yy)$ = reliability coefficient for variable y

APPENDIX C

Dropped Items from scales presented in Chapter 3.

Reading Romance Scale

1. Wildfire
2. Windswept
3. Caprice

Perceived Reality Scale

1. How often do you think the things happening in romances happen in real life?

True Love Scale

1. People can fall in love at first sight.
2. Boys fall in love faster than girls.
3. If a girl's heart races or beats really fast, then she knows that she is in love.

Marriage Scale

1. Girls get married at younger ages than boys.
2. Marriage is the most important part of a person's life.
3. Marriage is a turning point in one's life.
4. A person's life changes once he or she gets married.
5. A couple should not live together unless they are married.
6. A person is not completely happy until he or she is married.

Transformation Scale

1. An unpopular girl can become popular if she dates the right guy.
2. An unpopular boy can become popular if he dates the right girl.

Chaste Sexuality

1. Boys should always be the first person to start a kiss.

Appendix C (Cont'd)

Fashion Consciousness Scale

1. A boy thinks that you are cute if you wear clothes that he likes.

Traditional Woman Scale

1. A woman should be a great mom and have a job.
2. A woman should not work while there are children still at home.
3. Most women need to work to help support their families.
4. Many educated women do not work so that they can take care of the children.

Female Characteristics Scale

1. Strong
2. Friendly
3. Honest
4. Rich
5. Aggressive
6. Popular
7. Single

Male Characteristics Scale

1. Rich
2. Tender

APPENDIX D

Due to format requirements for this thesis, the questionnaire is not exactly laid out as was given to respondents. However, all the content, response categories, and order is identical.

Reading Romances

1. How often do you read or have read these teen romance books? (CIRCLE YOUR ANSWER)

Wildfire	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Sweet Valley High	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Sweet Dreams	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Silhouette's First Love	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Wishing Star	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Windswept	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Caprice	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Young Love	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Sunset Island	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Sunfire	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Wild Rose Inn	NEVER	SOMETIMES	OFTEN	VERY OFTEN
Signet/Vista Romances	NEVER	SOMETIMES	OFTEN	VERY OFTEN
18 Pine St.	NEVER	SOMETIMES	OFTEN	VERY OFTEN

2. NOW GO BACK TO **QUESTION 1** AND CIRCLE THE ROMANCE SERIES THAT YOU STILL READ.

3. At what age did you first begin reading teen romance books? (CIRCLE ANSWER)

NEVER READ 7 8 9 10 11 12 13 14 15 16

4. At what age did you stop reading romance books? (CIRCLE ANSWER)

NEVER READ 9 10 11 12 13 14 15 16 STILL
READ
THEM

5. How many romance books for teens do you usually read in a month? (CIRCLE ANSWER)

0 1 2 3 4 5 6 7 8 9 MORE

6. How often do you read these romance books? (CIRCLE YOUR ANSWER)

Harlequin NEVER SOMETIMES OFTEN VERY OFTEN

Silhouettes NEVER SOMETIMES OFTEN VERY OFTEN

Regency NEVER SOMETIMES OFTEN VERY OFTEN
(e.g. Barbara Cartland)

historical romances NEVER SOMETIMES OFTEN VERY OFTEN

contemporary NEVER SOMETIMES OFTEN VERY OFTEN
(e.g. Danielle Steel)

suspense/gothics NEVER SOMETIMES OFTEN VERY OFTEN

family sagas NEVER SOMETIMES OFTEN VERY OFTEN

mystery romances NEVER SOMETIMES OFTEN VERY OFTEN

6A. How many of the romance books in **QUESTION 6** do you usually read in a month?

NONE 1 2 3 4 5 6 7 8 MORE

6B. At what age did you first begin reading the romance books in question 6? (CIRCLE ANSWER)

NEVER READ 7 8 9 10 11 12 13 14 15 16

6C. At what age did you stop reading the romance books in question 6? (CIRCLE ANSWER)

NEVER READ 9 10 11 12 13 14 15 16 STILL
READ
THEM

7. How many romance books (teen or adult) did you read in the last four weeks? (CIRCLE)

NONE 1 2 3 4 5 6 7 8 MORE

8. Where do you most often read **romance** novels? (CIRCLE the **ONE** place you most often read)

IN CLASS	AT HOME	DO NOT READ ROMANCES
DURING LUNCH HOUR	WHILE BABY-SITTING	DURING STUDY HALL

9. How many books **other** than romances do you read each week for fun, not including school books?

NONE 1 2 3 4 5 6 7 8 MORE

10. When do you have free time to read the books that you like to read? (CIRCLE ONLY **ONE** TIME WHEN YOU READ THE MOST)

SUMMER HOLIDAYS	SCHOOL YEAR (WEEK DAYS)	SCHOOL YEAR (WEEK ENDS)
--------------------	----------------------------	----------------------------

11. How often do you watch soap operas on television?

EACH DAY	2-4 TIMES A WEEK	ONCE A WEEK	NOT AT ALL
----------	---------------------	----------------	------------

12. What influences you the **most** when you choose a romance? (CIRCLE ONE)

Author	Back Cover Summary
Cover Illustration	Publisher or Series Name
Price	Title
Someone Recommended It To Me	

13. Does your mother or female guardian read romances?

NEVER	SOMETIMES	OFTEN	VERY OFTEN	DO NOT KNOW
-------	-----------	-------	------------	----------------

14. Do your friends read romances?

NEVER	SOMETIMES	OFTEN	VERY OFTEN	DO NOT KNOW
-------	-----------	-------	------------	----------------

15. Does your sister(s) read romances? (CIRCLE) DO NOT HAVE A SISTER(S)

NEVER	SOMETIMES	OFTEN	VERY OFTEN	DO NOT KNOW
-------	-----------	-------	------------	----------------

16. How often do you discuss romance books with other people?

VERY OFTEN	OFTEN	SOMETIMES	NEVER
------------	-------	-----------	-------

17. With whom do you discuss romance novels the **most**?

Mother/Female Guardian	Sister(s)	Teacher(s)	Friend(s)	No One
------------------------	-----------	------------	-----------	--------

18. How often do you watch these TV shows? (CIRCLE)

Mad About

You	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Melrose Place	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Friends	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Roseanne	VERY OFTEN	OFTEN	SOMETIMES	NEVER
90210	VERY OFTEN	OFTEN	SOMETIMES	NEVER

Home

Improvement	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Fresh Prince	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Ellen	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Martin	VERY OFTEN	OFTEN	SOMETIMES	NEVER
Living Single	VERY OFTEN	OFTEN	SOMETIMES	NEVER

What things do you like in your romance stories?

1. How important are these characteristics in a girl that you are reading about?

Smart	Very Important	Important	So-So	Not Important
Funny	Very Important	Important	So-So	Not Important

Physically Strong	Very Important	Important	So-So	Not Important
Friendly	Very Important	Important	So-So	Not Important
Honest	Very Important	Important	So-So	Not Important
Caring	Very Important	Important	So-So	Not Important
Beautiful	Very Important	Important	So-So	Not Important
Rich	Very Important	Important	So-So	Not Important
Aggressive	Very Important	Important	So-So	Not Important
Independent	Very Important	Important	So-So	Not Important
Popular	Very Important	Important	So-So	Not Important
Single	Very Important	Important	So-So	Not Important
Virgin	Very Important	Important	So-So	Not Important

2. How important are these characteristics in a boy that you are reading about?

Smart	Very Important	Important	So-So	Not Important
Gentle	Very Important	Important	So-So	Not Important
Protective	Very Important	Important	So-So	Not Important
Physically Strong	Very Important	Important	So-So	Not Important
Honest	Very Important	Important	So-So	Not Important
Funny	Very Important	Important	So-So	Not Important
Friendly	Very Important	Important	So-So	Not Important
Good Looking	Very Important	Important	So-So	Not Important
Independent	Very Important	Important	So-So	Not Important
Rich	Very Important	Important	So-So	Not Important
Aggressive	Very Important	Important	So-So	Not Important

Confident	Very Important	Important	So-So	Not Important
Tender	Very Important	Important	So-So	Not Important
Brave	Very Important	Important	So-So	Not Important

3. Which parts of the romance story are important to you?

Happy Ending	Very Important	Important	So-So	Not Important
Easy to Read	Very Important	Important	So-So	Not Important
Fast Moving Story	Very Important	Important	So-So	Not Important
Lots of Love Scenes	Very Important	Important	So-So	Not Important
Exciting Story	Very Important	Important	So-So	Not Important

How close are the romance books to real life?

1. How often do you think the characters in romances are like people you meet in real life?

Very Often Often Sometimes Never

2. How often do you think the things happening in romances happen in real life?

Very Often Often Sometimes Never

3. Are the boys in the romance books like boys you know?

Very Often Often Sometimes Never

4. Are the girls in the romance books like the girls you know?

Very Often Often Sometimes Never

5. Are the problems in the romance books like the problems you have?

Very Often Often Sometimes Never

6. How often are the situations that happen in the romance novels realistic?

Very Often Often Sometimes Never

7. How often does the main girl character do the same things that you would like to do on a date?

Very Often

Often

Sometimes

Never

8. How often do the boys that you know act the same way the main male character does on a date?

Very Often

Often

Sometimes

Never

9. CIRCLE the most important reason why you read romances?

To Relax

To Forget
My Problems

To Learn About
New Things

Because I wish I had a
Romance Like in the
Books

How much do you agree or disagree with the following statements concerning romantic relationships between boys and girls? (CIRCLE)

1. People can fall in love at first sight.

Strongly Disagree

Disagree

Agree

Strongly Agree

2. Boys fall in love faster than girls.

Strongly Disagree

Disagree

Agree

Strongly Agree

3. True love leads to almost perfect happiness.

Strongly Disagree

Disagree

Agree

Strongly Agree

4. True love lasts forever.

Strongly Disagree

Disagree

Agree

Strongly Agree

5. There is only one "true love" for a person.

Strongly Disagree

Disagree

Agree

Strongly Agree

6. You should never be jealous of the person you love.

Strongly Disagree

Disagree

Agree

Strongly Agree

7. Love makes a person feel complete.

Strongly Disagree Disagree Agree Strongly Agree

8. Two people should not get married unless they are in love.

Strongly Disagree Disagree Agree Strongly Agree

9. If a couple loves one another, then they should be able to **always** work out their problems.

Strongly Disagree Disagree Agree Strongly Agree

10. Jealousy is part of all romantic relationships.

Strongly Disagree Disagree Agree Strongly Agree

11. When your partner is acting jealous, then you know that your partner loves you.

Strongly Disagree Disagree Agree Strongly Agree

12. Love is the most important part of a relationship.

Strongly Disagree Disagree Agree Strongly Agree

What do you think about marriage?

1. Most girls want to get married.

Strongly Disagree Disagree Agree Strongly Agree

2. Most boys want to get married.

Strongly Disagree Disagree Agree Strongly Agree

3. Girls get married at younger ages than boys.

Strongly Disagree Disagree Agree Strongly Agree

4. Marriage is the most important part of a person's life.

Strongly Disagree Disagree Agree Strongly Agree

5. Marriage is a turning point in one's life.

Strongly Disagree Disagree Agree Strongly Agree

6. A person's life changes once he or she gets married.

Strongly Disagree Disagree Agree Strongly Agree

7. A couple should not live together unless they are married.

Strongly Disagree Disagree Agree Strongly Agree

8. A person is not completely happy until he or she is married.

Strongly Disagree Disagree Agree Strongly Agree

9. Most people want to get married some day.

Strongly Disagree Disagree Agree Strongly Agree

10. How old do you think a girl should be when she gets married?

13-15 16-18 19-22 23-26 27 and older

What do you think about boy and girl relationships?

1. Most girls like to get to know a guy as a friend before they date him.

Strongly Disagree Disagree Agree Strongly Agree

2. Girls learn a lot about relationships from the boys they date.

Strongly Disagree Disagree Agree Strongly Agree

3. A girl should do what she wants to do, **not** what her boyfriend wants her to do .

Strongly Disagree Disagree Agree Strongly Agree

4. Boys have more experience than girls when it comes to romance relationships.

Strongly Disagree Disagree Agree Strongly Agree

5. When dating, a boy should take care of his girlfriend by not letting anything bad happen to her.

Strongly Disagree Disagree Agree Strongly Agree

6. Girls usually can pick between a couple of different guys they want to date.

Strongly Disagree Disagree Agree Strongly Agree

7. Boys usually can pick between a couple of different girls they want to date.

Strongly Disagree Disagree Agree Strongly Agree

Do you think romance changes a person?

1. Romance changes a person's life forever.

Strongly Disagree Disagree Agree Strongly Agree

2. When an **unhappy** person enters a romantic relationship, he or she becomes happy.

Strongly Disagree Disagree Agree Strongly Agree

3. A girl feels more confident and desirable when she has a boyfriend.

Strongly Disagree Disagree Agree Strongly Agree

4. A girl becomes prettier when she is dating.

Strongly Disagree Disagree Agree Strongly Agree

5. A girl's life changes forever when she starts dating.

Strongly Disagree Disagree Agree Strongly Agree

6. An unpopular girl can become popular if she dates the right guy.

Strongly Disagree Disagree Agree Strongly Agree

7. An unpopular boy can become popular if he dates the right girl.

Strongly Disagree Disagree Agree Strongly Agree

What are your feelings about these statements?

1. Boys and girls should only kiss and hug when they are dating.

Strongly Disagree Disagree Agree Strongly Agree

2. A girl should always kiss a boy goodnight if he takes her out on a date.

Strongly Disagree Disagree Agree Strongly Agree

3. Boys should always be the first person to start a kiss.

Strongly Disagree Disagree Agree Strongly Agree

4. A girl should never make the first move.

Strongly Disagree Disagree Agree Strongly Agree

5. If a girl's heart races or beats really fast, then she knows that she is in love.

Strongly Disagree Disagree Agree Strongly Agree

Beauty

1. It is easier to date if you are pretty.

Strongly Disagree Disagree Agree Strongly Agree

2. Wearing make-up will attract more boys.

Strongly Disagree Disagree Agree Strongly Agree

3. A person should try to dress in style.

Strongly Disagree Disagree Agree Strongly Agree

4. It is important to me that my clothes be the newest style.

Strongly Disagree Disagree Agree Strongly Agree

5. Girls get more boyfriends if they dress in the latest fashion.

Strongly Disagree Disagree Agree Strongly Agree

6. A boy thinks that you are cute if you wear clothes that he likes.

Strongly Disagree Disagree Agree Strongly Agree

7. Beautiful people can date anyone they want.

Strongly Disagree Disagree Agree Strongly Agree

8. Boys will only want to date you if they like how you look.

Strongly Disagree Disagree Agree Strongly Agree

9. Boys are attracted to pretty girls.

Strongly Disagree Disagree Agree Strongly Agree

10. What size of jeans would a girl with a perfect figure wear?

1/2 3/4 5/6 7/8 9/10 11/12 13/14

Education/Work/Home What do you think about these parts of a person's life?

1. A wife should keep the home clean and cook the meals for her family.

Strongly Disagree Disagree Agree Strongly Agree

2. Girls should help their mothers with household chores.

Strongly Disagree Disagree Agree Strongly Agree

3. A woman should raise her family before she thinks about a career.

Strongly Disagree Disagree Agree Strongly Agree

4. A woman should be a great mom and have a job.

Strongly Disagree Disagree Agree Strongly Agree

5. A woman should not work while there are children still at home.

Strongly Disagree Disagree Agree Strongly Agree

6. The most important thing in a woman's life is taking care of her children.

Strongly Disagree Disagree Agree Strongly Agree

7. Most women need to work to help support their families.

Strongly Disagree Disagree Agree Strongly Agree

8. Many educated women do not work so that they can take care of the children.

Strongly Disagree Disagree Agree Strongly Agree

Who should buy? How important are these things to you?

1. If my boyfriend takes me out on a date, he should pay for my food.

Strongly Disagree Disagree Agree Strongly Agree

2. The boy that I date should have money.

Strongly Disagree Disagree Agree Strongly Agree

3. If a boy takes me out on a date, he should pay for my movie ticket.

Strongly Disagree Disagree Agree Strongly Agree

4. A girl shouldn't have to spend any money if she is out on a date.

Strongly Disagree Disagree Agree Strongly Agree

Uses of Books

We want to find out why people read books for fun. We want to know how much each reason is LIKE YOU. Please tell us if each reason is A LOT like you, A LITTLE like you, NOT MUCH like you or NOT AT ALL like you.

1. Reading books gives me something to do when I haven't got anything to do.

A LOT A LITTLE NOT MUCH NOT AT ALL

2. I read books to get away from others in my family.

A LOT A LITTLE NOT MUCH NOT AT ALL

3. Reading books teaches me things I don't learn at school.

A LOT A LITTLE NOT MUCH NOT AT ALL

4. I read books to learn how I'm supposed to act in different situations and places.

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

A LOT A LITTLE NOT MUCH NOT AT ALL

1. How old are you? _____

3. Are you (Circle all that apply)

Black/African-American	Asian-American
White/Caucasian	Native-American/Indian
Hispanic/Latino	Chaldean
Other	

4. Do you live with your: MOTHER STEP MOTHER FEMALE GUARDIAN
5. Do you live with your: FATHER STEP FATHER MALE GUARDIAN
6. Does your Mother (or Female Guardian) work outside the home? If so does she work:
FULL-TIME PART-TIME NOT WORK DON'T KNOW
7. Does your Father (or Male Guardian) work outside the home? If so does he work:
FULL-TIME PART-TIME NOT WORK DON'T KNOW
8. What does your Mother (or Female Guardian) read the most?
BOOKS MAGAZINES NEWSPAPER DOESN'T READ A LOT
9. What does your Father (or male Guardian) read the most?
BOOKS MAGAZINES NEWSPAPER DOESN'T READ A LOT
10. Do you live in a: HOUSE APARTMENT CONDO MOBILE HOME
11. Do you know if the place you live in is rented or owned?
OWN RENT DON'T KNOW
12. Do you get an allowance (in money) each week? YES NO
(If YES), How much is it each week?
\$1-\$5 \$6-\$10 \$11-\$15 \$16-\$20 \$21-\$25 Over \$25
13. Do you work for money? YES NO
(If YES), How much do you earn each week?
\$5-\$25 \$26-\$50 \$51-\$75 \$76-\$100 Over \$100

THANK YOU VERY MUCH FOR YOUR TIME!

MICHIGAN STATE UNIV. LIBRARIES



31293015610961