

Film Analysis Codebook (Anne-Marie Smith)

Items 2 through 8 are to be filled out by the principal coder for each FFF film.

A Female Focused Film (FFF) is a film in which at least half of the content a) centers around one or more principal female characters; b) is told from a female point of view; and c) focuses on the principal female character(s)' daily life, including social, emotional, and psychological issues, problems, and struggles, and how these affect her and those around her.

1. Name of Film:

2. ID# of Film: (Three digit number beginning with 3, 4, or 9 depending on the decade.)

3. Year of Film's Release:

4. Genre: Defined by Gehring (1988) as "the division of movies into groups which have similar subjects and/ or themes" (p. 1).

-Film genres will be determined by consulting The Internet Movie Data Base, Ltd. (1999, www.imdb.com) for each film.

-All applicable genres will be coded for each film.

- 01-Comedy
- 02-Romance
- 03-Action Adventure
- 04-Drama
- 05-Western
- 06-Film Noir
- 07-Woman's Film
- 08-Melodrama
- 09-Horror
- 10-Science Fiction
- 11-Fantasy
- 12-Musical
- 13-Romantic Comedy
- 14-Gangster
- 15-War
- 16-Thriller
- 17-Crime

5. Creative Control: According to gender (female or male) the names and number of:

- A-Producer(s)
- B-Director(s)

C-Writer(s)
D-Editor(s)

6. If Applicable, Rank Among the Top 5 Annual Box Office Grossing Films, 1939-1949, from Sackett (1990).

7. If Applicable, Rank Among the Top 50 Annual Box Office Grossing Films:

1991-1998, from the Internet at Box Office '98.

1990 from Top Rental Films for 1990 ("Top Rental Films for 1990," 1991).

8. If Able to Identify, Box Office Gross:

Items 9 through 13 are to be filled out by any coder for each FFF film as defined in Appendix A.

9. Diegetic Time in Plot of Film: Write in the estimated time in months that has passed in the plot of the film (Capwell, 1997).

-Use 999-Cannot determine

10. Time Period in which Film Takes Place:

-Write in year/ decade in which the film takes place (e.g. 1930s, 1950s, 1980s). (Primary time)

-If there are flashbacks in the film, estimate the time period (year/ decade) in which each flashback takes place. (Flashback time)

-Use 9999- Cannot determine

11. Plot Themes: (Haskell, 1987, p.163-164)

The following plot themes are identified by Haskell (1987) as those which are traditionally inherent to the "woman's film" (defined in Appendix A). When coding this variable, please pay close attention to the definitions below to determine if any apply, mainly in regards to the female characters. There will be films in which none of these apply.

-Circle the corresponding numbers for all plot themes that apply to the film.

1-Sacrifice: "The woman must 'sacrifice' a) herself for her children; b) her children for their own welfare; c) marriage for her lover; d) her lover for marriage or for his own welfare, e) her career for love, f) love for her career."

2-Affliction: "The heroine is struck by some 'affliction' which she keeps a secret and eventually either dies unblemished. . . or is cured."

3-Choice: "The heroine [is] pursued by at least two suitors who wait, with undivided attention, her decision; on it, their future happiness depends."

4-Competition: "The heroine meets and does battle with the woman whose husband (fiancé, lover) she loves."

8-None of the above

12. Number of Principal Characters by Gender:

According to gender (female or male) write in the number of principal characters.

As defined in Appendix A: A principal character is one whom the plot centers around and whose presence is essential to the story.

13. Number of Supporting Characters by Gender:

According to gender (female or male) write in the number of supporting characters.

As defined in Appendix A: A supporting character is one who has a significant relationship with and active impact on some aspect of the principal character's life. This relationship and active impact is important to the story and observed through the supporting character's actions and behaviors.

As defined in Appendix A: A minor character is one who has no active impact on the story.

For example: In *As Good As It Gets* Simon's art dealer, Frank, was coded as a supporting character because he had a significant relationship with Simon, and as a result of his actions (giving Melvin Simon's dog to watch), Simon and Melvin's relationship changes (they are brought closer together). In comparison, Carol's mother and son had a significant relationship with her, but they did not actively impact the story through their actions and behaviors and were defined as minor characters.

Character Analysis Codebook (Smith)

All items are to be filled out for each principal and supporting character, female and male.

1. Name of Film: Write in the name of the film.

2. ID# of Film: To be filled in by the principal coder. (Three digit number beginning with 3, 4, or 9 depending on the decade.)

3. Character Name: Write in character's name or a brief description of the character if no name is given.

4. Character ID: To be filled in by the principal coder.

5. Principal or Supporting Character: Write in the corresponding number (See definitions in Appendix A and on previous page).

- 1-Principal
- 2-Supporting

6. Gender: Write in the corresponding number with the gender of the character.

- 1-Female
- 2-Male

7. Race: Write in the number corresponding with the apparent racial characteristics of the character.

- 1-Caucasian
- 2-African-American
- 3-Asian
- 4-Hispanic
- 5-Native-American
- 7-Other (and write in)
- 8-Does not apply
- 9-Cannot tell

8. Age: Write in the number corresponding with the apparent age of the character.

- 1-Infant, 0-2 years old
- 2-Child, 3-12 years old
- 3-Adolescent, 13-19 years old
- 4-Young Adult, 20-39 years old
- 5-Middle-Age Adult, 40-54 years old
- 6-Mature Adult, 55-64 years old
- 7-Senior Adult, > 65 years old
- 8-Does not apply
- 9-Cannot tell

9. Occupation: Write in the number corresponding to the apparent occupation of the character.

- 01-None identified
- 02-Athlete
- 03-Attorney
- 04-Businessperson

- 05-Educator
- 06-Entertainment Industry
- 07-Factory Worker
- 08-Farmer
- 09-Homemaker
- 10-Law Enforcement
- 11-Physician/Medical
- 12-Restaurant Business (owner, waiter/waitress, bartender)
- 13-Sales
- 14-Secretarial/Clerical
- 15-Student
- 16-Writer
- 17-Artist
- 18-Hotel/ Hospitality Management
- 19-Spy/ Government Agent
- 20-Independently Wealthy (does not need to work)
- 21-Unemployed
- 22-Criminal/Convict
- 23-Prostitute
- 24-Military
- 25-Service-Oriented (Any other occupation not listed which is customer focused. For example, a flight attendant, hairdresser, consultant. Write in occupation).
- 26-Other (and write in)
- 88-Does not apply

10. SES: Write in the corresponding number to the apparent socio-economic status for the character (Capwell, 1997).

1-Upper/upper middle class: Well-to-do, high-level job or no job, not dependent on monthly income to live.

2-Middle class: Works for a living, has all necessities and some luxuries.

3-Working class/lower class- Does not have all necessities, does not possess luxuries, may be unemployed, and/or on public assistance.

8-Does not apply

9-Cannot tell

11. Marital Status at Beginning of Film: Write in the corresponding number to the apparent marital status of the character in the beginning of the film.

**Use 1-Single, if the character is unattached and if it is not indicated if the character is divorced, separated, or widowed.

1-Single

2-Married

3-Separated

4-Divorced

- 5-Widowed
- 8-Does not apply
- 9-Cannot tell

12. Marital Status at the End of Film: Write in the corresponding number to the apparent marital status of the character at the end of the film.

**Use 1-Single, if the character is unattached and if it is not indicated if the character is divorced, separated, or widowed.

- 1-Single
- 2-Married
- 3-Separated
- 4-Divorced
- 5-Widowed
- 8-Does not apply
- 9-Cannot tell

13. Education: Write in the corresponding number to the apparent education level of the character.

**Use 9-Cannot tell, if the character's level of education is not obviously observed or stated. For example, a doctor or lawyer would have obviously had to go to medical or law school at the Graduate level to practice.

- 1-Less than High School
- 2-High School Graduate
- 3-Some College
- 4-College Graduate
- 5-Graduate (Masters or Ph.D.)
- 8-Does not apply
- 9-Cannot tell

14. Relationships: Circle the corresponding numbers to all the apparent roles/ relationships the character has with other characters (principal, supporting, and minor) in the film.

For example, a character who is a wife, mother, and child of a parent herself would be coded as 04, 03, 01.

- 01-Child
- 02-Sibling
- 03-Parent
- 04-Spouse
- 05-Boyfriend (Implied Romance)
- 06-Girlfriend (Implied Romance)
- 07-Fiancé

- 08-Friend (No Implied Romance)
- 09-Business Associate/ Co-worker
- 10-Other (and write in)
- 88-No relationships with other characters

15. Sex-Role Behaviors: Circle the corresponding numbers to all apparent sex-role behaviors the character is shown doing in the film (Items 01-05 from Henderson & Greenberg, 1980).

- 01-Housework
- 02-Preparing food/drink
- 03-Caring for children
- 04-Shopping
- 05-Working outside, in the yard
- 06-Working outside the home in a business setting
- 07-Working/Conducting business in the home
- 08-Crying

09-Physical aggression- Physical aggression is defined as physically attacking another.

Examples of physical aggression are punching, hitting, slapping, pushing.

10-Verbal aggression- Verbal aggression is defined as verbally attacking the self-concept of another instead of, or in addition to, attacking the individual's position on an issue. This attack is intended to cause psychological pain, therefore, causing the person to feel less favorably about the self. Name calling, swearing, and phrases such as "shut up" are also considered to be verbally aggressive.

88-No sex-role behaviors observed

16. Sex-Role Traits: For each sex-role trait, write in the corresponding number rank on your coding form.

-Instructions and items A through G were adapted from the 24-Item Personal Attributes Questionnaire (see Lenney, 1991, pp. 607-608).

-Items H and I were adapted from Pingree et al. (1976)

Instructions: Items A through H consist of a pair of characteristics. For example:

Not at all artistic 00 01 02 03 04 05 06 07 08 09 10 Very Artistic

Each pair describes contradictory characteristics-- that is, you cannot be both at the same time, such as very artistic and not at all artistic.

The numbers form a scale between the two extremes. On your coding form, you are to write in the number that best describes where the character falls on the scale. For example, if you think the character has no artistic ability, you would choose 00, if you think the character is pretty good, you might choose 09. If the character is only medium or has artistic ability observed at an

average or normal level, you might choose 05, and so forth. For all sex-role traits where there is no basis for judgement, use 88 for Not Observed. Write in your 00-10, or 88 rating for each sex-role trait on the coding form in the appropriate area.

Note: M, Masculinity Scale; F, Femininity Scale.

Underlined poles are the extreme masculine response for the M scale, and the extreme feminine response for the F scale.

A. Independent- Not dependent, as not subject to control by others. Not requiring or relying on something or others to meet needs, whether those needs are emotional, physical, psychological, or financial. Autonomous, self-reliant.

(M) Not at all independent 00 01 02 03 04 05 06 07 08 09 10 Very independent

B. Emotional- Dominated or prone to emotion, defined as the affective aspect of consciousness. Markedly aroused or agitated in feeling or sensibilities. One who openly displays feelings such as sadness, anger, or fear, for example. Expressive of emotions.

(F) Not at all emotional 00 01 02 03 04 05 06 07 08 09 10 Very emotional

C. Gentle- Free from harshness, sternness, or violence. Passive.

Rough- Characterized by harshness, violence, or force. Coarse or rugged in character.

(F) Very rough 00 01 02 03 04 05 06 07 08 09 10 Very gentle

D. Competitive- Relating to, characterized by, or based on competition, defined as the act or process of competing; rivalry. A contest between two rivals. (Use 88 for Not Observed)

(M) Not at all competitive 00 01 02 03 04 05 06 07 08 09 10 Very competitive

E. Kind- Of a sympathetic nature. Disposed to being helpful and concerned toward others. Good-hearted, friendly.

(F) Not at all kind 00 01 02 03 04 05 06 07 08 09 10 Very kind

F. Perseverance- The action or condition or an instance of persevering, defined as to persist in a state, enterprise, or undertaking in spite of counter influences, opposition, or discouragement. (Use 88 for Not Observed)

(M) Gives up very easily 00 01 02 03 04 05 06 07 08 09 10 Never gives up easily

G. Self-confidence- Confidence in oneself and in one's powers and abilities. Trust or faith in oneself.

(M) Not at all self-confident 00 01 02 03 04 05 06 07 08 09 10 Very self-confident

H. Career oriented- One who takes steps in order to secure a professional position or is already in a professional position. Having a career is important to her/him.

Not at all career oriented 00 01 02 03 04 05 06 07 08 09 10 Career oriented

I. Home and Family oriented- One who values domestic and family life. This is an important aspect of her/his life.

Not at all home and 00 01 02 03 04 05 06 07 08 09 10 Home family oriented and family oriented

17. Personality Traits by Personality Dimension (Eysenck, 1967; Eysenck, 1990; Eysenck & Eysenck, 1985): For each character, rate the degree to which the personality traits listed below are observed, using the scale between 00 and 10. A 00 rating would mean that the trait was not at all observed, where a 10 rating would mean that the trait was strongly observed in the character. A 05 rating may mean that the trait was observed at a normal or average level. For all personality traits where there is no basis for judgement, use 88 for Not Observed. Write in your 00-10 or 88 rating for each personality trait on the coding form in the appropriate area.

Not Present At All 00 01 02 03 04 05 06 07 08 09 10 Strongly Present

Extraversion-Introversion Traits

A-Sociable- Inclined by nature to companionship with others of the same species. Likes to be around other people.

B-Lively- Briskly alert and energetic.

C-Active- Expressing action as distinct from mere existence or state. Likes to participate and has an interest in surroundings.

D-Assertive- Disposed to or characterized by bold or confident assertion. Assert oneself- to compel recognition especially of one's rights. Stands up for themselves and their rights.

E-Sensation seeking- Seeking out a state of excited interest or feeling. This includes hedonistic activities, alcohol consumption, and illicit drug use.

Neuroticism Traits

F-Anxious- Characterized by extreme uneasiness of mind usually over an impending or anticipated ill; fearful concern or interest. Nervous.

G-Depressed- Low in spirits; sad.

H-Guilt- The state of mind of one who has committed an offense, consciously as well as imagined.

I-Low self-esteem- Low level of confidence and satisfaction in oneself.

J-Tense- Marked by strain or suspense.

Psychoticism Traits

K-Aggressive- Tendency toward or practicing aggression, defined as, a forceful action or procedure (as an unprovoked attack) especially when intended to dominate or master. Hostile, injurious, or destructive behavior or outlook especially when caused by frustration. Aggression can be physical or verbal.

L-Cold- Marked by lack of sympathy, interest, or sensitivity.

M-Egocentric- Concerned with the individual rather than society. Selfish.

N-Impersonal- Not engaging the human personality or emotions. Not emotional in relationship to others.

O-Impulsive- Prone to act on impulse; acting momentarily; spontaneous.

18. Body-Image (Thompson & Gray, 1995): Using the female and male figures below, circle the number of the body-shape that best matches the character's body-shape. Use female figures 1-9 to rate female characters, and male figures 1-9 to rate male characters. Use 0 for does not apply.

The Contour Drawing Rating Scale [Insert image here]

19. Primary Relationship Change: Write in the number that best corresponds to the most important relationship change and what specifically that was. The most important relationship change is defined as the one that may have impacted one or more other relationships the character had in a positive or negative way.

01-Relationship with oneself (e.g. improved self-esteem, empowerment, sobriety)

02-Relationship with spouse

03-Relationship with opposite sex (Implied Romance)

04-Relationship with same sex (Implied Romance)

05-Relationship with family member

06-Relationship with opposite sex friend (No Implied Romance)

07-Relationship with same sex friend (No Implied Romance)

08-Relationship with business associate

09-Other (and write in)

88-No change noted in any character relationship

20. Sexual Activity: Sexual activity is defined as sexual intercourse or sex act with comparable level of physical intimacy. This can either be observed or implied. Circle the corresponding numbers to all situations in which sexual activity took place.

- 1-In a marriage
- 2-In a long-standing heterosexual relationship, greater than or equal to 1 year
- 3-In a long-standing homosexual relationship, greater than or equal to 1 year
- 4-In a short-term heterosexual relationship, less than 1 year
- 5-In a short-term homosexual relationship, less than 1 year
- 6-One sexual encounter (e.g. "a one night stand")
- 7-Other (and write in)
- 8-No sexual activity observed or implied

21. Consequences of Sexual Activity (Character Being Coded For): Circle the corresponding numbers to all direct consequences of the character's sexual activity on the character her/himself.

- 1-Pregnancy
- 2-Marriage
- 3-Separation
- 4-Divorce
- 5-Physical illness
- 6-Psychological illness
- 7-Death
- 8-Other (and write in)
- 9-No consequences noted

22. Consequences of Sexual Activity (Affects on Other Characters): Circle the corresponding numbers to all indirect consequences the character's sexual activity had on other characters. Then write in which consequence goes with which character. For example, a husband ("Jack") who finds out his wife had an affair with another man becomes psychologically ill would be coded 5-Jack.

- 1-Marriage
- 2-Separation
- 3-Divorce
- 4-Physical illness
- 5-Psychological illness
- 6-Death
- 7-Other (and write in)
- 8-No consequences noted

23. Life Events: Circle the corresponding numbers to all negative life events the character experiences.

- 01-Death
- 02-Death of a spouse

- 03-Death of a child born alive
- 04-Death of a significant other
- 05-Miscarriage
- 06-Abortion
- 07-Stillborn infant (e.g. the baby is carried to term but is not alive on delivery)
- 08-Infertility
- 09-Loss of spouse through physical separation
- 10-Loss of child through physical separation
- 11-Loss of important relationship with opposite sex character (Implied Romance)
- 12-Loss of important relationship with same sex character (Implied Romance)
- 13-Loss of important relationship with family member
- 14-Loss of important relationship with opposite sex friend (No Implied Romance)
- 15-Loss of important relationship with same sex friend (No Implied Romance)
- 16-Other (and write in)
- 88-No negative life events noted

Film Analysis Coding Form

1. Name of Film_____
2. ID Number of Film_____
3. Year of Film's Release_____
4. Genre_____
5. Creative Control

	Female	Male
A. Producer(s)	_____	_____
B. Director(s)	_____	_____
C. Writer(s)	_____	_____
D. Editor(s)	_____	_____
6. Rank among top 5 box office gross (1939-49)_____
7. Rank among top 5 box office gross (1990-98)_____
8. Box office gross_____
9. Diegetic time in months_____
10. Time Period

A. Primary Time	_____
B. Flashback Time	_____

11. Plot Themes (please circle) 1 2 3 4 8

- | | Females | Males |
|-------------------------------------|---------|-------|
| 12. Number of Principal Characters | _____ | _____ |
| 13. Number of Supporting Characters | _____ | _____ |

Character Analysis Coding Form

1. Name of Film_____
2. I.D. Number of Film_____

3. Character Name	_____	_____	_____	_____	_____	_____
4. Character I.D.	_____	_____	_____	_____	_____	_____
5. Principal/ Supporting	_____	_____	_____	_____	_____	_____
6. Gender	_____	_____	_____	_____	_____	_____
7. Race	_____	_____	_____	_____	_____	_____
8. Age	_____	_____	_____	_____	_____	_____
9. Occupation	_____	_____	_____	_____	_____	_____
10. SES	_____	_____	_____	_____	_____	_____
11. Marital Status begin	_____	_____	_____	_____	_____	_____
12. Marital Status end	_____	_____	_____	_____	_____	_____
13. Education	_____	_____	_____	_____	_____	_____
14. Relationships	01 02 03	01 02 03	01 02 03	01 02 03	01 02 03	01 02 03
	04 05 06	04 05 06	04 05 06	04 05 06	04 05 06	04 05 06
	07 08 09	07 08 09	07 08 09	07 08 09	07 08 09	07 08 09
	10 88	10 88	10 88	10 88	10 88	10 88
15. Sex Role Behaviors	01 02 03	01 02 03	01 02 03	01 02 03	01 02 03	01 02 03
	04 05 06	04 05 06	04 05 06	04 05 06	04 05 06	04 05 06
	07 08 09	07 08 09	07 08 09	07 08 09	07 08 09	07 08 09
	10 88	10 88	10 88	10 88	10 88	10 88
Character Name	_____	_____	_____	_____	_____	_____
16. Sex Role Traits						
A. Independent	_____	_____	_____	_____	_____	_____
B. Emotional	_____	_____	_____	_____	_____	_____
C. Gentle-Rough	_____	_____	_____	_____	_____	_____
D. Competitive	_____	_____	_____	_____	_____	_____

17. Personality Traits

Character Name

19. Primary Relationship Change. Explain briefly

20. Sexual Activity

21. Consequences of sexual activity-Primary Character	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
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22. Consequences of sexual activity-affects on other Principal or Supporting Characters	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
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23. Negative Life Events	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 88	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 88	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 88	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 88	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 88	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 88
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