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THE EFFECTS OF SEMANTIC AND STYLISTIC VARIATIONS IN LANGUAGE
ON PERCEPTIONS OF SOCIAL INFLUENCE CHARACTERISTICS

A Dissertation
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Doctor of Education
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ABSTRACT

This study investigated the effects of variations in certain semantic and stylistic components of a counselor's language on perceptions of that counselor's social influence as measured through the dimensions of perceived expertness, trustworthiness and attractiveness. The language variables used in this study were derived from a linguistic theory called case grammar which is also the basis for the Computer Assisted Language Analysis System used in this study to verify the exact variations in the independent variables. The subjects were 132 undergraduate students divided into four groups. Each subject listened to one of four 20-minute counseling audiotapes that systematically differed only in the semantic and stylistic properties of the counselor's language. Subject perceptions of the counselor were measured via the Counselor Rating Form (Barak & LaCrosse, 1975). A multivariate analysis of variance was performed to determine the effects of the language variations, with one way analyses of variance used as follow-up tests. The results showed that: (a) semantic variations had no significant effect on perceptions of the counselor's social influence, (b) stylistically complex language yielded significantly better ratings of the counselor's expertness than did use of a simple style, (c) there is no interaction effect for these semantic and stylistic measures on the three social influence dimensions. The implications of these findings for counselor training programs, for research on conceptual level and for research on language as a mediator of the social influence process are discussed. Methodological considerations for future research are included.

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CHAPTER I

INTRODUCTION

Statement of Purpose

The purpose of this study is to investigate the effects of variations in certain semantic and stylistic components of a counselor's language on perceptions of that counselor's social influence as measured through the dimensions of perceived expertness, trustworthiness and attractiveness. This study is unique in its attempt to determine the relationship between language variables and a validated measure of social influence. It is believed to be the first to manipulate these particular linguistic variables so that similar levels of each variable are being compared.

Introduction to the Study

Counseling has been conceptualized by some theorists as an instance of social influence (Goldstein, 1966; Pepinsky & Patton, 1971; Strong, 1968). Theoretical and empirical work in this area suggest that perceived expertness, trustworthiness and attractiveness can be reliably measured and provide a valid index of a counselor's social influence (Barak & LaCrosse, 1975; LaCrosse, 1980; LaCrosse & Barak, 1976). In the 15 years following Strong's initial theoretical propositions, interest and research concerning social influence in counseling has continued to grow (Corrigan, Dell, Lewis & Schmidt, 1980; Heppner & Dixon, 1981).

Since the invention of the audio tape recorder there has also been an increased interest in examining how language is used in the psychological treatment process. Contemporary psychologists view verbal communication as the crucial component of the interaction between counselor and client (Kiesler, 1973; Marsden, 1971). Thus language can be considered a primary medium through which social influence is attempted in counseling and psychotherapy. While numerous studies have reported the effects of different reputational, evidential and behavioral cues on perceived expertness, trustworthiness and attractiveness, few have examined the effects of variations in language on these social influence dimensions.

Interest in counselor language has been rekindled recently by the development of a new, more inclusive model of psychological treatment (Patton, Fuhrman & Bieber, 1977; Pepinsky, 1966, 1969, 1974). According to the model, clients and counselors enter counseling with prior expectations and intentions. Primarily through the use of language they signal their expectations and intentions, influence one another and, ideally, reach a common understanding which enables them to work together to minimize perceived discrepancies between real and desired states. In short, counseling and psychotherapy are described as occasions for the communication of social influence via natural language.

Investigations aimed at validating this psychological treatment model have centered on the linguistic components of the communication process. A modified case grammar system was used as the basis for describing the relevant semantic variables within natural language

utterances (Anderson, 1971; Chafe, 1970; Cook, 1979; Filmore, 1968). Case grammar assumes that knowledge of the type of verb used and its inherent semantic properties provide the key to understanding the relationships among all other components of the utterance, and thus to the semantic intent of the whole utterance (Cook, 1979, chap. 4).

Language can also be described according to its stylistic properties such as number of words per utterance and number of words per phrase. Measures of these properties have been used to indicate the complexity of language style used by a speaker. Results from investigations of counselor language have suggested that measures of semantic and stylistic variables may be useful in describing important aspects of the psychological treatment process (Hurndon, Pepinsky & Meara, 1976; Meara, Pepinsky, Shannon & Murray, 1981; Meara, Shannon & Pepinsky, 1979).

Review of Literature

Social influence: theory and research. Counselors work to help clients change their attitudes and/or behavior. In that sense counseling is an instance of social influence. Strong (1968) was the first to explicitly point out that the research findings of the social psychologists in the areas of attitude change, persuasion and interpersonal attraction could be used to describe some of the dynamics of the counseling process.

Strong was originally struck by the similarities between counseling and opinion-change efforts. In both situations opinions or conceptions are presented that are often different from those of the

audience or client. Both activities also share the same method, verbal communication, and both intend to influence others in a predetermined direction.

Much of the research in the area of opinion change is based on the theory of cognitive dissonance (Festinger, 1957) which suggests that dissonance or lack of accord in the relationships among a person's cognitions, attitudes, feelings and/or behavior causes discomfort which that person will try to eliminate or reduce by altering one or more of the dissonant elements (Haber & Fried, 1975). Strong hypothesized that cognitive dissonance also operated in counseling. Borrowing from the results of the research in cognitive dissonance Strong listed five methods which clients could use to reduce their cognitive dissonance: (a) change his/her opinion to that of the counselor, (b) discredit the counselor thus reducing the importance of the message, (c) devalue the importance of the issue, (d) attempt to change the counselor's opinion, or (e) seek the support of others who agree with them. Following Hovland, Janis and Kelley (1953), Strong postulated that expertness, attractiveness and trustworthiness are the main source characteristics that control the second alternative, discrediting the counselor. Later reviews of social psychological theory and research (Corrigan et al., 1980; McGuire, 1969; Simons, Berkowitz & Moyer, 1970; Tedeschi & Lindskold, 1976) demonstrate that these characteristics are still considered important in the social influence process. Recent research has shown that subjects can use these three source characteristics to differentiate among observed counselor performances (Barak & Dell, 1977; Barak & Crosse, 1975; LaCrosse & Barak, 1976).

Expertness was described by Strong as "the extent to which a communicator is perceived to be a source of valid assertions" (p. 216). A person's apparent competence, relevant education and experience, seniority, status, and prestige all influence the perception of expertness. These qualities are inferred from: (a) visible evidence of specialized training such as diplomas and certificates, (b) behavior such as rational and knowledgeable discussion and self confidence, and (c) reputation as an expert.

"The degree of confidence in the communicator's interest to communicate the assertions he considers most valid" (Hovland, Janis & Kelly, 1953, p. 21) was an original description of trustworthiness. It is related to a person's apparent sincerity, fairness, objectivity, honesty and lack of vested interest. According to Strong, "trustworthiness is a function of: (a) reputation for honesty, (b) social role, (such as physician, priest, or used car salesman) (c) openness and sincerity, and (d) a perceived lack of motivation for personal gain" (p. 217).

Attractiveness is based on "perceived similarity to, compatibility with, and liking for the influence recipient" (Strong, 1968, p. 216). A person's apparent familiarity, friendliness, likability, and relevant attitudinal or group membership similarity may all influence perceptions of attractiveness. Strong's description of factors associated with attractiveness was relatively restricted. He believed that communicator attractiveness could be increased by assuring subjects that they would like the communicator or that the communicator was similar to them in background and attitudes.

Corrigan et al. (1980) have provided a thorough review of the recent research literature on social influence in the counseling process. Their review focused on the evidential, reputational, and behavioral cues which have or have not been shown to affect perceived counselor expertness, trustworthiness and attractiveness. In their summary Corrigan et al. noted that behavioral cues appear to produce the most robust effects.

Since language usage is the most frequently occurring behavior in the counseling interview and since it is in fact a common denominator of all counseling, one might expect to find a plethora of studies investigating the effects of variations in language on the counseling process. Such is not the case. Even in the relatively crowded field of social influence research, few studies have addressed the impact of language or language-mediated variables. These language-related studies are summarized in the following paragraphs.

A study by Strong and Schmidt (1970) was the first to show that differences in counselor behavior could affect subjects' perceptions of counselor expertness. Forty-nine male undergraduate volunteers were each exposed to a live 18-minute interview with a counselor confederate playing either an expert or inexperienced role. The verbal component of the expert role included organized and confident structuring of the interview, suggesting topics, describing the task to the subject, and explaining that his own role was to facilitate discussion. The inexperienced was confused and offered minimal help. Clearly the inexperienced behaviors are not typical of the majority of counselors.

Atkinson and Carskaddon (1975) studied the effects of counselor use of high versus low levels of abstract psychological jargon on subject perceptions of counselor expertness. Subjects viewed one of two 15-minute videotapes of a counseling interview. The tapes were identical until the final five minutes when the counselor interpreted the client's comments using either high or low abstract terminology. Using the Counselor Effectiveness Rating Schedule (CERS) it was found that subjects perceived the abstract counselor as having a greater knowledge of psychology than the counselor who used more commonly understood terminology.

In a more recent study which also employed the CERS as the dependent variable (Atkinson, Maruyama & Matsui, 1978) a "directive" counselor was rated more credible and approachable than a "non-directive" counselor. The subjects in this study, Asian American students, were responding to an audiotape of a directive or non-directive vocational counseling session. Unfortunately the non-directive tape has been described as passive and somewhat repetitious, an exaggerated role (Corrigan et al., 1980).

A similar criticism has been made of a study by Scheid (1976) who compared responses to counselors displaying Level 1 facilitative core conditions to those of counselors displaying Level 3 core conditions. The 120 undergraduate subjects viewed one of two 10-minute excerpts. Not surprisingly, significant differences were found on all six dependent measures: counselor warmth, competence, comfort, appeal, counseling climate, and client satisfaction.

Studies of behaviors related to counselor attractiveness have focused on two types of cues, counselor self-disclosure and an "attractiveness role" (Schmidt & Strong, 1971). This role calls for the counselor to portray a liking for and similarity to the client. In addition to nonverbal behavior such as shaking hands, smiling, eye contact and a forward lean, the attractiveness role requires a moderate number (four) of counselor similarity self-disclosures and a disclosure of liking for the subject. The unattractive counselor makes four disclosures of dissimilarity and does not express liking. This attractive role does not include any particular style of language use.

One study of behavioral attractiveness cues that did tangentially concern language style was that of Kleinke and Tully (1979). Their article reported the results of two experiments in which subjects evaluated a 3-minute segment of content filtered tape recording of "counseling sessions" in which counselors engaged in low, medium, or high levels of talking. In both studies counselors using low amounts of talking were evaluated most favorably on a liking or attractiveness dimension. The dependent measure was a modification of the Counselor Rating Form (CRF). In their discussion the authors pointed out that while Scher (1975) did not find a significant correlation between counselor talking level and outcome, he did show that experienced counselors were significantly more successful and also significantly less verbally active than inexperienced counselors.

Of the relatively few published studies concerning trustworthiness cues, none examines aspects of language style. One reason suggested

for the dearth of interest in trustworthiness cues is that characteristic seems to be inherent in the counselor role (Corrigan et al., 1980). At least in initial interviews a counselor would probably have to act explicitly untrustworthy to lose a client's trust. Thus there is little motivation to examine ways to maximize counselor trustworthiness.

In summarizing this research it must be noted that surprisingly few studies have focused on the influence of language cues. Strong (1968) himself wrote that verbal communication was the primary medium of counseling. Numerous counseling process theorists have agreed on that point (cf. Kiesler, 1973). Other specific criticisms of this body of research have included the use of barely comparable dependent measures and the use of unrealistically defined counselor roles which limit generalizability. In designing the study reported below, the experiment attempted to avoid these two limitations.

Language Analysis Via Case Grammar

At approximately the same time that Strong was formulating the new application of social influence theory to counseling and isolating relevant cues, work was also underway that applied social influence theory to the development of a basic and all-encompassing definition of psychological treatment (Pepinsky, 1969; Pepinsky & Patton, 1971). Psychological treatment was defined as ". . . any encounter between persons in which one or more participants are inferred to be acting so as to elicit in . . . one or more other participants a change-in-state (e.g., beliefs, attitudes, behavior, resources)" (Pepinsky & Patton, 1971, p. 4).

This definition subsequently became one of the assumptions underlying a model of counselor-client interaction and change (Bieber, Patton & Fuhriman, 1977, Patton & Meara, in press; Pepinsky, 1974).

In this model, depicted in Figure 1, the participants are assumed to possess an understanding of the workings of social relationships and of common methods of conversation. During face to face interaction the counselor and client communicate, i.e., exchange informative displays, primarily through the use of natural language. The subsequent interpretive activity consists of participant attempts to match the other's utterances with prior knowledge about ordinary speaking methods and social relationships. If the interpretive activity is successful and understanding between the communicators is achieved, then the model specifies that "concerted action" may be observed. Concerted action can be indicated by traditional counseling assessment methods. In addition coordinated speaking practices such as "tracking" (Jaffe, 1964; Meara, Shannon & Pepinsky, 1979; Patton, Fuhriman & Bieber, 1977) and "convergence" (Bieber, 1978; Meara, Shannon & Pepinsky, 1979; Pepinsky & Karst, 1964) are believed to provide evidence of concerted action.

By definition tracking and convergence are determined by comparing the values of each dependent measure for client and counselor at "Time 1" (T_1) and "Time 2" (T_2). "Tracking is said to occur (a) if client and counselor show a significant change on the dependent measure in the same direction from T_1 to T_2 , or (b) if there is not a significant difference on the measure between client and counselor at both T_1 and

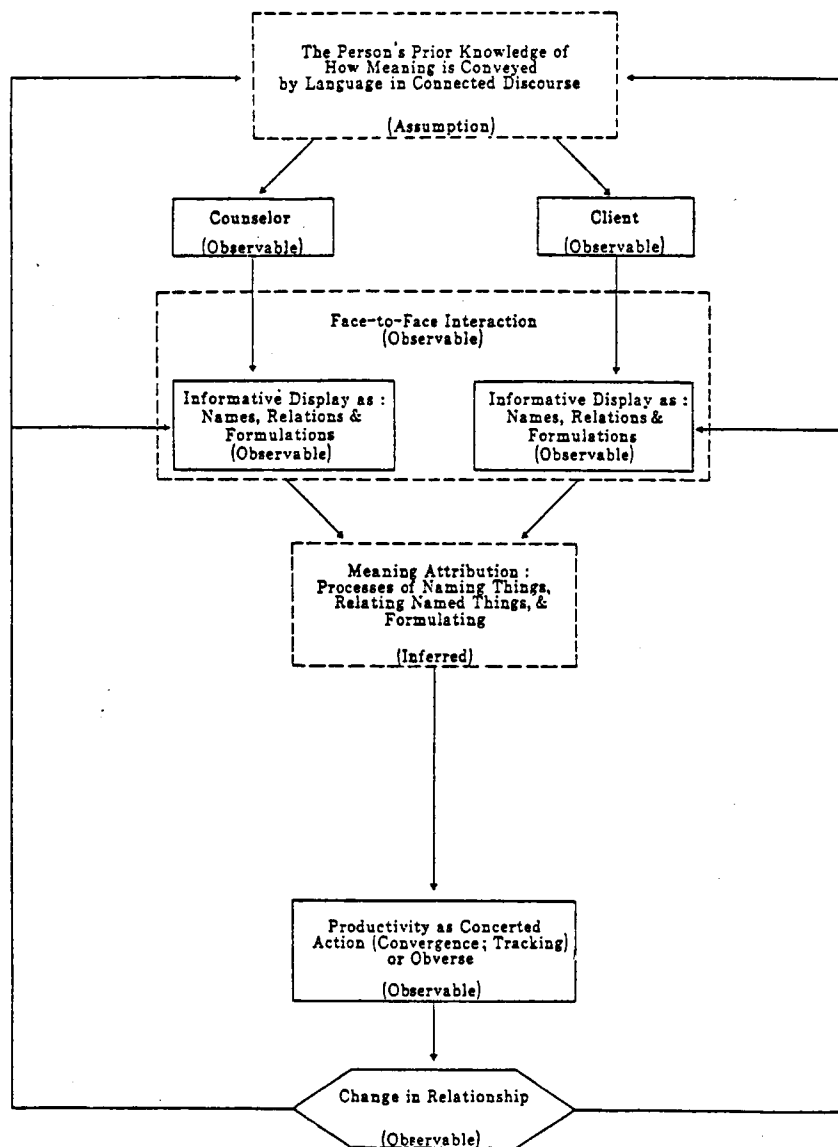


Figure 1. Model of Counselor-Client Interaction and Change Via Natural Language (Adapted from Patton, Fuhrman and Bieber, 1977).

T_2 . Convergence is said to occur if there is a significant difference between client and counselor at T_1 and if by T_2 there is a change in one or both participants so that this significant difference disappears" (Meara, Shannon & Pepinsky, 1979, p. 183).

According to the psychological treatment model, continued concerted action yields a change-in-state for the relationship. This change can occur in both specific information that each brings to subsequent interactions and in the language they use for informative displays. "Specifically, the model posits that what can change for the participants is what they assume about themselves, the other person, their relationship, and how they talk to each other--that is, literally, how they structure their linguistic utterances" (Patton, Fuhriman & Bieber, 1977, p. 28).

To test the usefulness and validity of this model, investigators chose to focus on the concept of informative display, specifically its natural language component. Attention was focused on language for several reasons. Language is rule-governed behavior and can be studied empirically. It provides information on how participants themselves act to shape their encounters. Language is also a common characteristic of many other varieties of social influence attempts. In addition, the study of counselor and client language allows the investigator to examine the counseling process free of the constraints of traditional theories of psychological treatment concerning what should happen in treatment (Patton, Fuhriman & Bieber, 1977; Patton & Meara, in press; Rush, Pepinsky, Landry, Meara, Strong, Valley & Young, 1974).

A modified case grammar approach based on Cook's Matrix Model was chosen as the basic framework for the description of the language used in informative displays (Anderson, 1971; Chafe, 1970; Cook, 1979; Fillmore, 1968). Case grammar is a method of describing the semantic units of language. These units are assumed to correspond to a set of universal concepts with which human beings organize their experience.

At the most elementary level Chafe assumes that the total human conceptual universe is dichotomized into two major areas. One area, symbolized by verbs, describes states, i.e., conditions and qualities, and events or activities. The second area, nouns, describes things, both physical objects and abstract concepts (Chafe, 1970, p. 96).

Case grammar describes language in terms of the basic verb types and the "case roles," i.e., functions, assumed by the noun phrases. The verb type is of central importance in the sense that "it determines what nouns will accompany it, what the relation of these nouns to it will be, and how these nouns will be semantically specified" (Chafe, 1970, p. 97).

The modified matrix model of case grammar proposes that all verbs can be divided into three basic types: State, Process and Action, and two interactive types, and that these verb types possess inherent semantic characteristics. An outline of the modified matrix is contained in Appendix A. The basic verb types with their adapted definitions and examples are given below.

State verbs define a non-causal relation between persons or things, or state or property of such an object. Example--I am happy. The house is warm.

Process verbs define a causal relation, without specification of an agent, in which something happens to a person or thing. Example--I was hurt. The house decayed.

Action verbs define a causal relationship with specification of an agent in which a person or thing does something. Example--Kathy hit Don. The rock broke the window (Meara et al., 1981, p. 113).

The modified matrix model also posits four essential or nuclear case roles: Agent, Experiencer, Object and Benefactive which are not altered by variation in word arrangement within the clause. Definitions and examples of the essential case roles are given below.

Agentive case defines the doer of some action. Example--Sarah goes to school. She runs track.

Experiencer case defines the one who is aware of the physical sensations, cognitions, or emotions. Example--Paul felt lonely. The pigs are hungry.

Object case defines the animate or inanimate recipient of the action, process or state described by the verb. Example--Jean hit the ball. Kathy studies music

Benefactive case defines the one who benefits from a state or action or a process; usually the possessor of some object. Example--Jon won a car. Jon gave Milli the car (Patton & Meara, in press, ms., p. 15).

The case roles and verb types are assumed to provide clues to the underlying meaning within each clause. Or as Patton and Meara (in press) described it, "The essential verb phrase--noun phrase relations in each clause are thus postulated to exist as inherent semantic features of the clause" (ms., p. 9). Case grammarians believe that the semantic features describe the "deep structure" of language utterances.

A second attribute of language is a "stylistic" one associated with "surface structure." Stylistic complexity is measured via the total number of words, phrases or clauses spoken. Other stylistic measures include ratios such as Average Block Length (i.e., total clauses divided by total main clauses) and Average Essential Cases (i.e., number of essential cases divided by number of clauses) and others (Meara et al., 1979).

In order to reliably and comprehensively analyze natural language using the modified case grammar approach a series of computer programs were developed at the Ohio State University by an interdisciplinary research team interested in human language communication (Pepinsky, 1974; Rush et al., 1974; Strong, 1974; Young, 1973). This set of programs is called the Computer Assisted Language Analysis System or CALAS. CALAS identifies semantic units of measure as specified by the Matrix Model, i.e., the verb types and case roles and the stylistic units, such as words, phrases and clauses.

Several studies of the semantic and/or stylistic components of the natural language used in psychological treatment have been conducted using CALAS. Four studies have focused on semantic features. Patton, Fuhrman and Bieber (1977) analyzed the verb type usage in the first, eleventh and twenty-fifth interviews of one counselor-client pair. The authors found that both counselor and client increased their use of state verbs and decreased their use of action verbs from the first to last interview. The results were described as evidence of a "tracking phenomenon" (Jaffe, 1964) which is believed to provide evidence of concerted action in the psychological treatment model described above.

Bieber, Patton and Fuhrman (1977) confirmed that the client seemed to be tracking the counselor's verb type usage. The case roles of all noun phrases referring directly to the client in each of three interviews were also tallied. The analysis showed that by the twenty-fifth interview the client tracked the counselor case role usage.

Following this earlier work Bieber (1978) compared the verb type usage of client-centered and psychoanalytic counselors. Using an

expanded verb cell matrix he was able to identify two distinct language patterns which corresponded to the theoretical orientations represented by the counselors in his study. Examinations of the verb types suggested that the client-centered counselor's language pattern maximized the exploration and expression of personal feeling states while the psychoanalytically oriented counselor's language seemed to emphasize cognitive functions.

Using the film Three Approaches to Psychotherapy (Shostrom, 1966) as a data base, Meara, Shannon and Pepinsky (1979) compared the stylistic complexity of counselor and client. The three counselors were found to be significantly different from each other in their linguistic style. There was also significant evidence of tracking and convergence between Gloria and the interviewers on the stylistic measures.

Meara, Pepinsky, Shannon and Murray (1981) used the same film to study the relationship between theoretical orientation, as expressed in the counselors' stated intentions for the interview with the client, Gloria, and the verb type usage of the counselors and client. The results indicated that verb type usage was related to theoretical orientations described by each of the counselors, Perls, Ellis and Rogers. The secondary finding that the client's verb type usage remained stable across all three initial interviews was consistent with the results of an earlier study (Bieber, Patton & Fuhrman, 1977) which showed that while tracking of stylistic measures may begin in the first interview, semantic tracking starts later. These studies provide support for the assertion that both the semantic and stylistic structures of language may be useful in describing differences among counselors.

Wycoff, Davis, Hector and Meara (1982) provided an investigation of the relationship between semantic and stylistic variables and the expression of empathy in the counseling process. Although Meara, Shannon and Pepinsky (1977) and Meara et al. (1981) suggest that there is a distinct linguistic pattern associated with empathic counseling, Wycoff et al. specifically compared the language of counselors who were judged to be low empathic responders (LERS) and high empathic responders (HERS). On the semantic measures, the LERS were found to use significantly more action verb types than the HERS; and although the HERS used more state verbs than the LERS, the difference was not statistically significant. The HERS were also found to be significantly less complex on one of the two stylistic measures than were the LERS. Thus the case grammar/CALAS system may also be useful in describing differences among counselors on aspects of the counseling process assumed to be influential to successful outcomes.

Wyman (1981a) conducted a pilot study to further evaluate the usefulness of case grammar in describing those aspects of language which increase or decrease a counselor's social influence as measured by the expertness, trustworthiness and attractiveness dimensions. Four 8-minute videotapes of a counseling interview were developed for the study. The four videotapes were identical except for the verb type usage and stylistic complexity of the counselor's language. After listening to one of the tapes, the subjects, who were graduate students in education, rated the counselor on the Counselor Rating Form (CRF; Barak & LaCrosse, 1975), a measure of perceived social influence based on the expertness,

trustworthiness and attractiveness dimensions. The results are presented in Appendix B.

Although action verb type usage resulted in consistently more favorable ratings, stylistic complexity appeared to have no impact on counselor ratings. The results indicated that neither the semantic nor the stylistic variation resulted in significantly different counselor ratings.

The non-significant results of this pilot study were assumed to be attributable to two factors: (a) the strength of visual impact overriding the subtle language differences, and (b) the length of the counseling interview segment not being long enough for the language to create a definite impact. Thus new scripts were developed, each approximately 20 minutes long, and recorded on audiotape (Wyman, 1981b). Using these audiotapes and identical subject procedures a second pilot study was conducted using undergraduate education majors. The results are summarized in Appendix C.

The mean CRF scores from the second pilot study suggested that counselor use of complex language style was associated with more favorable perceptions of their expertness ($p < .0002$), trustworthiness ($p < .005$) and attractiveness ($p < .08$). In contrast to the first pilot study in which there was a consistent but nonsignificant trend in favor of action verb usage, there did not appear to be a main effect for verb type usage.

The data also suggested that any effects of verb type usage resulted from an interaction effect with stylistic complexity. This interaction effect was significant only on the dimensions of expertness ($p < .03$) and trustworthiness ($p < .03$). The action verb type was

preferred by raters only in combination with a complex style while state verbs were preferred when the simple style was used. In summary, the second pilot study found a main effect for stylistic components which favored complexity and an interaction effect between verb type usage and stylistic complexity.

Rationale for Current Research

Some theorists describe counseling as a social influence process in which verbal communication is the primary tool. Previous research using a modified case grammar approach suggests that both semantic and stylistic language variables are relevant in describing the counseling process. The two pilot studies cited above suggest that manipulation of certain semantic and stylistic language components yields differential ratings of the counselor along three dimensions of social influence. The present study sought to replicate the pilot studies using a larger N and a more heterogeneous subject group to determine more definitely the effects of variations in selected semantic and stylistic components.

Based on previous research (Meara et al., 1981; Patton, Fuhrman & Beiber, 1977; Wyman, 1981b) it was expected that no main effect would be detected for the semantic variable of verb type usage. The stylistic component, however, was expected to have a significant effect on subject perceptions. More complex counselor language was expected to result in more favorable perceptions of the counselor. The previous research also suggests the existence of an interaction effect in which the complex style is rated better when used with action verb types than when used with state verb types. Thus the following hypotheses were tested.

Hypotheses

1. A counselor using state verb types will be rated no differently on the Counselor Rating Form than a counselor using action verb types.
2. A counselor using a complex language will be rated more favorably on the Counselor Rating Form than will a counselor using simple language.
3. There will be an interaction effect such that a counselor using a simple style will be rated more favorably on the Counselor Rating Form if using state verbs than if using action verbs; while a counselor using a complex style will be rated less favorably if using state verbs than if using action verbs.

CHAPTER II

METHOD

Subjects

The subjects were 88 female and 44 male undergraduate students from the College of Liberal Arts at The University of Tennessee, Knoxville who volunteered to participate in exchange for course credit. Subjects who volunteered but who were not considered fluent in English were excluded from the study. Thirty-three subjects were randomly assigned to each treatment condition which consisted of listening to one of four counseling audiotapes that systematically differed in terms of the semantic and stylistic properties of the counselor's language. After listening to a tape each subject rated their perceptions of the counselor's social influence.

Procedure

Stimulus tapes. The four counseling audiotapes were recorded using actors who followed carefully structured scripts. The topic and the client's script were identical across all four conditions while each counselor script varied selected semantic and stylistic features of language. In addition to the language manipulation, two primary objectives in developing the scripts were to achieve natural sounding wording and to ensure that a consistent and adequate counseling skill level was portrayed across the four counselor scripts. Two counseling psychologists studied the scripts and verified that an acceptable level of counseling skill was maintained.

Each audiotape was approximately 20 minutes long and consisted of two segments, the first from an initial interview and the other from a second interview. The client's concern was portrayed as basically vocational; however, she also mentioned issues of poor interpersonal relations with parents and boyfriends. Copies of the scripts may be found in Appendix D.

The same actor and actress played the roles of the counselor and client respectively on all tapes. Their only instructions were to maintain a consistent intonation and rate of speech on all four tapes. Both role players were unaware of the hypotheses of this study.

Independent variables. The semantic and stylistic properties of the counselor's language were the independent variables. The semantic variation was accomplished by manipulating the counselor's use of one of two verb types: state or action. State verbs define a particular non-causal relation between persons or things, or a state or property of persons or things (e.g., I am angry. The house is warm.). Action verbs define a causal relationship with specification of an agent (e.g., Kathy hit Don. Jean kicked the ball.) (Meara, Pepinsky, Shannon & Murray, 1981).

The stylistic variable was divided into two levels of language complexity, simple and complex. The number of phrases per clause and the total number of words per interview were the two measures of level of complexity. In summary, the manipulations yielded a 2 x 2 factorial design.

Procedural Check--CALAS. In order to verify the numerical description of the levels of the independent variables the four counselor

role transcripts were entered verbatim into the DEC System 10 and processed through the Computer Assisted Language Analysis System (CALAS; Rush et al., 1974). The CALAS includes a set of computer programs for translating English language texts into structural equivalents. The CALAS programs were run on the IBM 370/3031 computer.

The CALAS programs provide three separate sequential operations: (1) Eyeball, translation of the text into grammatical categories (e.g., noun, verb, adjective, adverb); (2) Phraser, aggregation of grammatical class assignments into phrases (e.g., noun phrase, verb phrase, prepositional phrase); and (3) Clause and Case, grouping the phrases into clauses (e.g., main and subordinate) and assigning labels derived from case grammar to each phrase in the clause. After each operation the system provides for human editing to increase the accuracy of the input into the next phase.

The human editing in this study represented the consensus of three individuals well versed in case grammar and the CALAS. The CALAS output was used to verify the frequency of use of each verb type and the total number of words, phrases and clauses used by the counselor. From these figures percentages were then calculated for verb type usage, and phrases per clause. The results of the procedural check are presented in Table I.

Dependent variables. Subject perceptions of the counselor were measured using the Counselor Rating Form (CRF; Barak & LaCrosse, 1975) which was designed "to measure the social influence dimensions of perceived counselor expertness, attractiveness, and trustworthiness" (LaCrosse, 1980, p. 322). The CRF consists of 36 seven-point bipolar adjectives, 12 pairs for each dimension. Scores on each dimension range

TABLE I

NUMERICAL DESCRIPTION OF THE VARIATION IN SEMANTIC AND
STYLISTIC VARIABLES IN THE COUNSELOR'S LANGUAGE
AMONG THE FOUR COUNSELING SCRIPTS

Script Description	Semantic Measures		Stylistic Measures	
	% Action Verbs	% State Verbs	Phrases/ Clause	Total Words
#1 State Simple	5	92	3.5	309
#2 Action Simple	83	3	3.7	305
#3 State Complex	15	74	5.2	565
#4 Action Complex	79	11	5.4	575

NOTE. The percent of action and state verbs within each script does not total 100. Other verb types were used to achieve natural sounding language.

from a minimum of 12 to a maximum of 84. Split-half reliability coefficients are .87 for expertness, .85 for attractiveness, and .91 for trustworthiness (LaCrosse & Barak, 1976). Data on the CRF suggest that it has predictive validity for immediate post-counseling outcomes (LaCrosse, 1980) and that it is useful in measuring differences in perceptions of counselor characteristics (Barak & Dell, 1977; Barak & LaCrosse, 1977; LaCrosse & Barak, 1976).

Data collection. The experimenter scheduled subjects by telephone for individual appointments to report to the College of Education Media Center to listen to one of the counseling audiotapes and to record their perceptions of the counselor using the Counselor Rating Form (CRF; Barak & LaCrosse, 1975). Each subject arriving at the Media Center office was given one audiotape, a set of headphones and a five-page packet including instructions, informed consent statement and CRF. Subjects were assigned to individual carrels equipped with an audiotape player. Before turning on the tape all subjects read and signed an informed consent form. They next listened to the tape and filled out the CRF. The experimental task required a maximum of 30 minutes to complete. When they finished, the subjects returned the headphones and tape to the media center office and took the completed CRF and informed consent form to the secretary in a room specified on the instruction sheet. There they received a voucher for course credit.

Other than the initial telephone contact, subjects were processed through the experimental task by persons who were naive concerning the hypotheses of the study. A copy of the instructions, the informed consent

statement and the CRF appear in Appendix E. The consent statement included instructions for obtaining an optional debriefing session from the experimenter.

Data analysis. The CRF was scored so that a high score on a social influence dimension represented a less favorable rating of the counselor on that dimension than did a low score. A 2 x 2 multivariate analysis of variance (MANOVA) was performed to determine the effect of the variation in the semantic and stylistic components of the counselor's language on subjects' perceptions of the counselor's social influence. The analysis was performed via the SAS computer program's General Linear Models procedure (PROC GLM) (SAS, 1979).

CHAPTER III

RESULTS

A multivariate analysis of variance (MANOVA) was performed to determine the effect of variations in the semantic and stylistic components of the counselor's language on subject perceptions of his social influence. The assumption of equal dispersion matrices was not tested because the sample size was large ($N=132$) and cell sizes were equal. Using the Wilks' lambda criterion the MANOVA results indicated that there was a significant multivariate effect for verb type usage and complexity but there was no significant overall interaction effect, See Table II. Appendix F presents the means and standard deviations of ratings of perceived counselor expertness, trustworthiness and attractiveness in each of the four experimental conditions.

The significant multivariate F for verb type usage resulted in a failure to reject the first hypothesis. The results suggest that perceptions of the counselor were influenced by the counselor's verb type usage. This preliminary result was followed by a one way analysis of variance (ANOVA) to determine which social influence dimensions were accounting for the significant main effect for verb type. Table III includes a summary of the ANOVA. As shown in Table III there were no significant differences between the ratings given to the counselor using action verbs and the counselor using state verbs in any of the three dimensions. Table IV presents the average mean scores for the verb types by dependent variable.

The second hypothesis, that a counselor using a more complex language style would receive higher counselor ratings, was accepted

TABLE II

MULTIVARIATE ANALYSIS OF VARIANCE (MANOVA) OF PERCEIVED COUNSELOR
EXPERTNESS, TRUSTWORTHINESS AND ATTRACTIVENESS BY VERB TYPE
USAGE, LANGUAGE COMPLEXITY AND VERB TYPE/
LANGUAGE COMPLEXITY INTERACTION

Source	df	Multivariate F	
Verb Type	3/126	4.20	.007*
Language Complexity	3/126	3.46	.018*
Verb Type/Language Complexity Interaction	3/126	0.95	.419

* = Significant at .05 level.

TABLE III

THE AVERAGED MEAN SCORES FOR VERB TYPE BY
DEPENDENT VARIABLE

Dependent Variables	Verb Type	
	State	Action
Expertness	34.8	33.3
Trustworthiness	34.8	32.9
Attractiveness	47.8	44.3

NOTE. State scores are the average of the state simple and state complex experimental conditions. Action scores are the average of action simple and action complex experimental conditions.

TABLE IV
RESULTS OF ANOVA TESTS OF THE EFFECTS OF VARIATIONS IN
THE VERB TYPE USAGE AND COMPLEXITY OF COUNSELOR
LANGUAGE ON PERCEPTION OF COUNSELOR
EXPERTNESS, TRUSTWORTHINESS AND
ATTRACTIVENESS

Source	Expertness		Trustworthiness		Attractiveness	
	F	p	F	p	F	p
Verb Type	0.11	0.745	0.75	0.388	2.57	0.111
Complexity	5.25	0.024*	0.90	0.344	0.34	0.559
Interaction	0.08	0.781	0.00	0.961	0.87	0.352

* = Significant at .05 level.

because of the significant multivariate F for complexity. Table V gives the average mean scores for the complexity variable for each social influence dimension. The results of the follow-up analysis of variance (ANOVA) indicated that the difference between high and low complexity was significant only in the expertness dimension (see Table III). Counselor use of a complex language style yielded more favorable expertness ratings than did use of stylistically simple language.

The non-significant multivariate interaction effect resulted in rejecting the third hypothesis. This finding suggests that there is no interaction effect for these semantic and stylistic measures on the three social influence dimensions.

TABLE V
THE AVERAGE MEAN SCORES FOR STYLISTIC COMPLEXITY
BY DEPENDENT VARIABLE

Dependent Variables	Stylistic Complexity	
	Simple	Complex
Expertness	36.7	30.8
Trustworthiness	34.9	32.8
Attractiveness	46.7	45.4

NOTE. Simple Scores are the average of the state simple and action simple experimental conditions. Complex Scores are the average of state complex and action complex experimental conditions.

CHAPTER IV

DISCUSSION

General Limitations

There are several reasons why this study cannot provide a definitive description of the effects of the manipulated variables on client perceptions of a counselor's social influence. As with all analog studies it is impossible to generalize beyond the demographic parameters of the subject pool that was used. Further, although the subjects might be considered potential clients, during the study they probably differed from real clients in some important respects, such as level of stress or openness to change. The other limitations of analog studies likewise apply (Gelso, 1979; Goldman, 1976).

Additional limitations are inherent in the measuring instrument. The brevity of exposure may also affect the validity of subject ratings. As several researchers (Giannandrea & Murphy, 1973; Hoffman-Graff, 1977; Mann and Murphy, 1975) noted, choosing a rating along a 6 or 7 point scale is probably too complicated a task following a single brief exposure.

There is one threat to external validity which may be unique to this study. Although subjects were instructed to respond to and rate only the counselor, it is possible that they were also responding to the client's utterances and to the pattern of counselor/client interaction. The effects of the client responses on the CRF ratings are unknown.

Caution must also be exercised in interpreting the overall multivariate Fs for the main effects. Figures 2 and 3 are graphic

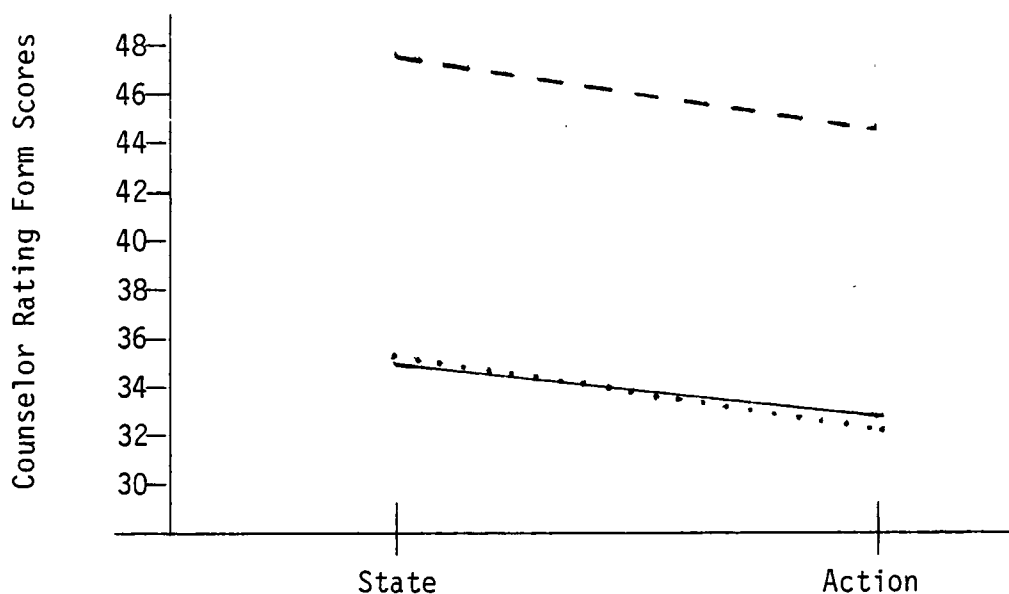


Figure 2. Dependent Variables as a Function of Verb Type Usage.*

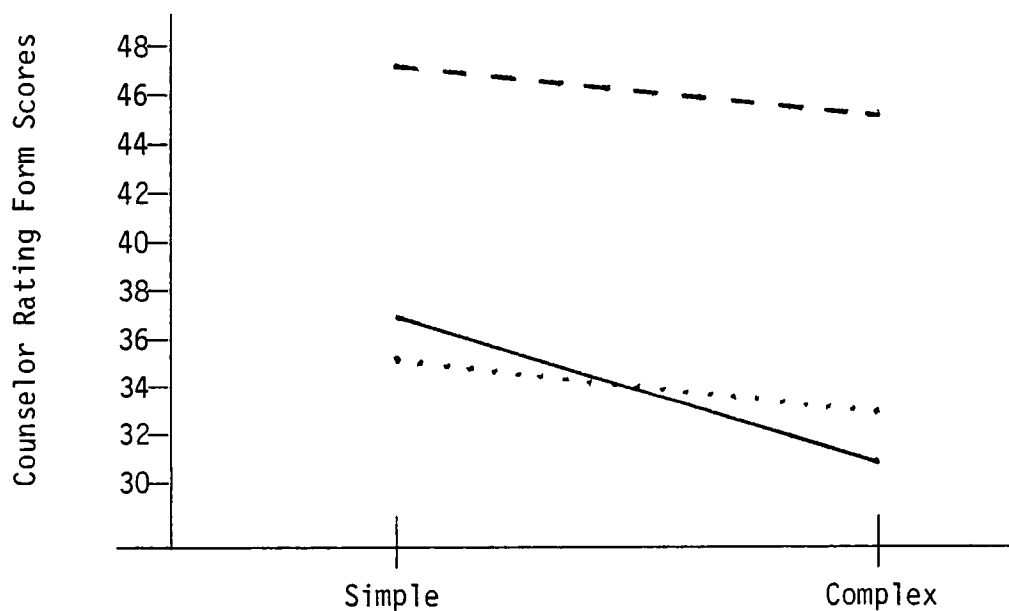


Figure 3. Dependent Variables as a Function of Stylistic Complexity.*

*NOTE: Solid line represents expertness; dotted line represents trustworthiness; and broken line represents attractiveness. Low scores indicate a more favorable rating than do high scores.

representations of the mean rating scores given in Tables II and IV, pages 28 and 30. Figures 2 and 3 emphasize the magnitude of the difference between perceptions of the counselor's attractiveness and perceptions of his expertness and trustworthiness. Since the MANOVA is sensitive to differences among dependent as well as independent variables, it is likely that the overall multivariate Fs be reflect differences among dimension scores rather than differences among the independent variables.

Implications

In spite of its limitations this study does provide some evidence that language variables may influence perceptions of a counselor's social influence. Stylistic complexity was the only variable to have a significant effect and that effect was only seen in the expertness dimension. This result is congruent with other social influence studies.

For example, two studies (Atkinson & Carskaddon, 1975; Barak, Patkin & Dell, 1982) have found that counselor use of abstract professional jargon yielded higher expertness ratings than layman's language. Although the independent variables used by those authors were not language complexity, the variables did convey a convoluted, difficult to understand language style. In general it seems that people feel that if speakers are somewhat difficult to follow, while appearing to know what they are saying, then they must be very knowledgeable.

Since many counselor training programs encourage their students to use a clear, simple style to communicate, many counselor trainees may be deprived of an important dimension of social influence. Perhaps that is

one of the reasons why Schmidt and Strong (1970) found an inverse relationship between amount of counselor training and/or experience and the level of expertness assigned them by psychology students. Future research in this area could have important consequences for counselor training programs.

The current results also suggest that the CRF may not be equally sensitive in measuring all three dimensions. As indicated in Figures 2 and 3, in all four conditions the counselor was rated very low on attractiveness while expertness and trustworthiness were clustered together at a higher level. Other studies using the CRF have not shown expertness and trustworthiness to group together. Barak and LaCrosse (1977), for example, found that in all of their experimental groups, counselors were rated significantly more trustworthy than attractive. The present study does reaffirm earlier research (Barak, Patkin & Dell, 1982) which suggested the degree of attractiveness may have an inverse relationship to perceptions of expertness.

A second implication of Figures 2 and 3 concerns the theoretical structure of counselor social influence attributes. Some writers have interpreted Strong's (1968) original thesis as suggesting only two independent dimensions, in which expertness and trustworthiness are combined under the construct "credibility." The current study supports the two-dimension structure.

The present findings may also relate to the research on conceptual level (CL; Goldberg, 1974; Hunt, 1971; McLachlan, 1972; Stein & Stone, 1978), a concept which is used to describe a client's need for cognitive

structuring of the counseling interview. Stein and Stone (1978) showed that subject-clients who were appropriately matched with the counselor's structuring (i.e., high CL with lower structuring, etc.), expressed greater satisfaction with the interview than those inappropriately matched and had a greater tendency to regard it as having been helpful. Later, Hurndon, Pepinsky and Meara (1979) found significant relationships between certain measures of stylistic complexity and the total CL scores obtained using Hunt's (1979) Paragraph Completion Method. Thus it might be suggested that the subjects in the present study were lower in CL and like the subjects in the Stein and Stone (1978) study responded more positively to the more complex (i.e., higher CL) counselor.

The fact that stylistic complexity appeared to have more effect than the verb type usage agrees with the findings of Meara et al., (1979) Meara et al., (1981) and Bieber et al., (1977). The latter study showed that although tracking of stylistic measures may begin in the first interview, semantic tracking starts later. The two former studies confirmed that the client Gloria in the film Three Approaches to Psychotherapy did track the therapists on stylistic measures but not on semantic measures by the end of one interview. Apparently both clients and observers are influenced first by language complexity and only later by variations in semantic measures.

Perhaps the most important implication of the current study arises from the additional support it provides for the existence relationships between the natural language of counselors and the dynamics and effectiveness of counseling as reflected in the social influence

dimensions. Although the results are inconclusive they do suggest that complex language is related to superior ratings on expertness, and to slightly better ratings on the other two dimensions.

From a methodological perspective this study provides another example of the usefulness of case grammar and CALAS for quickly and reliably analyzing language in a manner that can be related to the counseling process. Since the counseling process is implemented primarily within the medium of language, CALAS and case grammar seem to deserve continued examination and use as tools in counseling research. As the CALAS programs continue to be expanded, refined and simplified, research involving CALAS should expand.

Future Research

Future research regarding language and social influence theory could focus on the influence of counselor/client characteristics. Social psychology research has found that some recipient characteristics are important in the interpersonal influence process (Dean, Austin & Watts, 1971; Eagly & Warren, 1976). More recent research in counseling psychology (Banikiotes and Merluzzi, 1981; Heppner & Heesacker, 1982) has found no significant effect of client variables on perception of counselor social influence, but did find effects resulting from counselor variables such as sex role orientation. Much research remains to be conducted to examine the effects of counselor language variables and counselor/client

characteristics on perceptions of counselor expertness, trustworthiness and attractiveness.

Such research might begin with asking different subject populations to rate the tapes used in the present study. In the initial pilot study graduate students in education were the subjects. In that group, complexity had no significant effect on counselor ratings. Undergraduate education majors rated the tapes in the second pilot study. Like the undergraduate liberal arts majors used in the present study they gave significantly better ratings for complex language. It seems possible that the more "sophisticated" subjects are, the less likelihood there is that they will be favorably influenced by language complexity.

One of the most important recent innovations in social influence research is the development of a revised edition of the CRF by Corrigan (1981). This revision, called the CRF-S, has several advantages over the original instrument. The number of items was reduced from 36 to 12, 4 in each dimension. The minimum educational level required for understanding the items was reduced from 12th to 8th grade. The structure of the items was slightly altered to encourage greater use of the full seven-point scale. Furthermore, in a test-retest study the observed reliabilities equalled or exceeded those reported for the CRF (LaCrosse & Barak, 1976). The CRF-S not only reduced administrative mechanics it also widens the range of potential subjects to those with shorter attention spans and lower levels of comprehension. Thus it is suggested that future research studying social influence and language use the CRF-S to measure the social influence dimensions.

Three tasks are recommended in the future measurement of social influence dimensions. Several well-controlled studies are needed to verify that CRF and CRF-S results are comparable across subject groups. Standardized tapes such as those used in the present study could be used to present standardized stimuli. Second, all studies of social influence should include a behavioral measure of the counselor's actual influence. Obviously this second task is more appropriate in the context of an on-going counseling relationship. More field research using the behavioral and CRF-S and other measures is needed to validate the paper and pencil instruments and social influence theory. Third, as has been noted in reviews of the literature (Corrigan et al., 1980; Heppner & Dixon, 1981), it is important that research in this field come to an agreement on what instrument shall be used to measure social influence so that results of many studies may be compared.

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APPENDICES

APPENDIX A

The Modified Matrix Model

	Basic	Experiential	Benefactive
State			
Process			
Action			

When any of the three inherent semantic features of state, process or action is present in simple form, the verb phrase is termed basic.

In addition to these basic types, Cook (1979) proposed three other categories of verbs, which only exist interactively with the fundamental or basic types, forming compounds of them. This second set of interactive types, includes experiential, benefactive, and locative.

Experiential verbs define relations in which states of feeling, sensing, or knowing, are attributed, or acts of consciousness or awareness are imputed, to a person or thing. Benefactive verbs define a relation in which persons or things are identified as beneficiaries of a state, an action, or a process. The latter verbs connote ownership or possession of, or that someone or something has benefitted from, somebody or something.

We have excluded from our consideration a third interactive category of locative verbs which are formed by affixing prepositions to verb phrases. In our adaptation of Cook's (1979) model, this condition defines what we call non-essential, hence peripheral relations between named persons or things. These are discussed elsewhere (Meara, Note 3; Pepinsky, et al., Note 7; Rush, et al., Note 8; Young, Note 8). Our

adapted definitions and examples of the interactive verb-types are as follows:

State-Experiential verbs define cognitive or affective states.

Examples--I knew the answer. I wanted a drink.

State Benefactive verbs define states of ownership.

Examples--I have four daffodils. I now own the house.

Process-Experiential verbs define the experiencing of a sensory/perceptual activity.

Examples--I heard a cat. I felt the pain.

Process-Benefactive verbs define an activity that is of benefit to someone or something.

Examples--I received a new job. The forest is reclaiming the land.

Action-Experiential verbs define an action that provides an experience to a person or other thing.

Examples--I spoke to them. She tells me everything.

Action-Benefactive verbs define an action that benefits someone or something.

Examples--I gave him some money. He willed the farm to his wife.

(An excerpt from Patton & Meara,
in press.)

APPENDIX B

TABLE VI

MEANS (M) AND STANDARD DEVIATIONS (SD) OF PERCEIVED EXPERTNESS,
TRUSTWORTHINESS AND ATTRACTIVENESS BY EXPERIMENTAL
CONDITION FOR FIRST PILOT STUDY

Experimental Conditions			Dependent Variables					
Verb Type	Stylistic Complexity	n	Expertness		Trustworthiness		Attractiveness	
			M	SD	M	SD	M	SD
State	Simple	6	30.5	13.4	34.7	13.5	45.3	16.2
Action	Simple	7	25.7	8.5	33.9	9.2	43.4	15.9
State	Complex	8	27.9	11.0	38.1	15.5	47.6	14.6
Action	Complex	7	24.9	9.6	34.6	13.1	40.7	10.6

NOTE. Low Scores indicate a more favorable rating than do higher scores. The range of scores on the three dimensions is 12 - 84.

APPENDIX C

TABLE VII

MEANS(M) AND STANDARD DEVIATIONS (SD) OF PERCEIVED EXPERTNESS,
TRUSTWORTHINESS AND ATTRACTIVENESS BY EXPERIMENTAL
CONDITION FOR SECOND PILOT STUDY

Experimental Conditions			Dependent Variables					
Verb Type	Stylistic Complexity	n	Expertness		Trustworthiness		Attractiveness	
			M	SD	M	SD	M	SD
State	Simple	15	33.4	10.8	35.0	8.2	48.3	11.1
Action	Simple	10	46.5	19.7	45.8	16.0	57.0	17.5
State	Complex	11	26.8	6.6	32.0	13.4	46.1	15.2
Action	Complex	13	23.9	9.9	27.5	10.2	43.7	14.4

NOTE. Low Scores indicate a more favorable rating than do higher scores. The range of scores on the three dimensions is 12 - 84.

APPENDIX D

SCRIPT NUMBER 1: STATE--SIMPLE

FIRST INTERVIEW

c What was your family like?

s Well, my father is very intellectual, very interesting to talk to, but he 's hard to get to know. I mean, he's one of those people that's always right. And he's got a temper. You've got to be awfully careful how you approach him. And mother's easy to talk to. (pause) But she says some things that rub you the wrong way and lots of times we don't agree any more. She won't come out and disagree with you; but she'll let you know how she thinks about it, in an indirect way, and then I don't get a chance to explain my position.

c She is pretty disapproving.

s Yeah, you could say that. (pause) And, I mean, it wouldn't be so bad but she's really easy on my brother.

c What's your relationship with him?

s We get along pretty well. (pause) Lots of times I don't agree with the way mother handles him. (pause) Sometimes I point out different things to him that I don't agree with.

c (Long pause) So you and your mother disagree quite a bit.

s Well, in fact, I don't think we ever agree on anything, really.

c Are you angry about that?

s Well, I have been, but lately I just decided that she had her own ideas and I have mine; and as long as we keep our opinions away from each other, it'll be okay.

c That's okay with you.

s I guess so. I mean what else can I do? We never agree on anything at all. I express an idea and she will take the opposite viewpoint; and anything she would have an idea on, well, I would take the opposite viewpoint.

c What would be an example?

- s Well, I have these three cousins and their mother and my mother are very close and they're always talking about us. So my mother is always telling me all the wonderful things they've done. And I never felt like I measure up to what she expects from me. (pause) I mean I know she must love me or she wouldn't do so much for me, you know. But I can't help feeling that deep down she doesn't like me.
- c So you feel rejection from your mother, (pause) That's rough, especially if it's from others too.
- s Well, at least I feel my father loves me--but he's unapproachable; I mean I haven't got what you'd call affection exactly, but I have the feeling of security when I'm with him. I know that he loves me, and I know he is for me, you know.
- c Mmhmm; but you can't be sure with your mother.
- s Yeah.
- c Has it always been this way?
- s Well, yes. I didn't mind it so much in high school because I had a bunch of kids I went around with and I felt well liked. We had fun all the time. (pause) I guess I didn't notice her so much then. Except I had this best friend that mother didn't especially like, and she used to nag me about her all the time. But then my friend went to a different college than I did, and then mother would nag me about not having any friends. I mean she would nag me because of the friends I do have, and then because I don't have any friends, well, then she nags even worse. (pause) She never shows she cares.
- c That's a no win situation. (pause) You've not had very much affection.
- s No, but I don't think it's intentional at all. I think that's just our attitudes toward each other.
- c (Long pause) So; you can't feel very loved. (pause) Is this true in other relationships?
- s Well, I think it's true with boyfriends. I mean, I never feel completely at ease with someone in expressing myself, and if I date, I kind of restrain myself. If I do care for him I don't show it.
- c Would you like to?

- s I don't know. My trouble has been that I haven't found anyone that I would want to show a whole lot of affection to; and sometimes I wonder if I'm capable of loving anyone.
- c (Pause) Or you haven't had a chance to learn how.
- s That could be what it is.
- c And now as an adult, learning this is more threatening.
- s I've realized that, I think. And it's so hard to go home and feel sure of myself. I just don't get what I need there.
- c You want more from them. (pause) Your parents will probably never be different.
- s That's why I came away to school.
- c Has that been more satisfying?
- s No, not really.
- c (Pause) Feeling independent outside the family is a slow process.
- s (Pause) Well, I've come closest to achieving that in boyfriend relationships. (pause) But I feel like I have to know a boy pretty well before I date him; and here you don't have too much of a chance to, unless you have a class with him every day; (pause) and even at that, you don't get to know him very well. (pause) Everything here seems so disconnected from what I'm used to at home, the principles I was brought up on, and things like that.
- c (Pause) I'd like to hear about that.
- s Well, I was brought up to believe in no smoking or drinking, and here almost everyone accepts it. Of course, there's a few people that don't but it's hard to find them. (pause) I mean I have gone out with quite a few people that don't but they don't seem to have the other qualities I want. (laughs)
- c People who have your family's values are boring to you.
- s I realize that's just a difference in personality; and I mean I could meet someone who did those things and that wouldn't have any effect on it.
- c You feel more flexible on that issue.
- s Yea. (long pause) I just have a hard time changing my mind about ideas like that. (pause) All I know is that lately I've been just sort of sliding along, making do. There's got to be something else that would be so much better.

- c You're groping?
- s Yeah.
- c And you want a caring relationship.
- s I sure do, but I don't know how to do my part.
- c Maybe you can learn about that.
- s It seems like I need to. (fade out)

SECOND INTERVIEW--ONE MONTH LATER

- s I'm undecided about staying in school here.
- c What's your thinking on that?
- s Well, I thought I might take a commercial art course at a correspondence school and really go on with it if I like it. It's at least worth a try, whether I succeed or not. If I enjoy doing it, it'll be worth it.
- c (Pause) It's a risk, but art work is appealing.
- s Well, one of my majors has been art, and I've taken a few courses but they haven't been commercial courses, more fine art courses; there aren't many commercial courses offered here, and this school I was thinking of is strictly commercial. It's commercial advertising, (pause) and it's near home.
- c Do you want to be close to home?
- s Well, yes and no. I'm not crazy about being home but (short pause) I've been going with a boy, Bill, he's in the Army and is going to get stationed near where I live; he'll be visiting quite often. And I think that could work out pretty well, but I don't know for sure if it'll be totally satisfactory.
- c What problems might exist?
- s Well, I don't know if I could stand the family during the week, you know.
- c That could be hard. (long pause) Are you serious about him?
- s Well, (pause) I don't know. (pause) He asked me to marry him, but I don't know how it'll turn out yet.
- c How do you feel about him?

- s Well, it's hard to say. I really don't know. I think sometimes I'm in love with him, and sometimes I'm not sure.
- c (Pause) You have some doubt.
- s Well, I've been going with him for a long time, and he's always liked me quite a bit, but I never had given him a second thought, you know. I just haven't seen him in the same light (pause) but he doesn't think I'm sincere, and sometimes I wonder if I am. (laughs) I can't explain it.
- c It's hard to understand your feelings.
- s For real. (pause) I guess I always thought he cared in his own way. (pause) Yeah, I guess sometimes I thought we might end up getting married.
- c (Long pause) Are you wondering about Bill being an excuse for getting away from home?
- s That's a possibility, I guess.
- c Is that a major doubt about your involvement?
- s I don't think it's a deciding factor. (pause) We went together in high school; and after that we went to different colleges. And we hadn't been together a whole lot since then. And I just feel I have to get to know him before I can make any statements.
- c You want some more time.
- s Yeah. (pause) He's the type that you get the impression that he's awfully sure of himself. (pause) It just seems like underneath all that veneer that he's entirely different than what he shows to people. (pause)
- c You aren't sure you understand him.
- s That's one of the problems. (pause) You get the impression he's very aggressive (pause) but he likes to have logical reasons for everything (pause). New Year's Eve was the last time I saw him. We decided that we would wait and not see each other again for three weeks and then he would know whether I really cared for him or not. But that's weird. It's not something you can just decide. You just have to understand the situation. And we just can't express ourselves well enough so the other one can understand.
- c Sometimes you feel confused?

- s Not exactly. It's just that he can give the impression that he doesn't care, when he really does. (pause) I know--at least I feel that he loves me. I mean I can just sense that; and yet I know he's kind of down on the whole thing because I'm not ready to be committed to this relationship.
- c (Pause) Is your uncertainty a barrier to closeness?
- s Maybe so. (long pause) But remember when we were talking about being able to show that you care for someone? Well, that's not a problem.
- c That isn't a problem.
- s No. (pause) Well, except in words. I can't tell him why I like him now when I didn't before. I think that perhaps, that going out with him and seeing him more often, might improve things.
- c Spending more time together might be helpful.
- s Yea (pause) I guess. (pause) You know, I've had a very good chance to get to know him; I mean what he's really like and what he thinks. It's just he's had a lot of experiences in the past four years that I haven't had. He always has lots of girlfriends. And sometimes I wonder how I measure up.
- c You're afraid you're not up to his standards.
- s (Long pause) Yeah, his standards for marriage.
- c Are you ready for marriage?
- s Oh, I'm ready (laughs). (pause) At least I think I am, maybe not.
- c (Long pause) You seem under uncertain, (pause) about Bill, school.
- s (Long pause) Yes, and school is really the more immediate problem. I just don't like the university at all. I may find out that I like it better than I do home, and I do have a feeling that maybe living on campus would keep me on my toes a lot more than when I'm at home, because I'm better in an environment that's more exciting.
- c (Pause) How will you be at home?
- s I'd probably be very bored. (pause) But I'll have my art. I mean I'll have something to do; (pause) but it's pretty boring all right. (long pause) My family just isn't very creative. They like to watch TV a lot, and read the paper. They never go anywhere; and that just kills me. I love to go out and do things; and then when I don't have anyone to go out and do things with is when I feel kind of hateful, sometimes.

- c (Long pause) There are times when you feel mean at home?
- s Well, yeah, and sometimes I feel that way here, too, but not as much. The main reason I think is because I don't have a crowd to go around with.
- c Do you have a crowd at home?
- s Well, I do have some friends, not a crowd. But I mean I do have friends.
- c So home will be better in that respect.
- s Yeah. (Long pause) And if the correspondence school works out, that'll help a lot too.
- c (Long pause) Do you know that much about it?
- s That's what Dad asked. He said don't go just by the advertisement, but try to find out all about it. So I wrote to one of the magazines for a reference, and asked about college standards. All they said was that it was licensed. That didn't tell me much. But I don't know where else to look . . . Davis College maybe. . . .
- c I know Davis College has a good art program; and that's near you home.
- s That is true (doubtful).
- c And they have an extensive evening school.
- s Yeah. The only thing is that's a pretty tough school; unless you're really good they try to flunk you out. If you do graduate from there you can feel like you've really done something; but I don't know whether I can do it.
- c You're worried about your ability?
- s Yeah. (pause) But I have heard that their night school is a little different, easier. I would think night school students would be there more for the same reasons I would be; and not caring so much about grades.
- c So that sounds better.

- s (Long pause) Yes, and I'm pretty sure it'd be better if I went on with art work. I'd be doing something I really care about. And, I don't know, I have a feeling that if you really do what you're interested in, even if you fail at it, you know you're doing what you want to do. (Long pause) The more I think about correspondence school, it doesn't sound too good. I'm not too sure I would be very good at working on things on my own. I might just let everything slide and not finish my projects.
- c Working alone isn't very exciting.
- s Yeah, and being at home all the time sounds like the pits. My family isn't too inspiring to do a lot of work. I have to be inspired. I can't work under conditions where I'm not, you know, on my toes.
- c You need other people for inspiration.
- s Yes, I do. And I could get that at Davis, and still be home on weekends.
- c Seeing Bill is your main goal?
- s I don't think that's the biggest thing. (Long pause) Bill is the kind that needs inspiration himself, and I realize I'm going to have to be on the ball to make things interesting. And if I'm going to be dull myself, it's not going to be worth anything.
- c School is definitely secondary to other plans.
- s Well, I realize that I have to be enjoying what I'm doing; and I know I haven't felt satisfied with my studies in education. I just can't do anything unless I have a goal in mind.
- c (Pause) What are your career goals?
- s Well, I wanted to get a job and do the correspondence work on the side. I was considering this particular office job. It pays good and I'd make a lot of contacts that way. (pause) I guess my goal right now is just to find something to do that's satisfying to me.
- c And this job might be.
- s Maybe. (pause) When I worked before, I never felt like I really accomplished anything. I'd just go to work and come back, and that's all. (pause) But this time, if I meet some nice people, and really make the most of it. (Long pause)
- c You have had trouble meeting people.

- s (Pause) I know what you mean. That's always been hard for me. I'm not sure I now how to overcome that problem. (pause) High school was the only time I didn't have much trouble.
- c How was it different?
- s Well, the only difference was that I was a part of a group, the church group. Now I don't seem to be a part of anything, and I don't think I have the qualities to make myself a part of anything. I don't know I just build up a feeling that I'm outside of everything.
- c That sounds lonely.
- s Yeah. (pause) And I'm just not sure what to do about it. I've worked for things and accomplished things in the past and I'm sure I still can; if I knew how.
- c You still feel lost.

SCRIPT NUMBER 2: ACTION--SIMPLE

FIRST INTERVIEW

c Tell me about your family.

s Well, my father is very intellectual, very interesting to talk to, but he's hard to get to know. I mean, he's one of those people that's always right. And he's got a temper. You've got to be awfully careful how you approach him. And mother's easy to talk to. (pause) But she says some things that rub you the wrong way, and lots of times we don't agree any more. She won't come out and disagree with you; but she'll let you know how she thinks about it in an indirect way, and then I don't get a chance to explain my position.

c She acts pretty disapproving.

s Yeah, you could say that. (pause) And, I mean, it wouldn't be so bad but she's really easy on my brother.

c Do you get along with him?

s We get along pretty well. (pause) Lots of times I don't agree with the way mother handles him. (pause) Sometimes I point out different things to him that I don't agree with.

c (Long pause) So you and your mother disagree quite a bit.

s Well, in fact, I don't think we ever agree on anything, really.

c Does that make you angry?

s Well, I have been, but lately I just decided that she has her own ideas and I have mine; and as long as we keep our opinions away from each other, it'll be okay.

c And that works for you.

s I guess so. I mean what else can I do? We never agree on anything at all. I express an idea and she will take the opposite viewpoint; and anything she would have an idea on, well, I would take the opposite viewpoint.

c Can you give an example?

- s Well, I have these three cousins and their mother and my mother are very close and they're always talking about us. So my mother is always telling me all the wonderful things they've done. And I never felt like I measure up to what she expects from me. (pause) I mean I know she must love me or she wouldn't do so much for me, you know. But I can't help feeling that deep down she doesn't like me.
- c So from your mother you get rejection. (pause) That gets old, especially if it comes from others, too.
- s Well, at least I feel my father loves me--but he's unapproachable; I mean I haven't got what you'd call affection exactly, but I have the feeling of security when I'm with him. I know that he loves me, and I know he is for me, you know.
- c But you don't get that support from your mother.
- s Yeah.
- c Has it always worked this way?
- s Well, yes. I didn't mind it so much in high school because I had a bunch of kids I went around with and I felt well liked. We had fun all the time. (pause) I guess I didn't notice her so much then. Except I had this best friend and mother didn't especially like, and she used to nag me about her all the time. But then my friend went to a different college than I did, and then mother would nag me about not having any friends. I mean she would nag me because of the friends I do have, and then because I don't have any friends, well, then she nags even worse. (pause) She never shows she cares.
- c You cannot win at that game. (long pause) She hasn't shown you much affection.
- s No, but I don't think it's intentional at all. I think that's just our attitudes toward each other.
- c (Long pause) So you don't get much love. (pause) Does this show up other times?
- s Well, I think it's true with boyfriends. I mean, I never feel completely at ease with someone in expressing myself, and if I date, I kind of restrain myself. If I do care for him I don't show it.
- c Can you show it?

- s I don't know. My trouble has been that I haven't found anyone that I would want to show a whole lot of affection to; and sometimes I wonder if I'm really capable of loving anyone.
- c (Pause) Or maybe you have missed the chance for learning how.
- s That could be what it is.
- c And now as an adult, finding out how threatens you.
- s I've realized that, I think. And it's so hard to go home and feel sure of myself. I just don't get what I need there.
- c They don't give enough. (pause) Your parents probably can't ever change.
- s That's why I came away to school.
- c Has that given you more satisfaction?
- s No, not really.
- c (Pause) Feeling independent and safe outside the family will take some time.
- s (Pause) Well, I've come closest to achieving that in boyfriend relationships. (pause) But I feel like I have to know a boy pretty well before I date him; and here you don't have too much of a chance to, unless you have a class with him every day; (pause) and even at that, you don't get to know him very well. (pause) Everything here seems so disconnected from what I'm used to at home, the principles I was brought up on, and things like that.
- c (Pause) Could you tell me more about that?
- s Well, I was brought up to believe in no smoking or drinking, and here almost everyone accepts it. Of course, there's a few people that don't; but it's hard to find them. (pause) I mean I have gone out with quite a few people that don't, but they don't seem to have the other qualities I want. (Laughs)
- c You find that people with your family's values bore you.
- s I realize that's just a difference in personality; and I mean I could meet someone who did those things and that wouldn't have any effect on it.
- c You have gotten flexible on that issue.

- s Yeah, (Long pause) I just have a hard time changing my mind about ideas like that. (pause) All I know is that lately I've been just sort of sliding along, making do. There's got to be something else that would be so much better.
- c So you grope.
- s Yeah.
- c And you seek a caring relationship.
- s I sure do, but I don't know how to do my part.
- c Maybe you can work on that.
- s It seems like I need to. (Fade out)

SECOND INTERVIEW--ONE MONTH LATER

- s I'm undecided about staying in school here.
- c You may go somewhere else then?
- s Well, I thought I might take a commercial art course at a correspondence school and really go on with it if I like it. It's at least worth a try, whether I succeed or not. If I enjoy doing it, it'll be worth it.
- c (Pause) You'd risk art because it attracts you?
- s Well, one of my majors has been art, and I've taken a few courses, but they haven't been commercial courses, more fine art courses; there aren't many commercial courses offered here, and this school I was thinking of is strictly commercial. It's commercial advertising, (pause) and it's near home.
- c Do you look forward to moving back home?
- s Well, yes and no. I'm not crazy about being home but (short pause) I've been going with a guy, Bill, he's in the Army and is going to get stationed where I live; and he'll be visiting quite often. And I think that could work out pretty well, but I don't know for sure if it'll be totally satisfactory.
- c What problems might arise?
- s Well, I don't know if I could stand the family during the week, you know.
- c That could be tough. (Long pause) Tell me about this boyfriend.

- s Well, (pause) I don't know. (pause) He asked me to marry him, but I don't know how it'll turn out yet.
- c Do you get along with him?
- s Well, it's hard to say. I really don't know. I think sometimes I'm in love with him, and sometimes I'm not sure.
- c You sound kinda' doubtful.
- s Well, I've been going with him for a long time, and he's always liked me quite a bit, but I never had given him a second thought, you know. I just haven't seen him in the same light (pause) but he doesn't think I'm sincere and sometimes I wonder if I am. (laughs) I can't explain it.
- c We can mystify even ourselves sometimes.
- s For real. (pause) I guess I always thought he cared in his own way. (pause) Yeah, I guess sometimes I thought we could end up getting married.
- c (Long pause) Maybe Bill provides an excuse for you to eventually get away from home.
- s That's a possibility I guess.
- c Does that cause major doubts about your involvement?
- s I don't think it's a deciding factor. (pause) We went together in high school and after that we went to different colleges. And we hadn't been together a whole lot since then. And I just feel I have to get to know him before I can make any statements.
- c You could use more time.
- s Yeah. (pause) He's the type that you get the impression that he's awfully sure of himself. (pause) It just seems like underneath all that veneer that he's entirely different than what he shows to people.
- c (Pause) At times his contradictions puzzle you then.
- s That's one of the problems. (pause) You get the impression he's very aggressive (pause) but he likes to have logical reasons for everything. (pause) New Year's Eve was the last time I saw him. We decided that we would wait and not see each other again for three weeks and then he would know whether I really cared for him or not. But that's weird. It's not something you can just decide. You just have to understand the situation. And we just can't express ourselves enough so the other one can understand.

- c You get confused.
- s Not exactly. It's just that he can give the impression that he doesn't care, when he really does. (pause) I know--at least I feel that he loves me. I mean I can just sense that; and yet I know he's kind of down on the whole thing because I'm not ready to be committed to this relationship.
- c (Pause) Your uncertainty causes a barrier to closeness?
- s Maybe so. (Long pause) But remember when we were talking about being able to show that you care for someone? Well, that's not a problem.
- c That doesn't present any problems?
- s No. (pause) Well, except in words. I can't tell him why I like him now when I didn't before. I think that perhaps, that going out with him and seeing him more often, might improve the situation.
- c That might help you in understanding him.
- s Yeah (pause) I guess. (pause) You know, I've had a very good chance to get to know him I mean what he's really like and what he thinks. It's just he's had a lot of experiences in the past four years that I haven't had. He always has lots of girlfriends. And sometimes I wonder how I measure up.
- c So it scares you that you may not measure up?
- s (Long pause) Yeah, his standards for marriage.
- c Are you looking for marriage?
- s Oh, I'm ready (Laughs). (pause) At least I think I am, maybe not.
- c (Long pause) You get uncertain (pause) about Bill, school.
- s (Long pause) Yes, and school is really the more immediate problem. I just don't like the university at all. I may find out that I like it better than I do home, and I do have a feeling that maybe living on campus would keep me on my toes a lot more than when I'm at home, because I'm better in an environment that's more exciting.
- c How would you do at home?

- s I'd probably be very bored. (pause) But I'll have my art. I mean I'll have something to do; (pause) but it's pretty boring all right. (Long pause) My family just isn't very creative. They like to watch TV a lot and read the paper. They never go anywhere; and that just kills me. I love to go out and do things; and then when I don't have anyone to go out and do things with is when I feel kind of hateful, sometimes.
- c (Long pause) There are times when you get mean at home.
- s Well, yeah, and sometimes I feel that way here, too, but not as much. The main reason I think is because I don't have a crowd to go around with.
- c You travel with a crowd at home?
- s Well, I do have some friends, not a crowd. But I mean I do have friends.
- c So home turns out better in that respect?
- s Yeah. (Long pause) And if the correspondence school works out, that'll help a lot too.
- c (Long pause) Have you found out much about it?
- s That's what Dad asked. He said don't go just by the advertisement, but try to find out all about it. So I wrote one of the magazines for a reference, and asked about college standards. All they said was that it was licensed. That didn't tell me much. But I don't know where else to look . . . Davis College maybe. . . .
- c Davis College does advertise an above average art program; and you could commute from home.
- s That is true (doubtful).
- c And they provide an extensive evening school.
- s Yeah. The only thing is that's a pretty tough school; unless you're really good they try to flunk you out. If you do graduate from there you can feel like you've really done something; but I don't know whether I can do it.
- c You might not make the grade?
- s Yeah. (pause) But I have heard that their night school is a little different, easier. I would think night school students would be there more for the same reasons I would be; and not caring so much about grades.
- c You might succeed then?

- s (Long pause) Yes, and I'm pretty sure it'd be better if I went on with art work. I'd be doing something I really care about. And, I don't know, I have a feeling that if you really do what you're interested in, even if you fail at it, you know you're doing what you want to do. (Long pause) The more I think about correspondence school, it doesn't sound too good. I'm not too sure I would be very good at working on things on my own. I might just let everything slide and not finish my projects.
- c You don't work well alone?
- s Yeah, and being at home all the time sounds like the pits. My family isn't too inspiring to do a lot of work. I have to be inspired. I can't work under conditions where I'm not, you know, on my toes.
- c You seek inspiration from other people.
- s Yes, I do. And I could get that at Davis, and still be home on weekends.
- c Your plans center on seeing Bill?
- s I don't think that's the biggest thing. (Long pause) Bill is the kind that needs inspiration himself, and I realize I'm going to have to be on the ball to make things interesting. And if I'm going to be dull myself, it's not going to be worth anything.
- c School rates second to your other plans.
- s Well, I realize that I have to be enjoying what I'm doing; and I know I haven't felt satisfied with my studies in education. I just can't do anything unless I have a goal in mind.
- c (Pause) Tell me your career goals.
- s Well, I wanted to get a job and do the correspondence work on the side. I was considering this particular office job. It pays good and I'd make a lot of contacts that way. (pause) I guess my goal right now is just to find something to do that's satisfying to me.
- c This job might do that?
- s Maybe. (pause) When I worked before, I never felt like I really accomplished anything. I'd just go to work and come back, and that's all. (pause) But this time, if I meet some nice people, and really make the most of it. (Long pause)
- c Meeting people has caused you trouble.

- s (Pause) I know what you mean. That's always been hard for me. I'm not sure I know how to overcome that problem. (pause) High School was the only time I didn't have much trouble.
- c What made the difference?
- s Well, the only difference was that I was part of a group, the church group. Now I don't seem to be a part of anything, and I don't think I have the qualities to make myself a part of anything. I don't know. I just build up a feeling that I'm outside of everything.
- c That gets lonely.
- s Yeah. (pause) And I'm just not sure what to do about it. I've worked for things and accomplished things in the past and I'm sure I still can; if I knew how.
- c. You'll still searching.

SCRIP NUMBER 3: STATE COMPLEX

FIRST INTERVIEW

- c What is your view of your relationship with your mother and your father?
- s Well, my father is very intellectual, very interesting to talk to, but he's hard to get to know. I mean, he's one of those people that's always right. And he's got a temper. You've got to be awfully careful how you approach him. And mother's awfully easy to talk to. (pause) But she says some things that rub you the wrong way and lots of times we don't agree any more. She won't come out and disagree with you; but she'll let you know how she thinks about it, in an indirect way, and then I don't get a chance to explain my position.
- c Your mother is pretty disapproving of your opinions most of the time.
- s Yeah, you could say that. (pause) And I mean it wouldn't be so bad but she's really easy on my brother.
- c What about your relationship with your brother, has it been pretty satisfying in your opinion?
- s We get along pretty well. (pause) Lots of times I don't agree with the way mother handles him. (pause) Sometimes I point out different things to him that I don't agree with.
- c (Long pause) So most of the time you and your mother do not feel very close to each other, at least in your day-to-day interactions.
- s Well, in fact, I don't think we ever agree on anything, really.
- c Does lack of close communication with your mother anger you a lot?
- s Well, I have been, but lately I just decided that she has her own ideas, and I have mine; and as long as we keep our opinions away from each other, it'll be okay.
- c So that type of arrangement with your mother is okay with you at this point.
- s I guess so. I mean what else can I do? We never agree on anything at all. I express an idea and she will take the opposite viewpoint; and anything she would have an idea on, well, I would take the opposite viewpoint.
- c What would be an example of this kind of interaction with your mother?

- s Well, I have these three cousins, and their mother and my mother are really close and they're always talking about us. So my mother is always telling me all the wonderful things they've done. And I've never felt like I measure up to what she expects from me. (pause) I mean I know she loves me or she wouldn't do so much for me, you know. But I can't help feeling that deep down she doesn't like me.
- c Because of so many of these kinds of messages you feel rejection from your mother pretty much all of the time. (pause) That's a pretty difficult situation for you. (Long pause) Especially if it's from others, too.
- s Well, at least I feel my father loves me--but he's unapproachable; I mean I haven't got what you'd call affection exactly, but I have the feeling of security when I'm with him. I know that he loves me, and I know that he is for me, you know.
- c Mmhmm; so in comparing the two of them you can't be as sure about your relationship with you mother.
- s Yeah.
- c In your thinking has this situation with your mother always been a problem for you?
- s Well, yes. I didn't mind it so much in high school because I had a bunch of kids I went around with and I felt well liked, we had fun all the time. (pause) I guess I didn't notice her so much then. Except I had this best friend that mother didn't especially like, and she used to nag me about her all the time. But then my friend went to a different college than I did, and then mother would nag me about not having any friends. I mean, she would nag me because of the friends I do have, and then because I don't have any friends, well, then she nags even worse. (pause) She never shows she cares.
- c So the situation has become more and more difficult for you in all kinds of ways. (pause) You have had relatively few chances for expressing affection with your mother and father.
- s No, but I don't think it's intentional at all. I think that's just our attitudes toward each other.
- c Affection has been a problem issue for you up to now. (pause) In what way has this problem been reflected in your past relationships with others.
- s Well, I think it's true with boyfriends. I mean, I never feel completely at ease with someone in expressing myself, and if I date, I kind of restrain myself. And if I do care for him I don't show it.

- c Could it be a matter of not knowing how or not being comfortable with your skills in that area?
- s I don't know. My trouble has been that I haven't found anyone that I would want to show a whole lot of affection to; and sometimes I wonder if I'm really capable of loving anyone.
- c Is the question really one of capability, or perhaps, (pause) maybe an almost total lack of opportunities for learning caring behaviors and receiving some affection.
- s That could be what it is.
- c And now, after twenty years or so of very little practice with these types of behavior, because of your parents' attitudes or whatever, it all seems very threatening.
- s I've realized that I think. And it's so hard to go home and feel sure of myself. I just don't get what I need there.
- c You want more outward signs of their love for you. (pause) Your parents' behavior toward you in the future will probably not be any different from their behavior toward you now.
- s That's why I came away to school.
- c And up to this time that experience hasn't been satisfying for you?
- s No, not really.
- c Achieving a feeling of independence and security outside of one's own family is often a relatively slow process for most people.
- s (Pause) Well, I've come closest to achieving that in boyfriend relationships. (pause) But I feel like I have to know a boy pretty well before I date him; and here you don't have too much of a chance to, unless you have a class with him every day; (pause) and even at that, you don't get to know him very well. (pause) Everything here seems so disconnected from what I'm used to at home, the principles I was brought up on, and things like that. (Long pause)
- c I'd like to hear more about that, about principles and things like that.
- s Well, I was brought up to believe in no smoking or drinking, and here almost everyone accepts it. Of course, there's a few people that don't but it's hard to find them. (pause) I mean that I have gone out with quite a few people that don't, but they don't seem to have the other qualities I want. (Laughs, pause)

- c In your experience the people who have values like those of your family are boring in a lot of ways.
- s I realize that's just a difference in personality; and I mean I could meet someone who did those things and that wouldn't have any effect on it.
- c In other words, you feel more flexible for the most part on that issue.
- s Yeah. (Long pause) I just have a hard time changing my mind about ideas like that. (pause) All I know is that lately I've just been, sort of sliding along, making do. There's got to be something else that would be so much better.
- c So you are groping, in search of something better and more meaningful in your life?
- s Yeah.
- c And at the same time you are wanting a feeling of acceptance, in a caring relationship.
- s I sure do, but I don't know how to do my part.
- c Maybe you can learn the skills necessary for achieving these things.
- s It seems like I need to. (Fade out)

SECOND INTERVIEW--ONE MONTH LATER

- s I'm undecided about staying in school here.
- c What's been your thinking on this decision, about being away from the university?
- s Well, I thought I might take a commercial art course at a correspondence school and really go on with it if I like it. It's at least worth a try, whether I succeed or not. If I enjoy doing it, it'll be worth it.
- c (Pause) Regardless of success or failure, the opportunity for studying commercial art sounds like a good idea to you?
- s Well, one of my majors has been art, and I've taken a few courses, but they haven't been commercial courses, more fine art courses; there aren't many commercial courses offered here, and this school I was thinking of is strictly commercial. It's commercial advertising, (pause), and it's near home.

- c So one of the major considerations in this decision was to have a place close to home.
- s Well, yes and no. I'm not crazy about being home but (short pause) I've been going with a guy, Bill, he's in the Army and is going to be stationed where I live; he'll be visiting quite often. And I think that could work out pretty well, but I don't know for sure if it'll be totally satisfactory.
- c Living at home could, possibly have its problems?
- s Well, I don't know if I could stand the family during the week, you know.
- c Being with you mother and father all week could be hard on you (pause). This new boyfriend; is this a serious thing, a shot in the dark, or what?
- s Well, (pause) I don't know. (pause) He asked me to marry him, but I don't know how it will turn out yet.
- c What do you know about your feelings toward him; about your feelings about marriage?
- s Well, it's hard to say. I really don't know. I think sometimes I'm in love with him, and sometimes I'm not sure.
- c (Pause) So it's a sometimes-yes-sometimes-no proposition for you at this point.
- s Well, I've been going with him for a long time, and he's always liked me quite a bit, but I never had given him a second thought, you know. I just haven't seen him in the same light (pause) but he doesn't think I'm sincere, and sometimes I wonder if I am. (Laugh) I can't explain it.
- c You wonder yourself at times about your feelings about him, about the potential of this relationship.
- s For real. (pause) I guess I always thought he cared in his own way. (pause) Yeah, I guess sometimes I thought we could end up getting married.
- c Are you wondering about the possibility of Bill's (pause) being an excuse, for eventually getting away from your family?
- s That's a possibility, I guess.
- c Is that one of your major doubts or concerns about continuing in this relationship with him?

- s I don't think it's a deciding factor. (pause) We went together in high school; and after that we went to different colleges. And we hadn't been together a whole lot since then. And I just feel I have to get to know him before I can make any statements.
- c Right now you feel a need for more time with him.
- s Yeah. (pause) He's the type that you get the impression that he's awfully sure of himself. (pause) It just seems like underneath all that veneer that he's entirely different than what he shows to people (pause).
- c You aren't sure of understanding the reasons for the contradictions in his behavior.
- s That's one of the problems. (pause) You get the impression he's very aggressive (pause). New Year's Eve was the last time I saw him. We decided that we would wait and not see each other again for three weeks, and then he would know whether I really cared for him or not. But that's weird. It's not something you can just decide. You just have to understand the situation. And we just can't express ourselves well enough so the other one can understand.
- c Sometimes you feel a definite lack of understanding, a sort of confusion between you.
- s Not exactly. It's just that he can give the impression that he doesn't care, when he really does. (pause) I know that--at least I feel that he loves me. I mean I can just sense that; and yet I know he's kind of down on the whole thing because I'm not ready to be committed to this relationship. (pause)
- c Has your uncertainty become a barrier to a real shared closeness between the two of you?
- s Maybe so. (Long pause) But remember when we were talking about being able to show that you care for someone? Well, that's not a problem.
- c There are no problems about being able to be affectionate.
- s No. (pause) Well, except in words. I can't tell him why I like him now when I didn't before. I think that perhaps, that going out with him and seeing him more often, might improve things.
- c Then the problem is having enough time for just being together and understanding each other.

- s Yeah (pause) I guess. (pause) You know, I've had a very good chance to get to know him; I mean what he's really like and what he thinks. It's just he's had a lot of experiences in the past four years that I haven't had. He always has lots of girlfriends. And sometimes I wonder how I measure up.
- c So, you worry about what those other girls from his past were like and about being up to his standards.
- s (Long pause) Yeah, his standards for marriage.
- c Does marriage to Bill seem like a good idea to you, then?
- s Oh, I'm ready (laughs). (pause) At least I think I am, maybe not.
- c (Long pause) You are feeling a good deal of uncertainty (pause) about many things; about the relationship with Bill, about your school plans.
- s (Long pause) Yes, and school is really the more immediate problem. I just don't like the university at all. I may find out that I like it better than I do home, and I do have a feeling that maybe living on campus would keep me on my toes a lot more than when I'm at home, because I'm better in an environment that's more exciting.
- c In comparison with living on campus, how will you be at home?
- s I'd probably be very bored. (pause) But I'll have my art. I mean, I'll have something to do; (pause) but it's pretty boring all right. (long pause) My family just isn't very creative. They like to watch TV a lot, and read the paper. They never go anywhere; and that just kills me. I love to go out and do things; and then when I don't have anyone to go out and do things with is when I feel kind of hateful, sometimes.
- c That lack of activity or inspiration at home; sometimes because of that you feel mean toward your family.
- s Well, yeah. And sometimes I feel that way here, too, but not as much. The main reason I think is because I don't have a crowd to go around with.
- c And do you have this type of a crowd for doing things with at home?
- s Well, I do have some friends, not a crowd. But I mean I do have friends.
- c So being at home and having some friends will be better than your current situation here.
- s Yeah. (Long pause) And if the correspondence school works out; that'll help a lot, too.

- c (Long pause) I'm wondering about your decision on doing that correspondence work for your art studies; do you know that much about it?
- s That's what Dad asked. He said don't go just by the advertisement, but try to find out all about it. So, I wrote to one of the magazines for a reference, and asked about college standards. All they said was that it was licensed. That didn't tell me much. But I don't know where else to look . . . Davis College maybe. . . .
- c Davis College has the reputation of having one of the best art programs in the state; and that's close to your home; what about that school as an alternative?
- s That is true (doubtful).
- c And their evening school has quite a wide selection of program offerings in many fields.
- s Yeah. The only thing is that's a pretty tough school; unless you're really good they try to flunk you out. If you do graduate from there you can feel like you've really done something; but I don't know whether I can do it.
- c You worry about your ability grade wise in a school with a reputation like that.
- s Yeah. (pause) But I have heard that their night school is a little different, easier. I would think night school students would be there more for the same reasons I would be; and not caring so much about grades.
- c Being able to focus just on the work itself sounds a whole lot better to you.
- s (Long pause) Yes, and I'm pretty sure it will be better if I went on with art work. I'd be doing something I really care about. And, I don't know, I have a feeling that if you really do what you're interested in, even if you fail at it, you know you're doing what you want to do. (Long pause) The more I think about correspondence school, it doesn't sound too good. I'm not too sure I would be very good at working on things on my own. I might just let everything slide and not finish my projects.
- c Right now you aren't too confident about your success in working by yourself.
- s Yeah, and being at home all the time sounds like the pits. My family isn't too inspiring to do a lot of work. I have to be inspired. I can't work under conditions where I'm not, you know, on my toes.

- c So some of your requirements for good work are things like stimulation and the inspiration of exciting people.
- s Yes. And I could get that at Davis, and still be home on weekends.
- c So seeing Bill is the most important consideration in your choice of schools.
- s I don't think that's the biggest thing. (Long pause) Bill is the kind that needs inspiration himself, and I realize I'm going to have to be on the ball to make things interesting. And if I'm going to be dull myself, it's not going to be worth anything.
- c So your career decisions definitely of secondary importance to your other plans for the future.
- s Well, I realize that I have to be enjoying what I'm doing: and I know I haven't felt satisfied with my studies in education. I just can't do anything unless I have a goal in mind. (pause)
- c Have you been thinking at all about some long-range career goals for yourself?
- s Well, I wanted to get a job and do the correspondence work on the side. I was considering this particular office job. It pays good and I'd make a lot of contacts that way. (pause) I guess my goal right now is just to find something to do that's satisfying to me.
- c And this office job has the potential for providing you these kinds of opportunities for interesting contacts and satisfying activities and goals.
- s Maybe. (pause) When I worked before, I never felt like I really accomplished anything. I'd just go to work and come back, and that's all. (pause) But this time, if I meet some nice people, and really make the most of it. (Long pause)
- c In the past your attempts at meeting new people and developing caring relationships have not been very successful.
- s (Pause) I know what you mean. That's always been hard for me. I'm not sure I know how to overcome that problem. (pause) High school was the only time I didn't have much trouble.
- c What was the difference between high school and your letter experiences?

- s Well, the only difference was that I was a part of a group, the church group. Now I don't seem to be a part of anything, and I don't think I have the qualities to make myself a part of anything. I don't know. I just build up a feeling that I'm outside of everything.
- c Feeling outside of everything sounds like a lonely place for you.
- s Yeah. (pause) And I'm just not sure what to do about it. I've worked for things and accomplished things in the past and I'm sure I still can; if I knew how.
- c You still feel lost, in between your present life and future possibilities.

SCRIPT NUMBER 4: ACTION COMPLEX

FIRST INTERVIEW

- c Tell me a little more about your relationship with your mother and father.
- s Well, my father is very intellectual, very interesting to talk to, but he's hard to get to know. I mean, he's one of those people that's always right. And he's got a temper. You've got to be awfully careful how you approach him. And mother's easy to talk to. (pause) But she says some things that rub you the wrong way and lots of times we don't agree any more. She won't come out and disagree with you; but she'll let you know how she thinks about it, in an indirect way, and then I don't get a chance to explain my position.
- c In fact your mother acts pretty disapproving a lot of the time.
- s Yeah, you could say that. (pause) And I mean it wouldn't be so bad but she's really easy on my brother.
- c Do you get along with your brother in a satisfying way most of the time?
- s We get along pretty well. (pause) Lots of times I don't agree with the way mother handles him. (pause) Sometimes I point out different things to him that I don't agree with.
- c (Long pause) And so you and your mother disagree quite a bit, or seemingly most of the time; at least in your day-to-day interaction, right?
- s Well, in fact, I don't think we ever agree on anything, really.
- c Does this lack of close communication with your mother make you angry?
- s Well, I have been, but lately I just decided that she has her own ideas and I have mine; and as long as we keep our opinions away from each other, it'll be okay.
- c So that type of arrangement with your mother is working for you at this point.
- s I guess so. I mean what else can I do? We never agree on anything at all. I express an idea and she will take the opposite viewpoint; and anything she would have an idea on, well, I would take the opposite viewpoint.

- c Can you give an example of this kind of interaction with your mother? (Long pause)
- s Well, I have these three cousins, and their mother and my mother are really close and they're always talking about us so my mother is always telling me all the wonderful things they've done and I've never felt like I measure up to what she expects from me. (pause) I mean I know she must love me or she wouldn't do so much for me, you know. But I can't help feeling that deep down she doesn't like me.
- c Because of so many of these kinds of messages yo get rejection from your mother pretty much all of the time. (pause) That makes a pretty difficult situation for you. (Long pause) Especially if it comes from others too.
- s Well, at least--I feel my father loves me--but he's unapproachable; I mean I haven't got what you'd call affection exactly, but I have the feeling of security when I'm with him. I know that he loves me, and I know that he is for me, you know.
- c Mmm. So then in comparing the two of them, you get less support in your relationship with your mother.
- s Yeah.
- c In your thinking has this situation with your mother always created a problem for you?
- s Well, yes. I didn't mind it so much in high school because I had a bunch of kids I went around with and I felt well liked. We had fun all the time. (pause) I guess I didn't notice her so much then. Except I had this best friend that mother didn't especially like, and she used to nag me about her all the time. But then my friend went to a different college than I did, and then mother would nag me about not having any friends. I mean, she would nag me because of the friends I do have, and then because I don't have any friends, well, then she nags even worse. (pause) She never shows she cares.
- c So the situation has caused more and more difficulties for you in all kinds of ways. (pause) And your mother and father haven't shown you very much affection at all.
- s No, but I don't think it's intentional at all. I think that's just our attitudes toward each other.
- c Affection evidently caused a problem situation for you up to now. In what ways has this problem shown itself in your past relationships with others?

- s Well, I think it's true with boyfriends. I mean, I never feel completely at ease with someone in expressing myself, and if I date, I kind of restrain myself. And if I do care for him I don't show it.
- c Does it involve a matter of not knowing how or not being comfortable with your skills in that area?
- s I don't know. My trouble has been that I haven't found anyone that I would want to show a whole lot of affection to; and sometimes I wonder if I'm really capable of loving anyone.
- c This raises in my mind a question of (pause) maybe a lack of opportunities for learning caring behaviors for the giving and receiving of affection.
- s That could be what it is.
- c And now even after twenty years or so of very little practice with these types of behaviors, because of your parents' attitudes or whatever, it all threatens you.
- s I've realized that I think. And it's hard to go home and feel sure of myself. I just don't get what I need there.
- c You don't get signs of their love for you. (pause) Your parents' behavior toward you in the future will probably not differ very significantly from their behavior toward you now.
- s That's why I came away to school.
- c And up to this time that experience hasn't given you much satisfaction.
- s No, not really.
- c Achieving a feeling of independence and security outside of one's own family can require a relatively long time for most people.
- s (Pause) Well, I've come closest to achieving that in boyfriend relationships. (pause) But I feel like I have to know a boy pretty well before I date him; and here you don't have too much of a chance to, unless you have a class with him every day; and even at that, you don't get to know him very well. (pause) Everything here seems so disconnected from what I'm used to at home, the principles I was brought up on, and things like that. (Long pause)
- c Can you try to expand some on that point, about principles and things like that?

- s Well, I was brought up to believe in no smoking or drinking, and here almost everyone accepts it. Of course, there's a few people that don't, but it's hard to find them, (pause) I mean, I have gone out with quite a few people that don't but they don't seem to have the other qualities I want. (Laughs)
- c In your experience the people who hold values like those of your family come off boring in lots of ways.
- s I realize that's just a difference in personality; and I mean I could meet someone who did those things and that wouldn't have any effect on it.
- c In other words, on that issue you adapt pretty well in lots of situations.
- s Yeah. (Long pause) I just have a hard time changing my mind about ideas like that. (pause) All I know is that lately I've just been, sort of sliding along, making do. There's got to be something else that would be so much better.
- c So you wandered in search of something better and more meaningful in your life.
- s Yeah.
- c At the same time you are also seeking a feeling of acceptance in a caring relationship.
- s I sure do, but don't know how to do my part.
- c Maybe you can get the skills necessary for achieving these things.
- s It seems like I need to. (fade out)

SECOND INTERVIEW--ONE MONTH LATER

- s I am undecided about staying in school here.
- c You may go somewhere else, leaving the university altogether?
- s Well, I thought I might take a commercial art course at a correspondence school and really go on with it if I like it. It's at least worth a try, whether I succeed or not. If I enjoy doing it, it'll be worth it.
- c (Pause) Then, regardless of success or failure, you'd risk studying commercial art because it attracts you right now.

- s Well, one of my majors has been art, and I've taken a few courses, but they haven't been commercial courses, more fine art courses; there aren't many commercial courses offered here, and this school I was thinking of is strictly commercial. It's commercial advertising, (pause) and it's near home.
- c So you look forward, pretty much, to moving back to you home in the near future?
- s Well, yes and no. I'm not crazy about being home but I've been going with a guy, Bill. He's in the Army and is going to be stationed near home, and he'll be visiting quite often. And I think that could work out pretty well, but I don't know for sure if it'll be totally satisfactory.
- c What problems might you encounter in this situation?
- s Well, I don't know if I could stand the family during the week, you know.
- c Being with your mother and father all week could get tough on you. (Long pause) This new boyfriend of yours; can you tell me more about him and the situation?
- s Well, (pause) I don't know. (pause) He asked me to marry him, but I don't know how it will turn out yet.
- c Do you get along with him and what about your feelings toward marriage now?
- s Well, it's hard to say. I really don't know. I think sometimes I'm in love with him, and sometimes I'm not sure.
- c (Pause) You sound pretty doubtful about all this at this point.
- s Well, I've been going with him for a long time, and he's always liked me quite a bit, but I never had given him a second thought, you know. I just haven't seen him in the same light (pause) but he doesn't think I'm sincere, and sometimes I wonder if I am. (laugh) I can't explain it.
- c You question yourself at times about your feelings about him, about the potential of this relationship.
- s For real. I guess I always thought he cared in his own way. (pause) Yeah. I guess sometimes I thought we could end up getting married.
- c This thing with Bill, maybe it provides an excuse for your eventually getting away from home?
- s That's a possibility, I guess.

- c Does that cause you any major doubts or concerns about continuing in this relationship with him?
- s I don't think it's a deciding factor. (pause) We went together in high school; and after that we went to different colleges. And we hadn't been together a whole lot since then. And I just feel I have to get to know him before I can make any statements.
- c So at this point yo could use more time with him.
- s Yeah. (pause) He's the type that you get the impression that he's awfully sure of himself. (pause) It just seems like underneath all that veneer that he's entirely different than what he shows to people. (pause)
- c You can't make sense of the reasons for the contradictions in his behavior.
- s That's one of the problems. (pause) You get the impression he's very aggressive (pause) but he likes to have logical reasons for everything (pause). New Year's Eve was the last time I saw him. We decided that we would wait and not see each other again for three weeks and then he would know whether I really cared for him or not. But that's weird. It's not something yo can just decide. You just have to understand the situation. And we just can't express ourselves well enough so the other one can understand.
- c Are you describing a lack of understanding, a sort of confusion between you?
- s Not exactly. It's just that he can give the impression that he doesn't care, when he really does. (pause) I know that--at least I feel that he loves me. I mean I can just sense that; and yet I know he's kind of down on the whole thing because I'm not ready to be committed to this relationship. (pause)
- c Has your uncertainty caused a barrier to a real shared closeness between the two of you.
- s Maybe so. (Long pause) But remember when we were talking about being able to show that you care for someone? Well, that's not a problem.
- c Being able to show affection doesn't present any problems.
- s No. (pause) Well, except in words. I can't tell him why I like him now when I didn't before. I think that perhaps, that going out with him and seeing him more often, might improve things.
- c Then having enough time for just being together and understanding each other might help you.

- s Yeah. (pause) I guess. (pause) You know, I've had a very good chance to get to know him; I mean what he's really like and what he thinks. It's just he's had a lot of experiences in the past four years that I haven't had. He always has lots of girlfriends. And sometimes I wonder how I measure up.
- c So it scares you that you may not measure up to those other girls from his past, or his standards.
- s (Long pause) Yeah, his standards for marriage.
- c So you are getting ready for the possibility of marriage to Bill?
- s Oh, I'm ready. (laughs) (pause) At least I think I am, maybe not.
- c (Long pause) You get strong feelings of uncertainty at times; about many things; about the relationship with Bill, about your school plans.
- s (Long pause) Yes, and school is really the more immediate problem. I just don't like the university at all. I may find out that I like it better than I do home, and I do have a feeling that maybe living on campus would keep me on my toes a lot more than when I'm at home, because I'm better in an environment that's more exciting.
- c In comparison with living on campus, how would you do at home?
- s I'd probably be very bored. (pause) But I'll have my art. I mean, I'll have something to do; (pause) but it's pretty boring all right. (Long pause) My family just isn't very creative. They like to watch TV a lot, and read the paper. They never go anywhere, and that just kills me. I love to go out and do things and when I don't have anyone to go out with and do things with is when I feel kind of hateful.
- c That lack of activity or inspiration at home; sometimes because of that you get mean toward your family.
- s Well, yeah. And sometimes I feel that way here, too, but not as much. The main reason I think is because I don't have a crowd to go around with.
- c And do you still travel with this type of crowd in doing things at home?
- s Well, I do have some friends, not a crowd. But I mean I do have friends.
- c So staying at home and having some friends will turn out better than your situation here.

- s Yeah. (Long pause) And if the correspondence school works out, that'll help a lot too.
- c (Long pause) Tell me more about your decision on doing correspondence work for your art studies. (pause) Have you found out much about it?
- s That's what Dad asked. He said don't go just by the advertisement, but try to find out all about it. So I wrote to one of the magazines for a reference, and asked about college standards. . . . Davis College maybe. . . .
- c Davis College advertises itself as offering one of the best art programs in the whole state; and you could commute from your home; what about that school as an alternative?
- s That is true (doubtful).
- c And their evening school offers quite a wide selection of different programs in many fields.
- s Yeah. The only thing is that's a pretty tough school; unless you are really good they try to flunk you out. If you do graduate from there you can feel like you've really done something; but I don't know where else to look.
- c So a school with a reputation like that makes you scared about your ability?
- s Yeah. (pause) But I have heard that their night school is a little different, easier. I would think night school students would be there more for the same reasons I would be; and not caring so much about grades.
- c Being able to focus just on the work itself makes it somewhat better for you then.
- s (Long pause) Yes, and I'm pretty sure I'd be better off if I went on with art work. I'd be doing something I really care about. And, I don't know, I have a feeling that if you really do what you're interested in, even if you fail at it, you know you're doing what you want to do. (Long pause) The more I think about correspondence school, it doesn't sound too good. I'm not too sure I would be very good at working on things on my own. I might just let everything slide and not finish my projects.
- c You couldn't work by yourself very well in a setting without other people.
- s Yeah, and being at home all the time sounds like the pits. My family isn't too inspiring to do a lot of work. I have to be inspired. I can't work under conditions where I'm not, you know, on my toes.

- c Then you seek some things like stimulation and the inspiration of exciting people as requirements for good work.
- s Yes, I do. And I could get that at Davis, and still be home on weekends.
- c Does that make seeing Bill your most important consideration in this current decision.
- s I don't think that's the biggest thing. (Long pause) Bill is the kind that needs inspiration himself, and I realize I'm going to have to be on the ball to make things interesting. And if I'm going to be dull myself, it's not going to be worth anything.
- c So you definitely rate your future career decision second in importance to your other plans for the future.
- s Well, I realize that I have to be enjoying what I'm doing; and I know I haven't felt satisfied with my studies in education. I just can't do anything unless I have a goal in mind. (pause)
- c What about your long-range career goals; can you tell me more about that?
- s Well, I wanted to get a job and do the correspondence work on the side. I was considering this particular office job. It pays good and I'd make a lot of contacts that way. (pause) I guess my goal right now is just to find something to do that's satisfying to me.
- c And this office job offers the potential for providing you these kinds of opportunities for interesting contacts and satisfying activities and goals.
- s Maybe. (pause) When I worked before, I never felt like I really accomplished anything. I'd just go to work and come back, and that's all. (pause) But this time, if I meet some nice people, and really make the most of it. (Long pause)
- c In the past your attempts at meeting new people and developing caring relationships haven't met with success.
- s (Pause) I know what you mean. That's always been hard for me. I'm not sure I know how to overcome that problem. (pause) High school was the only time I didn't have much trouble.
- c What made the difference between high school and your later experiences?
- s Well, the only difference was that I was a part of a group, the church group. Now I don't seem to be a part of anything. I don't know. I just build up a feeling that I'm outside of everything.

- c Feeling outside of everything can get to be lonely for you.
- s Yeah. (pause) And I'm just not sure what to do about it. I've worked for things and accomplished things in the past and I'm sure I still can; if I knew how.
- c So you are still searching for a better future life for yourself.

APPENDIX E

YOUR INSTRUCTIONS:

1. READ AND SIGN THE "INFORMED CONSENT" FORM.
2. LISTEN TO TAPE.
3. FILL OUT COUNSELOR RATING FORM.
4. RETURN TAPE TO MEDIA CENTER PERSONNEL.
5. RETURN CONSENT FORM AND COUNSELOR RATING FORM TO ROOM 14 IN CLAXTON EDUCATION BUILDING (IT'S ON THE GROUND FLOOR OF THIS BUILDING) TO SHARON MORGAN. SHARON WILL GIVE YOU A COURSE CREDIT VOUCHER.

INFORMED CONSENT

I would like to request your participation in a research study. The purpose of the study is to solicit your perception of a counselor following your listening to a ten minute taped segment of a counseling interview. After listening to the segment you will be asked to complete a counselor rating form which consists of 36 bi polar adjectives. It will take about a half hour to complete the entire task. Your name will not appear on any of the materials in the study which you return. The confidentiality of your responses is assured. No published report of the project will contain information which can be used to identify participants.

STATEMENT OF PERMISSION

I understand that this research is being conducted by Elizabeth A. Wyman, a doctoral student in the Department of Educational and Counseling Psychology, at the University of Tennessee, Knoxville. It is my understanding that she is being supervised by Dr. Mark Hector and Dr. Lawrence DeRidder in the same department. After reading the above description, I understand that it is a truthful representation of this project. I consent to participation in the project with the understanding that my consent may be withdrawn at any time without penalty. If I have questions regarding participation, the experimenter or her chairpersons can be contacted at the addresses listed below.

Date: _____ Signature: _____

Printed Name: _____

Elizabeth A. Wyman
212 Claxton Hall
The University of Tennessee
Knoxville, TN 37916
(615) 974-2272

Dr. Mark Hector or
Dr. Lawrence DeRidder
106 Claxton Hall
The University of Tennessee
Knoxville, TN 37916
(615) 974-5146

Tape Number _____

1. Sex: Male _____; Female _____

2. Age: _____

COUNSELOR RATING FORM
DIRECTIONS

Listed below are several scales which contain word pairs at either end of the scale and seven spaces between the pairs. Please rate the counselor you just saw on each of the scales.

If you feel that the counselor very closely resembles the word at one end of the scale, place a check mark as follows:

fair ____:____:____:____:____:____: X unfair

OR

fair X ____:____:____:____:____:____: unfair

If you think that one end of the scale quite closely describes the counselor then make your check mark as follows:

rough ____: X ____:____:____:____:____: smooth

OR

rough ____:____:____:____:____: X ____: smooth

If you feel that one end of the scale only slightly describes the counselor, then check the scale as follows:

active ____:____: X ____:____:____:____: passive

OR

active ____:____:____:____: X ____:____: passive

If both sides of the scale seem equally associated with your impression of the counselor or if the scale is irrelevant, then place a check mark in the middle space:

hard ____:____:____: X ____:____:____: soft

Your first impression is the best answer.

PLEASE NOTE: PLACE CHECK MARKS IN THE MIDDLE OF THE SPACES

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agreeable ____:____:____:____:____:____: disagreeable
 unalert ____:____:____:____:____:____: alert
 analytic ____:____:____:____:____:____: diffuse
 unappreciative ____:____:____:____:____:____: appreciative
 attractive ____:____:____:____:____:____: unattractive
 casual ____:____:____:____:____:____: formal
 cheerful ____:____:____:____:____:____: depressed
 vague ____:____:____:____:____:____: clear
 distant ____:____:____:____:____:____: close
 compatible ____:____:____:____:____:____: incompatible
 unsure ____:____:____:____:____:____: confident
 suspicious ____:____:____:____:____:____: believable
 undependable ____:____:____:____:____:____: dependable
 indifferent ____:____:____:____:____:____: enthusiastic
 inexperienced ____:____:____:____:____:____: experienced
 inexpert ____:____:____:____:____:____: expert
 unfriendly ____:____:____:____:____:____: friendly
 honest ____:____:____:____:____:____: dishonest

APPENDIX F

TABLE VIII

MEANS (M) AND STANDARD DEVIATIONS (SD) OF RATINGS OF PERCEIVED EXPERTNESS, TRUSTWORTHINESS AND ATTRACTIVENESS BY EXPERIMENTAL CONDITION FOR DISSERTATION STUDY

Experimental Conditions		Dependent Variables					
Verb Type	Stylistic Complexity	Expertness		Trustworthiness		Attractiveness	
		M	SD	M	SD	M	SD
State	Simple	37.5	17.1	35.8	15.0	43.9	13.1
Action	Simple	36.0	16.5	34.0	12.0	49.5	12.0
State	Complex	30.8	13.2	33.8	12.3	44.7	12.9
Action	Complex	30.7	12.5	31.8	10.6	46.1	11.8

NOTE. Low Scores indicate a more favorable rating than do higher scores. The range of scores on the three dimensions is 12 - 84.

N = 33 in each condition.

VITA

Elizabeth Ann Wyman was born in Washington, D.C. on June 13, 1946. She attended elementary schools in Bethesda and Gaithersburg, Maryland and graduated from Gaithersburg High School in June 1964. For the next four years she attended the Pennsylvania State University and in March 1968 she received a Bachelor of Arts degree in psychology. In the fall of 1968 she accepted a position as a residence hall advisor at the University of Florida and began study towards a Master's degree. This degree was awarded in August 1970.

She entered the Graduate School of The University of Tennessee, Knoxville in January 1975. The following September she accepted a graduate assistantship at the University Counseling Center. The following year she began work as a consultant to a federal program funded by the Women's Educational Equity Act. She completed a 12-month full-time psychology internship at Lakeshore Mental Health Institute, Knoxville. In 1979 she was co-author of a successful grant proposal to the United States Office of Education. She was co-administrator of that program for the following three years. In March 1983 she received the Doctor of Education degree with a major in Educational and Counseling Psychology.

The author is a licensed psychological examiner. She is currently employed by the Knox County School System. She was a contributor to two books published by the Educational Development Center and co-author of several articles.