MEDIATING REALISM: THE INFLUENCE OF TRANSPORTATION

By

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To the Faculty of Washington State University:

The members of the Committee appointed to examine the thesis of Amanda Hale-Wisener find it satisfactory and recommend that it be accepted.

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MEDIATING REALISM: THE INFLUENCE

OF TRANSPORTATION

Abstract

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This study investigates the relationship between three characteristics of the television viewing experience—Transportation, realism and related judgments about program involvement. The fundamental prediction is the more respondents are transported by a narrative, the more the respondent will deem the program to be realistic. Subsequently, evaluative thoughts can be induced by adding distractions to one condition and not the other, thereby reducing transportation (sense of being "in" or "lost" in a story) and increasing realism judgments.

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To my parents.
My father James for giving me the intelligence
to complete a thesis
and
my mom Patricia for giving me
the passion to do so.

INTRODUCTION

Much of the information we gather regarding the social world comes in the form of a narrative. We are raised on folk tales as opposed to isolated facts, learn lessons, and are taught to interpret the world through the lens of a narrative. Narratives are the contextual backdrop through which cultural movements and growth are understood and cemented forever in time. As mass media have become increasingly pervasive, so too has its role as the dominant cultural story-teller in society (Andersen & Taylor, 2000). Investigations regarding the impact of narratives have been rooted in a variety of disciplines, covering a vast array of phenomenological contexts. Narrative theorists, for example, have focused on the individual level of active engagement with a story (Higham, 1998). Others have noted the role narrative can play in belief change (Murphy, 1998) and even reality construction (Bordwell, 1985).

Previous research has failed to identify a general criteria or threshold for what constitutes a narrative (Bordwell, 1985). Traditional narrative theorists, however, have defined narratives as the symbolic representation of events (Abbott, 2002). Although laden within fictional and non-fiction books, they can also be found within film, television, radio shows, and theatrical performances (Ryabovolova, 2003). Comprised of several components, a narrative includes such elements as the story, plot, and theme (Ryabovolova, 2003). Narrative theorists distinguish between story and plot where story is the chain of events the viewer places together to form ideas about the narrative and plot refers to the actual presentation, flow and pace of the narrative (Bordwell, 1985). The reader or viewer activity then, according to narrative theory, is to construct a story using the available plot. It is important to note that the story does not exist outside of the

individual. Bordwell (1985) points out that we create the story in our minds from the available clues presented throughout the narrative and place them together to determine a hypothesis as to the story's conclusion. Once we reach that conclusion, each proceeding clue we receive is tested against the previously constructed hypothesis (Bordwell, 1985). While viewing *The Usual Suspects*, for example, we attempt to put together the various clues we are given to solve the puzzle of Kaiser Sose's identity, and why he continues to murder people. We use these clues to form our ideas and hypotheses about the narrative and modify them as we receive new information. We do not have all of the answers until the end of the program when the opportunity to put all the narrative facts and happenings (plot) together in a chronological order and causal relationship (story) is finally afforded. Ideally, we have the ability to place all the clues together (the clues that we are aware of, as often we cannot remember or catch all of them) and come up with a conclusion ourselves.

Narratives are unique in their ability to create a world to which we are initially removed and potentially submerged. Gerrig (1993) has coined the term "transportation" in reference to the experience of being engulfed in a fictional world, losing awareness of the real one and living vicariously through other's and their experiences. Transportation is defined as the phenomenological experience of being absorbed in the story (Gerrig, 1993). As we continually process a given story, placing its clues together, determining our hypothesis as to the end result and the constant processing as the narrative progresses we can become transported into the narrative. Transportation, therefore, can be viewed as the by-product or the result of our narrative processing and performance. This study will attempt to go further into discovering the various pieces involved in narrative

processing and more specifically transportation as it relates to realism. Before discussing

the position of this paper further, is theoretical assertions need to be explored in greater

detail.

LITERATURE REVIEW

Narrative Theory

While consuming narratives, we are guided through a world with endless

possibilities. Authors, filmmakers and screenwriters present fact after fact in the hope

viewers will put all of the available information together to solve the mystery. Narratives

possess an interesting quality as they can present a world unlike (i.e. Star Wars, Star Trek

and or The Lord of the Rings), or parallel to (i.e. Law and Order, CSI or Friends) our

own. This quality, then, presents endless possibilities for researchers to study the process

by which people view narratives. Abbott (2002) suggests that viewers perceive

information as more believable when it is presented in the form of a narrative. "You

could in fact argue, and people have, that our need for narrative is so strong that we don't

really believe something is true unless we can see it as a story. Bringing a collection of

events into a narrative coherence can be described as a way of *normalizing* or

naturalizing those events" (p. 40; emphasis in the original). Narrative theory, as

previously mentioned, posits that the fundamental reader/viewer activity is to discover

causal connections within the narrative (Gerrig, 1993).

A film is received positively when the ideas present in the film are consistent with

the viewers' beliefs and values and potentially serve to reinforce them (Madsen, 1973).

If the viewer does not hold an opinion on a specific topic presented in the film it is

possible ideas and ideals presented will be the basis for the opinion that is eventually

formed. Consequently, alternative views to those presented within the films' opinion could be subsequently resisted. Additionally, a film with views differing from those previously held by the viewer can often be dismissed and deemed unrealistic (Madsen, 1973). It would be logical to believe then that, due to the viewer finding causal connections and the constant concentration on the narrative, the reader/viewer's preexisting beliefs will be reinforced. More recent research, however, takes a slightly different view on belief change and reinforcement. Green and Brock (2000) suggest that transportation minimizes any want the viewer may have to disbelieve an event within the narrative regardless of an individual's previous beliefs. Research assumes that the default mode of the human mind is belief, whereas disbelief must be actively constructed and takes more effort (Gilbert, 1991). To disbelieve would not be pleasurable to the viewer and would require more cognitive energy. The story includes the "promise of meaning" at the conclusion (Armes, 1994). "When we are confronted with a story and wish to enjoy to the full extent the pleasure it offers, we have no alternative, as readers and viewers, than to search for this meaning" (p. 15). The viewer or readers' enjoyment is dependent upon the involvement and dedication to searching for the meaning within a given narrative and subsequently she/he will choose to believe the narrative over disbelieving the narrative.

Source monitoring researchers have a more skeptical view of narratives, but come to a similar conclusion, stating that "false memories are essentially indistinguishable from memories for events that actually occurred" (Anastasi, Rhodes & Burns, 2000, p. 1) and there is a possibility of reliving a prior encounter even though the encounter never occurred outside the narrative world (Higham, 1998). This suggests the

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source of the initial information is easily forgotten and more importantly actual occurrences and events are confused with those originating from narratives. Researchers have gone further to say that "fictional dramas often make more real connections with our lives – particularly our emotional lives – than presentations that are arguably more real" (Shapiro, Shen & Weisbein, 2002, p. 8).

Due to the involving nature of narratives, it is important to include a brief discussion of emotion and involvement while viewing. Research suggests that emotions are connected to an individual's cognition and "the real function of emotions for narrative fictions is…the management of audience's attention" (Carroll, 1997, p. 207). The reception of narratives by the viewer depends very much on the emotional state of the viewer. A connection felt by the viewer with a particular character may be due to similar attitudes between the two during the viewing process. This information provides a backdrop for understanding why the viewers do not just mathematically place narrative clues together, but can be guided by their emotional responses to the narrative. It is important understand at this point the viewers' vicarious emotional experience with the characters in a story. It is safe to assume that, while viewing, we understand a character's motive via his/her emotions. For example, if a character is sad about his girlfriend leaving him and in the next scene the ex-boyfriend is on trial for the ex-girlfriend's murder, one might hypothesize that the ex-boyfriend killed the ex-girlfriend. One way these clues were placed together to reach the hypothesis is determining the ex-boyfriend's emotions or feelings about the break-up. Viewers, however at times, are not logical in their processing of a narrative even though the way in which research suggests people view a narrative is an active process (meaning the viewer constructs the story upon

receiving clues) (Levy & Windahl, 1984). Enjoyment is one emotion that the literature have left untouched. Theoretically, one must be enjoying the narrative and placing the clues together if they are transported. Putting together clues and being transported should lead to enjoyment. Enjoyment, however, may occur absent transportation given appropriate content such as a sporting event or a home improvement program. One may be heavily involved in *Learning to Fly* for instructional purposes but there is no narrative to become transported into. Additionally, if they are transported and subsequently enjoying the narrative they should be using relatively more cognitive energy. If more cognitive energy is used there less is available for questioning of the narrative, thereby increasing the likelihood of transportation and enjoyment and decreasing the likelihood of making critical realism judgments. The following research question is proposed:

RQ1: How is enjoyment related to transportation and realism?

Transportation: The Contextual Backdrop of Mediated Realism

Richard Gerrig (1993), as previously mentioned, coined the term transportation in explaining the experience of being absorbed in a story.

The following passage from Paul Theroux's novel *My Secret History* quoted in Gerrig's (1993) book illustrates a personal account of transportation.

I laughed out loud. Then I stopped, hearing the echo of the strange sound. For a moment in my reading I have been transported, and I had forgotten everything-all my worry and depression, the crisis in my marriage, my anger, my jealousy.

Gerrig (1993) posits that while the above account is in fact fiction, this and others, are rooted in the author's own experiences and therefore, a good account of transportation.

Nell (1988) discusses the experience of transportation into a book and describes the feeling as a reading trance. Such a state is embodied by a strong feeling of enjoyment while engaging with the narrative, resistance to interruption and a feeling of returning from another place (Nell, 1988).

Explicating the phenomena of transportation has shed light on the process by which we view narratives and has now become another variable researchers must consider when looking at narrative information processing (Gerrig, 2000). While a majority of the limited amount of research has been conducted using books or texts as the stimulus, viewers and listeners of electronic or visual media may also experience some level of transportation. Research has yet to uncover the contextual or individual elements that induce transportation. Logically, one can imagine that the quality of a text would have an impact on whether or not an individual will be transported. Although it seems plausible, Gerrig (1993) discounts the quality of a text as a means to transportation "a pickup truck isn't as elegant as a Cadillac, but it will still get us to Texas" (p. 12). Although transportation research is in its infancy, it is gaining researchers' interests rapidly. Shapiro (2002) argues that media researchers in general should not be concerned with the medium they are studying, but the actual phenomena is of importance. Even if researchers reject Shapiro's argument, it would be logical to think that not only would transportation happen with television texts, but would be more likely to occur with television over written media due to television including more of the senses than does

written texts. While viewing moving images individuals are using the sense of sight and sound, whereas books require only the power of the imagination leaving out sight (of pictures), sound and the remaining three senses.

Distinctions between Transportation and Presence

It is important to discuss a phenomenon similar to transportation to eliminate any confusion regarding their similarities and, more importantly, discuss distinct differences between transportation and presence. Presence is similar to transportation in that it refers to the sensation of being lost in a medium; however, presence is concerned with transportation into a medium, whereas transportation deals with becoming absorbed or lost into a narrative (Lombard & Ditton, 1997). Presence is often used to discuss the viewing process by way of the five senses: sight, sound, touch, taste and smell (Lombard & Ditton, 1997). Presence researchers are more concerned with the developing technology used to engulf the viewer and subsequently enhance the viewing experience (Lee, 2004). Recent investigations have attempted to establish presence as a viewing phenomenon similar to that of media realism (Lee, 2004). The differences, however, between researching presence and realism are pronounced. Virtual reality simulation rides, for example, often encompass sensations such as touch, sight, sound and sometimes smell, possibly making the ride feel more 'realistic' than viewing a television program. While investigating presence research, it seems as though presence research is more advanced or closer in uncovering the truth to realism. The catch, however, is that presence researchers are studying a sensual experience but not a narrative experience. As

discussed earlier, narratives include plot, story, and a central theme (Ryabovolova, 2003).

Most often virtual reality rides do not have a story or plot and do not need the viewer to

place together causal clues to reach a meaning at the end of the narrative. Because this,

and similar mediums do not include a narrative to be studied, presence research must be

categorized separately from the study of realism as well as transportation. Investigators

studying transportation are concerned with information processing of a narrative as it

relates to the viewing experience and presence studies the environment in which the

feeling of the narrative takes place.

The nature of realism judgments made in high presence situations are different

from those made during transportation. Potter (1988) suggests that individuals make two

different types of realism judgments. The first, Semantic realism, is a judgment

regarding the themes and behaviors associated with the program, for example, a viewer

pointing out that a police officer would not stop to ask for directions while on a high

speed chase. The second, syntactic realism is a judgment concerning the visual

appearances (such as costuming) (Potter, 1988). Someone who is high on the

transportation scale would either not make any kind of a realism judgment or they would

make some kind of a semantic realism judgment while viewing instead of making a

syntactic judgment. Judgments primarily discussed in presence research (Lee, 2004) are

syntactic due to the lack of narrative shown.

Involvement, Transportation and Flow

Flow is also similar to presence and transportation. Flow is a holistic experience

that people have when they are engaged in physical activity such as singing, acting,

dancing, and sports (Csikszentmihalyi, 1993). When an individual experiences flow they

perform required movements automatically, unaware of the technical process behind conducting the operation. Flow can also be described as a feeling of euphoria when conducting a physical or dramatic act. While Csikszentmihalyi (1993) does not concern himself with narrative processing, it is still important to mention the phenomena of flow and its relation to involvement. Flow concentrates more on involvement with an activity or performance where transportation concentrates on involvement within a narrative though Csikszentmihalyi (1993) does mention flow in reading. Although research has yet to uncover the relationship between transportation and flow, it is possible that flow is the next level beyond transportation. Transportation is hypothesized to come from the active processing (i.e. placing clues together to determine the story) of a narrative. When a person is running and forgets about all people around them, does not feel the pain in their muscles and does not feel as though they are exerting any kind of energy this is considered a high level of performance or flow. Due to people actively viewing narratives, one could also say that viewing a narrative is a performance and therefore, could reach the level of flow. Further research is needed to uncover this possible connection.

Transportation as it relates to Narrative processing

Transportation, or viewing in general, could be seen as a passive process in which an individual is at the mercy of the writer taking them to an alternative world. With narrative processing, including the audience member actively viewing the narrative, transportation can be seen as an active process just as with narrative processing, as they are very similar in origin. Transportation potentially occurs as a result of the reader's

performance of the narrative. Gerrig (2000) discusses at length the active viewing of the narrative can be considered a performance on the part of the viewer.

Green & Brock (2000) developed a measurement of transportation that includes emotional involvement with the story, cognitive attention, feeling of suspense, lack of awareness of surroundings, and mental imagery. They found that highly transported individuals hold more story-consistent beliefs and greater liking for the characters portrayed.

Important to this study, transportation was negatively related to critical thinking (Green & Brock, 2000). Many factors have been found to reduce critical thinking while viewing a narrative including:

1 Transported individuals are concentrated on the story to the extent that they place all real-world facts aside, leaving nothing to contradict the story.

2 A reader's or viewer's lack of motivation to be critical can be found to reduce critical thinking. Simply, a viewer or reader may not want to question the narrative because it would ruin the experience.

3 Readers' or viewers' mental capacity may be exhausted due to processing the narrative; they do not have the mental capacity at that point to counter-argue story conclusions. (Green, Garst & Brock, 2002).

Involvement

Research suggests that involvement plays a key role in whether or not an individual will become transported at some point during a narrative (Green, Garst & Brock 2002). There are five aspects of viewer involvement: viewing motivation, active

viewing, perceived relevance identification and perceived realism (Ward & Rivadenyra, 1999). For the purposes of this study, motivation concerning the selection of a specific type of media is not of concern.

The first dimension of involvement, active viewing, refers to the varying levels of activity in which a viewer engages in when using media. This includes attention allotted to the content. Currently researchers are debating the effects television viewing can have on active viewers(Ward & Rivadenyra, 1999). Research suggests that facilitative activity, defined as paying attention to the narrative, is more likely to be related to higher involvement than inhibitory activity, which is defined as avoidance behaviors, distraction, and skepticism (Ward & Rivadenyra, 1999). Using previous research (Levy & Windahl, 1985), Ward and Rivadenyra (1999) constructed a measure to determine the amount of facilitative and inhibitory activity that occurs while viewing. This measure, however, seems to be measuring need for cognition. Wilson and Busselle (2004) suggest a thought listing procedure which will be discussed later in greater detail. Thus, the following hypothesis is proposed:

H1A: Facilitative activity (thoughts about the narrative) will be positively related to transportation.

H1B: Inhibitory activity (thoughts not about the narrative) will be negatively related to transportation.

Two additional dimensions of involvement focus on one's personal connections with characters via identification and perceived self-relevance. Greenberg's drench hypothesis (1988) has served as a base for two theories of involvement, which emphasize television characters as models of behavior. Greenberg's drench hypothesis proposes that

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specific critical portrayals of characters may play a greater role in impression-formation and image-building than might the frequency of television portrayals and behaviors viewed. Although this research does not measure this specific type of involvement, the connections with the characters may play a role in the involvement with the program as a whole.

Perceived realism refers to the how realistic the program is according to viewer perception. This includes the physical setting, characters, dialogue and the situations the characters find themselves in. Current theories predict that the impact of television on a viewer will increase the more realistic its content is perceived to be (Huston et al., 1998). Perceived realism will be discussed later in greater detail.

Involvement and Transportation

Although previous investigations have suggested that involvement plays a key role in transportation, research to date has yet to empirically find a correlation between involvement and transportation. However, logically, due to the similarities between the two (viewers' active involvement with the text), it is important to understand both.

Transportation may affect how we judge program content and the program as a whole due to the involving nature of narratives (active processing) and the lack of questions by the viewer concerning the narrative. Green et. al. (2002) argues that the more a viewer is involved in the narrative, the more pleasurable the experience. Additionally, as Green & Brock (2000) point out, if we are transported into a story, we are unlikely to question what is happening. This then would impact realism judgments. Potentially, if a viewer is enjoying the program she/he could potentially become transported and subsequently not make realism judgments. This research proposes (as

will be discussed later in greater detail) that transportation into a program will affect how the program is judged as a whole, or in this case the realism, on the part of the viewer.

Mediated Realism

Realism has been described as typical and atypical events (Shapiro & Fox 2002). Typical events being what we would consider to be 'normal' happenings in every day life, what we expect to see in a television show portraying reality. Atypical events are those that are not 'normal' in everyday life, what we don't expect to be natural in every day occurrences. Current theories predict that the impact of mediated content, such as television, on a viewer will increase in accordance with how realistic its content is perceived to be (Huston et al., 1998). Busselle and Greenberg (2000) condensed the fragmented literature on perceived realism into six dimensions of research: Magic window, social realism, probability, plausibility, Identity and Utility. Magic window was first conceptualized by Hawkins (1977) in relation to children's beliefs that the characters in the programs they watched actually lived the life they viewed on television. When the television was turned off, Cory and Topanga on *Boy Meets World* continue their relationship. Big Bird continued wandering around *Sesame Street* and *Lizzy McGuire* continues school every day. For children Magic window then, refers to a window into the lives of the mediated character; a brief moment in time that continued after the television has been turned off.

Social realism is described as the extent to which characters and situations are similar with regard to individuals and events outside the television realm (Hawkins, 1977). Some examples of Social realism beliefs and attitudes include, "attorneys on T.V are just like attorneys I could hire to represent me", "A doctor would say that exact thing

to me as he/she said on T.V" and, "Chandler on '*Friends*' acts just like someone I could meet." Magic Window is similar to Social realism but the two have distinct conceptual differences. Magic Window refers to kids who believe the actual characters continue their depicted lives and Social realism refers to the similarities between the characters on television and individuals in real life.

Plausibility was first labeled as possibility by Dorr (1983), who suggested that if the viewer sees the content of a program as realistic, individuals must then decide whether or not the event depicted could occur. Additionally, Dorr (1983) perceived Probability as meaning the viewers evaluation of the content within the program as likely to occur if realistic.

Further, Potter (1992) discussed the ability of integrating the characters seen on television into one's own life. Termed Identity, individuals can see themselves becoming friends with the '*Friends*' characters or thinking about the program long after the credits, blurring the lines between reality and television depictions of reality.

Utility, a fifth dimension of realism, refers to the idea that people use the "information" seen on television in their real lives (Elliot et al, 1983). For example, people could use the coffee shop scenes in "*Friends*" as a way to understand how the viewer should act in a similar situation.

Although the above discussion of the realism dimensions is a comprehensive list, some of the dimensions are not relevant for the current study. Realism not only includes realism judgments about the program itself, but about television as a whole. Magic window, identity and utility all deal with perceptions and evaluations about the outside world where television programs seem to be the grounding force in those evaluations.

Social realism, probability and plausibility all are dimensions concerning the evaluation of the program during viewing and not applying those to outside stimuli as with the other dimensions. Therefore, social realism, probability and plausibility are more likely to be influenced by transportation because they are specific to the presentation of content within a narrative.

In addition, Busselle and Greenberg (2000) distinguished between four different levels of abstraction. These four different levels of abstraction can be broken down as such:

1. Global Level: Are people in television like people in real life?

2. Genre level: Are people in soap operas like people in real life?

3. Series level: Are the people on NYPD Blue like people in real life?

4. Episode level: Are the people in the program you just watched like people in real life (Busselle & Greenberg, 2000)?

The fourth level can be further analyzed into more specific program elements such as a single scene, incident, or character.

Transportation and Realism

Recent investigations have attempted to show that media realism is a moderator of media influence (Austin, Pinkleton & Fujioka, 2000). Audiences tend to say unrealistic media content is evidence that media have no effect (Albada, 2000; Rockler, 1999). Although this research is not concerned with media realism as a moderator of media influence, this research is concerned with the relationship between transportation and some dimensions of media realism. Current research has shown that realism is related to transportation (Wilson & Busselle, 2004). Narrative theory suggests that media, or

television specifically, are real first and false only after we think about it. The level of abstraction is paramount in this discussion of realism as it relates to transportation. If a survey asks respondents how realistic was a program, they may retrieve more information concerning the feeling while viewing the program, i.e. transportation, than any specific elements that may have thrown them off during viewing. However, if a question is asked about specific program element, for example how realistically a character was portrayed, (a different level of abstraction) the program viewing experience should not matter and the respondent should then evaluate the specific element asked about. It is important at this point to note the differences in realism judgments. The process by which individuals make general judgments concerning a program may be conceptually different than that of judgments made after a program is viewed and retrieved from memory. There is a distinction made between these two different time periods of judgments within the social cognition literature termed online and memory based judgments (Hastie & Park, 1986). Online judgments are made during the viewing of a program. For example, a viewer could think that a character should not be wearing a bathing suit in the dead of winter. This thought process, or judgment, occurs during the program and would, therefore, be considered online and may interfere with transportation. Memory-based judgments are a judgment that is made after a stimulus is over and an individual retrieves stored information regarding the stimulus to make a judgment.

Generally, the more specific question that is asked of the respondent concerning the program, the more specific the judgment will be and the less the specific question asked should result in a viewer relying on their feeling of the program viewing experience to make the realism judgment. Online judgments should be primarily

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concerned with the semantic realism and specific to the program content, whereas the memory based judgments will be located on more of a global level than that of its counterpart. Therefore, the following hypothesis is proposed:

H2a: General realism items will be positively related to transportation

H2b: Specific realism items will not be related to transportation.

Transportation is suggested to be connected to involvement because one would logically need to be involved at a certain level to become transported. Researchers could go even further to say that involvement is just a lower level of transportation. A viewer must be involved in a program to become transported some time during the program because involvement, logically, would be necessary for transportation, but transportation is not necessary for involvement.

Theoretically, if researchers manipulate involvement, then transportation will be manipulated. One way to manipulate involvement and hence transportation, is to interfere with one's processing of narrative cues, such as placing distractions within the narrative. As previously mentioned, media are real first and false only after we think about it, making the default mode of viewing belief as opposed to disbelief (Green & Brock, 2000). Due to the nature of involvement and the active viewing process of narratives, one can imagine that as one's level of involvement and subsequently transportation increases so to does the allocation of their cognitive resources. Therefore, a highly transported individual will have few cognitive resources to retrieve the necessary information to question the validity and reasonability of a narrative. Critical thought, however, could interfere with transportation; an individual may not become transported because they have spent a significant portion of the program questioning the narrative in

various ways (realism, production aspects etc). Currently, research has yet to determine the causal nature of the relationship.

Consequently, transportation can be seen as a mediator of perceived realism. In other words, highly transported individuals do not have the resources to question narrative cues. Additionally, because of the contextual features of transportation, one is embracing the narrative and, upon embracing the narrative, it is difficult to let go and potentially end one's stay within it. The following research question is proposed:

RQ2: What is the causal relationship between realism and transportation?

METHOD

Procedure

In the Spring of 2004 undergraduate students from a medium size northwestern university were provided with extra course credit to participate in an experiment in which they were randomly assigned one of four conditions. Two programs (*Law and Order* and *2 ½ men*) were used for each set of two conditions. *Law and Order* was chosen partially to replicate Wilson and Busselle's (2004) earlier study as well as because *Law and Order* is a plot based program where a viewer can watch one episode in the middle of the season and know what is happening. *2 ½ Men* was used because it was a relatively new program where not many people are familiar with it and because it targeted the college age student. One condition for both programs included the commercials that originally aired in the program. In the other condition the commercials (as seen in the first condition) were cut out of the program. Immediately after viewing, participants were asked to complete a thought-listing task and then complete a series of questionnaires measuring

transportation, realism, enjoyment, need for cognition as well as viewing habits and demographic information.

Stimulus

The *Law and Order* program was about an ex-football star who was hit maliciously by a car. After an investigation, the wife of the deceased (who was a high school teacher) was found to have had an affair with one of her students. Ultimately, the child with whom the teacher had the affair was in possession of the car that was forensically linked to the body of the deceased. The child ended up going on trial for murder and eventually the police and the district attorney found out that one of their witnesses had lied about some money that was transferred between the wife and witness. At the end of the program, the wife was arrested and the child went to jail with a shortened sentence due to a plea agreement. The show ends with the teacher being arrested inside of the courtroom before the child's case was set to resume. Unbeknownst to her the case had been settled out of court.

2 ½ Men was about two male adults (brothers) raising a 12 year old child in one home. One of the males was separated from his wife, who makes appearances on the show, and the other is the child's Uncle. In this particular episode the child looked rather depressed and repeatedly played the same guitar rift. During the program the three adults (the two males and the soon to be ex-wife) attempt to figure out what is wrong with the child. After failed attempts by all three of them they take him to a psychologist who cannot figure out what the problem was with the child. After returning home, feeling helpless, the child runs down the stairs happy as a clam. In the next scene the audience see the maid (who protested the constant worry of the three adults all along), tell the

parents that she gave the child prune juice and that the only reason he was depressed was due to constipation. The show ends and all is well with the world again.

Participants

187 individuals participated, 44.9% male (84) and 55.1% female (103) recruited from introductory communication courses. Their ages ranged from 19 to 29 with the average age being 20. The ethnicity of the participants were 88.8% Caucasian (166); 5.3% African American (10); 2.7% Hispanic or Latino (5); and 3.2% Asian (6). Responses from 11 participants were excluded because English was not their first language. One respondent did not fill out a majority of the survey and five participants had previously viewed the program and were excluded from the dataset leaving 187 the total amount of participants after exclusions.

Measures

Thought Listing Procedure

After viewing one of the programs participants were asked to complete a thought-listing task. They were instructed to "write down everything you remember thinking about while you were watching the program." The questionnaire contained ten sentence completion items starting with "While the program was on I remember thinking about…" By providing the sentence completion task researchers reduced the number of irrelevant and unusable thoughts as well as increasing the number of total thoughts (Wilson & Busselle, 2004).

The same coding procedure was used as established by Wilson & Busselle (2004). The thoughts were placed into one of seven categories (as outlined below) by two coders. The two coders followed the guideline as outlined below:

Narrative Thoughts. Narrative thoughts deal specifically with the progression of the story; plot development, character personalities or relationships. This category also includes general statements about processing the narrative (e.g., "I remember thinking about how the detective was solving the case" "What is wrong with the kid?"). Questions or statements concerning the misunderstanding or misinterpretation about the narrative, which was clearly explained in the program, also were considered narrative thoughts (e.g., why did that kid shoot the cop?" " Why would the teacher sleep with her student?"). Narrative thoughts could also further the story (e.g., "I bet this case would be different if the teacher didn't sleep with her student.").

Non-Narrative Thoughts. This category includes thoughts about aspects of the program that are not a part of the narrative. These thoughts deal with production elements such as acting, editing, or actor diversity (e.g., "The acting was terrible." "the laugh track needs to be changed"). Additionally, thoughts about how characters were presented such as clothing or appearance but not pertaining to the narrative itself were considered non-narrative (e.g., "I liked the coat the detective was wearing." "The kid needs to lose weight").

Narrative Linked Thoughts. These thoughts contained a relationship between the narrative and a piece of information that is retrieved from outside the narrative or stored information. These thoughts were not specific to the narrative itself, but the narrative was an obvious starting point for the thought (e.g. "There was a case about a student and teacher sleeping together."). The Narrative-Linked thoughts contained previously stored information, which was activated by exposure to the specific program (e.g., "There have been a lot of shows dealing with racism lately." "I have a friend that went though the

same situation as a kid in the program."). These thoughts contain information that was not acquired from watching the program; otherwise it would be considered a narrative thought. If the participant reported their emotional state linking to the narrative, it was also considered a narrative linked thought (e.g., "I can imagine what it felt like to be in that situation").

Narrative linked as well as narrative thoughts can be combined (as they are both primarily about the narrative). They are also considered to be evidence of facilitative activity by the participant. Facilitative activity (the constant processing of the narrative) can be shown through narrative and narrative linked thoughts because without viewing the narrative the thoughts would not have occurred.

Non-Narrative-Linked Thoughts. This category of thoughts contained an obvious relationship between previously stored information and non-narrative elements of the program (e.g., I have the same shirt the detective was wearing in the program." "He played 'Mr. Big' in Sex and the City."). This must contain thoughts that were not acquired from watching the narrative; otherwise it would be considered a non-narrative thought.

Other thoughts. These are thoughts that had no connection at all with the narrative or program (e.g., "I want pizza." "Do I really get extra credit for watching T.V.?").

Non-narrative, non-narrative linked as well as other thoughts can be combined (as they are both not about the narrative). They are also considered to be evidence of Inhibitory activity (not processing the narrative in any form) on the part of the viewer.

With the narrative or without, the thoughts would have occurred; therefore, they will be considered evidence of inhibitory activity.

Summary thoughts. Summary thoughts concern thoughts that occurred after the program was over about the program as a whole (e.g., "That was a good program." "I should watch this program, I wonder what time it comes on.").

Evaluative Thoughts. This category is similar to the two linked thought categories in the sense that previously stored information activated by an element of the program is mentioned. The difference between these two categories, however, is evaluative thoughts make a comparison between the program and outside elements which clearly expresses an opinion, value or judgment while linked thoughts infer a relationship between information with the program and information from outside the program. Only narrative and non-narrative thoughts can be evaluative.

Evaluative thoughts were also coded as being either a negative evaluation (e.g., "The acting was terrible!" "I dislike this program."; "The story was very unrealistic and boring.") or a positive/neutral evaluation (e.g., "The lead role did a good job portraying a police officer."; "I remember thinking about whether this situation would happen in real life.").

Two coders obtained an inter-rater reliability of 95.2% (60/63 thoughts). Each participant's thought category totals were turned into ratios of their total number of thoughts to control for number of thoughts written. This ratio was calculated by dividing the total number of agreed upon thoughts by the total thoughts categorized.

Transportation

   Participants completed a questionnaire previously tested by Wilson & Busselle (2004), and adapted from Green and Brock (2000). The questionnaire contained seven items. The first three items asked the degree to which participants agreed with a statement (e.g., "When the program ended, I felt like I came back to reality after a journey." "The television came to me and created a new world for me, and the world suddenly disappeared when the program ended."). Participants answered on a scale ranging from 1-10, one being strongly disagree and ten being strongly agree. The last four transportation items asked for a response about how often during the program something happened, or they felt a certain way (e.g., "The television-generated world was more real or present for me than 'reality'." "I felt I was in the world the television created."). Participants could respond by circling either "never", "once or twice", "half of the time", "most of the time", or "the whole time." The first three items had a different range than the last four. The first three items had a scale of 1-10 and the last four items a scale of 1-5. To calculate all the items to the same scale, the first three were divided in half and therefore have a minimum range of .5. The seven items had a Cronbach's Alpha level of .79. The mean, standard deviation, and range of each item are shown in Table 1. To determine the transportation score researchers placed all transportation items into one mean score for each subject.

   Perceived Realism

   Participants completed a twelve-item perceived realism questionnaire taken from Wilson and Busselle (2004). Responses indicated how much they agreed or disagreed (on a one to seven scale) with a given statement (e.g., "The program was not an accurate

portrayal of what police work is really like." "Stories or events like the ones I watched in this program happen in real life quite often."). The realism items were separated into general realism and specific realism items. General realism items included questions like "this program was realistic" or Stories or events like the ones I watched in this program happen in real life quite often." The last four realism items were questions about specific characters. Instead of generally asking about the program as a whole being realistic or unrealistic, researchers asked about how realistic a *specific character* was in the program. For example, for the crime drama program one of the questions requested that participants rate the realism of the presiding judge. For the sit-com, one question asked how realistically the child was portrayed. The first four items were averaged to form the general realism scores. The last four items (the character questions) were calculated to determine the specific realism scores. The general realism items had a Cronbach's Alpha level of .80. The specific realism items had a Cronbach's Alpha level of .87. The mean, standard deviation, and range of each item are shown in Table 2. To determine the realism scores researchers placed all items into one mean score.

Enjoyment

Raney & Bryant (2002) developed an enjoyment scale. Participants completed this scale. Responses to the questions indicated how much they agreed or not agreed on a scale from 1 to 10 (e.g., "How exciting was the program?" "How much did you enjoy this program?"). The items reported a Cronbach's Alpha level of .95. The mean, standard deviation, and range of each item are shown in Table 3. To determine enjoyment researchers placed all items into one mean score for the subject.

Need for Cognition

The need for cognition scale is an established scale that measures the extent to which an individual uses cognitive resources in daily activities (Cacioppo & Petty, 1982). Responses to the 18 items were averaged to create a single score. This scale was added to determine the individuals need for cognition to evaluate the amount of energy spent viewing in relation to enjoyment.

RESULTS

To determine the differences between the conditions for each program means were calculated. The mean transportation score in the commercial group of drama viewers was 3.75. The mean for the non-commercial drama-viewing group (4.03) was not significantly higher (t = -1.105, df = 103, p= ns). The transportation score for the commercial sit-com group was 3.31 and the mean for the non-commercial sit-com group (3.90) was significantly higher (t = -2.128, df = 80, p= .05) Statistics are provided in Table 4.

The general realism scores did not differ significantly between conditions for either program. The mean general realism score in the commercial group for drama viewers was 4.01. The mean general realism score in the non-commercial group for drama viewers was 4.07 (t = -.317, df = 103, p=ns). The mean general realism score in the commercial group for the sit-com viewers was 3.96. The mean general realism score in the non-commercial group for the sit-com viewers was 4.32 (t = -1.504, df = 80, p=ns). Statistics provided in Table 4.

Specific realism also did not differ significantly between conditions for either program. The specific realism score for the commercial condition in the drama-viewing

group (3.93) was not statistically different from the non-commercial condition in the drama-viewing group 3.70; (t = .983, df = 103, p = ns). The specific realism score for the commercial condition in the sit-com viewing group (3.95) was lower than the non-commercial condition (4.30), but not significant (t = -1.417, df = 79, p= ns). Statistics provided in Table 4.

The enjoyment of the program was not significantly different as the commercial condition score for the drama-viewing group was 5.20 which was, however, lower than the mean score for the non-commercial condition in the drama group 5.35 (t = -.206, df = 103, p= ns). The mean score for commercial condition in the sit-com-viewing group was 4.37 which was significantly lower than the score for the non-commercial condition in the sit-com-viewing group at 5.88 (t = -2.882, df = 79, p<.05). Statistics provided in Table 4.

Hypotheses and Research Questions

Research Question 1. The first research question asked if the enjoyment of the program was related to transportation and realism. Correlations among the three variables for the drama-viewers the commercial condition are presented in Table 5 and the non-commercial condition is presented in Table 6. Transportation and enjoyment were correlated at r = .37 (p = <.01). The correlation test revealed transportation and general realism (r = .00), transportation and specific realism (r = -.02) were not significantly related. Correlation tests for general realism and enjoyment (r=.24) were not significant. Correlation tests for specific realism and enjoyment (r = .32) were statistically significant (p = <.05). The correlation was higher in the non-commercial condition than in the commercial condition throughout.

For the sit-com, the correlations between general realism and transportation (r = .13) as well as enjoyment (r = -.023 p = ns) were not significant. Also neither was the correlation between specific realism and enjoyment (r = .192, p = ns) in the commercial condition. For the sit-com commercial condition enjoyment and transportation (r = .448, p<.01) were correlated at a statistically significant level. In the non-commercial condition for the sit-com the correlation between enjoyment and general realism (r = .395, p<.05) as well as specific realism (r = .646, p< .01) was significant. There were not statistically significant relationships between transportation, enjoyment (r = .337, p = ns) and general realism (r = .276, p = ns) and specific realsim (r = .314, p = ns) were not significant. Statistics are provided in table 7 and 8.

In order to control for the influence of other variables, multiple regression analyses were performed. Controlling for sex, age, and condition (commercial and non-commercial) enjoyment was the dependant variable testing for the influence of general realism and transportation. For the drama program sex (t = .866, *B* = .07, p= ns), age (t = 1.08, *B* = .99, p = ns), and condition (t = -.21, *B* = -.01, p = ns) were not significant. Transportation (t = 5.05, *B* = .43, p<.01), and general realism (t = 3.53, *B* = .31, p<.01) were statistically significant. (Please see Table 9)

Controlling for the same variables, the sit-com results were similar with sex (t = -.77, *B* = -.07, p = ns), age (t = -.44, *B* = -.04, p = ns) and condition (t = 1.80, *B* = .18, p= ns) not being significant predictors of enjoyment. Transportation (t= 3.20, *B* = .33, p<.05) and general realism (t = 2.30, *B* = .24, p<.05) were significant. (Please see Table 10.)

Using general realism as the dependent variable and using the same control variables, transportation for the drama group was calculated. Sex ($t = -.10$, $B = -.01$, p= ns) and condition ($t = -.18$, $B = -.01$, p = ns) were not significant. Age, however, was significant ($t = -2.50$, $B = -.25$, p<.05). Transportation was not significant ($t = .92$, $B = .09$, p = ns). Please see Table 11

For the sit-com using the same dependent variable (general realism) and control variables transportation became significant ($t = 2.53$, $B = .27$, p<.05). Sex ($t = .29$, $B = .03$, p=ns), age ($t = .16$, $B = .19$, p= ns), and condition ($t = 1.70$, $B = .18$, p= ns) was not significant. Please see Table 12

Hypothesis 1. The first hypotheses predicted that facilitative activity would be related to transportation and inhibitory activity would not be related to transportation. This was tested by using a ratio of the total number of narrative and narrative linked thoughts. To establish the non-narrative thought variable researchers combined the non-narrative and non-narrative linked thoughts into a ratio to account for total number of thoughts. Hypothesis 1a predicted that facilitative activity and transportation will be correlated, and was supported ($r = .36$, p<.05). For hypothesis 1b, stating that inhibitory activity would not be related to transportation, the correlation was not statistically significant ($r = -.04$, p= ns). There was, however, a negative correlation between non-narrative thoughts and transportation. Please see statistics in Table 13.

Hypothesis 1b. Again regression analyses were conducted to control for sex, age, condition and program type using transportation as the dependant variable. Sex ($t = 1.36$, $B = .10$, p = ns), age ($t = .92$, $B = .06$, p = ns), condition ($t = 1.70$, $B = .12$, p = ns) were not significant. Program was close to significance ($t = -1.91$, $B = -.13$, p <.06). Narrative

thoughts were a significant predictor of transportation (t = 2.38, B = .17, p<.05). Please

see Table 14.

To determine the non-narrative thoughts, the same variables were controlled for

and transportation remained the dependent variable. Sex (t = 1.18, B = .08, p = ns), age (t

= .81, B = .06, p = ns), and program (t = -1.70, B = -.12, p = ns) was not significant.

Condition (t = 2.05, B = .15, p<.05) was significant. Non-narrative thoughts (t = .32, B =

.02, p = ns) was not significant. Please see Table 15.

Hypothesis 2: The second hypothesis, general realism items will be positively

related to transportation items and specific realism items will be negatively related, was

not supported in the correlation analysis. In all correlations between transportation and

both realisms there were no significant findings. There was significance during the

drama non-commercial condition between transportation and realism 2 (r = .29, p =

<.05). This is very random, however, and if this hypothesis were to be supported

researchers would expect this pattern in both conditions between programs. In the

Regression above however, when controlling for other variables, one can see that general

realism can be predicted by transportation in the sit-com group. In the drama condition

there was not significance. Due to the random nature of the results this hypothesis is not

supported. Please see Table 6-8. For regressions relating to this research question please

see Table 9-12.

Research Question 2: The second research question regarding the causal

relationship between transportation and realism cannot be answered due to these non-

significant differences among the experimental groups. Due to this study being an

experimental design, researchers left realism static and manipulated transportation

thinking that if something occurred researchers would be able to determine the causal order. Since the manipulation did not work, researchers cannot determine the causal order of transportation and realism.

DISCUSSION

The contention of this research relied heavily on narrative theory and the premise that individuals engage in an active processing of a narrative. To determine the process of facilitative activity (or placing narrative clues together to form a conclusion) we used the thought listing procedure. Results indicate that transportation is related to the thoughts categorized as narrative or narrative linked. Future research should concentrate on the causal connection between transportation and facilitative activity. Due to this finding, two conclusions can be drawn where one is thought listings are helpful in determining what the viewer is thinking at some level on-line. It is difficult to determine what a viewer is thinking without interrupting the process itself. Thought listings provide the opportunity for researchers to understand the viewers thought process without becoming a hindrance. The second being researchers eliminate the potential priming effect by asking participants what they were thinking while the program was on instead of asking if they were thinking about specific elements in the program as well as providing an example. This provides researchers with a more valid understanding of participants' thoughts as well as minimizing potential researcher bias by not having to prompt participants.

These results also show that narrative thoughts are connected to transportation as the theory suggests. By actively engaging in the narrative, individuals were becoming

transported, where as if they were not actively processing the narrative, as evidence from their thought process, they were not transported.

Results also indicate that non-narrative and non-narrative linked thoughts are not negatively related to transportation. This could be due to many different factors. Researchers did not give a specified amount of time to the participants to complete the thought listing task. The entire questionnaire was given at one time. This potentially could have limited the amount of thoughts and subsequently the amount of non-narrative thoughts. Further studies are needed to determine the nature of the actual relationship or the lack thereof. This use of thought listings in relation to transportation establishes a link between the current research using written texts and the present study in which electronic media was used. Future research can concentrate on written texts or electronic media. This study can also be used to improve on the thought listing procedure in relation to both written and electronic media.

Additionally, this study also showed a significant difference between the commercial and the non-commercial condition in the sit-com. This is important from many different angles. For future research, commercials are not only a natural interruption to a program that is virtually undetectable for the participants, but commercials can be used to manipulate an individuals' transportive experience. By using the same program for each condition, researchers eliminated the potential of the program being the reason they were, or were not transported. Future research can now take this information and include similar stimuli to test the differences in the transportation experience. For the purposes of this research, and for practical purposes, one can make the argument for the success of television channels such as HBO, Cinemax and Showtime

productions exceeding those including commercials during programming. Shows such as Sex and the City, Soprano's and Deadwood can report a higher transportation than that of its counterparts such as TNT, ABC and CBS. Earlier this year, it was reported that Sex and the City will be shown on TNT after ending the sixth season on HBO. From this research one can say that the experience of the program will have been greater while viewing the program on HBO than on TNT due to the lack of commercials on the former rather than the latter. Additionally, many people cannot afford the premium channels (HBO, Cinemax, Showtime etc.) and will therefore potentially not have as good of a viewing experience as those who can financially obtain the above named channels. This not only includes the purchase of the premium channels, but also that of electronic devices such as Tivo that can digitally record television and also allows the viewer to cut all commercials while viewing. People who can afford a higher class of television will receive a better viewing experience than those who cannot.

There were potential problems with the drama condition which would account for the non-significant difference between the two conditions. The *Law & Order* program used was approximately 10 years old. Individuals can become easily disenfranchised with a program if it is not up to their current standards. Additionally, when the program began, participants growned when they found they were to watch another *Law & Order* episode. Currently, there is a new program on Fox which is plot based similar to *Law & Order* in the drama category titled *The Jury*. This would be a new angle on the legal dramas that could potentially grab the audience a little more than an old episode of *Law & Order.*

With regard to realism, generally, transportation was not correlated in this study. Wilson and Busselle (2004) found that realism was correlated with transportation. This could have to, then, be connected to the specific program shown. Possibly, the program was just not realistic to its viewer's and therefore no connection between the two could be made. The two programs, as discussed earlier, entail details that potentially could be questioned by individuals transported or not. Law and Order was taken from ten years ago and also included actors from current popular television shows. The nature of situation comedies, such as 2 ½ men, does not promote realism. Situation comedies have a set up line and the punch line, which then cues the laugh track, which could potentially interfere with evaluation of the programs realism. Due to the results Wilson and Busselle (2004) found it is worth future research attempting to uncover the intricacies between the two. While not statistically significant, there was a difference between the means of realism one and realism two. The questionnaire used was originally tested for realism as a whole and was not meant to be separated into general realism items and specific. Future research should test the differences between the two to improve the items specific to this type of research.

Enjoyment of the program being related to transportation had never been tested. After conducting correlation tests enjoyment is correlated with transportation between both programs. This is interesting not only because the relationship had not been tested before but also it was found in both programs. The more transported the individuals were, the more they enjoyed the program. The difference, however, is that while the non-commercial drama was the most transported they were only second in enjoyment to the non-commercial sit-com condition. This can be due to the length of the program. Law

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and Order is approximately 40 minutes long without commercials. 2 ½ Men is approximately 20 minutes without the commercials. This study did not measure the attention paid to the program. Transportation could be seen as evidence of attention, but that has yet to be measured. Future research should test the attention, transportation as well as the enjoyment of the program to see the potentially connection.

A few weakness of this study should be noted. One of the programs used in the study (Law and Order) was an older episode. With a younger audience this has the potential to be called into question than a program that is more recent. Due to this research being the first to incorporate many of these concepts questionnaires may be weaker than one that has been tested extensively. While important contributions were found using these measures, it should be noted that these measures, and the way in which they are given, should and can be improved upon.

While this research has a great deal of information for future researchers of transportation the practical value is also plentiful and can at times be overlooked. As stated earlier, individuals who can afford quality television, will get quality television by purchasing channels without commercials and or devises such as Tivo that will cut out all commercials for you. Through this research we see that enjoyment, transportation and realism are at some extent or another connected. All of these things and more make up our television viewing experience. It is hard to say exactly, at this point, what kind of impact this research has on the home viewer. It is at its beginning stages, and the sky is the limit for this type of research, however, individuals should know that it is not as simple as saying one enjoys this program or doesn't. These things are all inter-connected including the judgments we make about the program. Could the judgments we make be

affected by our transportive experience? If that is the case, how will we be able to safeguard ourselves from unwanted influence? There are many more questions to be answered as transportation is in its infancy; however, this research provides the stepping stone to do so.

In conclusion, transportation had yet to be researched using a television program and enjoyment of the narrative in relation to transportation was no-where to be found in the literature. This study provides a great deal of information to further the research into transportation, realism and enjoyment with regards to electronic media. Knowing now that commercials can interfere with transportation and enjoyment of the program lends for a great deal of discussion for research and researchers alike.

Table 1

Transportation Items and Descriptive Statistics	M	SD	Range
When the program ended, I felt like I came back to "reality" after a journey.	2.70	1.24	.5-5
I became emotionally involved in the program while I was watching it.	2.43	1.28	.5-5
During the program, I NEVER forgot that I was in the middle of an experiment	2.84	1.52	.5-5
"My body was in the room, but my mind was inside the world created by television"	2.55	1.02	1-5
"The television-generated world was more real or present for me than 'reality'"	1.83	.93	1-4
"My mind was in the room, not in the world created by television"	2.72	1.06	1-5
"I felt I was in the worlds the television created"	2.07	1.01	1-5
TRANSPORTATION	2.45	.82	.79-4.43

Table 2

Perceived Realism Items: Descriptive Statistics	M	SD	Range
Stories or events like the ones I watched in this Program *might* happen in real life.	5.13	1.66	1-7
Stories or events like the ones I watched in this Program happen in real life quite often	3.32	1.79	1-7
This program is realistic	3.93	1.69	1-7
The police officers in the program acted like Real life police officers	3.47	1.71	1-7
GENERAL REALISM	4.00	1.31	1-7
Character question one	3.92	1.72	1-7
Character question two	4.38	1.71	1-7
Character question three	3.79	1.80	1-7
Character question four	3.66	1.79	1-7
SPECIFIC REALISM	3.93	1.20	1-6.50

Table 3

Enjoyment Items: Descriptive Statistics	M	SD	Range
How exciting was the program	5.25	2.44	1-10
How suspenseful was the program	4.44	2.53	1-10
Did you enjoy the subject matter	5.53	2.80	1-10
How much do you enjoy this type of program	5.66	2.99	1-10
How much did you enjoy this program	5.33	2.77	1-10
Would you recommend this program to a friend	4.69	2.97	1-10
ENJOYMENT	5.15	2.42	1-9.67

Table 4

Mean Scores for Transportation, Realism and Enjoyment for each Condition and Program

	Com Drama	Non-Com Drama	Com Sit-Com	Non-Com Sit-Com
	(N=55)	(N=50)	(N=47)	(N=35)
Transportation	3.75†	4.03	3.31a †	3.90b
General Realism	4.01	4.07	3.96	4.32
Specific Realism	3.93	3.70	3.95	4.30
Enjoyment	5.20	5.35	4.37a	5.88b

Means with different super-script letters are significantly different at p<.05
Means identified (†) with are different at p<.07

Table 5
Correlations Among Enjoyment, Realism and Transportation

Drama-With Commercials

	Transportation	General Realism	Specific Realism	Enjoyment
Transportation	1			
General Realism	.09	1		
Specific Realism	-.02	.58**	1	
Enjoyment	.37**	.24	.32*	1

*p<.05 **p<.01, N = 55

Table 6

Drama-Without Commercials

	Transportation	General Realism	Specific Realism	Enjoyment
Transportation	1			
General Realism	-.04	1		
Specific Realism	.29*	.48**	1	
Enjoyment	.55**	.23	.47**	1

*p<.05 **p<.01, N = 50

Table 7
Correlations Among Enjoyment, Realism and Transportation

Sit-Com-With Commercials

	Transportation	General Realism	Specific Realism	Enjoyment
Transportation	1			
General Realism	.13	1		
Specific Realsim	.26	.51**	1	
Enjoyment	.45**	-.02	.19	1

*p<.05 **p<.01, N = 47

Table 8

Sit-Com-Without Commercials

	Transportation	General Realism	Specific Realism	Enjoyment
Transportation	1			
General Realism	.27	1		
Specific Realism	.31	.29	1	
Enjoyment	.33	.39*	.64**	1

*p<.05 **p<.01, N = 35

Table 9-Drama

Dependent Variable: Enjoyment	B	t	p
Sex	.07	.86	.38
Age	.09	1.08	.28
Condition	-.01	-.21	.82
Transportation	.43	5.05	.00
General Realism	.31	3.59	.00

Model R^2 = .30 F = 8.85 p<.01
*Condition= commercial (0) and non-commercial (1)

Table 10-Sit-com

Dependent Variable: Enjoyment	B	t	p
Sex	-.07	-.77	.44
Age	-.04	-.44	.65
Condition	.18	1.80	.07
Transportation	.33	3.20	.00
General Realism	.24	2.37	.02

Model R^2 = .29 F = 6.18 p<.01 & p<.02
*Condition= commercial (0) and non-commercial (1)

Table 11-Drama

Dependent Variable: General Realism	B	t	p
Sex	-.01	-.10	.92
Age	-.25	-2.50	.01
Condition	-.01	-.18	.85
Transportation	.09	.92	.35

Model R^2 = .06 F = 1.85 p<.01
*Condition= commercial (0) and non-commercial (1)

Table 12-Sit-com

Dependent Variable: General Realism	*B*	t	p
Sex	.03	.29	.76
Age	.01	.16	.86
Condition	.18	1.70	.09
Transportation	.27	2.53	.01

Model R^2 = .14 F = 3.13 p<.01
*Condition= commercial (0) and non-commercial (1)

Table 13
Correlation between Transportation, Narrative and Non-Narrative Thoughts

	Transportation	Narrative Thoughts	Non-Narrative
Transportation	1		
Narrative Thoughts	.36*	1	
Non-Narrative Thoughts	-.04	-.10	1

*p<.05 N = 187

Table 14

Dependent Variable: Transportation	*B*	t	p
Sex	.10	1.36	.17
Age	.06	.92	.35
Condition	.12	1.70	.08
Program	-.13	-1.91	.05
Narrative Thoughts	.17	2.38	.01

Model R^2 = .07 F = 3.07 p<.05 & p<.01
*Condition= commercial (0) and non-commercial (1)

Table 15

Dependent Variable: Transportation	*B*	t	p
Sex	.08	1.18	.23
Age	.06	.81	.41
Condition	.15	2.05	.04
Program	-.12	-1.70	.09
Non-Narrative Thoughts	.02	.32	.74

Model R^2 = .05 F = 1.90 p<.05
*Condition= commercial (0) and non-commercial (1)

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