Amusement and the Effect of Self-Consciousness

An Honors Thesis (HONRS 499)

by

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ADJUSTMENT AND THE EFFECT OF SELF-CONSCIOUSNESS

The Theory of Self-Awareness

Psychologists have long struggled with the concept of how characteristics of the self influence behavior. However, it seems that considerable research has been directed toward describing the self, using the ideas of self-concept and self-esteem. Duval and Wicklund (1972) summed up the state of self-awareness:

To date, virtually all theory and research using the concept of self has neglected the phenomenon of self consciousness... It is unfortunate that the nature of self consciousness, especially its determinants, has been given little treatment, for a theoretical understanding of the phenomenon could lead to a more complete understanding of behavior in general (p. ix).

Duval and Wicklund (1972) go on to argue the belief that awareness of the self is a factor of any behavior. The individual who is self-conscious responds to both external and internal stimuli.

There are many situations: variables that affect self-awareness. The placement of mirrors in a room, for example, will increase self-awareness. Listening to a tape recording of one's voice and seeing photographs of oneself are also known to increase self-awareness.
The self-awareness theory (Duval & Wicklund, 1972) suggests that attentional focus can affect behavior. When attention is directed inward, internal characteristics can play a significant role in determining behavior (Carver & Scheier, 1981). When attention is focused on the external environment, behavior is more determined by social influences (Froming & Carver, 1981; Gibbons, Carver, Scheier, & Hormuth, 1979; Gibbons & Gaedt, 1984). The problem with the self-awareness theory is that it suggests that we are not usually self-focused, but that certain situations predictably force us to turn inward and become the objects of our own attention.

Research has supported the self-awareness theory. When subjects were self-focused by a mirror, they behaved in ways that would please their private audience (Baldwin, 1986; Beaman, Klentz, Diener, & Svanum, 1979). If they were being observed, subjects seemed to modify behavior in consideration of how others reacted (Baldwin and Holmes, 1987).

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Just as certain situations evoke self-awareness, certain individuals tend to be characteristically more self-focused in their attention than others. This may be a tendency to introspect inner thoughts and feelings or a tendency to be aware of the outer public image.

Fenigstein, Scheier, and Buss (1975) have suggested that
persons vary in the dispositional tendency to focus attention toward or away from themselves. They developed the Self-Consciousness Scale to measure these differences (Fenigstein et al., 1975). By their definitions, the “. . . tendency of persons to direct attention inward or outward is the trait of self-consciousness” (Fenigstein et al., 1975, p. 522).

Some persons are more prone to focus on the private aspects of the self: their inner being, and emotional states. They attend to their desires and intentions. For others, the public aspect of the self is generally attended more. This public self is concerned with the recognition or regard received from others.

The Self-Consciousness Scale has three subscales, each shown to be relatively independent (Turner, Scheier, Carver,licks; 1975). The present study is concerned with the two dimensions of public and private self-consciousness. Private self-consciousness is meant to account for the tendency to attend to one’s inner thoughts and feelings, whereas public self-consciousness is thought to account for the awareness of the self as a social object.

Specifically, those people high in private self-consciousness, as identified by relatively high scores on the private self-consciousness subscale, habitually focus attention to the internal or covert elements of the self (Fenigstein, Scheier, & Buss, 1975). Those high in private
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self-consciousness are a category of individuals whose social behavior often reflects their personal characteristics (Lindsey & Aronson, 1985).

An important focus of research concerns the influence of private self-consciousness on affective states. Because of this focus on their inner thoughts and feelings, those individuals high in private self-consciousness are more responsive to a variety of transient affective states. Scherer and Carver (1977) have demonstrated this aspect in persons measuring high in private self-consciousness by counting the mild negative and positive affects produced in subjects observing pleasant and unpleasant slides. They produced feeling of attraction, repulsion, elation and depression in subjects and significantly demonstrated that those subjects high in private self-consciousness reported stronger affect than those low in private self-consciousness.

Similarly, Scherer, Carver, and Gibbons (1981) found that when placed in an anxiety-evoking situation, highly private self-conscious persons reported feeling more anxious and were more likely to display avoidance behavior. This concept of intensification of affect has also been supported by Flett, Roase, McAndrews, Blankenstein, and Pliner's (1986) finding of a mild positive correlation between private self-consciousness scores on the Affective Intensity Measure or AIM.
Scheier (1976) added to these studies by demonstrating that following a provocation by a confederate, angry individuals high in private self-consciousness were more likely to report being angry and to display their anger. The correlation between self-rated aggressiveness and aggressive behavior was also higher for those who were high in private self-consciousness than for those who were low (Scheier, Rolls, & Buss, 1978).

Public self-consciousness has been defined as a "...general awareness of the self as a social object that has an affect on others..." (Fenigstein et al., 1975, p. 523). It is the propensity to be aware of one's appearance and to be concerned about making a good impression on others. Persons who are especially attentive to the public manifestations of the self are likely to become aware of the possibility that others are also attentive to these aspects (Fenigstein, 1979).

It has been suggested that public self-consciousness is attached to feelings associated with social identity. This suggests that attending to facets of one's social self would engender particular concern with the kind of impression created for others. Being thus concerned, persons high in public self-consciousness may be more inclined to adopt a protective overall style of presentation. People who are relatively high in public self-consciousness may be more
likely to entertain doubts about their self-presentation
abilities across a wide variety of situations (Edelmann, 1987). This could lead to embarrassment.

Overall, people who obtain high scores on the dimension of public self-consciousness report that they feel as though they are being observed in the company of others and have a high regard for how others regard them (Fenigstein, 1979; Edelmann, 1987).

Humor Research

Humor has been somewhat neglected in the study of emotion. Keith-Spiegel (1969) made the statement that humor-related behavior exceeds all other types of emotional related behaviors combined. It is important to examine the nature of humor. All of the data collected about the role of self-consciousness on affective states is very significant to humor research.

Generally, most researchers and theorists are somewhat divided over explanations of humor, amusement, and laughter. It is difficult to state what the exact causes, mechanisms, and functions of humor responses are. There also seems to be a lack of consensus concerning the terminology to be used in humor research. In The American Heritage Dictionary (Second College Edition) humor is defined as "The quality of being amusing or comical" and the second definition is the "...ability to perceive, enjoy, or express what is comical." One
of the definitions of amuse is "To cause to laugh or smile by
giving pleasure." This is the definition of focus for this
study. Amusement is a response to something that is
humorous. The term "funny" or "amusing" is used
interchangeably here with humorous. Facial expressions, such
as smiling and laughing, are the responses to be used as a
measurement of humor.

In general, it is viewed that facial reactions are
the usual source of feedback for emotions. For example, if
one smiles then something seems to have the quality of being
funny or amusing to that person. If one laughs, then it is
perceived that something contains more of the quality of
being funny or amusing. Unfortunately, it is difficult to
know the exact relationship between humor and facial
feedback. Research by Lanzetta, Biernat, and Kleck (1982) on
the "facial feedback" hypothesis suggests that the pattern of
our facial expression does serve as a source of information
for our subjective emotions. Perhaps positive emotions lead
to the facial expressions of smiling or laughing.

However, facial expressions such as smiling or laughing may
lead to the experience of positive emotions. A third
possibility is that some environmental stimuli, such as
viewing funny slides may elicit both the positive affect and
also the facial reactions (Schachter & Singer, 1962).

Regardless of how the exact operation between the
three factors of external stimuli, emotion, and facial
reaction occurs, the correlation between these three factors
indicates that facial expression seems to be related to
emotion.

Self-Consciousness and Affect Predictions

There are differences in how funny or amusing something
is to different persons. In other words, something one
person believes is funny may be less or more funny to someone
else. Also, there are differences in the amount of facial
expression, specifically smiling and laughing, that persons
exhibit when observing something funny.

People who score high in private self-consciousness
seem more attentive to their inner thoughts and feelings than
those people who are low in private self-consciousness
(Fenigstein, Scheier, & Buss, 1975; Scheier & Carver, 1977).
Also, there is a higher correlation between self-rated affect
and behavior exhibiting the affect in those individuals who
measure high in private self-consciousness (Scheier, Buss,
& Buss, 1978; Scheier, 1976). It can therefore be predicted
that those high in private self-consciousness would be more
aware of their amusement than those persons low in private
self-consciousness. This would indicate that they should
smile and laugh more when viewing funny material. If smiling
and laughing are indicators of humor or mirth, they also
should indicate their emotion more on a rating scale of how
amusing something is to them than those persons low in private self-consciousness.

Finally, public self-consciousness may play a role in how persons display their emotions. Those persons measuring high in public self-consciousness may be less likely to display much facial reaction because they are very aware of their self-presentation to others. Although they may feel amused, they may not display that emotion due to the fact they feel as if they are being observed or evaluated. In general then, those who are high in public self-consciousness may exhibit less facial reaction.

The present study measured both self-report responses with a questionnaire concerning the funniness of each cartoon and the manifested humor reactions of subjects measured by facial reactions to the cartoons. One prediction that may be made concerning the present study is that those subjects high in private self-consciousness should display an increase in the ratings of affect (cartoon ratings). Next, it is expected that those high in private self-consciousness should have a greater correlation between rating of affect and facial expression. Finally, those high in public self-consciousness may be more sensitive to social evaluation by others which may negatively affect their facial expressions.
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Method

Subjects

Sixty-four students enrolled in a summer session introductory psychology course at Ball State University participated in the study for credit toward completion of the course requirement. Both male and female subjects were included in the study, 42 female and 22 male, and many were non-traditional students, over the age of 22.

Apparatus

Subjects were seated in a well-lighted room with a one-way mirror. A projector screen was pulled down over the one-way mirror so that only a five inch strip of the mirror was visible. Behind the mirror were two video cameras, wired to microphones, which allowed for the tapping of facial expressions and sound emissions from the subjects.

A slide projector displayed 24 single frame cartoons and the cameras recorded the reactions of the subjects to each cartoon.

Tests administered included the Self-Consciousness Scale (Appendix A). The whole scale consists of 23 items. The Private Self-Consciousness subscale consists of 10 items (e.g., "I am alert to changes in my mood," and "I'm generally attentive to my inner feelings") while the Public Self-Consciousness subscale, consisting of seven items: "I'm concerned about the way I present myself." "I'm concerned
about what other people think of me"). Other personality
tests were administered but do not pertain to this study.

Procedure

There were 32 subjects in groups of two and 32 subjects
who were alone while viewing the cartoons. Instructions were
given to the subjects explaining the procedure (Appendix B),
indicating that they were free to express themselves as they
wished so that they may feel comfortable smiling or laughing.
Consent forms were read and signed for the first part of the
experiment (Appendix C).

Subjects were shown 24 cartoons. These were grouped
into eight sets of three. These sets were counterbalanced so
that all groups of slides varied in the order that they were
shown. In this manner, each slide set appeared once in each
of the eight serial positions and was preceded and followed
equally by every other slide set. Each slide was shown for
20 seconds. The subjects rated the cartoons on a scale (0 =
not at all funny to 9 = very funny) indicating amusement
(Appendix D). After the showing of the cartoons and
videotaping, the informed consent was once again obtained
(Appendix E) for viewing of the tapes of facial reactions.

Results

Treatment of Data

Subjects were divided along the median (23) to
distinguish high and low private self-consciousness.
The distribution of scores for public self-consciousness were treated the same (median = 19). Therefore, those high in the attribute were in the relatively upper part of the distribution and those low in the attribute were in the lower part of the distribution.

Total friendliness ratings were obtained by summing the scores for the 24 cartoons. These scores, ranging from 0 through 7, could total to a low of 0 or to a high of 216.

Two raters who were instructed as to the criteria of each facial reaction later viewed the videotapes of facial expressions (Appendix F) and agreed on 76.2% of the subjects' facial reactions. All disagreements were between adjacent categories and were re-evaluated by both observers separately. All disagreements were resolved. Each facial reaction was given a numerical score, based on the belief that the facial reactions were part of a continuum, ranging from no response to laughter. Total facial expressions for each subject over all slides were then calculated; this measure included only faint smiles, smiles with lips together, wide smiles including teeth, chuckles, and laughter. Respectively, these expressions were given the numbers 1, 2, 3, 4, and 5, which were then added together to obtain the total facial expression score. Total facial expressions could range from 0 if no amusement was recorded to a total of 120 if laughter was recorded for each cartoon.
Descriptive statistics for the variables of self-consciousness (both public and private), total facial expression and total cartoon humor ratings are displayed in Table 1. The statistical table includes the means, standard deviations and the ranges obtained for private and public self-consciousness. These are comparable to those cited in previous studies (Funjestein et al., 1975).

Insert Table 1 about here

The table also includes means, standard deviations and ranges for the total cartoon humor ratings and total facial expressions obtained. Table 2 represents the correlations among those crucial variables.

Insert Table 2 about here

Private self-consciousness and affect. The tendency to be private self-conscious was predicted to be directly related to affect. As private self-consciousness increases, the measurement of humor should also increase. Correlation and regression statistics were used to assess the data concerning the relationship of facial expressions and cartoon humor ratings to private self-consciousness. Figure 1 depicts the
regression lines showing the relationship between the
variables of facial expression and cartoon funniness ratings
to the variable of private self-consciousness.

Insert Figure 1 about here

For the relationship between private self-consciousness
and total facial expression, the correlation was $r (60) = 0.2537 (p = .02)$, which was significant. As private
self-consciousness increased, total facial expression
increased. The relationship between private self-
consciousness and cartoon funniness ratings was $r (54) = -0.1181 (p = .176)$, which was not significant.

It was also predicted that the tendency to be high in
private self-consciousness was related to a higher
correlation between self-ratings and behavior. It is
expected then, that those high in private self-consciousness
should have a greater correlation between funniness of
cartoon ratings (used as a self-report measure of affect) and
amount of facial expression (used as the behavior
manifestation of affect).

The correlation between total cartoon funniness ratings
and facial expression for those high in private self-
consciousness was $r (52) = 0.44 (p = .006)$ while the
correlation for those low in private self-consciousness was
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$r(32) = .27 (p = .053)$. Fischer's z transformation was used on the two correlations to test for the significance of the difference between these two correlations. The test statistic revealed that the difference ($z = .05$) was not significant.

Public self-consciousness and expression. It was predicted that, as public self-consciousness increased, facial expression would decrease because of the effect of feelings of being evaluated and being concerned about self-presentation. The correlation between public self-consciousness and total facial expression was $r(64) = .0533$ ($p = .330$) which is not significant.

Regression analyses were performed on the number of subjects viewing the cartoons (either one or two subjects) and the relationship with facial expression. The resulting regression lines were graphed in Figure 2.

Insert Figure 2 about here

Table 3 gives a summary of the interaction present.

Insert Table 3 about here

The correlation between public self-consciousness and facial expression for those alone in the room ($r(32) = -.07, p =$
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.34) was relatively nonexistent, the correlation between public self-consciousness and facial expression for those with another person in the room \( r(32) = .17, p = .16 \) was somewhat stronger. As public self-consciousness increased, the tendency to laugh decreased when another person was present.

Discussion

Evaluation of Predictions

It was predicted that increased private self-consciousness acted to intensify affect. The two humor measures taken presented different pictures. Funniness ratings did not show the intensification effect. In fact, they were slightly negatively correlated with private self-consciousness. However, facial expressions increased very significantly with private self-consciousness. This was unexpected but explicable.

Gavanski (1966) and Perriello, Mayer, Dougherty, Kredich, Kronborg, Marsh and Okazaki (1988) experienced similar findings. Both studies indicate that ratings of amusement or funniness and expressive measurements such as smiling and laughing do not correlate well in humor research studies. The basis of this idea is that funniness ratings are cognitive evaluations while expression is emotional. Gavanski had the idea that if facial expressions such as smiling or laughing reflect amusement, they would decrease
with stimuli repetition. Funniness ratings, regarded as
cognitive evaluations, should not fluctuate. This idea was
tested by Bavanski by having subjects view cartoons from one
to five times. His predictions were supported as mirth
declined but funniness ratings did not.

Therefore, if funniness ratings are clearly cognitive
functions and not a true measure of emotional response then
they should not be subject to intensification by increased
private self-consciousness. This explains the findings of
this study. The correlations of funniness ratings and facial
expression to private self-consciousness do not correspond
closely enough for both to be accurate measures of amusement.

However, facial expression seems to be a good measure of
affect. It was subject to the predicted and tested
intensification hypothesis. As private self-consciousness
increased, experienced emotion (assuming the face is a
measure of humor) also seemed to increase.

It was also predicted that, as private self-
consciousness increased, so would the correlation of self-
report measures and outward behavior. This was tested
by correlations of funniness ratings and facial expressions
between those measured as high and low in private self-
consciousness. For those high in private self-consciousness,
the correlation between funniness ratings and facial
expressions was strongly positive. For those low in
private self-consciousness the correlation was positive also, although quite a bit weaker. However, the differences between the two correlations was not found to be significant. This finding is consistent with the other evidence that self-focus increases the tendency of correspondence between cognitive self-report measures and behavior. It would seem that there is more agreement between funniness ratings and expression as private self-consciousness increases. The two measures seem to correspond somewhat in those high in private self-consciousness. Yet this finding also supports the idea that perhaps ratings of the funniness of the cartoons was not an entirely accurate self-report measure of affect. As suggested by Porterfield et al. (1983), those lacking the disposition of being self aware should be more inconsistent in the degree of agreement of cognitive reports and affective measures.

The final prediction concerned public self-consciousness. Although it was predicted that those high in public self-consciousness should exhibit less facial expression, due to attendance of self-presentation, this was not found to be true. The correlation was weakly positive. Therefore, public self-consciousness had little affect on facial expression.

However, the number of people present had an affect on facial expression. This would elicit an "audience" affect on
those in the room with another person. As public self-consciousness increased, those with another person actually displayed more facial reactions than those alone in the room. The amount of facial expression slightly decreased for those alone, even as public self-consciousness increased, which weakly supports the prediction, although not significantly. However, for those with someone, facial expression increased with public self-consciousness. An explanation of this finding may be that, although public self-consciousness is not the same as self-consciousness, those persons of high public self-consciousness may have been more concerned with their presentation and may have attended more to the reactions of those with them. This would suggest that they took their social cues from the other person in the room, smiling or laughing when the other person smiled or laughed. As smiling or laughing to humorous material would be the correct social response, it would make sense that it would be done if there was someone else in the room to be an audience for the response. Likewise, it would be pointless if there was no audience to witness the social presentation; this is illustrated by the relatively stable responses of those alone in the room. Therefore, having an audience to respond to plays a role in the function of public self-consciousness in relation to facial reactions to humorous material.
Summary

In general, the study supports the distinction between private and public self-consciousness. Self-awareness plays a key role in behavior. Those measuring high in private self-consciousness tend to focus more on their inner beings. Private self-consciousness has been implicated in the intensification of affect. The study supports the idea that as private self-consciousness increases, so does the behavioral display of affect. Unfortunately, the study indicated the flaws in the scale used as a self-report measure of affect. As private self-consciousness increased, self-report and behavior tended to correspond, although not significantly. Public self-consciousness also affects behavior. Those high in public self-consciousness see themselves more as the focus of the attention of others. Because of this their behavior is affected more in the social context, when they have an audience to their behavior. The effect of the social context on behavior was supported by the study.

Both public and private self-consciousness have proved to be useful in predicting behavior. It is important to distinguish between private and public self-consciousness. Each is salient in different behavioral situations. The distinction has proven useful in laboratory research on self-awareness.
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References


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Table 1


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<th>MIN.</th>
<th>MAX.</th>
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<td>13.95</td>
<td>5.21</td>
<td>6</td>
<td>28</td>
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<td>Private GC</td>
<td>23.52</td>
<td>5.26</td>
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<td>Cartoon Funniness</td>
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<td>34.23</td>
<td>34</td>
<td>168</td>
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<td>Ratings</td>
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<td>Total Facial</td>
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<td>15.21</td>
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<td>63</td>
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<td>Expressions</td>
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### Table 2

Correlations Between Self-Consciousness, Total Facial Expression, and Cartoon Ratings

<table>
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<th>Pub.SC</th>
<th>Total Facial Expression</th>
<th>Cartoon Ratings</th>
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<tr>
<td>Priv.SC</td>
<td>-</td>
<td>.447**</td>
<td>.256*</td>
<td>-1.18</td>
</tr>
<tr>
<td>Pub.SC</td>
<td>-</td>
<td>-</td>
<td>.061</td>
<td>.104</td>
</tr>
<tr>
<td>Total Facial Expression</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>.276*</td>
</tr>
<tr>
<td>Cartoon Ratings</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
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* p < .05  
** p < .01
Table 3

Multiple Regression Analysis of Public Self-Consciousness and the Number of People Present in Relation to Social Expression

<table>
<thead>
<tr>
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<th>R-square</th>
<th>F value</th>
<th>p</th>
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<td>.0037</td>
<td>.2325</td>
<td>.6314</td>
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<tr>
<td>PRESENT</td>
<td>.0149</td>
<td>.9398</td>
<td>.3361</td>
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<tr>
<td>PUBSC X PRESENT</td>
<td>.0741</td>
<td>4.2453</td>
<td>.0295</td>
</tr>
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</table>
Figure 1. Depicting the relationship between private self-consciousness and total facial expression (as represented by the solid line) and private self-consciousness and total cartoon ratings (as represented by the broken line).
Figure 2. Depicts the regression lines of the number of people present in relation to public self-consciousness and total facial expression.
APPENDIX A

Please answer the following questions as honestly as possible. Place the number that corresponds best to how you feel on the line.

0 = Extremely Characteristic
1 = Somewhat Characteristic
2 = Moderate
3 = Somewhat Uncharacteristic
4 = Extremely Uncharacteristic

____  1. I'm always trying to figure myself out.
____  2. I'm concerned about my style of doing things.
____  3. Generally, I'm not very aware of myself.
____  4. It takes me time to overcome my shyness in new situations.
____  5. I reflect about myself a lot.
____  6. I'm concerned about the way I present myself.
____  7. I'm often the subject of my own fantasies.
____  8. I have trouble working when someone is watching me.
____  9. I never scrutinize myself.
____ 10. I get embarrassed very easily.
____ 11. I'm self-conscious about the way I look.
____ 12. I don't find it hard to talk to strangers.
____ 13. I'm generally attentive to my inner feelings.
____ 14. I usually worry about making a good impression.
____ 15. I'm constantly examining my motives.
____ 16. I feel anxious when I speak in front of a group.
____ 17. One of the last things I do before I leave my house is look in the mirror.
____ 18. I sometimes have the feeling that I'm off somewhere watching myself.
____ 19. I'm concerned about what other people think of me.
____ 20. I'm alert to changes in my mood.
CARTOON FUNNINESS RATING INSTRUCTIONS

I am going to present to you a number of cartoons on the screen in front of you. I am interested in your opinion of how funny each cartoon is to you. There is not correct answer in how funny the cartoons should be. I am only interested in how you personally feel. If, in your opinion, you think the cartoon is not at all funny, then circle a 0 and if you think it is very funny, then circle a 9. If you think it is of average funniness then circle a 4 or a 5.

Just sit back and relax. Enjoy the cartoons and if you feel like laughing or smiling go right ahead.

Do you have any questions?
APPENDIX C

INFORMATION FOR SUBJECTS AND INFORMED CONSENT

This psychological research project is called "A Cartoon Evaluation Experiment". Your task will be to look at a series of cartoons and rate them for how funny and how aversive they are to you. Then you will also fill out some personality questionnaires. This entire task of evaluating the cartoons will take about 30 minutes of your time.

You will not write your name on the evaluation sheets. All the data will be kept completely anonymous.

One discomforting aspect of this research is that you may suffer some evaluation apprehension. This is exceeded, however, by several benefits that can be expected from participating in this study. You will gain first hand information about psychological research, about events that affect people's emotions, about personality and you may also gain some insight into your own behavior.

There appears to be no alternative procedure for conducting this study which would be more advantageous to you.

You are free to withdraw your consent and to discontinue participation in this study at any time without prejudice from the investigator.

Please feel free to ask any questions of the Investigator before signing the consent form and beginning the study, and at any time during the study. You also have the right to be fully informed of the results of this study after its completion.

*******************************

Informed Consent Statement

I, ______________________, agree to participate in the psychological study called "A Cartoon Evaluation Experiment." I have had the study explained to me and any questions I may have had were answered to my satisfaction. I have read this description and give my consent to participate.

Participant's Signature

Principal Investigator:
Dr. Lambert Deckers: Psychological Science Department
Ball State University, Muncie, IN 47306: (317) 282-4885
APPENDIX D

RATE EACH CARTOON FOR HOW AMUSING YOU THINK IT IS

<table>
<thead>
<tr>
<th></th>
<th>not at all amusing = 0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9 = very amusing</th>
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<tbody>
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APPENDIX E

INFORMATION FOR SUBJECTS AND INFORMED CONSENT

This psychological research project is called "A Cartoon Evaluation Experiment". It required that your facial reactions to the cartoons to be videotaped without your awareness and without your prior consent.

The data gained from evaluating your facial reactions will remain completely anonymous. After the videotape is scored for facial reaction type (e.g. smile) the tape will be erased.

One discomforting aspect of this research is that you may feel that we have deceived you. This discomforting aspect is exceeded, however, by several benefits that can be gained from allowing the videotapes to be scored. You learned about facial reactions evoked by pleasant stimuli such as cartoons, gained first hand information about psychological research and gained some insight into your own behavior.

There appeared to be no alternative procedure for obtaining a recording of your facial reactions that would have been more advantageous to you.

You are still free to withdraw your consent for the principal investigator and his research assistants to evaluate your facial reactions from the videotapes. This withdrawal of permission can be made and the videotapes will be erased now in your presence. Your withdrawal of permission can be made without prejudice from the investigator.

Please feel free to ask any questions of the investigator before signing the consent form about scoring the videotape and for what the information is needed. You also have the right to be fully informed of the results of this study after its completion.

Informed Consent Statement

I, ___________________________, agree to allow my facial reactions that were recorded on videotape to be evaluated by the principal investigators and his research assistants. These recordings were made during my participation in the psychological study called "A Cartoon Evaluation Experiment." I had the reasons for the unobtrusive videotaping explained to me and any questions I may have had were answered to my satisfaction. I have read this description and give my consent for the evaluation of the

Participant's Signature

Dr. Lambert Deckers: Psychological Science Department
Ball State University, Muncie, IN 47306: (317) 285-1706
APPENDIX F

CATEGORIZATION OF FACIAL REACTIONS TO CARTOONS

NA = No Amusement; all frowns, mouth movements, lip movements, smirks and eyebrow raises that cannot be considered signs of amusement

NR = No response; subject makes no facial reaction; excludes NA

FS = Faint smile; lips closed, slight upward movement of mouth corners

S = Smile; lips closed, definite upward movement of mouth

S+T = Smile plus the teeth are also exposed;

S+F = mouth already open and fold creased more

A = Air escaped from mouth

C = Chuckle, on "ha" or two weak "ha"s

L = Laugh; definitely two or more "ha"s

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