UTILIZING CINEMATHERAPY TO IMPROVE
RELATIONSHIP SATISFACTION: A QUALITATIVE STUDY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

İLKE SİNE EĞECİ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY
IN THE
DEPARTMENT OF PSYCHOLOGY

JULY 2010

Approval of the Graduate School of Social Sciences

——————————————
Prof. Dr. Meliha Altunışık
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Doctor of Philosophy.

——————————————
Prof. Dr. Nebi Sümer
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Doctor of Philosophy.

——————————————
Prof. Dr. Faruk Gençöz
Supervisor

Examining Committee Members

Prof. Dr. Bengi Öner-Özkan	(METU, PSY)	——————————
Prof. Dr. Faruk Gençöz	(METU, PSY)	——————————
Prof. Dr. Halise Devrimci Özgüven	(AU, PSYCH)	——————————
Assist. Prof. Dr. Özlem Bozo	(METU, PSY)	——————————
Assist. Prof. Dr. Ekin Eremsoy	(DU, PSY)	——————————

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name:　İlke Sine Eğeci

Signature:

ABSTRACT

UTILIZING CINEMATHERAPY TO IMPROVE RELATIONSHIP SATISFACTION: A QUALITATIVE STUDY

Eğeci, İlke Sine
Ph.D., Department of Psychology
Supervisor: Prof. Faruk Gençöz

July 2010, 304 Pages

This study aimed to verify the propositions regarding the application procedures indicated in the cinematherapy literature. Moreover it was also aimed to frame the rationale of cinematherapy on a theoretical basis by integrating the procedures of cinematherapy intervention technique into Transtheoretical Model (Prochaska & Norcross, 2003) and to discover the mechanisms that the applications function through. Finally, it was also aimed to apply cinematherapy intervention technique to the domain of relationship problems. For this study, university students who were in an on-going relationship and were in need of professional help due to their relationship problems were included. Content analyses were conducted for reaching the aims of the study. According to these results, in viewing stage the four-stage process was not attained by all participants, while all stages, except catharsis, were reached in one movie during discussion stage. These results suggest that viewing alone does not induce change, but discussions lead to attaining the stages that would expected to induce change. Moreover, the results

revealed that during movie discussions a three-phase process was followed; namely identification, awareness, and solution. Based on the results, it could be assumed that the first phase functions through projection processes; whereas the second phase functions through metaphors and the final stage functions as the projections resolved by using metaphors. Furthermore, according to the outcome monitoring results two participants were grouped in "meaningful outcome" category, three participants were grouped in "ambivalent outcome" category, and one participant was grouped in "negative outcome" category. The results were discussed in accordance with the Transtheoretical Model.

Keywords: Cinematherapy Intervention Technique, Relationship Satisfaction, Transtheoretical Model, Qualitative Study

ÖZ

İLİŞKİ DOYUMUNU ARTTIRMAYA YÖNELİK SİNEMATERAPİ UYGULAMALARI: KALİTATİF BİR ÇALIŞMA

Eğeci, İlke Sine
Doktora, Psikoloji Bölümü
Tez Yöneticisi: Prof. Faruk Gençöz

Temmuz 2010, 304 Sayfa

Bu çalışma, sinematerapi literatüründe geçen uygulama prosedürlerinin uygulanmasına yönelik önermelerin test edilmesini amaçlamıştır. Ayrıca sinematerapiyle Teoriler-Arası Modele entegre ederek, uygulamaları teorik bir temele yerleştirmek ve uygulamaların işleyiş mekanizmalarını belirlemek amaçlanmıştır. Son olarak, sinematerapi müdahale tekniğini ilişki doyumu alanına uyarlamak amaçlanmıştır. Çalışmaya, halihazırda ilişkisi bulunan ve ilişki problemlerine bağlı olarak profesyonel yardım alma ihtiyacı içinde olan üniversite öğrencileri dahil edilmiştir. Çalışma amaçlarına ulaşmak için içerik analizi uygulanmıştır. Sonuçlara gore, seyretme aşamasında katılımcılar dört basamağın tamamına ulaşamamış; fakat film tartışmaları sırasında, katarsis dışındaki tüm basamaklara ulaşmışlardır. Bu sonuçlar, seyretmenin tek başına değişim yaratamadığını; fakat ardından yürütülen tartışmaların değişimi başlattığını göstermiştir. Bunlara ek olarak, film tartışmalarının üç aşamadan oluştuğu bulunmuştur: özdeşleşim, farkındalık ve çözümleme. Sonuçlara dayanarak, ilk

aşamanın projeksiyon süreçleri üzerinden; ikinci aşamanın metaforlar üzerinden ve son aşamanın da projeksiyonların metaforlar üzerinden çözümlemlenmesi üzerinden işlev gördüğü belirlenmiştir. Seans sonuçlarının değerlendirmelerine göre, iki katılımcı "anlamlı sonuç" kategorisinde, üç katılımcı "ambivalent sonuç" kategorisinde ve bir katılımcı da "olumsuz sonuç" kategorisinde gruplandırılmıştır. Sonuçlar, Teoriler-Arası Model doğrultusunda tartışılmıştır.

Anahtar Kelimeler: Sinematerapi Müdahale Tekniği, İlişki Doyumu, Teoriler-Arası Model, Kalitatif Çalışma

To m.

ACKNOWLEDGEMENTS

Hastanesi staff and my precious Mojo for tolerating my annoyances and showing endless support.

Finally, I need to acknowledge all the research assistants who provided both emotional and technical support for this project to continue. I cannot express my gratitude enough to the girls in room 203B. Also, I would like to thank Ahmet Çoymak ve Özcan Elçi for their generous assistance. I appreciate all my participants for accepting being in this project and sharing their most sensitive issues with me.

TABLE OF CONTENTS

APPENDICES

LIST OF TABLES

TABLES

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

In this chapter, background information related to the topic and aims of the study are provided. Accordingly, first literature associated with cinematherapy, relationship satisfaction, and Transtheoretical Model is reviewed. Then, aims of the study are summarized.

1.1 Cinematherapy

Movies function as a way of relaxation and entertainment for people (Sharp, Smith, & Cole, 2002). However, recently movies have also been started to use as an indirect way of dealing with a variety of problems. Literature indicates various terms and definitions referring to movie implementations within psychotherapy (e.g. video work, reel therapy, movie therapy and cinematherapy). For example, some authors (Hesley, 2000; Solomon, 2001), used reel therapy term in order to refer movie implementation process, whereas Calisch (2001) and Hesley and Hesley (2001) used the term video work and described it as "a therapeutic process in which clients and therapists discuss themes and characters in popular films that relate to core issues of ongoing therapy" (p.4). Most authors, however, adopted the term cinematherapy, with Berg-Cross, Jennings, and Baruch (1990) being the pioneers. They defined cinematherapy as "a therapeutic technique that involves having the therapist select commercial films for the client to view alone or with specified others as a means for therapeutic gain" (p.135). Later, Solomon (1995) referred cinematherapy as a process including prescription

of movies to the clients with healing purposes. Similarly, Heston and Kottman (1997), although not using the term cinematherapy, described using films in psychotherapy as a means of therapeutic metaphor. Dermer and Hutchings (2000) defined cinematherapy as "the use of film as an intervention" (p. 163) and described the process as an indirect approach, which could be implemented to deal with various problems. Another definition comes from Tyson, Foster, and Jones (2000) and they defined it as "a therapeutic intervention allowing clients to visually assess a film's characters interaction with others, the environment, and personal issues, thereby developing a bridge from which positive therapeutic movement may be accomplished" (p. 35). And similarly, Sharp et al., (2002) described cinematherapy as "a therapeutic technique that involves careful selection and assignment of movies for clients to watch with follow-up processing of their experiences during therapy sessions" (p. 270). Despite the variability in definitions, the term cinematherapy could be defined as an umbrella term for the therapeutic process which involves assignment of movies to clients in order to promote and enhance therapeutic gain. Furthermore, the use of movies in psychotherapy appears as a therapeutic intervention in psychotherapy, rather than a special kind of therapy (Hesley & Hesley, 2001). Within this framework, movies are being utilized for educating and challenging clients, normalizing and reframing problems, and expanding ideas (Dermer & Hutchings, 2000). Although systematic definitions regarding the term 'cinematherapy' have been started to be use recently, the root of cinematherapy is based on an ancient therapeutic technique, called bibliotherapy (Sharp et al., 2002).

1.1.1 Bibliotherapy

Bibliotherapy is defined as using written literature in order to treat people with emotional problems or mental illnesses (Barker, 1986), and first emerged in medical settings as an adjunctive healing process (Hynes & Hynes-Berry), usually conducted in conjunction with other psychotherapy techniques (Myers, 1998). Although bibliotherapy could be used as a self-help procedure, it serves a more effective technique when used with a guided discussion leading to achieve therapeutic goals (Gladding, 1992). According to Katz and Watt (1992), by integrating reading into therapeutic process the client gets the opportunity to learn about and relate to others' life experiences. More specifically, it is a dynamic interaction process (Hynes & Hynes-Berry, 1986; Rubin, 1978), which emphasizes the emotional responses given to the written materials and aims to help individuals recognize, and evaluate these responses (Schlichter & Burke, 1994). Meninger (1936, cited in Calisch, 2001) pointed out that by creating connections between the characters and the client's environment; bibliotherapy provides an opportunity for clients to gain insight of their problems. Similarly, Jackson (2001) stated that the characters in the books provide role models to the clients and as examination of the characters proceeds, the client observes these role models' behaviors and attitudes, and discovers new ways of dealing and solving problems. Pardeck and Pardeck (1992) described several ways to use bibliotherapy. First way is to provide information about the problems. When individuals know the nature of the problems they are facing, they would more easily gain insight. Moreover, finding the source of problems could help to alter the perspective taken by the person, and thus increases their willingness to change

(Berg-Cross, Jennings & Baruch, 1990). Second way of use is to provide a discussion setting for problems, feelings, and thoughts (Pardeck & Pardeck, 1992). This setting might also generate an immediate therapeutic effect by creating an atmosphere suitable to experience catharsis, which also enables the person to express his/her emotions more freely (Berg-Cross et al., 1990). Moreover, as discussion takes place new attitudes towards problems could emerge which in turn, could lead to create new solutions for dealing with the problems. And finally, bibliotherapy serves as a normalizing process by creating awareness that others are also experiencing similar problems. In order to achieve these goals, the written material assigned to the client may vary from fictional to non-fictional literature, including poetry, plays, biographies, or novels (Pardeck & Pardeck, 1992). Furthermore, bibliotherapy could be utilized in a wide range of settings, including individual therapy, couples and family therapy, and group therapy either as an out-patient or in-patient settings (Pardeck & Pardeck, 1992; Pardeck, 1996) in a range from adolescents (Ackerson, Scogin, McKendree-Smith, & Lyman, 1998) to older adults (Floyd, Scogin, McKendree-Smith, Loyd, & Rokke, 2004).

Bibliotherapy functions through a four-stage process: in the first stage called identification, the person identifies with the character (Stamps, 2003) and as the behaviors and motives of the characters are examined, the reader can begin self-exploration (Morawski, 1997). The second stage is catharsis, in which the reader first follows the character's challenges or problems, and then reads how these situations are resolved (Stamps, 2003). As the situations resolved, experience of a sense of relief takes place (Gladding, 1992). However, when identified with the character, the reader's emotions and internal conflicts may emerge. Besides, the

reader may also identify him/herself with the emotions of the character (Morawski, 1997). Consequently, the readers show their emotions in this stage. During the third stage, the reader may internalize the character's experiences and as a result can develop an awareness and understanding of the themes related to their life (Morawski, 1997). The gain that insight stage provides is a possibility for a positive change in behaviors and attitudes (Stamps, 2003). The final stage is universalization. In this stage, as the reader observes and realizes that the character also has similar difficulties, the feelings of loneliness and isolation reduce (Jeon, 1992).

1.1.1.1 Effectiveness of Bibliotherapy

Researches indicated that bibliotherapy is an effective therapeutic technique (Sharp et al., 2002). There have been both single research findings and meta-analyses yielding the efficacy of bibliotherapy for various clinical conditions. Two different meta-analytic studies (Cuijpers, 1997; den Boer, Viersma, & Van den Bosch, 2004) found bibliotherapy as an effective treatment modality for depression. Accordingly, Cuijpers (1997) concluded that bibliotherapy has similar effects on unipolar depression when compared to individual and group therapy. The studies included in the meta-analysis utilized bibliotherapy as a self-help approach with minimum contact with the therapist. Thus, Cuijpers (1997) suggested that bibliotherapy could especially be effective when used as preventative instrument. On the other hand, den Boer et al. (2004) stated that bibliotherapy is significantly more effective than placebo groups for depression treatment. In another meta-analysis, Gregory, Canning, Lee, and Wise (2004) also found bibliotherapy as an effective treatment modality for depression symptoms,

especially for mild to moderate depression. In another research, Smith, Floyd, Scogin, and Jamison (1997) assessed the durability of bibliotherapy's effects on depressive symptoms, and found that treatment gains were maintained over a three-year period. According to the authors, bibliotherapy appeared as an effective treatment method for mild to moderate depression. Other authors examined efficacy of bibliotherapy in relation to panic disorder. In two different studies, conducted on panic disorder with a waiting list control group, bibliotherapy was found to be as an effective treatment modality for panic disorder (Gould, Clum, & Shapiro, 1993; Lindren, Watkins, Gloud, Clum, Asterino, & Tulloch, 1994. In another study (Wright, Clum, Roodman, & Febbraro, 2000) the effectiveness of bibliotherapy in relapse prevention of panic disorder was examined and the results yielded a significant reduction in symptoms. Similarly, in his meta-analysis Marrs (1995) found bibliotherapy as a moderately effective treatment modality, especially for anxiety, assertion training, and sexual dysfunctions.

Other studies which examined the effectiveness of bibliotherapy among various problems areas and age groups had found promising results. For example, in one study Adler and Foster (1997) examined the effects of bibliotherapy on changing values and perceptions about the importance of caring others and they found that participants who read and attended to a guided discussion exercise showed an increase in the belief that friends could be a significant source of emotional support. Based on Pardeck and Pardeck's (1984, 1987) studies, bibliotherapy appears to be an effective treatment modality for adults and children in coping with life crisis, like divorce, and abuse. Furthermore, Lenkowsky (1987) found that bibliotherapy could contribute to promote attitude change towards

6

others in children. In another study, Lenkowsky, Barowsky, Dayboch, Puccio, and Lenkowsky (1987) examined the effectiveness of bibliotherapy with learning disabled and emotionally handicapped adolescents, and the results yielded that via bibliotherapy, adolescents' self-concepts could be increased.

1.1.1.2 Similarities and Differences of Cinematherapy and Bibliotherapy

Hesley and Hesley (2001) stated that using movies is an extended version of bibliotherapy, and that both techniques share similar aims and advantages. Firstly, both techniques could be applied by any psychotherapist regardless of their theoretical approach (Sharp et al., 1999). Secondly, they could be utilized in a wide range of settings with different problems. Namely, both techniques could be utilized in individual, group, couples or family therapy settings with diverse presenting problems (Dermer & Hutchings, 2000). Another similarity comes from the structure of written literature and movies. More specifically, both of them include a story, a plot and a theme in which the characters experience a series of events (Portadin, 2006), in which universal themes are referred so that the client could view their own problems from a safe distance (Schulenberg, 2003). In this way, both cinematherapy and bibliotherapy serve as a healing method through stories (Lampropoulos & Spengler, 2005). Since metaphors are described as phrases, story lines, and images that symbolize an idea, situation, or relationship (Heston & Kottman, 1997), the structure of written literature and movies mentioned above have the potential to function as forms of therapeutic metaphors. In fact, various authors highlighted the metaphorical characteristic of written literature and movies (e.g., Bowen, 2006; Haas, 1995; Heston & Kottman, 1997;

Myers, 1998; Portadin, 2006; Wedding & Niemiec, 2003). Another similarity that cinematherapy and bibliotherapy share is the four stages (identification, catharsis, insight, and universalization) that the clients pass through while watching/reading the assigned material (Sharp et al., 2002).

Despite these similarities, utilizing movies have some advantages over assigning written materials. Firstly, watching a movie either at home or cinema is a more common daily activity (Sharp, et al., 2002). Similarly, the technological advancements make movies more accessible to everyone (Haas, 1995). Secondly, since reading a book may take several days, bibliotherapy is much more time consuming than watching a two-hour movie (Sharp et al., 2002). Besides, this time-consuming characteristic of books may undermine the therapeutic alliance between the client and the therapist, if the client is unwilling to read. However, since movies are much a part of popular culture, the chances of a client accepting to watch a movie is much greater (Haas, 1995). Likewise, an advantage which is unique to cinematherapy is that it built a bridge between the client and the therapist when the movie is well-chosen. That is, the client might feel like his/her therapist understood what he/she is experiencing (Haas, 1995). In this way, cinematherapy could be a means of enhancing the therapeutic rapport between the client and the therapist (Schulenberg, 2004). In addition, movies present several metaphors in several sensory modalities, which help the viewers to freely choose their own level of metaphor (Christie & McGrath, 1989). With the help of metaphoric parts of the movies, clients can realize the feelings and cognitions which are out of their awareness (Heston & Kottman, 1997). Furthermore, since movies are considered to be as the most powerful art forms, their effects would be

greater than the effects of any kind of books. As a visual art form, movies provide real characters, which makes identification much more easier (Wedding & Boyd, 1997).

1.1.2 Theoretical Basis of Cinematherapy

Cinematherapy promotes self-exploration, insight, healthier functioning, and change through treating the characters and themes of the assigned movie as metaphors (Berg-Cross et al., 1990; Sharp et al., 2002). Metaphors are described as phrases, story lines, or images that symbolize an idea, situation, or relationship (Heston & Kottman, 1997), and they could serve as a powerful source of change. Thus, metaphors appear as unredeemable parts of psychotherapy (Aten, 2004; Bailey, 2003; Sims, 2003). In fact, metaphors have been used in psychotherapy for decades in order to assign meaning to symbolic part of the brain, without emphasizing the analytic and logical parts (Sharp et al., 2002). According to Barker (1996) the message within the metaphor reaches to the creative part of the brain, which is more receptive than the logical part. Metaphors usually reflect the inner images of self, life, and others (Heston & Kottman, 1997) and in that way they serve as catalysts that assist clients to express themselves more openly on the issues that would be otherwise uncomfortable (Wedding & Niemiec, 2003). Moreover, Berlin, Olson, Cano, and Engel (1991) suggest that metaphors are crucial in human thinking and action, since they reframe a problem by simplifying an idea or behavior. This simplification occurs through a-three-level process (Bandler & Grinder, 1975; Mills & Crowley, 1986). The first level consists of literal meaning of words or images and activates the second level, which is the "associated deep structure of meaning" (Mills & Crowley, 1986, p.21). The

second level elicits universal ideas, associations, or feelings. The final level, on the other hand, is directly connected to the client's perspective. In this level, the client applies universal associations, ideas, or feelings elicited by the metaphor in to his/her own experiences, which enables him/her to view these experiences from a broader perspective. Working through these levels, metaphors provide a nonthreatening basis for the client to explore his/her lifestyle (Breen, 2005) and could be used in order to foster insight with the aim of positive change (Powell, Newgent, & Lee, 2006). Besides evoking insight, when used repeatedly and creatively, they can broaden understanding of self and can help to alter behaviors (Wedding & Niemiec, 2003). Moreover, as a less direct form of communication, clients could become less resistant and more receptive (Sharp et al., 2002). This provides another advantageous position for the therapist to discuss difficult materials, without the client becoming denial, resistant, or having limited insight (Powell, 2008). Christie and McGrath (1989) distinguish therapeutic metaphor, which is described as a particular story presented with the aim of instructing or advising the listener. For a metaphor being therapeutic, the client should identify with the character and the events in the message (Mills & Crowley, 1986). With the help of therapeutic metaphors, clients could disentangle negative explanation, which suggests that events maintain their course because they are restrained from alternatives. In other words, by providing practical and tempting alternatives therapeutic metaphors distort events' course (Christie & McGrath, 1989). According to Heston and Kottman (1997) for a therapeutic metaphor to function properly, the therapist should found a balance between ambiguous and the obvious messages. That is, for the client to establish a connection between his/her

life and the message of the metaphor, the resemblance should be clear enough. On the other hand, to prevent the client from getting resistant, the resemblance should also consist of some indirect elements. Furthermore, Lichtenberg (2009) states that within an exploratory psychotherapy, a metaphoric experience surfaces when a phrase, image, or story triggers or stimulates emotional associations that move treatment further. Since movies display several metaphors in several sensory modalities (Christie & McGrath, 1989), they could also function as therapeutic metaphors (Heston & Kottman, 1997). In fact, Schulenberg (2003) suggests that movies serve as a visual metaphor and provide both education and new attitudes by displaying explicit and/or symbolic models of behaviors. Likewise, Hesley and Hesley (2001) suggest a close relationship between utilizing movies in psychotherapy and use of therapeutic metaphors. Hereunder, both display rich imagery, so that the clients could focus on emotions, refer personal content as a mean of constructing meaning, and develop new cognitive insights. When all taken together, it appears that cinematherapy operates on therapeutic metaphor basis and as metaphors, movies promote empathic understanding of others' perspectives (Wedding & Niemiec, 2003), and as the client becomes more receptive, he/she begins to reframe problems, realize other problem-solving solutions, and initiate or improve psychological growth (Sharp et al., 2002).

1.1.3 Cinematherapy Application

Although utilizing popular movies in therapy is relatively new, they provide an effective opportunity for communicating values, conflicts, and goals, and they can be used in brief interventions to provide healing emotional experiences (Berg-Cross et al., 1990). Popular movies could be treated as a way of simulation

platform of a variety of personal and/or interpersonal experiences. This simulation platform would provide emergence of several new cognitive and behavioral possibilities (Duncan, Beck, & Granum, 1986). Bandura (1969) stated that both movies and mass media have the ability to produce behavioral changes in the viewer and that both could be used as a tool to model attitudes of humans. Dermer and Hutchings (2000) suggested that movies could provide opportunities in reaching the goals of developing new ways of thinking, feeling, or behaving. Moreover, since movies provide a non-threatening ground, a framework, and common language, clients can reach more safely to such change (Christie & McGrath, 1987, 1989). In order to reach the goals of cinematherapy and to attain the advantages of this intervention, a three-step process should be followed: preparation, viewing, and discussion (Haas, 1995).

1.1.3.1 Preparation Stage

Preparation could be divided into two phases. The first phase mainly captures decision processes; on the other hand, the second part involves both the therapist and the client and aims to prepare the client for the cinematherapy application. Accordingly, in the first part, the therapist should make decisions on two main issues: whether the client is appropriate for cinematherapy application or not, and if so, which movie should be recommended (Haas, 1995). With regard to client's appropriateness for cinematherapy application, the therapist should consider the client's personality organization, the main issue of the movie, client's receptivity to cinema and client's intellectual level (Haas, 1995). The client should be interested in watching movies (Lampropoulos, Kazantis, & Deane, 2004), be able to understand the content of the movie and should be able to

evaluate the similarities that he/she shares with the characters or the points they differ (Dermer & Hutchings, 2000). In addition, the therapist should take into account the strength of the therapeutic alliance constructed between him/her and the client. Therapeutic alliance needs particular consideration due to the possible effects of suggesting a movie could make on the client. That is, suggesting a specific movie could evoke powerful emotional experiences on the client in a way that it could bring sensitive issues to the surface. If the strength of alliance is not sufficient enough, these hoists might have counter-therapeutic consequences (Haas, 1995). Moreover, if the clients could not establish identification with any of the characters in the movie, they might think that the therapist has misunderstood them, which also could lead deterioration in therapeutic alliance (Haas, 1995).

After the client is specified as appropriate for cinematherapy intervention, the therapist should decide which movie to assign to that client (Sharp et al., 2002). In this step, first thing that the therapist be cautious about is that, not all movies might be appropriate for a specific client (Hesley & Hesley, 2001), nor all movies provide a functional role models (Hesley, 2000). Thus, the therapist should have generated a recommendation list, consisting of movies which he/she is familiar with (Hesley & Hesley, 2001). While selecting a movie, the therapist should take into account the specific concern that he/she wants to direct client's attention to (Bertolino, 2001), the client's problem (Hesley & Hesley, 2001), and the goal of the intervention (Dermer & Hutchings, 2000). However, on the other hand, the therapist should establish a balance between the description of the problem presented in the movie and provocation level. That is, the problem should

13

be at a level that the client could tolerate and provocative enough so that the therapeutic goals could be taken at hand (Haas, 1995). In order to meet this criterion, the movie should be metaphorically relevant to client's problems. Assigning a movie at a metaphorical level could also prevent other possible setbacks. More specifically, if a movie has identical content with the client's difficulties, he/she may become defensive, and as a result the effectiveness of cinematherapy application could be interrupted (Sharp et al., 2002). Another important aspect while selecting a specific movie is that the movie characters should have the potential to act as a role model, and should solve their problems (Hesley & Hesley, 2001). Since positive problem resolutions give hope and encourage problem-solving oriented thinking, a movie which connects the end to a resolution should be preferred rather than an open-ended movie (Haas, 1995). Additionally, the genre of the movie should be considered. Hesley and Hesley (1998) suggest asking clients about their preferences on movies or the specific movies that they identified with. On the other hand, since humor could help clients to see the less serious part of their problem, and thus creates a buffer zone, Haas (1995) recommends choosing movies that have humor in it. In other words, if the client sees the humor in the movie character's problems, he/she could see own problems from a different perspective and the less serious side of the problems (Haas, 1995). In order to select the best movie with regard to these criteria, the therapist should have watched the movies beforehand (Sharp et al., 2002).

Once an appropriate movie has been selected, the second phase of preparation stage begins, which includes the client. One critical issue in this phase

14

is that, the therapist should well-choose the timing of the assignment. The intervention should be well-integrated in the therapeutic process, case formulation, and treatment plan (Hesley & Hesley, 2001; Solomon, 1995; Sharp et al., 2002; Schulenberg, 2003). Another thing that the therapist should consider is that, while assigning a movie the therapist should not simply suggest, but rather prescribe the movie (Sharp et al., 2002). According to Horne and Passmore (1991), the delivery style in assigning homework is crucial. The therapist should describe his/her expectations in a precise way in order to increase the likelihood that the client will be clear and comply with the assignment. Another consideration the therapist should take into account is that the client should realize that watching a movie for therapy is different than watching a movie for entertainment. While watching a movie for entertainment, the viewer usually focuses on the plot of the movie. However, while the aim is therapeutic gain, the attention should be directed towards the characters in the movie and their relationships (Hesley & Hesley, 2001). One way of this shift could be implemented by asking the client to write down his or her impressions of the movie. The client might be directed to specific events, scenes, or characters or he/she might be asked about the general impressions, depending on the therapist's goals. An alternative approach could be to prepare a question list for the client to reply after watching the movie (Haas, 1995). Another important aspect when the therapist starts to work with the client is to provide the rationale for watching that specific movie (Dermer & Hutching, 2000). Rationalization could also be an effective technique to direct client's attention to specific issues. However, besides that constructing a rationale would also prevent possible negative effects of

viewing the film (Haas, 1995). The manner of assigning a movie might impact the client's interpretation of the movie. The selected movie could lead the clients to ask themselves whether the therapist views them in a similar way to the character in the movie, and might lead to desperation due to the characters' despair position. One way to thwart this possible negative effect, as mentioned above, could be choosing movies that involve humor features in it. Another reason of providing the rationale is to maximize the therapeutic gain (Haas, 1995). In order to prevent these possible setbacks, the therapist should explain what he/she expects from the client, should be straightforward and simple, and make clear that the client understood the main aspects about watching the movie. Additionally, he/she should let the client to ask freely all the questions come to his/her mind. If the client has some uncertainties, these are needed to be worked off in order to have the client a beneficial and therapeutic experience (Haas, 1995). Finally, the therapist and the client should together decide when, where, and with whom the movie would be watched (Dermer & Hutching, 2000). After the therapist provides the rationale, clarifies the client's questions, and the decisions related to context have been made, the second step, viewing the movie takes place.

1.1.3.2 Viewing Stage

In the viewing phase, it is theoretically intended that the client would identify with the movie characters, make connections with the difficulties displayed on the screen, find acceptance and support for their own circumstances, experience catharsis and after deepening the emotions (Lampropoulos & Spengler, 2005). In order to substantiate these theoretical expectations, as mentioned above, the rationale of the application is provided to the client.

Afterwards, with the lead of the therapist, the client should schedule a setting on where, where and under what conditions he/she watches the assigned movie. The setting would depend on the client's problem. Accordingly, the therapist could recommend watching the movie alone, with peers, partner or specific family members (Haas, 1995). The issues that need special consideration are that the client should choose a time in which he/she is free of distractions. Moreover, the client should not be tired, but rather alert and open to the movie, and preferably watch the movie from beginning to the end at one session. After watching the movie, the client should answer the question list provided by the therapist, or write down his/her impressions according to the therapist's directives (Haas, 1995).

1.1.3.3 Discussion Stage

Since only viewing a movie is not enough to create sufficient insight for a permanent change (Hesley & Hesley, 2001), after viewing step, the therapist should discuss the movie with the client (Haas, 1995). Portadin (2006) states that watching films without follow-up sessions have two potential risks. Accordingly, watching movie either yields no results or may lead to negative results if the client misinterprets the message of the assignment or the message of the movie. In order to prevent such negative results, the therapist should consider several points. First of all, the therapist should prepare him/herself to the discussion session, after assigning the movie. That is, as mentioned above, the therapist should prescribe a movie that he/she watched beforehand. However, in discussion session this might not be enough, since besides major plot lines and characterizations, nuances might not be remembered in detail. Thus, the therapist should review the movie for

17

him/herself before the discussion session (Haas, 1995). Secondly, the therapist must be prepared for the client showing up in the next session with totally different interpretations or lack of any interpretations due to their unwillingness or failure to connect the movie with their own life circumstances (Haas, 1995). Haas (1995) recommended to movie reviews and critiques in order to have an idea on a wide spectrum of interpretations. Furthermore, since the movie might have a powerful impact on the client, the therapist must be prepared to deal with those recently surfaced emotions, perceptions and ideas.

The follow-up session should take place soon after the client viewed the movie (Dermer & Hutchings, 2000). During this session, at first the client should be given the opportunity to explore their own responses, then gradually the focus should be shifted to the client's problems (Haas, 1995). Thus, first client's impressions about the movie should be reviewed (Sharp et al., 2002). In doing this, both the client's reactions to the movie, to the characters portrayed, to the problems the character faced and the resolutions of these problems must be evaluated (Haas, 1995) and also the thought about issues that are not relevant to the client's situation should be processed (Dermer & Hutchings, 2000). Then, the therapist should check the client's identifications and new perspectives (Hesley & Hesley, 2001). Besides, since most clients would automatically prefer to discuss the most obvious or most related characters in the movie, the therapist could also ask about other characters in the movie, which he/she believes that connected to the client (Sharp et al., 2002). If the client lacks any connections, the therapist is required to assist the client in generating links between the plot of the movie and the client's problems (Haas, 1995). According to bibliotherapy applications, there

18

are two ways of processing a stimulus material (Marrs, 1995). The therapist could either ask more direct questions about the client's life or could keep the discussion at the metaphorical level by asking more indirect questions. The latter one has an advantage over direct questions. That is, staying in a metaphorical level would prevent the client from being defensive or prevent display resistance (Sharp et al., 2002). If the client displays resistance, by the therapist's directions via either well-chosen questions or eliciting interpretations these could be countered (Haas, 1995).

1.1.4 Cinematherapy Application Procedures

Cinematherapy could be applied to a wide range of problems, by integrating movie intervention to any therapy modality and could be used with individuals, couples, and families. Additionally, diverse client populations could be incorporated into cinematherapy applications (Dermer & Hutching, 2000). As a recent therapeutic technique, literature indicates various application procedures of movies within psychotherapeutic settings. For example, Hesley and Hesley (2001) implement movies as homework assignments and then discuss important plots within sessions. On the other hand, Hebert and Neumeister (2001) and Powell et al. (2006) utilized guided viewing, in which movies are watched within therapy sessions with the clients, and then self-exploration takes place in vivo. Duncan et al. (1986) implemented cinematherapy in a group therapy setting, by dividing one movie into segments and showing each segment a different week and discussed the related issues. Other authors apply movie segments within therapy sessions, as examples of therapeutic processes or concepts (Fleming, Piedmont, & Hiam, 1990; Newby, Fischer, & Reinke, 1992; Swift & Wonderlich, 1993).

Since cinematherapy is a recently developing intervention technique, different implementation methods exist. Powell (2008) identified and described different approaches for utilizing cinematherapy. First approach described by Powell (2008) consists nondirective versus directive manner. Therapists utilizing directive cinematherapy approach might structure the session and be more initiative, offer suggestions, set certain limits and to elicit therapeutic gains, they could assert their expert positions (Powell & Newgent, 2008; cited in Powell, 2008). In this method, the therapist takes the lead in making connections between the movie metaphors and the client's problem areas (Powell, 2007; cited in., Powell, 2008). On the other hand, nondirective therapists let the clients have the lead and direct therapeutic movement. More specifically, the client chooses the topic of discussion with regard to the movie, makes her own connections between the movie and his/her life situations, and the therapist only helps the client in processing these metaphors. The second approach is structured versus unstructured cinematherapy (Powell, 2008). In structured cinematherapy, the therapist determines specific movie segments that he/she believes that have the most powerful therapeutic properties for a specific client (Powell, 2007; cited in Powell, 2008). However, in an unstructured cinematherapy application, the therapist would encourage the client to decide which movie segments are more important and let the client discuss the connections freely (Powell, 2008). The third possible cinematherapy application method is an integration of all approaches. Accordingly, the therapist could combine different intervention approaches based on their own therapy modality. More specifically, the therapist might choose an unstructured and nondirective method, or an unstructured and

directive method depending on the aims of the therapy session, the problem areas of the client, or the therapist's orientation (Powell, 2007).

1.1.5 Cinematherapy Research

Although there is a growing body of literature implying the theoretical basis and application procedures of cinematherapy which presumes cinematherapy intervention as an effective therapeutic technique (e.g. Bierman, Krieger, & Leifer, 2003; Powell et al., 2006; Sharp et.al, 2002; Fleming & Bohnel, 2009) this lacks empirical support. Most of the evidences based on clinically conducted case study reports. For example, Duncan et al. (1986) applied cinematherapy in a group therapy setting to adolescents with emotional disturbances with regard to discharging from the residential treatment. They utilized movie in three parts, showing each part in a different session. After watching each part, in the lead of group leaders, the group members discussed over the movie content and characters. Although not based on empirical data, the authors claimed that group members benefited from these discussions as movies helped to anticipate possible challenges associated with discharging and to project into the future and prepare for these challenges. In another case study, Christie and McGrath (1987) presented a case of a 11-year-old boy (John), whose mother was diagnosed with manic-depressive disorder and relinquished her son's custody to her brother and one-month later committed suicide. The boy was displaying conduct disorder symptoms, hostility and multiple phobias. The authors assigned a movie as homework for the boy and his parents. In the following session, the authors treated movie scenes and characters as a metaphor in order to reframe the boy's situation and problems. Although the data were not empirical in nature, the

authors claimed that the intervention was effective for the boy and his family as a means of providing nonthreatening ground to address the issues and reframing past experiences.

In another case study, Berg-Cross et al. (1990) illustrated a couple therapy process with a cinematherapy implementation. When the couple entered therapy, they were married for five years and had communication problems and difficulties with their children. The therapist first utilized a brief treatment with the aim of providing systematic problem solving, with which the couple started to provide mutual support and reached an intimate communication. Then, the therapist assigned a movie as homework and in the subsequent session a discussion over the movie took place. While discussing, a theme from the movie became the metaphor between the couple, referring to the experiences that they needed to improve in order to strengthen their relationship and reconnect with each other.

Furthermore, Heston and Kottman (1997) provided two case examples, both of whom suffering from depressive symptoms. In the first case, a 39-year-old woman who entered therapy due to her antagonistic relationship with her mother assigned a movie as homework. In the subsequent session, discussing the content of the movie helped her in describing her mother's behaviors from a different and more objective perspective and as a result of new insight; she managed to establish a level of detachment from her mother. In the second case, a 32-year-old woman entered therapy due to deaths of several family members in a relatively short period of time. According to the authors, she was reluctant to discuss some issues that her therapist assumed to be related with her ongoing problems. Right after the next session, in which she came up with the idea to terminate the

sessions, serendipitously she watched a movie, which touched her. Although discussing the movie provided some emotions to surface, the source of these feeling were remained unidentified. Thus, she decided to continue the sessions and watched another movie. With the help of the discussion sessions over the second movie, she started to process her grief more effectively and gained insight about her unresolved issues in relation to her losses.

Schulenberg (2003) presented a case example, who was diagnosed with obsessive compulsive disorder and assigned a movie as homework with a subsequent debriefing session. Schulenberg discusses that the movie functioned as a tool for inducing a more hopeful attitude towards the client's situation. In another case report, Bierman, Krieger, and Leifer (2003) discussed the effects of cinematherapy intervention that implemented to a group of adolescent girls who were experiencing emotional disturbances. The focus of the group was mainly on family issues, such as mother-daughter relationship, sibling rivalry, absent father figure, and peer relations. The applications held on a one-month basis, with guided discussion procedure. The authors reported that, although the participants were resistant to any kind of therapy modality, they gradually became able to discuss about their observations in regard to the movies, and bring more of their own experiences with the help of movies. Likewise, they reported that the movies helped the participants to reach the therapeutic material with less difficulty.

As mentioned above, most of the evidences in relation to effectiveness of cinematherapy are provided via case report. The authors of the reports usually evaluated the effectiveness of the intervention based on the clients' responses and these responses implied that the cinematherapy intervention contributed positively

to the therapy. On the other hand, only a limited amount of empirical data exists supporting the cinematherapy applications. In the first study, conducted by Powell et al. (2006), the effectiveness of cinematherapy was examined in improving the perceived self-esteem levels of a group of adolescents with emotional disturbances. The participants were in a 6-week coping skills group therapy, aiming to enlighten the participants about mental health issues, to educating them about formulation of new problem-solving skills, and to fostering self-worth. All the participants assigned into three groups. The first group only received coping skills group therapy program, whereas the second group additionally received a cinematherapy application in the first three weeks of the program, and the third group received the same additional application during the last three weeks of the program. The applications designed in a guided view format. The effectiveness measured at three different times (pre-, post-, and 1-week follow-up). Although the authors found no significant difference over time between or within groups, they found that additional cinematherapy in the first three-week had an impact on the participants' self-esteem levels.

In a recent study, Powell (2008) measured the improvements of a depressed client, who was randomly selected from an 11-week group therapy program, with a five-session cinematherapy application. The focus of the cinematherapy intervention was to foster hope and positivism via movie segments. For this purpose, the movie divided into five segments, for showing each week one segment of the movie. The clients watched the movie segments during the sessions, and afterwards discussed about the topics selected by the therapist. The researcher assessed the effects of cinematherapy application on the

client in relation to perception towards future and general disposition toward life. According to the results of the study, cinematherapy intervention appeared clinically and significantly as an effective tool in improving hope, and clinically in improving optimism.

In another study, Aka (2007) investigated the effects of cinematherapy on perfectionism and early maladaptive schemas by implementing cinematherapy in two groups and measured the differences of effects at different time intervals (a pre-, post-, and 10 days follow up). Accordingly, the first group watched the selected movie with getting a debriefing about perfectionism afterwards; whereas the control group only watched the movie without accompanying a debriefing. The group comparisons yielded that although watching a relevant movie and getting debriefing had a positive effect on perfectionism, cinematherapy revealed to be ineffective on changing the related schemas. The author concluded that movies have a positive effect in educating clients on specific topics and that they create a discussion setting in order to elaborate related problem areas.

Another study (Pur, 2009) examined the effects of cinematherapy technique as an adjunct treatment tool on a group of alcohol dependent patients, with regard to the patients' stages of changes, self-efficacy, decisional balance and treatment motivation levels. The participants assigned into three groups: experiment group included watching a movie related to alcohol dependency and received two cinematherapy sessions; control groups watched movies unrelated to alcohol dependences. The first control group received an elaboration session with a non-alcoholic theme; whereas the second control group, instead of elaboration sessions, watched two unrelated movies. The results revealed that cons of alcohol

and self-efficacy increased for the overall sample after cinematherapy sessions. Moreover, the cinematherapy group showed higher identification than the control groups. Stages of change differences were gained for pros of alcohol use and self-efficacy in line with literature.

1.2 Relationship Satisfaction

As stated above, movies could provide a secure basis for developing new ways of thinking, feeling and behaving (Dermer and Hutchings, 2000), thus it could be assumed that as an intervention, cinematherapy could be applied in any area of life. One of the major arenas that inherit difficulties is intimate relationships. Perlman and Fehr (1987) defined intimacy based on three themes, which are interdependence of partners, the extent of self-disclosure, and the affection experienced. Similarly Braiker and Kelly (1979) defined intimate relationships as containing reciprocal dependency and joint actions. The intimacy experienced in a relationship functions as a buffer against stress and provides social support (Tordin, Cohen, Gunthert, & Farrehi, 2006). In such relationships, either committed or married couples tend to make global assessments, which affect immediate well-being, and in the long-run, relationship satisfaction (Hinde, 1997). In fact, the increasing rates of seeking professional help due to the relationship problems indicate that intimate relationships could also inherit the potential to become a resource of distress and dissatisfaction.

As a complex concept, diversities exist in defining relationship satisfaction. Literature encompasses various terms, which are being used to emphasize different aspects of relationship satisfaction, in general. For example, some authors uses the word 'adjustment' and define it as a capacity for adaptation

and capability of solving-problems (LeMasters,1957) or as a concept which includes differing degrees of conflict, shared activities believed to be related with happiness of a marriage (Hoult, 1969). Moreover, Halford, Kelly and Markman (1997) stated that adjustment is a concept, which is related to positive and reciprocal feelings and thoughts, being able to communicate well, and having the ability to resolve conflicts. On the other hand, Hawkins (1968) utilizes the term relationship satisfaction and defines it as a global assessment of personal happiness and pleasure feelings. Similarly, Thibaut and Kelley (1959; cited in Vaughn & Baier, 1999) identifies a satisfied person as being in a relationship, which meets or exceeds a set of internal standards and does perceive that no other relationship could meet these internal standards. Overall, although no consensus on distinguishing the terms relationship satisfaction and adjustment have been established, current research and theory dedicated to investigate relationship satisfaction in intimate relationships indicate some common variables that affect relationship satisfaction. Based on the definitions, one could conclude that researches emphasized three main domains: behavioral processes, emotional processes, and cognitive processes and begun to establish support for the domains' connection to relationship satisfaction. In fact, studies regarding the relationship between emotional processes and relationship satisfaction mainly focused on emotional awareness (e.g., Croyle & Waltz, 2002; Greenberg & Johnson, 1986; Jacabson & Christensen, 1996; Lane, Quinlan, Schwartz, Walker, &Zeitlin, 1990), emotional regulation (Fitness, 2001; John & Gross, 2004; Lindhal, Clements, & Markman, 1998; Myers, 1999; Ryan, Gottman, Murray, Carrére, & Swanson, 2000), and understanding emotions of others'(e.g. Rowan,

Compton, & Rust, 1995; Waldinger, Schulz, Hauser, Allen, & Crowell, 2004); whereas the behavioral processes that were ultimately studied were appeared to be conflicts and its effect on the relationship, such as the distress caused by the conflicts, how distressed situations handled by the couple (Gottman & Krokoff, 1989; Lulofs & Cahn, 2000; Markman, Flyod, Stanley, & Storaasli, 1988). Finally cognitive processes included mainly the attributions that were made by the couples in conflict situations (Baucom, 1987; Fincham & Bradbury; 1987a Fincham & Bradbury, 1993).

To sum up, it appears that in order to a therapeutic intervention technique achieve positive outcomes, the content of the discussions need to focus all domains, which are highlighted in the related literature. Thus, the main domains and related factors that affect relationship satisfaction need to be addressed.

1.2.1 Behavioral Processes: Conflict

Conflict is an unavoidable part of relationships, which are based on interactions (Cahn, 1992). As a result, studies investigating the associated factors of relationship satisfaction put an important emphasis on conflicts and provide numerous definitions for conflict, with stressing different aspects of conflict. For instance, some authors emphasize merely the behavioral aspect of conflicts; such as engaging in competing responses over a single event (Cummings, Long, Lewis, 1987; cited in Lulofs, & Cahn, 2000) or engaging in incompatible behaviors that prevents the other's behaviors (Deutch, 1973). Moreover, Hocker and Wilmot (1991) defined conflict as an interactional pattern that each partner's incompatible goals are negotiated. On the other hand, some other definitions highlighted the cognitive aspects of conflicts. For example, conflict defined as a situation in

which partners believe that their demands are unachievable simultaneously (Pruitt & Rubin, 1986; cited in Lulofs, & Cahn, 2000). Finally, some other authors defined conflict as a process, which encompasses emotional, behavioral, and perceptual dimensions. In accordance, Thomas (1976) defined conflict as a process wherein one of the partners perceive that the other has frustrated or about to frustrate his concerns and thus, feel and act accordingly. Similarly, Mayer (2000) suggested a more detailed conflict definition as a process and stated that in the cognitive dimension, conflict refers to the perception that a beliefs, needs, and interests are incompatible with partners' beliefs, needs, or interests. On the other hand, stated that conflict captures emotional responses to a belief that there exists a disagreement, whereas the last dimension incorporates both emotional and cognitive dimensions and refers to the behaviors that are evoked by the beliefs and related feelings. For example, Morrison (2008) stated that conflicts inherit a potential to cause pain and stress. Finally, Cahn (1992) proposed that conflict is more than a stable situation, and refers to a continuous and persistent interactional pattern that has inherits a potential to change and develop over time.

As the definitions point out, mostly conflict referred as a situation in which incompatibility or disagreements exists, and causes different responses on three main dimensions. Literature contains research indicating the negative effects of conflict on relationship satisfaction. For example, in a study, Gottman and Krokoff (1989) found that behaviors containing negativity (such as stubbornness, defensiveness, or withdrawal) led decreases in marital satisfaction. Similarly, Huston and Vangelisti (1991) concluded that behaviors that are negative in nature lower marital satisfaction. On the contrary, literature contains researches showing

that the effects of conflicts vary on two extremes. In particular, some couples, as mentioned above, report a decrease in their relationship satisfaction levels; whereas on the other extreme, some report that conflicts helped them to feel closer towards each other, to gain a belief that they understood each other better (Cahn, 1992). The latter extreme indicates that conflicts serve as a platform that facilitates clarifying the existing problems which are, in fact, needed to be solved (Wilmot, & Hocker, 2001). Similarly, it is suggested that conflicts serve a preventative function in the long-run (McGonagle, Kessler, & Gotlib, 1993); and that the beliefs held by the partners about the conflicts play a crucial role in determining the effects on relationship satisfaction (Crohan, 1992). To sum up, conflicts appear to have either destructive or constructive effects on relationship satisfaction, mainly depending on various factors.

One of the factors appeared to be the nature of behaviors that are displayed in order to resolve a conflict. Gotmann and Krokoff (1989) states the ability in solving conflicts is a strong determinant for marital satisfaction. In a study of a 155 married couples, husbands' satisfaction was found to be more frequently affected by how the wives dealt with conflict than the wives' satisfaction was affected by the husbands' style. When the wife engages and husband withdraws both found to be less satisfied (Kurdek, 1995). Thus, how people manage conflict reveals much about the nature of their relationship, and conflict interaction behaviors strongly determines the evaluations of the messages, attributions about the communicator, the partner's subsequent behavior, and ultimately, the relationship (Burgraff & Sillars, 1987; Canary & Cupach, 1988; Harvey, et al.,1978). Assessments of the relationship and patterns of interaction that maintain

the relational system affects how partners manage conflicts (Gottman, 1979; Robin & Foster, 1989; Weiss & Dehle, 1994). Huston and Vangelisti (1991) examined the association between negativity and relationship satisfaction in a longitudinal study. Results indicated that either husband's or wife's negativity was associated with low satisfaction, whilst receiving or giving affection was associated with for both spouse's satisfaction, but especially for men. On the basis of their research Huston and Vangelisti (1991) concluded that the husband's negativity increases the wife's dissatisfaction, and this increases the husband's tendency to behave negatively. On the other hand, wife's negativity early in marriage predicted decrease in their own satisfaction, which may be a factor for husband's negativity, which in turn influencing the wife's dissatisfaction. These results support that spouses' attitudes and behaviors operate reciprocally, and each spouse contributes the other's evaluations about relationship.

Various authors suggested different behavior patterns that could be displayed during a conflict. Borisoff and Victor (1989) proposed five steps for conflict management. In the first step (assessment), couples look at the problem situation and decide on how to deal with it. In the second step, acknowledgement, partners need to recognize the other partner's perspective. And in third step (attitude), partners need to have a supportive attitude and willingness to manage conflict. The fourth step is action. The couple needs to know how to reduce conflict. In the final step, couples analyze the success of their decision and action in conflict management. Moreover, Burgess and Huston (1979) proposed that in order to management or resolution to begin, the partners need to communicate effectively, may talk about the causes of conflicts and be able to express their own

31

viewpoints to find the best ways to handle the disagreement. Thereby, they could be able to take the best aspects of each viewpoint and decide to act on ideas they suggested. If the communication is successful, the commitment within the relationship could be strengthen, whereas unsuccessful communication could lead the relationship to end. Likewise Thomas (1976) states that conflict may have constructive or destructive effects on the relationship depending on its management. Thus, in order to manage conflicts successfully, the behaviors which lead to constructive outcome and the conflict behaviors that would cause unproductive or destructive results should be understood (Thomas, 1976). And for this purpose he proposes a "process model". According to this model, conflict phenomena could be understood by examining the internal dynamics of conflict episode. In this episode, frustration of one partner leads to conceptualization of the situation, and acts upon that conceptualization, and the other partner reacts to that behavior, and ultimately, ends with agreement or disagreement. Since, during the course of interaction, each partner's conceptualization of the conflict issue may change, affecting his behavior accordingly, the model is concerned with the influence of each event upon the following events. Knowing what effects one's own behaviors would have upon others would help partners manage the behavior which occurs during a conflict, and may lead them toward a more productive outcome. Based on this model Thomas (1976) reinterpreted Blake and Mouton's (1964; cited in Thomas, 1976) conflict behavior conceptualizations; namely, competing, collaborating, avoiding, compromising, and accommodating. These behaviors are the combination of two separate orientations: assertiveness and cooperation. Assertiveness is the attempt to satisfy one one's own behaviors,

whereas cooperation is the attempt to satisfy the other person's concerns. In this sense, competing, is an attempt to force one's viewpoint to the other person, and is associated with high concern for self and low concern for the other. Avoiding is an attempt of withdrawal from the conflict, which is a behavior with low concern for self and other. The third behavior is compromising, which is the search for middle-ground solutions, and associated with an intermediate concern for self and other. The fourth behavior, accommodating involves giving up one's own needs for the sake of meeting the needs of the other. Accommodating is associated with low concern for self and high concern for other. Collaborating, the last behavior, seeks effective problem-solving strategies in order to accomplish a mutually satisfying conclusion for all parties. Collaborating is associated with high concern for self and for the other (Thomas, 1976).

In identifying responses provided in conflict situations, Rusbult and Zembrodt (1983) described four types of behaviors regarding partner's destructive acts due to relationship problems, which are exit, loyalty, neglect, and voice. Exit is characterized with ending the relationship or behaving in a destructive manner. Neglect refers to the passive acts which allow the relationship to atrophy. These responses differ along two dimensions. The first dimension, constructiveness or destructiveness, refers to the impact of the response on the relationship, whereas the second dimension, activity or passivity refers to individual's response typology. Exit, which is characterized with ending the relationship or behaving in a destructive manner, is defined in the active/destructive dimension. Voice, however, is characterized with actively and constructively attempting to improve the relationship, thus categorized in the active/constructive dimension. On the

other hand, loyalty, a passive/constructive response is defined as remaining loyal to the relationship in a passive manner and waiting for conditions to improve. The last response, neglect is defined as passively allowing the relationship to atrophy, and categorized in the passive/constructive dimension (Rusbult, Johnson, & Morrow, 1986a). In their study to test the model regarding the determinants of exit, voice, loyalty, and neglect responses, Rusbult, Johnson and Morrow (1986a) found supporting results. Consistent with the model, they found that greater satisfaction prior to the occurrence of problems was associated with lesser tendencies to engage in exit and neglect, and greater tendencies to voice. Similarly, greater investment size was found to be associated with promotion of voice and loyalty. And finally, the findings yielded an association with good alternatives and exit. Additionally, consequences of the four response types received strong support. As it is stated in the model, constructive responses of voice and loyalty produced more desirable outcomes and predicted later satisfaction and commitment. When taken together, the partners who are satisfied with their relationship perceive no better alternatives to their current relationship, and make high investments in their relationship prefer to be loyal or give voice to the sources of conflict. On the other hand, partners who are unsatisfied with their relationships perceive superior alternatives to the current relationship, have little or no investment in a relationship prefer neglect or exit from the relationship as a response to the conflict situations (Cahn, 1992).

On the other hand, distress is defined as the tension which emerges from an event which is not managed at that point in time (Cole & Ackerman, 1981), and hence it is concluded that distress in intimate relationships mostly occurs

within conflict situations. Due to the inevitable nature of conflicts, a little distress is also normal and inevitable; however, higher levels of distress would have negative effects on relationship satisfaction (Lulofs & Cahn, 2000). Conflict emerges as a factor which leads to distress (Billings, 1979), stress and pain (Morrison, 2008) and marital distress changes subsequent relationship satisfaction (Gottman & Krokoff, 1989; Markman, Flyod, Stanley, & Storaasli, 1988). Based on this notion, researchers focused on the association between relationship distress, conflict behaviors and attributions within intimate relationships.

It is emphasized that a deficit in effective conflict handling behaviors is a major causal factor for marital distress (Gottman & Krokoff, 1989). Hence, in order to prevent distress within intimate relationships it appears that resolving conflicts is a crucial factor in maintaining relationship satisfaction (Billings, 1979). If couples cannot maintain mutually constructive conflict handling behaviors, conflictual situations would lead to distress. For example, if couples avoid discussion of conflictual situations, they would be preventing the resolution of conflicts. On the other hand, if they discuss in aversive ways, this may prevent both resolution of conflict and also generate negative affect such as anger, resentment (Christensen & Shenk, 1991). In their study Christensen and Shenk (1991) compared distressed and non-distressed couples based on their communication patterns and conflicts. The results revealed that distressed couples had less mutual constructive communication, more avoidance of communication, more demand/withdraw communication, and more conflict over psychological distance, which indicates a significant difference in both quality and quantity in communication patterns. Similarly, Rusbult and colleagues (1986b) examined

35

dating couple's distress levels based on the views of partners about each other's conflict handling behaviors. She found that when individuals perceive their partners exhibit greater tendencies to engage in exit and neglect, and lower levels of voice and loyalty, their distress level increased significantly. Additionally, couple distress was greater to the extent that individuals respond destructively to their partner's destructive conflict handling behaviors. On the other hand, responses to partner's constructive behaviors were less effectively predictive of couple functioning. Thus, it is concluded that the destructive behaviors of partners is best predict relationship health. In another study, Markman and Hahlweg (1993) examined the degree to which premarital couples' constructive or destructive conflict handling behaviors predict marital distress a six-year period. The results revealed that males who were destined to become distressed had significant lower levels of conflict handling facilitation and higher levels of conflict handling inhibition compared to males who were destined to remain happy, whereas females yielded no significant results. Moreover, the results showed that male withdrawal from conflict, negative affect escalation and conflict as the best predictors of future marital distress is related to how well couples regulate and express affect within conflictive situations. Billings (1979) studied communicational interactions of distressed and non-distressed couples when engaged in conflict resolution behaviors. The results indicated that distressed couples make fewer positive and more negative cognitive and conflict resolution communications in conflict situations when compared to non-distressed couples. Moreover, distressed couples exhibited greater reciprocity of negative acts than non-distressed couples. Another finding revealed that distressed and non-

distressed couples differ significantly according to their conflict resolution behaviors, with distressed couples displaying more negative conflict resolution behaviors, and non-distressed couples engaging in more positive conflict resolution behaviors.

Furthermore, attributions to partner behaviors are also found to be closely related to distress (Baucom, 1987). The extent to which negative behavior is expected among couples with high levels of distress, it is more likely to attribution process begins in a negative manner. In fact, it is found that couples who experiences frequent conflicts are less likely to engage in positive attributions due to the higher levels of distress they experienced (Snyder & Regts, 1982). More specifically researches focused on distinguishing partner's views on responsibility of the conflict levels of distress. Baucom, Sayers, and Duhe (1985; cited in Baucom, 1987) found that couples with higher levels of distress blamed their partner for conflicts and view the causes as stable and global. Likewise, in another study, Fincham and O'Leary (1983) revealed that distressed couples perceived the cause of negative behavior as more global than non-distressed couples, whereas positive behaviors are perceived more global and controllable within non-distressed couples than distressed ones. Consistently, distressed wives with low marital satisfaction blamed their husbands for the conflicts than non-distressed wives with high marital satisfaction (Madden & Janoff-Bulman, 1981).

These findings suggest that couples' relationship satisfaction is affected negatively by marital distress. However, specific distress experienced within conflictual situations received scant attention. Since conflict is a distress factor causes negative affects following the interaction and as these negative feelings

carried over to the subsequent conflictual situations, the problems could remain unresolved, which lead further distress, and over time result in lower relationship satisfaction (Bradbury & Karney, 1993). Thus, distress which is specific to conflict situations may have a cumulative effect which causes an overall distress within relationships and in turn, affect relationship satisfaction. As a result, investigation of conflict distress emerges as a crucial factor.

In sum, literature points out that distressed couples more frequently and more intensely engage in negative behaviors (Billings, 1979; Gottman, 1994; Markman, 1979, 1981), more likely exhibit negative behaviors, such as criticism, coercion, rejection, in resolving conflicts and produce less satisfaction with communication and the outcome of conflict discussions (Canary & Cupach, 1988; Newton & Burgoon, 1990). Furthermore, distress also affects couples attributions, in a way that distressed couples view the cause of conflict in their partners (Baucom, 1987). However, researches mostly focused overall distress within relationships, with neglecting conflict distress. Thus, it appears that the direct of conflict distress needed to be investigated and the distressed couples needed to develop effective behaviors in dealing with distress.

1.2.2 Cognitive Processes

People tend to try to understand the events in their environments, which imply assignment of causes to event (Berscheid, Grazino, &Monson, 1976; cited in Hinde, 1997). In intimate relationships, understanding the partner involves understanding the bases for the other's behavior which may promote the sense of intimacy, closeness, and oneness with the other partner (Baucom, 1987). Moreover, attributions serve function to provide effective control over one's life

(Heider, 1958; Kelley, 1967, 1972; cited in Baucom, 1987). In fact, if an individual views his/her partner's behavior as having a negative impact, s/he would likely to change the behavior. In order to establish such a change, knowing the reason of the behavior would be helpful (Baucom, 1987). It is widely assumed that causal attributions about marital events initiate and maintain marital distress, and ultimately relationship satisfaction (Fincham & Bradbury, 1993). In fact, Baucom (1987) argued that married individuals make attributions for their spouses' behavior in a manner that is consistent with the individuals' relationship satisfaction. However, attribution research assumes that individuals do not make attributions in every situation. Some authors suggest one type of situation which triggers attribution is unpredictable behavior (Lau & Russel, 1980; Pyzczynski & Greenberg, 1981; Wong & Weiner, 1981). In other words, if an individual acts different than the other expects, this would attract attention by the observer and lead him/her try to understand this unexpected event. Another situation in which attributions would be made is negative behaviors, and conflict situations (Wong, &Weiner, 1981). The impact of aversive events, such as conflicts, is likely to attract attention, and consequently couples tend to understand their negative interactions in order to promote change to alleviate their aversive states (Baucom, 1987). In this sense, causal attributions and the way each partner view the conflict situation is an important associate of relationship satisfaction.

Attributions have been considered on several dimensions with different researchers focusing on different dimensions. First dimension is stability, which refers to whether the cause is likely to continue or is it changeable (Weiner, 1974; cited in Baucom, 1987). The second is internal/external dimension, which

39

involves the source of conflict. In other words, the responsibility for the conflict is attributed (Doherty, 1981; cited in Baucom, 1987). Third dimension is control (Weiner, 1979; cited in Baucom, 1987). Control dimension focuses on whether the cause is subject to personal influence. In other words, it refers to whether the behavior of the partner could be changed with the individual's efforts. Another dimension is voluntary, which describes whether the actor's behavior is voluntary or involuntary (Hieder, 1958; cited in Baucom, 1987). Fifth dimension, intent, subjects whether the behavior was perceived as positive or negative (Doherty, 1981; cited in Baucom, 1987). The last dimension is whether the cause is global or specific. Global cause refers to attributions which would affect many aspects of the relationship, whereas specific causes refer to attributions which would affect relatively few aspects of the relationship (Baucom, 1987). How people explain their own and partner's behaviors function to protect sense of self. In other words, in order to protect self-esteem individuals make attributions in a self-serving manner (Baucom, 1987).

Hereby, individuals make causal attributions with regard to their partner's behaviors in order to understand their partners and provide control over their lives. In addition, since attributions for the partner behavior is closely related with individual's overall relationship satisfaction (Baucom, 1987), most attribution models focused mainly on attributions conflict situations in order to enhance quality of relationships and to decrease the distress experienced within these situations. For example, Fincham and Bradbury (1987a) suggested an attribution-efficacy model, based on Doherty's (1981; cited in Fincham & Bradbury, 1987b) attribution model. According to this model, conflict in the context of intimate

relationships initiates two processes. The first process concerns with determination of the causes of conflict, which represents the attribution dimension, whilst the second process represents the efficacy dimension and entails whether the conflict can be solved. The two processes are assumed to influence various aspects of conflict, including the extent to which conflict on a specific topic generalizes to other areas, the occurrence of blame, the foci of efforts made to resolve conflict, and whether such efforts occur. Moreover, attributions about conflict are analyzed in terms of various causal dimensions, which of one is the locus of the cause to which the conflict attributed. On the other hand, Fincham and Bradbury (1987b) state that judgments of responsibility mediate the relation between causal attributions and blame, and in turn such attributions influence relationship satisfaction. Thus, they revised the model by distinguishing causal attributions from responsibility attributions. Accordingly, causal attributions are related with locating the factor producing behavior, whereas responsibility attributions decide the acceptability of the behavior according to a set of standards. In other words, judgments of causation involve establishing what produces an event or outcome, and thereby involves analysis of past events; whereas responsibility concerns accountability for the outcome (behavior) once a cause is established and is related with current concerns about the partner or the relationship. So, the major difference is that responsibility involves evaluation component and assigning blame. This may have a direct effect or an indirect effect by the assumptions of causal inferences for partner behavior on subsequent responses to the behavior (Fincham & Bradbury, 1993).

Based on the attribution-efficacy model, Fincham, Beach, and Nelson (1987) conducted a study, investigating causal and responsibility attributions for spouse behavior in couples seeking therapy and in non-distressed couples. The spouses were asked to rate the cause of positive and negative partner behaviors, to assign responsibility for the partner behaviors, and their affective impact on them and finally, their own behaviors in response to each behavior of the partner. The results indicated that distressed spouses were more likely to see the cause of negative partner behavior as more global and considered the behavior to be more negative in intent, selfishly motivated, and blameworthy than did non-distressed spouses. Moreover, only responsibility attributions predicted the affective impact and intended responses to the behavior. The authors concluded that if negative behaviors occur many distressed couples tend to infer that their spouse's behavior represents selfish and intentional actions deserving of blame. The greater they view the partners' actions as selfishly and blameworthy, the greater affectively upset and behaviorally punitive behaviors occur. When they display their upset and response in more punitive behaviors, their distressed spouse is likely to view their behavior as blameworthy and respond in a like manner. In another longitudinal study examining the impact of causal and responsibility attributions conducted by Fincham and Bradbury (1987b), it is found that both attributions for marital difficulties and negative spouse behaviors were strongly related concurrent marital satisfaction. Based on these findings they concluded that the attributions for specific partner behavior affect the spouse's subsequent response to the partner. In other words, it appears that the actions that partners choose are results of their interpretations. Partners' views about the conflict situation effect

42

the current situation, their ideas about the conflict issues, their actions, and also their thoughts about the other person's actions, which in turn would affect the outcome of the conflict situation.

Deutsch (1973) claimed how perceptions may influence conflict. He stated that, how partners view each other is more important than the actual problems because it is these perceptions which motivate conflict. According to Secord, Backman, and Slavit (1976) when couples disagree, they tend to attribute the cause to the other, and believe that the argument is not their fault. The course of conflict situation depends in largely on the participants' views of the causes of the problem and their attributions (Hinde, 1997).

According to the Lens Model of Conflict (Wilmot & Hocker, 2001) each person has a view of the self, of the other, and of the relationship. These three perceptual pieces form the fundamental views of conflict. The features of a conflict are "communicative acts", which are the behaviors of each person; the "meanings", which are the attributions attached to those behaviors by each person, and finally, the "meanings" (attributions) the two people ascribe to their relationship. The behaviors' impact depends largely on the other person's perceptions and attributions about the behaviors; in other words, each person creates meanings as they interact and reflect. Thus, perceptions of and attributions about the behaviors are in a central position of the conflict process. Researches about attribution theory indicate that people tend to make different attributions about themselves than about others, especially attribute negative effects to the other. In a study it is found that as conflict severity increases, blaming the other is also increases (Sillars & Parry, 1982; cited in Wilmot & Hocker, 2001). Thereby

it is concluded that as one attributes the blame to the other, the next conflict move starts based on the perception that the other is at fault. Confounding the problem, each individual attributes success to their own efforts, and their faults to external events. Attribution studies showed that people try to make sense out of behaviors by looking for causes, people attribute causes of their own behavior to external factors, and people attribute causes of others' behaviors to internal dispositions. These findings suggest that people use different lens for viewing themselves than they do for viewing others, in a way in which negative effects are attributed to the other (cited in Wilmot, & Hocker, 1995).

Another theory, "Empathic Accuracy Model" proposes that the extent to which each partner displays cues that reflect their true internal states and the extent to which each partner can accurately interpret the other's behavioral cues would affect the communication pattern of the couple (Simpson, Ickes & Orina, 2001). According to the model, each partner makes a preliminary assessment in order to understand whether the present situation is likely to lead a danger zone topic or issue in the relationship. Danger zone refers to any topic or issue that could threaten the relationship by displaying one of the partner's thoughts and feelings that the perceiver might find personally distressing or upsetting. What each partner finds distressing or perceives as danger zone might differ, and they can follow different paths when one partner anticipates a danger zone emerging in the present situation.

The model explains empathic accuracy within two contexts; in non-threatening contexts and in threatening contexts. In this sense, the model predicts that when perceivers expect to discuss issues which do not have threatening

44

implications, they should be motivated to accurately understand their partners' thoughts and feelings. Accordingly, in non-threatening situations in which no danger zone is perceived such as everyday conversations, partners display a habit-based accuracy orientation which helps them to clear up misunderstandings, keep minor conflicts from escalating into major ones, and gain a understanding of their partners. This orientation leads enhancing feelings of satisfaction and closeness in the relationship. On the other hand, partners inevitably encounter with danger zones and when these situations evoke, the model predicts that the partners' first attempt is to avoid or escape from them (Simpson et al., 2001). Over time, partners learn to identify and avoid the potential danger zone areas to protect their own self-esteem, their partner's self-esteem, and their positive views of the relationship (Murray & Holmes, 1996).

However, avoiding or escaping from danger zones is not always possible, and the model predicts that when partners feel that they obliged to remain in a threatening situation, partners would engage in motivated inaccuracy, which is a conscious or unconscious failure to accurately infer specific content of their partner's potentially hurtful thoughts and feelings. The success of this strategy varies depending on the extent to which the inferred content of the partner's distressing thoughts/feelings is perceived as ambiguous versus unambiguous. If the content of the partners' potentially threatening thoughts and feelings is perceived as ambiguous partners use motivated accuracy in order to avoid having deal with the threatening implications of their partners' potentially destructive thoughts and feelings by misinferring these thoughts and feelings. In this way, they decrease their personal and relational distress and keep their relationship

more stable. On the other hand, when partners do not feel obliged to remain in a relationship-threatening situation but cannot use motivated inaccuracy for dealing with relationship threat, the threatening content of the partner's thoughts and feelings is perceived as clear and unambiguous. In this situation, the clarity of the information force the partner to achieve at least moderate accuracy, accompanied by very low relationship satisfaction and instability (Simpson, Ickes, & Orina, 2001). However, attributions may also have an enhancing effect on quality of relationships, by idealizing the attributes of their spouses in order to maintain their relationship and to have hope for future rewarding interactions (Lavin, 1987; Murray, &Holmes, 1996). Schriber, Larwood, and Peterson (1985) investigated distressed and non-distressed couples' tendency for of assuming more their objective responsibility for an event ("responsibility bias"), and found that couples who were experiencing higher levels of conflict reported lower positive attributions for the future outcome related with their relationship. It is discussed by Harvey, Wells, and Alvarez (1978) that whether attributions would function as an enhancing factor or as a threat to the relationship depends on conflict's severity. According to Harvey et al. what maintains a relationship is not the partners' agreement, rather their perception of agreement. Thus, misattribution may change the perception of threat in a positive manner, by its function of protection or illusion. However, if the conflict becomes severe, couples tend to check illusion and try to find the causes of the conflict. In this reevaluation, they would tend to justify their own behaviors, and blame their partners. Researches indicate that distressed couples make more negative attributions about their partners, whereas non-distressed couples tend to make more positive ones

(Baucom et al., 1989; Bradbury & Fincham, 1988; Fincham, Beach, & Baucom, 1987; Fincham, Beach, & Nelson, 1987).

To sum up, individuals tend to assign meanings to their partner's behaviors in general, and to the causes of conflicts, in particular, based on the ways they perceive each other's behaviors. As a result of this meaning assignment process, their perspectives on how to view their relationship is get influenced, and seem to affect the course of the relationship. Thus, attributions have an important impact in order to gain a general view on relationship satisfaction.

1.2.3 Emotional Processes

Besides behavioral and cognitive dimensions, an increasing body of research had begun to focus on the role of emotional processes due to the interrelated nature of emotions with behavioral and cognitive processes like problem-solving, decision-making, attributional processes, and judgment (Clore, 1994). Moreover, it is stated that emotions have the potential to deteriorate the cognitions and behaviors by leading the individual to reorganize priorities (Mayer & Salovey, 1997). In addition, emotion research dedicated to investigate the effects of emotions on relationship satisfaction (Bradburry, Fincham, & Beach, 2000). The rationale behind the increased interest in connecting emotional processes with relationship satisfaction seems to originate from the emotionally challenging nature of intimate relationships (Mirgain & Cordova, 2007). That is, according to intimacy theory (Cordova & Scott, 2001) as intimacy develops, the levels of personal vulnerability also increases, and in turn, couples end up with increased sensitivity to being hurt by each other. Equally, each partner's potential to hurt each other, either on purpose or accidentally, increases and consequently

the intimate relationship grow into emotionally challenging arenas. Similarly, Guerrero and Anderson (2000) stated that couples share many of the emotions in intimate relationship. In fact, even outside stressors such as a conflict with a colleague has the potential to be transferred into the relationship and affect the course of the interaction (Berscheid & Ammazzalorsa, 2004). With respect to the emphasis put on the crucial role of emotions in intimate relationships, the recent studies most prominently investigated emotional awareness (e.g Greenberg, 2002; Greenberg & Johnson, 1986; Jacobson & Christensen, 1996; Lane, 2006; Thompson et al., 2009), emotional regulation (Fitness, 2001; John & Gross, 2004; Lindhal, Clements, & Markman, 1998; Myers, 1999; Ryan, Gottman, Murray, Carrére, & Swanson, 2000), emotional intelligence (e.g., Croyle & Waltz, 2002; Greenberg & Johnson, 1986; Jacabson & Christensen, 1996; Lane, Quinlan, Schwartz, Walker, & Zeitlin, 1990), and understanding emotions of others'(e.g. Rowan, Compton, & Rust, 1995; Waldinger et al., 2004) in relation to relationship satisfaction.

One of the major interest area associated with emotions is emotion regulation, which is defined as 'the ability to identify, understand, express and respond effectively to the full range of human emotions' (Rudd, Joiner, & Rajab, 2001, p. 37). According to Cicchetti, Ganiban, and Barnett (1991), the abilities include redirecting, modulating, controlling, and challenging the emotional arousals in order to function adaptively. Similarly, Greenberg (2002) identified the abilities as being able to identifying and labeling a specific emotion, increasing positive emotions whilst decreasing the vulnerability to the negative ones, and establishing a working distance. While implementing these abilities, it is

postulated that an optimal balance needed to establish between under-control and over-control of emotions in order to prevent potential disruptive effects of emotions on the individual and on relationships (Eisenberg, Fabes, Gutherie, & Reiser, 2000). In regulating emotions effectively, John and Gross Gross (2004) proposed a process model, in which emotions assumed to initiate after evaluating the emotional cues. Once evaluation takes place, these emotion cues trigger response tendencies operating on experiential, physiological and behavioral levels. After the response opportunities emerge, the individual becomes able to modulate these response tendencies. In modulating response tendencies, two major strategies arise: "antecedent-focused" and "response-focused" (John & Gross, 2004). Antecedent focused strategies refer to the actions displayed before the response tendencies have fully activated and have altered the responses, and this strategy encompasses four different strategies in regulating the emotions. The first one is called "situation selection", captures the decisions of avoiding or approaching to the situation which evoked emotions; whereas the second strategy, "situation modification" includes altering the situation in order to change the emotion evoked by that specific situation. Third strategy, labeled as "attentional deployment", refers to distributing the attentional resources towards, for example, to the emotionally desirable stimuli. The last antecedent-focused strategy is "cognitive reappraisal", referring to the process of interpreting the emotion-laden situation by changing the cognitions. On the other hand, response-focused strategy indicates the actions an individual displays after the emotions' emergence. The only response- focused strategy, "suppression" includes changing the experiential, behavioral, and physiological responses (John & Gross, 2004).

49

Since intimate relationships possess an emotionally challenging nature, regulating emotions appears as an important part of relationships (Ryan, Gottman, Murray, Carrère, & Swanson, 2000). In fact, Fitness (2001) stated that well-adjusted couples are more prone to accommodating, rather than seeking revenge during conflict situations. Moreover, individuals who are displaying emotional instability and impulsivity are considered as being poor regulators and as being less desirable partners when compared to individuals who are able to express themselves more openly and appropriately. According to Butler and Gross (2004), being able to suppress negative emotions could prevent the conflicts from escalating and could facilitate finding constructive solutions for the current problem and increase the level of relationship quality. In another study, aiming to differ individuals in according to the based on how they experience emotions, Feldman-Barrett, Gross, Christensen, and Benvenuto (2001) found that better regulators show their emotions more discretely and are better able to distinguish their negative emotions such as anger, sadness, or nervousness. Additionally, in another study it is found that individuals who are intended to hinder their destructive reactions in response to their partner's negative behaviors revealed a greater relationship satisfaction (Rusbult, Verette, Whitney, Slovik, & Lipkus, 1991).

Another growing body of literature had begun to focus on emotional awareness (Croyle & Waltz, 2002), which is defined as the set of abilities that facilitate one's recognition of emotions in self and also in others (Lane & Schwartz, 1987). According to Croyle and Waltz (2002), in order to an individual become aware of his/her feelings, first s/he needs to experience some feelings, and

then needs to cognitively reflect what is being experienced. That is, emotional awareness incorporates cognitive abilities such as realizing, identifying, and recognizing. Similarly, Lane and Schwartz (1987) developed a model for identifying the process of emotion experiences from a developmental perspective, which incorporates cognitive skills in becoming aware of emotions. In particular, the cognitive-developmental theory of emotional awareness proposes that surfacing a specific emotion in consciousness requires a cognitive skill that goes through a "developmental process". According to this model, once a negative affect is induced, the individual needs to provide an optimal response in order to prevent the emotion becoming health-damaging. The optimal response includes both experiencing and expressing that specific emotion, which requires transition from unconscious to conscious processing of emotions through five levels describing the cognitive organization: physical sensations, action tendencies, single emotions, blends of emotions, and blends of blends of emotional experience. The first two levels (physical sensations and action tendencies) are considered to be indicators of emotions functioning at unconscious level, and do not require conscious processing to be executed efficiently. The remaining three levels, on the other hand, represent conscious emotional feelings at different complexity levels, which incorporate cognitive skills of differentiation and identification. On the other hand, Croyle and Walts (2002) defined three different levels of emotional awareness, which are ranging from simple awareness to more differentiated experience. In particular, at a low level of awareness, an individual would not be able to describe the feeling, however discriminate only if they are feeling "good" or "bad". As one starts to identify simple emotions from one to

51

another, such as "happiness" from "anger", the individual's awareness level assumed to be increased. On the other hand, this increase thought to be continued as the individual starts to recognize and identify more specific emotions, such as guilt, disappointment, or resentment. The final and highest level of awareness includes abilities of identifying and recognizing more than one emotion at a specific moment (Croyle & Waltz, 2002).

Emotional awareness is presumed to be a crucial aspect in changing relationships, since it facilitates individuals to assign meaning to their experiences and assimilate these experiences into their relationships (Greenberg, 2002). Since regulation encompasses processes which are activated before an emotion is triggered, ability of recognizing emotions considered to be closely associated with regulation (Thompson, Dizén, & Berenbaum, 2009). In fact, Dizen, Berenbaum, and Kerns (2005) found that individuals whose emotional awareness levels are low, or lacks thereof, recognize their psychological needs insufficiently. The authors concluded that being unable to understand own feelings cause negative effects on emotion regulation. Furthermore, some preliminary findings and clinical data revealed that individuals with high level of awareness about their feelings also regulate their emotions more effectively, especially in conflict situations (Tamaren, 2010). Since emergence of emotions is closely related to individuals appraisals regarding whether their needs, concerns, and goals are being met or not, (Carver & Scheier, 1990; Lazarus, 1991), the individuals who are poor in differentiating their feelings would also experience difficulties in assessing effective ways in reaching their goals, needs, or concerns (Thompson, et al., 2009). When taken the conflict definitions into account in line with this

information, it could be assumed that being unaware of emotions might also lead conflicts to escalate, as the individual would tend to engage in ineffective problem-solving behaviors. In fact, Greenberg (2002) stated that being aware of emotions would facilitate the individual to overcome his/her feelings and decrease the tendency of avoiding situations which induce negative feelings. Moreover, as one focuses on the current emotions, s/he could ascertain new meanings to the situations, and create new understandings (Greenberg, 2002). Similarly, it is posited that perceptual abilities provide a basis for engaging in cooperative behaviors with other (Salovey & Mayer, 1990). In accordance to these propositions, Jacobson and Christensen (1996; Christensen, Jacobson, & Babcock, 1995) suggested a new couple therapy approach, in which one of the notions that the model built on was that an association exists between relationship satisfaction and emotional awareness. In particular, they have differentiated emotions as being "soft" (such as loneliness, insecurity, love, fear, desire), which thought to promote empathy and emotional closeness; whereas as being "hard" (such as anger, contempt, intolerance), which are assumed to make the partner more defensive or retaliate (Cordova, Jacobsen, & Christensen, 1998). According to this model, when couples are able to identify their feelings and express those feelings to their partners, they also communicate in a more effective fashion and consequently report higher levels of relationship satisfaction (Jacobsen & Christensen, 1996). The preliminary findings of the model revealed that as partners engage in an open communication, in which soft emotions are expressed, the levels of relationship satisfaction increases (Cordova et al., 1998; Jacobson, Christensen, Prince, Cordova, & Eldridge, 2000).

Another widely studied concept that consisted similar aspects of emotion regulation and emotion awareness seems to be emotional intelligence (EI), which is considered to be an important aspect determining adaptive interpersonal relationships (Fitness, 2001, 2006). Although literature consists of different conceptions and models regarding EI, each of the theories attempted to illustrate related skills, traits, and abilities (Morrison, 2008). Moreover, despite the variety each model tend to be complementary, rather than contradicting (Ciarrochi, Chan, & Caputi, 2000). One of the major theories of EI is proposed by Bar-On (1988_MORRISON), which described several abilities and traits that are facilitative in dealing effectively with others, with environment's demands, and provide a positive control over emotions. This model of EI encompasses abilities regarding awareness about one's own and others' feelings, understanding the self, others, and relationships with others, managing stressful situations by controlling one's strong emotions and impulses, and adapting to new situations as well as being able to solve problems effectively (Morrison, 2008). The research on this model resulted with promising findings, indicating that EI could be learned throughout life (Bar-On, 2000). The second major EI model proposed by Mayer and Salovey (1997), and defined EI as "the ability to recognize meanings of emotions and their relationships, and to reason and problem-solve on the basis of them" (Mayer, Caruso, & Salovey, 1999, p.267). The authors have suggested that EI encompasses four components, which are perceiving emotions, and integrating them into thought process, understanding emotions, and finally, regulating and managing emotions in order to activate emotional and intellectual growth. The final major EI model was proposed by Goleman (1995), and defined as a

"capacity for recognizing our own feelings and those of others, for motivating ourselves, and for managing emotions well in ourselves and our relationships" (Goleman, 1998, p. 6). According to this model, EI refers to a potential which facilitates development and improve skills of self-awareness, self-management, social awareness, and relationship management and these abilities could be taught.

Research examining the role of EI in relationship satisfaction presented promising findings. For example, Schutte, Malouff, Bobik, Coston, Greeson, and Jedlicka (2001) examined effects of EI on relationship satisfaction, based on self-reports and found that individuals who perceived themselves with higher EI reported higher levels of satisfaction. Similarly, individuals who reported their partners as having higher EI also reported higher levels of relationship satisfaction. A similar study (Smith, Heaven, & Ciarrochi, 2008) revealed parallel findings, indicating individuals who reported their partners as being high in EI reported the highest level of satisfaction, and additionally, they found that the individuals with higher levels of satisfaction were the couples who were not avoiding discussions over relationship problems. In another study, Smith and colleagues (2008) examined whether self-reported levels of EI maintain its effects on relationship satisfaction over time and concluded that the satisfaction levels remained stable over 12-month period. Other studies on EI focused on different variables could be assumed to indirectly support the linkage between relationship satisfaction and EI, as these studies provided evidence for variables which are found to be related with relationship satisfaction. More specifically, in one study, Morrison (2008) examined the preferred conflict-handling styles based on the levels of EI and revealed that individuals with higher levels of EI preferred

collaborating at most, and accommodating at least. In other studies EI found to be positively correlated with happiness (Furnham & Petrides, 2003), with physical, mental, and psychosomatic health (Schutte, Malouff, Thorsteinsson, Bhullar, & Rocke, 2006), life satisfaction and adaptive coping styles (Petrides, Pérez-Gonzaléz, & Furnham, 2007), and skills related to identifying emotional expressions and mood management behaviors (Ciarrochi, Chan, & Bajgar, 2001).

Research on relationship satisfaction started to broaden their scope of inquiry and embarked to focus on exploring intra-personal and interpersonal dimensions, such as emotions-related factors. Although various labels given to emotion-related factors, it appears that being cognizant of one's own and others' emotions, and responding accurately takes a major role in different associates of relationship satisfaction. In fact, Morrison (2008) investigated the relationship between EI levels and conflict-handling styles that were preferred by the participants. The results indicated EI was positively correlated with collaborating as a means of dealing with conflicts, whereas revealed a negative correlation with accommodating. Similarly, in another study, inhibiting destructive reactions in response to the partner's negative behaviors found to be associated with greater satisfaction (Rusbult, et al., 1991). Another study revealed that intimacy mediated the association between being able to identify and express emotions and relationship satisfaction (Cordova, Gee, & Warren, 2005). In another study Mirgain and Cordova (2007) examined the effects of identifying and being able to express emotions readily, and empathy on intimacy and relationship satisfaction. The results revealed that the skills related to emotions had an influence on relationship satisfaction through increasing the feelings of intimacy. Moreover, in

another study, being empathically sensitive towards partner found to be related with happier relationship (Noller & Ruzzene, 1991).

With respect to the theories and research findings referring to the relationship between emotional processes and relationship satisfaction, it could be concluded that recognizing, communicating and responding accurately to one's own feelings, and to partner's feelings would promote relationship satisfaction, as these emotional processes also interfere with how other variables that are related to relationship satisfaction (such as conflict, blaming the partner as being responsible for the conflict etc.).

1.3 Transtheoretical Model

The Transtheoretical Model (TTM) originally developed by Prochaska and DiClemente (1984, 1986) in order to identifying processes of behavior change in a clinical context. Later formulations presented a model that is "*across theories*", which organizes an integrative construct of change principles or processes in order to diverse psychotherapy systems and specific interventions techniques could incorporate the principles (Prochaska & Norcross, 2003, 2007). In other words, the model suggests a global formulation of change, which could be applied to any treatment modality or technique. The model mainly rests on three dimensions of change, which are the processes, stages, and levels.

The first dimension, processes of change is defined as "the covert and overt activities that people use to alter emotions, thoughts, behaviors, or relationships related to a particular problem or more general patterns of living" (Prochaska & Norcross, 2007, p. 11). Prochaska (1979) defined principles of change based on theoretical assumptions, and then the initially derived principles

57

modified on the basis of empirical studies (DiClemente & Prochaska, 1982; Prochaska & DiClemente, 1983). In addition, the authors suggested that a psychotherapist could focus on change processes at two different levels; specifically at the individual's experience (experiential level) or at the individual's environment (environmental level) (Prochaska & Norcross, 2003). As a result, the authors described five main processes of change each operating at two levels, which had received the most empirical support. The first processes of change, consciousness raising, is characterized by increasing an individual's awareness level by language (Prochaska & Norcross, 2007). The psychotherapy systems which utilize this process assumed to help the individual providing the most effective response to the stimuli, by increasing the information available to the individual. If this information is generated at the experiential level by the individual's own actions and experiences, this is called *feedback*. On the other hand, if the information stimulated at the environmental level by generating information from the environmental events, this is called *education*. These two levels of consciousness raising hold particular importance in exposing the cognitive blinders which are possessed by an individual to avoid threatening information. More specifically, people tend to avoid negative information about themselves, while selectively attending to the positive ones, which in turn hinders the individual from increasing their awareness (Prochaska & Norcross, 2003). According to the authors, as the information available increases, so does the individual's consciousness level and could produce emotional, behavioral, and/or cognitive change. The second change process is catharsis. At the experiential level, catharsis refers to release of unacceptable emotions that are blocked from

direct expression by the stimuli that comes from within individual and called *corrective emotional experience*. On the other hand, at the environmental level, observing emotional scenes in the environment releases the emotions that were blocked, which is called *dramatic relief* (Prochaska & Norcross, 2003). The third change process, choosing, refers to increasing the number of alternative responses, which is thought to result from an increase in consciousness. At the experiential level, choosing is labeled as *self-liberation*, and indicates an increase in choices due to individual becoming aware of alternatives and additionally, creating new possibilities. On the other hand, at the environmental level, choosing is labeled as *social liberation*, and refers to the increase in alternatives due to changes in the environment (Prochaska & Norcross, 2003). Moreover, the fourth of the processes of change is conditional stimuli and indicates a necessity of modification in the conditional stimuli that controls the behaviors. At the experiential level, the individual changes his/her own behavior to the stimuli, and this is called *counterconditioning*, whereas at the environmental level, the environmental changes takes place in order to decrease the probability of occurrence of the particular conditional stimulus, which is called *stimulus control* (Prochaska & Norcross, 2003). The final of the processes of change is contingency control, and refers to changing behavior by changing the consequences. That is, reinforcements or punishments that were made contingent to a particular response are controlled in order to change the consequent response. At the experiential level, *reevaluation* refers to changing individual's response to expected consequences or the experience itself without modifying the contingencies. On the other hand, at the environmental level, *contingency*

management indicates changing the individual by modifying the contingencies in the environment (Prochaska & Norcross, 2003).

The second dimension of change captures the stages that an individual moves towards the psychotherapy process (Prochaska & Norcross, 2003). It is suggested that a client's stage should be evaluated in order to determine the readiness level of the client and in turn, to adopt the interventions accordingly (Prochaska, DiClemente, & Norcross, 1992). Moreover, the first three stages of change are motivational, and the last two stages are actional. The first stage, precontemplation includes individuals who are not admitting that a problem exists. These individuals usually do not apply to psychotherapy, as they do not recognize the problems. The individuals, who become aware of the problems existence, enter the next stage, contemplation. In this stage the individual starts to consider whether s/he wants to change or not. After decision has been made on changing, the individual steps forward to the next stage, preparation, in which early plans take place to initiate a change. When the plans started to put into practice and act to affect the problematic behavior, the individual considered to be in the action stage. Next, as changes initiated, maintenance stage takes place as the individual maintain the changes. Furthermore, for the final two stages strict time frames were identified. In particular, for an individual being in action stage, s/he needs to change their behavior for 1 day to 6 months; whereas for maintenance stage the individual needs to change the behavior for more than 6 months (Prochaska et.al, 1992). Moving forward through the stages is associated with differences on three factors (Prochaska & Marcus, 1994). The first factor is self-efficacy, which is described as being an individual confident in his/her ability

to perform a behavior; while the second factor, decisional balance, is defined as the balance of beliefs that an individual holds about the possible negative and positive outcomes. The final factor defined by the authors is processes of change.

The levels of change, which is the final dimension of change, refers to five different, but interrelated levels of psychological problems that are organized hierarchically (Prochaska & Norcross, 2003). The levels include symptom or situational problems, maladaptive cognitions, current interpersonal conflicts, family or systems conflicts, and intrapersonal conflicts. The Transtheoretical Model offers to intervene at the symptom/situation level, since as moved through the hierarchy, the awareness level decreases and thus would take more time to produce a change. On the other hand, it is also suggested that the levels are not independent; hence change at one level would initiate change at the other levels (Prochaska & Norcross, 2003).

1.4 Aims of the Study

In general, the current study was designed in accordance to four major goals. The first major goal was to verify the propositions regarding the application procedures indicated in the cinematherapy literature. Thence, literature suggested to apply the intervention through three stages; namely, preparation, viewing, and discussion. In the preparation stage, it is offered that the therapist should check the client's appropriateness to the cinematherapy intervention (Haas, 1995). In accordance to this suggestion the current study aimed to monitor the participants' suitability to cinematherapy through examining each participant's familiarity regarding watching movies. In addition, it is also aimed to explore through the outcomes of applications whether watching movie habitudes manifest any criteria

referring differences in proneness to the cinematherapy applications. Furthermore, cinematherapy literature indicates that the stages of self-development identified in the process of bibliotherapy (Morawski, 1997; Jeon, 1992) are applicable to the cinematherapy process (Sharp et al., 2002, Hesley & Hesley, 2001). Accordingly, it is assumed that as an individual watches a movie with therapeutic aims, the watching process itself initiates a four-stage process, referring that as the client passes through these he/she is encouraged to gain new insights, produce new ways of thinking as they induce feelings, and favor change as providing role models for the viewer and as presenting the problems are solvable (Schulenberg, 2003). Regarding these propositions, it was aimed to examine whether the participants of the current study will pass through the same stages and to detect the contributions of viewing a movie with therapeutic aims. Finally, the discussions stage refers to the elaboration process of movies in relation to the client's presenting problems. Current study aimed to discuss each client's problems through elaborating the movie characters, scenes and general themes in order to increase participants' relationship satisfaction levels.

The second major goal of the present study was to apply cinematherapy intervention technique to the domain of relationship problems. The theories of cinematherapy application offers that the intervention technique helps to reframe problems, realize other problem-solving solutions, and initiate or improve psychological growth (Sharp et al., 2002); hence relationship problems is a logical context for exploring cinematherapy application rationale and procedures. More specifically, intimate relationships provide many benefits including social support, protective buffers against stress, and health promotion. However, at the same

time, the high prevalence of couples seeking professional help for their relationship problems suggest that relationships can also be unsatisfying (Toplin, Cohen, Guntherti & Farrehi, 2006). As literature indicated, experiencing conflicts is a hallmark of unsatisfactory relationships and that the negative effects of conflicts on relationship satisfaction are related with various factors. In particular, the behavior patterns individuals prefer to resolve conflicts are considered to be the determinants of the effects of conflicts and that learning appropriate skills in important (Deutsch, 1993). Moreover, how the individuals perceive the partner behaviors and cause of events affect conflict situations (Deutsch, 1973), and ultimately relationship satisfaction. In particular, inferring causal and responsibility attributions about an event (including, blaming the partner for the cause of an event, assigning responsibility to partner for the occurrence of an event) initiates and sustains distress, and affects relationship satisfaction (Fincham & Bradbury, 1993). In addition, being aware of one's own current feelings, and understanding how the partner feels is assumed to promote relationship satisfaction, since it is stated that as one focuses on the current emotions, s/he could ascertain new meanings to the situations, and create new understandings (Greenberg, 2002). In the light of these indications, it is aimed to implement cinematherapy intervention technique in order to increase the relationship satisfaction levels by encouraging individuals to view their problems from a wider perspective via exploring both the individual's and his/her partner's behavioral, emotional and cognitive processes.

The third major goal of the study was to frame the rationale of cinematherapy on a theoretical basis by integrating the procedures of

cinematherapy intervention technique into Transtheoretical Model (Prochaska & Norcross, 2003). More specifically, the model provides a ground for therapy approaches in general, and for intervention techniques in specific. As a newly developing intervention technique, the change mechanisms of cinematherapy are uncertain. Thus, the current study aimed to ground the cinematherapy application on a theoretical basis by integrating the application into Transtheoretical Model's concepts of processes of change. Moreover, it is also aimed to evaluate the outcome by utilizing the stages of change dimension of the model in order to promote the credibility of cinematherapy applications.

The final major goal of the study was to shed light on the mechanisms that cinematherapy applications function through and to discover the mechanisms that the triggers the process of change.

More specifically, the current study aims to answer the following questions:

1. Would the research provide verification for the implementation of cinematherapy procedures?

   a. Will the appropriateness criteria regarding cinematherapy applications operate?

   b. Do any distinctive criteria exist in distinguishing individuals who are more prone to cinematherapy applications?

   c. Will participants report any statements regarding the four-stage process and if they do, what would be the contributions of passing through these stages to the movie discussions?

d. Will movie discussions contribute in changing the problems of the participants?

2. Would the cinematherapy applications promote relationship satisfaction levels of the participants through exploring the participants' and their partner's behavior patterns?

   a. Will the outcomes reveal meaningful results based on the participants' and therapist's evaluations?

   b. Will the outcome evaluations correspond with Transtheoretical Model's stages of change?

3. Which processes of change mechanisms are operating in cinematherapy applications?

4. What are the mechanisms that the movie discussions function through?

CHAPTER 2

METHOD

2.1 Participants

The current study is a qualitative study based on a sample of 6 participants who have been seeking proffessional help due to their relationship problems. The inclusion criteria for the research were having problems with long-term, committed relationships and being met the appropriateness for cinematherapy applications. Since the appropriateness criteria were being able to understand the content of the movie and being receptive to cinema, all the participants chosen from university students. The participants were either refered from Middle East Technical University Health and Counseling Center or they responded to the announcements to participate in a five-session psychotherapy research. In addition, two participants were referred by the prior participants who had completed the five-session process. All the participants were females, with an age range varied from 25 to 28. Two of six participants have been married for one year, and the remaining participants reported that they had been in a committed romantic relationship, with the duration of relationship ranged from one year to 4 years.

2.2   Instruments

2.2.1 Movies

Based on the relationship satisfaction literature, possible sources of dissatisfaction covering cognitive (perceptions and attributions regarding the

problems), behavioral (overt reactions to stress and conflict situations), and emotional (sharing and understanding feelings) domains were listed and five movies fulfilling these subjects were selected in order to reach the aims of cinematherapy interventions. More specifically, the related sources were as follows: the responses displayed during conflict situations, the behaviors engaged in resolving the conflicts, the attitudes adopted regarding the cause of the problems like holding merely the partner responsible for the problems, the effects of distress stem from the conflict situations and/or from the problems occurring outside of the relationship and how these situations are handled, recognizing the emotions which lead to specific negative behaviors, understanding the feelings of the partner in order to view problems from his/her perspective, sharing feelings mutually, and the effects of negativity on the partner and the relationship.

2.2.1.1 Anger Management

This movie is a 2003 comedy movie, directed by Peter Segal. The main characters Dave Buznik, Dr. Rydell, and Linda were performed by Adam Sandler, Jack Nicholson and Marisa Tomei. The duration of the movie is 98 minutes. This movie has been selected to discuss the difficulties in recognizing, understanding, and expressing one's own feelings and its effects on the relationships.

The movie begins in 1978, while Dave Buznik, as a little boy, is about to kiss her first love in front of a crowded street, a local bully pulls down Dave'a pants and underwear, and embarrasses him in front of the crowd. This experience lasts with a trauma about public affection and expressing feelings towards others. After 25 years later, in the present day, Dave lives in New York and works for a pet-clothing company, and still under the effect of the prior trauma. He has an

67

abusive boss, taking all the credit for Dave's creations and oppresses him. He has a long-term relationship with Linda, a very supportive woman. However, his inexpressiveness continues both in his private and work life and Linda wants Dave to express his feelings and stands for himself. Thus, after she read Dr. Rydell's book, a therapist who specialized on anger management, she decides to ask Dr. Rydell's assistance to make Dave attend to his anger management group therapy. Accepting Linda's offer, Dr. Rydell arranges a series of events that would happen during the in-flight to a business meeting. In this arrangement, the steward ignores Dave's wishes and at the end, although Dave does not aggressively respond, he finds himself in a court room for assaulting the steward. As an old friend of Dr. Rydell, the Judge orders Dave to attend Dr. Rydell's anger management therapy.

In his first group therapy meeting, Dave finds other group members odd and startling. He effaces himself, thinking he does not belong to there. However Dr. Rydell pushes him so hard until Dave actually starts shouting and thus, Dr. Rydell tells him that he should be in the therapy. Dr. Rydell pairs Dave up with a group member, called Chuck, so that they can support each other in daily anger situations. The first night, Chuck rings Dave's door bell, while he was having a good time with Linda and takes Dave to a bar. There, Chuck picks a fight and Dave again ends in the court. This time the Judge steps up the sessions or wind up in jail. With this novelty, Dr. Rydell decides to move in Dave's house. After then, Dr. Rydell continuously performs obnoxious behaviors, in order to make Dave stand up for him. And whenever Dave tries to stand against Dr. Rydell, he gradually increases his behaviors' annoyance degree. At the end, Dr. Rydell tells

Dave to break up with Linda, allowing her dating other man in order to make her understand how much she cares about him. Dave listen Dr. Rydell, and finds out that Linda and Dr. Rydell having an affair, and more Dr. Rydell is about to steal his proposal idea and ask Lina to marry him in the Yankees game. This prompts Dave and he rushes to the stadium. There, Dave gets in the field, takes a microphone, and in front of the big crowd, admits that he was an angry man and letting people step on him was wrong. He tells Linda that he loves her and wants to marry her. Linda accepts on one condition and that if he kisses her in front of everybody. Although Dave hesitates at first, he goes next to Linda and kisses her. In return, Linda announces the good news, that he now graduated from the anger management therapy and explains that everything had happened was a game she and Dr. Rydell set up.

Throughout the movie, the audience is unaware about Dr. Rydell's and Linda's fictitious game and watches Dave victimizing himself by his own actions, such as not expressing his feelings and thoughts and not standing for his relationship. Although, until the end of the movie Linda is portrayed as a supportive, unmurmuring, congruent partner, when the cooperation between Linda and Dr. Rydell come into the picture, so does Linda's dissatisfaction. She is irritated by Dave's inability in expressing his feelings towards her, in taking their relationship to one step forward and in outfacing for their relationship. On the other hand, in point of fact, Dave loves Linda and anxious about being rejected or abandoned by her, but those unshared feelings and fears obstruct their relationship from further improvements. Due to the hopelessness feelings that Linda experience, she consults to professional help. As an extraordinary therapist, Dr.

Rydell uses exasperating means to help Dave in overcoming his fears and to induce him. In the present research, this movie was used to show to the participants the aforementioned themes. It is aimed to highlight the possible negative effects of inexpressiveness in their relationship, to display how their partners might feel and behave in response to their actions, and to discuss other possible behaviors in order to prevent their partners act like Dr. Rydell.

2.2.1.2 Groundhog Day

Groundhog Day is a 1993 movie, directed by Harold Ramis. The main characters Phil Connors and Rita were performed by Bill Murray and Andie MacDowell. The duration of the movie is 100 minutes. This movie was used in the research to discuss the importance of recognizing and understanding the partner's feelings and taking responsibility of own behaviors in order to solve relationship problems through initiating a change in own behaviors. Moreover, the movie displays a different viewpoint for repetitive situations and how such situations could become an advantage in breaking the vicious circles in life and relationships.

A narcissistic forecaster, Phil Connors, his new producer Rita and their cameraman Larry travels to a small town in Pittsburg to report an annual festival called Groundhog Day. From the beginning of the journey, Phil grumbles about everything, about traveling to that small town, about the festival that he finds ridiculous, about the motels that they have to stay, and foremost important, about doing the same assignment in the same boring town for several years. As soon as they arrive to the town, Phil resigns to his room and wakes up at 6 a.m. He grudgingly gives his report, and tries to leave the town immediately. However, a

blizzard shuts down all the main roads and long-distance phone service. Thus, unwillingly and fretfully he returns to the town. The other morning, he again wakes up at 6 a.m. and finds out that he is living the exact same day. Everything is same as it did before, with no one else aware of the repetition. Although confused at first, when same things happen in the subsequent days, Phil tries to make sense of what is happening. He consults to Rita, then to a neurologist, and finally to a psychiatrist. However, no one understands his problem, and the time loop continues. Then he decides to take advantage of his situation and starts to learn secrets of the residents to seduce women, steals money and drives drunk. He also tries to learn things about Rita in order to seduce her for one-night stand. He persistently tries his chances with Rita for a long time, however his every attempt fails. Eventually, Phil becomes hopeless and tries more drastic ways to end the repetitions. He gives ridiculous and offensive reports, acts rude to the residents, and commits repeatedly suicides. Nonetheless he awakens every other day to find the loop continuing. With great hopelessness, Phil opens himself more sincerely to Rita and explains what is happening in his life. Rita suggests him to spend the day together in order to find out the truth. That day, without any sexual intentions, they spend the day together and Phil opens his heart to Rita. Although the other day Phil wakes up into same loop, he decides to listen to Rita's advice rather than taking advantage of other people he could improve himself and do goods for the residents. He starts to use his knowledge to save lives, help people in the village. At the same time, he acts more politely to everyone, especially to Rita and Larry. Being unaware of Phil's situation, his actions surprises Rita and makes her curious about Phil. She tries to spend time with him and to get to know him better.

As time passes, Phil enhances his relationships with residents, Rita and Larry. Once he starts to care about what others want and feel, and becomes a very popular and beloved person, he wakes to the other morning, with Rita next to him.

The movie stresses the importance of establishing empathy with others in order to have healthy relationships. Phil, at first, used people around him for self-gratification, never paid attention to others' needs and also never admitted his own faults. This attitude he owned created a vicious circle that repeated itself. He tried every possible effort to break it, except changing his own attitude. When he later became desperate, he abandoned his selfish behaviors and started to care about others' feelings and problems and tried to improve his own skills. After then, simultaneously, people's reactions to him had changed and Phil's relationships became less shallow. Especially his relationship with Rita started to improve as Phil sincerely opened himself and started to care about how Rita feels, what she likes and dislikes. Accordingly, during the therapy sessions, this movie has been used to discuss what might one do in situations that had become a vicious circle and how this circle could be changed into an advantage, to show how changes in one's reactions could change the other's feelings and opinions and to address what the participant could do to change his/her relationship's vicious circles.

2.2.1.3 Forget Paris

Forget Paris is a 1995 movie, directed by Billy Crystal. The main characters Mickey Gordon and Ellen Andrews Gordon were performed by Billy Crystal and Debra Winger. The duration of the movie is 100 minutes. The movie has been selected to discuss reactions to conflict situations, such as behaviors

72

displayed during the conflicts, attributions made regarding the cause of the problems, corresponding behavioral patterns attempted to resolve the conflicts, the effects of these reactions on the relationship, and adapting to the new situations which lead to conflicts.

Mickey Gordon is a basketball referee, who travels to Paris to bury his father. When the airline company loses his father's casket, Mickey meets the company's executer, Elen Andrews. Ellen who is an American working in Paris for years, assists Mickey to find the casket, and to bury his father. They spend a few days together in Paris and fall in love. After Mickey travels back to U.S, they keep in touch and realize that neither of them could forget the other or the days they spent in Paris. As a result, Ellen suddenly moves to America and they get married. However, when Mickey starts to travel for the tournaments, Ellen starts to feel lonely, with a job she hated and with no social life other than Mickey. She becomes desperately unhappy, and asks Mickey to quit his job. Unwillingly, in response to her sacrifice, this time Mickey accepts the offer. However, after some time Mickey becomes miserable. Meanwhile, Ellen's life gets better, with his old father moving in with them, getting promotion in her job, and making new friends. After some time, Mickey decides to return his job without discussing it with his wife. Ellen gets offended with this sudden decision and again starts to feel dissatisfied with her marriage. Throughout the movie, the couple encounters with more problems, such as failed attempts child conception, demanding and coinciding job schedules, or Ellen's father moving in with them. In each problem, the couple expected the other to sacrifice and never tried to find a compromising way to deal with the conflicts. Moreover, Mickey's inflexible attitudes towards

change jeopardize their situation. Finally, Ellen declares that she got promoted and that they have to move either Dallas or Paris. However, Mickey rejects both offers and so Ellen moves alone to Paris. At the end of the movie, both realize that they could not be happy without each other and they reunite.

The movie serves as a good example for unhealthy problem solving behaviors and the effects of inflexible attitudes on relationships. Although Mickey and Ellen love each other, Mickey shows no flexibility towards novelty and both Ellen and Mickey display an intolerant, uncompromising attitude during conflicts. The movie was used during the sessions to discuss problem-solving behaviors, to question different ways than they already perform and in addition to their own and their partners' possible feelings during such situations.

2.2.1.4   Two Days in Paris

Two Days in Paris is a 2007, Julie Delpy movie. The main characters Marion and Jack were performed by Julie Delpy and Adam Goldberg. The duration of the movie is 96 minutes movie. The movie has been selected in order to discuss the importance and different ways of handling stressful situations effectively, providing support for the partner when experiences stress, and sharing the perceptions about the causes of the problems.

The movie portrays a New-York based couple, Marion, a French photographer and Jack, an American interior designer. The couple attempts to revive their relationship by taking a vacation to Europe, however ends with dissatisfaction. Their last stop Paris, where they would visit Marion's parents and spend two more days, is their last hope. Jack, as an anxious man about terror attacks and being ill, feels uncomfortable from the beginning of their arrival. On

74

the other hand, Marion as a calmer woman does not pay much attention to Jack's concerns. In their first day, Marion introduces Jack to his non-English speaking parents at lunch table. During the lunch, Jack continues feeling uncomfortable due to language barrier and due to her father's attitudes. However, he could not find support from Marion and going out for sightseeing could not help Jack to calm down. As they walk around in Paris, Marion either come across with her ex-boyfriends or flirts with taxi drivers or quarrels with strangers. Jack becomes increasingly more stressful due to the language barrier and still could not find comfort from Marion. The final point, that Jack outbursts, is when he finds text messages in Marion's mobile. Although he could not understand French, with the help of a dictionary, he figures out that Marion could be betraying him. Jack uses Marion's fight at a restaurant with an ex-boyfriend as an excuse and confronts Marion. After that fight, they go to separate way, with Jack walking around in Paris streets and come across with more stressful events, and Marion impulsively going to her ex-boyfriends house. There, she tries to kiss her ex-boyfriend, however, feeling guilty leaves the house and like Jack, takes a walk. In the evening they meet at home, and discuss their relationships. Marion claims that she never betrayed him, and Jack explains that he feels like he never had known her. After a long discussion and understanding each other's point of views, they decide to be together.

The movie highlights the effects of stress factors, either from the outside or from the relationship itself, on each partner. Marion portrays a partner, who does not pay much attention to what makes her boyfriend tense and acts impulsively, whereas Jack illustrates a partner, who could not openly express his

discomfort. Although at the end, the couple successfully resolves their conflicts; the process they pass through successfully illustrated the importance of sharing and caring about each other's problems, stressful situations and in addition the negative outcomes of impulsive behaviors. The movie was used during the sessions to point out these themes and to discuss alternative ways of handling stressful events.

2.2.1.5 Role Models

Role Models is 2008, David Wain movie. The main characters Danny Donahue, Augie Farks and Beth were performed by Paul Rudd, Christopher Mintz-Plasse and Elizabeth Banks. The duration of the movie is 101 minutes. The movie selected in order to discuss the importance of meaning assignment to specific events as a way of shaping the responses, the effects of negativity towards the partner and/or towards life in general on the relationship, and the influences of negative attributions regarding the negative events on the relationship.

The movie is about, Danny, an unhappy, pessimistic, querulous energy-drink salesman, who complains everything and despises everyone. His girlfriend, Beth, dissatisfied with his grumpy and displeased attitudes, breaks up with him. Danny, frustrated with her decision, gets in a fight with a tow-truck who is about to tow their company car. He tries to protest by trying to drive it away from the tow truck, but instead ends up crushing it into a school statue. Due to the accident, Danny and his colleague and friend Wheeler get arrested and sentenced to jail. As an attorney, Beth manages to convert jail sentence to 150 days community service in a mentorship program. In the program, Danny is paired up with Augie, a teenager who has no friends except for the ones in an epic medieval live action

role-playing games. Initially Danny despises Augie and complains about his pair, that he could not find any common interests with him and considers choosing 30 days jail sentence, however Wheeler convinces him if they go to jail, they would lose their jobs. Thus, unwillingly and complaining, Danny stays in the program. As a requirement, Danny starts to spend time with Augie. However, instead of enjoying his time with Augie, Danny, as expected, continues complaining and waits for the sentence to expire. Whereas Augie, tries to get closer with Danny and prepares Danny a gift to make Danny join him in the game field. Although, at first, Danny rejects his offer, when he learns about the gift, he feels obliged and forced to accept. Until the game day, the couple practices and in time, gets closer and Danny, with the advices he got from Augie, tries to make up with Beth for his mistakes. Nevertheless, Beth does not respond to his efforts, since she realizes that Danny had not changed his attitudes. When the game day comes, Danny continues despising everything about the game and acts disrespectfully to the other players. Consequently, Augie and Danny permanently banned from the game and Danny earns the animosity of Augie's parents after criticizing their negative attitude towards his interests and they ask the manager of the program to assign Augie a new mentor. As such, Danny is given a court appointment where he would likely to be sentenced to jail. After then Danny realizes how much he hurt Augie's feelings and decides to convince the head of the game, the King, to take Augie back. The King accepts to take Augie back, only if he forms his own team. So Danny helps Augie to form his own team by joining and inviting Wheeler and his pair Ronnie to the game. Meanwhile, the manager of the program, Beth and Augie's parents visit the game field and watch Danny's efforts

to assist Augie to win the game. After then, Beth persuaded that Danny had changed and started to think and help others, rather than being pessimistic and complaining, and the couple reconcile.

In the movie, Danny portrays a man who views the negative parts of events, pessimistic, and as a result, an unhappy partner. On the other hand, Beth is more joyful and prefers enjoying the circumstances she is in. Similarly Augie, although his life circumstances are limited, such as few friends and a low-income family, he puts an effort to find good things about life and tries to enjoy things he got. When Beth became intolerant of Danny's pessimistic and despising attitudes, she also became dissatisfied from her relationship and breaks up with Danny. As Danny's chance, however, he meets Augie to lead him to teach him more ways of being happy, such as creating his own opportunities to be happy or being satisfied even under poor conditions and provides him new perspectives to view life. In the research, the movie was used to discuss Beth's rationale behind the break up, how she might feel when Danny complains everything or gets unhappy in every situation, to address the differences between Augie and Danny, and to review how Augie created a change in Danny and finally, the reasons why Beth did not make up with Danny before, and what made her believe that Danny had changed. Moreover, the participants' or his/her partner's similarities and differences have been discussed, in addition to the possible changes that each participant could do to change themselves or their partners.

2.2.2 Application Form

An application form was designed by the researcher in order to constitute the preparation stage of cinematherapy applications, which also included informed

consent forms. The participants were asked to fill out the forms during their initial applications. The participants were asked to provide information on three main aspects. First aspect captured information regarding their demographics; such as their age, education, occupation. The second aspect included information on their relationship; such as relationship length, problems related to their relationships, application reasons, prior attempts to solve the problems, and their expectations from the sessions. Finally, third aspect captured questions designed to assess the participants' appropriateness for the cinematherapy applications and labeled as Watching Movie Preferences. The questions addressed the participants' movie genre preferences, interests in movies, their proneness about watching and discussing about movies they watched. The questions aimed to measure participants' receptivity to cinema and movies in order to determine the appropriateness of the participant for the applications (see Appendix A).

2.2.3 Movie Forms

Separate forms for each movie were designed to get participants' attention to specific aspects of the movies (see Appendix B1-B5). Each form included a short summary of the movie and a set of questions that should be answered after watching the movie. By doing so, it was aimed to prepare the participant for the viewing stage of cinematherapy applications. More specifically, it was intended to direct participants' attention to specific parts of the movie, in order to prepare them for the topics that would be covered in the next session and to lead them to evaluate their own relationships in respect to the previous questions. Moreover, with each form it was intended to evaluate the participants' experiences regarding

four-stages (identification, catharsis, insight, and universalization) that literature suggests.

2.2.4 Session Evaluation Forms

Session Evaluation Forms were prepared to gather participants' evaluations about the therapy sessions (see Appendix C1-C3). Three different versions of these forms were designed and given to the participants for filling them out right after the session ends. The first version of the forms prepared to evaluate the Problem Identification Sessions and included questions about the first interview session and asked whether every aspect of their problems had been covered or not, whether they had other expectations other than mentioned. The second version of the forms, Cinematherapy Session Evaluation Form, aimed to examine the participants' evaluations about the cinematherapy sessions and included questions about both the movies discussed during the session and evaluations about the session in general. For example, it was asked whether they found the movie as relevant to their relationship problems, whether they came across with any new, interesting, or beneficial ideas during the discussions, whether they found the discussions over the movies beneficial or not. The final version of the forms, General Evaluation Form, was given at the end of the fourth session as a homework assignment. The form aimed to capture participants' general evaluations about the sessions, about the discussions took place throughout the sessions, the topic of discussions they found the most and the least beneficial, and the movies they benefited the most. In addition, they were asked to assess which of the problem areas improved and which showed no progress.

2.3 Procedure

Individuals who applied to Middle East Technical University Health and Counseling Center due to their relationship problems were informed about the research and the procedure. Accordingly, the individuals were told that the research would include 5 sessions (problem identification session, three cinematherapy sessions, and evaluation session) and in case of unsolved issues remained, the sessions would continue, apart from the research. They were also informed about the rationale of the process and told that three different movies would be assigned as homework and therapy sessions would be mainly depend on discussions about these assigned movies. Similarly, the announcements were included the same information. All sessions constructed based on the procedure outlined in the cinematherapy literature and took place in the session rooms located in the Middle East Technical University Clinical Psychology Department and each session lasted at least 50 minutes. All the sessions have been recorded on a digital recorder to facilitate the ease of transcriptions. Data were analyzed following transcription of all interviews.

Below, the general procedures that were structured on the basis of cinematherapy literature are outlined.

2.3.1 Preparation Stage:

According to literature, cinematherapy applications start with preparation of the therapist and the client. Thus, application forms and first session designed to constitute the preparation stage of the applications. Accordingly, individuals who volunteered to participate in the research were initially asked to fill out the application forms. After completion of the forms, the researcher assessed the

problem areas identified by the participants and also screened participants' movie preferences in order to assess their appropriateness for cinematherapy applications. Participants who met the appropriateness criteria were invited to the first session. Preparation stage continued during the first session, and in order to fix the objectives of the sessions and to select appropriate movies for each case the problem areas reported on the application forms discussed in detail. At the end of the first session, the researcher selected three of the movies from the five movie choices that would be assigned as homework. In order to prepare the participant about the viewing process, the researcher given the related movie form of the selected movie and asked to fill the questions and return the forms to the subsequent session. In addition, content of the form and rationale for the movie assignment outlined orally by the researcher. Moreover, as literature suggests, each movie assignment for each case reviewed before the discussion session, in order to specify the scenes and characters of the movie in accordance with the participants' general relationship pattern and particular problem areas.

2.3.2 Viewing Stage:

As literature proposes, the movies assigned as homework. However, for each case, the day they would watch the movie scheduled during the sessions and appointments arranged within the following two days. Moreover, they were asked to review the movie forms before they watch the movie and fill the questions after they watch the movie.

2.3.3 Discussion Stage:

Subsequent three sessions designed as discussion stage of the cinematherapy applications and these sessions named as 'cinematherapy

sessions'. During each of three cinematherapy sessions, the movies that were assigned in the previous session were discussed in accordance with the participants' problem areas. Only at the end of the forth session, the participants were asked to fill out the general evaluation form. During each session, the main topics of discussions that would be held formatted in accordance with the literature's propositions. Accordingly, it is aimed to elaborate mainly the participants' reactions to the movie, the characters, and the relationship between the characters, their identifications, and perspectives about the relationship portrayed in the movies.

2.3.4 Evaluation Session:

Although the literature does not propose an evaluation session, in order to receive the participants' evaluations about the effectiveness of the process, a final session designed as general evaluation session. In this session, participants asked to report whether any progress had been achieved, and if achieved, what had changed, from what they benefited the most and the least. Moreover, following the last session, the need for further sessions was also discussed apart from the research process.

CHAPTER 3

RESULT

3.1 Theoretical Results of Cinematherapy Applications

The current section aims to summarize results of the analyses conducted on the procedures outlined in the literature regarding the cinematherapy applications. More specifically, first, results referring to the preparation stage and viewing stage will be summarized. Then, discussion stage results will be reported based on three main topics; the structure of movie discussions format, the content of the movie discussions format, and the processes (identification, catharsis, insight, and universalization) of cinematherapy applications. Finally, based on the case reports, the mechanisms of change that found to be effective will be outlined.

3.1.1 Preparation Stage

Literature indicates that prior to cinematherapy applications the therapist should consider appropriateness of the clients. Accordingly, the client should be interested in watching movies, be able to understand the content of the movie and should be able to make evaluations with regard to movie characters (Haas, 1995). In line with these requirements, to make sure that the participant's intellectual levels qualify the criteria about being able to understand the content and to evaluate the plot, only university students were targeted as participants. On the other hand, to meet the last criteria and to make a distinction between participants who were more prone to cinematherapy applications than others, as mentioned in the previous chapter, a form about watching movie preferences was designed. The

evaluation of the form revealed that four of the participants choose movies according to certain preferences, and only two participants' choices depends on different factors, such as coming across with a movie on TV. All the participants reported that they watch at least one or two movies during the week, and go to at least one or two movies within a month. In addition, although two of the participants reported that watching movies make a great deal of contributions to their social life, according to the remaining participants, movies slightly contributes to their social life. On the other hand, although half of the participants stated that they try to make some changes based on the movies they watched, none of them achieved to create a change. As a result, these findings suggest that, although with a differing degree, all the participants perceive movies as an intellectual activity, but not only as an entertainment tool, and that all of them met the final criteria for cinematherapy appropriateness. Additionally, the form failed to make a distinction among participants regarding proneness to cinematherapy applications. The results regarding the Watching Movie Preferences Forms are presented in Table 1.

Table 1 Results regarding the Watching Movie Preferences Form

Selecting Movies according to certain preferences	Yes	No
(# of Participants)	4	2
Watching movie frequency per week	**At least 1-2**	**More than 2**
# of Participants	6	0
Going to movie theatre frequency per month	**At least 1-2**	**More than 2**
# of Participants	6	0
Movie's Contribution to Social Life	**Considerably**	**Slightly**
# of Participants	2	4
Trying to Create Change	**Yes**	**No**
# of Participants	3	3
Being able to Create Change	**Yes**	**No**
# of Participants	0	6

In addition to appropriateness, the researcher selected movies for each case based on the information provided on the Application Form and during the problem identification sessions. Accordingly, all the participants appeared to suffer from problem-solving abilities and four of them from adapting to a new situation occurred in their relationships. Thus, all the cases were assigned the movie 'Forget Paris' in order to make progress in these areas. Moreover, in the light of the information gathered, it is identified that, all the participants having problems with managing stress-laden situations, such as conflicts or dissatisfaction they experience within their relationship, and that one of the causes that lead to current problems was related to stress management skills. In accordance to this information, all the participants were asked to watch the movie 'Two Days in Paris'. Furthermore, with regard to information gathered, it is assumed that three participants' relationships suffer either from a repeating destructive conflict pattern due to not recognizing and not understanding the partner's point of view and feelings. Therefore, these participants were assigned

the movie 'Groundhog Day'. In addition, two of the participants reported either on the form or during the session that they lack skills on expressing feelings and thoughts; and hence, these participants were asked to watch the movie 'Anger Management'.   Finally, only one participant gave an impression that their relationship could be suffering from her general tendency of making general negative attributions regarding specifically her relationship specific, and her life, in general, and thus, only she was assigned the movie 'Role Models'. The results regarding problem areas and assigned movies are presented in Table 2.

Table 2 Results regarding Problem Areas and Assigned Movies

Problem Areas	# of Participants	Movie
Problem-Solving Abilities and adapting new situations	6	Forget Paris
Managing stressful situations	6	Two Days in Paris
Not recognizing partner's feelings & point of view	3	Groundhog Day
Lacking skills on recognizing/expressing feelings & thoughts	2	Anger Management
General tendency of making negative attributions	1	Role Models

3.1.2 Viewing Stage

Literature theoretically assumes that during the viewing stage, the client would pass through a four-stage process. Accordingly clients are assumed to establish identification with the characters, and consequently, as they make connections with the difficulties on the screen, and watches the problems

87

resolutions, they would experience catharsis, which would lead them formation of new insights. And finally, it is assumed that as the clients watch that others also experience similar problems, they would be freed from feelings of loneliness and isolation. Since these theoretical assumptions have not been empirically tested, the present research aimed to investigate the stages based on the participants' responses given on the Movie Forms. However, since the return rate of the forms was very low, it is concluded that analyses could not be conducted. On the other hand, since the movie discussions of the selected movies started with questioning the participants' experiences regarding the viewing process, analyses conducted on the statements reported during the movie discussions. Accordingly, each response is grouped under four main categories, suggested by the literature: identification, catharsis, insight, and universalization. Identification stage included each phrase referring to any similarity between the movie characters and self or partner. Furthermore, each phrase indicating an emotion such as anger or being irritated categorized under catharsis stage. The insight category formed by the phrases implied a new awareness, such as "I realized". The final category, universalization, included all phrases implying any relief experience due to general theme that the movie suggested about the possibility that problems could change.

Accordingly, results revealed that all of the participants formed identifications in all the movies that were assigned, with a total of eighteen phrases indicating identifications. Moreover the results of content analysis conducted on the catharsis stage showed that five participants used emotion-laden phrases to explain their experiences during the viewing stage. However, it is also

found that all of these five participants reported catharsis only in one of the assigned movies. The total frequency of phrases used by the participants regarding the catharsis stage was only five. Furthermore, only two of the participants reported that they had gained insight during the viewing stage, with a total of two phrases. Three of the participants used statements referring the universalization stage in at least one and at most two of the assigned movies, and the total frequency of phrases used was four. The frequencies of phrases regarding the four-stage process of viewing stage are presented in Table 3.

To sum up, when examined from a broader perspective based on the four-stage process, none of the participants appeared to pass through the all stages in one movie. However, one participant attained three of the stages in one movie and all participants who completed the therapy process attained two of the stages in at least one movie.

Table 3 Frequencies of Phrases Regarding Four-Stage Process of Viewing Stage

	Identification	Catharsis	Insight	Universalization
Viewing Stage	18	5	2	4
# of Participants	6	5	2	3

89

3.1.3 Discussion Stage

3.1.3.1 Structure of Movie Discussions Format

In order to structure a standard format for movie discussions, qualitative content analysis, based on Mayring's model (2000) was conducted on each cinematherapy session transcript, starting with the first case. Accordingly, at the beginning, each session summarized by paraphrasing, generalizing, and abstracting with preserving the essential content in order to reduce the material. Then, in order to filter out a particular structure, sub-categories and their definitions were determined. The sub-categories identified as identification, character analysis, relationship analysis, and solution analysis. The first sub-category, identification included the phrases addressing the similarities the participant formed between herself, her partner, and/or with their relationship and the movie characters and their relationship. While the second sub-category, character analysis, included participant's explanations about the relationship and problems between the movie characters, the third sub-category, relationship analysis, included participant's explanations about her own relationship following the character analysis. Finally, the last sub-category, solution analysis included the suggestions the participant brought for the movie character to solve their problems and adaptation of the suggestions to her own relationship. Then, a revision based on Mayring's model took place and consequently, the sub-categories grouped under three main categories. Consequently, the main categories appeared as identification, awareness, and solution. In the final step, the categories interpreted as manifestations of a three-phase cinematherapy

process: starting with identification, continuing with awareness and ending by suggesting alternative solutions (see Figure 1).

Figure 1 Structure of the Movie Discussions

```
                    ╭─────────────────────╮
                   (      PHASE I          )
                    (  Identification Phase )
                    ╰─────────────────────╯
                             │
                             ▼
              ┌──────────────────────────────┐
              │  • Identifications formed by the │
              │    participant                 │
              │  • General reactions to the    │
              │    movie                       │
              └──────────────────────────────┘
                             │
                             ▼
                    ╭─────────────────────╮
                   (      PHASE II         )
                    (   Awareness Phase     )
                    ╰─────────────────────╯
                             │
                             ▼
              ┌──────────────────────────────┐
              │  • Analyzing the characters   │
              │    until circular explanations│
              │    emerge                     │
              │  • Reflecting new explanations│
              │    into own relationship      │
              └──────────────────────────────┘
                             │
                             ▼
                    ╭─────────────────────╮
                   (      PHASE III        )
                    (    Solution  Phase    )
                    ╰─────────────────────╯
                             │
                             ▼
              ┌──────────────────────────────┐
              │  • Making alternative behavior│
              │    suggestions                │
              │  • Reflecting alternatives into│
              │    own relationship           │
              └──────────────────────────────┘
```
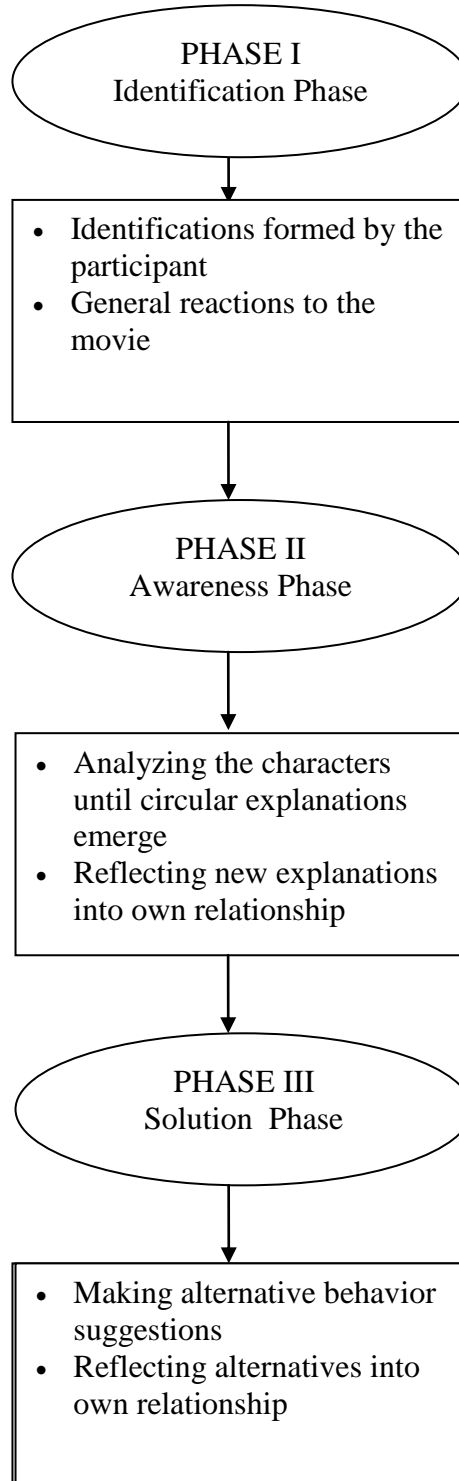
The first phase, *identification*, starts with investigation of the participant's formation of similarities between either one or more areas, namely herself and the movie characters, her partner and the movie characters, and finally her relationship and the movie characters' relationship. In addition, first phase includes participants' general reactions to the movie, the characters and the problems they faced. After examination of the identification reasons in depth, the discussion moves on to the *awareness* phase, in which the participants first asked to analyze the relationship between the movie characters. More specifically, they are asked to identify the problems of the relationship displayed in the movie, and behavioral contributions each character made in forming the problems are discussed. During this phase, the participant expected to analyze each movie character, both the one that the participant formed identification, and the counter-part of the identified character. This part of the discussion lasted until the participant started to understand each character's thoughts, emotions, and underlying dynamics of their behaviors. In other words, analysis of the relationship between the characters continued until the participants started to bring circular explanations, rather than linear explanations in relation to causes of the problems. Afterwards, the participants asked to adapt the new perspective to their own relationship. During this process, with the therapist's lead, the participants directed to provide alternative explanations to their partners' behaviors, and started to take their thoughts and feelings into account. Moreover, as they followed the therapist lead, they also realize their own behavior's effects on their partners' thoughts, feelings, and in turn, on their behaviors. Thus, they became able to reflect the circular explanation style on to their own relationships.

Following each of the new awareness, the therapist shifted the focus of discussion on the behavioral dimension to step to the next phase -*solution phase*-, and asked the participant to suggest an alternative behavior in order to change the existing pattern between the movie characters. The discussion topic focused either directly on the identified character's alternative behaviors to change the pattern or to identified character's alternative behaviors to make the counter- partner change his/her behavior. Thereby, it is aimed to lead the participant to consider her own behaviors, and rule out the possible expectations about a change that would derived from only the partner's efforts.

3.1.3.2 Content of the Movie Discussions Format

After identifying the structure of the sessions, the content of each phase was examined in order to find out the mechanisms cinematherapy functions through (see Figure 2). The results yielded that the first phase *identification* mainly captures the connections formed by the participant during the viewing stage of cinematherapy procedure. Since the study was aimed to work as an intervention technique to increase the satisfaction level perceived by the participant, besides the identification formed with self, the therapist also checked for the connection formed with the partner. Thereupon it was aimed to match the movie characters with each of the partners and thus, prepare the participant to form relationship-based identifications in order to view the problems from a more general perspective. During this discussion, connections that were formed directly while watching the movies were examined and all similarities between self and the movie characters or between the partner and the movie characters were specified. The content analysis conducted on the identifications revealed three sub-

categories; namely, event-based, character-based, and relationship-based identifications. Accordingly, event-based sub-category included only similarities that reflect shared events, such as moving from one town to another for the partner. On the other hand, character-based sub-category captures similarities the participant formed with one or more characters according to their general attitudes, personality characteristics, or similar acts they both engage in. Final sub-category, relationship-based, includes similarities formed on the basis of general relationship patterns, such understanding each other only after engaging in conflicts. The main difference between character-based and relationship-based sub-categories identified by the phrases was the pronouns the participants used. For example, the phrases formed with "we", "our relationship" categorized under relationship-based sub-category; whereas phrases with "I", "myself" or "like me" categorized under character-based sub-category. All the statements indicating any of these types of identification were grouped under "primary identification".

Figure 2 Content of the Movie Discussions
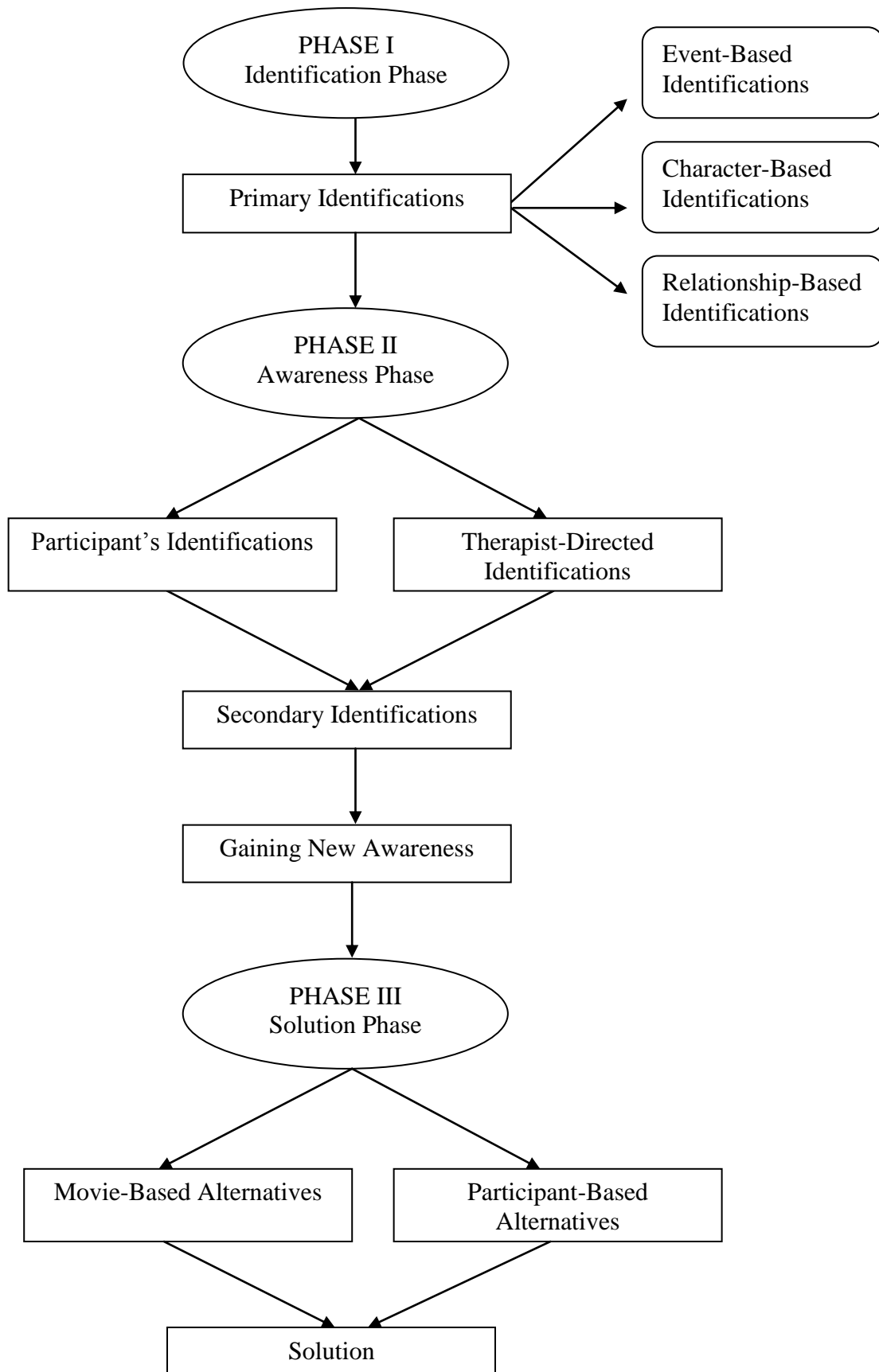
The frequency analyses conducted on the sub-categories of identifications revealed that in the primary identification phase, participants reported ten phrases regarding character-based identifications, whereas reported five phrases regarding event-based and two phrases regarding relationship-based identifications. During the first phase, all types of identifications were examined in detail in order to prepare the participant move on to the awareness phase.

The main aim in the awareness phase was converting the character-based or event-based identifications into relationship-based identifications or deepening their understandings on the relationship-based identifications in order to change the participant's perspective about the causes of the dissatisfaction experienced by the relationship and make her gain new insights. In line with these aims, in the second phase of cinematherapy sessions, the therapist followed one of two routes. The first route pursued when the therapist decided that the primary identifications that were formed during the viewing stage were related to the causes of the problematic behaviors that lead to dissatisfaction. On the other hand, the second route was followed when the participant reported that she could not form any identification with any of the movie characters or when the therapist decided that the reported identifications were irrelevant or insufficient to scrutinize the problem areas. In that case, the therapist adopted a more directive manner and dictated the scenes, events, or characters that should be discussed. Since in this route, the focus of the discussion started with an area that the participant had not formed identification, the therapist maintained the directive manner and by using the information gathered during the previous sessions, directed the participant to make connections and form identifications. In either way, the discussion focused

first on the character's behaviors that the participant had formed identifications and the underlying mechanisms of these behaviors. According to the content analysis, during the second phase participants' phrases regarding relationship-based identifications increased to seven, whereas character-based identifications decreased to two and no event-based identifications were reported. The results showed that as the discussions got deepened; the event-based and character-based identifications started convert into relationship identifications. As the participant started to view the relationship between the movie characters from a more general perspective, a second type of identification revealed itself. More specifically, it appeared that the participants started to use similar phrases to describe the relationship between the movie characters, as they described their own problems. Since these similarities were more implicit, these types of identifications were coded as "secondary identification". Moreover, the secondary identifications were formed on the basis of primary identification, either formed by the participant or by therapist's directions. As the participant started to form relationship-based identifications, the character that she identified herself was coded as "primary character", and the partner of the primary character was coded as the "secondary character". Later in the discussions, in order to lead the participant to establish empathy and to expand her perspective on the secondary character, the topic was shifted to the secondary character's possible emotions emerged in response to the primary character's behaviors and the behaviors that those feelings led. By following this route, the participant was forced to view each partner's contribution to the negative interaction occurred between the characters that resulted in the existing problems. After the therapist decided that the pattern in the movie was

handled sufficiently, the participant was asked to reflect the topics being covered into her relationship. During this process, the therapist again adopted a directive manner and by implementing additional techniques, such as confrontation, rephrasing, summarizing, self-disclosure or reframing, attempted to guide the participant to gain a new perspective and make new explanations to her own behaviors, and to realize the possible underlying dynamics of her partner's behaviors and feelings. In other words, the participant was guided in order to view the effects of her own behaviors on her partner's behaviors, attributions and feelings, and in turn, to realize the negative interaction formed in their relationship. Consequently, it was aimed to make the participant view the relationship on a circular basis, rather than making linear explanations. The second phase maintained until the participant achieved the goals of discussion and gained a new awareness either about her own or her partner's actions.

After the achievement of the desired awareness, the therapist forwarded the discussion content to the solution phase and again followed one of two different routes. In the first route, the participants were asked to suggest an alternative behavior to the movie characters, and then reflect the gained solution to their own relationship. The second route was preferred mainly when the awareness established in the second phase contained concrete negative behavior examples. In that case, without discussing the alternative behavioral solutions for the movie characters, the participant was asked to think different ways to express their feelings, thoughts, expectations and so forth. Finally, the analysis revealed that the phases were not processed in a sequential pattern; rather shifts between phases have been made in accordance with the participant's needs. More specifically, in

any phase when the participant showed signs of resistance or could not relate the discussion with her relationship, the content of the discussions were shifted towards the previous phases.

3.1.3.3 Stages of Cinematherapy Applications

In order to check whether the participants found the assigned movies relevant to their problems and additionally, to identify the participants' statements referring to the stages of the cinematherapy applications two separate analyses were conducted on the responses given to the questions regarding the movies on the Cinematherapy Session Evaluation Forms. Because some participants had not returned some of the evaluation forms, the frequencies calculated from only fourteen evaluation forms, instead of eighteen forms, filled by five participants, since one case had dropped out the sessions and had not returned any of the forms. Accordingly, in the first analysis the frequencies were calculated; whereas, in the second analysis, first the responses grouped under the four stages of cinematherapy applications; namely, identification, catharsis, insight, and universalization; and secondly the frequencies were calculated. In accordance, the first analysis revealed that six of the movies were found as 'totally' related to their problems by five participants; six of the movies were found to be 'partially' related to their problems by four participants; and finally, one movie was found totally unrelated to the problems by only one participant.

In the second analysis, as mentioned above it was aimed to group the written statements referring to stages of cinematherapy application under four categories. However, during the analysis it became apparent that none of the participants utilized statements referring to catharsis stage. Thus, the grouping

process carried out in accordance to three stages: identification, insight, and universalization; and afterwards the frequencies of each stage were calculated (see Table 3). In terms of the results, all of the participants used phrases indicating that they had passed through all stages, except catharsis during the movie discussions. In total, participants reported nine phrases indicating that they had formed identifications, nine phrases indicating that they had gained new insights, and ten phrases indicating that they had attained to universalization stage.

Table 4 Frequencies of Phrases Regarding Four-Stage Process of Discussion Stage

	Identification	Catharsis	Insight	Universalization
Viewing Stage	18	5	2	4
# of Participants	6	5	2	3

3.2 Cinematherapy Application Results

In this section, each case will be summarized based on the stages that literature review outlined. In accordance, first, preliminary information, in terms of the information gathered from the application forms will be presented. Secondly, preparation stage will be encapsulated, including presenting problems based on the information gathered during the first session, appropriateness check in terms of the reports on Movie Watching Habits Form and designated objectives of the therapy sessions. Later, selected movies for each participant and, if exists any, special circumstances regarding the movie watching procedure will be

mentioned under the viewing stage. Finally, the last stage of cinematherapy sessions will be abridged in terms of the three phases; identification, awareness, and solution. At the end of each case summary, evaluation of the participants regarding the therapy process will be presented based on the information gathered from the final session and the General Session Evaluation Forms. Each session started with a review of the previous week, and continued with movie discussions. At the end of each session, a summary of the session was made and besides the movie assignment, participants are asked to implement the new behaviors in their relationships. The general aim of the sessions was to improve participant's perceived relationship satisfaction level. Thus, sessions structured solely on the basis of the participant's behaviors, and not on the partner's behaviors. However, since the main focus was on the relationship itself, it is aimed to change the perception of the participant on how he/she views his/her partner and how she deals with the problems reported. Accordingly, during the sessions, the basic topics covered were changing the participant's problem-solving behaviors and stress-management skills, encouraging the participant to express his/her feelings and thoughts, and leading him/her to establish empathic communication with his/her partner.

3.2.1 Case 1: Preliminary Information

Sevda, a 27 old Math's teacher who also does her Master's studies at Middle East Technical University, applied for psychotherapy to METU Health and Counseling Center due to her problems in her relationship, and was directed to the current study. Sevda had been having a relationship with Yasin for 6 years, and due to Yasin's compulsory service, they have been living apart in different

cities for the last 3 years. On the other hand, for the last 2 years, Sevda has been having several emotional and sexual relationships with other people and broke up from the last person, as Yasin came to Ankara to visit her. In her application form to psychotherapy, her problems were defined as being apart from her partner, not being free due to her partner's restrictive behaviors. Moreover, she mentioned that not feeling an obligation to get married and acknowledging freedom to each other, would make the relationship more satisfying; however, until now she never had a problem solving approach and always procrastinated. During her relationship, she tried to end the relationship several times, but the thought of hurting her boyfriend and the fear of losing a "good person" had made her change her idea. In the line of these problems she mentioned that she expects from the sessions to gain skills in decision making related to her relationships and her life in general.

3.2.1.1 Preparation Stage

Problem Identification:

Sevda defined her general problem area as being hesitant about her boyfriend and the future of their relationship. Accordingly, for the last 2 years Sevda was feeling remote from her 6-year long boyfriend Yasin, both emotionally and physically, not finding him attractive and even feeling sexually "disgusted" towards him. During these times, Sevda had different relationships with others; however, in order to maintain her relationship with Yasin, she broke up with them. Due to this pattern, her expectations from the sessions were questioned in line with the reasons for sustaining her relationship with Yasin. Accordingly, it was mentioned that during the first four years when they were living in the same city, there did not exist any problems in her relationship; however, problems

started to occur when Yasin had to move to another city due to his designation. Lately, she was feeling "choked of his interest towards her" and she was frequently rebuffing him during their telephone sustained relationship, as she mentioned. Despite that, Yasin had proposed her marriage and for one year this topic was intensely on their agenda; however, due to Sevda's not being certain about her relationship, she was postponing this decision. Moreover, lately, Yasin had put Sevda into a contradiction about "either getting married or breaking up", and although Sevda wanted to break up, Yasin turned back to her. At this point, Sevda's hesitations about breaking up and reasons of her returning back were elaborated; in which it came out that Sevda was reluctant in hurting and saddening Yasin, and had a fear of losing such a "giving and helpful" person. Furthermore, she mentioned that until the breaking up speech, she could maintain her presence of mind; but after the break up speech she had her eyes full with tears and felt pity, which hindered her decision, leaving this decision to Yasin. As Yasin also could not display a clear attitude, their relationship could not be settled to a final decision. Having gathered information about the relationship and the general lines of the problem areas, any problem solving attempts were questioned, however, it was learned that the problems were only postponed. Besides, it was learned that, three months before these sessions, due to a crisis of similar reasons between her and Yasin, she applied to METU Health and Counseling Center, and attended there for a while, but stopped attending after the crisis was over. At this point, her expectations from the sessions were tried to be clarified, and it came out that she was not sure whether she wanted or not to "save" her relationship, but only wanted to be helped in making decisions for the ensuing time course.

103

Appropriateness Check:

In the Movie Watching Habits section of the Application Form, Sevda stated to watch one or two movies in a week; and that she goes three or four times to the movie theatre in a month. Moreover, she stated that, albeit watching movies had 'no contribution to her social life'; she added that from time to time she was thinking over movies and trying to create a change in her life. However, she added, her efforts for a change did not much resulted with any improvements. Even though Sevda made an expression of watching movies as a means of entertainment, her statement of having a habit of watching movies and showing that she can join to intellectual discussions as a Master's student at the university, she was thought of an appropriate candidate for cinema therapy.

Objectives:

In the light of information gathered from Sevda, it was concluded that, preferring to postpone her problems may derive from a lack of effective problem solving skills, worries about not being able to adapt to new situations in her life and the inadequacy in coping with stressful situations. Moreover it may be derived that, her not being able to express her thoughts and feelings in an adequate way, may contribute to not being able to solve her problems in an effective way. With reference to these problems, for next sessions it was planned to elaborate these problem areas with regard to the selected movies.

3.2.1.2 Viewing Stage

According to the specified objectives, the movies Forget Paris, Anger Management, and Two Days in Paris were chosen to be assigned as homework, starting with Forget Paris. As Sevda was about to leave for a vacation for three

weeks, she was warned to watch the movie after she came back from her vacation. By doing this, it was aimed that Sevda remembered the movie more vividly and become more active in participating to discussions. Sevda stated to have followed the movie forms while watching each movie and came to each session by having answered all questions.

3.2.1.3 Discussion Stage

3.2.1.3.1 Session 1: Forget Paris

The session began by reviewing the three week interval from the last session. Accordingly, it was learned that during her vacation in Greece, apart from her experiences with Yasin, she had met someone and initiated a relationship with this person. On the other hand, during her vacation she had argued with Yasin, after which he wanted to end the relationship. Although Sevda approved his decision, Yasin had apologized the same evening, after which the break up did not eventuate. Moreover, Sevda mentioned that after they returned to Turkey, Yasin came to Ankara in order to discuss their relationship, and still was in Ankara at the time the current session took place. On the other hand, due to her new relationship which started in Greece, she stated that she wanted to apply for a doctorate program in Athens, and told Yasin that she wanted to pursue her education abroad and that she was not ready for marriage. It was learned that, after these information, they again had a break up speech; but similar to previous ones, a final decision was not agreed upon.

Phase I: Identification

At the Identification Phase, rather than identifying with one character, she mentioned to have felt close to several characters at different scenes. Accordingly

she connected herself with both of the movie characters, where they had not wanted to make any sacrifice, but actually are making with spontaneous decisions; displayed a "dogmatizing" attitude towards problems, and felt regretted after their actions. Moreover, she stated that, she resembled herself with Ellen who ignores her relationship totally when she is focused on her business work; and with Mickey's attitude as to make Ellen adapt to himself rather than changing his own circumstances. Lastly, she reported that she could not establish any connections between Yasin and the characters.

Phase II: Awareness

Since Sevda identified herself with the movie characters in terms of not making any sacrifices; this was the first topic to be focused on. More specifically, the effects of adopting an attitude that embodies avoiding sacrifices on the Ellen-Mickey relationship was elaborated. Accordingly, it was stated that when one of the partners abandons his/her priorities, this leads him/her to unhappiness, which in turn leads to negative effects on the relationship. Moreover, it was mentioned that, such an attitude will only meet one side's expectations fully met; whereas, the other side will be disregarded. By making this statement, Sevda became aware of that she never compensated any of Yasin's expectations. By illustrating this awareness with an example, which takes place very frequently between them, a comparison was made to the Ellen-Mickey relationship. In the course of the comparison, she mentioned that Ellen was making individual decisions and exhibited an attitude annunciating this behavior, at which point she realized that she was similar to Ellen. Accordingly, she realized that, rather than considering Yasin's expectations, she was making her own individual decisions and;

"annunciating" those decisions in a one-sided communication style. As a result, she reached the idea about how Yasin might be feeling alone within the relationship and insecure towards her.

After having become aware about her behaviors, it was assumed that the reason for not considering the other side may be due the absence of sharing the relationship's existing problems with each other. With this in mind, the second topic to be handled was designated to be how sharing existing problems may contribute to the relationship. The topic was first handled with regard to the Ellen-Mickey relationship. By this, it was displayed how both sides' not telling their unhappiness to each other, can lead to the lack of an effective solution for both sides. Thereupon, it was demanded from Sevda to project what has been discussed to her own relationship. Even though she stated that at first she was sharing her unhappy moments, Sevda was confronted with her annunciating attitude as it was in her examples she brought about Ellen. With that, by elaborating a new example she brought up, she was tried to empathize with Yasin, and as result, she realized how Yasin might have felt negligible due to the communication style that she constructed. Thereby, it was illustrated how exhibiting an attitude which only 'annunciates' her own emotions and thoughts, and not considering the other side's expectations and needs can cause the feeling of worthlessness, and in turn, lead to the problems existing in the relationship. Moreover, till to this phase of the sessions, even though Sevda told that she wanted to "save her relationship", after this awareness of her, for the first time she clearly mentioned that she had some hesitations about it. That under these hesitations may also lay the effects of her incipient relationship was emphasized.

107

After her opening with the implication that she did not want to preserve her relationship, the next topic of the second phase have been passed to. For this topic, it was decided to elaborate the reasons why the movie was named "Forget Paris". By doing this, it was aimed to focus on the topic of different stages of relationships and with regard to these stages to have realistic expectations, herewith, indicating points that she needs to consider during a decision making phase. Accordingly, she mentioned that the relationship had different natures in America and Paris; that is, Paris represented 'love'; whereas, America represented 'a real relationship' after mutual expectations and responsibilities had stepped in. Therefore, in order to emphasize that expectations should be shaped accordingly with changing relationship situations, she stated that the movie was called 'Forget Paris'. And, in order to adapt to new situations, she mentioned that, before all else, one should share the captions of unhappiness and be initiative in understanding the other side; however, that she did not take pains over these areas.

Phase III: Solution

The aim of the third phase was to bring alternatives to the behaviors she became aware of during the session, and to find out new attitudes that could serve effective solutions to the existing problems. For this purpose, first she was asked to bring alternatives for Ellen's behaviors, such as overlooking the counterpart's demands and needs; her behaviors of finding solutions that only includes satisfying her own demands, rather than sharing both sides' perspectives and needs to solve the existing relationship problems. At this point, she stated that rather than making individual decisions which would affect the relationship by

saddening the partner, one should bring agreeable solutions, considering the partner's needs; and in order to assure agreeableness, one should share his/her emotions and thoughts about the existing problems. When asked to apply these suggestions to her own relationship, she stated that she needed to share her problems regarding Yasin, and that by sharing her individual topics of problems she should also be trying to understand Yasin's point of view and by doing this, she needed to be initiative in providing a common solution.

3.2.1.3.2 Session 2: Anger Management

Sevda, got in contact with the therapist, midweek, in order to change the appointment day and informed that she had broken up with her boyfriend. Therefore, the session began by gathering information about the break up process. Moreover, by revising the session agenda, it was agreed on to resume the topics of postponing the relationship problems, her not being able to project her feelings to the counterpart, and her not being able to make decisions. Accordingly, first the therapist was informed about the break up process, which had occurred by Yasin's demand because he had found out that Sevda had been betraying him after he had hacked Sevda's e-mail account. Sevda stated that after they had broken up, she felt relieved; however, on the other hand, due to the feeling of 'unworthiness' that Yasin might be feeling, she felt remorse. Besides, before the break up, she had tried to apply what has been decided in the previous session, and that she tested the 'understanding each other' topic while they were evaluating their relationship, and realized that there had been many misunderstandings between them. Following the summery of previous week, in order to cover the ability of

expressing herself, the discussions about the movie Anger Management has been initiated.

Phase I: Identification

During the Identification Phase, Sevda's statement about Dave was that he displayed an image of a 'loser' at the beginning of the movie; however, at the end, he worked up to be an initiative person by starting to defend himself. Moreover, she mentioned that, for this kind of a transformation, an anger management problem was 'created', which irritated her; however, by realizing that 'things improved' for him, the 'game played' had been useful. Additionally, she stated that, Dave's having a trait of not being able to express his feelings and thoughts and not being able to take risks was a resemblance of her, whereas, not being able to put in words that he was jealous, was a resemblance of her boyfriend.

Phase II: Awareness

Based on Sevda's statement during the identification stage that, she had similarities with Dave in terms of not being able to express her emotions, the focus of the current phase was to handle the effects of this attitude on her relationships. For this reason, first, it was focused on the cooperation between Linda-Dr. Rydell, since Sevda stated that she got 'irritated' by this cooperation. More specifically, the factors that pushed Linda to make this cooperation were elaborated. Accordingly, she stated that Linda and Dave's limited communion, Dave's 'loser' image that had been created by the manner of preventing a healthy communication and his inability to express himself, may have resulted in a 'monotonous' relationship. Moreover, she continued, Linda might be getting bored due to Dave's 'loser' looking attitude, making her feel desperate and

unhappy, all of which in turn may cause her lose her respect towards Dave. When asked to adapt her interpretations to her own relationship, she resembled Dave's manners to Yasin's. However, unlike Linda, she was not "holding on to" her relationship, because she was "not loving enough" as Linda. Thereby, it was revealed that, although she had not have feelings for Yasin, she pursued a relationship with him because she could not communicate her feelings.

At this phase, the second topic was decided on to be factors retaining her from expressing herself. First, by focusing on the Dave-Linda relationship, it was determined that Dave 'could not say no' because he was worried to hurt his counterpart. Later, the similarities between Sevda and Dave were elaborated. Accordingly, factors retaining Sevda to express her fellings, as it is with Dave, were related of her fear of hurting her counterpart; however, unlike Dave, this fear came out to arise from not being in love with her partner anymore. Furthermore, she realized that rather than expressing her problems to her partner directly, she was making excuses which were the result of overlooking her feelings and the fear of hurting her partner. On the other hand, she realized that, making excuses might resulted with Yasin's unworthiness feelings, and such feelings might have lead him to feel insecure against Sevda, and in turn lead him to display a portrait of a 'weak and loser' person.

Phase III: Solution

After Sevda had realized how her behaviors had affected her relationship and thereby her partner's perception, it was moved on to questioning alternative behavior. However, as her relationship with Yasin had ended, her suggestions were adapted to her new relationship or to her possible future relationships;

111

thereby, aiming to prevent probable problems. Accordingly, it was determined that, during a relationship when she realizes she was in a behavioral change such as finding excuses, or avoiding to talk about problems, she would examine the underlying reasons of her behavioral change by focusing on her feelings. In addition, it was concluded that, even if she cannot define it exactly, if she thinks there to be a problem in the relationship, sharing her thoughts with her partner would be an effective way to protect the relationship.

3.2.1.3.3 Session 3: Two Days in Paris

The session began by reviewing the previous week and it was learned that she was still considering doing her doctorate at Athens, and was leaving to Athens to visit him the following week. Next, it was passed to the discussion of the movie Two Days in Paris. Although she had broken up with Yasin, the debate mostly was carried out regarding her relationship with Yasin; thereby aiming to make her gain protective and cautious awareness for future relationships.

Phase I: Identification

During the identification phase, she stated that, compared to the other movies, she found Two Days in Paris closer to herself. She was taken especially with Marion's speech at the end of the movie, where she stated that one has to endeavor for the one she loves; however, contrary to Marion, she mentioned that as she cannot find someone to love, she may not be endeavoring. Moreover, she had felt close to Marion as she cannot account for what happens, arising question marks in Jack's head, and her attitude of pretending to care. Additionally, with regard of the aforementioned attitudes of Marion, she stated that Jack may be feeling unworthy and ignored, therefore, she resembled Jack to Yasin in terms of

112

Jacks' attitude of 'condoning' towards what he knows, but not expressing his emotions when he is angry. She resembled this trait also with herself and mentioned that she had difficulties in expressing points that are disturbing her.

Phase II: Awareness

During the Identification Phase Sevda mentioned that she was touched especially by Marion's speech about endeavoring for a relationship, therefore, at the second phase, it was focused on the topic of monotonous relationship which raised Jack and Marion's need of taking a trip to Europe. With this interest of focus, it was aimed to continue the topic of realistic expectation constructions in new beginning and long lasting relationships, which was also elaborated during the previous session. In this manner, it was aimed for Sevda to gain skills about handling the problems in her relationships in an appropriate and effective way. Accordingly, Sevda stated that in the Jack-Marion relationship, the deficiency in sharing, Jack's 'condoning' and 'accepting' attitudes, and Marion's inappropriate behaviors leaving Jack susceptible, might result in the both counterparts' not to 'really know each other'. Therefore, Sevda stated that the relationship between Marion and jack had died out; and her own relationship also came to the same point in three years, and that all relationships would by all means die out one day. Bethinking that her overall point of view to relationships is negative, the focus shifted to the second topic of the movie discussions, which was the effects that cause a relationship to become monotonous. For this purpose, it was focused on what couples experience in times of stressful situations that cause a relationship to become frayed. Accordingly, Sevda stated that even though Marion could recognize Jack's stressful times, at these times she does not care but only tries to

pose as if she is caring; moreover, she mentioned that their problems actually resulted from Marion's ignoring and careless attitudes. Besides, she stated that she was also behaving in a similar way as Marion does and realized that, as she mentioned as a problem in the previous session, the underlying reason of Yasin's not being able to share anything with her, may be due to her own approach to him.

Phase III: Solution

From the character she identified herself with, realizing her behaviors that cause negative effects on the relationship; it was focused on how she may adapt this awareness to her new relationship or relationships in the future. She mentioned that, she should show more interest to her partner, and although she does care more at the beginning of a relationship, she may become reckless after a while when the relationship starts to become monotonous. Therefore, with regard to the Jack-Marion relationship, it was discussed what kind of precautions may be taken to prevent a relationship to become monotonous. At this discussion, she stated that, at the beginning of a relationship both sides should share their expectations and wishes; therefore, by doing this, both sides will know how to please the counterpart and how to keep the relationship alive. Moreover, while discussing her new behaviors to adapt to her new relationship; she realized that she did not clarified these topics with Yasin, and stated that she would consider these points in her new relationship.

3.2.1.4 Evaluations of the Sessions

Considering Sevda's breaking up with her partner before the sessions had ended, it was focused on her awareness during the process and her evaluation of how she could adapt the awareness to her new relationship was elaborated.

Accordingly, she stated that during her relationship by focusing on her partner's behaviors, she was not able to see her own role during this process and that she had realized at the end of the sessions that she also had to consider her own behavioral manners. Moreover, she stated that she could not focus sufficiently to her own internal processes and emotional changes; and that she had realized she had to be more sensitive in these areas. In addition to these, especially after the movie discussion of Two Days in Paris, she mentioned that she had given more effort to her relationship and displayed an attitude of acceptance towards the counterpart. Later on, improvements in the problem areas, which she stated in the application form, were elaborated. First, the topics decision making and postponing behaviors were discussed. In the evaluation form, despite mentioning that she had not experienced any changes in the decision making process, during the elaboration of the topic, she stated to have realized that she had succeeded to make decisions in the last week that she could not make in the past. When she was asked the factors that created the change, she could not make a clear explanation; however, stated that she was thinking of the discussions during the session might have been effective. In addition, she stated to have realized that her indecisiveness had resulted in interfering her family's and friend's life, and again during the evaluation, she remembered to have warned one of her friends about this situation, and realized that there was a change in this area. Later, it was moved on the questioning the other areas of changes. Again during this evaluation she stated to have realized that she was behaving without thinking the future of her relationship or her life in general. Despite that there was no behavioral change in this area; she stated that she had realized the need of considering the counterpart's expectations

before taking a step. Especially before taking steps regarding her new relationship, she added, she was activating these awareness and try to make an evaluation.

After having elaborated the improvements in her problem areas and the aforementioned areas, it was passed on the evaluations of how the movie discussions had an influence. Accordingly, she stated that when watching the movies alone, she could not have found any communality; however, with the questions during the sessions she had found more connections, and that she found an opportunity to talk about her relationship over clear examples. She stated that she had been impressed by the movie Two Days in Paris due to the resemblance of the experienced incidents; however, she added that what really made an influence were the discussions during the session; otherwise, she emphasized that the movie Forget Paris was also having resemblances regarding the experiences.

3.2.2. Case 2: Preliminary Information

Ceyda, a 26 year old master's student and a research assistant at Middle East Technical University, applied to psychotherapy sessions due to her problems with her husband, Ayhan. The couple engaged after 2 years of dating and remained engaged for 4 years. They have been married for two years. However, the couple had a long-distance relationship from the beginning, and even after getting married they had to live in separate cities for one and a half year. Since 8 months they have been living in Ankara. In her application form, the presenting problems articulated by Ceyda were, "misunderstandings they have during communication, intolerance towards each other and problems related to sexuality". She believes that "if they try to understand each other, rather than

judging" and "if she could overcome her sexual reluctance, their relationship would get better". Moreover, she claimed that although she had attempted to change her own attitudes and behaviors, her husband had not noticed the changes and still insists her being the same. She also reported that after she offered to divorce, her husband realized his own mistakes and since three weeks, he started to consider his own faults and tried to change. Throughout their relationship, Ceyda had considered divorce once more. Finally, Ceyda reported that she expects sessions to help her and Ayhan to improve their communication skills.

3.2.2.3 Preparation Stage

Problem Identification:

One of Ceyda's general problem areas was defined by her as sexual reluctance. Accordingly, as she informed, her problem of sexual reluctance consisted of not initiating sexual activity, often rejecting sexual activity when initiated by her husband, avoiding even physical contact due to the fear that it will result in sexual intercourse, and the quality of their sexuality being low. These problems were stated to exist for 1.5 years, and the underlying reason for these problems were thought by Ceyda to result from communication problems between her and Ayhan. After all, she stated that according to her husband their communication problems resulted from the lack of sexuality, mentioning that a vicious circle had started. As her second problem area, she stated to have fights with her husband, in which her husband uses insulting words, and had a negative influence over their relationship. With the elaboration of these problem areas, it was learned that during the first 4 years of their relationship, there had been no arguments, but they started to argue after they got married. Ceyda was also tying

117

these problems to their sexual problems. Moreover, another factor that Ceyda was tying their problems to Ayhan's constricted social environment, which was limited to only Ceyda and Ceyda's entourage. In addition, as the source of their problems Ceyda stated that, after Ayhan moved to Ankara he could not change his living arrangements, maintained to behave individually. Lastly, she mentioned that during the first 4 years of their relationship, she had been in depression and that in general she had a personality with a depressed disposition and that during these times Ayhan had been very supportive to her. During the last periods of time, she stated that Ayhan might have lost his patience towards her. As a last problem area, she mentioned that, for the last three weeks she had started to change her behaviors; that are, not behaving individually, trying to make common decisions with Ayhan, and caring more about the house in accordance with Ayhan's request. However, Ayhan was not noticing the changes until three weeks before, and even if she gave examples of the changes, Ayhan was refusing them. Lastly, Ceyda's expectations about the sessions were focused on. Accordingly, to mutually make each of the partners notice changes; recognizing her own aspects that may need to be changed if there are any, and overcoming the sexual reluctance were reported by Ceyda as expectations from the sessions. During the session it was discussed that sexual problems might be due to relationship problems, therefore it was decided to give the priority to these problems; and to handle the issues about sexuality later, with accordance to the progress gained during the sessions. Ceyda had accepted this notion; and made her priority list of problems as the following: communication, creating a change in the relationship and recognizing these changes.

Objectives:

After the session, based on the discussed topics, the therapist claimed that the problems could be related to mutual reactions displayed during the conflcits, including conflcit resolution behaviors and handling stress, and negative attitudes towards each other. The couple structured their relationship on a long-distance relationship, however after one year of the marriage they have started to live together. However, rather than restructuring their relationship, Ceyda remained loyal to her prior structure and Ayhan was unable to form a pattern in which he could exist himself separately. As a result, it appears that they could not adapted to the new situation they faced with. Moreover, it is assumed that rather than performing an effective conflict resolution behavior, they either prefered to leave the discussion setting, to accuse each other for the cause of the problems or to force the other party to accept their own requests. In addition, moving to Ankara caused a main stress factor for especially Ayhan, but also for Ceyda. Although the session revealed insufficient data in relation on the effects of the stress on the relationship, it is assumed that the couple had not tried to understand and support each other, but instead both of them focused on their own problems, which might have led the couple to discuss over even simple issues. Based on the data gathered during the session and on the assumptions established after the session, the therapist decided to focus on problem solving skills and stress management skills and possible effects of pessimism and feeling depressed on the relationship.

Appropriateness Check:

In the Movie Watching Habits section of the Application Form Ceyda, stated that she watches one or two movies in one week and go to movies one or

two times in a month. Moreover, she claimed that watching movies contributing to her social life 'a lot' and that she 'mostly' tries to make a change in her life through the movies she watched.

3.2.2.2 Viewing Stage

In accordance with the determined objectives, for the following sessions it was planned to elaborate the problem areas with regard to the movies Forget Paris, Two Days in Paris, and Role Models. At the end of each session, the date was set for each movie that she needed to watch. Moreover, as she stated to want to watch the movies with her husband, a date was set when the last two movies could be watched; however, as her husband would be out of the city during the first homework movie, a date was set when she would watch the movie alone. In addition, Ceyda came to the sessions by having filled in all the Movie Forms, and showed that she had watched all the movies by bethinking the aspects that had been drawn attention to.

3.2.2.3 Discussion Stage

3.2.2.3.1 Session 1: Forget Paris

The session began by reviewing Ceyda's week after the last session; then her thoughts about the movie were discussed. Accordingly, she informed that, as a result of Ayhan's being out of the city they could not spend time together; however, during this period while talking on the phone, she had mentioned him about the session and summarized what had been talked about, and that her husband had looked on this process with favor.

Phase I: Identification

During the first phase of movie discussions, Ceyda stated to have liked the movie, but she felt 'tense' as the couple was not communicating effectively with each other about their problems. She mentioned that, even though they were going to get married, they had not talked about what they will go through and what kind of arrangements should be done during this process; therefore, one of the partners was always restless and unhappy. Moreover, she stated that at first when Ellen came, despite her efforts of expressing herself, Mickey was teasing her. After she made a general evaluation about the movie and the characters, the characters that she had identified herself and her partner with, were elaborated. First, she mentioned that like Mickey and Ellen, she also could not express her feelings; and like Mickey she could not change her living arrangements during the process of her husband's moving to the city. Moreover she stated that her husband's situation resembled Ellen's situation, in that both had to move to other cities due to their marriage. Additionally, identifying her relationship with the Ellen-Mickey relationship, both herself and her husband were viewing themselves individually as the one who makes sacrifices and therefore, having a tendency to see themselves as the 'aggrieved' ones. This tendency in turn, was leading them to the effort of showing to each other the sacrifices they had made.

Phase II: Awareness

During the identification phase, communality was established especially in terms of sharing one's feelings and the counterparts' tendency to think themselves as the only one making sacrifices; therefore, in the second phase of the session these two areas were worked out in detail. Accordingly, under the sacrifices

heading, Ellen's moving to America, the pressure that Mickey felt and due to this pressure, Mickey's half-heartedly sacrifices and the negative effects of these half-hearted sacrifices on the relationship were discussed. With regard to these topics, she mentioned that at the first periods of her marriage, she also could not adapt her living arrangements accordingly to her husband and that the whole period along she could not realize that Ayhan had been having difficulties towards innovations. Therefore, she realized that her husband was focused on to only his sacrifices in order to 'prove himself'; and was struggling to transmit his sacrifices to Ceyda. Hereby, Ceyda was able to put her relational communication style into a new framework, and took the first step in taking her husband's point of view towards their problems.

The second topic being focused on of the second phase was the couple's not sharing their feelings to each other. This topic was elaborated with regard to an example Ceyda brought up which was about Ellen's father starting to live together with the couple. Accordingly, depending on the unshared emotions that arise due to problems, the source of the problems could not be correctly determined; therefore, effective solutions could not be provided. During the elaboration of this topic, Ceyda stated that, both of the partners were having deficiencies regarding this area; however, that especially her husband was having a tendency of never sharing his worries and emotions; and that she had only started lately to take pain over sharing. Moreover, this kind of attitude they both have in common, was mentioned to hinder finding the source of their problems; therefore, appropriate solutions could not be provided. With regard to all these factors, she mentioned that both sides had established an attitude emphasizing

their own unhappiness; that is, they both were in a defense and thus the relationship got negatively affected.

Phase III: Solution

At the third phase, it was aimed to find alternative behaviors to the current ones with the realization of the factors hindering finding solutions both in the movie and in their own relationship, both sides thinking to make sacrifices on their own, and the attitude of insisting on their own unhappiness rather than considering the counterpart's feelings. For this purpose, it was focused on changing Mickey's existing pattern and finding alternatives for him to adapt to a new order. The reason why Mickey was chosen to be focused on is that, Ayhan came to the already established living arrangements of Ceyda; therefore, Ceyda determined Mickey to be the primary character. By this, it was aimed for Ceyda to focus on what she can do in order to increase her relationship satisfaction, with respect to Mickey. At this point, first, it was asked what alternative ways Mickey could have been chosen in times when Ellen was unhappy; however, it was seen that Ceyda's answers were mostly based on the solutions that were attempted by Ceyda. After confronting Ceyda with the situation, it was discussed that the formerly tried ways of solutions had not been effective, so it was focused again on alternative ways that Mickey could bring. With the repetition of the same problem, Ceyda stated that Mickey could have tried to increase the quality of their limited time they spent together, and establish a time schedule in which he could integrate his own needs with Ellen's needs and expectations. When asked to apply this alternatives to her own relationship, she realized that she had not applied this alternatives she suggest for the Mickey-Ellen relationship and that her behaviors

123

that she interpreted as 'sacrifices' were actually not fulfilling her husband's needs; and with this awareness, she had achieved to consider her husband's needs and expectations. Besides, she realized that, until to the time, underlying reasons of some of their conflicts were due to her not recognizing her husband's needs. At this point, concrete behaviors that she could apply to the alternative ways of solutions she had suggested were elaborated.

3.2.2.3.2 Session 2: Two Days in Paris

The session first started by reviewing Ceyda's previous week. Accordingly, it was learned that a friends' father had died; therefore, both had been stressful which resulted in a conflict between them. Moreover, it was learned that this conflict had passed through their whole week. As the session was about discussing the topic of coping with stress, this conflict was used as an example at different times during the session.

Phase I: Identification

At the first phase of movie discussions, Ceyda did not connect herself only with one character; but, she bounded herself and her husband with different characters at different scenes of the movie. Accordingly, she resembled her husband to Marion, who was not understanding the counterpart's feelings and who has an attitude of ignorance towards problems; whereas, she connected herself with Jack in terms of his attitude of making problems out of minor things. On the contrary, she stated to have a bound with Marion only in that, she tries to include her partner into her entourage. Considering the arguments that took place the previous week, it was thought that she might have a tendency to heavily focus on the negative sides of her husband; therefore, in order to create a climate in

which she could gain some awareness about herself, it was passed to the second phase of the cinema therapy session.

Phase II: Awareness

During the Identification phase, as it was observed that she had an attitude of emphasizing the negative aspects of her partner, it was decided to focus on two themes in order for her to realize her contributions to their problems and find alternative ways of behaviors. The first of these two themes was how they were expressing it to the counterpart when one is under stress, and the second theme was, as a couple what kind of sharing they were doing in situations in which both of them were tense and stressful. Accordingly, first it was focused on the Jack-Marion relationship and Marion's reactions to Jack's stressful times were elaborated. Accordingly, Ceyda mentioned that, in situations when Jack was tense, Marion had an 'underestimating' and 'avoiding' approach towards such situations; whereas, Jack himself, too, was displaying an underestimating and insulting attitude towards his worries, which in turn leads the counterpart become defensive. However, she added, if he had given more appropriate reactions, the reactions from the partner would also undergo a change. Additionally she stated that, Jack's mistaken attitudes push Marion to display unwanted behaviors, which in turn intensifies their arguments. In a similar way, she added, Marion also used a way of avoiding rather than making explanations when she could not express herself efficiently or she sees that she was not understood. As a result of an established mutual pattern, she added that, the couple might have gone through emotions such as insecurity, anger, and irritation. After Ceyda had clearly analyzed that the characters were creating negative effects over each other, she

125

realized that at their last argument, she had talked to her husband in a 'scolding' way, and that in turn her husband's reaction might also have differentiated and as a result raised the tension between the two. Moreover, she realized that, like Marion she also employed a defensive attitude from time to time, and that this kind of behavior was perceived by her husband as 'ignorance'.

Through the discussions, having seen that she realized the negative proportion of her behaviors, it was focused on the second theme. Accordingly, it was discussed how the partners share their stress and overcome their need of alleviation of stress when one of the partners is in a stressful condition. First, the Jack-Marion relationship was the point of focus. It was concluded that, Marion was living in her hometown which gives the advantage of sharing her problems with several people; whereas, Jack had no one to share his problems except Marion. From this point, Ceyda came with the conclusion that Jack may be feeling alone and; therefore, keeping his problems to himself, and realized that there was a similar situation for her and her husband, too. First, as she also had mentioned in the previous session, she remembered her husband's attitudes of not sharing his problems and his losses in his past, and stated that the process of the funeral may have been an intense source of stress and sadness. Moreover, she realized that her husband had no friends or a close mate except his wife to whom he could share his feelings; whereas, she was sharing her problems with her friends or her family in such situations.

Phase III: Solution

Ceyda was asked to transmit her new point of view that she gained during the Awareness Phase, to her relationship. After realizing that the tension between

them was due to her own behaviors, she stated that when under stress she needed to be calm or explain the reason of the tension to her husband; so that her husband would not feel 'ignored'. Moreover, when in situations of stress or sadness, she mentioned that she could share her emotions with her husband rather than her friends. By doing this, she added, she would have provided an opportunity for her husband to share with her.

3.2.2.3.3 Session 3: Role Models

The session started with a review of Ceyda's previous week. Firstly, Ceyda stated that she had shared her new insights about the conflict they had on the funeral day, and this share helped them to mutually express their feelings. Moreover, she reported that later that week they had a major conflict about a minor issue and that she could not be able to determine the cause of the conflict.

Phase I: Identification

Ceyda stated to have liked the movie especially because it showed that experiences could be reversed and that the movie 'gave hope' to her. Moreover, she connected both herself and her husband with Danny, in that he was creating arguments for 'minor' details; however, especially Ayhan had a negative disposition like Danny; and despite her being a depressed person in the past, this disposition of hers had changed. In addition, as being more open to change she felt connected with Augie; and on the contrary to Danny, she mentioned, her husband was more coherent in social situations.

Phase II: Awareness

Having learned that Ceyda and Ayhan had watched the movie together and talked about the movie, the second phase began with the elaboration of the

theme they had discussed. Accordingly, the reasons why Beth ended her relationship with Danny and why they reunited later were focused on. First it was discussed how Danny's strict, resistant and incoherent attitudes towards his partner was putting Beth in a situation in which she constantly had to bring explanations and as a result, how Beth's exhaustion made her want to end the relationship. Later, it was discussed how Danny experienced behavioral changes which were recognized by Beth and made them reunite. Afterwards, the effective factors that made Danny experience behavioral changes, and factors that made Beth recognize the changes in Danny were discussed, since it was one of the objectives of the sessions to recognizing each others' changes.

In accordance with the first theme, Ceyda mentioned that Danny went through behavioral changes and that these changes were related to his sharing experiences with Augie. She mentioned that, like Danny, Augie also had problems with his life; however, despite his being aware of these problems he had an attitude of 'trying to enjoy life'. Danny's realization of Augie's attitude, his negativity loosed up, which in turn made him initiate behavioral changes. While discussing this theme, Ceyda realized that, especially during arguments, like Danny, she had been thinking that she was the only one having problems; however, in fact that Ayhan also may be experiencing stress during such tense situations. In the name of improving this awareness, by focusing on what her husband might be experiencing, she realized that he might be having a fear of a big argument to start, and that this fear might be the underlying source of his behaviors that Ceyda felt indisposed to. On the other hand, at this point of the session, she mentioned that, relative to the past, she had noticed important

changes in her behaviors to have occurred; however, added that these change had not been realized by her husband.

After Ceyda's gaining awareness in the framework of the first phase, it was focused on the second theme, and factors that influenced Beth to see the changes in Danny were elaborated. Accordingly, it was focused on Danny, who illustrated changes in his pessimist and constantly complaining attitude, by displaying clear and concrete examples to Beth and that it was difficult to notice minor changes which were spread throughout the process. At this point Ceyda realized that changes that occurred in her were also spread throughout the process and like in Danny's example, were not clear enough to be noticed.

Phase III: Solution

At the second phase, after her realizing that she was exhibiting a unilateral approach towards the arguments with her husband and that the changes that occurred in her were not realized by her husband as they were spread throughout the process; thus, not being concretely and clearly presented to her husband, it was focused on alternative behaviors. Accordingly, when in a pessimist mood or when a tension is experienced due to Ceyda, it was revealed that she also should consider her husband's feelings, and in order to alleviate her husband's fear, it was important to share the reasons of tension. Moreover, this sharing was considered to be different from the aforementioned changes that were spread throughout the process and not noticed; on the contrary, this kind of sharing was considered to be a concrete behavioral change that would also be noticed by her husband.

3.2.2.4 Evaluations of the Sessions

Based on the Evaluation Session held with Ceyda, problem areas that have changed, and remained unchanged were identified. Accordingly Ceyda reported that, although there have not been a change in conflict frequency, recently she "could not stand to be fall out with his husband", and thus, started to share her thoughts and feelings with regard to conflicts they experience. She attributed this change to the progress she made on her communication abilities with the help of the sessions. Moreover, she claimed that as a result of her sharing with Ayhan, he also began to express his feelings and that after a long period, for the first time, she felt that they mutually understood each other. She connected the progress to sessions, as they helped her to change her perspective and made her believe that problems could change. Furthermore, according to Ceyda, her husband became less defensive during conflicts, and started to take his behaviors' responsibility. Furthermore, although sexual problems were not directly specified as an objective, since this topic was assumed to be connected to the communication problems they experience, the progress in this area also elaborated. Accordingly, at first Ceyda claimed that there have not been a change with regard to sexuality; however, as the problem area started to elaborated in depth, it appeared that Ceyda's frequency in rejecting her husband declined, and as a result, their sexual frequency increased. In addition, Ceyda reported that the quality of sexuality also showed an increased. In addition, she reported that Ayhan's aggressive attitude had also changed and that he started to engage in a more constructive manner in order to solve their sexual problems.

Finally, Ceyda's evaluations in relation to cinematherapy discussion were also elaborated. Accordingly, she argued that she benefitted at most from the discussions held during the sessions, rather than watching the movies at home. She also reported that movie discussions helped her to acquire new perspectives and to notice the causes of the problems from a different point of view. In addition, she reported that she found the movies Forget Paris and Role Models as the most effective; since both movies were more closely related to their relationship and the discussions within the sessions provided meaning to those connections.

3.2.1 Case 3: Preliminary Information

Esra, a 25 year old master's student at Middle East Technical University, applied to research psychotherapy sessions for problems with her husband, Emre. The couple is in a relationship for 6 and half years. Within this period, they lived together for one year, and they are married for two months. They first met in İzmir, while both were living there and then Esra had moved to Ankara two years ago for her master's education. After living apart for one year, Emre moved to Ankara for Esra. In her application form, the presenting problems articulated by Esra were, "disagreements upon sexual intercourse frequency, Emre's lack of social environment and being dependent on Esra". She believes that if Emre could establish a different social life, their relationship could become more satisfactory and claims that Emre does not make any efforts. She also reports that they never attempted to solve their problems and expects the sessions to improve their communications. Moreover, she indicates that they both have a tendency to blame each other during discussions and that she wants to be evaluated from an objective

perspective. Finally, she claimed that the problems have not caused any destructive effects yet; however, she believed that they could have in the future. Thus, she reported that she wants to handle the problems before they become irresolvable.

3.2.1.1 Preparation Stage

Problem Identification:

Esra defined her problem areas as the following; incoherence between her and her husband in terms of sexual activity frequency, behaviors displayed during conflicts, and her stress due to her husband's not having an independent social life apart her. When the problem areas were elaborated it was learned that, compared to Emre, she wanted to have sexual intercourse less frequently, and that her husband got irritated when his sexual request was denied; however, rather than showing his irritation, he was starting arguments of different topics. Secondly, the attitudes during conflicts were examined. Accordingly, it was learned that during these conflicts Esra had been more passive, and as a result of her husband's raising his voice, she trembles, her heart beat raises, she becomes restless and 'withdraws into herself'. Furthermore, it was learned that when she tried to express herself, her husband was often displaying an attitude of trying to 'get the upper hand', and not hearing, not understanding or misunderstanding what she had said. In addition to this information, it was learned that Esra was tying the source of their problems to the incoherency of their sexual life and to her husband's constricted social environment in Ankara. More specifically, her husband had changed the city in order to be with her, therefore, having restricted job opportunities and entourages; due to these reasons he was feeling unhappy and

all in turn was influencing their relationship in a negative manner. Moreover, she informed that, she was under stress because she had assumed responsibility for her husband's moving to Ankara, and; therefore, cannot spend time for her individual needs and for studying.

Objectives:

In accordance with the information gained from Esra, it was determined that her problems in the relationship might be related to ineffective conflict resolution behaviors, ineffective coping styles with stressful situations and especially Esra's inexpressive attitude regarding her emotions. It was observed that, moving Emre to another city for Esra, might have encumbered her responsibility and this might be a source of stress by exerting pressure on her. In a similar way, it was thought that, Emre, who had moved to another city to be together with Esra, and who had not found a satisfying entourage and a job, might be having difficulties in adapting to this new situation. Moreover, even though having demands from Esra, she might not be giving enough support due to her aforementioned stress sources. It was also hypothesized that, during conflicts, Esra's not expressing her emotions, might make Emre feel to be arguing alone, resulting in him to get more irritated.

Appropriateness Check:

In the Application Form Esra stated to wastch at least one or two movies in a week; and that she goes one or two times to the movie theatre in a month. In addition, she stated that watching movies contribute 'pretty much' to her social life, and create short-term and partial changes in her life. In the light of her

133

responses, it was assumed that movies were functioning as an intellectual satisfaction in Esra's life, besides as an entertainment tool.

3.2.1.2 Viewing Stage

Considering the hypothesizes established it was planned, first, to assign the movie Forget Paris for discussing alternative conflict resolution behaviors, difficulties in adapting to new situations, expressing feelings in the presence of innovations and providing a suitable discussion climate for the couple to get to know and understand each other better. Secondly, regarding Esra's information that she could not express herself during conflicts, the movie Anger Management was thought to be a good choice in order to elaborate how the aforementioned situation has an effect on her husband and their relationship, and to find out alternative ways for this situation. Lastly, considering stress factors for both Esra and her husband, and regarding to Esra's statement during the session that they could not handle with stressful situations in the past, in order to find more effective ways and to understand each other's point of view, the movie Two Days in Paris was aimed to be discussed. After every movie assignment the regarding movie forms were also given; however, Esra had filled in and brought only one form; stating that she had forgotten the forms or lost them. Therefore, she made an impression of having watched the movies without considering the topic that needed to be considered.

3.2.3.3 Discussion Stage

3.2.3.3.1 Session 1: Forget Paris

The session began first by, reviewing Esra's week from the last session on; and then it was moved on her opinions about the movie. Accordingly, it was learned that she had watched the movie with her husband and after the movie they had an argument. She stated that the argument had started due to an old topic that was brought up about some tension they had experienced with their families during their marriage. Moreover, she added that, the reason the argument had maintained was due to Emre's insensitive attitude towards the argument topics; however, after hearing that Emre had also been sad about the problems in the past, she felt relieved and the argument ceased.

Phase I: Identification

During the Identification Phase it was learned that Esra and Emre had talked about the movie and that Emre had put himself into the shoes of Ellen in terms of having changed cities as she did. With regard to Emre's connection to Ellen, Esra mentioned that she told him 'whatever one does, she does it for himself; she would change cities not for Mickey, but for the belief that she would be happy'. Additionally, she mentioned that, the part that had drawn her attention most was that both of the characters had written a list of sacrifices they had made for each other, and that each character made decisions about their lives individually. For the source of their problems, she stated, although when one of the two was unhappy and expecting to be understood by the other, both of them were insensitive towards each other's unhappiness.

135

Phase II: Awareness

At the second phase, with regard to the Mickey-Ellen relationship, it was discussed how holding the counterpart responsible for the sacrifices each had made, would influence the relationship; thereby, it was aimed for Esra to gain awareness about her attributions. Accordingly, first the factors that negatively influenced the Mickey-Ellen relationship were elaborated. Here, Esra mentioned that, Ellen had left for America with knowing the circumstances that she would confront with; despite this, she pushed her husband to make a big sacrifice such as quitting his job. Moreover, she mentioned that, like in the Mickey-Ellen relationship, in situations when one of the counterparts is unhappy, it was not possible for the relationship to sustain in a satisfying manner. When she was asked to transmit her interpretations; she realized that, unlike Ellen, her husband was not expecting any sacrifices from her; but, that she preferred to spend the time, which she normally needed for her studies or would rather spend for herself, with her husband. Moreover, it came out that, even if the counterparts would not write down list of sacrifices and show to each other, as it is in the Mickey-Ellen relationship, Esra realized that by her thinking that 'I could not study because of him', she was attributing the source of her stress to her husband; which in turn might have negative influences on the relationship.

Phase III: Solution

At the third phase, regarding Esra's realization of the effects of how her attributions influence the relationship, it was decided to discuss how she could overcome the negative effects of this situation on the relationship. First, she was asked to give an example concerning the Ellen-Mickey relationship. She stated

that, in the time when Ellen's complaining life conditions were over, she could make Mickey offer to cease the sacrifices he was making and request from him to return to his job. At this point, she was asked to adapt her suggestion to her own relationship. Although her husband's living conditions had not changed completely, she stated that, he had a satisfying job life he loved and, she offered that, rather than taking responsibility for her husband, she could set a schedule in which she could both spend time with her husband and study. Having offered a functional alternative, the schedule she would set for herself was formulized.

3.2.3.3.2 Session 2: Anger Management

The session began by reviewing Esra's previous week and it was learned that they had gone to the movie theatre with her husband's colleagues; therefore she stated that Emre had made the first step in establishing himself a social environment. Furthermore, it was learned that they had watched the homework movie together and had discussed about the movie among themselves; and right after had shared things regarding their relationship. She mentioned that this sharing was mostly about their behaviors, thoughts and emotions they exhibit during arguments. Accordingly, she informed to have mentioned that she could not express herself and that she felt ignored. Her husband, on the other hand, was mentioned to have stated that even though Esra was not talking too much during their arguments, she was 'touching his sore spots' when she said something, and that this was raising his anger, but that she was 'withdrawing' right after. Moreover, Esra stated that she acknowledged him to be right, but that she neither could express herself to him nor sedate him; therefore, she was experiencing her anger by irritating him.

Phase I: Identification

At this stage of the session Esra mentioned that especially Dave could not express himself, which in turn made him angry when the counterpart did not understand him; and that this situation was holding true for her, too. Moreover, she felt connected to the cashier in the cashier-customer metaphor mentioned in the movie; like the cashier she too was having explosions of wrath in situations where she could not say what she wanted to say.

Phase II: Awareness

The aim of the Awareness Phase was to show Esra her contributions of sustaining an argument pattern during a dialogue between her and Emre, and to display the effects of her behaviors on her relationship with Emre. For this purpose, considering her identification with Dave, in order for her to realize Emre's feelings, it was focused on the Linda-Dave relationship and what Linda might be experiencing in the presence of a partner who cannot express himself. When elaborating this topic, she stated that she was trying to cease the topic by keeping quiet; but that Emre's anger was rising towards such a reaction, making him more insisting. Moreover, she mentioned that when she sees that she cannot surpass Emre's anger, she was displaying behaviors which were defined by Emre as 'touching his sore points'. At this point when she was mentioning about her excuses for her behaviors, it was aimed to pass to the third phase in order to focus on alternative ways to find; however, a resistance of her was encountered by her saying of 'what else can I do, I cannot hinder Emre's reaction whatever I do'. Therefore, by focusing on the relationship of Dr. Rydell and Dave, and to elaborate the reasons why Dr. Rydell was pushing Dave to express himself, the

second phase was maintained. She stated that, Dave was not expressing himself until the last moment and was trying to hinder an explosion of rage; realizing that she too was experiencing her anger as an 'explosion of rage', when she feels that she cannot avoid the conflict. Moreover, she realized that during their conflict patterns, like Linda, her husband might also be feeling desperate, not understood and lonely. These feelings of her husband, was rephrased as a feeling of not being accompanied to his feelings during an conflict.

Phase III: Solution

After having determined that the anger of her husband might be rising due to feelings of not being accompanied, it was decided to focus on alternative ways for Esra to follow in order to alter their conflict pattern. Accordingly, she mentioned that she needed to exhibit her anger in more functional ways and should yell at him if necessary; however, she added that this kind of a behavior was not for her. As she could not suggest any alternative ways that were appropriate for her, it was focused on probable effects if Linda would have shared her experiences with Dave rather than cooperating with Dr. Rydell. Accordingly, she stated that during a calm time when a conflict is not present, she could express herself why she was unresponsive and not able to share her feelings during their fights. By this, the emphasis was on decreasing her husband's feeling of not being understood, and to reduce his anger.

3.2.3.3.3 Session 3: Two Days in Paris

When the previous week was reviewed it was learned that, Esra had shared the determined topics from the third phase of session with her husband in a calm ambiance and that this sharing had expanded to the whole week. However, she

139

mentioned that, as they had not had any conflicts during the week, they could not test whether the sharing had an effect in practice.

Phase I: Identification

During the Identification Pphase, Esra stated that they had watched the movie together, as they had done with the previous movies; however, depending on both of them not having felt connected with any of the characters, they had not discussed about the movie. Moreover, she stated that she had not felt close to any of the characters; just that Jack's coming to Marion's living areas had reminded her of the first periods of their relationship, and that she also felt uncomfortable and tense when she was in Emre's entourages.

Phase II: Awareness

During the Identification Phase, while she mentioned not to have connected any of the characters or scenes with herself, partner or her relationship, it was focused on the questions of the movie form, whether the couple was recognizing their times of stress or the reactions of the partner when the other partner is under stress. During this discussion, she stated that Jack's tension was not recognized by Marion; therefore, due to not being understood, Jack could not express his reasons of being stressful, which in turn made him react intensely. Furthermore, she stated that while Jack was not expressing his excuses for being stressful, Marion was not able to understand the reactions she received from him. Therefore, it was determined that Jack's not expressing himself and in turn reacting intensely, made Marion to experience a dilemma. When asked to transmit her interpretations to her relationship, she informed that when she was stressful with any reason, she would not want to express herself and would start a conflict

with Emre, in which she could project this situation to her relationship. Moreover, she realized that her husband might interpret this situation as 'an unnecessary scold' and may be personalizing the reasons of this 'scolding'. This awareness was connected with the dilemma topic of the Jack-Marion relationship, and it was focused on by not expressing herself, she might not give a chance to her husband to recognize the reasons of her tension, by which she might leave Emre in a dilemma. At this point, she realized that the reason of her husband's personalization of the tension might be a result of her behaviors.

Phase III: Solution

As Esra had informed to have another appointment right after the current session, the third phase could not be elaborated. However, she mentioned that it was necessary to share her tension with her husband when she was under stress. Moreover, it was emphasized that when she was tense and under stress, even if she did not want to talk about the reasons of her situation, she stated that in a calm period of time, she could open this topic to her husband in order to prevent him to personalize the tension. Accordingly, she mentioned that she could request from her husband 'not to insist' and to give her time to calm down in such situations.

3.2.3.4 Evaluations of the Session

During the Evaluation Session, it was learned that the Esra-Emre couple had gone through a conflict and that for the first time Esra had expressed her anger towards Emre. Therefore, by emphasizing that she had for the first time accompanied Emre's feelings, from the beginning of the session on, the reasons of such a change were elaborated. Accordingly, she stated that with the help of the discussions during the session she had 'met with her feelings a little more' and

that for the first time she had 'let herself express her emotions'. In addition, opposite to the previous conflicts, she stated that she had not needed to rehearse the conflict topics in her head and that the conflict had resolved faster compared to the previous ones. She mentioned that, her husband had also contributed to this change of hers, and that after the conflict they had an experience of sharing with each other, and that they did not transmitted the conflict topics to the following days. In addition to these, her evaluations about another theme that was discussed during the session were asked; upon which she stated that she was not having a blaming point of view towards her husband with regard to studying. On the other hand, she stated that her difficulties in concentrating to her studies were continuing; however, her husband had started to encourage and help her. She bound this change of her husband to her/ success of expressing herself clearly and to that her husband had understood her. Lastly, she mentioned that no change had occurred in terms of their sexuality; and bound this reason to that this topic had not been directly elaborated during the sessions. However, stating that she evaluated the session positively in general; she had believed before the sessions that she would only gain some awareness, but would not create a behavioral result. Moreover, she added that she had benefited from the session in that she had brought concrete suggestions that she could transmit to her daily life.

After her evaluations regarding her relationship, her evaluations about the movie discussions were asked. Firstly, she stated that she had benefited from the session, and especially from the topics that were elaborated during the movie discussion of Anger Management, and that these discussions included clear examples that she could transmit to her daily life. Secondly, she stated that she

found it functional to discuss the theme in Forget Paris about holding the partner responsible for being obliged to make sacrifices. However, she added that she could not make any connections between her and the movie Two Days in Paris; therefore, she did not remember much about this movie. In addition to these, she stated that it was not watching the movie, but the discussions, especially carried over the movie Anger Management, that might be influential in her daily life. Her general evaluation about the movies, with the influence of watching them with her husband, was that, the movies had created a platform to talk their relationship and that they had provided an ambience in which she could state her demand to her husband more easily.

3.2.4 Case 4: Preliminary Information

Nihan is a 25 year old student, continuing her Master's degree at Middle East Technical University. She mentioned that, the reason to apply to the study was her problems with her five- year long lasting boyfriend, Hasan; and that these problems were mostly about sexuality, in particular her being sexually reluctant for the last two years. Moreover, she mentioned that, as she was not able to correctly define other problems in her relationship, she never had an initiation in order to solve their problems. During the relationship they had broken up three times, and that one of these break ups had lasted for approximately one year. Lastly, she stated as her expectations from the sessions were to ascertain her problems and understand the reasons of her sexual reluctance.

3.2.4.1 Preparation Stage

Problem Identification:

After explaining the study's objectives and contents, the problem areas that led her apply to the study were elaborated. Accordingly, first, the problems regarding sexuality were talked in detail. She stated that, they had no problems regarding sexuality during their first year of the relationship; however, that for the last two years her reluctance in sexuality had become intense. Moreover, she added that, due to a dermatological problem she had been using contraceptive pills for the last 3 years, and that one of the side effects of the pill was sexual reluctance; which she stated to might be the reason of her problem. On the other hand, she stated that she was not thinking of ceasing the medication as it was healing her skin. At this point, as she mentioned that sexuality was not in great importance in her life, the reasons of mentioning sexuality as a problem area in the application form were elaborated. Accordingly, she stated that, when displaying her reluctance to Hasan, they would go in great arguments; therefore, she wanted to learn the reasons underlying her sexual reluctance. Moreover, as she mentioned that they had other arguments apart from sexuality, this topic was elaborated. She stated that, once in a week they had 'intense' fights which start due to 'minor reasons' and end in a short time. When she was asked to inform how the fights end, she realized that they were making up as a result of Hasan's 'pretending to have understood her'. However, the problems that she thought to have solved were coming up again, resulting in similar fights to occur constantly and that she constantly had to explain the excuses of her behaviors. In addition to these, she stated that twice in a year, their fights were ending as a result of her

144

'having a nervous breakdown'. She mentioned that, during these fights she was losing control, and displaying behaviors such as hitting, kicking and yelling. When she was asked the factors that made her come to this point, different from other kinds of fights, she stated that from time to time Hasan became unresponsive and silent during arguments; and due to her not getting a response, she would come to such a point. At this point, she claimed that she was not displaying different behaviors in arguments that made Hasan to be unresponsive; but that he was choosing this way of being unresponsive, in times when he could not tolerate and not go in a compromising way.

Lastly, Nihan's expectations about the sessions were discussed; in which she stated that her fundamental problem was the loss of passion and as a result of their frequent arguments they had 'wore out' the relationship; therefore, she was expecting to elaborate these areas. At this point, she was informed that sexuality might be negatively influenced in the presence of problems in a relationship, if not due to the medication; therefore, she was offered to prioritize the elaboration of the experiences in communication and argument areas during the sessions; and that after the session, if the problems of sexuality would still be present, to continue the sessions apart from the study, in order to solve this problem area.

Appropriateness Check:

In the Movie Watching Habits section of the Application Form, she had stated to 'always' choose the movies to be watched; that she would watch at least one or two movies in a week and that she would go to the cinema three or four times a month. Moreover, she had mentioned that watching movies had a 'great' contribution to her social life; and that she would 'rarely' try to make an effort to

create a change regarding the movies she watched, and that these efforts would 'rarely' give a result.

Objectives:

After the session, the therapist's evaluation was as the following: The conflicts that were frequently taking place between were not effectively elaborated; therefore, the constantly recurring pattern of conflicts has become an important stress source over the relationship. Regarding these hypothesis, it was determined to focus on conflict resolution behaviors and ways to deal effectively with stress. Moreover, based on Nihan's statement that she was expecting from Hasan to tolerate and be compromising, it was aimed to show the probable negative effects over the relationship of holding merely the partner responsible for the problems and to reveal the vicious circle due to the constant recurring conflicts.

3.2.4.2 Viewing Stage

In accordance with the aims, it was determined to assign the movie Forget Paris to focus on behaviors displayed during conflict, and the movie Two Days in Paris was determined to be used as homework to focus on the theme dealing effectively with stress. Moreover, in order to elaborate the probable negative effects of Nihan's behaviors she was displaying during conflicts, to break the vicious circle of the constantly recurring conflicts, and to elaborate alternative ways of solutions, the movie Groundhog Day was determined to be used.

146

3.2.4.3 Discussion Stage

3.2.4.3.1 Session 1: Forget Paris

The session began first by reviewing the previous week. During the review she mentioned that she had an ordinary week; and that they had a conflict and as conflicts were one of the topics to be reviewed during the sessions, she had tried to focus on her thoughts and feelings during the argument. Therefore, she stated that, she had realized she 'wanted to be in the center'; and their arguments started in times when Hasan was not giving her priority in his life, or ignore her requests, implying that she is not his priority. She also added that in times apart from these, they were 'able to compromise'. In addition, information was gathered about the reasons and the process of the conflict. Accordingly, it was learned that Hasan had a new job in which he had to go out of the city on particular days, and the date he returned to Ankara, Hasan's sister had come from Istanbul to visit him; therefore, although Nihan wanted to spend time together with Hasan, he wanted his sister to join them and spend the time together with them, which resulted in an argument.

Phase I: Identification

Nihan mentioned that, since she had watched the movie as a means of therapy, she had tried to make connections among the characters and her, her partner or relationship; however, due to the characters' demographic features (age, marital status etc.) being very different she stated that she was not able to make any connections. However, attending to the Movie Form, apart from the movie she made connections in terms of the items in the forms. Accordingly, she mentioned to experience the following items in her relationship; situations in which one tries to talk, whereas the other ignores; one seeing it worth talking,

147

whereas the other seeing it unworthy; feeling of not being understood; recurring the same problems and not being able to find a solution; and lastly, trying to make the partner accept his/her requests.

Phase II: Awareness

As Nihan could not make any connections during the Identification Phase, it was decided to maintain the discussion depending on the scenes related to the Nihan-Hasan relationship and to talk about the topic headings. Accordingly, first, it was tried to focus on the sources of the frequently occurring conflicts between the Ellen-Mickey relationship and what each partner could do in the name of hindering the argument to get intensified. Nihan stated that, cutting off the problems and rather than compromising, trying to make the counterpart accept his/her request would result in the unhappiness of one of the counterparts. Moreover, she stated that Mickey, with Ellen's demand, could look for a more satisfying job when he had quit his job; however, he was punishing Ellen by staying inactive due to his situation he had been in. She also stated that Ellen could have been supportive towards her husband, but due to Mickey's negative attitude, she had not done it.

After her analyzing the Ellen-Mickey relationship, she was asked to transmit what had been talked about to her own relationship; however, she stated that, the couple in the movie was experiencing 'big problems'; that they were coherent towards such problems; therefore, she could not compare her relationship with the Ellen-Mickey relationship. At this point, to help her identify, it was tried to find commonality between Mickey's being out of the city before changing his job, and Hasan's being out of the city on particular weekdays due to

his new job. At this point, Nihan stated that the couple had not discussed Mickey's being out of the city; but, that they had elaborated this topic and as they were not living in the same house, she stated that Hasan's being out of the city was not influencing them, but only for this week, the problem was that she had to 'share Hasan with someone else'. Due to Nihan's not being able to find a commonality, by trying to transmit the experiences in the movie to her relationship, the therapist made a comparison. Accordingly, as she stated the problems of the Ellen-Mickey relationship to be 'big' and the problems in her own relationship as comprehensible; she was asked why 'minor' problems in her relationship and Hasan's departures were effecting their relationship. At this point, she mentioned that, the factor creating a negative effect on the relationship could be herself; that Hasan was always behaving towards her as she was a 'princess' and when she was confronting an opposite attitude from him, she was getting irritated. Towards such a reveal by Nihan, the therapist tried to hinder Nihan to develop a higher resistance, and reframed Nihan's expressions as not being able to adapt to the new format of the relationship. Upon Nihan's accepting this interpretation, she asked why she could not adapt. It is emphasized that the ways that would ease her adaptation would in particular importance, and thus, she was asked what factors would ease her adaptation; thereby, trying to make her focus to the solution rather than the problem. First, she stated that she did not want Hasan's sister to come again; as there might raise different problems due to this demand. At this point, she mentioned that she also had to make some sacrifices; however, she stated, she did not want to do this; therefore, it was aimed to elaborate the effects of not making sacrifices on the relationship, by focusing

149

on the film. However, Nihan maintained her focus on the last argument with Hasan rather than focusing on the film, and mentioned that the reason why the argument had intensified was Hasan's not displaying an attitude of keeping herself at the foreground. As she attributed all the responsibility to Hasan, in order to make her gain Hasan's point of view, she was asked what he might have felt during the argument. At this point, she started to make some thinking about probable reasons of his behaviors; however, right after, she emphasized his faulty attitudes, and blamed Hasan of not understanding her. During the whole session, as she tried to ward off the topics about the movie, and gave examples from the same argument, it was tried to elaborate the argument that occurred between her and Hasan, and to reveal both parts' probable thoughts and feelings. During this discussion, she realized that, she was trying to express herself to Hasan with a 'harsh' manner, and rather than 'talking to him calmly, she was taking her own way'.

Phase III: Solution

Upon Nihan's gaining awareness about her own behaviors, she was asked to provide an alternative behavior, after which she mentioning of a more constructive and compromising communication style that she could follow during arguments. In addition to these, she stated that she was getting angry during arguments; therefore, she was not able to provide appropriate solutions at those times. With regard to her finding an alternative behavior, it was tried to focus again on the movie so that she could do some practice; however, she stated to have a job to do after the session, and demanded to cease the session. Therefore,

150

after making a last summary, the next movie homework was assigned and the session was ceased.

3.2.4.3.2 Session 2: Two Days in Paris

During the review of the week it was learned that Nihan had another conflict with Hasan. Accordingly, she had learned that during the vacation period Hasan was going to visit his family, and Nihan had requested from him not to go; however, her request had been denied. Nihan mentioned that, his vacation turned into an argument as Hasan had not shared with her the idea of going, and that she had been expecting to spend the vacation with Hasan. Therefore, she claimed that her being disappointed might have an effect in the argument to start; however, she added that 'she had not been understood' by Hasan. After having elaborated the argument, it was passed on the movie assignment.

Phase I: Identification

Nihan stated to have found the movie disturbing and that she got bored when watching it; therefore, the reasons of her statement were elaborated. She mentioned that, she found Marion's 'priggish' attitude when talking to Jack irritating and that she got annoyed by Marion's constant explanations about her behaviors. Depending on her finding Marion irritating, she was asked whether she had felt close to Jack, after which she stated that she had not felt close to Jack but had given him right.

Phase II: Awareness

Since she was not able to make any connections, but felt an emotion about Marion, at the second phase, the effects of her dispositions, that Nihan found irritating, on the relationship were focused on. Accordingly, she stated that

Marion had a 'reckless' point of view towards relationships and therefore, displaying an attitude of having no expectations from her partner. On the other hand, with regard to Jack she mentioned that, Jack might get angry due to Marion's that kind of attitude and might get disappointed; moreover, his confidence might get damaged, and his trust might have declined. She stated that, as a result of such an interaction between Jack and Marion, both sides might create a polarization by getting defensive, and making it difficult to understand each other. When she was asked to adapt what had been talked so far to her own relationship, similar to her reaction in the previous session, she mentioned that the source of the problems was different; that in the movie the conflicts were arising due to cultural differences; therefore, no similarities could be made for her relationship. Despite the therapist's suggestions of focusing on the results rather than the problems' fundamentals, she stated not to be able to make any connections. Therefore, another theme was focused on regarding the movie, in which Jack was being illustrated as under stress. She stated that Marion was behaving too ego-centric, and rather than trying to understand Jack, she was having an attitude of blaming and imposing her own demands. Moreover, she stated that, these suggestions were including 'ideally what they needed to include' and that in real life it would be impossible to empathize so much. On the contrary, she added, upon Marion's attitude, Jack might felt disappointed by thinking that 'he was not valued' by her. When she was asked to adapt what had been talked about until this point; a different way compared to the previous ones was followed, and it was asked whether a specific behavior (imposing) mentioned in the discussion had been present in her relationship. First, she made a comparison

and concluded despite Marion's imposing attitude, they were both being 'merely focusing on' their own demands, and ignoring the counterpart. However, right after, she stated that these behaviors were only present in Hasan, despite of 'not seeing herself as perfect' she stated she believed Hasan to be deficient in arguments and that different from Hasan, she was explaining her reasons of her behaviors, and that Hasan was displaying an attitude of 'looking straightforward' on his own demands by 'focusing on' only one subject. When she was asked to explain this relationship pattern she had mentioned; she stated that when she was expressing a demand she would also at any rate explain why she demanded it, and that she would be compromising by not behaving as if it was only her demand. However, she stated, Hasan was focusing only on her being make a demand and not listening the rest explanations, and she added that he perceived her behaviors as 'imposing her demands'. With the aim of elaborating why Hasan would have such a perception, she was reminded of what she had earlier mentioned as 'needing to be in the center', and it was discussed whether this demand had an influence on this pattern. At this point, she mentioned that she constantly wanted to see she was valued; when confronted with a behavior of Hasan that seemed not to be his priority, she wanted to know whether this was due to his not valuing her; otherwise, she added, 'she could not stand to be saddened' and by thinking that 'how could you hurt me' she would feel not being valued. Upon her opening a topic about her vulnerability, it was aimed to elaborate what she could do in order to hinder behaviors that make her feel this way. For this purpose, with regard to the Marion-Jack relationship, and by elaborating Jack's initiations to cease Marion's behaviors that were disturbing him; it was revealed that as a result of

153

him not being able to express himself appropriately, Marion was displaying a reckless attitude. After providing a concrete area for a solution, in order for her to adapt this to her own relationship, her feelings and thoughts, as well as Hasan's feelings and thoughts with regard to her feelings, during conflict patterns that make her feel unworthy were elaborated. Consequently, it was revealed that, in times of feeling unworthy, she would go into a defense by thinking that 'her place had been surrounded' and therefore getting angry; and when angry, as a first reaction she would question Hasan's behaviors in order to find a proof for it, however, as a result of Hasan's not understanding the reasons of this questioning, Hasan might respond with anger due to the thought of 'Nihan's behaving capriciously'. After determining this cycle, it was focused on which behaviors of Nihan might be interpreted by Hasan as 'behaving capriciously and whether Nihan was able to express herself appropriately or not. During the discussion of this topic, Nihan mentioned that she was clear in expressing her feelings in a written format; and that she had not mentioned 'feeling as if not valued' in a clear manner. In addition, she informed that, during this process, seeing Hasan was hurting her very much, she was making herself 'unreachable' by not answering his phone calls or closing the door to his face. On the other hand, during this process, she mentioned, Hasan was not understanding her and maintaining to behave in blaming manner towards her. Therefore, by focusing on Nihan's behaviors, it was revealed that opposite to her words, she was giving the message of 'I don't care about you' with her behaviors, and that this might be interpreted by Hasan as 'being punished'. After the determination of a different cycle in the relationship, to move to the solution phase, it was tried to relate what had been

154

talked with the movie; however, as Nihan came up with a different fighting example, this example was elaborated with regard to what had been discussed during the session. Later, it was focused on the solution phase.

Phase III: Solution

At the last phase, it was aimed to look for alternative ways of solution to the cycle that was revealed during the awareness phase. Accordingly, she remembered to search for proofs of being valued in times of irritation, she mentioned that by trusting Hasan's valuing her, she might explain him that under her behaviors might be other reasons, and by this way, she could try to calm herself down. Moreover, by taking her awareness during the sessions into consideration, she stated that, thinking of what kind of reactions to respond with, would also give her time to calm down.

3.2.4.4 Evaluations of the Sessions

An evaluation could not be gathered from Nihan as she did not come to following sessions after this session. However, when the transcript of Nihan's sessions were examined, it was observed that she had stated to benefited mostly from the question 'what could she do differently'; moreover, she had made a similar evaluation in the Cinematherapy Session Evaluation Form she had filled in for once.

3.2.5 Case 5: Preliminary Information

Rengin is a 26 years old Master's student at Middle East Technical University. She was referred to the sessions by a previous participant who also had taken part in the research and had completed the sessions. Rengin had applied to the sessions due to her problems in her relationship with Cem, with whom she

had been reunited since 3 months, after they ended a 6-year long relationship for 2 years. In her application form, she had stated to have 'power struggle' with Cem; resulting in both sides hesitating to 'retreat'; therefore, not being able to solve their problems. Moreover, she stated that they were having uncompromising attitudes; she was having problems with her partner's conflict behaviors and that they could not meet each others' expectations. She mentioned that, up to now in regard to solve their problems, they had talked their problems in a calm way and aimed to try being more constructive in the next time of 'tension'; however, despite these solutions had been effective, they had not been sufficient. Lastly, according to Rengin, among her expectations from the sessions were; an evaluation about her side of the relationship, leaving the thought that her boyfriend is a 'threat' to her, and ceasing to see her boyfriend as a competitor and improve their sharing.

3.2.5.1 Preparation Stage

Problem Identification:

Rengin defined her general problem area as power struggle and conflict behaviors. Moreover, she mentioned that she needed to apply to therapy because she was worried that the previous problems may be influential in their current reunification, as they had not solved out their problems in the previous periods of their relationship. Therefore, first, her problem definitions regarding totheir first periods of relationship were questioned and then the reflections of these problems to the current time were elaborated. Accordingly, she mentioned that during high school and the first years of university, Cem had been a dominant character who is rigid with his own beliefs, not listening to the counterpart, and had been in a

competition with her as trying to 'oppress' her. She added that, Cem had a dominant attitude especially in political topics, trying to impose his political view and belittling her search of view. Again at this period of time, she mentioned that due to Cem's attitudes, her self-confidence had declined. Therefore, before every step she was about to take, she stated to feel under pressure of the thought of 'I wonder what Cem would say'; therefore, she had not been able to behave comfortably. In addition, she stated that, during their two years of being apart, Cem had changed in terms of his rigid way of thinking, and his competitive attitude towards her; moreover, he had started to listen to her and had loosen up and maturated in political topics. Despite these changes, she mentioned that, Cem's manners during an argument had not changed, and that he had maintained his hurtful attitude; which continues to be a problem to their relationship. Moreover, even though she mentioned that Cem's attitude of competing had changed, she stated that she could not adapt to this change; and towards any criticism from him, she had been thinking that he was 'oppressing' her; therefore, she was maintaining the competitive attitude due to her unchanged perception. Especially because of her thought that Cem was 'oppressing' her, she stated that, in areas in which she had more confidence, she was displaying an intervening and dominant attitude; and trying to gain mastery over Cem. Additionally, she stated that during the sessions by elaborating the problems, she had realized that this problem might not have changed also for Cem; and that in with regard to Cem there might still be a 'hierarchy' in which he might have placed himself at the top. After having elaborated the problem areas, her steps in solving these problems were covered. At this point, Rengin mentioned that 5 years ago she had received

157

professional help due to social phobia and depression; and that Cem also had been a topic during her therapy sessions. She stated that during this process she had learned to talk in a manner referring her feelings, rather than only blaming the counterpart, when communicating.

She mentioned that by transmitting information provided during the previous therapy process, she had been trying to be more constructive. In addition, she stated that compared to their old times, during an argument they were clearly sharing their feelings and thoughts after the argument was over. However, in her belief, this was not sufficient and not creating a change; and due to this, she opted for getting professional help.

Objectives:

Based on the information gathered from Rengin, it was determined that the source of problems in the Rengin-Cem relationship derive from attitudes adopted during the conflictual situations and the behaviors displayed in order to resolve the conflicts. Moreover, it is assumed the belief of being in a 'power struggle' might have contributed to their relationship as a source of stress; therefore, creating a pattern of behaving stubbornly to each other, rather than creating constructive ways of solution; and acceptance of their requests by the counterpart, rather than accommodating. Moreover, it was considered that, as Rengin had defined her relationship as two different periods, she might not have adapted to the changes of the new period, and carrying problems from the first period to the current time. Parallel to these, it was hypothesized that, the stubborn and demanding style for the counterpart to change, might be hindering both sides to understand each other.

Appropriateness Check:

Rengin reported watching at least one or two movies during a week, and going to the movie theatre more than once in month. Moreover, she claimed to 'rarely' consider movies as a source of creating change in her life, and that these attempts 'rarely' result with a change. Although Rengin made an impression that movies function merely as an entertainment tool, she considered as being receptive to the movie discussion based on her intellectual level.

3.2.5.2 Viewing Stage

With regard to the hypothesis constructed with the information gathered in the first session, in order for Rengin to examine her conflict behaviors, to help her create alternative ways of solutions, and to elaborate the topics regarding her adaptation to the changes in her relationship, the movie Forget Paris was considered to be used. To elaborate and overcome the negative effects of stress created by the experienced problems, the movie Two Days in Paris was determined to be assigned. Lastly, to discuss the importance of empathizing with the counterpart and create changes in her own behaviors, rather than constantly demanding from the counterpart to change; and make her aware of how interpreting the counterpart's behaviors as 'being in competition' create effects on her own behaviors, the movie Groundhog Day was considered to be used.

3.2.5.3 Discussion Stage

3.2.5.3.1 Session 1: Forget Paris

The session began by reviewing Rengin's week from the last session on. Accordingly, it was learned that she had 'created a conflict' and had not seen each

other for a few days. Later, with Rengin's initiation they had elaborated their conflict. It was learned that, during the elaboration, they had examined 'why their communication had ceased', why Cem had gotten irritated and what had been lived from Rengin's point of view. Moreover, it was concluded that, the competition constructed in their past relationship, and behavioral pattern of belittling the counterpart had caused the argument to become intensified. Later, it was passed to the homework movie, Forget Paris, in order to discuss the adaptation to changes in the relationship and dealing with problems using effective conflict resolution behaviors.

Phase I: Identification

During the first phase of movie discussions, Identification, it was stated that the couple's problems presented in the movie were far away from solution, and that they were making major changes in their lives without considering the results. Moreover, she stated that she had not connected herself to any of the characters, but that she had watched the movie mostly from Ellen's point of view, as Mickey did not respond to the big sacrifice that Ellen had done. In addition, she stated that she had gotten irritated to Mickey's not recognizing Ellen's sacrifices and to Ellen's not sharing her feelings and experiences with Mickey. Lastly, she mentioned that she made a resemblance in terms of their communication style, that is, like Mickey and Ellen, they also need to argue in order to understand each other. Moreover, she added that there has been distrust in their relationship, due to their experiences in the first periods of their relationship.

Phase II: Awareness

After having discussed identifications, the first theme to be considered at the second phase was the excuses of not being able to adapt to the changes in the relationship. Thereby, it was aimed to determine the factors that were sustaining the negative effects, which were told to be transmitted from the first period of the Rengin-Cem relationship, to their current relationship. For this reason, first, it was discussed with regard to the Ellen-Mickey relationship, why Mickey's returning to his job was considered as a problem after Ellen's unhappy living conditions had changed. When asked to adapt the discussion to her own relationship, she tried to make a connection to the power struggle topic; however, seeing that she could not make a connection very clearly, a summary about the movie discussion was presented. After the summary, she realized that like Ellen she also had some changes in her living conditions and that factors sustaining the power struggle from the first period of her relationship had ceased. Therefore, she considered that she might have an important effect in maintaining the topic of power struggle despite these changes.

After having seen her role in not being able to adapt to the changed conditions and her role in the sustaining the old relationship pattern in her yet constructing relationship, it was passed on the second theme by elaborating the negative effects of this situation on her relationship. With this purpose, first the Ellen-Mickey relationship was discussed. She stated that, depending on not understanding each other, they started to feel anger towards each other; and as a result of the occurring anger, they were being stubborn rather than looking for an agreeable way, which all in turn led them to experience a vicious circle. When

asked to transmit this analysis to her own relationship, she mentioned to have a similar attitude with Ellen; having an attitude of trying to impose her rightness in her relationship with Cem; and that she could not follow an agreeable way in areas where she sees herself right. At this point where she gained a new awareness, by passing to the third phase, it was aimed to elaborate alternative ways of behaviors. Not being able to come up with a constructive alternative, she stated that she was too stubborn and did not know how to provide agreeableness, realizing that she was employing the behavior that she was complaining in Cem. She stated that, during a fight to make Cem tell what was on his mind, she was first talking about a mistake that she had done; in which making the impression of 'climbing down', and right after she becomes aggressive towards Cem. Moreover, she added that underlying motivation of her attitude was viewing Cem as 'a competitor'; therefore, she was 'using every possible area'; displaying a provocative attitude towards areas she knew Cem was sensitive of.

Phase III: Solution

At the third phase, after considering how she might transmit problems from the past to her new constructing relationship; and after her realization that she was still insisting on Cem's sensitive areas despite the changing conditions, it was focused on the alternatives. Accordingly, by giving an example from the past, she mentioned that she could be more careful towards Cem's sensitivities. However, as she could not present any solutions to prevent her provocative behaviors, again it was focused on the movie. In the Mickey-Ellen relationship, she was reminded of her suggestion that Ellen could have shared her unhappiness and reasons of unhappiness with Mickey in times when she was having bad times.

By doing this, she was asked to adapt this suggestion to her own relationship. So, along with being careful to Cem's sensitivities, it was discussed that, she could share with Cem her own sensitive areas and expectations of how Cem should approach to these areas. For the next week it was decided for her to try this sharing regarding a concrete example.

3.2.5.3.2 Session 2: Two Days in Paris

The session began with a review of the previous week in which it was learned that she had had a week of arguments with Cem. Rengin mentioned that the arguments had begun due to a conversation about their political views; and that after the argument they had discussed about their behavioral attitudes and thoughts. As a result of this elaboration, she mentioned to have found the opportunity to understand and to gain new information about each other; however, they could not prevent the misunderstandings that were lying at the source of their problems. Moreover, she stated that, they had started to question each other's 'intentions' and were not trusting each other. After the week's review it was passed to the discussion of the movie Two days in Paris.

Phase I: Identification

During the Identification Phase, Rengin emphasized the points she identified herself with the Jack-Marion relationship. Accordingly, as the movie contains problems especially about power struggle and trust issues, she mentioned to have found many similarities; moreover, she stated to have encountered their own statements from time to time in the movie. In addition, it was learned that she had identified herself with Marion, and that even Cem had resembled her to Marion. Moreover, information was gathered that as Jack could handle Marion's

explosions of wrath with patience and in a mature manner, Cem had connected himself with Jack. Moreover she stated that, during the movie, seeing that the argument was not extended no matter how intense it was and that, there was no search for who is right or wrong, made her feel better; and made her realize that not being able to prevent this situations was damaging the relationship.

Phase II: Awareness

As Rengin had stated that there was a struggle of power in the Jack-Marion relationship and that this struggle was only felt by Marion, it was determined, first, to elaborate the effects of behaviors displayed in areas that were perceived as power struggle on the relationship. Accordingly, she mentioned that as a result of only Marion perceiving a power struggle, she was feeling anxious and displaying an attitude of 'compelling' in the areas she feels confident. Moreover she mentioned that, Marion was using these areas as opportunities to 'prove herself' by displaying 'exaggerated' behaviors. When asked to transmit her interpretations to her own relationship, she mentioned that, opposite of Marion's 'know all' attitude, she was more like trying to 'get the upper hand' by 'keeping her calmness'. Moreover, she realized that, towards her attitude, Cem might get irritated of being the one who had been behaved in a priggish manner, and tried to be outpower; and as a result of his irritation he might display 'out of control' behaviors. As the cycle they were experiencing during their arguments was revealed, it was concluded that, both sides might be demanding to be 'alleviated' and waiting for the counterpart to take a step back; therefore, ending with an unreachable point.

164

After determining the cycle between them, it was passed to the second theme, and the effects of an uncompromising attitude on the relationship were discussed. She stated that, noticing the competition in the Jack-Marion relationship, she was expecting a Jack of aggression and 'colliding their power'; but, on the contrary, Jack's coherent attitudes had hindered this. However, this attitude was 'comforting and spoiling' Marion and putting Jack in a discounting position of imposing his/her ideas. At this point, with regard to Jack's coherent attitude, by elaborating the factors dissolving his anger, it was aimed to make a connection between Rengin's 'imposing' attitude and Cem's 'out of control behaviors', in their relationship. Accordingly, she realized that like Marion's becoming in a position of 'imposition' when she was relieved; she too, was entering in an 'imposing' position and behaving provocative; thereby having a damaging role over the relationship, when she had been seen right by Cem.

Phase III: Solution

During the second phase, Rengin had gained new awareness regarding her relationship; therefore, at the third phase it was elaborated how she could adapt her new awareness to her relationship as concrete behaviors. Accordingly, she stated that, when seeing that Cem's anger had raised, she could wait for Cem to calm down, rather than keeping on at him and behaving provocatively; thereby, making a concrete step on her behalf to break the cycle that has been formed between them. Moreover, for the following week, she was asked for to look for concrete examples she could apply what she had learned, and to bring examples in which she could and could not adapt her awareness to the next session.

3.2.5.3.3 Session 3: Groundhog Day

During the review of the previous week, it was learned that they had gone on a short vacation and had an argument during the trip. Rengin stated that, the argument had started due to a discussion about their political views and that Cem's manners had 'suddenly' changed into an insulting attitude. After the argument, she mentioned that they had elaborated the argument process in which Cem had stated that he believed Rengin would not to be in an exchange of ideas, but would only compete with him; in addition, believed that she was not 'well intentioned', having an aim of 'oppressing' him. Rengin stated that, after Cem's this kind of sharing she had felt relieved, and that seeing her ideas were valued, she realized that the underlying reason of Cem's 'aggression' towards her was Cem's aforementioned worries. With the information gathered, it was concluded that the conflicts had been intensifying due to their mutual belief that they had been tried to oppress by each other. Later, in order to discuss the importance of individual changes in behaviors in order to create a change in the relationship, the movie Groundhog Day was elaborated.

Phase I: Identification

During the identification phase, Rengin mentioned that it made her feel good to see the main character starting to climbing down during arguments or quitting his provoking attitude; therefore, seeing a clear change in his life. She added that, compared to Rita's sensitiveness, Phil had a self-centered disposition. Moreover, she stated that starting to behave coherently with others, initiated a change in him and for a more fundamental difference he had to quit shallow efforts. In addition, she stated that, like Phil, from time to time, she was also

displaying politeness as a matter of courtesy; however, when it is not genuine, like Rita, Cem was also easily noticing that. Moreover, she stated that, in times when Cem was giving her a positive feedback, she was looking for an 'oppressing' attitude under this feedback, and this might negatively affect their relationship. As Rengin was identifying her relationship with the Rita-Phil relationship, rather than identifying herself with one of the characters individually, to discuss the relationship's general structure and the contributions of the counterparts on the change for the relationship, it was moved on to the second phase.

Phase II: Awareness

At the second phase, by focusing on factors breaking the cycle of Phil's living the same day everyday; the probable effective ways of ending a familiar, but unpleasant process were elaborated. By doing this, it was aimed for Rengin to focus on what she could do to break the constantly repeating conflict pattern in the Rengin-Cem relationship. Accordingly, she stated that, Phil was able to start a new day by breaking the biased ideas of people around him, especially Rita's. Moreover, she stated that, for this change to occur, first, Phil had given the signal of change verbally, then reflecting this change in his behaviors concretely with the sacrifices he made. This interpretation of hers was rephrased as displaying verbal and behavioral consistency, followed by requesting from her to adapt what has been talked about to her own relationship. At this point, first she mentioned about one of her negative behaviors; stating that, she usually had negatively criticized Cem; therefore, Cem might have been feeling not to be understood. However, right after, by identifying Cem with Phil, she stated that Cem's 'aggressive' behaviors might have a key role in their cycle they have been; adding that first

Cem had to 'calm down'. As she had displayed an attitude of giving the responsibility to Cem rather than seeing her own role in their cycle; the influential factor for Cem to become in an 'aggressive' position were elaborated. Accordingly, she stated that in order to make Cem welcome any of her opinions, she had been accepting one of her own mistakes by displaying an attitude of 'climbing down'; however, later on, she added, she had been blaming Cem. Moreover, even she had been using this attitude from time to time; she realized that especially if a well intended criticism of hers was ignored she was in a tendency in using this ignorance as an excuse to get 'aggressive'. In addition to these, she mentioned that in order to get aggressive, she was treating even minor problems as 'a matter of life or death'; and she realized that the change in her attitudes would also be reflected to her behaviors, thereby Cem would lose less confidence and his aggressive attitude might smoothen.

Phase III: Solution

In the Phil-Rita relationship, the following topic had been considered: parallel to the changes in Phil's behaviors, Rita's behaviors also had changed; therefore, the theme of breaking the cycle was adapted to her relationship. Moreover, by changing her own behaviors, she realized that Cem's probable changes in his behaviors. Therefore, the next topic to be considered in the session was to find alternative ways of behaviors. Accordingly, based on the positive effects of Phil's coherent verbal and behavioral changes, it was discussed how much of these changes could be reflected to her relationship. Rather than constantly making negative criticisms to Cem, she stated that, she could make a concrete change in this area and make comments that highlight the positive sides

168

of Cem's ideas and behaviors. Moreover, she stated that, as she would be pleased to be praised and would be pleased to feel that her ideas are approved, she stated that Cem also might have such a demand; therefore, she mentioned that she could display an approach that would be more verbally supportive. After having elaborated how she could apply these suggestions of her based on the examples from the past; it was focused on the second dimension of Phil's change, which was the behavioral change, and it was discussed what she could do. She concretized this, based on the same example and informed that she could support her verbal expressions with her behaviors. Moreover she added that, she could display these behaviors especially in areas where Cem would 'not perceive it as a threat'.

3.2.5.4 Evaluation of the Sessions

Rengin's general evaluations about the sessions were asked. Accordingly, she stated to 'have learned many things' during the sessions, and especially that she had found the opportunity to see her own role regarding the problems, and that she had been constantly seeing herself as right in the past; therefore, she stated to have realized not to approach to problems with a point of view of searching for right or wrong. In addition to these, she stated to have realized that she had started to see the problems from Cem's point of view and by this means she had realized that problems that she saw as 'unchangeable' could be changed by the means of different ways. As an example to this, she stated that previously she had been evaluating Cem as being rigid about his ideas, but now she had learned a new way to approach his beliefs in order to smooth his rigidity. Besides, she mentioned to have benefited to find alternatives to her behaviors; and by this

way, if she would think of creating a change in her relationship, she would know which concrete step she would take. Later, the developments of her problem areas she stated on her application were questioned. First, the topic power struggle was elaborated in which she stated that this area was not as damaging as it was in the past, and that it was 'interfering with' her self-confidence less. Seeing that behind the experiences were Cem's 'weaknesses' or 'fragility', she stated that the doze of the struggle had diminished. Upon this, she stated that the process starting with the sessions had effects over Cem; that by Cem's seeing her making efforts to create changes in the relationship; he had started to approach to her complaints more seriously. Later, the other problem area she reported in the application was elaborated, in which it was discussed whether there had been a change in Cem's uncompromising attitude. Together by mentioning that this attitude had been sustaining, she added that one of the factors underlying the maintenance was her stubbornness and when she was not breaking this stubbornness, there had been no change experienced in this area. At this point, she stated that she had started to see her own mistakes and the effects of her mistakes on Cem; and that this was reflected to her communication.

Lastly, her evaluations about the movie discussions were asked. She stated that the movies had been very appropriate to them as a couple, and that they could learn new things from the movies; therefore, it was functional to watch them with Cem. Especially, the movie Two Days in Paris, as she mentioned, had showed them that problems could be considered unimportant and it made them feel better to see the requisiteness of not making problems a 'matter of life and death'. Moreover, she stated that the movies had been helpful by constituting concrete

examples. On the other hand, she mentioned that it was not the movies that made the sessions beneficial, but the discussions that were carried on during the sessions. Moreover, despite not being able to make any connections while watching the movies, the elaboration during the session had made her gain new points of views.

3.2.6 Case 6: Preliminary Information

Pelin, a 27 old female student, is continuing her doctorate degree at METU. She was referred to the sessions by another applicant who had also applied and completed the sessions. Pelin had applied to the sessions due to problems that she had been experiencing with her boyfriend, whom she had been together for the last three years and whom she had been very close friends with for nine years long. In the application form, she had mentioned that she had applied to the session due to her belief that her behaviors in her relationship were not functional; and despite being unhappy in her relationship she had not been doing anything about it. She stated that her problems had been lasting for the past two years and in order to solve these problems she had tried to talk or she had been following a way of 'tolerating'; however, she added that, none of her ways of solutions had resulted satisfactorily. Moreover, she mentioned on the form that she wanted Umut to change his stubbornness, to be available when she needed him, and not to use statements as 'I cannot change' thereby giving messages of not giving efforts to create a change in him or in the relationship. In addition, she stated that at particular periods of their relationship, she had thought of ending the relationship; however, with the thought of becoming unhappier after the break up, she had given up this thought.

3.2.6.1 Preparation Stage

Problem Identification:

After she had made contact with the therapist for an appointment, she stated that she would be out of town for a while; therefore, the session began 3 weeks after her application. In consequence, the first topic of the session was to discuss whether there had been any changes in the topics of the application form, as the interval between the application date and the first session had been so long. Accordingly, she stated that during the previous two weeks long, they had been having problems; however, as a result of her 'starting to let go', these problems were not on their agenda anymore. Moreover, she stated that, she had applied to a different doctorate program abroad and in the act of going she stated that the problems should be solved by themselves; and added that for a while she had been 'postponing' her problems. Despite not being on their agenda anymore, in order to understand the problem topic, the reasons of her applying to the sessions were elaborated. She stated the following as her general problem areas: Umut's being a person of not showing his emotions, and when confronted with Pelin's problems regarding the relationship, giving the answer of 'I cannot change' and therefore, the reoccurrence of similar problems for years. At the top of their problems preserving its validity, she stated, was their relationship not being able to move on to the next level; and it was learned that, in spite of her being a 'traditional' person wanting to get married and have children, Umut's being against the institution of marriage, and refusing Pelin's demand by mentioning that he was not an appropriate person for this institution. It was learned that, lately Umut had stated that he 'would think about this topic'; however, depending on Pelin's plans

172

about studying abroad, she had refused to hear Umut's answer. In addition, she stated that, Umut was spending a very constricted time with her, they were coming together only at breakfasts, and that they were not coming together in social gatherings. However, she added that, for the last 3 months minor changes had occurred regarding this topic and that in addition to breakfasts, they were rarely coming together at lunch and dinner times or that Umut was rarely attending to social activities. In addition to Umut's not attending to Pelin's entourages, it was learned that Umut was also not inviting Pelin to his social activities with his entourages. As a consequence, she stated that she was not sure whether Umut was loving her; and she was thinking that they were sustaining their relationships only as a result of her having an attitude of 'easing' Umut's life and her making too many sacrifices for Umut. Lastly, she stated that, they were not able to talk about any of their problems; and as a result of the voices to raise a little during arguments, Umut was displaying 'sensibility' and would not talk for days; therefore, rather than talking their problems, she would prefer them 'to be forgotten' and not to insist. Moreover, she stated that when she was expressing her part of the problems, Umut would give an answer of 'this is me and I cannot change', and that he would make no effort in order to change.

In addition to the abovementioned problems; the reasons of maintaining the relationship was discussed and it was learned that as a consequence of her loving Umut very much and knowing each other very well, she could not think of being together with someone else, even though she was complaining about her current relationship. Moreover, she stated that in her bad times, Umut was being supportive and that she was trusting him; despite Umut's words of refusing a

173

change, in the last 3 months there had been minor changes in him and that these changes had made her think as Umut's efforts to change in the name of the relationship. Later, her steps in order to solve these problems were discussed. She stated that for a long time, she had tried to talk and express herself, but could not reach to an end. Moreover, she mentioned that during the last periods, she had not been displaying any effort; and that her applying for an education abroad was a way of solving her problems; and that one of the reasons of applying was her thoughts that they would clarify the future of their relationship after she had left Turkey. Moreover, mentioning to have problems, with the influence of her leaving, she stated that she 'had accepted the problems' temporarily; however, in the act of not being able to leave, she stated that she needed to make new initiations. Lastly, she mentioned that, she had 'partially accepted' the problems she had mentioned in the application form and for a few months she had been postponing to think about these problems; therefore, it was tried to clarify her expectations from the sessions. Accordingly, she stated that she was not sure about Umut's feeling regarding her, and that she wanted to question her relationship rather than specific problems. In addition, when the topic marriage would arise in the agenda, she wanted to question whether she wanted to marry a person who do not take responsibility over the relationship and who does not display his feelings.

Appropriateness Check:

In the Application Form she had stated to 'always' choose the movies she had watched; that she was watching at least one or two movies a week and that she was going to the cinema three or four times a month. Moreover, she had

stated that watching movies was contributing to her social life 'a little'; and that she was 'rarely' trying to create a change by the movies she had watched and that these efforts 'rarely' gave a result.

Objectives:

After the first session, the therapist's general evaluation was as the following: Pelin had applied to the session due to a crisis she had been through with Umut, and by the crisis being over, despite the problems were not resolved; her priorities in her relationship had changed. Therefore, Pelin was postponing her problems, rather than trying to solve them; she was worried about not being able to cope with the stress due to a probable break up; and she might be having problems with adapting to changes in her life and relationship and with making a new life order. As a consequence of her worries, she made an impression of maintaining to be in a cycle of the same problems, no matter how much she was complaining about it. Therefore, it was determined to elaborate the following topics with Pelin during the sessions: effective conflict resolution behaviors, adapting to new situations, dealing with stress effectively, and providing new ways of solutions for her in order to overcome her current problems.

3.2.6.2 Viewing Stage

Considering the impression and for the purpose set out in the session, in order to discuss alternative ways of resolving conflictual situations and elaborate adaptation to new situations the movie Forget Paris was determined to discuss. Moreover, in order to put the topic of dealing with stress, the movie Two Days in Paris was determined to be discussed. Lastly, in order to reveal the cycle of

175

problems she had been in, despite her complaints, the movie Groundhog Day was determined to be discussed.

3.2.6.3   Discussion Stage

3.2.6.3.1   Session 1: Two Days in Paris

The session began first by a review of the previous week. Accordingly, it was learned that she had mentioned Umut that she had started to therapy; and upon this information Umut had been surprised and according to him there was no problem in their relationship. Moreover, it was learned that for another reason Pelin had gotten irritated to Umut's behaviors, however, Umut, 'as usual', had not understood the reasons of her irritation and displayed a reckless attitude.

Phase I: Identification

As she mentioned that she had not identified herself with any of the characters in the movie, and stated that she got 'irritated to Marion', the reasons of this feeling was elaborated. She evaluated Marion's defining everything as 'funny', having a reckless attitude towards situations that annoyed Jack, and pretending not to have understood why Jack got angry, as insulting. Furthermore, she stated that she did not understand why this couple was together. Later, she was asked whether or not she had identified any of the characters with Umut; she stated despite Marion's reckless and scoffing attitudes could be distantly resembled to Umut. However, as she mentioned both Umut and Marion were responding to problems by 'acting ignorant'.

Phase II: Awareness

During the Identification Phase, her having stated to make a connection between Marion and Umut, rather than making any connections with her, and

mentioning to be irritated by Marion's behaviors, first it was focused on Jack, with the purpose of gaining Pelin awareness about her feelings and behaviors. Accordingly, she stated that, although Jack was getting angry towards Marion's reaction; opposite to her, he could express his feelings; however was not taken seriously by Marion. At this point by reminding her that she had found Marion's behaviors insulting, she was asked to focus on what she was feeling against Umut. She stated to feel desperate and 'not a bit reachable' to Umut; and despite getting sad and angry for not getting a response to her feelings from him, she stated that she was not understood by Umut. Later, in spite of stating not to have made any identification, with regard to the reactions of the partners to each other, it was thought that she might be feeling closer to Jack. Therefore, first by focusing on the points that made Jack 'reach the boiling point'; she was asked to make a comparison with herself. Accordingly, she stated that Jack was sure of Marion's lies and when he learned that he was cheated on, he exposed his anger. Moreover, focusing on the topic 'infidelity', she put in order her probable behaviors of what she would display and stated that even in such a situation she would not be able to end her relationship. At this point of the session, it was moved on the topics of Jack's being cynical and of her not understanding why the couple would be together, as she had mentioned in the Movie Form. First, upon Marion's being evident of what she is, she stated that she had found Jack cynical because of his not conceding what she is and despite being unpleasant he was 'not leaving'. By rephrasing Pelin's words to Jack as a suggestion of 'accept or leave', she laughingly stated that the same situation had to be valid for her, too; and that even though she was constantly reminding herself the same thing she was not able to do

177

it. Hereupon, a summary of what had been talked was presented, after which it was stated that she had accepted Umut as he was, that she was not thinking of 'leaving', but when the topic of marriage would come to the agenda she would feel unsolvable. She accepted this interpretation and explained that the insolvability was due to her family's expectations. In addition, among the reasons of why she could not break up with Umut, she stated that she believed Umut would get very hurt in such a situation of a break up, stating that 'she could not do such a thing to him', and 'she has to make someone happy in order to make herself happy'. Therefore, she was confronted with the fact that in order not sadden people in her life she had been sustaining situations that she was not pleased about; and that her relationships were constructed on making sacrifices for other people to make them happy. She accepted this confrontation and stated that she aimed to change this situation with her plan to go abroad. Upon this statement it was focused on what she would do if she could not go. Here she made a statement implying to leave the decisions to Umut and gave answers of attributing the responsibility regarding the relationship to Umut. At this point, by focusing on the movie again, the topic of taking responsibility of one's behaviors was discussed, based on the character Marion. During this discussion, she stated that Marion, too, had an attitude of 'passing the buck', and put the resemblance between Umut and Marion in order. Furthermore, she stated that due to these resemblances she 'might have got irritated' to Marion. On the other hand, she stated that, Umut also had similar behaviors, and in order to protect herself she was providing excuses for Umut; and that marriage would be an answer to her

present insecurity by which it would mean to her as 'Umut is with me and won't leave me'.

Phase III: Solution

Pelin was presenting rationalizations to the interferences made for her to gain awareness during the second phase, and displayed a resistance against gaining a new point of view for her own behaviors or providing a change in her relationship; therefore, an impression was established that during the second phase Pelin had not gained awareness that would make her take a concrete step. For this purpose, it could not be passed on the Solution Phase; and the session was ended by aiming to make her take a new step during the Awareness Phase of the following session.

3.2.6.3.2 Session 2: Two Days in Paris

The sessions were maintained after a two week long interval as Pelin was out of the town. Therefore, the session began with a review of the two weeks. Accordingly, she stated that she had gone through an incident that was similar to the one that made her apply to the sessions; however, this time she stated to have shared her feelings regarding the incident with Umut, and accused him to have behaved 'careless' for letting similar problems to reoccur. She was asked the reasons of her need to express herself, which she had not done in previously experienced problems. She stated that she got very angry due to the last event; that she had got into a jam against her friends due to the incident. Moreover, she added, on previous occasions Umut had had excuses to his behaviors, however this time, these excuses were not valid. In addition to these, she had been questioning what she had been postponing for a long a time; that is, she stated that

she did not want such a relationship; however, right after, she maintained to find excuses for Umut's behaviors.

Phase I: Identification

She stated to have liked the movie very much; that the movie was displaying the zero-sum equation very clearly, that is, for one to be happy the other had to be unhappy; that she had tried to find solutions for the Ellen-Mickey relationship, however, could not find any solution except of a break up. Later, she was asked whether she connected herself with any of the characters; however, she mentioned that she could not feel close to one character, rather to different characters at different scenes. In the scenes where Ellen changed the country and came to Mickey, she had identified herself with Ellen; however, in scenes where she started to do what she wanted to do and decided to leave for Dallas, Pelin could not feel connected to Ellen, as she mentioned, by adding that she was not able to make individual decisions. At this point, this situation was interpreted as she was feeling connected to Ellen as long she was making sacrifices and it was determined that Umut was in a position to whom sacrifices were made to in the relationship.

Phase II: Awareness

Based upon the identification Pelin established in the previous phase, the following topics were discussed regarding the movie: the role of sacrifices, the interchange of these roles between the partners and the factors providing this change. Accordingly, she stated that based on Ellen's changing her behaviors and sharing her feelings, Mickey also changed his behaviors. When she was asked to transmit the themes discussed under this heading, she stated that from

time to time she had been sharing her discomfort about the areas she saw as problematic with Umut, and in fact she had made some changes in her behaviors; however, that Umut was welcoming these changes with pleasure, and display an attitude of 'being more reckless', and that her verbal sharing would not result in an end. Moreover, she stated that she had initiated such changes in the relationship in previous times; but gave up sharing as she knew already that it would not result in an end. At this point, it was again focused on the Ellen-Mickey relationship by elaborating how not saying what one of the sides wanted to say may influence the relationship. She stated that the unhappy partner did not always need to share his/her feelings, but the counterpart needed to see the partner's unhappiness. At this phase, the discussion topic was turned back to her relationship, where she mentioned that Umut was realizing her unhappiness; however, like her, he was postponing to do something; right after mentioning that the problems in her relationship were 'unsolvable'. At this point, the therapist, by making self-disclosure, expressed her evaluation that Pelin was not open to provide solutions. Upon this sharing, Pelin, for the first time, expressed that despite wanting to provide solutions, she was afraid of the probable changes; therefore, she was trying to postpone the 'pains of the transition period' that would be the result of these changes.

Upon Pelin's new opening during the session, the focus of the discussions was turned to: changes, creating a change and adapting to the change. For this purpose, she was reminded to the Ellen character that she connected herself with, in terms of the scenes in which Ellen got rid of the role of making sacrifices and expressed her demand of having sacrifices made for

181

her, and the topic of Mickey's leaving his job and the changes of the living conditions that Ellen was complaining about were discussed. At this point, by mentioning that she needed to make changes in her life, she tied these changes to Umut and presented excuses for Umut's not creating changes. After confronting her with this situation, it was aimed to make her focus on changes she could make in her life, independent from Umut, by presenting her examples from the Ellen-Mickey relationship. However, the only suggestion that came to her mind in order to create a change in her life was to break up with Umut, and by maintaining to present excuses for Umut, she expressed her worries depending on the break up by giving examples from different areas of her life.

Phase III: Solution

Despite the efforts of the therapist for Pelin to bring alternatives apart from breaking up with Umut, and in order to find solutions to the problems in their relationship, Pelin was only focused on the probability of ending her relationship. As she also expressed her worries regarding this thought, for the purpose to discuss the themes of novelties and changes from a different point of view, the movie Groundhog Day was assigned as homework, and the session was ended.

3.2.6.3.3   Session 3: Groundhog Day

At the beginning of the session, Pelin's week was reviewed, and it was learned that she had shared her unpleasantness regarding the areas that she saw as problematic with Umut. However, she stated that, Umut, 'as always' had displayed an unserious attitude and that she had seen that she was not able to change Umut, therefore feeling desperate. At this point, despite her statements in the previous session that she would not need to share her feelings as she knew the

reactions she would get, her reasons of talking to him after the previous week were asked. She stated that the excuses she presented for Umut had ceased and that for two weeks Umut had not been accompanying to the plans they were making, disappointing her. Moreover, due to these developments she had been again through a decision making phase; however, she stated that she was not ready for this decision, emphasizing her fear of breaking up, once again. At this point, it was passed on the movie assignment in order to discuss the following topics: providing alternatives apart from breaking up, the 'feeling of being stuck' in the relationship, to provide a break through the cycle she had been in and themes of change.

Phase I: Identification

During the Identification Phase, despite having liked the movie, she stated that she could connect neither herself nor Umut with any of the characters. Therefore, the general theme of the movie was asked. She stated that the main character had been in an unpleasant, boring cycle; and that this cycle could only be broken at the point the character accepted the situation, thereby being happy.

Phase II: Awareness

Since in the previous phase she stated that she should take credit over her relationship regarding the interpretation about the general theme of the movie; she mentioned to accept Umut as he was and focus on the his positive dispositions. At this point the therapist brought up her own interpretation about the movie and stated that Phil initiated a change by turning the cycle he was uncomfortably with into an advantage. Upon this interpretation, Pelin used the statement 'I have never looked at it from this point of view… In this case I must be looking for ways to

sustain it when I am unhappy'; thereby, bringing an alternative for her behaviors. At this point, it was again focused on the movie to deepen her point of view and the reasons why Rita had first rejected than accepted Phil were elaborated. Accordingly, she stated that, Phil had given up Rita and focused on his own interests and at a stage where he started to enjoy life Rita approached to Phil. When asked to transmit her interpretations to her own relationship, she stated that she could not adjust her life according to Umut; however, right after, she gave examples of giving up the activities she was doing with Umut. Therefore, again by focusing on the movie, it was discussed that upon Phil's changing behavioral patterns, the behaviors of the people with whom he was related also started to change. Then, she was asked to adapt this discussion to her own relationship; after which she brought examples of her behaviors she could create a change; however, right after, she again focused on Umut's negative emotions that would result depending on these changes. In consequence of this, it was observed that she could not concentrate on changes that would please her individually or in the relationship; and observing that her only focal center was Umut and that her worries about a break had arisen, it was emphasized that the pattern she had talked about was another cycle. Moreover, emphasizing that this kind of a cycle had been broken by Phil in the movie, she again was asked what she could do. However, with the only example she presented, she again expressed her worries that Umut would not talk to her and display negative attitudes towards her. By her examples she brought it was seen that she could not provide alternative ways and when she did, she was worried about Umut's reactions; thereby, blocking all the ways of solutions. Therefore, it was emphasized that she had been describing

184

another cycle recurring in their relationship and asked to focus on what she could do to break any of the cycles in her relationship. However, even here, it was observed that she still was expressing her worries about a creating a change in her behaviors. At this point, the Rita-Phil relation was brought up as an example; and the scenes where Phil was focusing on Rita's interests to gain her heart and when turning back to his own interests, how Rita started to show interest to Phil. Upon this example, it was discussed, that as Phil was always in a demanding position, she was in the rejecting position; that after Phil started to change this position behaviorally, the cycle he was unpleasant with also started to break; and that in a similar way, it was discussed that if Pelin would change her position in the relationship, this would also create a difference in the cycles of the relationship.

Phase III: Solution

Upon the last discussion topic, she stated that, despite knowing that Umut would reject it, she could stop inviting Umut to her social gatherings, thereby, changing one of her statuses. However, due to Pelin's defensive attitude being maintained the whole session long, the elaboration of alternative behavior could not be continued, and the session was ended.

3.2.6.4 Evaluation of the Sessions

The Evaluation session first began by questioning whether the previous week's alternatives applied and learned that she could not perform since a common friend of theirs had come to Turkey. Later, her evaluations about the whole process were asked. Accordingly, she stated that before the sessions she had given up the possibility that Umut or her relationship would recover; however, that she had realized after the sessions that there were still new ways

185

that she did not tried out. Among these ways, she stated, was to concentrate on her own interests and focus her attention to her own activities she was interested in. Moreover, she added that she benefited from the discussions about 'giving up' and 'turning to oneself'. Especially upon the discussion of the movie Forget Paris; she stated that Ellen's focusing on Mickey's job, she could not notice the changes in her life, and that similar to this situation, she was focusing too much on the problems between her and Umut that she could not notice Umut's positive behaviors, based on an example she had experienced the previous day. In addition to these, she stated that she was seeing more clearly 'what she knew inwardly' about her relationship and her own behaviors; and that she was finding opportunities to question her relationship when thinking about a movie she had watched. On the other hand, she stated that there had been no change in making sacrifices without the demand from the counterpart and her 'coddling' too much by her 'maternal attitudes' had also not changed. She added that these dispositions might not have changed as they were her personality traits. After the general evaluation about the topics discussed during the sessions, her evaluations about the movies and movie discussions were asked. Accordingly, she stated that she caught the opportunity to question her relationship while watching a movie; however, in times when she could not make clear connections about the movie and her relationship, she stated that the discussions during the sessions had provided her with a new point of view. Moreover, she stated that she was especially impressed by the discussions about the movies Forget Paris and Groundhog Day. When she was asked to go in detail, she stated that the zero-sum equation had been very easily displayed in the movie Forget Paris; that they had a

similar equation in her relationship in terms of getting married and attending to social surroundings; therefore, she stated she needed to review her relationship again. Moreover, she stated that for some relationships it was impossible to find a compromise; therefore, her only alternative way of solution for the Ellen-Mickey relationship was to break up. However, she stated, depending on her belief that Umut might change; she was not suggesting the same thing for her relationship.

3.3 Results of Cinematherapy Application Outcome

This section will consist of two topics. First, the outcome of the sessions for each participant will be evaluated; and then, in order to identify the change processes the participants' evaluations about the most beneficial discussions that they had found will be analyzed based on the responses provided on the Evaluation Forms.

3.3.1 Outcome Monitoring of the Cinematherapy Applications

The outcome monitoring will mainly based on the therapist observations and evaluations, which however will take cognizance of participants' oral and written evaluations. In particular, the comparisons between the objectives determined at the beginning of the psychotherapy process and the objectives that were reached at the end of the sessions will be considered. Moreover, besides participants' oral and written reports referring to the objectives that the sessions successfully reached or failed to reach, the initial goals of the research will also be taken into account. That is, the main research goal was not to solve all the problems in five sessions, rather lead the participants to gain self-understanding of their own behaviors, to acquire a new perspective in explaining the problems, to conclude alternative solutions in resolving the conflicts and to start to adopt the

alternatives into their daily lives. In accordance with the criteria designated, outcome of the sessions will be examined under three categories: meaningful outcome, ambivalent outcome, and negative outcome. Meaningful outcome will be considered as fulfilling all the objectives at the end of five sessions, whereas ambivalent outcome will be considered as fulfilling some of the objectives, with remaining the others unchanged. Finally, negative outcome will include participants who displayed no changes between the sessions. The outcome of the sessions will be elaborated separately for each participant, on the basis of the main goals, participant oral reports, and written reports (Table 5).

Table 5 Case Summaries: Objectives, Evaluations, and Outcomes

CASE	OBJECTIVES	EVALUATION	OUTCOME
Ceyda	o Understanding own & partner feelings o Changing the destructive pattern of conflicts o Changing tendency of negative attributions	Successfully accomplishing all of the objectives	Meaningful
Rengin	o Adapting to the new format of relationship o Understanding own & partner feelings & behaviors o Breaking the vicious circles	Successfully accomplishing all of the objectives	Meaningful
Sevda	o Decision-making o Realizing emotional changes o Expressing feelings	Minor changes in problem areas	Ambivalent
Esra	o Becoming able to express feelings o Understanding partner's point of view & feelings o Adapting more constructive conflict patterns	Changes restricted to certain areas	Ambivalent
Pelin	o Breaking the vicious circles via questioning her relationship o Understanding her own behaviors' effects o Getting into contact with her own feelings	Minor changes in problem areas	Ambivalent
Nazlı	o Adopting more constructive conflict handling behaviors o Understanding partner's point of view & feelings	Drop out	Negative

In accordance with the abovementioned criteria, the therapist's evaluation of the cinematherapy process with Ceyda could be grouped under 'meaningful outcome' category, since all the objectives identified at the beginning of the sessions were covered and displayed improvements. Accordingly, Ceyda portrayed a motivated participant image; however she also held negative beliefs about their future of relationship. More specifically, she repeatedly emphasized that she had done everything she could to change the problems' course, and that her husband never noticed any of her intentions and attempts at changing the conflicts. Moreover Ceyda continuously complaint about her husband's rigidity about not changing his behaviors since he has not got any faults. The therapist believed that the couple had difficulties adapting to marriage and reorganizing their priorities as a couple. In relation to the conflict arose by these difficulties, they had adopted destructive conflict resolution pattern, by mostly accusing each other, rather than taking responsibility of their own behaviors and in turn, by expecting to the other part to change. In other words, the pattern constructed between the couple was based on competing on being 'right' and thus, expecting the other partner to change attitudes. Moreover, the same conflict resolution pattern they engaged in lead them to emotional distance, and they stopped sharing their feelings and thoughts about the problems. Finally, the ineffective communication pattern caused Ceyda to become sexually reluctant. In the light of these assumptions, in collaboration with Ceyda the therapist, decided to work on these problem areas by focusing on the effects of Ceyda's behaviors on her husband's responses, on the importance of expressing feelings in order to understand the partner's feelings and thoughts in turn, and also on finding

alternative conflict resolution behaviors to solve the problems effectively. During the process grounded on movie discussion, Ceyda showed complete compliance to the topics that were discussed, took responsibility of her own behaviors and as she started to accept her behaviors' effects on her husband, she got able to take an alternative perspective, in which her husband's feelings and thought were also taken into account, to make alternative explanations on the pattern of conflicts and to empathize with her husband. As a result of the awareness's, besides introducing more constructive alternatives Ceyda also implemented the alternative in her relationship during the mid-week. At the end of the sessions, although not all the problems were diminished, Ceyda was much more hopeful about the future course of their relationship, the conflict frequency was decreased and in Ceyda's perception, the effect of the conflicts were less destructive than before. Moreover, although still some problems existed, the sexual relationship also showed improvements as a result of improvements in communication. Finally, based on Ceyda'a reports, besides herself, her husband exhibited changes in his attitudes towards the problems in general, and towards Ceyda in specific. For example, instead of fighting over the sexual problems, he also started to seek alternative solutions to have a more satisfied sexual relationship. To sum up, as Ceyda gained a more accurate self-understanding, acquired a different perspective on the course of the problems, and in turn, started to bring new explanations to the pattern structured in their relationships, and began to adopt an alternative attitude, which was more constructive, the outcome of the process concluded to be 'meaningful outcome'.

The second participant, who could be grouped under 'meaningful outcome' category, was Rengin. She and her boyfriend Cem were reunited after a one-year break up, and having problems in adapting a new relationship as they both, but specifically Rengin, carried 'old issues' into the newly-formed relationship. More specifically, Rengin was having problems over power issues, and was feeling herself as being in an inferior position from the beginning of their relationship history. The status she located herself in the 'power struggle' lead her being sensitive on her boyfriends behaviors and possible thoughts. As a result, although they both had changed individually, she continuously searched for the 'actual' meaning of her boyfriend's behaviors relying on their prior relationship structure, tried to impose meaning on every response she got from him. However, the sensitivity to the signs of a power struggle made her to focus on only negative aspects and thus, attribute explanations as being an evidence for her boyfriend's tendency to locate her in an inferior position. The search for the clues of the power struggle and the attribution style Rengin adopted lead the couple to argue over simple issues, mostly based on an misunderstandings, and additionally, resulted Rengin to display competing conflict resolution behaviors and restrain her from more constructive behaviors, such as compromising or collaborating. Additionally, as she admitted herself, she attempted to utilize her superiority in every possible situation, making her boyfriend feel inferior. Based on these assumptions, movies treated as tools to help Rengin gain self-understanding over her behaviors, the effects of her behaviors on her boyfriend's responses and consequently, uncover alternatives to change the pattern structured between the couple. At the end of the cinematherapy sessions, Rengin was able to come up

192

with explanations, other than her boyfriend being imposing his superiority on her and realized that her boyfriend was also experiencing feelings of inferiority due to Rengin's general attitudes displayed during the conflicts. Moreover, she gained awareness about her own actions effects on escalating the conflicts severity, by her defying attitudes in compromising. In addition, she also started to consider her boyfriend's feelings and thoughts against her responses. Overall, due to the new insights she gained, Rengin was able to introduce new alternative possibilities in acting differently and she simultaneously implemented those suggestions in her relationship. Additionally, she started to empathize with her boyfriend and to understand how her responses lead her boyfriend to behave in the current pattern. Finally, she claimed that as she implemented the alternatives to her relationship, her boyfriend also started to open-up about his feelings and began to act in a more understanding way. Although not all the problems diminished, the negative effects of attitudes adopted decreased and the couple started to understand each other and act accordingly, taking into account the changes, the outcome of the sessions could be categorized as being 'meaningful outcome.

On the other hand, the sessions conducted with Sevda implied that she 'partially' benefitted from the sessions, categorizing her as 'ambivalent outcome'. Hereunder, although on the Application Form she reported that she requires psychotherapy due to her indecisiveness about breaking up or getting married with her boyfriend, during the sessions it became clearer that, her actual problem was related to ending the relationship, rather than making the right decision. In other words, when she first came to the therapy, although she could not articulated explicitly, the therapist observed that she had already decided to break up with

Yılmaz; however, unable to implement her decision in real life. At that point of sessions, the therapist aimed to maintain the topic of discussions on the underlying hindering factors that keeps Sevda from breaking up actively. However, due to Sevda's barren involvement on this topic, which might be resulted from her relief that the relationship ended, without her making the decision and taking the responsibility, the discussions shifted to the factors that brought the relationship to an end. More specifically, it was aimed to make Sevda get into contact with her own feelings, and realize the implicit messages forwarded by the behaviors related to the feelings she was not aware of. In addition, to help her understand the effects of her behaviors on Yılmaz's general attitude which cause the discrepancy between how she perceived Yılmaz as an understanding and loving person in the beginning of the relationship changed into a 'loser' and a 'weak' person at the end of the relationship. The movie discussions focusing on these issues, as also reported by Sevda, helped her to gain self-understanding and some possible alternatives to realize the emotional changes she experiences during her relationships in general, and with Yılmaz in specific. Additionally, although on her written report she claimed that no changes occurred in the problem area related to decision-making, during the evaluation session, she realized some minor changes, which surprised her. Even though she could not relate the cause of these minor changes to any concrete reason, it is thought that the relief of ending a relationship that she felt 'not free' and additionally, the hope and strength provided by the nature of being engaged in psychotherapy sessions boosted her self-confidence and lead to the minor changes. In other words, the sessions could not contribute a permanent change, but merely a temporary change.

194

On the other hand, since Sevda gained self-understanding about her behaviors and emotions, realized the interactional nature of relationships, by viewing the negative effects of her behaviors on her partner, and concluded some alternatives to prevent the negative effects, the process with Sevda could be labeled as 'ambivalent outcome', despite Seviç's evaluations.

The other participant, whose sessions could be grouped as being 'ambivalent outcome', was Esra, since some of the objectives remained unchanged. Accordingly, based on the information provided by Esra, it is assumed that Esra had problems on adapting to the requirements of marriage as she implied that she was having difficulties to balance her life as an individual and as a couple. In addition, it is posited that she lack skills in expressing herself, which makes Esra to prefer mostly engaging in avoidance behaviors during conflicts. As a result, the distress surfaced from the difficulties in balancing her individual and couple life followed by conflicts, and her avoidance behaviors resulting from her being unable to express herself exacerbated the problems. One consequence of this pattern seemed as being Esra blaming her husband for the cause of the problems, without taking her responses responsibility. Another consequence was thought to be the problems reported by Esra, related to sexuality. Thus, it is decided to focus on these main topics in order to help Esra gain a different perspective in explaining the pattern that she brought up to the sessions, to understand her husband's perspective and feelings, especially regarding the conflicts, to understand the underlying dynamics of keeping her from expressing herself and finally, to adopt more constructive conflict resolution behaviors, in which her husband's point of view taken into account. At the end of the sessions,

she gained a more general perspective about the effects of her own attitude on conflict situations, how her husband might be feeling against her attitude and implemented her alternative solutions during the midweek. In addition, she stopped blaming her husband for not accomplishing her individual life's responsibilities, such as studying for her courses. Moreover, as she expressed her difficulties regarding the responsibilities she had to fulfill, her husband started to support her by taking some of the responsibilities of couple life (e.g. house cleaning) or by encouraging her to consummate her duties. However, this improvement remained limited to the specific examples that were discussed during the sessions, and not reflected on other situations. Overall, the movies discussed during the sessions initiated a self-understanding process and helped Esra to suggest some alternatives for the issues that she gained awareness, however, she did not generalize the main contents of the discussions to other areas. For example, although she stopped blaming her husband for being responsible from hindering her studies and scheduled an alternative program to study, she kept blaming her husband for not having a social life apart from her. Furthermore, she started to express herself in situations, when there are not any conflicts taking place; however, her possible new attitudes in conflict situations could not be evaluated in detail, since the couple had not argued after this topic discussed. On the other hand, Esra's husband responded to Esra's sharing about her responsibilities and changed his indifferent attitude into a more supportive one. Thus, in general, the sessions grounded on movie discussions evaluated as being 'ambivalent outcome.

The final participant being grouped under 'ambivalent outcome' was Pelin, as she only gained awareness about her own behaviors, but could not implement any of the awareness into her relationship. The application motive of Pelin was to 'question her relationship'; however, during the first session it became clear that she applied therapy while there was a 'crisis alarm' in her relationship due to her boyfriend's apparent negligent attitude, and when the main cause subsided, so does the 'crisis alarm' and Pelin regained her conceding attitude towards the problems of her relationship. Accordingly, the main problems described by Pelin were, her boyfriend's general attitude of being unconnected to the relationship, restricting the physical and emotional sharing between the couple with certain activities and him being indifferent to complaints of Pelin regarding the relationship problems. On the other hand, the therapist hypothesized that, besides her boyfriend's personality organization as being 'avoidant', Pelin's personality traits implying an 'anxious and dependent' personality organization established, ironically, a 'perfect match'. In other words, it is assumed that, as Pelin's boyfriend avoid his feelings, Pelin's anxiety arose and her dependent traits inhibited receding from him. Thus, as one avoids, and the other insisting on pursuing the relationship, the couple formed a vicious circle. Considering the structured hypotheses and identified problems, it is aimed to treat movies as tools in leading Pelin to gain awareness about the pattern and make her perceive problems from a different perspective, to shift her focus of attention from her boyfriend's needs to her own needs, and to help her adopt an alternative behavior organization in order to break the vicious circle and to lead her constituting a more satisfied life, either with or without her boyfriend. The process carried out

197

with Pelin have shown that she got able to view the vicious circle formed on the basis of her responses and gained self-understanding on some of her behaviors. Moreover, she also introduced alternatives to her actions; however, she could not implement those alternatives into her relationship. Thus, it is concluded that outcome of the therapy was 'ambivalent outcome, since the movies helped Pelin to gain insight, but was insufficient to integrate the awareness to the problems.

Nihan, as the only participants who dropped out, was the only case resulting without any changes. Although she applied psychotherapy process due to her sexual reluctance, based on the information she provided, it was assumed that the couple might be having difficulties regarding the competitive behaviors Nihan adopted during the conflict situations and her general attitude of not being accepting to compromise. During the sessions she attended, she claimed that she 'wants to be the center and priority in her boyfriend's life' and that she gets angry whenever she confronts with a contradictory example. And it is hypothesized that the sexual problems might be due to either the communication problems or to the pills she have been using; however, since the cause of the sexual problems could not be differentiated, it is decided to focus on the conflict patterns. In accordance with this objective, two cinematherapy sessions carried out. During the first cinematherapy session, she gained awareness about one of her conflict behaviors and suggested an alternative. However, in the following cinematherapy session, she informed the therapist that she had not implemented what had decided in the previous session, because after thinking the content of the discussion, she believed that she was 'right' about her attitude. Thus, the discussion focusing on the same issue carried out over a more recent conflict example in combination with the

movie discussions. During the final session, Nihan realized the underlying factor what causes her being angry. Accordingly, she realized that her boyfriend's behaviors which make her believe that she does not locate in the centre of his life, she gets angry due to 'worthlessness' feelings. Based on her opening, the alternative responses of this feeling discussed and concluded with concrete behavior alternatives. After the second cinematherapy, she postponed her appointment for several times, and left the last postponement open ended. When examined closely, it becomes apparent that she was resistant from the beginning of the sessions, as mentioning that she 'does not believe in psychotherapy could do any better for her'. Moreover, she continuously forgot the appointments, fell asleep and could not attend to the appointment, and postponed the sessions. Consequently, the sessions with Nihan categorized as being 'negative outcome'.

To sum up, the cinematherapy application yielded that with two of the participants the objectives designated at the beginning of the sessions accomplished; whereas with three of the participants although some objectives were accomplished, others remained unchanged. Finally, with only one participant the cinematherapy applications resulted without any changes.

3.3.2 Change Mechanisms Affected the Outcome of Cinematherapy Applications

In order to identify the mechanisms that helped participants to make a difference in their relationships, the responses provided to the questions covering mainly the topics that the participants have found beneficial on Cinematherapy Session Evaluation Form were analyzed. The analysis conducted for each participant separately; however, Nihan had not been included in the analysis,

since she had not returned the forms. Accordingly, five participants' every written statement listed and then they were grouped on the basis of their content. The results yielded four categories. The first category, 'self', included statements referring to awareness they gained about their own attitudes and behaviors; whereas the second category, 'partner', comprised the statements emphasizing the awareness they gained about the partner's behaviors, attitudes and feelings. The third category identified as 'reframing' included awareness about other possible explanations regarding the general pattern of the problem, than their current explanations. The final category appeared to as 'solution', as it comprised the responses referring to the awareness gained about possible alternative solutions. For example, while statements such as "I have realized that I haven't been taking action to solve the problems, but rather only complaining", or "I had the chance to view my own faults" had been located in 'self' category; phrases such as "the sessions provided the opportunity to view my partner's feelings", or "I started to understand the problems from my partner's point of view" grouped in 'partner' category. Furthermore, statements such as, "I realized that, rather than taking our own responsibilities due to the problems, attributing them to each other, made the situation irresolvable" listed in 'reframing' category. Finally, phrases such as "I found new ways to calm down when I feel stressed", or "I found out that to make my partner share his feelings, first I should start expressing my own feelings" grouped in 'solution' category. After grouping process completed, the frequencies of the phrases calculated for each category and for each case separately. During this process, statements that were referring to the same content calculated only

200

once, so that the frequencies of the awareness' about the general themes could be revealed (see Table 6).

Table 6 Frequencies regarding the Change Mechanisms Categories

Case	Self	Partner	Reframing	Solution
Sevda	5	1	1	2
Ceyda	3	2	2	3
Esra	3	3	2	2
Rengin	2	1	-	2
Pelin	2	-	-	1
TOTAL	**15**	**7**	**5**	**10**

Based on the analysis, Sevda, reported five different themes referring the 'self' category; two themes referring the 'solutions' category and one theme referring 'partner' and 'reframing' categories. On the other hand, Ceyda reported three different themes in the 'self' and 'solution' categories and two themes for 'partner' and 'reframing' categories. Esra, reported three different themes regarding the 'self' and 'partner' categories; and additionally, two themes in 'reframing' and 'solution' categories. Furthermore, Rengin stated two themes under 'self' and 'solution' categories, and one theme for 'partner' category. However, she had not reported any awareness themes regarding 'reframing' category. Finally, Pelin reported two themes in 'self' category, and one theme in 'solution' category. However, she had not yielded any statements referring to the remaining categories.

In total, the sum of frequencies on the basis of categories is as follows: fifteen themes reported about the awareness related to the own behaviors, ten themes about the awareness related to the alternative solutions, seven themes

about the awareness related to the general attitudes of the partner, and finally only five awareness related to the possible alternative explanations. These results suggest that participants mostly benefitted from becoming aware of the effects of their own behaviors on their relationship, which was followed by discovering alternative   behaviors.

CHAPTER 4

DISCUSSION

4.1 Discussions Regarding To Cinematherapy Applications

The main aim of this section is to discuss the results of the case studies in general, and to evaluate the outcomes the findings are indicating, specifically. In the light of these aims, first, each case will be integrated into the Transtheoretical Model, by borrowing the concepts of stages of change. Then, based on the concept of change mechanisms, the common change processes which were emerged from the case studies will be discussed.

4.1.1 Outcome Monitoring of the Cinematherapy Applications

For each case, the cinematherapy applications resulted with different outcomes based on the participants' and the therapist's evaluations. The variety in results could be explained by borrowing the concept of stages of change from Transtheoretical Model, since the model offers a model that is "*across theories*" and "*the processes of change represent a middle level of abstraction between global theories and specific techniques*" *(Prochaska & Norcross, 2003, pp.11)*. In other words, the model suggests a global formulation of change, which could be applied to any treatment modality or technique and since cinematherapy is a newly-developing psychotherapy technique, integrating the application's outcome on a theoretical rationale would provide an understanding on the factors related to the application's outcome. Accordingly, the technique will be evaluated on one of the dimensions that captures the stages that an individual moves towards the

psychotherapy process and stated to be effective in evaluating the possible outcome of a treatment model (Prochaska & Norcorss, 2003).

In accordance, when each participant is evaluated on the stages of change, one of the participants could be considered as being in preparation stage, four participant as being in contemplation stage, and last participant as being in pre-contemplation stage. More specifically, Ceyda was in preparation stage when she applied to the therapy process. According to the information she provided, before entering to therapy, Ceyda was aware of her attitudes contributing to the problems and implied that she could not adapted to the requirements of being a couple and that she maintained her individuality even after they started to live together with her husband. Moreover, she attempted some behavioral changes in order to solve their relationship problems, but failed to make a noteworthy difference, which made her to decide presenting to therapy. Moreover, she claimed that she decided to seek professional help when her self-initiated attempts were insufficient to improve the relationship, and that her attempts had not caused any difference. Since Ceyda had already identified the existing problems and intended to make change by taking an active role, she could be viewed as being in preparation stage, initiated by her own efforts. As the cinematherapy sessions carried out, discussions over movies provided *feedback* about her attitudes and behaviors, which increased her consciousness at the experiential level and she became aware of own behaviors and attitudes. Moreover, she also experienced a change at environmental level, as she reported that movies instilled hope to her as she watched different relationship examples, in which even though problems existed, the relationship could have been changed into a more satisfying structure. As

consciousness raising change process took place with the help of discussions carried out on the basis of the movie characters, she became able to interpret the problems from a different perspective, taking responsibility on her side, and not blaming only the partner for the causes of problems, implying a change at the experiential level of *contingency control*. After *reevaluation* took place, she became able to modify her responses to the problems and started to view the alternatives, which brought *self-liberation*. Overall, since Ceyda initiated a change in her relationship by implementing her new awareness and the alternative solutions into the relationship, it could be concluded that Ceyda had stepped one stage forward, into action stage, and thus the sessions provided effective results in Ceyda's relationship.

On the contrary to Ceyda, Rengin entered the therapy in contemplation stage; however as Ceyda, she also moved a stage forward at the end of the sessions. In particular, when Rengin came to the therapy, she was aware that problems exist in their relationship, could define the problems and was willing to change them, but due to not knowing possible efficient solutions, she was inactive in taking behavioral steps. In other words, although she was in contemplation stage, the blinders kept her from acting differently. The cinematherapy sessions, focusing on the movies in relation to Rengin's problems provided *feedbac*k and helped her to discover her actions' consequences on her relationship, which in turn, unfolded her blinders and led to a change in her interpretations about the causes of the problems. For example, she realized that her actions were perpetuating the power struggle, and as she implemented this awareness into her communication pattern, her boyfriend opened-up and shared his own concerns

about her being condescending him. After *reevaluation* occurred, she became able to create alternative behaviors and attitudes to solve the problems as a couple, which provided *self-liberation* by uncovering different choices. To sum up, Rengin could be considered to move through the next step at the end of the sessions, since she had reported some behavioral changes, even if not all the 'power struggle' issue was resolved.

On the other hand, three other participants also entered therapy process in contemplation stage as Rengin did; however, unlike her, three of them benefitted from the cinematherapy applications only partially as they only moved through within the same change stage, and not progressed to an upper stage. In accordance, the first participant who only showed progress within the same stage was Esra. More specifically, when first applied to therapy process, she was in contemplation stage as she was able to define the existing problems; however claiming that the problems were not creating a destructive effect on the relationship yet, she was aware of the potential negative effects and believed the necessity to initiate a change in order to prevent the relationship from a possible deterioration. Thus, during the movie discussions, related topics were covered through movie characters and *consciousness raising* process took place at experiential level. That is, she started to view her part of responsibility on the occurrence of problems and as the blinders started to unfold, she became able to *reevaluat*e her problem definitions. As a result, she also became able to offer alternatives to her behaviors and attitudes, considering her husband's point of view and feelings. For example, she realized that her inexpressiveness was also responsible for the conflicts to escalate and that her attitude could be viewed by

her husband as being indifferent to the topics being argued about, and to decrease her husband's possible isolation feelings, she expressed her own point of view and talked about her experiences regarding the conflict situations. However, the reevaluation and consciousness raising processes remained restricted to a certain degree, as she realized her actions' results on some aspects of the problems, with continuing blaming her husband for remaining aspects. For example, she realized that factors other than her husband's demands were hindering her studies and that those factors were associated with her own attitude; however, she kept blaming her husband for being 'dependent on her socially'. As a result, it could be assumed that the movie discussions helped to unfold only some of the blinders and induced *reevaluation* and *self-liberation* limited to those aspects; whereas the remaining problems continued to exist. This limitation could be a result of the limited number of sessions. That is, it could be thought that Esra had started to become aware of her blinders and initiated some behavioral changes, which implies her intention to move the preparation stage; on the other hand, the limited number of sessions could have prevented her from unfolding the remaining blinders and retained in preparation stage. Moreover, her report on not being in need of further sessions, which would carried out apart from research, could be thought as evidence supporting this explanation. Another possible reason of Esra's limited progress could be a result of movie selections. That is, the movies selected and the topics covered through the selected movies could be insufficient to increase her consciousness-and thus hindered her from bringing alternative interpretations. In fact, as outlined in Chapter 3, she was one of the participants to report that two of the movies were partially related to her problems, and one was

totally unrelated. One final possible explanation for the limitation could be related with Esra's reasons for coming to therapy. That is, she claimed that the problems were not creating a destructive effect on their relationship yet, but that only possess the potential to become destructive. Thus, her motivation could be insufficient for the time being, to make her take an active role in changing the current situation, and in turn, hindered her from unfolding some of the blinders. In conclusion, despite her limited behavioral changes, the progress she made could be considered as limited within the stage she entered the therapy.

The second participant who entered the therapy in contemplation stage and made progress within the same stage was Sevda. Accordingly, when first came first to the sessions, although she could not articulate all the aspects of the problems, she was aware of their existence and she already had decided to make a change; however was not committed to take an action. In other words, she was aware of her unwillingness to 'save the relationship', but could not define exact reasons of being unable to end the relationship. During the cinematherapy sessions, as the relationships on the screen were discussed focusing on related topics, her consciousness level has increased, unfolding the blinders she has. In other words, as the discussions carried out, the blinders which were making her to blame her boyfriend for being 'a loser' and to attribute the responsibility of deteriorating the relationship to her partner started to unfold, and she began to view her own actions' results on her boyfriend's attitudes, and in turn, helped to understand her actions' negative effects on the relationship. As she experienced consciousness-raising at the experiential level, she also started to reevaluate the entire course of their relationship, and thus began to attribute different meanings

208

to the problems. Consequently, she created alternatives for her own actions, which were taking her boyfriend's needs, expectations, and feelings into account, and thus created choices. However, since the relationship ended by her boyfriend, the main problem led her to seek professional help diminished without Sevda has made any progress on the issue, mainly because need of her moving one stage further was diminished. However, she had not ceased the therapy process, and as the movie discussions continued, her consciousness level increased with creating new suggestions; but remained only on a verbal basis since there was not an action field. . To sum up, it could be concluded that although she made some progress within contemplation stage; due to the new circumstances she was in, she lacked the opportunity to perform her gains, and the sessions terminated as Sevda's being in the same stage of change.

The final participant who entered therapy in contemplation stage and benefited only partially was Pelin. Accordingly, when she first applied to therapy and filled the Application Form, she was aware of her problems and wanting to change them, and additionally was asserted to be ready to take action. On the other hand, when the first session took place three weeks after her application due to her being out of town, her readiness level seemed to be declined. Starting form the first session she was providing excuses implying that she should accept those problems in order to continue her relationship, since she believed no other choices exist, other than breaking up to change the relationship pattern. When examined closely, it became apparent that Pelin applied to therapy in a crisis situation, and that until the sessions, although temporarily, the crisis had been resolved. Thus, as the stress factor diminished, she regressed to a lower level within contemplation

stage. On the other hand, she did not exit from the therapy process, implying that she was still considering change, yet not ready for that time. As the movie discussions were carried out, the topics covered through movies provided her feedback, and unfolded some of the blinders regarding her behaviors; however, since she was still contemplating on whether to change or not, she was unable to create alternatives. Moreover, unfolding the blinders helped her to reevaluate her own behaviors, but she could not reevaluate her partner's behaviors, since this process could end with the idea that she does not want a partner who portrays an indifferent image towards her and their relationship. On the other hand, in the final cinematherapy session, as the main topic was shifting focus of attention to own needs, rather than concerning only the partner's needs, she became able to reevaluate the alternatives in making a difference in the relationship; that is, she realized that her only choice was not breaking up, rather other alternatives existed in changing the problems. This reevaluation and self-liberation helped her to move forward through the contemplation stage; however, still not stepped into preparation stage, as she could not initiated any behavioral changes. Since the case study was limited to five sessions only, and since she had not demanded further sessions, the progress she made could not be followed-up. On the other hand, based on the increased level of consciousness and her ability to reevaluate the problems, it could be concluded that the sessions encouraged her to progress within the stage.

Finally, the only participant who entered therapy in pre-contemplation stage and also the only participant who exited at an early stage was Nihan, Accordingly, as Nihan reported on her Application Form and additionally in the

problem identification session, she was aware that some problems exist in her relationship, but she was not able to define those problems in explicit terms. Consequently, she was not aware of what needs to be changed and thus, could not decide whether she is ready to devote herself what the change requires or not. As the discussions were carried out through the movies and as the characters were analyzed on the basis of each partner's contributions to occurrence of the problems, her consciousness level increased and she realized that the change process requires making differences in her own attitudes and behaviors. In other words, the cinematherapy sessions could be thought to initiate the awareness that therapy process requires unfolding her blinders, and that change necessitates her taking active role, rather than attributing all the responsibility of the problem to her partner. As her consciousness on these issues increased, she might have realized that she is not ready to actively participate in change processes, which in turn, lead her exit the therapy at an early stage. On the other hand, when considering the propositions outlined in the literature review chapter, implying the advantageous position of cinematherapy on resistant clients by providing a non-threatening basis while helping the client to gain insight, Nihan seems to contradict with this proposition. However, when the application process integrated into Transtheoretical Model, it could be concluded that movie discussions do not function with clients who are not ready to change, but rather it provides a non-threatening basis only for the clients who are willing to make a difference and ready to perform active involvement during the change process. On the other hand, since there was only one case in precontemplation stage, and who dropped out sessions, this possible explanation should be taken cautiously.

211

Overall, it appeared that the results of applications ended up with two participants acquiring meaningful changes, which had a positive impact on their relationship. Moreover, four of the participants ended up with some changes, however still remaining unchanged aspects. On the other hand, in one of the six participants the cinematherapy applications ended up without any changes. One important fact that needed to be addressed is that, two participants referred their friends, who were also seeking professional help due to their relationship problems, to the sessions. In particular, one of the participants who had referred her friend for the sessions was Ceyda, whose outcome was grouped as 'meaningful', whereas the other one was Esra, whose outcome was grouped as 'ambivalent'. When considered along with this information, it could be concluded that, even if not for all participants, for two of the participants the benefits were confirmed. In other words, it could be assumed that those two participants appraised the process as worth to recommending to a friend, implying that they had provided confirmation for the applications. Moreover, referral of a new participant by someone who was grouped as 'ambivalent outcome' holds particular importance. That is, even though she had claimed that the sessions ended up with remaining some problems unchanged, she still found the whole process as worthwhile to recommend. In addition, another observation needed particular attention is that, although each participant offered to continue sessions apart from the research, none of them required further sessions, claiming that first they wanted to apply the new gains into their relationships. This specific information could also be assumed as a general proof for the positive outcomes of the sessions. Finally, the reports of the participants, implying that their partners

also revealed some changes in relation to their attitudes could be treated as an implication of the positive outcomes generated by the applications. In other words, it could be assumed that as the individual's attitudes towards her partner changed, the responses of the partners also differed.

4.1.2 Mechanism of Change

Based on the above mentioned results, it appears that while the cinematherapy sessions were carried out with each participant, mainly three processes of change had been utilized and resulted with benefits. Accordingly, consciousness raising, choosing, and contingency control processes, all at experiential level used to introduce change into participant's relationships. When these findings are examined in combination with the results of content analysis conducted on the responses provided by the participants to the Cinematherapy Session Evaluation Forms, it appears to have a consistency. More specifically, as discussed in the previous chapter, the content of the awareness related to the "self" category contains the statements regarding the individual's awareness gained about her own behaviors, whereas the "partner" category comprises the awareness gained about partner's behavior. Moreover, the "reframing" category consists of phrases regarding the awareness about the alternative explanations regarding the mutual pattern that they had formed, and the final category, "solution" includes the alternative behaviors and attitudes that the participant became aware of. As the sub-categories imply, the participants' responses revealed compliance with the processes of change. In other words, awareness related to self could be viewed as an implication of feedback, since the experiential level of consciousness-raising refers to the information concerning

the individual's behaviors. Secondly, the awareness related to solution sub-category implies a consistency with the self-liberation level of choosing, as both refer to the beneficial effects of introducing alternative behaviors or patterns into the problem. Thirdly, the 'reframing' category implies coherence with reevaluation, as both are indicating presenting new interpretations and perspectives into the problem. Moreover, the frequencies revealed that awareness about the self category found to be the most frequently phrased category, followed by awareness about the solution category. The reframing category was the least frequently stated category; however, still each participants phrasing at least one statement referring to alternative explanations. These findings imply that the participants mostly benefited from the consciousness-raising, and secondly from the choosing processes of change. On the other hand, reframing frequencies appeared to be scant, when compared to the other categories' frequencies. This scantiness of the frequencies could be explained when reframing or reevaluation processes of change were thought to be functioning through gaining new awareness, and results with adoption of more general perspective on the problems. In particular, participants might have reported the awareness; and the general ideas that were established based on the awareness, resulting with lower frequencies of reframing category. Furthermore, awareness gained about the partners appears to be unrelated with any of the change processes defined by Transtheoretical Model. However, the partner category which emerged during the analyses, could be assumed to function as a supplementary process in gaining awareness about self and additionally, in introducing new alternative explanations

to the problem pattern. Thus, the partner category could be considered in relation to both consciousness raising and reevaluation processes.

To sum up, when each of the case studies carried out with cinematherapy applications integrated into the Transtheoretical Model, it seems that the movie discussions initiated change through three main change processes described in the model; namely, consciousness-raising at feedback level, choosing at self-liberation level, and contingency control at reevaluation level. Moreover, it had concluded that the movie discussions helped participants either to move from a lower stage to a higher one, or to move forward within a specific stage by adding new gains.

4.2 Discussion regarding the Theoretical Results of Cinematherapy Application Procedures

The current section aims to discuss the results regarding the stages of cinematherapy applications, which were outlined in literature review. Accordingly, first results of the analysis conducted on Watching Movie Preferences Form will be discussed in order to evaluate the preparation stage of the applications. Next, the results regarding the viewing stage will be presented, and then analysis of the final stage, discussion stage will be discussed.

4.2.1 Preparation Stage

In general, the current study designated the participants based on the appropriateness criteria provided in the literature. That is, only university students included in the research to make sure that the participants would be capable of comprehending the assigned movies and the discussions that would be carried out based on the movies. On the other hand, in order to check the criteria that requires

being interested in watching movies Watching Movie Preferences Form was designed. Besides, the same form also aimed to distinguish participants who are prone to self-explorations and gaining new understandings, by questioning the participants' main aims of watching movies. In other words, it is assumed that participants who watch movies for intellectual satisfaction could benefit from the movie discussions, as they could be more practiced to analyze characters, scenes, or relationships of the characters. On the other hand, it is assumed that, participants who view movies as only an entertainment tool might have benefit less from the discussions. Based on the results aiming to test the hypotheses, it could be concluded that the form failed to distinguish participants who might be prone to cinematherapy sessions. Accordingly, three participants who reported that movies do not contribute to their sociality, also claimed that they watch two movies per week, and that they usually spent 15 to 30 minutes to discuss the movie. Based on the results, it could be assumed that, preferring to spent time on movies even though they do not gain any benefits regarding their sociality might be an implication of viewing movies not only as an entertainment tool. Moreover, since they do not perceive movies as a contributor to their social life, but still spent time on discussing the movies could be viewed as an implication that they watch movies for their intellectual satisfaction. On the other hand, two out of three participants who reported that movies do contribute to their sociality also claimed that they spent more time on movie discussions when compared to all the other participants, and additionally they attempt to use movies in order to make a change in their lives, even though they fail to do so. This finding was also consistent with the previous one, as it indicates that they treat the movies not only

216

as a social enrichment source, but also as a source that meet their intellectual needs. As a result, all the participants appeared to be treating movies as a tool to allay their intellectual needs, in differing ways, and thus, the form which aimed to make a distinction between individuals who are more prone to benefitting from the cinematherapy sessions failed. The inability to make a distinction could be due to one of three reasons. First possible explanation could be made regarding the small sample size. That is, even if the questions were distinctive enough, due to the small sample size and the proximate nature of the responses the main differences might have not been exposed. In addition, since only one participant dropped out the sessions and all the remaining participants benefitted from the sessions, albeit in differing degrees, the study had not revealed sufficient basis to make comparisons between the cases. On the other hand, according to the second possible explanation, the differences between the means of treating the movies could be an efficient, but insufficient distinction criterion. In other words, viewing movies as an entertainment or intellectual source might distinct proneness; however might need additional criterion to serve this aim. Final possible explanation could be that the questions on the form were not capable of distinguishing the meaning of the movies in the participants' lives or the functionality of the movies is an irrelevant criterion in distinguishing the proneness. However, in both cases different criteria needed to be questioned.

To sum up, the results of the current study revealed consistency with the propositions provided in the literature review; however, the sample size of the study was insufficient to verify the propositions. Moreover, the goal to identify distinctive criteria regarding proneness to cinematherapy failed as the hypothesis

had not been supported. Thus, further investigations are warranted for both of the findings.

4.2.2 Viewing Stage and Four-Stages of Cinematherapy Applications

One of the goals that the current study appointed was to examine the experiences that the participants had while watching the assigned movies and to identify whether the participants pass through all the stages that literature indicates. For this purpose, first, responses provided by the participants to the questions directed during the movie discussions were analyzed in order to examine the stages each participant attained while watching each of the movie. Secondly, each Session Evaluation Form regarding the movie questions was analyzed in order to investigate the stages each participant attained during the movie discussion. According to the frequencies of viewing stage that were calculated on the basis of participant responses, it is found that participants had not attained to all stages in one movie, rather they got to different stage combinations in different movies, with each participant attained to identification stage in all movies. This finding indicates that, the four-stage process that literature proposes had not acquired support. However, since the return rate of the Movie Forms which originally intended to examine the stages was very low, participants' responses obtained during the movie discussions had been analyzed. One of the drawbacks of the analysis unit is the possibility that the responses could have been inadequate due to not remembering the experiences vividly. That is, either they could have forgotten some of the experiences or they might have forgotten to report some of the experiences they had. And thus, some of the stages might have not been reported due to the inadequate responses. For all that, this

drawback could have been turned into an advantage if the recalling process reckoned as reporting only the experiences that were found remarkable or worth remembering by the participants. Nevertheless, based on either of the explanations, watching a movie unaccompanied by discussions could be considered to be insufficient in provoking the stages. In fact, when these results compared to the analysis conducted on the forms that were given immediately after the end of the sessions, and which also could be considered as responses that were found noteworthy to mention by the participants, the total frequencies of the stage-related phrases have been found to remarkable more than the frequencies of the stage-related phrases stated regarding the viewing stage, except for catharsis stage. For example, there were only 2 statements regarding the insights evoked while watching the movie, whereas on the forms that were filled immediately after the discussions there were 9 phrases referring to the same stage. Similarly, although only 4 phrases were stated referring to the universalization stage in the viewing process, after discussions these statements increased to 10 phrases. Conversely, a decline had been noticed regarding the identification and catharsis stages. Accordingly, participants stated 18 phrases regarding the identifications they formed while watching the movie, and only 9 phrases after the movie discussions. Moreover, despite the 2 phrases that were stated regarding the viewing process, none of the participants referred any phrases implying catharsis after the movie discussions. When these results examined, it appears that, the stages emerge and serve their functions as the topics deepened during the discussions; and thus, it could be concluded that, watching a movie unaccompanied by a directive discussion, they had not the effect to evoke any

219

insights or universalization leading to a change in the identified problems. In fact, Berg-Cross and Jennings (1990) stated that the clients gain insight as the discussions got deepened during the discussion stage. Additionally, this assumption earns validation when the responses on the forms examined, as 5 of the cases reported that they had not benefitted from the movies until the discussions took place. On the other hand, the decline in the identification frequencies was remarkable. This could be a result of the different manners adopted during questioning the viewing stage and movie discussions. More specifically, the therapist adopted a non-directive manner while questioning the experiences that the participants had while watching the movies; whereas possessed a more directive attitude while deepening the identifications within the movie discussions. As a result, participants might have mentioned even the superficial and irrelevant similarities, but in contrast, on the forms they might had stated the identifications that had produced an impact on their insights. Unlike to identification stage, the results regarding the insight and universalization stages indicated a remarkable increment after the movie discussions took place. Even though these results seemed to be contradictory to the results of identification, the inconsistency could be explained in relation to the decline the identification frequencies. More specifically, due to the formation of deepened similarities during the movie discussions, participants might had the chance to gain insight through these identifications, and additionally might had acquired a more general perspective on the plot depicted in the movie. As a result of their expanded perspectives, they might have become able to connect the leitmotivs with their problems regarding the general relationship pattern. Finally, the reason why the

220

catharsis stage had not emerged as a separate stage on the evaluation forms might have been explained by focusing on the term's definition. That is, catharsis had been defined as a therapeutic process which experienced at an individual level, meaning that the stimulus which evokes a cathartic reaction comes from within the individual (Prochaska & Norcross, 2003). Accordingly, the discussions could be considered to function on a rationale basis, and thus the discussion setting had not procured a platform in order to stimulate a cathartic reaction.

To sum up, it could be concluded that viewing alone does not induce a change, but discussions directed towards deepening the connections on the movie with the participants' problems results with attainment to the stages that would expected to induce a process towards change. Moreover, it seems that the stages emerge and serve their functions through the directive discussions, which helps the participants to form deepened and more meaningful identifications, to gain new insights, and to generalize the main themes of the movies into their problems through the directive discussions. However, since the discussion setting mainly provides a rationale basis, the participants could have not experienced a cathartic reaction.

4.2.3 Discussion Stage

One of the main aims of the current study was to discover the mechanisms that cinematherapy intervention technique functions. Regarding this aim, using qualitative content analysis, first the phases of cinematherapy applications and then second the contents of the phases have been analyzed. The results of the analyses, which were conducted on through the transcripts of the discussion stage, indicated that the sessions had been carried out through three phases:

identification, awareness, and solution. Furthermore, the results of the content analysis revealed that during the first phase of the discussion stage, mainly the identifications which were established in viewing stage were addressed. These identifications were grouped under event-based, character-based, and relationship-based identification categories. All of these identifications that had been formed in this phase were coded as primary identifications, since they had been established without any directives. Through therapist-directed discussions, content analysis conducted on the second phase revealed that the participants started to view the interaction pattern of the relationship between the characters (relationship-based identification) and to define the relationships as with similar statements they had defined their own problems. These statements were coded as secondary identifications. As the secondary identifications have been elaborated, the participants started to interpret the pattern from a wider perspective by putting emphasis on the effects of both partners' attitudes and behaviors on the interaction pattern, and they became able to understand and empathize with both characters (characters that the participants identified herself with were coded as the primary characters and the partners of primary characters were coded as the secondary character). After the participants started to come up with new interpretations regarding the characters and the interaction between the characters, they were asked to reflect the common topics appeared in their relationships, and in turn, they were led to gain new awareness about their own behaviors and attitudes, as well as their partners' behaviors and attitudes. In the final phase, the aim was to introduce new solutions about the relationship problems. In order to attain this aim either directly by the therapist or through movies new alternatives has been

tried, and the possible occasions of implementing these alternatives into the daily life were discussed. The sessions were finalized after the participants got able to produce new ways of behaving or thinking.

Based on the content analysis conducted on the three phases of movie discussions, the prospective fundamental mechanisms that each phase functions will be discussed with reference to the literature. Accordingly, it could be assumed that the fundamental mechanism that identification phase functions through is the process of projection. Projection, as a broadly defined defense process and general sense, refers to attributing someone's unacceptable emotions to somewhere else, either on an object or person (Freud, 1915/1957, as cited in, Maner, Becker, Delton, & Butner, 2005). As a defense mechanism, projection is a means of handling thoughts and feelings that evoke disturbance (Cramer, 2008), and serves for the individuals who are intended to avoid their own faults by paving a way to ascribe these faults to others (Newman, Duff, & Baumeister, 1997). In fact, based on the Freudian perspective, the traits that are being denied by the individuals, overperceived in others (Newman et al., 1997). Based on these features, it could be assumed that movies that are utilized on account of psychotherapeutic aims hold the capacity to evoke projective processes. In particular, the movies, assigned to be watched in relation to the problems of the couple (as the individual prepared in the viewing stage), function as a facilitator that provides a structure to project the unacceptable traits on elsewhere. Once the movie has been targeted as an object of projection, the individuals become able to view the similarities and differences between themselves and the movie characters. At this point, identification through projection seems to be started. The

223

content analysis of the phases revealed two different types of identifications: primary identification, as the obvious similarities connected to the self or to the partner; and secondary identifications, in which the connections are formed in a more implicit way. The two types of identifications seemed to be compatible with the types of projections that Holmes (1968, as cited in Kawada, Oettingen, Gollwitzer, & Bargh, 2004) had described. Accordingly, it is claimed that projection captures that two main dimensions; one implying the content of the projection (*content)*; whereas the other implying the awareness of possessing the content of the projection (*awareness).* One could project either a feature/trait that had been possessed by the projector, or could project a causal relation related to that feature. Grounding from these two dimensions, three types of projection emerge (Holmes, 1968; Holmes & McCaul, 1989). The first type is attributive projection, referring that the certain attribute which is being projected is possessed by the projector and the individual is aware of this possession; however projects the attribute onto others (Bramel, 1963; Edlow & Kiesler, 1966; Feshbach & Sineger, 1957). In the second type of projection, which was labeled as similarity projection, the projected attribute is possessed by the individual, without being in the individual's awareness of the possession. The final projection type, complementary projection, implies that projector owns a certain attribute and s/he is aware of the possession, and projects the cause of the attribute onto others. Although the content could either is in the awareness of the individuals or not, the whole process of projection is assumed to happen without the individuals' awareness (Kawada et al., 2004). When the results of the analyses are considered in relation to the literature on projection processes, it could be concluded that the

identifications that were formed by the participants while watching the movies, refer to attributive projections, since the participants have connected the common behaviors both themselves and the movie characters' possession. In fact, the finding of the current study implying that the participants formed identifications based on the characters' characteristics, as discussed in the previous section, could be considered as a support to this view. Moreover, the primary identifications could also be evaluated in relation to complementary projections. More specifically, as outlined in the case summaries section, in some cases the participants projected the cause of the problems to the partner of the movie character (coded as secondary character during the analysis) that they had formed identification with (coded as primary character during the analysis). This could be viewed as an implicit identification they had formed between their partner and the partner of the movie character that they had identified with, and additionally, could be viewed as attributing the responsible behaviors in causing the problem to the partner through the identification they formed in the implicit way. Furthermore, secondary identification seems to be corresponding with similarity projection. In accordance, the secondary identifications were referred to the participants' usage of very similar descriptions to define the problematic interaction pattern between the couple in the movie as they had defined their own problems. In other words, without noticing that they also engage in similar patterns and possess the similar attributes as the primary character, the participants were projecting their own attitudes onto the movie characters.

To sum up the first phase, the movie discussions began with the participants' primary identifications through either attributive or complementary

projections and as upon these identifications, the discussion directed towards gaining a more general perspective, they started to use more implicit projection processes and without their awareness, they described the movie characters' interaction pattern with the very same phrases (secondary identification), which refers to similarity projection.

In the second phase of movie discussions, the therapist aimed to lead the participants towards gaining awareness about their own behaviors, about the effects of their own behaviors on the partners' behaviors, and in turn, empathizing with their partners. In the light of these aims, the second phase began as the therapist directs the topic of discussion on primary identifications towards taking a more general perspective on the interaction pattern; the participants simultaneously formed secondary identifications by using similarity projection processes. While the second phase of movie discussions have been interpreted in accordance with the related literature, it could be assumed that after the participants' projections of their unacceptable attributes that exert discomfort onto the movie characters, the movies became able to operate on a metaphorical level. In fact, metaphors are considered as a tool, which facilitate exploring the unconscious (Oaklander, 1997) and according to Heston and Kottman (1997), the metaphors activate their effect following the clients' development a sense of identification. Thus, it could be assumed that the mechanism, which facilitated awareness, was the metaphorical features of the movies, and that the movies started to function on a metaphorical basis after the participants identified with the characters using projection mechanisms. Once the movies have started to be structured on a metaphorical basis, the advantageous of therapeutic metaphors

could be incorporated into the movie discussions. Accordingly, while metaphors simplify an idea or behavior so that the problems could be reframed, in addition, by using metaphors the relationships between situations could be emphasized (Berlin, Olson, Cano, and Engel, 1991). Moreover, as metaphors stimulate associations, feelings, and ideas that are universal, the individual could gain a greater understanding of the problems connecting these associations, feelings, and ideas with the individual's life experiences (Heston & Kottman, 1997). Thereupon, the results of content analysis conducted on the Evaluation Forms might be considered as an implication that the advantageous of the metaphors incorporated in the discussions. Accordingly, based on the participants' reports, the most common awareness that had been gained through the cinematherapy discussions were awareness related to their own behaviors. In addition, they also reported that they had gained awareness about possible alternative explanations in order to view the relationship problems. Moreover, there has been a remarkable increase in the statements regarding the universalization stage, which refers to global explanations that could explain the interaction patterns of relationships. These findings suggest that metaphors enabled to subside or alleviate the threatening and disturbing nature of the projections by discussing the unacceptable or negative attributes of the participant from a distance, and in turn, precluded possible negative emotions accompanied by the exploration process. In fact, Arlow (1979) proposed that metaphors lend themselves as a defensive tool in fending off against a possible anxiety that could be evoked within a patient. Similarly, according to Nicholas and Schwartz (1998) movies provide a distance that enables simultaneously the clients to experience emotional involvement and

227

to feel sufficiently distant for evaluating their problems. In accordance, it could be concluded that once the movies could be located on a metaphorical basis, they produce a safe distance in which the level of possible resistance that a client could display is reduced and create a basis for discussing their own behaviors without needing the participants to defend themselves.

After the participants' secondary identifications had been explored with the help of movies' metaphorical basis, the participants were guided through incorporating the gained awareness' into their daily lives by exploring alternative behaviors. This phase of discussion could be assumed to function through the previous phases' success. That is, in the second phase it could be assumed that the possible negative outcomes (such as negative feelings and resistance) of confronting the participant with her projections could be warded off with the help of treating movies on a metaphorical basis. Thereupon, the threatening content of projections could be considered to be successfully alleviated by seeing that the unacceptable attributes that needed to be projected are actually universal, and in turn, it could be thought that the participants became able to admit that they also own these universal attributes. Thereby, the third phase, which would function through resolution of projections on the basis of movies' metaphorical features, would engraft the idea that unacceptable attributes are actually acceptable and modifiable. As a result, rather than displaying defense towards changing their behaviors, they might have become compromiser in integrating alternative solutions into their behaviors and relationships.

To sum up, the first phase of discussion stage could be assumed to function through projection processes, which facilitate the movies to operate as

metaphors. As the basis for metaphorical level establishes, the discussion forwarded to the second phase, which assumed to function through utilization of the advantageous of metaphors. More specifically, by metaphors providing a balanced ground, in which both emotional involvements occur and also a safe distance is provided, the participant could discuss relationship problems without being defensive. Then, the final phase appears to begin as the projections analyzed through metaphors, and function as the participants become able to adopt a more constructive manner and willing to take an active role in solving the relationship problems.

4.3 Conclusion

The results of the current study showed that the four-stages that was proposed in the literature is an important aspect of cinematherapy applications; however, they are not induced by viewing alone, rather a follow-up directive discussion is warranted. Besides, for providing positive outcomes each application stage requires specific attentions. For instance, in preparation stage the rationale of watching with therapeutic aims would both enable clients to engage in projection processes and would facilitate movies acquiring a metaphorical basis. In other words, restructuring the meaning of watching a movie and emphasizing the therapeutic aim, assumed to provide the client a object to project their unacceptable attributes. Thus, the client's attention should be directed to the rationale behind the homework assignment. Then, as the client implicitly warned about the movie's function, the viewing stage introduces identification on a surface level, by attributive projections took place. Once attribution projection takes place during the viewing stage, the fundamental aspect of cinematherapy

applications emerges, which seems to be the discussion stage. That is, within the session, by exploring the initial identifications and as the therapist directs the topic into a deeper level, the primary identifications as well starts to be deepened, and in turn, the secondary identifications are formed through similarity projections. After the projection process completed, the client becomes able to discuss over the movie on a metaphorical level, which enables to perceive the problems from a safe distance, to elaborate their side of responsibility on the occurrence of the problems and simultaneously, prevents the client to become resistant. By establishing these aims, the clients would adopt a compromising attitude and an active role on solving the existing problems. Moreover, the findings of the current study yielded that movie discussions generate change through becoming participants aware of their behaviors/attitudes, being able to create new solutions, and reframing their perspectives on the problem descriptions. The findings of the study shows consistency with the Transtheoretical Model's three processes of change; which are consciousness raising, choosing, and contingency control, all at the experiential level.

4.3 Strengths and Implications of the Current Study

The current study's most robust strength could be considered to be its pioneering findings regarding the cinematherapy literature. In particular, the literature mostly stands on either theoretical propositions (e.g. Haas, 1995; Lee, 2005; Portadin, 2006; Waitkus, 2003) or on very scant empirical studies only testing one specific aspect of cinematherapy applications (e.g. Powell, 2006; Aka, 2007; Pur, 2009). However, a remarkable paucity of empirical research exists in literature, addressing the cinematherapy process from a holistic perspective. Thus,

the current study aimed to test the theoretical propositions regarding utilization of the intervention technique as a whole process and aimed to provide a preliminary frame for the standards of cinematherapy applications. In the light of these aims, the sessions constituted on the fundamental features of psychotherapy process, with only implementing cinematherapy intervention technique.

One other strength of the current study was that the findings pave the way for quantitative methods in attempting to validate the model. As a qualitative study, the study provides a comprehensive model of cinematherapy intervention rationale by empirically testing the theoretical propositions highlighted in the literature regarding cinematherapy application procedures. In particular, the findings revealed a structured model for utilizing cinematherapy, put forward the mechanisms that cinematherapy functions through and the mechanisms that cinematherapy generates change. Thus, the findings emerged in relation to these aims could be assumed to provide a substantial ground for quantitative researches as it raises more questions than it answers. To the extent that these findings are supported, further implications could emerge for psychotherapists.

Furthermore, the present study offers a baseline to the procedures to be followed while implementing the intervention. More specifically, the findings will contribute to cinematherapy applications by presenting a comprehensive model which describes a detailed process of application standards to be followed by psychotherapists. Based on the emergent model, there seems to be many factors that needed to consider of those who would utilize cinematherapy as an adjunct intervention technique. First, according to the findings, the therapist should follow the three stages of application, which are preparation, viewing, and discussion

231

stages, by taking into account some crucial factors that could affect the outcome of the applications. During preparation stage, in addition to the literature's suggestions, the therapist should provide the rationale of assigning movies in order to expedite the client to treat the movies as a projection object, and to prepare the client discussing the movie on a metaphorical level. Moreover, the results of the current study indicated that viewing stage by itself does not induce sufficient insight or universalization ground to generate change in a particular attribute, despite a viewing guideline is provided or not. Thus, this stage should be treated as a leading line, in which the clients form initial identifications that would be used later as a basis for deepening the movie discussions. In other words, a balance should be established in emphasizing the importance of viewing stage, indicating that the clients should not anticipate changing by just watching a movie, rather prepare themselves for further discussions. Circumstantially, the findings implied that the most important aspect of cinematherapy applications appeared to be the discussion stage. In accordance, the therapist should follow a process that would first lead the client to deepen the identifications that were formed during viewing stage, and then elaborate and discuss the content of the identifications. This procedures highlights that the individuals do not pass through the four-stages as they watch the movies, rather they move towards the stages as the former identifications scrutinize. More specifically, one of the hallmark implications of the current study was that cinematherapy applications functions through as the client projects their unacceptable thoughts on the movies, and consequently accommodate to the metaphorical basis of the movies. Thus, the therapist should put great emphasis on primary identifications, and then, should

lead the client to form secondary identifications through elaboration the movie scenes and characters.

Another implication of the current study was that the cinematherapy operate on three processes of change proposed by Prochaska (2007), which are consciousness raising, choosing, and contingency control, all in experiential level. These processes of change could be implemented in other problem areas experienced by the individuals. More specifically, the processes and phases suggested by this model could be treated as a baseline in utilizing cinematherapy for individual therapy modalities. By integrating the phases into any psychotherapy approach, the clients would be entailed to pass through the four-stages of cinematherapy, without becoming resistant in accepting the blinders that are holding up the individual from attaining awareness about the main causes of the problems.

Final implication of the findings was related to integrating cinematherapy intervention technique into relationship problems. Cinematherapy, in the current study, represents an attempt to improve self-awareness, to generate alternative solutions, and provide a wider perspective-taking ground by incorporating movies as a projection object, which promotes metaphorical basis for discussions of alternative solutions as they gain a degree of emotional distance from their problems. The findings imply that CT constitutes a basis for quickly and effectively guide the individual to improve their relationships by taking an active role. In particular, the individuals ended sessions with a more open attitude to accept their own responsibilities, a tendency towards not blaming merely the partner, and a motivation and hope to create a difference in their relationships.

Thus, clinicians in the field, despite the theoretical approach they possessed, could implement the procedures in their practice routines as an effective tool.

4.4 Limitations of the Study and Suggestions for Future Studies

Even though the current study offered many pioneering findings to the cinematherapy literature, the methods used in this study inherits some limitations, especially with regard to sample characteristics. More specifically, the homogenous nature of the sample, which was restricted to females and graduate students, the findings drawn from the case studies could not be generalized. Furthermore, similar characteristics of the participants prevented making comparisons regarding the outcome. Therefore, future research is warranted in testing the model in a larger sample, which also represents men and other demographic characteristics.

Secondly, as being a qualitative study, the findings merely construct and offer a format for cinematherapy utilization. However, future studies are needed to test the model, in order to validate the current study's findings. In particular, quantitative methods could prove useful in attempting to increase the credibility of the model in particular, and cinematherapy intervention technique, in general.

Another limitation comes from the design of the study. Accordingly, there were no control groups in the current study. Moreover, the outcome of the applications monitored merely based on clinical observations of the therapist and on the participants' responses, rather than using quantitative methods. When considered in relation to the homogeneity of the sample, the variety regarding the outcome could not be compared. In other words, the design of the research hindered evaluating the reasons why some participants benefited more than the

others. Thus, future research should evaluate the outcome of the applications driven from a more heterogeneous sample and by adding pre-and-post test comparisons with applying quantitative methods to the study. However, being the first of its kind, the study offers a guideline regarding implementing cinematherapy intervention technique and offers a baseline for further quantitative researches aiming to evaluate the effectiveness of cinematherapy. Consequently, the inherited limitations should be considered as an indicator of interpreting the findings   tentatively.

CHAPTER 5

REFERENCES

Ackerson, J. D., Scogin, F., McKendree-Smith, N., & Lyman, R. D. (1998). Bibliotherapy for mild and moderate adolescent depressive symptomatology. *Journal of Consulting and Clinical Psychology, 66, 685–690*.

Adler, E.S., & Foster, P. (1997). A literature-based approach to teaching values to adolescents: Does it work? *Adolescence, 32, 275-286*.

Aka, B.T. & Gençöz, F. (2010). The Effect of cinematherapy on the perfectionism and related schemas.*Türk Psikoloji Dergisi*, 24(65), 69-81.

Albert, T. (Producer), & Ramis, H. (Director). (1993). *Groundhog Day* [Motion picture]. Columbia Pictures Corporation.

Arlow, J. (1979). Metaphor and the psychoanalytic situation. *The Psychoanalytic Quarterly*, 48, 363-385.

Aten, J.D. (2004). The Rubik's cube: A therapeutic metaphor. *Journal of Psychology and Christianity, 23 (3), 258-260*.

Bailey,L.W. (2003). *Modeling the master: Effective use of metaphor in Christian counseling*. Longwood, FL: Xulon Press.

Bandura, A. (1969). *Principles of Behavior Modification*. New York: Holt, Rinehart and Winston.

Barker, R. L. (1987). The social work dictionary. Silver Springs: MD: NASW.

Barker, P. (1996). *Psychotherapeutic metaphors: A guide to theory and practice.* New York: Brunner/Mazel.

Baucom, D.H. (1987). Attributions in distressed relations: How can we explain them? In D. Perlman & S.Duck (1987). *Intimate relationships: Development, Dynamics and Deterioration.* Beverly Hills: Sage Publications.

Baucom, D.H., Sayers, S.L. & Duhe, A. (1985). *Assessing couples' attributions for marital events*. Unpublished manuscript, University of North California, Chapel Hill.

Baucom, D.H., Sayers, S.L. & Duhe, A. (1989). Attributional style and attribution patterns among married couples. *Journal of Personality and Social Psychology Vol.56, No.4, 596-607.*

Bar-On, R. (1997). T*he Emotional Quotient Inventory (EQ-i): A Test of Emotional Intelligence*. Multi-Health Systems, Toronto, ON.

Bar-On, R. (2000). *Emotional and Social Intelligence: Insights From the Emotional Quotient Inventory (EQ-I).* JosseyBass, San Fransico, CA.

Berg-Cross, L., Jennings, P., & Baruch, R. (1990). Cinematherapy: Theory and application. *Psychotherapy in Private Practice, 8, 135-156.*

Berlin, R.M., Olson, M.E., Cano, C.E., & Engel, S. (1991). Metaphor and psychotherapy. *American Journal of Psychotherapy, 45 (3), 359-367.*

Bernardi, B. (Producer), & Segal, P. (Director). (2003). *Anger Management* [Motion picture]. United States: Columbia Pictures Corporation.

Bertolino, B. (2001). Lights, camera, action!!! Making new meaning through movies. In H.G. Rosenthal (Ed.), *Favorite counseling and therapy*

homework assignments: Leading therapists share their most creative strategies (pp43-46). New York: Brunner-Routledge.

Berscheid, E., Graziano, W.& Monson, T. (1976). Outcome dependency: Attention, attribution, and attractions. *Journal of Personality and Social Psychology, Vol.34, No.5, 978-989.*

Berscheid, E., & Amazzalorso, H. (2004). Emotional experience in close relationships. In Brewer, M., B., & Hewstone, M. (Eds.), *Emotion and motivation* (pp. 47-69). Malden, MA: Blackwell Publishing.

Bierman, J.S., Krieger, A.R., & Leifer, M. (2003). Group cinematherapy as a treatment modality for adolescent girls. Residential Treatment for Children and Youth, 21 (1), 1-15.

Billings, A. (1979). Conflict resolution in distressed and nondistressed married couples. *Journal of Consulting and Clinical Psychology, Vol. 47, No.2, 368-376.*

Blake, R.R., & Mouton, J.S. (1964). *Managerial grid*. Houston, Tex: Gulf Publishing.

Borisoff, D., & Victor, D.A. (1989). *Conflict management: A communication skills approach*. Englewood Cliffs, N.J.: Prentice Hall.

Bowen, E.E.F. (2006). *The power of film: A model for the use of group cinematherapy in the therapeutic treatment of clinically depressed adolescents*. Unpublished Master thesis, University of New Hampshire.

Bradbury, T.N. & Fincham, F.D. (1988). Individual difference variables in close relationships: A contextual model of marriage as integrative framework. *Journal of Personality and Social Psychology, Vol. 54, No.4, 713-721.*

Bradbury, T.N., Fincham, F.D., & Beach, S.R.H. (2000). Research on the nature and determinants of marital satisfaction: A decade in review. *Journal of Marriage and the Family, Vol. 62, No. 4, 964-980.*

Bradbury, T.N., & Karney, B.R. (1993). Longitudinal study of marital interaction and dysfunction: Review and analysis. *Clinical Psychology Review, Vol.13, 15-27.*

Braiker, H.B., & Kelley, H.H. (1979). Conflict in the development of close relationships. In R.L. Burgess, & T.L. Huston (Eds). *Social exchange in developing relationships* (pp135-168). New York: Academic Press.

Bramel, D. (1963). Selection of a target for defensive projection. *Journal of Abnormal and Social Psychology, 66,* 318–324.

Brandler, R., & Grinder, J. (1975). The patterns of the hypnotic techniques of Milton H. Erickson, M.D. (Vol.1). Palo Alto, CA: Behavior and Science Books.

Breen, D. (2005). Metaphorical thinking with adolescents. In L. Gallo-Lopez & C.E. Schaefer (Eds.), *Play therapy with adolescents* (pp.159-174). Lanham, MD: Jason Aronson.

Burgess, R.L., & Huston, T.L. (1979). *Social exchange in developing relationships*. New York, NY: Academic Press.

Burgraff, C.S. & Sillars, A.L. (1987). A critical examination of sex differences in marital communication. *Communication Monographs, Vol.54, 276-294.*

Butler, E., A., & Gross, J., J. (2004). Hiding feelings in social contexts: Out of sight is not out of mind. In Philippot, P., Feldman, R., S. (Eds.), *The*

regulation of emotion (pp. 101-126). Mahwah, NJ, US: Lawrence Erlbaum Associates, Publishers.

Cahn, D.D. (1992). *Conflict in Intimate Relationships*. The Guilford Press, New York.

Calisch, A. (2001). From reel to real: Use of video as a therapeutic tool. *Afterimage, 29 (3), 22-25.*

Canary, D.J., & Cupach, W.R (1988). Relational and episodic characteristics associated with conflict tactics. *Journal of Social and Personal Relationships, 5, 305-325.*

Carver, C. S., & Scheier, M. F. (1990). Origins and functions of positive and negative affect: A control-process view. Psychological Review, 97, 19–35.

Castro, L.(Producer), & Wain, D. (Director). (2008). *Role* Models [Motion picture]. Universal Pictures.

Christie, M., & Mcgrath, M. (1987). Taking up the challenge: Film as a therapeutic metaphor and action ritual. *Australian and New Zealand Journal of Family Therapy, 8 (4), 193-199.*

Christie, M., & Mcgrath, M. (1989). Man who can catch fly with chopstick accomplish anything. Film in therapy: The Sequel. *Australian and New Zealand Journal of Family Therapy, 10 (3), 145-150.*

Christensen, A., & Shenk, J. (1991). Communication, conflict, and psychological distance in nondistressed, clinic, and divorcing couples. *Journal of Consulting and Clinical Psychology, 59, 458- 463.*

Christensen, A., Jacobson, N.S., & Babcock, J. (1995). Integrative behavioral couple therapy. In N.S. Jacobson & A.S. Gurman (Eds.), *Clinical handbook of couple therapy* (pp.31-64). New York: Guilford.

Ciarrochi, J.V., Chan, A.Y., & Caputi, P. (2000). A critical evaluation of the emotional intelligence construct. *Personality and Individual Differences, 28, 539-561.*

Ciarrochi, J.V., Chan, A.Y., & Bajgar, J. (2001). Measuring emotional intelligence in adolescents. *Personality and Individual Differences, 31, 1105-1119.*

Cicchetti, D., Ganiban, J., & Barnett, D. (1991). Contributions from the study of high-risk populations to understanding the development of emotion regulation. In J. Garber and K.A. Dodge (Eds.), *The development of emotion regulation and dysregulation* (pp. 15-48). New York: Cambridge University Press.

Clore, G., L. (1994). Why emotions are felt. In Ekman, P. & Davidson, R., J. (Eds.), *The nature of emotions* (pp. 103-111). New York: Oxford University Press,Inc.

Cole, C., & Ackerman, R. (1981). A change model for resolution of stress. *Alternative Lifestyles, Vol. 4, 135.*

Cordova, J.V., Jacobsen, N.S., & Christensen, A. (1998). Acceptance versus change interventions in behavioral couple therapy: Impact on couples' in-session communication. *Journal of Marital and Family Therapy, 24, 437-455.*

Cordova, J.V., & Scott, R. (2001). Intimacy: A behavioral interpretation. *The Behavior Analyst, 24, 75-86.*

Cordova, J.V., Gee, C.B., & Warren, L.Z. (2005). Emotional skillfulness in marriage: Intimacy as a mediator of the relationship between emotional skillfulness and marital satisfaction. *Journal of Social and Clinical Psychology, 24, 218-235.*

Cramer, P. (2008). Identification and the development of competence: A 44-year longitudinal study from late adolescence to middle age. *Psychology and Aging, Vol.28, No.2, 410-421.*

Crohan, S.E. (1992). Marital happiness and spousal consensus on beliefs about marital conflict: A longitudinal investigation. *Journal of Social and Personal Relationships, 9, 89-102.*

Croyle, K. L., & Waltz, J. (2002). Emotional awareness and couples' relationship satisfaction. *Journal of Marital & Family Therapy*, 28(4), 435-444.

Crystal, B. (Producer/Director). (1995). *Forget Paris* [Motion picture]. Columbia Pictures Corporation.

Cuijpers, P. (1997). Bibliotherapy in unipolar depression: A meta-analysis. *Journal of Behavioral Therapy and Experimental Psychiatry, 28 (2), 139-147.*

Cummings, H.W., Long, L.W., Lewis, M. (1987). *Managing communications in organizations* (2nd Ed). Scottsdale, AZ: Gorsuch Scarisbick Publishers.

Delpy, J. (Producer/Director). (2008). Two Days in Paris [Motion picture]. Samuel Goldwyn Films.

Den Boer, P., Wiersma, D. & Van Den Bosch, R. (2004). Why is self-help neglected in the treatment of emotional disorders? A meta-analysis. *Psychological Medicine, 34, 959–71.*

Dermer, S.B., & Hutchings, J.B. (2000). Utilizing movies in family therapy: Applications for individuals, couples, and families. *American Journal of Family Therapy, 28, 163-180*.

Deutsch, M. (1973). *The Resolution Conflict: Constructive and Destructive Processes*. New Halen&London: Yale University Press.

Dizen, M., Berenbaum, H., & Kerns, J. G. (2005). Emotional awareness and psychological needs. *Cognition and Emotion, 19, 1140–1157*.

Doherty, W.J. (1981). Cognitive processes in intimate contact 1: Extending attribution theory. *American journal of Family Therapy, 9, 3-13*.

Duncan, K., Beck, D., & Granum, R. (1986). Ordinary People: Using a popular film in group therapy. *Journal of Counseling and Development, 65 (1), 50-51*.

Edlow, D., & Kiesler, C. (1966). Ease of denial and defensive projection. *Journal of Experimental Social Psychology, 2,* 56–69.

Eisenberg, N., Fabes, R., A., Gutherie, I., K., Reiser, M. (2000). Dispositional emotionality and regulation: Their role in predicting quality of social functioning. *Journal of Personality and Social Psychology. Vol. 78, No. 1,136-157*.

Feldman-Barrett, L., Gross, J., Christensen, T. C., & Benvenuto, M. (2001). Knowing what you're feeling and knowing what to do about it: Mapping the relation between emotion differentiation and emotion regulation. *Cognition & Emotion*, *15*(6), 713-724.

Feshbach, S., & Singer, R. (1957). The effects of fear arousal and suppression of fear upon social perception. *Journal of Abnormal and Social Psychology, 55,* 283–288.

Fincham, F.D., & O'Leary, K.D. (1983). Causal inferences for spouse behavior in martially distressed and non-distressed couples. *Journal of Social and Clinical Psychology, 1, 42-57.*

Fincham, F.D., & Bradbury, T.N. (1987 a). Cognitive processes and conflict in close relationships: an attribution-efficacy model. *Journal of Personality and Social Psychology, 53, 1106-1118.*

Fincham, F.D. &Bradbury, T.N. (1987 b). The Impact of attributions in marriage: A longitudinal analysis. *Journal of Personality and Social Psychology, 53, 510-517.*

Fincham, F.D., Beach, S.R., & Nelson, G. (1987). Attribution processes in distressed and non-distressed couples: 3. Causal and responsibility attributions for spouses' behavior. *Cognitive Therapy and Research, Vol. 11, 71-86.*

Fincham, F.D., Bradbury, T.N. (1993). Marital satisfaction, depression and attributions: A longitudinal analysis. *Journal of Personality and Social Psychology, 64, 442-452.*

Fitness, J (2001). Emotional intelligence and intimate relationships. In Ciarrochi, J.,

Forgas, J., P., & Mayer, J. D. (Eds.), *Emotional intelligence in everyday life* (pp. 98-112). Philadelphia, PA: Psychology Press.

Fleming, M.Z., Piedmont, R.L., & Hiam, C.M. (1990). Images of madness: Feature films in teaching psychology. *Teaching of Psychology, 17 (3), 185-187.*

244

Fleming, M., & Bohnel, E. (2009). Use of feature film as part of psychological assessment. *Professional Psychology: Research and Practice, Vol.40, No. 6, 641-647.*

Floyd, M., Scogin, F., McKendree-Smith, N. L., Loyd, D. L., & Rokke, P. D. (2004). Cognitive therapy for depression: A comparison of individual psychotherapy and bibliotherapy for depressed older adults. *Behavior Modification, 28, 297–318.*

Freud, S. (1957). Instincts and their vicissitudes. In J. Strachey (Ed. & Trans.), *The standard edition of the complete psychological works of Sigmund Freud* (Vol. 14, pp. 109–140). London: Hogarth Press. (Original work published 1915).

Furnham, A., & Petrides, K. (2003). Trait emotional intelligence and happiness. *Social Behavior and Personality, 31, 815-824.*

Gladding, S. (1992). *Counseling as an art: The creative arts in counseling.* Alexandria, VA: American Counseling Association.

Goleman, D. (1995). *Emotional Intelligence: Why it can Matter More Than IQ.* Bantam Books, New York, NY.

Goleman, D. (1998). *Working With Emotional Intelligence.* Bantam Books, New York, NY.

Gould, R., Clum, G. & Shapiro, D. (1993). The use of bibliotherapy in the treatment of panic: a preliminary investigation. *Behavior Therapy, 24, 241–52.*

Gottman, J.M. (1979). *Marital interaction: Experimental investigations.* New York: Academic Press.

Gottman, J. M. (1994). *What predicts divorce? The relationship between marital processes and marital outcomes*. Hillsdale, N.J.:Lawrence Erlbaum Associates.

Gottman, J.M., & Krokoff, L.J. (1989). Marital interaction and Satisfaction: A longitudinal View. *Journal of Consulting and Clinical Psychology, Vol. 57, No.1, 47-52.*

Greenberg, L. S. (2002). Evolutionary perspectives on emotion: Making sense of what we feel. *Journal of Cognitive Psychotherapy*, *16* (3), 331-347.

Greenberg, L. S., & Johnson, S. M. (1986). Affect in marital therapy. *Journal of Marital & Family Therapy*, *12*(1), 1-10.

Gregory, R.J., Canning, S.S., Lee, T.W., & Wise, J.C: (2004). Cognitive bibliotherapy for depression: A meta-analysis. *Professional Psychology: Research and Practice, 35 (3), 275-280.*

Guerrero, L., K. & Andersen, P. A. (2000). Emotions in close relationships. In Hendrick, C. & Hendrick, S., S. (Eds.), *Close relationships: A sourcebook* (pp. 171-183). Thousand Oakes, CA: Sage Publications, Inc.

Haas, J.W. (1995). *The application of cinema in the practice of psychotherapy*. Unpublished doctoral dissertation, Widener University.

Halford,W.K., Kelly, A., &Markman, H.L. (1997). The concept of a healthy marriage. InW.K. Halford, & H.L. Markman, (Eds.) *Clinical Handbook of Marriage and Couple Intervention* (pp.3-12). West Sussex: Wiley&Son Ltd.

Harvey, J.H., Wells, G.L. & Alvarez, M.D. (1978). Conflict and separation. In J.H.Harvey, W.Ickes & R.F.Kidd (Eds). *New Directions in*

Attributions Research, Volume 2 (pp 230- 260). Hillsdale, N.J.: L. Erlbaum Associates.

Hawkins, J.L. (1968). Associations between companionship, hostility, and marital satisfaction. *Journal of Marriage and the Family, 30, 647-650.*

Hebert, T.P., & Neumeister, K.L. (2001). Guided viewing of film: A strategy for counseling gifted teenagers. *Journal of Gifted Education, 12 (4), 224-236.*

Heider, F. (1958). *The psychology of interpersonal relations*. New York, Wiley.

Hesley, J.W. (2000). Reel therapy. *Psychology Today, 33 (1), 54-58*.

Hesley, J.W., & Hesley, J.G. (2001). *Rent two films and let's talk in the morning. Using popular movies in psychotherapy* (2nd ed.). New York: Wiley.

Heston, M.L., & Kottman, T. (1997). Movies as metaphors: A counseling intervention. *Journal of Humanistic Education and Development, 36 (2), 92-100*.

Hinde, R.A. (1997). *Relationships: A Dialectical Perspective*. East Sussex, UK: Psychology Press.

Holmes, D. S. (1968). Dimensions of projection. *Psychological Bulletin, 69,* 248–268.

Holmes, D. S., & McCaul, K. D. (1989). Laboratory research on defense mechanisms. In R. W. J. Neufeld (Ed.), *Advances in the investigation of psychological stress* (pp. 161–192). New York: Wiley.

Horne, A.M., & Passmore, J.L. (1991). *Family counseling and therapy* (3rd ed.). F.E. Peacock Publishers, Inc.: Itasca, IL.

Hoult, T.F. (1969). *The dictionary of modern society*. Totowa, NJ:Littlefield, Adams.

Huston, T.L., Vangelisti, A.L. (1991). Socioemotional behavior and satisfaction in marital relationships: A longitudinal study. *Journal of Personality and Social Psychology, 61, 721-733.*

Hynes, A.M., & Hynes-Berry, M. (1986). *Bibliotherapy: The interactive process*. Boulder, CO: Westview Press.

Jackson, S.A (2001). Using bibliotherapy with clients. The Journal of Individual Psychology, 57 (3), 289-297.

Jacobson, N. S., & Christensen, A. (1996). *Integrative couple therapy: Promoting acceptance and change*. New York: Norton.

Jacobson, N. S., Christensen, A., Prince, S.E., Cordova, J., & Eldridge, K. (2000). Integrative behavioral couple therapy: An acceptance-based, promising new treatment for couple discord. *Journal of Consulting and Clinical Psychology, 68, 351-355*.

Jeon, K.W. (1992). Bibliotheraphy for gifted children. *The Gifted Child Today*, *15*, 16–19.

John, O.P., & Gross, J.J. (2004). Healthy and unhealthy emotion regulation: Personality processes, individual differences, and life span development. *Journal of Personality, 72, 1301-1333*.

Katz, G., & Watt, J. (1992). Bibliotherapy: the use of books in psychiatric treatment. *Canadian Journal of Psychiatry*, 37, 173-178.

Kawada, C.L.K., Oettingen, G., Gollwitzer, P.M., & Bargh, J.A. (2004). *Journal of Personality and Social Psychology, Vol.86, No.4, 545-559*.

Kelley, H.H. (1967). Atribution theory and social psychology. In D. Levine (Ed.), *Nebraska symptom on motivation*. Lincoln: University of Nebraska Press.

Kelley, H.H. (1972). Causal schemata and the attribution process. In E.E. Jones, D.E. Kanouse, H.H. Kelley, R.E. Nesbitt, S., Valins, & B. Weiner (Eds). *Attribution: Perceiving the causes of behavior* (pp.151-174). Morristown, NJ: General Learning Corporation.

Kurdek, L.A. (1995). Predicting change in marital satisfaction from husbands' and wives' conflict resolution styles. *Journal of Marriage and the Family, Vol. 57, Issue 1, 153-164.*

LaMaster, E.E. (1957). *Modern courtship and marriage*. New York: Macmillan.

Lampropoulos, G.K., Kazantzis, N., & Deane, F.P. (2004). Psychologists' use of motion pictures in clinical practice. *Professional Psychology: Researcha nd Practice, 33 (5), 535-541.*

Lampropoulos, G.K., & Sprengler, P.M. (2005). Helping and change without traditional therapy: Commonalities and opportunities. *Counselling Psychology Quarterly, 18 (1), 47-59.*

Lane, R.D., & Schwartz, G.E. (1987). Levels of emotional awareness: A cognitive-developmental theory and its application to psychopathology. *American Journal of Psychiatry, 144, 133-143.*

Lane, R. D., Quinlan, D. M., Schwartz, G. E., Walker, P. A., & Zeitlin, S. B. (1990). The levels of emotional awareness scale: A cognitive-developmental measure of emotion. *Journal of Personality Assessment*, 55(1&2), 124-134.

Lau, R.R., & Russell, D. (1980). Attributions in the sports page: A field test of some current hypotheses in attribution research. *Journal of Personality and Social Psychology, 39, 311-328.*

Lavin, T.J. (1987). Divergence and convergence in the causal attributions of married couples. *Journal of Marriage and the Family, 49, 71-80.*

Lazarus, R. S. (1991). Emotion and adaptation. New York: Oxford University Press.

Lee, J.Y. (2005). *A group therapy manual using cinematherapy to improve adjustment in adolescents after parental divorce*. Unpublished Doctoral dissertation, Alliant International University.

Lenkowsky, R. S. (1987). Bibliotherapy: A review and analysis of the literature. Journal of Special Education, 21 (2), 123-132.

Lenkowsky, R.S., Barowsky, E.I., Dayboch, M., Puccio, L., & Lenkowsky, B.E. (1987). Effects of bibliotherapy on the self-concept of learning disabled, emotionally handicapped adolescents in a classroom setting. *Psychological Reports, 61, 483-488.*

Lichtenberg, J. D. (2009). The clinical power of metaphorical experience. *Psychoanalytic Inquiry, 29, 48-57.*

Lidren, D., Watkins, P., Gould, R., Clum, G., Asterino, M. & Tulloch, H. (1994). A comparison of bibliotherapy and group therapy in the treatment of panic disorder. *Journal of Consulting and Clinical Psychology, 62, 865–9.*

Lindahl, K., Clements, M., & Markman, H. (1998). The development of marriage: A 9- year perspective . In T.N. Bradbury (Ed.), *The developmental*

course of maritaldysfunction (pp. 205-236). New York: Cambridge University Press.

Lulofs, R.S., & Cahn, D.D. (2000). *Conflict: From Theory to Action* (2nd Edt). Boston: Allyn and Bacon.

Madden, M.E., & Janoff-Bulman, R. (1981). Blame, control, and marital satisfaction: Wives' attributions for conflict in marriage. *Journal of Marriage and the Family, 43, 663-674.*

Maner, J.K, Kenrick, D.T., Becker, D.V., Robertson T.E., Hofer, B., Neuberg, S.L., Delton, A.W., Butner, J., & Schaller, M. (2005). Functional projection: How fundamental social motives can bias interpersonal perception. *Journal of Personality and Social Psychology,Vol. 88, No.1, 63-78.*

Markman, H.J. (1979). Application of a behavioral model of marriage in predicting relationship satisfaction of couples planning marriage. *Journal of Consulting and Clinical Psychology, 47, 743-749.*

Markman, H.J. (1981). Prediction of marital distress: A 5-year follow-up. *Journal of Consulting and Clinical Psychology, 49, 760-762.*

Markman, H.J., Floyd, F.J., Stanley, S.M., & Storaasli, R.D. (1988). Prevention of marital distress: A longitudinal investigation. *Journal of Consulting and Clinical Psychology, 56, 210-217.*

Markman, H.J. & Hahlweg, K. (1993). The prediction and prevention of marital distress: An international perspective. *Clinical Psychology Review, Vol.13, 29-43*

Marrs, R.W. (1995). A meta-analysis of bibliotherapy studies. *American Journal of Community Pssychology, 23 (6), 843-870.*

Mayer, B.S. (2000). *The Dynamics of Conflict Resolution: A Practitioner's Guide*. San Fransisco:Jossey-Bass Publishers.

Mayer, J.D.,& Salovey, P. (1997). What is emotional intelligence?. In Salovey, P. & Sluyter, D., J. (Eds.), *Emotional development and emotional intelligence* (pp. 3-31). New York: Basic Books.

Mayer, J.D., Caruso, D.R., & Salovey, P. (1999). Emotional intelligence meets traditional standards for intelligence. *Intelligence, 27*(4), 267-298.

Mayring, P. (2000). Qualitative content analysis. Forum Qualitative Sozialforschung / Forum: Qualitative Social Research [On-line Journal], 1(2), Art. 20. Available at: http://www.qualitative-research.net/fqs-texte/2-00/2-00mayring-e.htm [Date of access: March 25, 2010].

McGonagle, K.A., Kessler, R.C., &Schilling, E.A. (1992). The frequency and determinants of marital disagreements in a community sample. *Journal of Social and Personal Relationships, 9, 507- 524.*

Menninger, W.C. (1998)*.* Bibliotherapy. *Bulletin of the Menninger Clinic 1 (8), 263-74.*

Mills, J.C., & Crowley, R.J. (1986). *Therapeutic metaphors for children and the chil within*. New York: Brunner/Mazel.

Mirgain, S.A., & Cordova, J.V. (2007). Emotion skills and marital health: The asssociation between observed and self-reported emotion skills, intimicay, and marital satisfaction. *Journal of Social and Clinical psychology, Vol. 26, No.9, 983-1009.*

Morawski, C. M. (1997). A Role of bibliotherapy is in teacher education. *Reading Horizons*, 37, 243-259.

Morrison, J. (2008). The relationship between emotional intelligence competencies and preferred conflict-handling styles. *Journal of Nursing Management, 16, 974-983*.

Murray, S.L., & Holmes, J.G. (1996).The construction of relationship realities. In G.O. Fletcher & J. Fitness (Eds). *Knowledge structures in Close relationships: A Social Psychological Approach* (pp 91-120). Mahwah, N.J.: L. Erlbaum Associates.

Myers, J.E. (1998). Bibliotherapy and DCT: Co-constructing the therapeutic metaphor. *Journal of Counseling and Development*, *76, 243-249.*

Myers, E.A. (1999). *Adult Romantic Attachment: Emotion Regulation Strategies and Relationship Satisfaction*. Unpublished doctoral dissertation, University of Montana.

Newby, R.F., Fischer, M., & Reinke, B. (1992). Just a spoonful of sugar helps the therapy go down. *Psychotherapy in Private Practice, 11 (4), 41-49.*

Newman, L.S., Duff, K.J., & Baumeister, R.F. (1997). A new look at defensive projection: Thought suppression, accessibility, and biased person perception. *Journal of Personality and Social Psychology, Vol. 72, No. 5, 980-1001*.

Newton, D.A. & Burgoon, J.K. (1990). Nonverbal conflict behaviors: Functions, Strategies, and Tactics. In D.D.Cahn (Ed). *Intimates in conflict: A Communication perspective* (pp 77-104). Hillsdale, NJ: L. Erlbaum Associates.

Nichols, M.P., & Schwartz, R.C. (1998). *Family Therapy: Concepts and Methods*. Boston: Allyn and Bacon.

Noller, P., & Ruzzene, M. (1991). Communication in marriage: The influence of affect and cognition. In G. Fletcher & F. Fincham (Eds.), *Cognition in close relationships* (pp. 203-233). Hillsdale, NJ: Erlbaum.

Oaklander, V. (1997). The rosebush. In H. Kaduson & C. Schaefer (Eds.), *101 favorite play therapy techniques* (pp.11-13). Northvale, NJ: Aronson.

Pardeck, J.A., & Pardeck, J.TA. (1984). An overview of the bibliotherapeutic treatment approach: Implications for clinical social work practice. *Family therapy, 11 (3), 241-252.*

Pardeck, J.T., & Pardeck, J.A. (1987). Using bibliotherapy to help children cope with the changing family. *Social Work in Education, 107-115.*

Pardeck, J.T., & Pardeck, J.A. (1992). *Bibliotherapy: A guide to using books in clinical practice*. San Francisco: Mellen Research University Press.

Pardeck, J.T. (1996). Recommended self-help books for families experiencing divorce: A specialized form of bibliotherapy. *Psychotherapy in Private Practice, 15 (1), 45-58.*

Perlman, D., Fehr, B. (1987). The Development of Intimate Relationships. In D. Perlman, & S.Duck (Eds). *Intimate Relationships: Development Dynamics and Deterioration* (pp.13-42). Beverly Hills: Sage Publications.

Petrides, K.V., Pérez-Gonzalez, J.C., & Furnham, A. (2007). On the criterion and incremental validity of trait emotional intelligence. *Cognition and Emotion, 21, 26-55.*

Portadin, M.A. (2006). *The use of popular films in psychotherapy: Is there a "cinematherapy"?* Unpublished doctoral dissertation, Massachusetts School of Professional Psychology.

254

Powell, M.L., Newgent, R.A., & Lee, S.M. (2006). Group cinematherapy: Using metaphor to enhance adolescent self-esteem. *The Arts in Psychotherapy, 33, 247-253*.

Powell, M.L. (2007). *What is cinematherapy?* Retrieved June 28th, 2008, from http://www.powellpsych.org/cinematherapy.

Powell, M.L. (2008). *Cinematherapy as a clinical intervention: Theoretical rationale and empirical credibility*. Unpublished doctoral dissertation, University of Arkansas.

Powell, M.L., & Newgent, R.A (In Press). Counselor assertiveness: Predictor of theoretical orientation. *Journal for the Professional Counselor*.

Prochaska, J.O., & Di Clemente, C.C. (1982). Transtheoretical therapy: Toward a more integrative model of change. *Psychotherapy: Theory, Research, and Practice, 19*(3), 276-288.

Prochaska, J.O., & Di Clemente, C.C. (1983). Stages and processes of self-change of smoking: Toward an integrative model of change. *Journal of Consulting and Clinical Psychology, 51, 390-395*.

Prochaska, J.O., & DiClemente, C.C. (1984). *The Transtheoretical Approach: Crossing Traditional Boundaries of Therapy*. Dow Jones Irwin, Homewood, IL.

Prochaska, J.O., & DiClemente, C.C. (1986). Towards a comprehensive model of change. In Miller, W.R., and Heather, N. (Eds). *Treating Addictive Behaviors: Processes of Change,* (pp. 3-27). Plenum Press: New York.

Prochaska, J.O., DiClemente, C.C., & Norcross, J.C. (1992). In search of how people change: Applications to addictive behaviors. *American Psychologist, 47, 1102-1114.*

Prochaska, J.O., & Marcus, B.H. (1994). The Transtheoretical Model: Applications to exercise. In: Dishman, R. (Ed.), *Advances in Exercise Adherence*, vol. 2. Human Kinetic Press, Illinois.

Prochaska, J.O., & Norcross, J. C. (2003). *Systems of Psychotherapy: A Transtheoretical Analysis* (5ᵗʰ edt). Pacific Grove CA: Brooks/Cole Publications.

Prochaska, J.O., & Norcross, J. C. (2007). *Systems of Psychotherapy: A Transtheoretical Analysis* (6ᵗʰ edt). Australia: Thomson/Brooks/Cole.

Pruitt, D.G., & Rubin, J.Z. (1986). *Social conflict: Escalation, stalemate, and settlement.* New York: Random House.

Pur, İ.G. (2009). *Cinematherapy for alcohol dependent patients.* Unpublished Master Thesis, Middle East Technical University.

Pszczynski, T.A., & Greenberg, J. (1981). Role of disconfirmed expectancies in the instigation of attributional processing. *Journal of Personality and Social Psychology, 40, 31-38.*

Robin, A.L., & Foster, S.L. (1989). *Negotiating parent-adolescent conflict: A behavioral system approach.* New York: Guilford.

Rowan, D.G., Compton, W.C., & Rust, J.O. (1995). Self-actualization and empathy as predictors of marital satisfaction. *Psychological Reports, 77, 1011-1016.*

Rubin, R. (1978). *Using bibliotherapy: A guide to theory and practice*. Phoenix, AZ: Oryx Press.

Rudd, M. D., Joiner, T., & Rajab, M. (2001). Treating suicidal behavior: An effective time limited approach. New York: Guilford Press.

Rusbult, C.E., Johnson, D.J., & Morrow, G.D. (1986a). Determinants and consequences of exit, voice, loyalty, and neglect: Responses to dissatisfaction in adult romantic involvements. *Human Relations, Vol.39, No.1, 45-63.*

Rusbult, C.E., Johnson, D.J., & Morrow, G.D. (1986b). Impact of Couple Patterns of Problem Solving on Distress and Non-distress in Dating Relationships. *Journal of Personality and Social Psychology. Vol. 50, Issue 4, 744-753.*

Rusbult, C.E., Verette, J., Whitney, G.A., Slovik, L.F., & Lipkus, I. (1991). Accommodation processes in close relationships: Theory and preliminary empirical evidence. *Journal of Personality and Social Psychology, 60, 53-78.*

Rusbult, C.E & Zemberodt, I.M. (1983). Responses to dissatisfaction in romantic involvements: A multidimensional scaling analysis. *Journal of Experimental Social Psychology, 19, 274- 293.*

Ryan, K., D., Gottman, J., M., Murray, J., D., Carrère, S., & Swanson, C. (2000). Theoretical and mathematical modeling of marriage. In Lewis, M., D., & Granic, I. (Eds.), *Emotion, Development, and Self-Organization* (pp. 349-371). Cambridge, UK: Cambridge University Press.

Salovey, P., & Mayer, J. D. (1990). Emotional intelligence. *Imagination, Cognition and Personality*, *9*, 185-211.

Schlicter, C.L., & Burke, M. (1994). Using books to nurture the social and emotional development of gifted students. *Roeper Review, Vol.16, No.4.*

Schriber, J.B., Larwood, L. & Peterson, J.L. (1985). Bias in the attribution of marital conflict. *Journal of Marriage and the Family, Vol.47, 717-721.*

Schutte, N. S., Malouff, J. M., Bobik, C., Coston, T. D., Greeson, C., Jedlicka, C., Rhodes, E., & Wendorf, G. (2001). Emotional intelligence and interpersonal relations. *The Journal of Social Psychology*, *141*(4), *523-536.*

Schutte, N. S., Malouff, J. M., Thorsteinsson, E.B., Bhullar, N., & Rooke, S.E. (2006). A meta-analytic investigation of the relationship between emotional intelligence and health. *Personality and Individual Differences, 42, 921-933.*

Schulenberg, S.E. (2003). Psychotherapy and movies: On using films in clinical practice. Journal of Contemporary Psychotherapy, 33 (1), 35-48.

Secord, P.F., Backman, C.W. & Slavitt, D.R. (1976). *Understanding social Life: An Introduction to Social Psychology.* New York : McGraw-Hill.

Sharp, C., Smith, J.V., & Cole, A. (2002). Cinematherapy: Metaphorically promoting therapeutic change. *Counselling Psychology Quarterly*, *15 (3), 269-276.*

Sillars, A.L., & Parry, D. (1982). Stress, cognition, in interpersonal conflicts. *Communication Research, 9, 201-226.*

Sims, P. A. (2003). Working with metaphor. *American Journal of Psychotherapy, 57 (4), 528-536.*

Simpson, JA, Ickes, W.& Orina, M. (2001). Empathic Accuracy and Preemptive Relationship Maintenance. In J.H. Harvey & A. Wenzel (Eds). *Close*

Relationships: Maintenance and Enhancement. Lawrence Erlbaum Associates Publishers, New Jersey.

Smith, N.M., Floyd, M.R., Scogin, F., & Jamison, C.S. (1997). Three-year follow-up of bibliotherapy for depression. *Journal of Consulting and Clinical Psychology, 65 (2), 324-327.*

Smith, L., Heaven, P.C.L., & Ciarrochi, J. (2008). Trait emotional intelligence, conflict communication patterns, and relationship satisfaction. *Personality and Individual Differences, 44, 1314-1325.*

Snyder, D.D., & Regts, J.M. (1982). Factor scales for assessing marital disharmony and dissatisfaction. *Journal of Consulting Psychology, 50, 736-743.*

Solomon, G. (1995). *The motion picture prescription: Watch this movie and call me in the morning: 200 movies to heal life's problems.* Santa Rosa, CA: Aslan Publishing.

Solomon, G. (2001). *Reel therapy: How movies inspire you to overcome life's problems.* New York, Lebhar-Friedman Books.

Stamps, L. S. (2003). Bibliotherapy: How books can help students cope with concerns and conflicts. *The Delta Kappa Gamma Bulletin*, Fall, 25-29.

Swift, W.J., & Wonderlich, S. (1993). House of games: A cinematic study of countertransference. *American Journal of Psychotherapy, 47 (1), 38-57.*

Tamaren, J.K. (2010). *Factors of emotional intelligence associated with marital satsifaction.* Unpublished doctoral thesis. Graduate School of Saint Louis University.

Thibaut, J.W., & Kelly, H.H. (1959). *Social psychology of groups.* New York: Willey.

Thomas, K. (1976). Conflict and conflict management. In M. Dunnette (Ed). *Handbook of industrial and organizational psychology*. Chicago: Rand McNally.

Thompson, R.J., Dizén, M., & Berenbaum, H. (2009). The unique relations between emotional awareness and facets of affective instability. *Journal of Research in Personality, 43, 875-879*.

Tyson, L.E., Foster, L.H., & Jones, C.M. (2000). The process of cinematherapy as a therapeutic intervention. *The Alabama Counseling Association Journal, 26 (1), 35-41*.

Vaughn, M.J. & Baier, M.E. (1999). Reliability and validity of the relationship assessment scale. *Journal of Family Therapy, 27(2), 112-122*.

Waitkus, J. W. (2003). *The use of popular films in psychotherapy to identify and develop client's strengths*. Unpublished doctoral dissertation, Massachusetts School of Professional Psychology.

Waldinger, R.J., Schultz, M.S., Hauser, S.T., Allen, J.P., & Crowell, J.A. (2004). Reading others' emotions: The role of intuitive judgment in predicting marital satisfaction, quality, and stability. *Journal of Family Psychology, 18, 58-71*.

Wedding, D., & Boyd, M.A. (1999). *Movies and mental illness: Using films to understand psychopathology*. Boston: McGraw-Hill.

Wedding, D., & Niemiec, R.M. (2003). The clinical use of films in psychotherapy. *Journal of Clinical Psychology, 59, 207-215*.

Weiner, B. (1974). *Achievement motivation and attribution theory*. Morristown, NJ: General Learning Press.

Weiss, R.L., & Dehle, C. (1994). Cognitive behavioral perspectives on marital conflict. In D.D. Cahn (Ed), *Conflict in personal relationships (pp.95-115).* Hillsdale, NJ: Lawrence Erlbaum.

Wilmot, W.W., & Hocker, J.L. (2001). *Interpersonal conflict* (6th edt). Boston, MA : McGraw Hill.

Wong, P.T.P., & Weiner, B. (1981). When people ask "why" questions, and the heuristics of attributional search. *Journal of Personality and Social Psychology, 40, 650-663.*

Wright, J., Clum, G., Roodman, A. & Febbraro, G. (2000). A bibliotherapy approach to relapse prevention in individuals with panic attacks. *Journal of Anxiety Disorders 2000, 14, 483–99.*

APPENDIX A: APPLICATION FORM

Değerli Katılımcı,

Bu çalışma Orta Doğu Teknik Üniversitesi Klinik Psikoloji Doktora Programına devam eden Uzman Psikolog Sine Eğeci'nin yaptığı tez çalışmasının bir parçasıdır. Çalışmanın amacı, romantik ilişkilerinde sorun yaşayan kişiler ile 5 seanslık bir çalışma yürüterek ilişkilerinden elde ettikleri doyum seviyesini arttırabilmektir. Çalışmanın ilk seansı, genel problem alanlarının taranması ve karşılıklı olarak beklentilerin belirlenmesinden oluşacaktır. Takip eden üç seans, katılımcılara önceden ödev olarak verilen filmler üzerinden yürütülecek tartışmaları içerecektir. Sonuncu seansta ise, genelb ri değerlendirme yapılacaktır. Katılımcılardan, seanslar başlamadan önce ve bittikten sonra olmak üzere iki kez anket formalarını doldurmaları istenecektir. Ayrıca her seansın sonunda, seanslar ilgili genel bir değerlendirme yapmaları beklenecektir.

Araştırmaya katılım tamamen gönüllülük esasına dayanmaktadır. Seanslarda ses kayıt cihazı kullanılacaktır; fakat sizden istenen kimlik ve iletişim bilgileri ve seans içinde sunulan bilgiler kimliğinizi açığa çıkaracak şekilde kesinlikle ifşa edilmeyecek; tüm seanslar gizlilik ilkesi doğrultusunda yürütülecektir.

Anketlerde yer alan sorular ve seanslar sırasında ele alınacak konu başlıkları kişisel rahatsızlık verecek unsurlar içermemektedir. Buna karşın şayet, anketler içerisinde cevaplamak istemediğiniz sorularla karşılaşırsanız bunları atlayabilir veya anketi doldurmayı bırakabilirsiniz. Ayrıca araştırmanın herhangi bir aşamasında herhangi bir nedenden ötürü rahatsızlık hissederseniz, istediğiniz aşamada araştırmadan tümüyle ayrılabilirsiniz. Araştırmaya katılımınız sayesinde içinde bulunduğunuz romantik ilişkiyi çeşitli açılardan değerlendirme deneyimi edinebilirsiniz, bunun yanında bu araştırmaya katılarak dolaylı olarak kişiler arası ilişkilerde yaşanan sorun alanlarındaki farklılıkları anlamaya yönelik bilimsel literatüre de bir katkı sağlamış olacaksınız. Araştırmada doğru sonuçlara

ulaşabilmemiz için soruları içtenlikle ve sizi ve ilişkilerinizi en doğru yansıtacak şekilde cevaplandırmanız çok önemlidir.

Uzm. Psk. Sine Eğeci	Tez Danışmanı:
ODTÜ Psikoloji Bölümü	Prof. Faruk Gençöz
e-posta adresi: sinegeci@gmail.com	ODTÜ Psikoloji Bölümü

Yukarıda yazılanları okudum ve araştırmaya katılmayı kabul ediyorum.

İsim: İmza:

Telefon No:

E-posta adresi:

Doğum Tarihiniz: Telefon No:

Mesleğiniz: e-posta adresi:

İlişkinizin türünü belirleyiniz:

a. Evliyiz (süresini belirtiniz):

b. Evli değiliz, birlikte yaşıyoruz (süresini belirtiniz):

c. Evli değiliz, birlikteyiz (süresini belirtiniz):

1. Profesyonel yardım almaya neden ihtiyaç duyduğunuzu kısaca belirtiniz:

2. İlişkinizde yaşadığınız sorunları kısaca tanımlayın:

3. a) İlişkiniz ne kadar süredir devam ediyor?

b) Yaşadığınız sorunlar ne kadar zamandır devam ediyor?

4. İlişkinizde neler değişirse, bu ilişki sizin için daha tatmin edici bir hale gelir?

5. a) Bu sorunları gidermek için bugüne kadar herhangi bir girişiminiz oldu mu? Bunlar nelerdi?

   b) Bunlar arasında işe yaradığını düşündüğünüz bir yol oldu mu? Nedir?

6. İlişkinizin başından itibaren hiç ayrılmayı düşündüğünüz oldu mu? Olduysa, ne zaman ve fikrinizi değiştiren ne oldu?

7. Beraber olduğunuz kişiyle birlikte zaman geçirdiğinizde genellikle neler yaparsınız?

8. Seanslardan beklentileriniz neler?

9. Aşağıdaki film türlerinden daha çok hangilerini seversiniz/seyretmeyi tercih edersiniz?

   a) Romantik   **b)** Komedi   **c)** Fantezi   **d)** Macera   **e)** Drama   **d)** Aksiyon   **e)** Animasyon

   e) Dokümantasyon

10. Seyrettiğiniz bir filmi belirli bir tercih doğrultusunda mı seçersiniz, yoksa rastladığınız için mi seyredersiniz?

①	②	③	④	⑤

Hiçbir zaman   **Değişiyor**   **Her zaman**
   Seçmem, rastladığımı
Seçerim
   seyrederim

11.) Haftada ortalama kaç film seyredersiniz?

   a) 0   **c)** 3-4

   b) 1-2   **d)** 5-6   **e)** Diğer_____

12.) Ayda ortalama kaç kez sinemaya gidersiniz?

      a) 0   **c)** 3-4

      b) 1-2   **d)** 5-6   **e)** Diğer_____

13.) Seyrettiğiniz filmler üzerine tartışmak için haftada ortalama kaç dakika ayırırsınız?

      a) 0   **c)** 30-45

      b) 15-30   **d)** 60   **e)** Diğer_____

14.) Film seçimlerinizi neye göre yaparsınız?

    a.) Arkadaş tavsiyesi

    b.) Filmin türüne göre (romantik, komedi, aksiyon vs.)

    c.) Türüne bakmaksınız dergi, gazete ve internet vb. yer alan eleştiriler doğrultusunda

    d.) Türüne ve dergi, gazete ve internet vb. yer alan eleştiriler doğrultusunda

    e.) Yönetmenine göre

    f.) Oyuncularına göre

    g) Diğer _____

15.) Film seyretmek ve seyrettiğiniz filmler hakkında sohbet etmek sosyalliğinize katkıda bulunur mu?

①	②	③	④	⑤
Hayır, **Evet,**	**Hayır,**	**Evet,**	**Evet,**	
Hiç **Fazla**	**Pek değil**	**Biraz**	**Oldukça**	**Çok**

16.) Seyrettiğiniz filmlerdeki karakterler ve yaşanan olaylardan yola çıkıp kendinizi ve kendi hayatınızdaki olayları düşünüp, bunlar üzerine değişimler yaratmaya çalışır mısınız?

①	②	③	④	⑤
Hayır, **Hiçbir zaman** **Her zaman**	**Evet** **Nadiren**	**Evet** **Bazen**	**Evet** **Çoğunlukla**	**Evet**

Eğer cevabınız evet ise, bugüne kadar hiç istediğiniz yönde bir değişim yaratabildiniz mi?

①	②	③	④	⑤

Hayır,
Evet
Hiçbir zaman   **Kısmen**
Kesinlikle

APPENDIX B1: MOVIE FORM 1
ASABİYİM (ANGER MANAGEMENT)

Filmde, duygularını ifade edemeyen ve bu nedenle hem iş yaşamında hem de ilişkisinde sorunlar yaşayan Dave'in hikayesi anlatılmaktadır. Bu durumdan şikayetçi olan sevgilisi Linda, öfke kontrolü üzerine kitaplar yazan Dr. Buddy Rydell ile tanışır ve şikayetlerini ona iletir. Bunun üzerine Linda ve Dr. Rydell işbirliği içine girerek, Dave'in duygularını ifade edebilen bir adam haline dönüşmesi için çeşitli oyunlar hazırlarlar.

Filmi seyrettikten sonra aşağıdaki soruları yanıtlayın.

Linda, Dr. Rydell ile tanışmadan ve Dave'in değişimini sağlayacak oyunlara başlamadan önceki dönemde, Dave'in iş yaşamında ve ilişkisinde var olabilecek sorunları hayal edin. Sizce, aşağıdaki ifadelerden hangileri bu ilişkideki sorunlara yol açmış olabilir; uygun ifadenin yanına (√), uygun olmayan ifadelerin yanınaysa (X) işareti koyun.

1) Linda'nın gözünden baktığınızda, Dave için aşağıdakilerden hangilerini söyleyebilirsiniz?

   a. Bir başkasıyla aynı fikre sahip değilse, bunu rahatlıkla ifade edebilir. _____

   b. Belirli bir durumdan rahatsızlık duyduğunda, bunu açık bir şekilde karşısındaki kişiye ifade edebilir. _____

   c. Herhangi bir şeyi yapmak istemediğinde bunu, karşı tarafı kırmadan net bir şekilde ifade edebilir. _____

   d. Karşısındaki kişiye karşı ne hissettiğini rahatlıkla adlandırabilir._____

   e. Sıkıntılarını yakın olduğu kişilerle/sevgilisi ile rahatlıkla paylaşabilir. _____

267

    f.   Ne yapacağını bilemediği veya kararsızlık içinde kaldığı durumlarda duygularını da hesaba katarak en uygun sonuca_____ varabilir.

    g.   Kendine güvenmediği alanlarda bunu kız arkadaşı ile rahatlıkla paylaşabilir. ——————

    h.   Kendini başkalarıyla kıyasladığında, eksiklikleri olduğunu fark etse bile, daha iyi olduğu alanlar olduğunun da farkında olur. ——

2) Dave'in, Linda ve hayatındaki başka kişiler ile (mesela; patronu, arkadaşları) kurduğu ilişkileri düşündüğünüzde, sizce Linda açısından Dave'in hangi özellikleri sorun teşkil etmiş olabilir? Nasıl?

3) Sizce bu şikayet başlıkları karşısında Linda nasıl hissetmiştir?

Lütfen bu sorulara verdiğiniz yanıtlar doğrultusunda aşağıdaki sorulara cevap verin.

4) Kendinizi değerlendirecek olsanız, Dave ile paralellik gösterdiğini düşüneceğiniz özellikleriniz var mıdır? Bunlar nelerdir?

5) Sizce bu özellikleriniz sizin ilişkinize olumlu ve olumsuz bir etkide bulunuyor mudur? Nasıl?

6) Sizce hangi özelliklerinizi değiştirseniz, ilişkiniz şu andakinden biraz daha iyi olabilir?

7) Filmin temasını ve olaylar örüntüsünü düşündüğünüzde, sizi etkileyen bir bakış açısıyla karşılaştınız mı?

8) Filmi seyrederken sizi sevindiren, üzen, kızdıran, rahatsız eden vs. herangi bir sahne ile karşılatınız mı? Açıklayınız.

APPENDIX B2: MOVIE FORM 2
BUGÜN ASLINDA DÜNDÜ
(GROUNDHOG DAY)

Filmde, geçimsiz ve kendinden başkasını düşünmeyen hava durumu spikeri Phil Conners'ın hikayesi anlatılmaktadır. Köstebek Günü festivalini sunmak için bir geceliğine, hiç sevmediği küçük bir kasabaya gitmek zorunda kalan Phil, ertesi aylar boyunca her sabah aynı günü tekrar tekrar yaşar. Başlangıçta bu durumu kendi isteklerini gerçekleştirmenin bir yolu olarak görse de, bir süre sonra kabusa dönen bu döngüyü kırmanın yollarını aramaya başlar.

Filmi seyrederken, Phil'i aşağıdaki başlıklar doğrultusunda değerlendirin. Bu alanlarda gösterdiği değişim sonucunda karşısındaki kişilerin (özellikle Rita'nın) ona karşı değişen tutumlarına dikkat edin.

- Başkalarının duygularını anlamada ne kadar başarılı?
- Başkalarının duygularına ne kadar önem veriyor?
- Başkalarının sorunlarına karşı ne kadar duyarlı?
- Kendi duygularını karşısındaki kişilerle ne kadar paylaşabiliyor?
- Başkaları, sorunlarını anlatmakta ne kadar rahatlar?

Filmi seyrettikten sonra aşağıdaki soruları yanıtlayın.

1) Yukarıdaki ifadeleri de göz önüne aldığınızda, başkalarıyla kurduğu ilişkiler açısından

      a. Filmin başlarındaki Phil'i nasıl biri olarak tanımlarsınız?

      b. Filmin sonlarındaki Phil'i nasıl tanımlarsınız?

2) Rita, ilk tanıştığı dönemlerde Phil karşısında nasıl hissediyor olabilir?

3) Phil'de başlayan değişimler, Rita üzerinde nasıl bir etki yarattı?

4) Filmin temasını ve olaylar örüntüsünü düşündüğünüzde, sizi etkileyen bir bakış açısıyla karşılaştınız mı?

5) Filmi seyrederken sizi sevindiren, üzen, kızdıran, rahatsız eden vs. herangi bir sahne ile karşılatınız mı? Açıklayınız.

6) Filmde yaşanan olaylar örüntüsünü düşündüğünüzde, kendinize veya partnerinize yakın hissettiğiniz bir sahne oldu mu? Açıklayınız.

7) Sizin de ilişkinizde, tekrar tekrar yaşanmasına bağlı olarak, neler yaşanacağını önceden kestirebildiğiniz sorunlar var mı? Varsa, bunlar neler?

8) Siz de Phil gibi, neler yaşanacağını kestirebildiğiniz bu durumlarda farklı davranarak ilişkinizde bir değişim yaratabilir misiniz?

9) Bu değişimi yaratırken,

   a. Phil'in hangi davranışlarından kaçınmalısınız?

   b. Hangi davranışlarını kendi hayatınıza aktarabilirsiniz?

AH PARİS
(FORGET PARIS)

Film, biri Paris'te diğer Amerika'da yaşayan bir çiftin tanışmaları ve ardından ilişkilerini yapılandırma süreçleri anlatılmaktadır. Filmi izlerken, bu süreç içerisinde karşılaştıkları yeni durumlara, bu durumlar nedeniyle ortaya çıkan sorunlara ve bu sorunların çözüm yollarına dikkat edin.

Filmi seyrettikten sonra aşağıdaki soruları yanıtlayın.

Aşağıdaki ifadeleri, Ellen ve Mickey evlenme kararı aldıktan ve Ellen Amerika'ya taşındıktan sonra, ikili arasında yaşanan sorunları göz önüne alarak okuyunuz. Sizce bunlardan hangileri Ellen ve Mickey arasında yaşananlara uygun ifadelerdir; lütfen uygun olanların yanına (√), uygun olmayan ifadelerin yanınaysa (X) işareti koyun.

İletişim

1) Taraflardan birinin anlaşılmadığını hissetmesi ⎯⎯⎯⎯

2) Taraflardan birinin konuşmaya çalışıp, diğerinin görmezden geldiği durumlar

3) Taraflardan birinin duyguları, düşünceleri ya da istekleri önemsizmiş gibi davranıldığı durumlar ⎯⎯⎯⎯

4) Taraflardan birinin, diğerinin duygularını, düşüncelerini ya da isteklerini görmezden geldiği durumlar ⎯⎯⎯⎯

5) Aynı sorunların tekrar tekrar gündeme getirilmesi, ancak çözüm bulunmaması

6) İki tarafı da memnun edecek çözümler aramaktansa, taraflardan birinin, diğerine kendi isteklerini kabul ettirmeye çalışması ⎯⎯⎯

7) Denedikleri çözüm yollarının işe yaramadığını düşünmek ⎯⎯⎯⎯

İlişkide Yaşanan Sorunlar

1) İçine girecekleri yeni durum (mesela, Ellen için ülke değiştirmek; Mickey için evini bir başkasıyla paylaşmak) karşısında olaşabilecek olumsuzlukları önceden konuşmak

2) Yenilikler karşısında zorlanan tarafa, diğerinin yardım etmesi; zorlandığı alanlar hakkında konuşması, uyum sağlamasına yardımcı olacak şekilde kendi hayatında değişiklikler yapması

3) Taraflardan birinin, alışkanlıklarından vazgeçmemesi nedeniyle ilişkide sorun yaşanması

Sorunların çözüm Yolları

1) Sorunların neler olduğunu açıkça konuşmak

2) Karşılaştıkları sorunlarla etkin bir şekilde baş etmek için birbirlerinin ne düşündüklerini paylaşmak

3) Sorunlarını çözmek için açık bir şekilde konuşmak ve alternatif yolları arayarak, her ikisi için de uygun olabilecek çözümleri bulmaya çalışmak

4) Tarafların, sorunlar karşısında ne hissettiklerini paylaşması

5) Tarafların, sorunlar karşısında ne hissettiklerini ve düşündüklerini birbirlerine sorması

6) Sorunlar karşısında ani kararlar alıp, sonradan pişmanlık duyulan durumlar

7) Bir yol işe yaramadığında, tarafların beraberce nerede hata olduğunu düşünmesi ve yeni bir alternatif araması

Lütfen bu ifadelere verdiğiniz yanıtlar doğrultusunda aşağıdaki sorulara cevap verin.

1) Sizce, Ellen ve Mickey etkili bir şekilde sorunlarını ele alabildiler mi?
   - Etkili oldukları ve olmadıkları yerler nelerdi?
   - Farklı ne yapabilirlerdi?
   - Bu durum ilişkilerini nasıl etkiledi? Neden?

2) Bu sorunlarla mücadele ederken kurdukları iletişim yeterli miydi?
   - Yeterli olan ve olmayan yerler nelerdi?
   - Farklı ne yapabilirlerdi?
   - Bu durum ilişkilerini nasıl etkiledi? Neden?

3) Yeni durumlar karşısında birbirlerinden beklentilerini gerçekçi buldunuz mu? Neden?
   - Bu durum ilişkilerini nasıl etkiledi?

272

Bu bölümde yer alan soruları, yukarıdaki ifadeleri göz önüne alarak cevaplayınız.

4) Filmde yaşanan olaylar örüntüsünü düşündüğünüzde, kendinize veya partnerinize yakın hissettiğiniz bir sahne oldu mu? Açıklayınız.

5) Kendi ilişkinizi düşündüğünüzde, sorunlarınızı ne kadar etkili bir şekilde ele alabildiğinizi düşünüyorsunuz?
   - Hangileri sizin ilişkiniz için de geçerli?
   - Bunlar ilişkinizi nasıl etkiliyor? (Olumlu ve olumsuz)
   - Farklı neler yapabilirsiniz?
6) Kendi ilişkinizi düşündüğünüzde, iletişim şeklinizin ne kadar etkili olduğunu düşünüyorsunuz?
   - Sizce eksiklikleriniz neler?
   - Bunlar ilişkinizi nasıl etkiliyor? (Olumlu ve olumsuz)
   - Farklı neler yapabilirsiniz?

15) Filmin temasını ve olaylar örüntüsünü düşündüğünüzde, sizi etkileyen bir bakış açısıyla karşılaştınız mı?

16) Filmi seyrederken sizi sevindiren, üzen, kızdıran, rahatsız eden vs. herangi bir sahne ile karşılatınız mı? Açıklayınız.

PARİS'TE İKİ GÜN

(TWO DAYS IN PARIS)

İki yıldır birlikte olan Jack ve Marion, monotonlaşan ilişkilerine hareket getirmek umuduyla Avrupa seyahatine çıkarlar. Marion'un doğup büyüdüğü Paris'te iki gün kaldıktan sonra New York'a dönecek olan çift için Paris, ilişkilerini toparlamak adına son umutlarıdır. Ancak burada da işler çok yolunda gitmez. Jack, Paris'te güvende hissetmemektedir; her an bir terörist saldırı ile karşı karşıya kalabileceğini düşünerek sokağa çıktıklarında toplu taşıma araçlarına binmek istemez. Fakat ne zaman taksiye binseler Marion, şoförlerle hararetli Fransızca tartışmalara girmektedir. Bunun yanı sıra, Marion sürekli eski sevgilileri ile karşılaşmakta ve onlarla samimi bir şekilde sohbet etmektedir. Tüm bunların yanında Jack, kaldıkları yerde de rahat değildir; çünkü hemen alt katlarında Marion'un ailesi yaşamaktadır. Jack'in üzerindeki bu stres faktörleri Marion ile ilişkilerinde yeni sorunların yaşanmasına neden olurken, Marion'un ani hareketleri de bu sorunların çözümüne çok yardımcı olmamaktadır.

Filmi seyrederken, Jack'in üzerindeki stres faktörlerini düşünün ve bunlarla baş etmek için ne yaptığına dikkat etin. Bu durumlarda Marion'un, Jack'e ne kadar destek olduğuna bakın.

Filmi seyrettikten sonra aşağıdaki soruları yanıtlayın.

- Jack herhangi bir nedenle stresli ve gergin hissettiğinde,
    - o Bu duygularını Marion'la paylaşıyor mu?
    - o Bu paylaşım yeterli mi?
    - o Farklı neler yapabilir?
- Marion, Jack'in stres altında hissettiği zamanları
    - o Fark edebiliyor mu?
    - o Eğer fark ediyorsa, sizce uygun bir şekilde davranıp Jack'in rahatlamasına yardımcı olabiliyor mu? Farklı neler yapabilir?
    - o Eğer fark edemiyorsa, Jack bunun değişmesi için neler yapabilir?
- Jack-Marion ilişkisinde
    - o Marion'un, ilişkiye olumsuz etki eden davranışları neler olabilir?
    - o Jack'in ilişkiye olumsuz etki eden davranışları neler olabilir?

- Marion öfkelendiğinde,
  - o Bu durum karşısında Jack nasıl hissediyor olabilir?
  - o İlişki bu durumlardan nasıl etkileniyor olabilir?
  - o Sonradan pişmanlık duyacağı şeyler yapıyor mu? Yapıyorsa, bu durumlarda farklı nasıl davranabilir ve kendini nasıl kontrol edebilir?
- Filmin temasını ve olaylar örüntüsünü düşündüğünüzde, sizi etkileyen bir bakış açısıyla karşılaştınız mı?
- Filmi seyrederken sizi sevindiren, üzen, kızdıran, rahatsız eden vs. herangi bir sahne ile karşılatınız mı? Açıklayınız.
- Filmde yaşanan olaylar örüntüsünü düşündüğünüzde, kendinize veya partnerinize yakın hissettiğiniz bir sahne oldu mu? Açıklayınız.

- Kendi ilişkinizi düşündüğünüzde siz,
  - o Stresli ve gergin olduğunuzda bunu partnerinize ne şekilde hissettiriyorsunuz?
  - o Farklı neler yapabilirsiniz?
  - o İlişkiniz bu durumdan ne şekilde etkileniyor (olumlu/olumsuz)?
  - o Partneriniz bu durumlarda size nasıl yaklaşıyor?
  - o Farklı neler yapmasını beklerdiniz ve bu şekilde davranması için siz neler yapabilirsiniz?
  - Kendi ilişkinizi düşündüğünüzde partneriniz,
    - o Stresli ve gergin olduğunda, bunu size nasıl hissettiriyor?
    - o Siz bu durum karşısında nasıl hissediyorsunuz ve nasıl tepkiler gösteriyorsunuz?
    - o Eğer stresli olduğunu farklı şekillerde göstermesini tercih ediyorsanız, bunu sağlamak için siz neler yapabilrisiniz?
  - Kendinizi düşündüğünüzde,
    - o Öfkelendiğiniz zamanlarda kendinizi kontrol edemediğinizi hissettiğiniz olur mu? Neler yaparsınız? (örn. kendinizi kaybetmek, istemediğiniz sözler sarfetmek, bağırıp çağırmak, birşeyler kırmak vs.)

- o Bu tepkileriniz karşısında, partneriniz nasıl hisseder?
- o Bu tepkileriniz yerine farklı neler yapabilirsiniz?
- o Böyle durumlarda partneriniz ne yapıyor olsa, daha farklı davranabileceğinizi düşünyorsunuz?

ROLE MODELS

Filmde, kız arkadaşı Beth tarafından terk edilmesinin ardından, bir de trafik kazası yaparak toplum hizmeti cezasına çarptırılan Danny'nin hikayesi anlatılmaktadır. Toplum hizmeti sırasında Augie adlı bir çocukla ilişki kurması istenen Danny, bu ilişki sayesinde bazı şeyler öğrenir ve kendi hayatı da değişir.

Filmi seyrederken, Danny'de meydana gelen değişimlere ve Beth'in, Danny'e ne zaman geri dönmeye karar verdiğine dikkat edin. Bu değişimde etkili olan faktöleri bulmaya çalışın.

Filmi seyrettikten sonra aşağıdaki soruları yanıtlayın.

1) Aşağıdaki ifadeler açısından Danny'i ve Augie'yi karşılaştırınız. Her bir ifadenin, Danny'i ve Augie'yi temsil edip etmediğini (√) ve (X) işaretleri ile belirtin.

	Danny	Augie
1. Hayata iyimser bakan biridir.		
2. Hayatında ters giden bir şeyler olsa bile, iyi giden hayat alanlarını/durumları fark edebilir.		
3. Yolunda gitmeyen bir şeyler olduğunda, bunları değiştirmek için çaba harcamaya hazırdır.		
4. Kendisine ve karşısındakilere olumlu bir tutumla yaklaşabilir.		
5. İşler ters gitse bile, neşelenecek bir şeyler bulabilir.		
6. Genel olarak kendinden ve hayatından memnundur.		
7. Bir sorunla karşılaştığında, bunu büyütmemeyi başarabilir.		
8. Hayattaki tüm istekleri karşılanmasa da, hayatından memnun olabileceği bir şeyler bulmakta zorlanmaz.		
9. Kendisinin hoşlanmadığı bir aktiviteye katılması istendiğinde, karşısındakine eşlik etmek için bu teklifi kabul edebilir.		

2) Kendinizi Beth'in yerine koyarak düşünecek olsanız, Beth'in Danny'den ayrılmasında, Danny'nin hangi özellikleri etkili olmuş olabilir?

3) Sizce Augie ile kurduğu ilişki Danny üzerinde ne tür değişimler yarattı? Bu değişimleri nasıl yarattı?

4) Beth'in, Danny'e dönmesini sağlayan etkenler nelerdi?

5) Filmin temasını ve olaylar örüntüsünü düşündüğünüzde, sizi etkileyen bir bakış açısıyla karşılaştınız mı?

6) Filmi seyrederken sizi sevindiren, üzen, kızdıran, rahatsız eden vs. herangi bir sahne ile karşılatınız mı? Açıklayınız.

7) Filmde yaşanan olaylar örüntüsünü düşündüğünüzde, kendinize veya partnerinize yakın hissettiğiniz bir sahne oldu mu? Açıklayınız.

8) Kendi ilişkinizi düşündüğünüzde,

    a. Herhangi bir sebepten dolayı karamsar hissettiğiniz zamanlar oluyor mu?

    b. Bu ruh halinizi partnerinize ne kadar yansıttığınızı düşünüyorsunuz?

    c. Partneriniz sizin ruh halinizden ne kadar etkileniyor?

    d. Bu paylaşımın sizin ilişkiniz üzerinde olumlu veya olumsuz etkileri oluyor mu? Bunlar neler?

    e. Olumsuz etkileri değiştirmek adına siz neler yapabilirsiniz?

APPENDIX C1: SESSION EVALUATION FORMS 1
(PROBLEM IDENTIFICATION SESSION EVALUATION FORM)
Aşağıda araştırma kapsamında yürütülen seanslara yönelik değerlendirme yapabilmeniz için bazı sorular yer almaktadır. Soruları içtenlikle yanıtlamanız, sonraki seanslar ve araştırmamız açısından büyük önem taşımaktadır. Lütfen, olumlu veya olumsuz her tür görüşünüzü açıklıkla belirtiniz.

1) Sizce sorunlarınız seansta yeteri kadar ele alındı mı ?

2) Hangi konunun üzerinde daha fazla durulmasını isterdiniz?

3) Seans sırasında size düşündüren, ilginizi çeken, farklı bulduğunuz bir düşünceyle/bakış açısıyla karşılaştınız mı? Açıklar mısınız?

4) Belirtmek istediğiniz başka bir şey varsa lütfen yazın.

Aşağıda araştırma kapsamında yürütülen seanslara yönelik değerlendirme yapabilmeniz için bazı sorular yer almaktadır. Soruları içtenlikle yanıtlamanız, sonraki seanslar ve araştırmamız açısından büyük önem taşımaktadır. Lütfen, olumlu veya olumsuz her tür görüşünüzü açıklıkla belirtiniz.

1) Seansı genel olarak değerlendirdiğinizde, sorunlarınızın çözümüne faydası dokunabileceğini düşündüğünüz noktalara değinildi mi? Olumlu ve olumsuz görüşlerinizi yazınız.

2) Seyretmiş olduğunuz filmin sizin sorunlarınızla ilişkili olduğunu düşünüyor musunuz? Açıklayınız.

3) Seansta yürütülen film ile ilgili tartışmaları göz önüne aldığınızda, kendi sorununuzla filmin ilişkilendirildiğini düşünüyor musunuz? Açıklayınız.

4) Bu tartışmalarda, sorunlarınıza ışık tuttuğuna veya tutabileceğine inandığınız noktalar oldu mu? Olduysa, bunlar nelerdi?

5) Seans sırasında, kendinize veya partnerinize yönelik, sizi düşündüren, ilginizi çeken, farklı bulduğunuz bir bakış açısıyla karşılaştınız mı? Açıklayınız.

6) Seans sırasında faydalı bulduğunuz noktalar var mıydı? Açıklayınız.

7) Bunların dışında belirtmek istediğiniz olumlu veya olumsuz herhangi bir nokta varsa, lütfen yazınız.

(GENEREAL SESSIONS EVALUATION FORM)

Aşağıda, araştırma dahilinde yürütülen seansların değerlendirilmesine yönelik bazı sorular yer almaktadır. Soruları içtenlikle yanıtlamanız, araştırmamız açısından çok önemlidir. Lütfen, olumlu veya olumsuz her tür düşüncenizi belirtiniz.

1.) Sizce sorunlarınız seanslarda yeteri kadar ele alındı mı? Açıklayınız.

2.) a. Buraya başlamadan önce var olan sorunlardan hangi(leri)nde <u>olumlu</u> yönde bir değişim olduğunu düşünüyorsunuz?

   b. Sizce bu değişimin olmasında, seansların nasıl bir faydası oldu?

3.) a. Buraya başlamadan önce var olan sorunlardan hangi(leri)nde herhangi bir <u>değişim olmadığını</u> düşünüyorsunuz?

   b. Sizce bu alanlarda değişim olmamasının nedenleri neler olabilir?

4.) Seanslarda konuşulan filmlerden en çok hangi(leri) sizi etkiledi? Neden?

5.) Seanslarda konuşulan konulardan hangi(leri) sizin için faydalı oldu? Neden?

6.) Seanslarda konuşulan konulardan hangi(leri)nin sizin açısından herhangi bir etkisi olmadı? Neden?

7.) Seanslarda daha farklı ne yapılmasını beklerdiniz?

APPENDIX D

TURKISH SUMMARY

GİRİŞ

Bu çalışma, ilişki problemleri yaşayan bireylerin, ilişki doyumlarını arttırmaya yönelik olarak sinematerapi müdahale tekniğinin kullanımını araştırmaktadır. Bu amaç doğrultusunda, katılımcılar ile beş seans yürütülmüştür. Ayrıca seans kayıtlarının çözümlemeleri kullanılarak sinematerapi müdahale tekniğinin uygulama prosedürlerinin belirlenmesi, değişim mekanizmalarının ortaya çıkarılması ve tekniğin Teoriler-Arası Model'e entegre edilmesi hedeflenmiştir. Bu bölümde, araştırmanın amaçları doğrultusunda ilgili literatür sunulacaktır.

Araştırma Konusu ile İlişkili Literatür Bilgisi:

Sinematerapi, Berg-Cross, Jennings ve Baruch (1990) tarafından, terapistin seçtiği popular filmlerin, danışanlar tarafından tek başlarına veya therapist tarafından belirlenen diğerleri ile birlikte seyredilmesini içeren terapötik bir teknik olarak tanımlanmıştır. Bu bakış açısına gore filmler, danışanları eğitmek, problemlerini normalize etmek ve yeniden çerçevelendirmek amaçları ile kullanılabilir (Dermer & Hutchings, 2000). Sinematerapi tekniğinin kökleri, çok daha eski bir teknik olan biblioterapiye dayanmaktadır (Sharp ve ark., 2002). Biblioterapi, duygusal ve zihinsel problemlerin tedavisinde yazılı materyallerin kullanılması olarak tanımlanmaktadır (Barker, 1986) ve dört-basamaklı bir süreç üzerinden işlemektedir. Buna gore, ilk basamak olan özdeşleşim aşamasında kişi,

karakter ile kendisi arasındaki benzerlikleri görür (Stamps, 2003) ve karakterin hareketlerini inceledikçe, kişi kendisini de inceleme fırsatı bulur. İkinci basamak olan katarsiste, kişi karakterin karşılaştığı güçlükleri ve problemleri takip eder ve hikaye ilerledikçe bu zorlukların ne şekilde çözüldüğünü görerek rahatlar (Gladding, 1992). Ancak karakterle kurulan özdeşleşimin yanı sıra, karakterin duyguları ile de özdeşleşim kurulur ve sonuç olarak da bu basamakta duygular ortaya çıkar (Morawski, 1997). Üçüncü basamak olan içgörüde, karakterin deneyimlerinin içselleştirilmesi sonucunda kişi kendisi hakkında farkındalık geliştirir (Morawski, 1997). Son basamak olan evrenselleştirmede ise, karakterin de kendileri ile benzer sorunlar yaşadıklarını görerek bireylerin yalnızlık hisleri azalır (Jeon, 1992).

Hem biblioterapi hem de sinematerapi bazı ortaklıklar içermektedir. Buna göre ilk olarak, her iki teknik de teorik yaklaşımlarından bağımsız olarak tüm psikoterapistler tarafından uygulanabilir (Sharp ve ark., 1999). İkinci olarak, her iki teknik de farklı problem alanlarına sahip farklı birimlere uygulanabilir (örneğin; bireysel terapi, aile ve çift terapisi, grup terapisi; Dermer & Hutchings, 2000). Ayrıca her iki teknik de terapötik etkisini hikayeler üzerinden ortaya koyduğundan (Lampropoulos & Spengler, 2005), pek çok yazar bu tekniklerin terapi sırasında metafor araçları olarak görev gördüklerini vurgulamıştır (örn., Bowen, 2006; Haas, 1995; Heston & Kottman, 1997; Myers, 1998; Portadin, 2006; Wedding & Niemiec, 2003). Filmlerin metaforlar olarak kullanılmasına bağlı olarak, bireyler problemlerine güvenli bir mesafeden bakma fırsatı bulmaktadırlar (Breen, 2005). Son olarak, her iki teknikte de danışanların, daha

önce bahsedilen dört basamaklı süreçten (özdeşleşim, katarsis, içgörü ve evrenselleştirme) geçtikleri varsayılmaktadır (Sharp ve ark., 2002).

Sinematerapi tekniği üç farklı aşamada uygulanır. İlk aşama, hazırlık aşamasıdır ve bu aşamada öncelikle terapist danışanın sinematerapi için uygun bir aday olup olmadığını değerlendirir. Ayrıca belirli bir danışan için uygun olabilecek film seçimleri de bu aşamada gerçekleştirilir (Haas, 1995). İkinci aşama, seyretme aşamasıdır ve bu aşamaya geçilmeden önce danışanın hangi filmi, hangi koşullarda (nerede, ne zaman ve kiminle) seyredeceğinin belirlenmiş olması gerekmektedir. Ayrıca kişi, filmi seyrederken hangi konulara, sahnelere veya kişilere odaklanması gerektiği konusunda uyarılmalıdır (Haas, 1995). Üçünü aşama ise, tartışma aşamasıdır ve seyretme aşamasının hemen ardından gerçekleştirilmelidir (Dermer & Hutchings, 2000). Film tartışma seansı sırasında ilk olarak, danışanın film ve film karakterleri ile ilgili görüşleri ve izlenimleri alınmalı; ardından dereceli olarak tartışma başlığı kişinin problemlerine yöneltilmelidir (Haas, 1995). Böylece kişinin problemlerine direnç geliştirmeden, farklı bir bakış açısıyla yaklaşabilmesi ve alternatif çözümler üretebilmesi hedeflenmektedir (Sharp ve ark., 2002).

Daha önce bahsedildiği gibi filmler, yeni düşünce, davranış ve hissetme yollarının geliştirilmesi için güvenli bir alan sağlamaktadırlar (Dermer ve Hutchings, 2000). Buna bağlı olarak, terapötik müdahale tekniği olarak sinematerapinin pek çok farklı problem alanına uygulanabileceği varsayılabilir. Çift ve aile terapisi uzmanlarına yapılan başvurulardaki artış göz önüne alındığında, bu alanlardan bir tanesinin ilişki doyumu olabileceği düşünülebilir. Her ne kadar liteartür farklı ilişki doyumu tanımlarını içerse de, bu kavramın

ilişkili olduğu bazı ortak değişkenler üzerinde durulmaktadır. Bu değişkenlerden ilki; çatışma ve çatışma çözüm davranışlarıdır (Gottman & Krokoff, 1989). Ayrıca çatışmalardan kaynaklanan stres de ilişki doyumu üzerinde etkili olduğu düşünülen değişkenler arasında yer almkatadır (Baucom, 1989). İlişki doyumunu etkileyen ikinci değişken, çatışmaların nedenlerine yönelik ve hangi tarafın sorumlu olduğuna dair yapılan atıflardır (Fincham & Bradbury, 1993). Son olarak, kişinin hem kendi duygularını, hem de karşısındakinin duygularını fark edebilmesi, etkili bir şekilde duyguları ele alabilmesi ve ifade edebilmesi ilişki doyumunu etkileyen bir diğer faktör olarak belirmektedir (Greenberg, 2002; Fitness, 2001; Croyle & Waltz, 2002).

Son olarak, sinematerapi müdahale tekniğinin teorik bir temele yerleştirilebilmesi için Prochaska ve DiClemente (1984) tarafından geliştirilen Teoriler-Arası Model kullanılacaktır. Teoriler-Arası Model, farklı psikoterapi yaklaşımlarının ve müdahale tekniklerinin değişim prensiplerini ve süreçlerini tanımlamaktadır (Prochaska & Norcross, 2003, 2007). Değişim boyutlarından ilki, değişim süreçleridir ve insanların düşüncelerini, duygularını ve davranışlarını değiştirmekte kullanılan açık ve örtük eylemler olarak tanımlanmaktadır. Beş farklı boyut tanımlayan yazarlar, her bir boyutun iki farklı düzeyde yaşandığını belirtmektedirler; yaşantıyal düzey ve çevresel düzey. Değişim boyutlarından ikincisi ise, değişim basamaklarıdır ve bireylerin, değişim sürecinde beş farklı basamaktan geçtikleri varsayılmaktadır. Buna gore Tasarı-Öncesi aşamasında kişi, problemlerinin henüz farkında değildir; bu nedenle de genellikle psikoterapiye ihtiyaç duymazlar ya da başkalarının zoruyla başvuruda bulunurlar. Problemlerinin farkına varan bireylerin ise, Tasarı aşamasında olduğu varsayılır

ve kişi, değişmek isteyip istemediğine bu aşamada karar verir. Ardından üçüncü basamak olan Plan aşamasına geçilir ve kişi, problem davranışı değiştirmek için planlar yapar. Planların eyleme dökülmesiyle kişinin Eylem aşamasına geçtiği varsayılır. Son olarak, değişimin sürdürüldüğü dönem Muhafaza olarak adlandırılmaktadır.

Çalışmanın Amacı:

Yukarıda sunulan ilgili literature doğrultusunda çalışma, dört temel hedefe ulaşmayı amaçlamıştır. Bu hedeflerden ilki, sinematerapi müdahale tekniğine yönelik literatür varsayımlarını test etmektir. İkinci temel hedef, sinematerapi müdahale tekniğini ilişki doyumu alanına uygulamaktır. Üçüncü temel hedef, sinematerapi müdahale tekniğini Teoriler-Arası Model'e entegre ederek, tekniği teorik bir çerçeveye yerleştirmektir. Son olarak; çalışma, sinemateraği tekniğinin işlediği temel mekanizmaları belirlemektir.

Bu hedefler doğrultusunda, aşağıdaki araştırma soruları yöneltilmiştir:

1. Sinematerapi uygulama tekniğine yönelik literatür önermeleri doğrulanacak mı?

    a. Sinematerapi uygulamalarına yönelik belirlenen uygunluk kriterleri işleyecek mi?

    b. Sinematerapi uygulamalarına daha yatkın olan bireyler ayırt edilebilecek mi?

    c. Katılımcılar, seyretme aşamasında dört aşamaya yönelik ifadeler kullanacaklar mı ve eğer kullanırlarsa, seyretme aşamasında bu basamaklardan geçmenin, film tartışmalarına ne tür bir katkısı olacak?

  d. Film tartışmaları, problem alanlarının değişmesine katkıda bulunacak mı?

2. Sinematerapi uygulamaları, katılımcıların ilişki doyum seviyelerinin artmasına katkıda bulunacak mı?

  a. Katılımcı ve terapist değerlendirmelerine göre seanslar anlamlı bir sonuçlar gösterecek mi?

  b. Seans sonuçları Teorieler-Arası Model ile örütşecek mi?

3. Sinematerapi uygulamalarında hangi değişim süreçleri işleyecek?

4. Sinematerapi uygulamaları hangi mekanizmalar yoluyla işlev göremektedir?

YÖNTEM

Katılımcılar:

Çalışmaya, romantik ilişkisi bulunan ve ilişki problemleri nedeniyle profesyonel yardım almaya ihtiyaç duyan bireyler dahil edilmiştir. Katılımcılara, Orta Doğu Teknik Üniversitesi Sağlık ve Rehberlik Merkezi yönlendirmeleri, duyurular ve araştırmaya katılan bireylerin yönlendirmeleriyle ulaşılmıştır. Çalışmaya, yaşları 24 ile 27 arasında değişen ve ilişki süreleri 3 ile 8 yıl arasında değişen, 2'si evli ve 4'ü uzun süreli ilişki içinde bulunan toplam 6 kadın katılmıştır.

Araçlar:

Araştırmada, araştırmaı tarafından hazırlanmış üç farklı form seti kullanılmıştır. İlki, Başvuru Formudur ve katılımcıların demografik bilgilerinin yanı sıra, ilişkileri, problem alanları ve Film Seyretme Alışkanlıkları'nı değerlendirmeye yönelik sorular yer almaktadır. İkinci form seti, her bir film için

ayrı olarak hazırlanmış olan Film Formları'dır ve katılımcılara ev ödevi olarak verilen filmlere ait kısa bilgileri ve filmleri seyrederken dikkat etmeleri istenen noktaları içeren sorular yer almaktadır. Son form setiyse, katılımcıların seanslar hakkındaki değerlendirmelerini almak amacıyla hazırlanmış soruları içermektedir.

Filmler:

Bireylerin, kendi duygularını fark etmek, anlamak ve ifade etmek ile ilgili zorluklarını tartışmak amacıyla Asabiyim (Anger Management) filmi kullanılmıştır. Bunun yanı sıra, başkalarının duygularını anlamanın ve etkili bir şekilde ele almanın ilişki içindeki önemini tartışmak amacıyla Bugün Aslında Dündü (Groundhog Day) filmi seçilmiştir. Üçüncü olarak, çatışma ve çatışma davranışları, yeni durumlara etkili bir şekilde adapte olabilmek gibi konuların ele alınabilmesi için Ah Paris (Forget Paris) filmi kullanılmıştır. Dördüncü olarak, ilişkiden veya ilişki dışından kaynaklı stres durumlarıyla etkili bir şekilde baş edebilmenin öneminin tartışılabilmesi için Paris'te İki Gün (Two Days in paris) filmi seçilmiştir. Son olarak, ilişkilerine ve genel olarak hayata karşı olumsuz atıflarda bulunmanın ilişki üzerindeki etkilerini ele almak amacıyla Rol Modeli (Role Models) filmi kullanılmıştır.

Prosedür:

Araştırmaya katılan bireylerin problem alanlarına göre önceden seçilmiş beş filmden üçü ödev olarak verilmiş ve bu filmler kullanılarak ilişkilerinden elde ettikleri doyum seviyesinin arttırılması hedeflenmiştir. Bu hedef doğrultusunda araştırmada takip edilecek prosedür, sinematerapi literatürünün önermelerine dayanılarak hazırlanmıştır.

1. Hazırlık Aşaması:

Bu aşamada, öncelikle katılımcıların sinematerapiye uygunluk kriterlerini karşılayıp karşılamadıkları değerlendirilmiştir. Buna göre, filmleri anlayabilmek ve filmler üzerine yorum getirebilmek kriterlerini karşılamak amacıyla katılımcılar üniversite öğrencileri arasından seçilmiştir. Filmlere karşı ilgi duymak kriterinin karşılanıp karşılanmadığını değerlendirmek amacıyla ise, Film Seyretme Alışkanlıkları Form'u incelenmiştir. Bu forma dayanılarak, kriteri karşıladığı düşünülen katılımcılara randevu verilmiştir. Ardından ilk seans gerçekleştirilmiş ve Başvuru Formu da göz önüne alınarak, katılımcıların problem alanları detaylı olarak ele alınmış; genel çalışma amaçları ve bu amaçlar doğrultusunda ödev olarak verilecek filmler belirlenmiştir. Problem Belirleme Seansının sonunda ilk film ödevi verilmiş ve katılımcılardan İlk Seans Değerlendirme Formu'nu doldurmaları istenmiştir.

2. Seyretme Aşaması:

Katılımcılar filmleri ev ödevi olarak seyretmişlerdir. Bu aşamadaki deneyimlerinin incelenebilmesi amacıyla ödev olarak verilen filme ait Film Form'u verilerek, bir sonraki seansa form ile gelmeleri istenmiştir.

3. Tartışma Aşaması:

Sonraki üç seans film tartışmalarına ayrılmıştır. Her bir seansta, bir önceki seansın sonunda ödev olarak verilen film, ilgili problem alanları doğrultusunda tartışılmıştır. Ayrıca her seansın sonunda, bir sonraki haftanın ödev filmi ve Film Formu verilmiş ve Seans Değerlendirme Formu'nu doldurmaları istenmiştir.

4. Değerlendirme Seansı:

Beşinci seans, katılımcıların süreç hakkındaki değerlendirmelerine ayrılmıştır. Buna göre, değişim gösterilen ve değişim yaşanmayan problem alanları ve değişimde film tartışmalarının etkisi üzerinde durulmuştur.

BULGULAR

Sinematerapi Uygulamalarının Teorik Sonuçları:

Sinematerapi müdahale tekniğinin uygulanmasına yönelik literatürde belirtilen önermeleri test etmek amacıyla, tüm aşamalara içerik analizi uygulanmıştır. Bu doğrultuda ilk olarak, hazırlık aşamasına; ardından seyretme aşamasına ve son olarak tartışma aşamasına ait analiz sonuçları özetlenecektir.

1. Hazırlık Aşaması:

Sinematerapi uygulamasına uygunluk kriterlerinden filmleri anlayabilmek ve filmler hakkında yorum getirebilmek kriterlerinin karşılanması amacıyla üniversite öğrencileri araştırmaya dahil edilmiştir. Filmlere ilgi duyma kriterinin karşılanıp karşılanmadığı ise Film Seyretme Alışkanlıkları Formu kullanılarak test edilmiştir. Sonuçlar; katılımcıların dördünün filmleri belirli tercihler doğrultusunda seçtiklerini göstermiştir. Ayrıca tamamının haftada en az iki film seyrettiklerini; bunun yanı sıra ayda en az iki kez sinemaya gittiklerini göstermiştir. Bunlara ek olarak, sadece iki katılımcının, film seyretmenin sosyalliklerine katkıda bulunduğunu belirttiği ve yarısının, filmler üzerinden hayatlarında bir değişim yaratma girişimi olduğunu; ancak hiçbirinin bunu başaramadığını rapor ettiği görülmüştür. Bu sonuçlara göre, katılımcıların tamamının film seyretmeye karşı ilgili oldukları düşünülmüş; fakat yanıtların

homojen yapısı nedeniyle sinematerapi uygulamalarına daha yatkın olan bireylerin belirlenemediği görülmüştür.

2. Seyretme Aşaması:

Katılımcıların film seyretme deneyimlerinin incelenmesi amacıyla hazırlanan Film Formlarının geri dönüş oranının çok düşük olması nedeniyle, bu aşamadaki deneyimleri, film tartışmaları sırasında kullandıkları ifadeler temel alınarak analiz edilmiştir. katılımcıların ifadeleri özdeşleşim, katarsis, içgörü ve evrensellik kategorileri altında gruplandırılmıştır. Sonuçlara göre, 6 katılımcının toplam 18 özdeşleşim ifadesi; 5 katılımcının toplam 5 katarsis ifadesi; 2 katılımcının toplam 2 içgörü ifadesi ve 3 katılımcının toplam 4 evrensellik ifadesi kullandığı görülmüştür.

Seyretme aşamasında dört basamağa dair kullanılan ifadelerin yanı sıra, film tartışmaları sırasında aynı basamaklara dair kullanılan ifadeler dört grup altında toplanmıştır. Film tartışmalarında dört basamağa yönelik kullanılan ifadelerin frekanslarına göre, seansları erken bir aşamada bırakan bir katılımcı hariç tüm katılımcılar, katarsis dışında tüm basamaklara yönelik ifadeler rapor etmişlerdir. Buna göre, özdeşleşim ve içgörü aşamalarna yönelik 9 ve evrenselleşme aşamasına yönelik 10 ifade kullanıldığı görülmüştür.

Sinematerapi uygulamalarının dört basamağına yönelik yapılan analizlere göre, seyretme aşamasında tek filmde tüm aşamalardan geçen hiçbir katılımcı olmazken; film tartışmaları sırasında tüm katılımcılar (araştırmadan ayrılan katılımcı hariç), katarsis dışındaki tüm aşamalardan geçmişlerdir.

3. Tartışma Aşaması:

Sinematerapi tekniğinin yapısını belirlemek amacıyla ilk olarak, tüm film tartışmalarına ait çözümlemelere Mayring'in (2000) önerdiği kalitatif içerik analizi uygulanmıştır. Ayrıca sinematerapi müdahale tekniğinin işleyiş mekanizmalarını keşfetmek amacıyla, kalitatif içerik analizi sonucunda ortaya çıkan üç aşamaya içerik analizi uygulanmıştır.

Kalitatif içerik analizi sonuçları göstermiştir ki; film tartışmaları üç aşamadan oluşmaktadır. İlk aşama, *özdeşleşim* aşaması olarak adlandırılmıştır ve katılımcıların filmleri seyrederken kendileri, partnerleri ilişkileri ile film karakterleri arasında kurdukları benzerlikleri içermektedir. İkinci aşama, *farkındalık* aşaması olarak adlandırılmıştır. Bu aşamada katılımcıların kurdukları özdeşleşimler derinleştirilerek, kendi davranış ve tepkilerinin, tanımladıkları problem alanlarına katkısı üzerine odaklanılmıştır. Son aşama olan *çözüm* aşamasında, edinilen yeni farkındalıkların somut alternatif çözümlere dönüştürülmesi hedeflenmiştir.

Tartışma aşamasına uygulanan analizlerin sonuçlarında ortaya çıkan aşamalara uygulanan içerik analizleri ise, özdeşleşim aşamasında kurulan benzerliklerin üç grup altında toplanabileceğini görülmüştür: olay-temelli, karakter-temelli ve ilişki-temelli özdeşleşimler. Üç grup özdeşleşim, katılımcıların filmi ilk seyrettikleri anda kurdukları özdeşleşimleri içerdiğinden "birincil özdeşleşim" olarak adlandırılmışlardır. İkinci aşamanın temel amacı, olay ve karakter temelli özdeşleşimlerin, ilişki temelli özdeşleşimlere dönüştürülmesi olarak belirlenmiştir. Bu amaçla terapist, iki yoldan birini seçerek seansları yürütmüştür. Buna göre ilk yol, katılımcıların kurdukları birincil özdeşleşimlerin,

problem alanları ile ilişkili olduğunun düşünülmesi durumunda izlenmiştir ve bu özdeşleşimlerin derinleştirilmesi hedeflenmiştir. İkinci yol ise, katılımcıların özdeşleşimlerinin yüzeysel veya ilgisiz olduğu izlenimi edinilmesi durumunda takip edilmiştir ve terapist bu yolla direktif bir tarz benimseyerek, katılımcıların özdeşleşimlerini yönlendirmiştir. Tartışmaların derinleştirilmesinin ardından geliştirilen özdeşleşimler "ikincil özdeşleşim" olarak adlandırılmıştır. Bu özdeşleşimlerin kullanılmasıyla, katılımcıların kendi davranışları, ilişkileri, ilişkilerindeki problem tanımları hakkında yeni farkındalıklar kazanmaları amaçlanmıştır. İkinci aşama, tartışma başlığında yeni bir farkındalık edinildiği gözlemlenene kadar sürdürülmüş; ardından son aşamaya geçilmiştir. Bu aşamada da (çözüm aşaması), iki yoldan biri takip edilmiştir. Birinci yolda, katılımcının öncelikle film karakterlerine çözüm önerileri getirmesi istenmiş; ardından üretilen alternatifleri kendi ilişkilerine yansıtmaları sağlanmıştır. İkinci yol ise, katılımcıların somut ve net davranış örneklerine dair farkındalık kazanmaları halinde izlenmiş ve doğrudan kendi davranışlarına yönelik alternatif çözümler üretmeleri istenmiştir. bu aşama, katılımcıların yeni ve alternatif çözümler getirmeleri ile sonlandırılmıştır.

Sinematerapi Uygulamlarının Sonuçları

Bu bölümde ilk olarak, sinematerapi seanslarının sonuç değerlendirmeleri belirtilecek; ardından sonuçlar üzerinde etkili olduğu düşünülen değişim mekanizmalarına ait sonuçlar bildirilecektir.

Seans sonuçlarının değerlendirilmeleri katılımcıların sözel ve yazılı raporlarının yanı sıra terapistin gözlemlerine ve değerlendirmelerine dayanılarak yapılmıştır. Buna göre, seansların başında belirlenen hedeflerle, seansların

sonunda ulaşılan hedeflerin karşılaştırmalarına dayanılarak katılımcıların sonuçları üç kategori altında gruplandırılmıştır. İlk kategori, "anlamlı sonuç" olarak adlandırılmış ve katılımcıların baştaki amaçların tamamına ulaşması halinde sonuçlar, bu kategori altında gruplandırılmıştır. Diğer taraftan, baştaki amaçların sadece bir kısmına ulaşılması halinde sonuçlar, "ambivalent sonuç" kategorisi altında gruplandırılmıştır. Son olarak, hiçbir değişimin yaratılamaması halinde sonuçlar, "olumsuz sonuç" başlığı altında gruplandırılmıştır. Buna göre; katılımcılarınkendi raporlarına ve terapistin gözlemlerine dayanılarak iki katılımcının, ilk seansın ardından belirlenen hedeflerin tamamına ulaştığı sonucuna ulaşılmış ve "anlamlı sonuç" kategorisi altında gruplandırılmıştır. Diğer taraftan, üç katılımcının seansların sonunda sadece bazı problem alanlarında değişim yarattıkları veya tüm problem alanlarında kısmen değişim yarattıkları sonucuna ulaşılarak, "ambivalent sonuç" kategorisinde gruplandırılmıştır. Son olarak; bir katılımcı, üçüncü seansta sürece son vermesine bağlı olarak "olumsuz sonuç" kategorisinde gruplandırılmıştır.

Seanslar yolu ile katılımcıların problem alanlarında değişim yaratmakta etkili olan mekanizmaları belirlemek amacıyla, Sinematerapi Seans Değerlendirme Formlarına içerik analizi uygulanmıştır. Analiz sırasında, değişimde etkili olduğu belirtilen farkındalık alanlarının 4 kategori altında toplanabileceği ortaya çıkarılmıştır: kişinin kendisine yönelik edindiği farkındalıklar (öz); partnerine yönelik edindiği farkındalıklar (partner); olası alternatif problem tanımlarına yönelik edindiği farkındalık (yeniden çerçevelendirme) ve son olarak, olası alternatif çözümlere yönelik edindiği farkındalıklar (çözüm). Kategorilerin belirlenmesinin ardından, her bir başlık

294

altında kullanılan ifadelerin frekansları hesaplanmış ve 15 ifadenin "öz" kategorisine, 10 ifadenin "yeniden çerçevelendirme" kategorisine, 7 ifadenin "partner" kategorisine ve 5 ifadenin "çözüm" yönelik kullanıldığı belirlenmiştir.

TARTIŞMA

Sinematerapi Uygulamalarına İlişkin Tartışma

Terapist ve katılımcı değerlendirmeleri temel alındığında, sinematerapi uygulamalarının farklı sonuçlar sergilediği görülmektedir. Bu çeşitlilik Teorieler-Arası Modelin (Prochaska & DiClemente, 1984) değişim basamakları kavramı ödünç alınarak açıklanabilir. Buna göre, "anlamlı sonuç" kategorisinde gruplanan iki katılımcıdan birinin, seanslara başladığı dönemde Hazırlık aşamasında olduğu; ancak seansların sonunda Eylem aşamasına geçtiği görülmektedir. Bununla birlikte, aynı kategoride gruplanan ikinci katılımcının Tasarı aşamasından, Hazırlık aşamasına geçtiği görülmektedir. Her iki katılımcının da modelin önerdiği aşamalarda bir basamak ilerlediği düşünülürse, sonuçların tutarlılık gösterdiği düşünülebilir. Diğer taraftan, "ambivalent sonuç" kategorisinde yer alan üç katılımcıların hepsinin seanslara Tasarı aşamasında başladığı ve aynı aşama içerisinde ilerleme gösterdiği belirlenmiş; dolayısıyla sonuçların tutarlılık gösterdiği düşünülüştür. Son olarak, "olumsuz sonuç" kategorisinde gruplanan tek katılımcının, Tasarı-Öncesi aşamada seanslara başladığı ve seansların erken bir aşamasında ayrıldığı düşünüldüğünüde, bu sonucun da model ile tutarlılık gösterdiği görülmektedir.

Bunlara ek olarak, değişimin oluşmasında etkili farkındalık kategorileri Teoriler-Arası Model ışığında değerlendirildiğinde, mekanizmaların da tuatlılık gösterdiği görülmektedir. Buna göre, kişinin kendi davranışlarına yönelik bilgi

295

içermesi açısından"öz" ve "geribildirim" değişim mekanizmalarının benzerlik gösterdiği düşünülebilir. Benzer şekilde, "yeniden çerçevelendirme" kategorisi ile "yeniden değerlendirme" mekanizması, her ikisinin de problem tanımlarına farklı bakış açıları sunmayı işaret etmesi açısından benzerlik gösterdiği düşünülebilir. Ayrıca, "çözüm" kategorisi ve "kendini özgürleştirme" mekanizması, problemlere alternatif çözüm önerileri sunmaya işaret ettiğinden tutarlılık göstermektedir. Son olarak "partner" kategorisinin hiçbir değişim mekanizması ile tutarlılık göstermediği görülmektedir. Ne var ki, bu kategorinin kişinin kendisi hakkında bilgi edinmesi ve problem tanımlarına alternatifler getirmesi işlevi göz önüne alındığında, diğer mekanizmaları tamamlayan bir işleve sahip olduğu düşünülebilir.

Sinematerapi Uygulamalarının Teorik Sonuçlarına İlişkin Tartışma

Bu bölümde; Hazırlık, Seyretme ve Tartışma aşamalarına yönelik elde edilen bulgular tartışılacaktır.

1. Hazırlık Aşaması

Katılımcıların, uygunluk kriterlerini karşılayıp karşılamadığının kontrol edildiği sonuçlara göre, tüm katılımcıların filmlere ilgi duyma kriterini karşıladığı görülmektedir. Diğer bir deyişle, tüm katılımcılar filmleri eğlence aracı olduğu kadar, entelektüel ihtiyaçlarını karşılayan birer araç olarak görmektedirler. Fakat sinematerapi uygulamalarına daha yatkın olan bireylerin belirlenmesi hedefine ulaşılamamıştır. Bu sonuca, örneklemin homojen yapısının neden olmuş olabileceği düşünülmektedir.

2. Seyretme Aşaması ve Sinematerapi Uygulamalarının Dört Basamağı

Sonuçlar; literatürün önerdiğinin aksine katılımcıların seyretme aşamasında dört basamağın hepsine ulaşmadığını; fakat farklı filmlerde, farklı basamak kombinasyonlarına ulaştıklarını göstermektedir. Bu sonuçlar üzerinde, analizlerin başlangıçta hedeflenen formlar yerine, katılımcıların hatırlamalarına dayanan bildirimleri üzerine yapılmasının etkisi olmuş olabilir. Diğer taraftan, hatırlama sürecinin, hatırlamaya değer bulunan unsurlara işaret ettiği düşünülürse, bu eksikliğin avantaja çevrildiği düşünülebilir.

Buna ek olarak, film tartışmaları sırasında, seansları erken aşamada bırakan katılımcı hariç, tüm katılımcıların katarsis dışındaki tüm basamaklara aynı film içinde ulaştıkları görülmüştür. Ayrıca her iki aşamada kullanılan ifadelerin frekansları karşılaştırıldığında, tartışma aşamasında özdeşleşim ve katarsis basamaklarına ait ifadelerin sayısında bir düşüş olduğu; diğer taraftan içgörü ve evrenselleştirme basamaklarına ait ifadelerin frekansında artış olduğu görülmektedir. Özdeşleşim aşamasında görülen bu farklılığın temelinde, seyretme aşamasında yüzeysel ve ilgisiz benzerliklerin de rapor edilmesine karşın, film tartışmalarında kişi üzerinde bir etki bırakan özdeşleşimlerin rapor edilmesi olduğu varsayılabilir. Buna karşın, katarsise ait ifadelerin sayısındaki farklılık ise, katarsisin tanımı ile açıklanabilir. Buna göre katarsis, bireysel düzeyde deneyimlenen bir süreç olarak ele alınmaktadır. Dolayısıyla tartışmaların rasyonel yapısı, bireylerin duygularını serbestçe yaşamasına engel olmuş olabilir. Bunlara ek olarak, içgörü ve evrenselleştirme basamaklarında görülen artış, tartışmaların derinleştirilmesine bağlı olarak basamakların ortaya çıktığı ve işlevlerini yerine

297

getirdiği şeklinde ele alınabilir. Genel olarak bu sonuçlara bakıldığında, değişim yaratmak adına film seyretmenin tek başına yeterli olmadığı; ancak film karakterleri ile katılımcıların problemleri arasındaki bağlantıların derinleştirilmesiyle basamakların değişimi başlatma eğilimi gösterdiği düşünülebilir.

3. Tartışma Aşaması

Tartışma aşamasına uygulanan içerik analizlerinin sonuçlarına göre, özdeşleşim aşamasında sinematerapinin projeksiyon süreçleri üzerinden işlediği düşünülebilir. Buna göre projeksiyon, kişinin kabul edilemez duygularını bir başkasına atfetmesi olarak tanımlanmakta ve Holmes tarafından (1969) üç farklı tür projeksiyon tarif edilmektedir. İlk projeksion atıfsal projeksiyondur ve sahip olunan özelliklerin farkında olunmasına karşın, başkalarına atfedilmesini ifade etmektedir. Birincil özdeşleşimlerin, film karakterleri ile katılımcılar arasındaki benzerliklere yönelik kullanılan ifadelerden oluştuğu düşünüldüğünde, bu özdeşleşimlerin atıfsal projeksiyonlarla uyum içerisinde olduğu varsayılabilir. İkinci projeksiyon süreci olan tamamlayıcı projeksiyonlar ise, belirli bir olayın nedeni olarak bir başkasını göstermek olarak betimlenmektedir. Birincil özdeşleşimlerin, partnerleri sorumlu tutan içeriği göz önüne alındığında bu iki sürecin de uyumlu olduğu varsayılabilir. Son olarak, kişinin kendisinde olan özellikleri farkında olmadan başkasına atfetmesi şeklinde tanımlanan benzerlik projeksiyonları, kendi problemlerini tanımlamada kullandıkları ifadeleri, farkında olmadan film karakterleri için de kullanmalarına bağlı olarak katılımcıların ikincil özdeşleşimleri ile tutarlılık göstermektedir. Sonuç olarak, film tartışmalarının atıfsal ve tamamlayıcı projeksiyonlar yolu ile kurulan birincil özdeşleşimler ile

başladığı; tartışmaların derinleştirilmesi ile benzerlik projeksiyonlarının devreye girerek ikincil özdeşleşimlerin kurulması ile devam ettiği düşünülebilir. Farkındalık aşamasında işlev gören mekanizmanın ise, filmlerin metafor özelliği kazanması olduğu görülmektedir. Diğer bir deyişle projeksiyonlar, kişinin kendisine ve problemlerine belirli bir mesafeden bakmasını sağlayarak filmleri metafor temeline oturtmuş ve böylece metaforların avantajlarının kullanılmasını sağlamıştır. Son aşama olan "çözüm" aşaması ise, önceki aşamaların başarısı üzerinden işlev görmektedir. Buna göre, katılımcıları projeksiyonlarıyla yüzleştirmenin olası olumsuz sonuçları, filmleri metafor düzeyinde ele alarak savuşturulmakta ve kişinin güvenli bir mesafeden kendi davranışlarını incelemesi sağlanmaktadır. Projeksiyonların çözümlenmesiyle, kabul edilemez özelliklerin aslında kabul edilebileceği ve değiştirilebileceği fikri aşılanmakta; böylece katılımcılar uzlaşmaya açık hale gelmektedirler.

SONUÇ

Çalışmanın sonuçları, literatürde önerilen sinematerapinin dört basamağının, uygulamaların önemli bir parçası olduğunu; ancak bu basamakların sadece filmi seyretmekle ortaya çıkarılamayacağını ve tartışma seanslarının gerekli olduğunu göstermektedir. Bunlara ek olarak, her bir basamakta dikkat edilmesi gereken bazı noktalar olduğu görülmektedir. Örneğin, Hazırlık aşamasında, terapötik amaçlarla film seyretmenin arkasında yatan mantığın vurgulanmasının hem danışanın projeksiyon sürecini başlatabilmesi, hem de filmlerin metafor özelliğini kazanabilmesi için gerekli olduğu görülmektedir. Hazırlık aşamasında danışanın dikkatinin filmlerin seyredilme gerekliliğine çekilmesinin ardından; seyretme aşaması, atıfsal ve tamamlayıcı projeksiyonların

kullanılması ile yüzeysel özdeşleşimlerin kurulmasını sağlamaktadır. Ardından film tartışma seansında tartışma başlıklarının derinleştirilmesiyle, benzerlik projeksiyonları devreye girmekte ve katılımcılar ikincil özdeşleşimleri oluşturmaktadırlar. Projeksiyon süreçlerinin tamamlanmasının ardından danışan, filmleri metafor düzeyinde ele almaya hazır hale gelmektedir. Böylece direnç sergilemeden problemlerine güvenli bir mesafeden bakabilmekte ve problemlerin oluşmasında kendi sorumluluklarını inceleyebilmektedir. Bu amaçlara ulaşılmasıyla, daha uzlaşmacı bir tutum içine giren danışanlar, var olan problemlerini çözmekte aktif rol almaya da hazır hale gelmektedirler.

APPENDIX E
CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Eğeci, İlke Sine
Nationality: Turkish (TC), German
Date/Place of Birth: 8 July 1980, İstanbul
Phone: +90 (536) 312 98 84
Email: sineegeci@gmail.com

EDUCATION

2005-present	Ph.D. candidate in Clinical Psychology
	Middle East Technical University
	Dissertation Title: "Utilizing Cinematherapy to Improve Relationship Satisfaction: A Qualitative Study"
	(Committee: Prof. Faruk Gençöz (advisor), Prof. Bengi Öner-Özkan, Prof. Halise Devrimci Özgüven, Assist. Prof. Özlem Bozo İrkin, Assist. Prof. Ekin Eremsoy)
2002-2005	M.S. in Clinical Psychology
	Middle East Technical University
	Dissertation Title: "Conflict Distress, Conflict Attributions and Perceived Conflict Behaviors as Predictors of Relationship Satisfaction"
1998-2002	B.A. in Psychology
	İstanbul University

RESEARCH INTERESTES

o Factors affecting relationship satisfaction
o Cinematherapy intervention technique applications
o Couples and family therapy

ACADEMIC/WORK EXPERIENCES

2000-2002   Research assisstant - A longitudinal research: Investigation of infants' developmental stages for 15 months after birth (*Funded by İstanbul University Research Fund*)
                              o   Developing measurement instruments
                              o   Gathering data
                              o   Analyzing data

05/2006 – 06/2008 Family and Couple Therapist - **Carpe Diem Bireysel ve Kurumsal Gelişim Hizmetleri**
                              o   Conducting family and couple psychotherapy using strategic and solution-focesed family therapy

09/2007 – 06/2008,
09/2009 – 01/2010   Part-Time Instructor - Department of Psychology, Ufuk
                      University, Ankara
- Undergraduate level courses: Clinical Psychology, Psychopathology, Personality Theories

01/2009 – 06/2009   Clinical Psychologist- ASELSAN Employee Support
                      Department
- Providing individual, family and couple psychotherapy for adults using strategic, solution-focesed family therapy, and cognitive-behavioral therapy;
- Providing consultation and intervention services for parents

PUBLICATIONS

Egeci, İ. S. & Gençöz, T. (2006). Factors Associated with Relationship Satisfaction: Importance of Communication Skills. *Contemporary Family Therapy, 28 (3), 269-392*.

Egeci, S. İ. (2007). Narcissisim in Sunset Boulevard. F. Gençöz (Ed), *Psinema: Sinemada Psikolojik Bozukluklar ve Sinematerapi* (pp.11-41). Ankara, Turkey: Hekimler Birliği Yayınları.

Egeci, S. İ. & Eremsoy, E. (2007). Historical Meeting: Das Cabinet des Dr.Caligari. F. Gençöz (Ed), *Psinema: Sinemada Psikolojik Bozukluklar ve Sinematerapi* (pp.44-62). Ankara, Turkey: Hekimler Birliği Yayınları.

Egeci, S. İ. & Orbay, Ö. (2007). Emotional Intelligence and Good Will Hunting. F. Gençöz (Ed), *Psinema: Sinemada Psikolojik Bozukluklar ve Sinematerapi* (pp.112-137). Ankara, Turkey: Hekimler Birliği Yayınları.

PROFFESSIONAL PRESENTATIONS

Egeci, İ. S. & Şendil, G. (2002). *Hamilelik döneminde çiftlerin doğacak çocuklarını nasıl hayal ettikleri ve çocuk yetiştirme tutumları* (How couples imagine their expected baby during pregnancy period and their child rearing attitudes). Oral Presentation at the 12th National Psychology Congress, İzmir, Turkey.

Egeci, İ. S. (2002). *Kişilik ile ahlaki yargı arasındaki ilişki* (The relationship between personality and moral judgement). Poster presented at the 12th National Psychology Congress, İzmir, Turkey.

Egeci, İ. S. (2002). *Çocuklarda korku, kıskançlık ve öfke* (Fear, Jealousy, and Anger at Children). Public Seminar presentation at the Annual Public Developmental Seminars, İstanbul University Department of Psychology, İstanbul, Turkey

Egeci, İ. S. & Fışıloğlu, H. (2007). *İlişki yordayıcıları olarak çatışmadan duyulan rahatsızlık, çatışma atıfları ve algılanan çatışma davranışları* (Conflict distress, conflict attributions, and perceived conflict behaviors as predictors of relationship

satisfaction). Poster presented at the 4th National Family and Marriage Therapies Congress, İstanbul, Turkey

PROFFESSIONAL TRAININGS

2009	Training Program on Solution-Focused Therapy for Individual and Family Therapy Davranış Bilimleri Enstitüsü, İstanbul
2008	Training Program on Strategic Individual and Family Therapy Davranış Bilimleri Enstitüsü, İstanbul
02/2006 – 06/2006	Training Program on Systems Theory based Family and Couple Therapy Continuing Education Center, Middle East Technical University
10/2004 – 02/2005	Training Program on Systems Theory based Family Therapy Continuing Education Center, Middle East Technical University
05/2004 – 02/2006	Training program on Famiy Therapy Wiesbaden Academy of Psychotherapy, Ankara

INTERNSHIPS

02/2007 – 06/2007   Hacettepe University Child Mental Health Center, Ankara
- o Attended consultation meetings as observer
- o Attended child and family interviews as observer
- o Administered psychological assessment instruments

09/2006 – 01/2007   Ankara University Medical Faculty, Consultation - Liaison Psychiatry
- o Attended consultation meetings and in-patient visits as observer
- o Attended in-patient group psychotherapy process
- o Conducted first interviews with adults

10/2005 – 06/2006   Clinic Psychology Unit
Department of Psychology
Middle East Techical University
- o Provided therapeutic services and psychological assessment for adults using cognitive-behavioral therapy
- o Evaluated of family and marriage functioning using systemic family therapy approach
- o Conducted family interviews with parents of children who referred for intellectual assessment and administered WISC-R, and provided feedback for parents.

02/2004 – 06/2004	Ankara Eğitim Hastanesi Sosyal Sigortalar Kurumu, Adolescent Unit

- o Attended diagnosis and treatment visits as observer
- o Attended group psychotherapy process of out-patients as observer
- o Conducted first interview processes for adults
- o Administered and evaluated WISC-R and WAIS.

09/2003 – 12/2003 Service	Ankara Education Medical Faculty, Child Psychiatry

- o Attended follow-up sessions of children with developmental disorders as observer
- o Attended group psychotherapy and play therapy sessions for children with diagnoses of autism and learning disability.

02/2003 – 06/2003	Ankara Education Hospital Social Insurance Institution, Adolescent Unit

- o Attended consultation meetings as observer
- o Attended group psychotherapy sessions of out-patients as observer
- o Conducted first interview with adults
- o Administered and evaluated WISC-R.

07/2001	Ege University Medical Faculty, Psychiatry Department, Adult Psychiatry Unit

- o Attended seminars on psychological assessment and measurement
- o Attended consultation meetings for in-patients.

AWARDS/SCHOLARSHIPS

2005-2006	Graduate Courses Performance Award
	Middle East Technical University, Ankara

2006-2007	Ph.D. Scholarship, Ufuk University, Ankara
2007	The Turkish Academy of Sciences (TÜBA) International Scientific Publications Promotion Program with: "Factors Associated with Relationship Satisfaction: Importance of Communication Skills", *Contemporary Family Therapy, 28 (3), 269-392.*

LANGUAGES
Turkish (native)
English (advanced)
German (intermediate)