An Examination of Genre Differences

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Abstract

Texts are typically classified by researchers into one of two genres: narrative or expository. Narrative texts are meant to entertain (e.g., fictional novels and stories), while expository texts are meant to educate (e.g., text books and empirical articles) (Weaver & Bryant, 1995). One problem with this simple method for categorizing texts is that it is difficult to apply in practice, as there can be differing characteristics even within these genres that could influence reading processes (Wolfe, 2005). This is made more problematic by the fact that genre is rarely clearly operationally defined, which makes it difficult to know whether genre effects are truly due to genre differences, or due to other text characteristics that may be confounded with genre. This highlights a significant problem in current genre research, as the lack of a consistent definition makes it unclear how genre affects reading, if at all. The purpose of this dissertation was to investigate this problem through a review of the literature and to identify a new model of genre through an empirical exploration of readers' perceptions of genre. Participants read a unique, randomly selected text and rated the text on 260 adjectives. The ratings were then used in a principle axis factor analysis to extract the relevant factors that underlie reader's perceptions of genre. Nine factors were extracted and the adjectives that loaded most highly onto each factor were used to create a series of scales. These scales represent a possible basis for a new model of genre. By creating a clear model of genre that is more easily applied, future research can begin to determine the true impact of genre differences on reading processes.

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Introduction: An Examination of Genre Differences

Like people, texts have their own unique combinations of characteristics that allow them to be distinguished. When talking about individuals, these characteristics as a whole are typically referred to as personality. When talking about texts, they are discussed as genre. For texts, genre can be defined as "variations in the forms of…texts" (Pappas & Pettegrew, 1998, p. 36). More generally, genre is used to describe different types of texts. Texts are typically classified in the research literature on texts into one of two genres: narrative or expository. A common description used in most empirical research on genre is that narrative texts are meant to entertain (e.g., fictional novels and stories), while expository texts are meant to educate (e.g., text books and empirical articles) (Weaver & Bryant, 1995). It has been frequently hypothesized that genre defined in this way impacts a variety of reading processes. Thus, genre effects should be of particular interest to researchers seeking to better understand discourse processing. While much attention has been paid to the impact of reader characteristics on processing (e.g., working memory, reading ability, need for cognition, background knowledge, etc.), less research is available on the impact of the features of text (i.e. genre).

In the existing research on genre, there are some provocative findings suggesting the importance of genre. First, reading speed has been shown to vary between genres (i.e. narrative vs. expository) in several studies (Zabrucky & Moore, 1999; Petros, Bentz, Hammes, & Zehr, 1990; Graesser, Hoffman, & Clark, 1980; Haberlant & Graesser, 1985). For example, Haberlant & Graesser (1985) presented participants with 12 texts that had been independently coded for narrativity, which they defined as measuring how often the text described activities or events rather than just presenting information. The texts were presented to participants word-by-word on a computer, and reading times were

recorded. The authors found that genre had a significant effect on reading time, with texts higher in narrativity being read more quickly than expositions.

Second, comprehension has been shown to vary between narrative and expository texts (Best, Floyd, & McNamara, 2008; Diakidoy, Stylianou, Karefillidou, & Papageorgiou, 2005; Weaver & Bryant, 1995; Tun, 1989). For example, Weaver and Bryant (1995), assigned participants to read either four expository passages or four narrative passages. The passages were presented on a computer and reading was self-paced. After completing the passages, participants answered a series of questions designed to measure their comprehension. Analysis showed that participants had greater comprehension scores after reading narrative texts than after reading expository texts.

Third, genre differences have been found for recall or memory for text (Graesser, Hauft-Smith, Cohen, & Pyles, 1980; Wolfe, 2005; Zabrucky & Moore, 1999; Petros, Norgaard, Olson & Tabor, 1989; Petros, Bentz, Hammes, & Zehr, 1990). Graesser et al. (1980) conducted a study to investigate the influence of outlines, genre, and the familiarity of the text on recall. Although they did not find a significant difference for recall for familiarity or the use of outlines, a significant increase in memory for the details of narratives was found in two experiments. In the first experiment, participants were assigned to listen to either a narrative or expository passage and then complete a cued-recall test immediately after. In the second experiment, participants listened to either a narrative or expository passage and then completed a forced-choice test after a one hour delay. In both experiments, participants had higher recall scores after listening to the narrative text than after listening to the expository text.

These differences in reading outcomes between genres are interesting not only from a basic research standpoint, but also from an applied perspective. Understanding the effect of genre on reading could lead to more efficient teaching strategies and interventions in schools. This may be particularly important because of the perceived difficulty that students have with expository texts (Garner, 1987). Since the majority of the academic and job related reading in later life is in expository texts (Harris, Rogers, & Qualls, 1998), students who have difficulty with expository texts can be at a significant disadvantage in later schooling and in the workforce (Hall, Sabey, & McClellan, 2005). Research further exploring the impact of genre on reading could then be very beneficial to educators who would like to improve student performance when reading all types of texts.

Concerns Regarding the Current Definition of Genre

Although there is great potential here, currently available research may be thin as a result of wide adoption of a poorly constructed model of genre. There are three major areas of concern. First, although narrative and expository have been identified as the two genres of interest within the research literature on reading for nearly a century, these classifications are not psychologically derived. Instead, they were borrowed from the composition field, where they are but two of several different varieties of rhetorical modes (i.e. a way of presenting a topic). It may be unwise to continue to build a body of psychological research around a model of genre that was not designed to reflect psychological processes, particularly if other factors could more reliably and validly be used to understand genre differences.

Second, narrative and expository texts may be difficult to distinguish between based on current definitions, as these categories may not be mutually exclusive. Although these genres are often treated as being distinct and separate, some texts may share properties of both narratives and expositions, making it difficult to accurately categorize texts into the appropriate genre.

Third, the use of dichotomous categories may not adequately describe the differences between different types of texts. Texts are likely to vary beyond a simple dichotomous classification system of narrative and expository. If so, forcing texts into one of two categories may be obscuring additional salient differences between texts which can limit an understanding of genre differences.

Narrative vs. expository as borrowed constructs. The term "narrative" first appears in the research literature in the 1920s. Around this time, a study investigating the impact of reading material on educational outcomes was published that used the term, seemingly in reference to story-like texts. This is not entirely clear from the description within the paper itself, but since the narrative text was an excerpt from a historical fiction book, and since the other categories of texts were "geographical", "natural", and "poetry", it seems reasonable to conclude that the meaning might be close to how the term is used now (Distad, 1927). The working definition of a narrative seemed to be a literary or fictional text, and this type was contrasted with factual texts used in the sciences (Swenson, 1942). However, other researchers used the term "narrative-expository" to describe a "somewhat unadorned, largely expository style" (Engleman, 1936, p.524), and still others used the term expository on its own with no additional explanation for what type of texts might be considered in this category (Stone, 1941).

By the 1980s, the terms "narrative" and "expository" began to take on the meaning now commonly seen in the field (Ewans & Balance, 1980; Hare & Smith, 1982). Interestingly, at this time, critics within the field were already calling for the abandonment of the narrative vs, expository distinction in favor of investigating the underlying characteristics of text that might influence particular reading outcomes. Spiro and Taylor (1980) argued that since there was "no uniform agreement on what constitutes a narrative or expository text" (p. 4) and since there was considerable overlap between texts identified as each type, a new system of categorization based on underlying psychological properties of these texts should be adopted. Even so, it was still never discussed where these terms actually came from. No definitions are offered in these later papers beyond what is commonly used today (e.g., narratives are for entertainment or tell a story, expositions are for study or give information), and no citations are provided for previous papers that do define these terms.

Although there does not seem to be a specific origin for these genres within psychology, the terms do have specific definitions within rhetoric and composition. According to Smith (2003), narration "recounts Events in sequence" while exposition "explains, classifies, makes clear ideas, terms, or propositions" (p. 40). These definitions loosely correspond to the current psychological definition of the genres, but it appears that reading researchers have added additional meaning to these terms without justifying these decisions in the literature. It is also of note that narrative and expository texts are two of four rhetorical modes used in rhetoric and composition. The other two modes, description and argumentation, have never been adopted by previous researchers into a current model of genre. The cause for this omission is unclear.

The lack of a clear history for these terms helps to explain why specific operational definitions are difficult to find in the psychological literature. It also calls into question why these terms continue to be the most common way to describe genre in current research, as there does not seem to be an identifiable reason why just these two types of texts were borrowed from rhetoric and composition, and what if any psychological difference the current model represents.

Narrative and expository as difficult-to-distinguish categories. The current model of genre often classifies texts based on whether they are entertaining or educational (Weaver & Bryant, 1995). Narratives are texts for entertainment, while expositions are texts for education. Although this method of categorization seems quick and easy, it can lead to confusion about whether a text is truly a narrative, an exposition, or perhaps even both.

Previous researchers often assume that the author of the text determines its purpose. Expository texts are taken from text books, encyclopedias, or educational magazines, while narrative texts are taken from collections of fictional short stories, folk tales, or fairy tales. The underlying assumption in text selection is generally that pieces written as fiction are narratives and pieces written as non-fiction are expository. This may be an unwise assumption, as previous research has demonstrated that people learn from reading both non-fiction and fiction (Marsh, Meade, & Roediger, 2003). This muddies the distinction between educational and non-educational texts. Additionally, fictional stories are often used in educational institutions for reading assignments, and it is probably unwise to assume that a student reading an assigned fictional novel would consider that entertainment. Similarly, people may read expository pieces for

entertainment, especially if they are particularly interested in the subject matter. This makes it difficult to conclude that genre as defined by author intent would accurately reflect the psychological experience of the reader.

There is potentially also overlap between the purpose of a text and its genre. For example, historical fiction could share properties of both narratives and expository texts, as could a first-person non-fiction essay or a news story. In fact, one study (Zwaan, 1994) presented all participants with a single text, but described it to half of them as a literary story and to the other half as a news story. Based on purpose, a literary story would most likely be classified as a narrative and a news story would be more likely to be an expository text. Not only did participants seem to accept the given genres for the text, but the manipulated genre difference was able to produce different outcomes for reading times and recall between the two conditions. This suggests that there may be considerable overlap between texts that are classified as narratives or expositions, and perhaps more importantly suggests that reader perceptions are important for understanding genre effects.

Furthermore, previous research has shown that goal of the reader can influence reading processes. In one study, van den Broek, Lorch, Linderholm, and Gustafson (2001) randomly assigned participants to one of two sets instructions: read a text as if you are studying for an essay exam or read as if you are browsing through a magazine. Participants were then asked to read a text using a think aloud procedure. Four texts were presented, balanced across conditions, and every text presented was expository. Despite this, the two sets of goal instructions facilitated different processing during reading. The outcome of these processing differences was a significant increase in the amount of

information recalled by participants in the "study" condition than was found for participants in the magazine (i.e. "entertainment") condition.

Additional research in this area has shown that a reader's goal or background can constrain their focus during reading and influence their processing of the text. This suggests that a specific reading goal may change the way a reader approaches a text (Magliano, Trabasso, & Graesser, 1999). Individual differences may further alter this relationship, as different readers engage in different processing strategies based primarily on background and previous experience (Martins, Kigiel, & Jhean-Larose, 2006; McNamara, Kintsch, Songer, & Kintsch, 1996). McNamara et al (1996) found that when presented with either low coherence or high coherence texts, individuals with sufficient prior knowledge were more likely to perform better after reading the low coherence text, especially on more difficult tasks that required a strong understanding of the text. Readers with insufficient background knowledge showed the opposite pattern, requiring a highly coherent text for optimal performance. The authors proposed that this occurred because high knowledge readers were forced to more actively process low coherence texts, and this active processing produced better reading outcomes. In contrast, low background knowledge readers did not have the necessary resources to make sense of the low coherence text and therefore had even more difficult understanding it.

These studies highlight a central problem in classifying texts based on their purpose: the purpose of the text might not match the purpose of the reader, and individual readers may differ in their reading strategies based on their goals and background. This would not be a problem if all texts marketed for entertainment or described as fictional were viewed by readers as narratives, and all other texts considered expository. However,

a mismatch between the perceptions of the reader and the identified purpose of the text would make it difficult to understand the impact of genre between studies. Differences in outcomes due to genre observed in some studies may represent the actual impact of genre, while others may represent the impact of reader goals and background.

Narratives and expository texts may not be distinguishable in some cases due to the arbitrary and varying definitions used by researchers to classify texts. In addition to defining texts based on purpose, some researchers may select individual text characteristics to differentiate between their materials. This was the case in the Haberlant and Graesser (1985) study described earlier. In their paper, the authors indicate that they differentiated between narrative and expository texts based on narrativity, or how frequently the text described activities or events rather than just presenting information. Although this may be one feature of a narrative, there are likely many other text characteristics within the genre. This could mean that the expected text genres might not match the perceptions of the reader. Alternatively, the results of this study may only generalize to the action-orientation of texts, rather than to classification as narrative or expository texts.

Some studies prefer to create their own methods for distinguishing between narrative and expository texts that may have little empirical justification. For example, Bonitatibus and Beal (1996) asked children to read texts that were classified as either narrative or expository. The authors attempted to control for content and structure by using the same text for each category, with just one small modification between the two – the use of a proper name in the narrative version. Thus the bora bird in the expository text became Betty Bora in the narrative text. The authors argued that personalizing the

character by using a proper name caused the text to become a narrative. They argued that since both proper names and narratives promote inferential processing, including proper names is sufficient reason to categorize a text as a narrative. However, no previous research supports this method for classifying texts as narratives, and it seems unlikely that this would be a sufficient difference to truly elicit a genre effect. In fact, the more likely explanation of the narrative advantage the authors found is the fact that the texts were described to the participants as either a storybook or a textbook, as this label may have influenced the goal of the participants. The authors note this limitation in their discussion, but suggest that the lack of texts in the actual genres being investigated may be ameliorated by the added effort they put into controlling the content and the structure. While this might allow for a better understanding of content or structure, using such arbitrarily defined texts does little to explain the actual impact of genre.

Taken together, it seems that the narrative and expository genres are often not clearly distinguishable. Using purpose to classify texts leaves overlap between the genres may result in researcher expectations about genre at odds with reader perceptions. Furthermore, researchers may differ in how they choose to operationalize the genres. This lack of consistency makes it difficult for other researchers to replicate or generalize from one study to the next and adds confusion to a growing body of literature on the effect of genre on reading by reporting results that may not be related to genre at all. It is possible that this lack of consistent and easily distinguishable genres can explain why some researchers have not found differences in reading processes between narrative and expository texts (Cunningham & Gail, 1990; Roller & Shreiner, 1985; Narvaez, van den

Broek, & Ruiz, 1999; van Dam & Brinkerink-Carlier, 1988; Kintsch & Young, 1988) or why others have found an expository advantage (Alverman, Qian, & Hynd, 1995).

A parallel can be drawn between these concerns and the problems within the personality literature 30 years ago. At that time, personality research had been criticized for a lack of systematic descriptions of underlying traits, with researchers choosing their traits arbitrarily or to address a particular, narrow objective in their research design. This left the field of personality psychology without a meaningful way to investigate personality traits, which in turn made the results of individual studies difficult to generalize (McCrae & Costa, 1987). This was eventually resolved by the general acceptance of the five-factor model, which has helped direct and clarify current research within personality.

If a more consistent model of genre could be identified, greater generalizability could be achieved, resulting in a more comprehensive understanding of the impact of genre on reading. Researchers who matched their materials to this new model of genre could be more confident that those texts could actually be considered part of the genre intended. Considering the parallels drawn here, the approach to develop a framework for genre in this thesis will mimic that of the personality literature. By treating genre as the personality of texts, a similar methodology can be used here as was used to resolve the personality literature's generalizability problem decades ago.

Dichotomous versus continuous models of genre. Specific characteristics that vary continuously between texts may provide a more useful and generalizable model of genre than possible with a simple dichotomy of narrative versus expository. Although they are more difficult to describe to a layperson than a simple category, continuous

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scales provide more detailed information about the construct they represent by allowing for finer shades of variation. Use of a dichotomous variable reduces the precision of measurement and statistical power, which could lead to erroneous conclusions of non-significant differences for both main effects and interactions. It is also possible to see an increase in Type I errors, especially when independent variables are correlated (Maxwell & Delaney, 1993).

In the personality psychology literature, some researchers have criticized the Myers-Briggs Type Indicator (MBTI) because of its use of a dichotomous scoring system. Individuals who take the MBTI are classified into one of two groups for each of its four scales, reducing their personality into a single four-letter archetype (e.g. ENTP, INTJ). Researchers have stated that for this classification system to be meaningful, the continuous data underlying the profiles of individuals who completed the MBTI would be bimodal, with peaks at both ends of the scale. However, studies have shown that the results from any given scale approximate a normal curve, with the majority of test takers having scores that fall in the middle of each scale (Bess & Harvey, 2001; McCrae & Costa, 1989; Pittenger, 1993). By utilizing a mid-point cut off, the MBTI artificially creates types that may not accurately reflect the raw data. More importantly, this system ignores a great deal of useful information about the personality of the test takers who do not fall cleanly into one type or the other. In a similar vein, considering genre as a collection of continuously varying text characteristics could provide additional information about what is driving genre effects already observed. This could improve upon the current model of genre that relies on the dichotomous narrative/expository distinction.

Alternate Models of Genre

Although the current model of genre may be insufficient, it is unclear what model would be more appropriate. For a continuous model to be utilized, a list of useful characteristics must be first derived. There are two possible ways to go about this: rationally or empirically.

Rationally modeling genre. The first method would be to use text characteristics that have previously been hypothesized to differ between genres and determine whether these factors have an impact on reader's perceptions of genre. Previous research has identified some possible characteristics of texts that have been hypothesized to vary between the genres as they are currently defined. These characteristics include content, structure, causality, and word frequency.

Content. Content can be defined as the topic and all information contained within a text. Content is hypothesized to vary between narrative and expository texts. Narrative texts are thought to focus more on topics that may be of general interest. In contrast, expository texts are thought to contain information that may appeal to only a subset of readers (Diakidoy et al., 2005; Gardner, 2004). The content of narrative texts has also been described as more familiar than expository texts (Diakidoy et al., 2005; Gardner, 2004). Familiarity refers to how well-known the content or theme of a text is to a reader prior to reading.

For example, Weaver and Bryant (1995) asked participants to read four texts that were classified as either narrative or expository in nature. The expository texts were about symbiosis, the heritage of pharmacology, and Euripides. The narrative texts were all short fairy tales. To the majority of college students, the narrative topics are likely to

be viewed as more intrinsically interesting. While the expository topics are also potentially interesting, it is likely that many college students would prefer the narrative topics. Most college students would also likely find fairy tales to be more familiar as they were likely exposed to these or similar texts starting at a young age (Diakidoy et al, 2005; Hall et al., 2005). In contrast, the topics of the expository texts are likely to be familiar to only a subset of students with specific background knowledge.

Taken together, narrative topics may be more interesting, concrete, and familiar than expository topics, which suggests that content could be a characteristic of genre. However, even if this is assumed, it is unclear if the content of narratives is truly different than the content of expositions. Yet, if the narrative versus expository distinction is dropped, the idea of rationally developing categorizations for the content of every text represents a daunting task. Furthermore, empirical support suggesting content dimensions is extremely limited – to date, the author was unable to find an experiment that has been done to see how readers rate the content of texts from both genres. Thus, rational development of content dimensions of genre at this time appears unwise.

Structure. Text structure can be defined as the elements within a text and their organization. Just as sentence construction is governed by syntactic rules for organization and content, texts may be similarly guided by their own grammar (Thorndyke, 1977). An understanding of text structure can help identify the common elements of a text, how these elements go together, and what constitutes a typical organization of a specific text type (Rumelhart, 1980). It is generally assumed that most texts are structured hierarchically, with the main focus of the text at the top of the structure and supporting details or subordinate ideas falling below (Zelinski, Gilewski, & Light, 1984).

Narrative texts are often described as predictable, potentially due in part to the structural consistencies that are seen across texts typically classified this way. This predictability may also be due in part to the fact that most people are exposed to narratives from a very early age, starting with fairy tales and story books and moving on to the narrative texts favored in early education (Diakidoy et al, 2005; Hall et al., 2005). This repeated exposure to narratives may allow readers to develop a general schema, or a mental framework, for narratives (Voss & Bisanz, 1985).

Research suggests that narratives generally follow a hierarchical structure, usually opening with an introduction of the main characters, the story setting, and the character goals (Berman & Katzenberger, 2004).   The text can then move through a predictable series of events: attempts to achieve the goal, overcoming of obstacles related to the goal, and the achievement of the goal (Bower & Morrow, 1990; Rumelhart, 1980; Thorndyke, 1977).

Narrative texts are thought to contain, at minimum, the following elements: setting, plot, resolution, and theme. Setting describes the location of the story in time and space, as well as the characters. Theme is the general focus of the text. The plot is comprised of the actions or events within the narrative, usually related to the theme. The resolution describes the end state of the narrative (Thorndyke, 1977). These four basic elements can be expressed in a multitude of different ways within a story, but most narratives are likely to contain these four essential elements. By having clear definitions of the necessary components of a narrative, this genre is already beginning to form a predictable, identifiable structure.

Furthermore, these basic elements are typically presented in the same order. First, a narrative must begin with the setting and the theme, in order to provide the reader with a central concept to help explain and organize the subsequent action. The plot appears next, and the narrative would end with the resolution that would provide closure to the narrative. Disrupting or removing these elements can cause difficulties in comprehension and recall. In one experiment, readers were presented with unusual or disrupted structures. For example, when readers were given a simple narrative told out of order (i.e., with the resolution at the beginning), they not only showed reading difficulties, but they also tended to retell the story based on the narrative schema, not on the way the story was presented to them (Voss & Bisanz, 1985). This suggests that not only are readers sensitive to the structure of the narrative, but they may also use a narrative schema as a template when understanding and recalling story information.

In contrast to narratives, expository texts may open with topic paragraphs that introduce the subject of the text through generalities, then proceed to explore the topic in greater depth with specific examples as the text continues (Berman & Katzenberger, 2004; Voss & Bisanz, 1985). Despite this generalization, many researchers have suggested that expository pieces have more varied structures that may change drastically from one text to the next, thus making their structures less predictable (Hall et al., 2005; Voss & Bisanz, 1985).

In addition, researchers have found that the expository texts used in the classroom are often poorly written and lack a clear structure that could fail to facilitate the use of a genre appropriate schema (Hall et al., 2005). In particular, a study of social studies text

books found that many failed to include a clear statement of the topic of the piece (Beck, McKeown, & Grommel, 1989).

Altogether, differences in structure between different text types could be another factor that could be used to define genre. If narrative texts are more predictably structured than expository texts, this could represent an important characteristic that is perceived by readers as differing between types of texts. Once again, however, it remains unclear how a generalizable operationalization of structure would be derived. There are no clear, consistent markers within texts to allow for much more detail of classification other than "low" versus "high," which suffers from the same dichotomization weaknesses discussed earlier. Thus, although structure appears to be an important characteristic of texts, the rational development of structural dimensions as part of a model of genre does not appear to be a fruitful avenue for investigation at this time.

Causality. Causality refers to the relationship between events in a text. There are four types of causal relations identified in the literature. The first type is physical causality. This is basically a causal relationship based on a physical property. For example, "The baseball flew through the window. It shattered instantly," describes a physical causal relationship. The second type is motivational causality, or causality based on a motivation. "John was hungry. He went to the kitchen and had a snack" is an example of a motivational causal relationship. The third type is psychological causality, or causality determined by internal emotions. "Tina was angry. She stormed upstairs and slammed her door," is an example of this. The final type of causality is enabling causality. For this type of causality, one action enables the subsequent action to occur.

For example, "The boy opened the drawer. He pulled out his socks" (Tapiero, van den Broek, & Quintana, 2002).

Texts that are highly causal have a clear chain of events, making it easy to determine the relationship between different events or ideas in a text. Causality has been hypothesized to differ between narratives and expositions.   Specifically, narratives are thought to be highly causal. That is, it is easier to determine what events influenced or caused other events in a narrative text. In expository texts, these causal relationships are thought to be more difficult to determine (Zabrucky & Moore, 1999). If this is the case, causality could be a useful characteristic to use when discriminating between narrative and expository texts.

Many narrative texts are based around a goal or a problem that needs to be solved by the main character. Therefore, each event within the story can often be viewed as related to that initial goal or problem. This allows readers to easily create causal links between different events in the text, as it is apparent how one event relates to another within the context of the goal (Bower & Morrow, 1990). For example, if a character named Jimmy wants to buy a new bike, readers will likely assume that Jimmy's new job was motivated by his need to earn money for a bike.

In addition, narrative texts are likely to contain physical, motivational, and psychological types of causality, as these types of causality are associated with character actions. These three types of causality are generally considered stronger than enabling causality. In a study by Tapiero et al. (2002), participants judged the relationship to be strongest for statements that had physical causality, followed by motivational and psychological causation. Therefore, narratives might be perceived as more highly causal

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because of the nature of the causal relationships, but not necessarily because the text itself is actually more causal.

Expository texts will also have causal connections, but these may be more difficult for a reader to identify. One potential reason for this is because expository texts may contain more enabling causal relationships, which have been consistently judged as weaker than the other types of causation (Tapiero et al., 2002). In addition, expository texts may present causal relationships that readers do not have enough background information to help them understand. For example, some readers might find it difficult to causally connect the sentences "The presence of the moon exerts a strong gravitational pull on the earth. Thus, it has contributed to the emergence of life on earth" (van den Broek & Kremer, 1999, p. 4-5). Those two sentences neglect to include the additional background information necessary for a naïve reader to understand how the first affects the second, even though the use of the word "thus" would seemingly be a clue that there should be a relationship between the two.

In addition, the relatively familiar events of a character's actions could allow readers of narrative texts to draw causal connections even when the topic of the text itself may be unfamiliar. As previously discussed, narrative texts are believed to have a more consistent text structure than expository texts. This common text structure could give readers additional clues when reading, allowing them to fill in the gaps between ideas more easily. Furthermore, narratives may deal with topics or situations that are more familiar or relevant than expository texts. Real world knowledge or previous exposure to other narratives could provide the additional background necessary to bridge any causal

gaps within a text. Expository texts, with their presumably unfamiliar structures and topics might not provide the reader with sufficient information to resolve any causal gaps.

It seems then that the possible differences in causality between the genres may be due in part to a lack of clear, familiar causal structure between narrative and expository texts. In addition, expository texts may utilize enabling causations, which are generally perceived by readers to be weaker than the physical, motivational, and psychological causations that are more likely to be found in narratives. Based on these differences, it seems that any causal break would then be more apparent in an expository text than in a narrative text. However, it remains to be seen whether causality is truly lacking in expository texts or whether it is the absence of other facilitating features that leads researchers to make that claim. If causality does differ between the genres as indicated, this could be another factor that could be used to define genre, but similar problems to those observed earlier appear here as well. It remains unclear how a generalizable operationalization of causality would be derived. There are no clear, consistent markers within texts to allow for much more detail of classification other than "low" versus "high." Although causality appears to be yet another important characteristic of texts, the rational development of causality dimensions as part of a model of genre may be unwise.

Word frequency. Word frequency refers to an estimate of how often a word appears in every day usage. The ability to recognize words in a text is an essential part of the reading process, and word frequency is thought to be a key factor in word recognition (Gough, 1984). It has been suggested that full understanding of a text can only occur when a reader is familiar with 95% of the words in the text (Gardner, 2004). This means that for full understanding to occurs, readers should not need to spend much time, if any,

decoding individual words within a text. Instead, most of the words should be familiar and the few words that are unfamiliar should be able to be identified based on the context of the rest of the sentence.

Expository texts are at a disadvantage then, as they are hypothesized to contain more low frequency, topic-specific vocabulary than narratives. In contrast, narrative texts are thought to contain more high frequency words. This makes sense when we consider that most narratives are thought to focus around more common topics or real life scenarios, which would likely use words that are frequently found in everyday life (Gardner, 2004).

This difference in language could contribute to the perceived differences between narrative and expository texts. If expository texts tend to use more low frequency words, this might be a cue to a reader that the text is topic-specific and aimed at education. This could be further helped by the use of topic specific words, which would act as an additional cue to the topic and purpose of the piece. Narrative texts, then, could facilitate a feeling of entertainment or escape by using easier, more common words that could allow the reader to more easily read and understand the story. Current research has failed to determine whether word frequency truly differs between narrative and expository texts, however, if this difference does exist, it could be another factor that could be used to define genre. Unlike content, structure, and causality, there are clearer metrics for the measurement of word frequency, making this the only rationally-derived text characteristic that could be adopted easily. Alone, however, it does not represent a likely candidate for a comprehensive model of genre.

Empirically modeling genre. Although several characteristics have been rationally identified as differing between narrative and expository texts, using these previously identified characteristics as the basis for a new model of genre presents several problems. First, using these text characteristics from the previous model would bias the new model based on the current genre distinctions and available empirical investigations. Although it is possible that narrative and expository classifications and the rational model derived from them are meaningful, building a model based solely on text characteristics that differ between them could leave out some possibly important but previously unnoticed genre characteristics. Second, the ambiguities with each category discussed earlier make practical usage of such a system infeasible. Third, since the narrative vs. expository model of genre was developed outside of psychology, it seems important that a new model be developed to reflect the ways readers psychologically experience genre. Since the model of genre will be used to inform an understanding of the cognitive process of reading, cognition should be used in its development.

Therefore, it would be a more appropriate method to identify the characteristics of a text that the reader perceives as differing between genres. Understanding the perceptions of the reader is important because differences that may seem essential to researchers may be ignored or overlooked by readers, or vice versa. For example, if the reader fails to notice differing levels of causality between texts, it seems unlikely then that causality would be a factor that would elicit a genre effect. Likewise, a previously unexamined text characteristic could have an important impact on reading processes between genres, but would remain unknown unless we consider the perceptions of the

reader. Creating an empirical definition of genre seems to be the most straightforward way to determine the characteristics that readers perceive as differing between texts.

One of the more familiar examples of an empirical-derived model can be found in the personality literature. The five-factor model of personality, also known as the Big Five, is one of the more typically used models of personality and was derived empirically through the work of several researchers. Prior to the acceptance of this model, there was a growing confusing about what traits could be used to define personality, with researchers proposing and investigating hundreds of possibilities (McCrae & John, 1992).

The five factor model is often thought to have begun in the work of Cattell. Cattell modified an exhaustive word list originally created by Allport and Odbert, which was designed to include all possible lexical descriptors of personality that contained 550,000 words. Cattell limited his research to the portion of Allport and Odbert's list that they had categorized as describing personality traits. Cattell then clustered synonyms together to shorten the list to approximately 160 terms that he believed represented the possible personality descriptors found in natural language. He expanded the list by adding additional clusters that represented psychological terminology, as well as interests and abilities, to reach to a total of 171 terms. These terms were then used to obtain ratings of 100 participants. These ratings were factor analyzed to produce a set of traits that were the basis for Cattell's 16 Personality Factors Questionnaire (John, Angleitner, & Ostendorf, 1988).

Although Cattell's trait model was considered by many to be too complex, his work was the basis for further research by Fiske, Tupes and Christal, and Norman (John et al, 1988; McCrae & Costa, 1987), who each identified five recurring factors. This five

factor model would eventually be popularized and accepted as the "fundamental dimensions of personality" (McCrae & John, 1992, p. 176).

Cattell's early work utilized the lexical approach, which assumes that important differences between individuals are represented within the language (John et al., 1988). By identifying those words that seem to describe the differences of interest, and measuring individuals' perceptions of others based on those words, Cattell was able to empirically derive a set of traits that he believed represented the dimensions of personality. If texts are conceptualized as entities with certain consistent characteristics that represent them, this methodology could be applied to the modeling of genre as well. Text researchers have hypothesized that there are differences between genres just as personality researchers hypothesized that there were consistent differences between people. And as with personality, the lexicon includes all possible words that could be used to describe these differences.

One potential barrier to using the lexical approach in a reading study concerns the familiarity of the rater with the individual, or text, to be rated. In many studies of personality, raters were often friends or otherwise very familiar with the individuals being rated. Therefore, they presumably had a deeper understanding of the personality of the ratee than a one-time reader of text could have for the text characteristics of that excerpt. However, this has proven not to be a very great concern within the personality literature. In one study (Passini & Norman, 1966), participants were asked to make ratings of strangers. The procedure specifies that ratings were made based on just being in a room together without communicating for 15 minutes. The results of their factor analysis generated the same model of personality that had been derived from self ratings

and acquaintance ratings. More recent studies have also shown that personality ratings converge between self, acquaintances, and strangers (Borkenau & Liebler, 1993). Therefore, one exposure to a text should not prevent this method from being adapted when examining texts. By measuring the individuals' perceptions of a text based on a series of words that could be used to describe a text, an empirically-derived model of genre can be generated.

Current Experiment

In order to identify a new model of genre, the current thesis explores readers' perceptions of text empirically using the lexical approach. As previously mentioned, texts differ in their individual characteristics, just as people have different and varying personality traits. Extending this analogy in the present study, texts are treated as individuals were within the personality literature. By utilizing the same methodology applied to texts, this study identifies the traits, or text characteristics, that will underlie a new model of genre.

For this thesis, participants were presented with a randomly selected and unique text and asked to rate the text on a series of 260 adjectives. The adjectives selected for inclusion in the study had all been judged as relevant for describing a text. Texts were selected at random so that the only feature of the study consistent among study participants was the list of adjectives themselves. Ratings of texts on the adjectives were then used in an exploratory factor analysis, and the resulting factors were used to create nine scales. These scales are proposed as the latent structure of reader perceptions of texts, and thus the basis for a new model of genre.

Method

Participants

540 native English speaking participants were recruited from the University of Minnesota and Old Dominion University to participate in this study. Participants received 2 extra credit points as compensation for their participation. Of these 540 participants, 395 were selected to be included in the final analysis. Participants were excluded from the analysis if their reading times did not meet the minimum required reading time for their text or if their reading times were more than 3 standard deviations above the mean (more detail below). In addition, participants were excluded if more than one participant read the same text in order to ensure that analysis included only one set of ratings for each text. The mean age of the sample was 21.7 years, the average level of education was some college, and 71% of the sample was female. The majority of the participants identified as white (72%), with the rest of the sample describing themselves as: 10% African American, 6% Asian American, 3% multiracial, and 9% "other".

Materials

Each participant was presented with a unique, short text followed by a questionnaire about that text. Individual texts were selected using a random number generator which created number strings corresponding to reference numbers in the Online Computer Library Center (OCLC) catalog system, an international consortium whose mission is to help increase access to library materials through the use of a computerized network. The OCLC catalog contains records for every item that would be available in any of its 69,000 member libraries in 119 countries, including but not limited to books, magazines, newspapers, CDs, and video games in hundreds of languages. Each randomly

generated OCLC number was then searched in the Hennepin County Libraries online catalog, which is limited to current holdings of that library system. Any OCLC entry that represented an item not available through the Hennepin County Library system, a non-text item (i.e., CD, movie, video game, etc), or an item in a language other than English was eliminated from the list of potential texts for inclusion. This process continued until 400 useable texts were identified. The full list of text titles, authors, and publication dates appears in Appendix A.

The Hennepin County Library system contains over 5 million volumes, including books, magazines, and newspapers; thus, the texts ultimately collected can be considered a reasonable representation of the pool of English-language texts available to readers at any given time. By randomly selecting texts from this pool, this ensured that the texts selected were not biased towards one specific type of text or towards texts that more closely conform to the traditional genre model. Once the texts were identified, the first 20 pages of the text were scanned to a digital format, converted to plain text automatically using object character recognition software, corrected for errors during the scanning process using a by-hand examination of the extracted text, and reformatted. This process made each text appear consistently formatted to participants: double-spaced, size 12 Times New Roman font. In other words, to participants, the only obvious differences between texts were the content of those texts. This uniform formatting was used so as to eliminate any potential differences in categorization due to visual aspects of the text, such as margins, page length, or font size. Each text was reviewed and reduced in length to approximately 2500 words, or about 10 reformatted pages. The text ended at the nearest natural break (e.g., end of a paragraph or end of a chapter). Thus, this total

process produced a final text database containing 400 texts, each approximately 2500 words, for use in this study.

In order to ensure that participants were fully reading the text, reading times were recorded. Research has suggested that college students read at approximately 450 words per minute when skimming a text and approximately 300 words per minute when reading a text (Carver, 1992), so it was expected that most participants would spend approximately five to eight minutes reading each text. However, a preliminary analysis of 95 participants indicated that this was often not the case. Of those participants, one-third spent less than five minutes reading the text, and 18% spent less than 90 seconds on the text. Since this study aimed to examine participants' perception of a text, it seemed necessary for them to have at least skimmed the text in question. To help resolve this problem, a "gate" was added to the study website. The exact word count was identified for each text and a minimum reading time was calculated assuming a maximum reading speed of 450 words per minute. If participants stayed on the page displaying the text for less than this minimum reading time, a pop up would appear that said "Based on your reading time, you may not have fully read and understood this text. Please read or review the text again carefully before continuing" when attempting to continue to the next page of the study (i.e. the adjective list). This message was intended to encourage participants who might have chosen to skip the first part of the procedure to read the text before continuing.

Participants were also given a list of approximately 260 adjectives and asked to indicate how well each adjective described the text that they just read. Adjectives were selected from a word frequency list (Kucera & Francis, 1967) and limited to words that

are considered to be in the top 20% of the most frequently used adjectives. To ensure that each adjective could be used to describe a text, four undergraduate research assistants independently reviewed each word and decided whether it could describe a text. Words that were judged as relevant for this task by three out of four individuals were included in the list. Through this procedure, 86% of the words were agreed upon by the raters. In order to ensure that there was not too much semantic overlap between adjectives contained on this list, synonyms of a word already present on the list were excluded. In addition, evaluative adjectives (i.e., great, horrible, funny, etc) were limited to a maximum of 10 words, as these words are highly subjective and are likely unrelated to the theoretical characteristics of genre. For example, it would not be expected that texts from one genre would be more likely to be described as "great" than texts from another genre, as "greatness" is a matter of personal preference and is unlikely to indicate an underlying difference. Including a small sample of such words still allowed an examination of any possible relationship between genre and evaluative adjectives. The complete list of adjectives appears in Appendix B.

Procedure

Participants were recruited using an announcement on the research participation website. Interested participants were asked to visit the study website to sign up. After signing up, a unique text was manually assigned to them, and a follow-up e-mail was sent giving them a web address (URL) which they could click on to participate in the study.

Upon return to the study website, participants were first asked to read a description of the study and indicate that they consented to continue. They were then presented with the single text that had been randomly selected for them from the total text

database. Each participant was thus given a unique text. The participants were instructed to carefully read the text. Once the participant had finished reading the text, they were asked to complete the adjective questionnaire.

Each participant was presented with the list of 260 of the most frequent adjectives that could be used to describe a text. The adjectives were presented in a random order for each participant to prevent order effects. Participants were asked to indicate how well each adjective could be used to describe the text they just read using a 5 point scale (1 = does not describe at all, 5 = describes perfectly). Participants were not able to return to the text while completing the ratings, so as to ensure that their ratings were based on their overall perception of the text.

Once the participants had completed the ratings, they were asked to complete a modified version of the Reading Habits and Reading Patterns Questionnaire (Scales & Rhee, 2001) (see Appendix C).

Results

Data was analyzed using an exploratory principal axis factor analysis with an oblique rotation. In principal axis factor analysis, factors are identified by examining only the variance that is shared between the variables, or the common variance. This is in contrast to principal components factor analysis, which utilizes both the common and the unique variance. Therefore, principal axis factor analysis is better able to identify the latent traits that underlie the variables being investigated. Since the goal of this study was to understand and identify the underlying latent traits of texts in order to create a model of genre, principal axis is preferable to the principal components method (Fabrigar, Wegener, MacCullum, & Strahan, 1999). An oblique rotation was selected as

this method allows the possibility that the factors are correlated. Since there is no reason to assume that the factors underlying genre would be unrelated, this rotation method was more appropriate than an orthogonal rotation.

After identifying the rotation method, the next task was to determine the number of factors to be extracted, and there are several methods that can be used to do this. According to Hayton, Allen, and Scarpello (2004), there are three methods that are commonly used. First, the Kaiser-greater-than-1 (K1) criterion, which recommends retaining factors with eigenvalues greater than one. This method has been criticized for overestimating the number of factors. The second common method is the scree test, which was originally recommended by Cattell (1966). For this method, eigenvalues are plotted against their factor number in a line graph and only those factors with values above a visual break in the line are retained. However, this method is highly subjective and especially difficult to use when there is no clear breaking point. The third common method is parallel analysis. This method assumes that if a factor is worth retaining, it will have a larger eigenvalue than a parallel factor obtained from a random data set of the same size and with the same number of variables. Factors with eigenvalues lower than those obtained from the parallel analysis are discarded as they are considered not meaningful and possibly caused by sampling error. Zwick and Velicer (1986) compared several of these methods using simulated data. Parallel analysis was found to correctly identify the number of factors 92% of the time. They found that the K1 criterion and the scree test only identified the correct number of factors 22% and 57% of the time, respectively. Zwick and Velicer also examined Bartlett's chi-square and Velicer's Minimum Average Partial (MAP) test, which were found to be accurate only 30% and

83% of the time, but these tests are less common in psychology. Therefore, due to its accuracy, parallel analysis was chosen as the preferred method for factor retention in this study.

Before completing the parallel analysis, it was first necessary to determine how to handle missing data. Some participants did not rate all 260 adjectives. Since missing data can result in a loss of power and bias the relationships between variables, it was necessary to address this problem directly. There are two methods for handling missing data using parallel analysis: listwise deletion and mean substitution. The literature does not indicate a clear preference for one method over the other (Roth, 1994), so both methods were used to conduct the parallel analysis, and the results were compared.

When using listwise deletion, any case with missing data is deleted in its entirety. In this study, that means that if a participant rated 259 out of 260 adjectives, all of their data would be removed from subsequent analyses. This method can result in a considerable loss of data. In this study, listwise deletion reduced the number of cases examined from 395 to 202. One consequence of losing a large portion of data is that power is decreased and bias may be introduced if missingness does not occur at random. It seems then that listwise deletion can cause some of the same problems that it is meant to resolve (Roth, 1994) and has been noted as being less accurate than other methods (Raymond & Roberts, 1987).

When using mean substitution, the missing data is replaced by the mean for that variable. For example, if a participant in this study failed to provide a rating for the adjective "happy," the mean of all the ratings for "happy" would be used to replace the missing score. This method allows for the use of all 395 cases, but it has been criticized

for the reduction in variance it produces since values at the center of each scale are being reintroduced into the dataset where there was only a blank before. Despite this concern, it has been found to be more accurate than listwise deletion in Monte Carlo simulations (Raymond & Roberts, 1987).

A third method commonly used with missing data is pairwise deletion. However, this is not an appropriate technique when completing a parallel analysis. In pairwise deletion, cases are ignored when the current computation needs scores that are missing, but are retained when scores within that case are available. This leads to different parts of the analysis utilizing different numbers of cases. Different components of each case are used for computing the factors, and this could lead to inconsistent or misleading results. Monte Carlo studies have shown that pairwise deletion is more accurate than listwise deletion (Raymond, 1986). According to Roth (1994), pairwise deletion is considered as accurate as mean substitution unless data are deleted in a systematic fashion. Therefore, pairwise deletion was not considered an appropriate method to treat missing data at this stage.

Ultimately, because 1) it could not be safely assumed that missingness occurred completely at random, 2) losing data in listwise deletion would reduce the power to detect factors, 3) prior research suggested mean substitution produces more accurate results than listwise deletion and 4) pairwise deletion is not an appropriate method when completing a parallel analysis, the mean substitution method was selected for all analyses.

An additional concern for this data set was whether participants who hit the "gate" were different than participants who did not hit the gate. Since there were only a

small number of duplicated texts in the sample, it was not possible to compare ratings directly between participants in both categories. Instead, three data sets were created and factor analyzed in order to determine whether this data could be included. In the first data set, the first participants who completed the story and whose reading times met both the maximum and minimum criteria was included, regardless of whether they received the "gate" message. In the second data set, only participants whose reading times met both the maximum and minimum criteria and who did not receive the "gate" message were included. For this data set, that meant that some texts were excluded from the analysis as they did not have data from a participant who had not received the "gate" message. The third data set included the first participant whose reading times met both the maximum and minimum criteria, and when possible, who did not receive the "gate" message. In this data set, if two participants read and completed ratings for the same story, the participant who did not receive the "gate" message was selected of the two when possible. Parallel analysis with mean substitution was completed for all three of these data sets, and each time this method recommended extracting 9 factors (see Tables 1, 2, and 3 for the first fifteen eigenvalues from each approach, and Tables 1 – 6 for associated screen plots). A 9-factor principle axis factor analysis was also performed on each data set. The results between the three analyses were very similar, and therefore, it was concluded that the participants who hit the "gate" did not produce ratings that were systematically different from the participants who did not receive the "gate" message.

For the final analysis to be interpreted, a 9-factor principle axis factor analysis was done on the third dataset described above, using an oblique rotation with mean substitution for handling missing data. Following rotation, the pattern and structure

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matrices were examined (see Tables 4 and 5). The pattern matrix contains the unique correlations between variables and factors. The structure matrix contains the correlations between the variables and factors based on both unique and common contributions. These correlations were used to identify patterns of high loadings unique to each individual factor, providing us with a list of factors and the adjectives that load onto each factor.

Once the factors were identified, all items that loaded onto each factor were used to create nine new scales. During scale design, the adjectives that loaded onto each factor were examined and selected based on several criteria. First, only items that had a factor loading above at least .2 were included as potential items. This was done to ensure that the items loaded reasonably strongly on the latent factor. When the number of items that loaded onto the factor was above 20, this cutoff was increased to .3 or .4 in order to reduce the number of possible items. In the same vein, items that loaded onto several factors were discarded in order to minimize the correlations between the scales. When examining the pattern matrix (Table 5), items that loaded onto more than one factor were discarded. When examining the structure matrix (Table 6), items that loaded onto more than three factors were discarded. Finally, the remaining items were examined to determine the theme or meaning represented by each factor. Reliability analysis was then conducted to determine the reliability of the factors with various configurations of items. Items that were shown through the analysis to have the least impact on Cronbach's alpha or which did not seem to be related to the overall meaning of the factor were removed until the coefficient alpha of the scale dropped below 0.75. This permitted brevity of the

scales (a scale length of 10) while still maintaining an acceptable level of reliability ($\alpha >$ .75).

Nine scales were ultimately created, each with 10 items. The scales represent the following factors: Somberness ($\alpha = .82$), Technicality ($\alpha = .84$), Interestingness ($\alpha = .82$), Negative Affect ($\alpha = .89$), Ordinariness ($\alpha = .76$), Persuasiveness ($\alpha = .80$), Coherence ($\alpha = .79$), Historical Content ($\alpha = .81$), and Romantic Content ($\alpha = .88$). A summary of the items within these scales appears in Table 6. Tables 7 to 15 contain mean item characteristics for texts in this thesis for each factor, while Tables 7 to 15 contain histograms of scale scores. Overall scale-level descriptive statistics appear in Table 16. The intercorrelation matrix between extracted factors (produced by the principle axis factor analysis) appears in Table 17, while the intercorrelation matrix between the extracted scales appears in Table 18.

Finally, a Table depicting the latent structure of genre as determined in this study is given in Table 16.

Discussion

The purpose of this study was to empirically model genre based on the reader's perceptions of a text. Nine scales were created based on the results of an exploratory factor analysis with oblique rotation. These scales theoretically represent the various overarching characteristics of a text that are salient to the reader.

Descriptions of Derived Scales

The first scale that was created, Somberness, describes the emotional tone and content of the text. High scores on this factor indicate texts that are gloomy, serious, or depressing. The highest rated texts on this scale included the opening of *Othello* and two

fictional stories that began with murder. At the low end of the scale, the texts included a

children's book about different kinds of shells and creatures that can be found at the sea

shore, instructions for successfully growing lavender, and a discussion of the revolutions

in thought during the 1500s. These texts seem to support the representation of this factor

as indicating whether the mood or content is somber or not.

The second factor, Technicality, describes whether a text was written from a

technical perspective. This factor indicates when a text uses highly technical language

and jargon or is written in an instructional style. The highest rated texts on this scale

included a discussion of engineering specifications, a management handbook with step-

by-step activity instructions, and a text about composition, lighting and other technical

aspects of photography. Among the lowest rated texts on this scale were a story about a

traveler to Geneva, a story about a hitman, and a description of the work of the

photographer Dorothea Lange. The texts at the high end of the scale are technical,

specific, and practical. At the low end of the scale, the texts are conversational.

This factor might relate to two of the text characteristics discussed as potential

components of a rational model of genre. First, this factor may represent word

frequency. Word frequency has been hypothesized to vary between narrative and

expository texts, with narrative texts containing more high frequency words than

expository texts (Gardner, 2004). This text characteristic could be represented here, as

the texts that were highest on the Technicality scale tended to use the most technical

language. Second, this factor might represent structure. The structure of the text has

been linked to reading outcomes in multiple studies (Yussen, Huang, Matthews, & Evans,

1988; Anderson, 1985; van den Broek & Kremer, 1999). Expository texts are typically

described as having structures that vary from text to text (Hall et al., 2005; Voss & Bisanz, 1985).   However, although each of the texts that had high scores for this factor would likely be identified as an expository text by researchers, each was also rated as logical, concise, and systematic. This suggests that more logically structured texts might produce different reading outcomes, regardless of whether they would be considered narratives or expositions.

The third factor, Interestingness, corresponds with how interesting the reader found the text. This factor was negatively loaded, with the most highly rated texts those that also had the highest ratings on words like "dry", "dense", "slow" and "unendurable". The texts with low interestingness included a discussion of the manorial system and its origins, a text about dinosaurs and evolution, and a philosophical piece on human existence. On the high end of interestingness, the texts included a humorous children's story, a memoir from one of Bill Clinton's advisors, and an article about the dangers of marijuana. While this factor may influenced more by personal tastes than some other factors, each of the stories on the low end of this scale was written in an approachable, conversational style and perhaps touched on topics of greater interest to the general reader.

This factor also connects directly to one of the potential components of a rational model of genre: content. One way that narrative and expository texts have been hypothesized to vary is based on the content of the texts. Narrative texts have been hypothesized to be about topics that have a higher general interest than expository texts (Diakidoy et al., 2005; Gardner, 2004). This finding provides some support for the

importance of interestingness to the reader and suggests that it has a role in characterizing texts.

The fourth factor, Negative Affect, contained words that described the emotional content of the text. The adjectives for this factor were all negative (i.e., malicious, angry, spooky). Among the texts that were rated most highly on this scale were a fictional story about a girl who is raped by her grandfather, a story about a girl who wakes up to find herself bound and drugged on a plane, and a story about a murder. At the low end of the scale were texts about the life of a woman who fought for the rights of women and children, a children's story about a boy saving his money to buy his sister a birthday present, and a text about how to coach a soccer team. The texts on the high end of this scale all had content that was high in negative emotion, while the texts on the low end did not contain negative emotional content. Perhaps unsurprisingly, this factor was highly correlated to the first factor, Somberness ($r = .60$).

The fifth factor, Ordinariness, describes how familiar or ordinary the content of a text was. Texts that had high ratings on the scale for this factor included a discussion of housing concerns, a discussion of textbook publishing, and the introduction to a dieting manual. Texts that had low ratings on this scale included lines from a play about Socrates, the beginning of *Robinson Crusoe*, and the previously mentioned text about a traveler to Geneva. At the high end, the content of these texts may be familiar or even mundane to the reader, while the texts on the low end represent content that is more unusual or atypical. This factor thus appears to be related to one of the potential components of the rational model of genre discussed earlier, content.

The sixth factor, Persuasiveness, represents texts that are opinionated or present arguments for a particular viewpoint. Among the texts that rated high on this factor was the introduction to a book giving advice about buying a motorcycle, a first person essay about patriotism, and an essay about the nature of poetry. Texts that were rated low on this scale included a list of statistics for champion runners, a history of the Turkish people, and a story about a boy growing up in Kentucky. The texts that were rated highly represent opinionated, subjective, or conceptual content, while texts that were low did not seem to have the goal of persuading the reader of any particular viewpoint.

The seventh factor, Coherence, represents how coherent and understandable the text was to the reader. Texts that were rated high on this factor included an imaginative description of the history of advertising, the previously mentioned management handbook, and the previously mentioned study on literature achievement. Texts that were rated low on this factor included a discussion of the revolutions of the 16th century, a text on population control, and a text about the Islamic Golden Age. These texts seem to differ from each other primarily in the clarity of the structure, with those texts that were rated high on this factor having a clear, hierarchical structure and those on the low end having lower coherence and structure.

This factor could be related to the text characteristics of causality, structure, or the familiarity component of content. Narrative texts have been hypothesized as being more causal than expository texts (Zabrucky & Moore, 1999), and more causal texts have been shown to be easier to understand. In addition, texts that have a predictable structure or are more familiar could also be rated high on this factor with the items of "recognizable" or "definable." Although this factor is not as cleanly related to previously hypothesized

text characteristics associated with genre as some of the other empirically-derived dimensions, it may still play a role in helping explain why reading outcomes differ between different types of texts.

The eighth factor, Historical Content, represents whether a text contains historical content. On the high end of this scale were texts that included a biography of Abraham Lincoln, the previously mentioned history of advertising, and the beginning of a travel guide for Austria that starts off with information about the history of Vienna. On the low end of this scale were texts that included a story about a prisoner, the previously mentioned article on marijuana, and a how-to article on Christmas card design. The texts that were rated the highest on this scale were about the history of people, places, or things, while the texts rated the lowest had either modern content or did not contain time-related content.

The final factor, Romantic Content, seems to represent whether a text had romantic or dramatic content. Among the highest rated texts on this factor included the beginning of a romance novel about a weekend getaway with a handsome stranger, the previously mentioned travel guide about Vienna, and the beginning of a text that begins with a description of a man who cuts off his telephone line due to the extraordinary number of calls being made to his niece from would-be suitors. Among the lowest rated texts were again the article about marijuana use, a piece on the rising cost of homeownership, and a text about economics. The texts that rated high on this factor seem to be focused on love, romance, or dramatic content, while texts low on this factor are largely devoid of affectionate, emotional content.

The scales created for the factors Negative Affect, Persuasiveness, Historical Content, and Romantic Content could be renamed to correspond with popular categories of texts: Horror/Mystery, Editorials/Persuasive Texts, History/Historical Fiction/Biographies, and Romance. These names fit more closely to the ways that the readers themselves might describe what they read. The fact that the texts can be associated with specific popular categories suggests that perhaps text characteristics can vary between these categories. It seems plausible that the style of each of these types of texts might differ systematically from other styles. This could be represented by different content, different styles, different word choices, or even different structures. Since there has been no psychological research to date that explores whether there are any systematic differences in text characteristics between popular categories of texts, it is difficult to say whether this is a reasonable hypothesis. Yet the fact that these categories seem important to the reader suggests that the type of content might have an impact on classification.

Because several of these factors are correlated, and because an oblique rotation was used in order to allow for correlations between the factors, the derived scales were subjected to a subsequent second-order factor analysis to determine whether there were any higher order factors. The result of this analysis revealed two factors. The first factor contained Somberness, Interestingness, Negative Affect, Ordinariness, Persuasiveness, Historical Content, and Romantic Content. The second factor contained Technicality and Coherence. This break suggests that readers perceived two major categories of information about the text – the content and the structure (see Tables 19, 20, and 21 and Table 17 for more details).

The Content second-order factor contained scales that related to whether the content was somber, interesting, negative, ordinary, persuasive, historical, and romantic. The possibility that the content of the text has an impact on the perceptions, and therefore the outcomes, of the reader has been largely ignored in the research literature, with the exception of the studies on the impact of interestingness or familiarity. Again, this highlights the fact that content should be considered of higher importance as a text characteristic and should be seen as a possible defining feature of genre.

The second higher-order factor of Structure was composed of Technicality and Coherence, which is related to the ideas of the structural composition of the text and possibly word frequency. Texts that were rated high in Technicality tended to use technical language or jargon. Texts that were rated high on Coherence were those that had a clear, hierarchical structure. What's interesting about these findings is that the texts that were rated the most highly by these scales would likely have been categorized as expository texts by previous researchers. Considering that expository texts have been hypothesized to have less coherence and more varied structures, this factor could help explain why some studies did not see a clear genre effect.

Since these scales are highly intercorrelated, it seemed possible that these were not actually distinct factors. Instead, these two scales might actually represent one factor and any difference observed in this study could be artifactual. When using Spearman's correction for attenuation due to unreliability, the correlation between the two factors is adjusted up from $r = .75$ to $.r = .91$. Thus while these factors may be at least somewhat distinct in this sample, this could be due to sample-specific characteristics and would need to be verified in a validation sample as distinct factors.

Implications

The results of this research could help clarify future studies about genre. First, if cross-validated, the scales created in this study could be used by researchers to rate possible materials when studying genre. Since these scales are relatively short and easy to administer (see Appendix D), it would not be difficult for researchers to obtain ratings for each text used in their study. These ratings could then be reported in order to ensure that a study can be replicated even when the specific materials used are not included or available. In addition, these rating scales could be used to re-analyze previous research studies in order to clarify the impact of genre on reading.

The rating scales could also be used to break down the genre effects seen in previous research. For example, it is possible that the narrative advantage that has been reported is actually due to one or more of the underlying factors identified in this research. For example, one of the text characteristics that has been proposed to differ between narrative and expository texts was content, with narratives hypothesized to be about more interesting and familiar topics than expository texts. Research on interestingness shows that individuals are likely to read more quickly and remember more of a text if it is about something that interests them (Bernstein, 1954; Shirley & Reynolds, 1988). And research on familiarity has shown that a lack of relevant background knowledge may negatively impact the understanding and recall of a text (Anderson, 1985; Anderson & Pearson, 1984; Kintsch, 1994). Therefore, it is possible that the faster reading times, higher comprehension, and better memory attributed to a narrative advantage was actually due to the texts having higher ratings for interestingness and ordinariness.

If this was true, researchers could pinpoint the specific aspects of genre that influence reading outcomes. This in turn could help inform educational strategies and interventions. For example, it has been noted that students have more difficulty with expository texts than narrative texts (Garner, 1987). However, this difficulty might more accurately be described as difficulties with texts high in technicality or low in ordinariness, for example. If this was the case, more targeted interventions would be possible for students experiencing problems with specific characteristics of text. For example, students could be given texts that rated low or high on each of the dimensions identified and comprehension or recall could then be measured for each text. Based on the results of this assessment, a student whose reading outcomes were poor for texts that were low in coherence could be given targeted instruction to help improve her performance for texts of that nature.

Limitations

Although it is interesting to hypothesize about the possible implications of this research, some caveats must be discussed. First, the ratings of a text on any scale may not accurately represent the meaning of the scale for that text. Text ratings were based entirely on the perceptions of the individual reader. That means that a text that was rated as high for being "dry" was possibly only "dry" for that particular reader. Another reader might have a different perception of the text. Therefore, there is limited generalizability for individual ratings of specific texts in the current study.

This was done purposefully in the present study in order to maximize the value of information provided by the exploratory factor analysis. By confounding the text and the person making ratings, the only aspects of the scores that were consistent were the latent

factors underlying the meanings of the adjectives in relation to texts in general. To produce ratings of texts, multiple raters would need to read the identical texts and make ratings on all nine scales on each text.

Ratings were also based on the reader's perception of the meaning of the adjective. Some adjectives have multiple meanings, and it is not always clear which meaning or meanings were being used for each specific response. For example, the word somber can be defined to mean "gloomy", "depressing", or "serious". While those words are all related, their individual meanings could produce different ratings. A depressing story might not be serious, while a gloomy story might not be gloomy enough to be depressing.

Finally, some readers might not have actually understood the meaning of all of the adjectives. For example, one word that was removed from Factor 1 was "germane", which means relevant. This did not fit with the other words for this factor. While it is possible that "germane" texts shared something in common with more somber texts, it is also possible that participants did not know what the word meant and rated the story based on their impression of the tone of the word. It is unclear how often this might have occurred or what impact it might have had, but the possibility that the actual meaning of the adjective was not always used is a concern that may limit the validity of these results.

Additionally, it is unclear if participants truly read and/or understood and/or remembered the text they were assigned. Although the results of the individuals who hit the "gate" did not produce different factors than for those who did not hit the "gate", it is impossible to say whether those who were reminded to read the text fully actually did so. It is also impossible to say whether those who did not hit the gate actually read the story.

In some cases, the participant may have opened the study and then left the room for five minutes before returning to complete the adjective ratings. Participants might also have read just a portion of the text or skimmed the text before proceeding. Or participants might have read the text while multitasking with social media, conversations, or TV, thereby dividing their attention and changing their understanding or perception of the text. Alternatively, some participants might have read the text multiple times. Since this study was administered online, there is no way to know with any certainty whether participants completed this task as expected or not.

Even so, it can be argued that it is irrelevant whether participants followed the instructions or not. Since factors emerged from this analysis that shared a common meaning, it is possible that participants read a sufficient portion of the text in order to create a perception of the type of text. The present author could find no research indicating how much of a text a participant needs to read or understand in order to make an accurate judgment about the characteristics of a text. It is possible that participants who read only the first paragraph of the text would have had perceptions similar to those who read the entire text. Since it cannot be expected for readers to fully understand all texts that they read outside the context of the study in their own lives, it may be unreasonable to think that full understanding is necessary for an accurate perception.

A final concern for this study is the lack of validation of the scales. Although the results of this study provide a framework and set of scales for a new model of genre, validation is needed before it should be adopted widely. There are several possible ways to validate the results of this research.

First, a study could be conducted to compare how expert ratings compare to typical reader scores on the scales created in this study. Experts could rate each text on whether it was narrative or expository. They could also rate the text for the characteristics that were hypothesized to differ between narrative and expository texts: content, familiarity, structure, causality, and word frequency. Then, ratings from research participants could be obtained for the same stories using the scales created in this study. The results of both ratings could be compared to see whether the expert ratings correlated with the ratings of these scales. Evidence of construct validity would be provided by demonstrating that while the expert ratings of whether a text was narrative or expository might correlate slightly with the ratings on the scales, higher correlations would be observed between the ratings for text characteristics, such as structure and content, and the relevant scales.

Second, a study could be conducted to compare how the differences in reading outcomes that have been attributed in previous research to genre differences could be explained by the proposed scales. In this study, a subset of texts would be selected. Each text would be read by multiple participants, and their reading comprehension, reading time, and memory for the text would be measured. Then, analysis would compare the predictive power of narrative and expository categorizations to the ratings for the proposed scales. If it was found that the scales were better able to explain the differences in reading outcomes previously associated with genre differences, that would provide validation for the results of the current study.

Conclusions

Despite its limitations, the current study developed an empirical model of genre, which revealed some interesting possibilities about how readers perceive a text. Rather than viewing a text as either one of two arbitrary categories, readers instead perceive texts on a number of dimensions. Readers also appear to have perceptions about the type of content in the text, how familiar they are with the content, how interested they are in the content, and what kind of structure the texts uses. While some of these perceptions have been noted as varying between genres as they have been previously defined, the results of this research underscore the possibility that genre should not be defined as a dichotomous variable. Using only the narrative versus expository distinction does not capture the full range of characteristics by which texts differ in terms of reader perceptions. These underlying text characteristics may influence reader perceptions and outcomes in important and systematic ways. Going forward, these characteristics should be investigated further as a basis for a new model of genre.

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Table 1

Eigenvalues of parallel analysis only for participants that did not hit the gate (first 15 of 260 values).

Factor	Simulated Data	Actual Data
1	3.31	**50.87**
2	3.22	**16.92**
3	3.15	**12.25**
4	3.09	**6.38**
5	3.04	**5.31**
6	2.99	**4.27**
7	2.94	**3.61**
8	2.90	**3.33**
9	2.86	**3.04**
10	**2.82**	2.78
11	**2.78**	2.49
12	**2.75**	2.48
13	**2.71**	2.31
14	**2.68**	2.30
15	**2.65**	2.20

Table 2

Eigenvalues of parallel analysis only for participants that responded first to each story

(first 15 of 260 values).

Factor	Simulated Data	Actual Data
1	3.21	**52.60**
2	3.12	**16.78**
3	3.05	**10.98**
4	3.00	**5.55**
5	2.95	**5.10**
6	2.90	**4.07**
7	2.86	**3.44**
8	2.82	**3.18**
9	2.78	**3.12**
10	**2.74**	2.62
11	**2.71**	2.41
12	**2.67**	2.33
13	**2.64**	2.30
14	**2.61**	2.24
15	**2.58**	2.17

Table 3

*Eigenvalues of parallel analysis for first respondents with a preference for those that did
not hit the gate (first 15 of 260 values).*

Factor	Simulated Data	Actual Data
1	3.21	**52.13**
2	3.12	**16.49**
3	3.05	**11.86**
4	3.00	**6.10**
5	2.95	**5.24**
6	2.90	**4.14**
7	2.86	**3.56**
8	2.82	**3.25**
9	2.78	**2.97**
10	**2.74**	2.66
11	**2.71**	2.40
12	**2.67**	2.39
13	**2.64**	2.25
14	**2.61**	2.21
15	**2.58**	2.11

Table 4

Pattern matrix of principle axis factor analysis on the final dataset

| | Factor | | | | | | | | |
	1	2	3	4	5	6	7	8	9
Sombre	**.57**	.04	.35	-.31	.14	.07	-.06	.20	.12
Scurrilous	**.56**	.18	.35	-.45	.23	.27	-.01	.37	.25
Pallid	**.56**	.12	.33	-.26	.28	.17	-.07	.29	.19
Deprecatory	**.55**	.12	.27	-.42	.26	.30	-.04	.27	.12
Sacrosanct	**.55**	.11	.22	-.41	.25	.35	.03	.25	.33
Poignant	**.54**	.14	.14	-.29	.14	.39	-.21	.39	.37
Transient	**.54**	.15	.26	-.36	.35	.36	-.03	.26	.35
Parochial	**.54**	.16	.29	-.34	.24	.28	-.06	.35	.28
Insipid	**.53**	.18	.32	-.33	.30	.21	-.04	.28	.24
Maudlin	**.53**	.07	.24	-.42	.23	.33	.04	.26	.34
Elegiac	**.53**	.10	.21	-.31	.26	.29	-.09	.42	.36
Impious	**.52**	.16	.21	-.41	.26	.30	-.04	.23	.31
Germane	**.52**	.22	.12	-.20	.33	.32	-.20	.23	.22
Allegorical	**.52**	.08	.15	-.31	.25	.36	.05	.25	.41
Implicit	**.52**	.21	.23	-.35	.25	.44	-.11	.25	.35
Sentient	**.51**	.14	.14	-.31	.25	.31	-.16	.37	.37
Grandiloquent	**.51**	.11	.29	-.23	.18	.32	-.03	.32	.47
Sullen	**.51**	.16	.36	-.46	.16	.21	-.09	.27	.15
Plaintive	**.50**	.22	.24	-.33	.25	.23	-.11	.33	.19

Redemptive	**.49**	.24	.14	-.31	.24	.45	-.05	.42	.27
Salutary	**.48**	.19	.10	-.29	.28	.36	-.11	.41	.30
Pensive	**.48**	.10	.15	-.18	.11	.31	-.23	.26	.25
Voluble	**.48**	.18	.19	-.27	.23	.37	-.12	.30	.34
Heady	**.47**	.22	.26	-.27	.19	.34	-.17	.36	.30
Tangential	**.46**	.11	.23	-.26	.32	.31	-.08	.28	.30
Stern	**.46**	.22	.29	-.43	.15	.42	-.16	.32	.07
Judicious	**.46**	.34	.26	-.33	.17	.36	-.14	.33	.10
Dauntless	**.45**	.21	.19	-.36	.17	.29	-.10	.15	.24
Philanthropic	**.45**	.33	.18	-.26	.10	.37	.09	.38	.21
Aggregate	**.45**	.24	.29	-.39	.18	.27	-.13	.24	.15
Complacent	**.45**	.23	.29	-.32	.39	.23	-.04	.35	.24
Stoic	**.45**	.22	.28	-.25	.12	.20	-.10	.19	.23
Omniscient	**.45**	.19	.13	-.38	.22	.36	.02	.33	.30
Subtle	**.45**	.10	.07	-.13	.38	.19	-.06	.19	.31
Contrite	**.44**	.19	.22	-.28	.30	.32	-.04	.32	.23
Prescriptive	**.43**	.37	.17	-.35	.19	.35	-.13	.29	.19
Remedial	**.43**	.29	.19	-.29	.30	.20	-.01	.20	.19
Atypical	**.42**	-.08	.29	-.29	.23	.34	-.03	.14	.25
Ambiguous	**.41**	.04	.34	-.27	.18	.27	.06	.18	.20
Suburban	**.37**	.25	.10	-.27	.37	.27	-.11	.10	.27
Quizzical	**.36**	.19	.29	-.32	.26	.33	-.03	.28	.16
Secular	**.32**	.20	.24	-.17	.16	.24	-.24	.27	.17

Calm	**.28**	.21	.06	.19	.23	.11	-.27	.18	.25
Official	.21	**.63**	.27	-.09	.00	.17	-.34	.24	-.07
Statistical	.16	**.62**	.19	-.12	.08	.10	-.22	.10	-.02
Logical	.12	**.57**	-.01	.15	.05	.23	-.48	.11	-.05
Systematic	.29	**.57**	.22	-.06	.12	.20	-.31	.25	.01
Factual	.00	**.56**	.13	.18	-.21	-.05	-.49	.21	-.20
Practical	.18	**.53**	-.02	.05	.20	.33	-.47	.21	.06
Beneficial	.15	**.52**	-.07	.02	.13	.39	-.42	.30	.19
Expert	.16	**.51**	.33	-.04	-.12	.29	-.36	.24	.08
Quantitative	.20	**.50**	.19	-.15	.12	.16	-.19	.17	.07
Rationalistic	.30	**.50**	.13	-.02	.06	.33	-.42	.21	-.04
Concise	.17	**.50**	-.03	.04	.15	.18	-.40	.25	.08
Applicable	.09	**.50**	-.12	.02	.15	.37	-.38	.22	.09
Legal	.24	**.49**	.16	-.13	.16	.23	-.20	.23	.06
Studious	.21	**.48**	.32	.04	-.09	.19	-.26	.22	.10
Conclusive	.11	**.48**	.02	-.07	.02	.33	-.29	.27	.15
Sensible	.27	**.46**	-.11	.10	.20	.32	-.43	.20	.20
Definite	.25	**.46**	.16	-.13	.15	.28	-.38	.36	.14
Accessible	.27	**.45**	-.05	-.11	.31	.35	-.41	.19	.27
Adequate	.30	**.42**	.03	-.01	.13	.28	-.35	.30	.24
Bureaucratic	.35	**.41**	.28	-.31	.12	.19	-.14	.27	.02
Civil	.30	**.41**	.14	-.01	.26	.21	-.33	.26	.10
Clinical	.31	**.38**	.26	-.22	.14	.19	-.05	.08	.17

Unscientific	.16	**-.38**	.18	-.14	.22	.10	.06	.08	.20
Timely	.19	**.37**	.03	-.16	.25	.35	-.26	.33	.12
Biological	.24	**.33**	.08	-.20	.20	.20	-.07	.20	.20
Dry	.18	.09	**.67**	.03	-.04	-.14	-.05	-.03	-.27
Excessive	.17	.06	**.65**	-.17	-.03	.15	-.01	.18	.02
Unendurable	.27	.03	**.62**	-.34	.16	-.02	.11	.13	.05
Monotonous	.26	.20	**.57**	-.03	-.03	-.03	-.12	.07	-.11
Redundant	.20	.14	**.55**	-.17	.15	.15	.01	.06	-.02
Dense	.24	.21	**.54**	-.08	-.14	.11	-.14	.10	.02
Slow	.29	.14	**.54**	.05	.05	-.03	-.04	.16	-.07
Inapplicable	.26	-.03	**.52**	-.32	.29	-.02	.19	.01	.16
Hollow	.42	.11	**.52**	-.31	.31	.07	.10	.10	-.04
Uneven	.36	-.14	**.51**	-.38	.31	.19	.24	.12	.14
Bogus	.19	-.18	**.50**	-.40	.34	.11	.42	-.01	.14
Readable	-.09	.12	**-.48**	.10	.15	.13	-.40	.00	.17
Dreary	.41	-.01	**.48**	-.34	.02	-.03	.02	.18	-.10
Fragmentary	.34	-.03	**.47**	-.30	.18	.06	.09	.26	.10
Busy	.20	.09	**.46**	-.22	.17	.22	.01	.20	.16
Extensive	.18	.37	**.44**	-.07	-.22	.26	-.23	.30	.06
Odd	.25	-.29	**.44**	-.36	.33	.14	.33	.00	.15
Random	.21	-.17	**.43**	-.27	.35	.18	.33	.07	.17
Unappreciated	.30	.13	**.42**	-.36	.30	.15	-.03	.20	.13
Meticulous	.24	.30	**.41**	-.08	-.02	.29	-.25	.27	.17

Boorish	.16	-.01	**.39**	-.16	.10	.02	.07	.10	-.04
Bare	.37	.05	**.38**	-.27	.31	.00	.03	.17	-.01
Complex	.11	.19	**.36**	-.18	-.25	.34	-.13	.26	.12
Malicious	.33	.08	.14	**-.74**	.22	.29	.10	.29	.21
Furious	.30	.09	.17	**-.73**	.22	.33	.01	.22	.28
Angry	.30	-.06	.17	**-.72**	.15	.31	.10	.19	.21
Unlawful	.21	-.01	.15	**-.69**	.21	.22	.11	.22	.19
Fearsome	.30	.09	.08	**-.67**	.17	.25	.01	.30	.24
Inhumane	.22	-.02	.15	**-.67**	.16	.08	.17	.20	.11
Diabolical	.42	.20	.18	**-.64**	.28	.39	.05	.28	.30
Detrimental	.31	.09	.26	**-.63**	.22	.26	.04	.21	.17
Unacceptable	.17	-.04	.22	**-.62**	.26	.11	.19	.07	.11
Dishonest	.28	-.02	.21	**-.62**	.36	.22	.26	.04	.24
Gruesome	.18	.09	.15	**-.61**	.13	.09	.05	.24	.09
Outrageous	.10	-.14	.24	**-.61**	.24	.29	.25	.02	.25
Brash	.44	.07	.32	**-.61**	.25	.30	-.06	.23	.15
Condemnatory	.47	.16	.22	**-.61**	.20	.38	-.06	.27	.20
Irredeemable	.48	.10	.28	**-.60**	.29	.28	.07	.27	.31
Uncomfortable	.27	.02	.35	**-.60**	.25	.15	.09	.12	.07
Spooky	.28	.02	.12	**-.60**	.19	.18	.08	.23	.30
Belligerent	.39	.07	.29	**-.60**	.32	.31	.03	.22	.24
Explosive	.26	.18	.15	**-.59**	.16	.40	-.09	.26	.29
Perilous	.42	.12	.16	**-.58**	.20	.26	-.10	.30	.29

Resistant	.37	.09	.25	**-.58**	.31	.40	.04	.33	.17
Deceptive	.29	-.02	.21	**-.58**	.26	.29	.20	.18	.20
Racy	.38	.15	.06	**-.56**	.23	.26	.01	.18	.21
Notorious	.29	.16	.13	**-.54**	.24	.32	-.05	.42	.35
Climactic	.34	.08	-.10	**-.53**	.19	.34	-.03	.29	.47
Calamitous	.49	.15	.29	**-.53**	.27	.22	-.11	.27	.21
Downcast	.48	-.04	.24	**-.52**	.20	.16	-.07	.21	.09
Coincidental	.33	.17	.07	**-.51**	.30	.27	.11	.27	.36
Psychiatric	.36	.06	.18	**-.51**	.27	.31	.05	.10	.27
Tumultuous	.44	-.05	.21	**-.50**	.20	.28	-.01	.33	.30
Faulty	.28	-.10	.32	**-.50**	.35	.21	.19	.10	.09
Incompetent	.28	.02	.39	**-.50**	.37	.16	.30	.08	.14
Incorrect	.17	-.12	.30	**-.49**	.32	.21	.31	.06	.11
Unfounded	.38	.06	.32	**-.48**	.27	.27	.22	.26	.27
Ironic	.16	-.01	.06	**-.48**	.35	.38	.18	.20	.39
Incomparable	.33	.03	.30	**-.47**	.21	.25	.15	.22	.35
Irresolvable	.38	.04	.33	**-.46**	.20	.28	.19	.21	.16
Tribal	.30	.12	.14	**-.46**	.22	.24	.13	.46	.36
Unsympathetic	.32	.03	.30	**-.46**	.15	.14	.01	.13	.00
Primal	.33	.11	.17	**-.45**	.19	.34	.04	.41	.28
Unlikely	.20	-.18	.25	**-.45**	.35	.24	.33	.03	.25
Confidential	.30	.25	.06	**-.45**	.28	.27	.07	.19	.28
Facetious	.40	.16	.31	**-.45**	.28	.29	.06	.24	.28

Satirical	.38	.10	.19	**-.44**	.30	.40	.06	.24	.30
Foolish	.17	-.20	.32	**-.44**	.42	.17	.28	.07	.22
Pornographic	.17	.00	.03	**-.42**	.17	.04	.13	.02	.33
Superficial	.25	.05	.28	**-.38**	.38	.26	.14	.16	.24
Indecisive	.33	.03	.32	**-.34**	.28	.21	.20	.11	.14
Blatant	.31	.21	.23	**-.32**	.21	.25	-.24	.19	.05
Elementary	.09	-.10	.08	-.21	**.58**	.01	.13	.05	.20
Quick	.11	.09	-.12	-.30	**.49**	.17	-.11	.05	.39
Childlike	.01	-.27	.07	-.22	**.49**	.02	.22	-.01	.32
Ordinary	.22	.21	.05	.00	**.47**	-.05	-.20	.14	-.07
Timid	.44	.08	.20	-.31	**.47**	.13	.08	.25	.26
Causal	.26	.22	.02	-.16	**.42**	.29	-.14	.22	.20
Domestic	.34	.21	.05	-.24	**.41**	.25	-.17	.28	.24
Undeveloped	.24	-.17	.38	-.30	**.40**	.05	.19	.07	.03
Familiar	.13	.18	-.20	-.13	**.40**	.32	-.24	.26	.27
Imitative	.35	.18	.14	-.33	**.40**	.37	-.02	.31	.31
Minor	.34	.12	.31	-.29	**.40**	.10	.04	.12	.11
Neutral	.25	.31	.24	.06	**.37**	-.12	-.18	.09	.00
Uncritical	.19	.10	.10	.02	**.27**	-.03	-.05	.13	.25
Dynamical	.34	.24	.02	-.31	.15	**.61**	-.15	.35	.47
Ambitious	.20	.25	.10	-.16	.10	**.60**	-.13	.33	.34
Persuasive	.19	.42	-.04	-.19	.00	**.58**	-.21	.23	.30
Outspoken	.37	.17	.11	-.37	.17	**.58**	-.17	.25	.22

Expressible	.25	.02	-.06	-.26	.15	**.58**	-.21	.38	.40
Expressionistic	.21	-.06	.00	-.26	.11	**.57**	-.17	.34	.47
Opinionated	.19	.14	.15	-.22	.00	**.57**	-.16	.17	.04
Prospective	.35	.29	.07	-.18	.14	**.56**	-.30	.35	.23
Theoretical	.24	.22	.13	-.16	.05	**.53**	-.01	.21	.22
Intuitive	.32	.33	.03	-.18	.18	**.52**	-.23	.38	.28
Distinctive	.27	.17	.10	-.27	.15	**.51**	-.22	.43	.34
Inquisitive	.28	.27	.05	-.20	.11	**.51**	-.18	.27	.28
Subjective	.27	.06	.05	-.26	.13	**.50**	-.17	.25	.17
Conceptual	.18	.24	.05	-.01	.06	**.49**	-.30	.23	.21
Alternative	.32	.16	.15	-.35	.34	**.49**	.03	.23	.31
Preferential	.46	.28	.20	-.28	.16	**.48**	-.23	.30	.30
Tactical	.32	.45	.14	-.31	.18	**.46**	-.25	.27	.14
Conversant	.37	.13	.04	-.32	.33	**.46**	-.17	.23	.34
Universal	.25	.42	-.05	-.07	.26	**.45**	-.35	.35	.23
Hypothetical	.26	.10	.18	-.27	.19	**.45**	.16	.10	.18
Profound	.23	.24	.03	-.24	.02	**.45**	-.18	.38	.36
Advisory	.22	.40	.03	-.18	.10	**.44**	-.20	.13	.03
Verbal	.26	.07	.17	-.13	.10	**.42**	-.34	.28	.23
Philosophical	.26	.09	.06	-.10	-.07	**.42**	.10	.34	.31
Contemporary	.22	.28	.05	-.15	.24	**.42**	-.22	.10	.31
Thematic	.36	-.04	.12	-.14	.22	**.38**	-.25	.38	.35
Precautionary	.34	.30	.08	-.30	.21	**.37**	-.13	.14	.07

Substantive	.29	.31	.09	-.03	-.02	**.35**	-.35	.30	.19
Mature	.32	.31	.11	-.02	-.13	**.34**	-.33	.32	.14
Unconventional	.30	-.20	.31	-.28	.21	**.33**	.14	.05	.22
Defensible	.33	.26	.19	-.29	.14	**.33**	-.27	.26	.08
Believable	.06	.46	-.12	.13	-.03	.06	**-.58**	.25	.02
Competent	.22	.39	.12	.10	-.04	.22	**-.54**	.18	.04
Coherent	.18	.33	-.19	.08	.06	.15	**-.52**	.15	.15
Definable	.18	.36	.15	-.05	.15	.39	**-.50**	.35	.08
Cohesive	.22	.34	-.08	-.04	.06	.27	**-.49**	.15	.16
Comprehensive	.05	.40	.01	.07	-.01	.25	**-.48**	.21	.09
Recognizable	.17	.29	-.14	-.15	.22	.34	**-.47**	.28	.22
Frank	.26	.23	.14	-.12	.08	.24	**-.42**	.12	-.07
Fluid	.29	.25	-.20	-.08	.14	.33	**-.39**	.23	.32
Grammatical	.20	.24	.21	.00	.02	.27	**-.37**	.17	.13
Qualitative	.24	.32	.22	-.09	.09	.28	**-.36**	.22	.19
Descriptive	-.05	.13	.03	.07	-.07	.23	**-.31**	.28	.21
Historical	.10	.18	.17	.01	-.14	.04	-.18	**.63**	.02
Legendary	.06	.09	-.02	-.31	.12	.23	.04	**.63**	.43
Classic	.25	.14	.09	-.11	.25	.38	-.19	**.57**	.44
Nationalistic	.28	.29	.12	-.25	.10	.22	-.23	**.56**	.17
Epic	.19	.12	.06	-.37	.08	.27	.05	**.56**	.53
Colonial	.28	.03	.18	-.25	.16	.14	-.02	**.56**	.11
Honorary	.28	.29	.08	-.13	.08	.29	-.03	**.55**	.35

Imperial	.40	.30	.25	-.33	.19	.30	-.02	**.53**	.26
Eternal	.39	.26	.12	-.28	.26	.38	-.03	**.49**	.41
Biographical	.14	.07	.03	-.11	.12	.08	-.23	**.48**	.13
Aged	.24	-.05	.34	-.20	.12	.15	.03	**.48**	.08
Devotional	.31	.25	.13	-.19	.12	.42	.02	**.48**	.37
Respective	.27	.36	-.03	-.01	.07	.39	-.30	**.47**	.25
Righteous	.43	.25	.16	-.23	.21	.39	-.04	**.46**	.28
Natural	.32	.16	-.05	-.11	.32	.30	-.12	**.44**	.44
Fatherly	.37	.07	.05	-.26	.37	.33	.06	**.43**	.33
Masculine	.30	.13	.16	-.34	.13	.32	-.04	**.42**	.13
Connective	.24	.27	-.03	-.15	.16	.39	-.33	**.42**	.25
Diverse	.19	.17	.06	-.19	.14	.38	-.13	**.40**	.37
Abundant	.33	.29	.31	-.20	.02	.34	-.14	**.39**	.26
Empirical	.30	.36	.30	-.29	.12	.32	-.14	**.39**	.17
Chivalrous	.37	.22	.15	-.34	.31	.33	-.03	**.39**	.36
Chronological	.17	.19	.03	-.12	.11	.12	-.32	**.38**	.05
Transitional	.30	.25	-.02	-.24	.22	.34	-.24	**.35**	.25
Glamorous	.24	.07	.07	-.19	.22	.24	-.01	.28	**.70**
Romantic	.28	-.10	.05	-.25	.25	.16	.03	.25	**.70**
Vibrant	.27	.07	-.09	-.28	.23	.40	-.04	.29	**.67**
Lovable	.21	.06	-.10	-.19	.39	.23	.01	.30	**.65**
Decorative	.32	.06	.16	-.28	.20	.36	-.06	.38	**.64**
Happy	.15	.05	-.07	-.09	.50	.23	.03	.30	**.63**

Luxurious	.27	.07	.12	-.23	.17	.23	.02	.30	**.63**
Affectionate	.24	-.05	-.05	-.16	.32	.27	-.05	.23	**.61**
Stylistic	.27	.00	.08	-.18	.19	.42	-.20	.34	**.61**
Lyrical	.43	-.02	.10	-.23	.19	.34	.02	.28	**.60**
Desirous	.38	.14	-.02	-.25	.31	.41	.00	.32	**.60**
Suave	.40	.23	.01	-.32	.27	.36	-.09	.28	**.60**
Creative	.18	-.07	-.11	-.15	.26	.49	-.01	.29	**.58**
Adventurous	.11	-.01	-.03	-.33	.26	.30	.01	.43	**.58**
Sensational	.25	.05	-.03	-.32	.15	.43	-.07	.26	**.58**
Picturesque	.23	-.09	.05	-.16	.18	.29	-.16	.41	**.57**
Mystic	.35	-.09	.14	-.29	.25	.27	.19	.34	**.56**
Theatrical	.24	-.20	.18	-.33	.26	.35	.03	.25	**.56**
Harmonious	.39	.16	.05	-.11	.24	.27	-.05	.27	**.55**
Emotional	.26	-.15	-.08	-.42	.25	.35	-.06	.36	**.53**
Extraordinary	.17	.17	.00	-.31	.13	.41	-.14	.51	**.53**
Chic	.37	.19	.07	-.33	.31	.28	.04	.17	**.53**
Brilliant	.19	.26	-.07	-.21	.12	.48	-.16	.30	**.53**
Complementary	.33	.30	-.01	-.17	.20	.42	-.18	.37	**.53**
Rhythmical	.36	.12	.02	-.18	.13	.28	-.07	.28	**.53**
Heavenly	.30	.18	-.06	-.19	.24	.24	.13	.36	**.52**
Memorable	.05	.02	-.25	-.28	.15	.35	-.16	.30	**.52**
Feminine	.28	-.01	.04	-.31	.40	.27	-.04	.09	**.51**
Hypnotic	.43	.11	.23	-.38	.23	.17	.05	.17	**.48**

Spiritual	.25	-.01	.04	-.29	.15	.23	.22	.40	**.47**
Decadent	.41	.14	.17	-.32	.23	.36	-.02	.36	**.47**
Positive	.07	.28	-.12	.14	.32	.31	-.13	.27	**.47**
Unique	.16	-.11	.10	-.24	.20	.46	.07	.27	**.47**
Popular	.21	.23	-.11	-.23	.37	.35	-.24	.39	**.44**
Earthly	.32	.08	.08	-.14	.29	.27	.00	.43	**.43**
Mythological	.14	-.16	.08	-.27	.19	.25	.33	.26	**.43**
Funny	.00	.04	-.08	-.24	.41	.14	.13	-.06	**.43**
Proverbial	.38	.04	.15	-.27	.13	.40	.03	.42	**.42**
Congratulatory	.30	.27	.00	-.28	.33	.30	.03	.38	**.40**
Fictional	.15	-.25	.03	-.30	.30	.15	.31	.08	**.35**

Table 5

Structure matrix of principle axis factor analysis on the final dataset

| | Factor | | | | | | | | |
	1	2	3	4	5	6	7	8	9
Sombre	**.51**	-.08	.17	-.15	-.04	-.16	-.09	.04	.01
Pallid	**.44**	-.02	.17	-.03	.12	-.05	-.04	.12	.03
Germane	**.41**	.05	-.03	.01	.20	.14	-.11	.01	.02
Deprecatory	**.41**	-.01	.06	-.22	.09	.12	.00	.09	-.12
Poignant	**.40**	-.05	-.02	-.09	-.08	.13	-.14	.15	.18
Sacrosanct	**.40**	.00	.04	-.18	.03	.13	.07	.01	.13
Pensive	**.40**	-.08	.03	-.01	-.06	.13	-.19	.05	.11
Allegorical	**.39**	-.02	-.01	-.05	.04	.16	.11	.02	.23
Subtle	**.37**	.00	-.04	.10	.26	.00	-.01	.01	.17
Maudlin	**.37**	-.03	.07	-.20	.00	.11	.07	.02	.16
Parochial	**.36**	.03	.13	-.11	.05	.04	.00	.15	.10
Insipid	**.36**	.08	.16	-.11	.12	-.03	.00	.08	.08
Elegiac	**.36**	-.06	.06	-.07	.07	.02	-.04	.23	.16
Impious	**.35**	.05	.04	-.23	.05	.06	-.01	-.01	.14
Scurrilous	**.35**	.07	.16	-.24	.01	.00	.03	.16	.06
Sentient	**.35**	-.02	-.01	-.11	.06	.04	-.12	.14	.18
Transient	**.34**	.03	.10	-.10	.16	.13	.01	.01	.15
Plaintive	**.33**	.10	.08	-.15	.09	-.01	-.04	.14	.01
Stoic	**.32**	.13	.16	-.10	-.05	-.02	-.06	-.02	.15

Implicit	**.32**	.08	.09	-.13	.05	.22	-.05	-.04	.16
Philanthropic	**.31**	.27	.00	-.03	-.07	.20	.29	.21	.00
Dauntless	**.31**	.11	.05	-.22	-.02	.09	-.07	-.10	.11
Salutary	**.31**	.04	-.06	-.08	.11	.13	-.01	.23	.06
Redemptive	**.31**	.10	-.04	-.06	.07	.26	.09	.23	-.01
Voluble	**.31**	.04	.07	-.05	.06	.16	-.05	.06	.16
Tangential	**.29**	-.02	.10	-.02	.17	.12	-.03	.08	.12
Remedial	**.27**	.24	.05	-.11	.16	.00	.08	.02	.04
Atypical	**.27**	-.21	.19	-.07	.08	.23	-.07	-.06	.10
Omniscient	**.27**	.10	-.03	-.18	.04	.15	.11	.13	.08
Ambiguous	**.27**	-.04	.23	-.04	.03	.15	.09	.01	.07
Heady	**.27**	.07	.14	-.06	.02	.10	-.09	.14	.14
Contrite	**.26**	.07	.08	-.06	.16	.13	.05	.14	.02
Judicious	**.25**	.21	.09	-.16	.03	.18	-.02	.14	-.11
Mature	**.24**	.13	.05	.09	-.23	.20	-.19	.15	.04
Statistical	-.03	**.62**	.15	-.12	.03	-.06	-.06	-.04	-.04
Official	-.01	**.55**	.22	-.08	-.05	.00	-.17	.09	-.12
Factual	-.10	**.47**	.16	.06	-.16	-.17	-.34	.19	-.13
Quantitative	.00	**.47**	.14	-.10	.05	-.02	-.06	.01	.02
Unscientific	.09	**-.47**	.17	.01	.16	.07	-.08	.03	.13
Systematic	.10	**.47**	.15	.02	.07	.03	-.13	.09	-.08
Logical	.02	**.45**	-.01	.15	.08	.15	-.29	-.03	-.11
Legal	.04	**.42**	.09	-.05	.09	.08	-.04	.08	-.05

Studious	.04	**.40**	.33	.13	-.16	.04	-.11	.06	.12
Expert	-.08	**.40**	.34	.01	-.19	.15	-.22	.05	.07
Conclusive	-.09	**.39**	.00	-.03	-.03	.20	-.12	.11	.05
Concise	.04	**.38**	-.07	.07	.13	.01	-.23	.13	-.01
Applicable	-.07	**.38**	-.15	.07	.15	.28	-.19	.08	-.06
Beneficial	-.04	**.37**	-.08	.09	.09	.24	-.22	.13	.05
Practical	.02	**.37**	-.04	.11	.19	.21	-.28	.04	-.07
Clinical	.15	**.37**	.18	-.10	.02	.03	.04	-.13	.13
Bureaucratic	.15	**.33**	.14	-.22	.00	-.01	-.03	.12	-.11
Rationalistic	.17	**.33**	.05	.06	.02	.23	-.24	.04	-.18
Tactical	.07	**.32**	.03	-.19	.06	.30	-.10	.04	-.06
Accessible	.07	**.31**	-.10	-.02	.24	.15	-.29	-.05	.13
Definite	.00	**.31**	.11	-.06	.08	.07	-.25	.19	.02
Sensible	.19	**.30**	-.15	.21	.16	.17	-.24	-.01	.09
Biological	.08	**.29**	.00	-.10	.10	.02	.03	.04	.10
Adequate	.16	**.27**	-.02	.11	.04	.08	-.20	.11	.14
Prescriptive	.23	**.27**	.01	-.20	.03	.14	-.01	.06	.00
Civil	.14	**.26**	.08	.12	.23	.04	-.19	.11	-.02
Thematic	.20	**-.26**	.06	.07	.10	.21	-.23	.21	.17
Empirical	.03	**.25**	.21	-.15	-.01	.12	-.03	.22	.01
Timely	-.05	**.24**	-.04	-.06	.20	.21	-.12	.20	-.08
Congratulatory	.08	**.23**	-.12	-.10	.19	.06	.15	.21	.21
Dry	.09	.05	**.68**	.12	-.02	-.13	-.07	-.04	-.18

Excessive	-.08	-.01	**.67**	-.03	-.11	.09	-.03	.08	.03
Unendurable	.04	.02	**.56**	-.20	.05	-.16	.04	.04	.04
Monotonous	.14	.14	**.56**	.07	-.07	-.11	-.11	-.02	-.05
Dense	.09	.14	**.54**	.01	-.23	.02	-.11	-.05	.08
Redundant	-.03	.10	**.53**	-.01	.10	.11	.01	-.05	-.05
Slow	.19	.08	**.51**	.23	.03	-.10	.01	.11	-.07
Inapplicable	.06	-.01	**.48**	-.16	.18	-.16	.09	-.11	.16
Extensive	-.03	.26	**.45**	.02	-.31	.14	-.11	.15	.06
Readable	-.07	.02	**-.45**	.00	.19	.07	-.38	-.08	.12
Bogus	-.04	-.11	**.44**	-.18	.24	.09	.33	-.10	.06
Busy	-.07	.03	**.44**	-.05	.08	.12	.01	.08	.09
Meticulous	.01	.17	**.41**	.06	-.12	.15	-.16	.09	.14
Uneven	.17	-.17	**.40**	-.13	.18	.12	.18	.00	.00
Hollow	.25	.06	**.38**	-.11	.22	-.04	.09	-.01	-.16
Random	.01	-.16	**.38**	-.02	.28	.17	.27	-.01	.05
Fragmentary	.16	-.10	**.37**	-.12	.06	-.09	.05	.19	.01
Odd	.08	-.29	**.37**	-.13	.23	.13	.20	-.09	.05
Boorish	.03	-.03	**.34**	-.06	.07	-.03	.05	.08	-.08
Unappreciated	.03	.07	**.34**	-.22	.19	-.03	-.05	.05	.03
Dreary	.32	-.09	**.33**	-.25	-.10	-.17	-.04	.12	-.17
Bare	.23	-.01	**.25**	-.11	.23	-.13	.01	.11	-.13
Abundant	.10	.18	**.24**	-.04	-.14	.13	-.03	.21	.16
Malicious	.06	.05	-.06	**-.69**	.00	.05	.06	.13	-.02

Furious	.00	.03	.01	**-.69**	.00	.09	-.06	.00	.09
Inhumane	.01	.00	-.02	**-.68**	-.01	-.12	.07	.12	-.03
Angry	.07	-.11	.00	**-.67**	-.07	.13	.01	.01	.02
Unlawful	-.05	-.03	-.01	**-.66**	.03	.03	.03	.09	.01
Fearsome	.06	.04	-.10	**-.66**	-.04	-.02	-.03	.14	.05
Gruesome	-.06	.08	.01	**-.65**	-.02	-.13	-.01	.16	-.04
Unacceptable	-.07	-.01	.10	**-.60**	.12	-.04	.07	-.02	-.02
Detrimental	.05	.04	.10	**-.56**	.04	.06	-.01	.04	-.01
Spooky	.06	.00	-.02	**-.55**	-.02	-.07	.02	.07	.17
Uncomfortable	.02	-.01	.21	**-.54**	.11	-.01	-.01	-.02	-.07
Explosive	-.05	.09	.03	**-.54**	-.04	.18	-.11	.03	.12
Outrageous	-.18	-.11	.17	**-.54**	.09	.21	.12	-.13	.13
Perilous	.19	.01	-.02	**-.51**	-.02	-.04	-.14	.08	.12
Dishonest	.04	.02	.07	**-.50**	.19	.08	.18	-.13	.08
Diabolical	.15	.14	-.02	**-.50**	.06	.15	.07	.04	.06
Brash	.20	-.05	.13	**-.50**	.05	.09	-.11	.03	-.06
Condemnatory	.23	.05	.02	**-.49**	-.02	.15	-.06	.04	-.03
Racy	.21	.10	-.12	**-.49**	.04	.04	.01	-.01	.02
Climactic	.16	.00	-.25	**-.45**	-.04	.07	-.04	.06	.29
Belligerent	.12	.00	.13	**-.45**	.13	.10	-.01	.02	.04
Deceptive	.06	-.03	.05	**-.45**	.09	.16	.17	.04	-.01
Notorious	-.03	.08	.00	**-.44**	.05	.04	-.04	.24	.15
Irredeemable	.23	.03	.10	**-.44**	.05	.01	.05	.05	.12

Downcast	.35	-.17	.04	**-.43**	.02	-.05	-.15	.06	-.09
Resistant	.08	-.01	.08	**-.41**	.14	.23	.05	.17	-.11
Pornographic	.04	.05	-.05	**-.41**	.01	-.15	.05	-.13	.32
Calamitous	.26	.03	.11	**-.40**	.07	-.06	-.14	.05	.05
Unsympathetic	.16	-.04	.15	**-.39**	.02	.01	-.05	.02	-.14
Coincidental	.10	.15	-.09	**-.38**	.11	.03	.14	.09	.17
Psychiatric	.15	.01	.05	**-.37**	.09	.15	.02	-.12	.11
Calm	.24	.08	.07	**.36**	.20	-.03	-.18	.04	.22
Tumultuous	.25	-.17	.04	**-.35**	.00	.05	-.05	.15	.10
Faulty	.06	-.13	.19	**-.35**	.24	.13	.11	-.01	-.10
Incorrect	-.06	-.09	.20	**-.34**	.22	.17	.24	-.02	-.05
Confidential	.09	.24	-.07	**-.33**	.12	.07	.12	.01	.12
Sullen	.32	.04	.18	**-.33**	-.04	-.03	-.09	.07	.00
Ironic	-.12	-.01	-.02	**-.33**	.20	.25	.16	.04	.20
Incompetent	.03	.07	.27	**-.32**	.24	.05	.26	-.05	.00
Incomparable	.09	.01	.19	**-.30**	.02	.05	.12	.03	.24
Primal	.09	.02	.03	**-.29**	.02	.14	.09	.26	.06
Stern	.24	.05	.11	**-.28**	-.01	.26	-.09	.12	-.17
Irresolvable	.19	.01	.17	**-.28**	.03	.15	.20	.06	-.02
Unfounded	.14	.04	.17	**-.27**	.09	.09	.23	.10	.09
Unlikely	-.01	-.14	.17	**-.26**	.22	.19	.25	-.09	.11
Aggregate	.26	.12	.14	**-.26**	.01	.05	-.09	.03	.00
Facetious	.15	.10	.17	**-.26**	.09	.08	.08	.04	.12

Blatant	.11	.08	.12	**-.25**	.11	.10	-.23	.02	-.10
Satirical	.15	.03	.05	**-.24**	.12	.24	.10	.04	.08
Elementary	-.09	-.09	.05	-.07	**.58**	-.07	.05	.01	.08
Ordinary	.13	.12	-.02	.09	**.52**	-.16	-.15	.13	-.21
Childlike	-.15	-.23	.08	-.09	**.45**	-.05	.08	-.05	.27
Quick	-.10	.05	-.15	-.25	**.40**	-.03	-.17	-.13	.30
Neutral	.14	.26	.21	.17	**.38**	-.27	-.12	.02	-.01
Familiar	-.05	.06	-.24	-.03	**.37**	.19	-.17	.14	.06
Complex	-.10	.10	.36	-.12	**-.37**	.26	-.07	.12	.09
Causal	.08	.12	-.07	-.01	**.36**	.16	-.06	.08	-.01
Undeveloped	.08	-.20	.29	-.11	**.36**	.00	.09	.04	-.11
Timid	.28	.02	.05	-.08	**.34**	-.07	.10	.11	.07
Foolish	-.08	-.18	.25	-.26	**.32**	.09	.16	-.02	.09
Domestic	.15	.09	-.06	-.08	**.31**	.05	-.12	.12	.05
Minor	.15	.08	.20	-.12	**.31**	-.05	.04	.00	-.02
Imitative	.11	.08	.02	-.11	**.27**	.19	.06	.12	.08
Superficial	-.02	.03	.20	-.19	**.27**	.14	.13	.02	.08
Popular	-.04	.11	-.17	-.11	**.26**	.10	-.16	.21	.25
Complacent	.21	.13	.15	-.10	**.26**	.00	.02	.18	.04
Suburban	.20	.18	.00	-.12	**.24**	.08	-.06	-.13	.14
Opinionated	.02	-.01	.08	-.11	-.08	**.59**	-.08	-.01	-.17
Ambitious	-.05	.12	.06	.04	-.01	**.51**	.01	.12	.15
Theoretical	.07	.14	.07	.03	-.07	**.49**	.13	.02	.05

Outspoken	.16	-.01	-.02	-.20	.02	**.47**	-.10	.00	-.04
Persuasive	-.02	.33	-.09	-.09	-.13	**.47**	-.03	-.03	.15
Expressible	.04	-.18	-.13	-.10	.01	**.45**	-.16	.18	.15
Expressionistic	.00	-.25	-.03	-.10	-.05	**.44**	-.16	.13	.28
Hypothetical	.09	.07	.08	-.06	.08	**.44**	.24	-.07	-.01
Subjective	.10	-.11	-.04	-.13	.03	**.43**	-.12	.08	-.07
Conceptual	.03	.06	.03	.13	-.01	**.43**	-.18	.05	.07
Prospective	.15	.09	-.03	.00	.02	**.43**	-.16	.12	.00
Dynamical	.10	.09	-.07	-.12	-.05	**.42**	-.04	.07	.25
Advisory	.07	.30	-.06	-.10	.04	**.38**	-.05	-.06	-.15
Inquisitive	.10	.14	-.03	-.05	-.02	**.38**	-.06	.04	.10
Alternative	.06	.08	.05	-.12	.20	**.37**	.11	.01	.08
Unique	-.07	-.20	.09	-.02	.07	**.37**	.07	.11	.31
Intuitive	.11	.17	-.06	.00	.06	**.36**	-.07	.17	.06
Philosophical	.18	.02	-.02	.11	-.21	**.35**	.24	.22	.15
Distinctive	.01	-.01	.03	-.11	.01	**.34**	-.14	.23	.13
Unconventional	.17	-.28	.24	-.06	.09	**.31**	.07	-.11	.09
Universal	.04	.25	-.11	.08	.21	**.30**	-.17	.16	.01
Contemporary	.02	.18	.03	-.02	.14	**.30**	-.13	-.14	.19
Conversant	.17	-.02	-.07	-.14	.18	**.29**	-.13	-.01	.12
Preferential	.26	.11	.08	-.08	-.01	**.28**	-.12	.02	.11
Profound	.01	.12	-.03	-.14	-.14	**.26**	-.08	.18	.21
Precautionary	.19	.20	-.06	-.19	.10	**.26**	-.04	-.05	-.13

Quizzical	.13	.09	.17	-.13	.14	**.19**	.03	.11	-.04
Believable	-.02	.30	-.11	.04	-.02	-.11	**-.46**	.17	.01
Coherent	.16	.16	-.21	.05	.02	-.02	**-.43**	-.01	.12
Competent	.13	.20	.12	.12	-.08	.09	**-.43**	.01	.02
Cohesive	.13	.16	-.12	-.04	-.01	.10	**-.41**	-.06	.09
Recognizable	-.01	.11	-.19	-.13	.16	.15	**-.40**	.11	.06
Definable	-.08	.13	.14	.04	.13	.25	**-.39**	.19	-.07
Frank	.16	.04	.07	-.10	.04	.15	**-.39**	-.03	-.18
Comprehensive	-.10	.25	.05	.06	-.02	.13	**-.37**	.07	.05
Mythological	-.02	-.14	.03	-.06	.06	.15	**.33**	.19	.30
Grammatical	.05	.07	.22	.08	-.03	.16	**-.32**	-.01	.09
Verbal	.07	-.15	.15	.01	.01	.31	**-.32**	.09	.09
Fluid	.21	.08	-.26	-.01	.03	.14	**-.30**	.02	.19
Qualitative	.04	.17	.21	.00	.00	.11	**-.29**	.02	.14
Descriptive	-.21	.00	.10	.09	-.09	.14	**-.26**	.21	.19
Substantive	.17	.14	.04	.08	-.12	.20	**-.22**	.12	.08
Defensible	.13	.10	.08	-.20	.03	.17	**-.21**	.08	-.09
Indecisive	.16	.03	.20	-.14	.16	.12	**.21**	-.02	.00
Secular	.14	.06	.17	-.04	.05	.07	**-.20**	.11	.06
Historical	-.05	.05	.13	.07	-.16	-.14	-.06	**.71**	-.08
Legendary	-.22	.05	-.08	-.21	.00	-.02	.11	**.60**	.25
Colonial	.11	-.10	.05	-.10	.07	-.05	.03	**.56**	-.11
Aged	.04	-.17	.26	-.03	.05	.02	.05	**.49**	-.10

Biographical	-.02	-.07	-.02	-.06	.08	-.11	-.19	**.49**	-.01
Nationalistic	.05	.15	.01	-.16	-.01	-.04	-.12	**.48**	-.01
Classic	-.01	-.04	.05	.11	.14	.16	-.09	**.45**	.24
Honorary	.08	.21	-.01	.05	-.06	.06	.14	**.44**	.19
Epic	-.10	.08	-.01	-.25	-.12	-.03	.11	**.44**	.40
Imperial	.14	.21	.10	-.13	.03	.04	.12	**.40**	.04
Tribal	.05	.08	-.01	-.31	.04	-.02	.17	**.35**	.16
Chronological	.02	.03	-.03	-.11	.08	-.05	-.28	**.34**	-.09
Devotional	.10	.16	.03	.04	-.03	.24	.19	**.33**	.17
Respective	.12	.20	-.10	.14	-.01	.21	-.10	**.32**	.07
Masculine	.10	.01	.02	-.20	.01	.16	.03	**.32**	-.10
Fatherly	.19	-.03	-.09	.00	.24	.16	.15	**.31**	.07
Righteous	.24	.12	.02	.02	.07	.19	.12	**.30**	.04
Eternal	.15	.15	.00	-.05	.09	.12	.10	**.30**	.19
Earthly	.14	-.02	.00	.10	.16	.06	.08	**.30**	.26
Natural	.16	.03	-.13	.10	.20	.07	-.01	**.30**	.25
Connective	.05	.08	-.10	-.04	.07	.20	-.22	**.26**	.05
Proverbial	.21	-.08	.04	-.03	-.06	.22	.11	**.25**	.23
Diverse	-.04	.06	.02	-.05	.02	.20	-.04	**.25**	.21
Chivalrous	.12	.13	.03	-.14	.15	.09	.05	**.20**	.16
Transitional	.12	.10	-.13	-.13	.11	.14	-.16	**.18**	.05
Glamorous	.03	.03	.08	-.01	.02	-.05	.00	.05	**.69**
Romantic	.11	-.14	.03	-.07	.04	-.13	-.03	.05	**.68**

Luxurious	.06	.03	.10	-.04	-.03	-.05	.04	.09	**.60**
Vibrant	.07	.00	-.14	-.11	.02	.14	-.02	.03	**.56**
Lovable	.02	.02	-.13	-.01	.24	-.03	.03	.12	**.55**
Decorative	.07	-.05	.12	-.06	-.01	.09	-.05	.14	**.54**
Affectionate	.08	-.14	-.06	.02	.17	.05	-.07	.03	**.53**
Happy	-.07	.01	-.06	.14	.40	.01	.06	.16	**.52**
Stylistic	.04	-.16	.08	.01	.01	.19	-.21	.10	**.52**
Lyrical	.29	-.12	.03	.03	-.03	.11	.04	.04	**.50**
Suave	.20	.15	-.08	-.14	.04	.06	-.02	-.01	**.48**
Harmonious	.27	.09	-.01	.12	.06	.03	.03	.04	**.47**
Picturesque	.03	-.25	.04	.00	.02	.05	-.19	.25	**.47**
Sensational	.04	-.04	-.08	-.18	-.05	.21	-.06	.01	**.46**
Rhythmical	.24	.03	-.05	-.01	-.06	.03	-.02	.06	**.45**
Theatrical	-.01	-.30	.16	-.13	.08	.17	-.06	.06	**.45**
Adventurous	-.17	-.06	-.06	-.20	.11	.05	.01	.29	**.44**
Hypnotic	.25	.08	.13	-.22	-.01	-.12	.03	-.08	**.44**
Chic	.17	.17	-.02	-.15	.10	.03	.08	-.09	**.44**
Desirous	.19	.05	-.11	-.01	.11	.17	.08	.07	**.43**
Mystic	.18	-.13	.05	-.04	.04	.05	.20	.18	**.43**
Feminine	.10	-.07	-.01	-.15	.24	.07	-.09	-.15	**.42**
Brilliant	-.04	.17	-.10	-.08	-.04	.28	-.05	.05	**.41**
Creative	.01	-.17	-.13	.07	.12	.37	.03	.10	**.41**
Funny	-.19	.12	-.06	-.16	.33	.02	.08	-.21	**.40**

Memorable	-.14	-.08	-.26	-.25	.02	.15	-.17	.14	**.39**
Heavenly	.17	.17	-.16	.02	.07	.00	.24	.21	**.39**
Complementary	.13	.18	-.07	.02	.03	.17	-.06	.12	**.39**
Extraordinary	-.13	.06	-.04	-.19	-.04	.14	-.08	.34	**.38**
Positive	-.11	.23	-.07	.34	.29	.19	.03	.13	**.38**
Grandiloquent	.34	-.01	.19	.04	-.04	.07	.02	.07	**.36**
Emotional	.06	-.28	-.17	-.29	.06	.11	-.13	.19	**.35**
Spiritual	.09	-.02	-.05	-.10	-.03	.02	.27	.30	**.33**
Decadent	.20	.04	.06	-.10	.03	.11	.04	.13	**.31**
Uncritical	.11	.07	.09	.15	.22	-.19	-.03	.06	**.24**
Fictional	.04	-.22	-.03	-.14	.19	.08	.23	.01	**.24**

Table 6

Summary of scale items

	Somberness	Technicality	Interestingness	Negative Affect	Ordinariness
1	Contrite	Applicable	Dense	Angry	Causal
2	Deprecatory	Concise	Dry	Detrimental	Complacent
3	Insipid	Logical	Excessive	Diabolical	Domestic
4	Pallid	Official	Inapplicable	Dishonest	Elementary
5	Pensive	Practical	Monotonous	Fearsome	Familiar
6	Plaintive	Sensible	Redundant	Furious	Ordinary
7	Sombre	Systematic	Slow	Inhumane	Popular
8	Stern	Adequate	Unendurable	Irredeemable	Quick
9	Stoic	Definite	Meticulous	Malicious	Suburban
10	Sullen	Conclusive	Fragmentary	Spooky	Superficial

Table 6

Summary of scale items (continued)

	Persuasiveness	Coherence	Historical Content	Romantic Content
1	Ambitious	Coherent	Biographical	Affectionate
2	Conceptual	Cohesive	Classic	Glamorous
3	Distinctive	Competent	Colonial	Lovable
4	Inquisitive	Comprehensive	Connective	Lyrical
5	Outspoken	Defensible	Historical	Romantic
6	Hypothetical	Definable	Honorary	Sensational
7	Opinionated	Qualitative	Legendary	Stylistic
8	Profound	Recognizable	Nationalistic	Theatrical
9	Subjective	Substantive	Respective	Vibrant
10	Theoretical	Grammatical	Righteous	Luxurious

Table 7

Scale characteristics of Factor 1: Somberness

	Mean	SD
Contrite	2.00	1.01
Deprecatory	1.92	0.97
Insipid	1.98	1.01
Pallid	1.95	1.00
Pensive	2.24	1.13
Plaintive	2.11	1.03
Sombre	2.23	1.12
Stern	2.35	1.18
Stoic	2.25	1.08
Sullen	2.08	1.09

Listwise N = 368

Table 8

Scale characteristics of Factor 2: Technicality

	Mean	SD
Applicable	2.67	1.23
Concise	2.58	1.21
Logical	3.07	1.19
Official	2.53	1.26
Practical	2.60	1.19
Sensible	2.68	1.15
Systematic	2.62	1.24
Adequate	2.69	1.08
Definite	2.48	1.15
Conclusive	2.67	1.18

Listwise N = 373

Table 9

Scale characteristics of Factor 3: Interestingness

	Mean	SD
Dense	2.88	1.32
Dry	3.17	1.42
Excessive	2.87	1.34
Inapplicable	2.06	1.06
Monotonous	3.00	1.36
Redundant	2.65	1.20
Slow	3.03	1.37
Unendurable	2.39	1.25
Meticulous	2.68	1.27
Fragmentary	2.44	1.14

Listwise N = 372

Table 10

Scale characteristics of Factor 4: Negative Affect

	Mean	SD
Angry	1.87	1.11
Detrimental	1.96	1.11
Diabolical	1.74	0.99
Dishonest	1.73	1.05
Fearsome	1.89	1.15
Furious	1.70	1.02
Inhumane	1.70	1.08
Irredeemable	1.80	0.93
Malicious	1.74	1.02
Spooky	1.52	0.93

Listwise N = 375

Table 11

Scale characteristics of Factor 5: Ordinariness

	Mean	SD
Causal	2.31	1.13
Complacent	2.05	1.04
Domestic	2.21	1.10
Elementary	1.82	1.00
Familiar	2.27	1.12
Ordinary	2.37	1.15
Popular	1.93	1.00
Quick	1.84	1.07
Suburban	1.74	0.93
Superficial	1.96	1.11

Listwise N = 370

Table 12

Scale characteristics of Factor 6: Persuasiveness

	Mean	SD
Ambitious	2.57	1.20
Conceptual	2.80	1.17
Distinctive	2.71	1.17
Inquisitive	2.50	1.20
Outspoken	2.47	1.26
Hypothetical	2.29	1.18
Opinionated	2.82	1.35
Profound	2.30	1.16
Subjective	2.85	1.13
Theoretical	2.55	1.27

Listwise N = 373

Table 13

Scale characteristics of Factor 7: Coherence

	Mean	SD
Coherent	2.96	1.12
Cohesive	2.76	1.14
Competent	2.93	1.17
Comprehensive	3.07	1.18
Defensible	2.46	1.19
Definable	2.61	1.15
Qualitative	2.79	1.20
Recognizable	2.51	1.18
Substantive	2.53	1.11
Grammatical	2.85	1.26

Listwise N = 369

Table 14

Scale characteristics of Factor 8: Historical Content

	Mean	SD
Biographical	2.51	1.30
Classic	2.35	1.26
Colonial	2.15	1.26
Connective	2.68	1.16
Historical	3.26	1.42
Honorary	2.22	1.23
Legendary	2.03	1.23
Nationalistic	2.47	1.34
Respective	2.70	1.20
Righteous	2.10	1.20

Listwise N = 364

Table 15

Scale characteristics of Factor 9: Romantic Content

	Mean	SD
Affectionate	1.99	1.15
Glamorous	1.55	0.99
Lovable	1.69	0.97
Lyrical	1.83	1.09
Romantic	1.68	1.10
Sensational	1.98	1.10
Stylistic	2.23	1.22
Theatrical	2.11	1.21
Vibrant	1.96	1.06
Luxurious	1.64	1.01

Listwise N = 374

Table 16

Final scale descriptive statistics

	Mean	SD	Variance	Skewness		Kurtosis	
				Statistic	SE	Statistic	SE
Factor 1: Somberness	2.11	0.67	0.45	0.22	0.12	-0.88	0.24
Factor 2: Technicality	2.65	0.77	0.59	-0.01	0.12	-0.41	0.24
Factor 3: Interestingness	2.69	0.80	0.64	0.10	0.12	-0.52	0.24
Factor 4: Negative Affect	1.76	0.75	0.56	1.01	0.12	0.32	0.24
Factor 5: Ordinariness	2.04	0.60	0.36	0.32	0.12	-0.44	0.24
Factor 6: Persuasiveness	2.59	0.75	0.56	0.01	0.12	-0.56	0.24
Factor 7: Coherence	2.73	0.70	0.49	-0.15	0.12	-0.53	0.24
Factor 8: Historical Content	2.46	0.78	0.61	0.19	0.12	-0.52	0.24
Factor 9: Romantic Content	1.87	0.78	0.61	1.07	0.12	0.91	0.24

N = 395

Table 17

Extracted factor intercorrelation matrix

	1	2	3	4	5	6	7	8	9
1	1.00								
2	0.21	1.00							
3	0.31	0.06	1.00						
4	-0.34	-0.02	-0.23	1.00					
5	0.28	0.05	0.09	-0.26	1.00				
6	0.30	0.22	0.08	-0.28	0.15	1.00			
7	-0.10	-0.33	0.06	-0.14	0.02	-0.18	1.00		
8	0.31	0.21	0.13	-0.21	0.12	0.32	-0.18	1.00	
9	0.25	0.04	-0.03	-0.22	0.26	0.35	0.00	0.31	1.00

Mean Substitution N = 395.

Table 18

Derived scale intercorrelation matrix

	1	2	3	4	5	6	7	8	9
1	(.82)								
2	.377	(.84)							
3	.484	.189	(.82)						
4	.603	.107	.242	(.89)					
5	.493	.402	.117	.458	(.76)				
6	.505	.472	.199	.455	.453	(.80)			
7	.425	.745	.195	.158	.375	.534	(.79)		
8	.494	.478	.183	.358	.442	.509	.477	(.81)	
9	.422	.142	0.07	.432	.514	.497	.277	.498	(.88)

N = 395. Reliability coefficients (Cronbach's α) appear on the diagonal.

Table 19

Eigenvalues of parallel analysis on second-order factors

Factor	Simulated Data	Actual Data
1	1.24	**4.16**
2	1.16	**1.32**
3	**1.10**	1.09
4	**1.04**	.59
5	**1.00**	.53
6	**.95**	.47
7	**.90**	.35
8	**.85**	.28
9	**.78**	.22

N = 395

Table 20.

Pattern matrix of second-order principle axis factor analysis on the derived scales

	Factor	
	1	2
Negative Affect	**.844**	.261
Somberness	**.746**	-.082
Romantic Content	**.672**	.052
Ordinariness	**.594**	-.139
Persuasiveness	**.556**	-.292
Historical Content	**.502**	-.303
Interestingness	**.293**	-.066
Technicality	-.007	**-.907**
Coherence	.123	**-.783**

N = 395

Table 21

Structure matrix of second-order principle axis factor analysis on the derived scales

	Factor	
	1	2
Somberness	**.782**	-.408
Negative Affect	**.730**	-.109
Persuasiveness	**.684**	-.535
Ordinariness	**.655**	-.399
Romantic Content	**.649**	-.242
Historical Content	**.635**	-.523
Interestingness	**.322**	-.194
Technicality	.390	**-.904**
Coherence	.465	**-.836**

N = 395

Table 1

Scree plot demonstrating parallel analysis only for participants that did not hit the gate
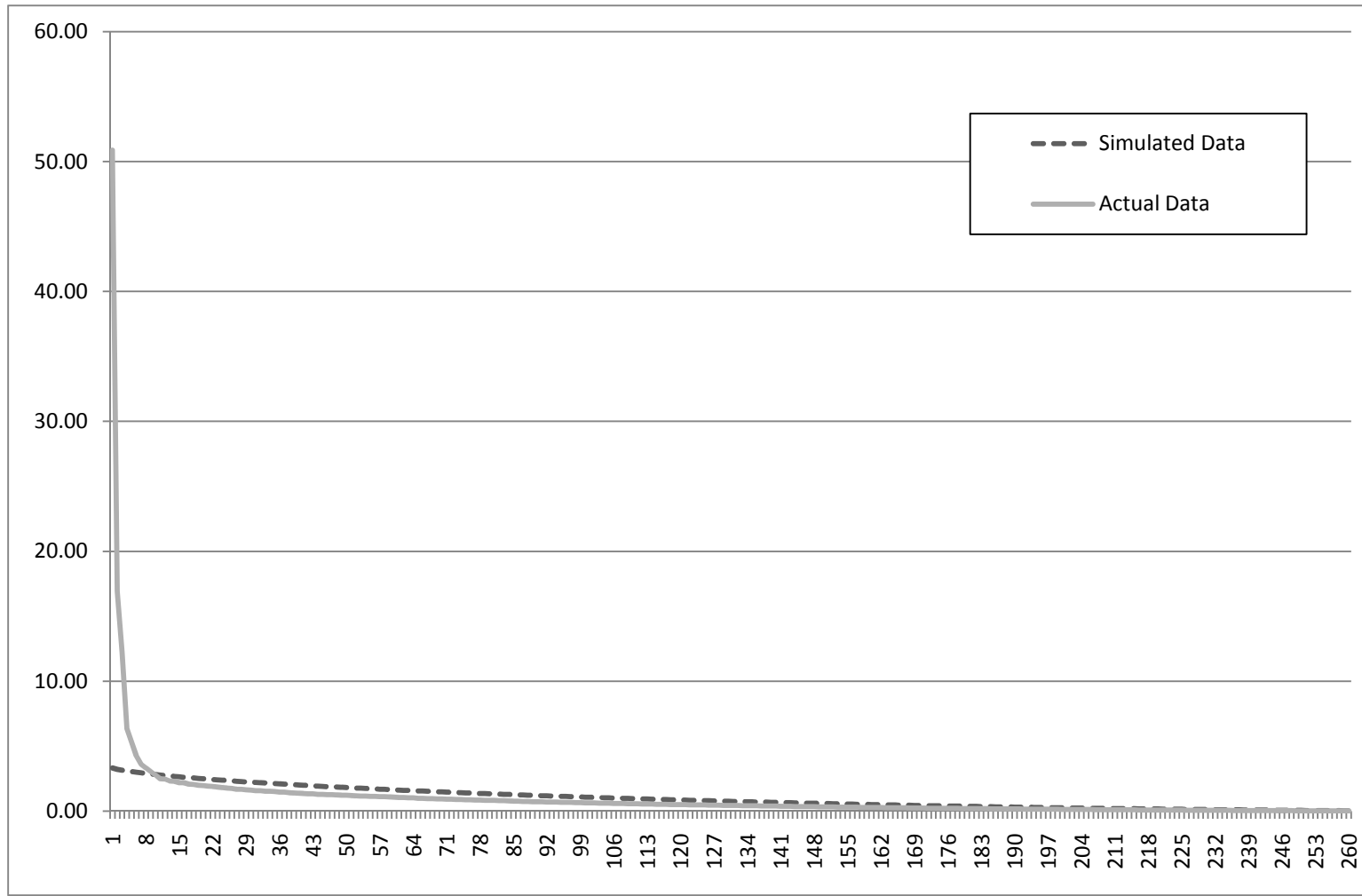
Table 2

Scree plot demonstrating parallel analysis only for participants that did not hit the gate (close-up).
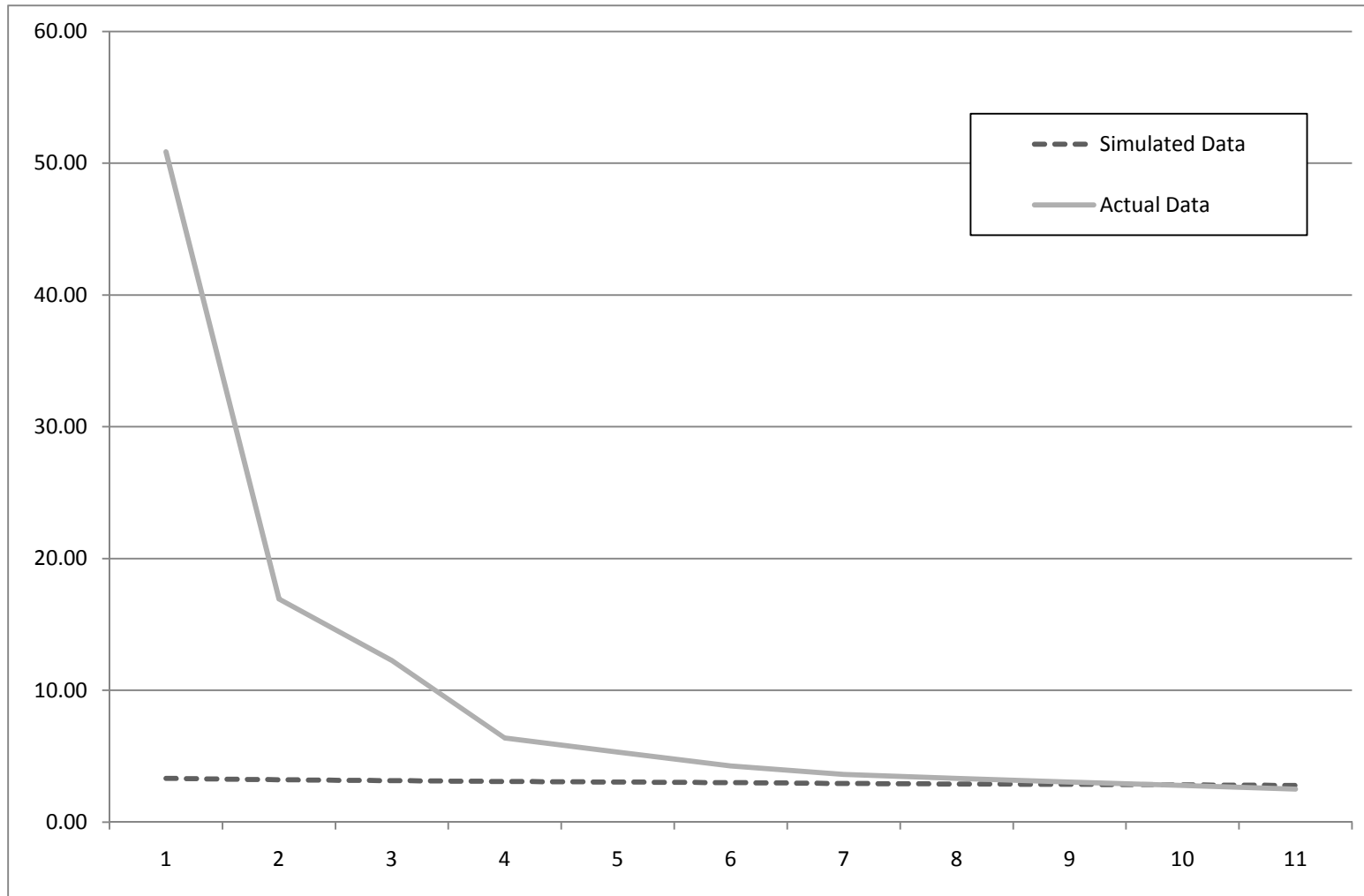
Table 3

Scree plot demonstrating parallel analysis only for the first completion of each story
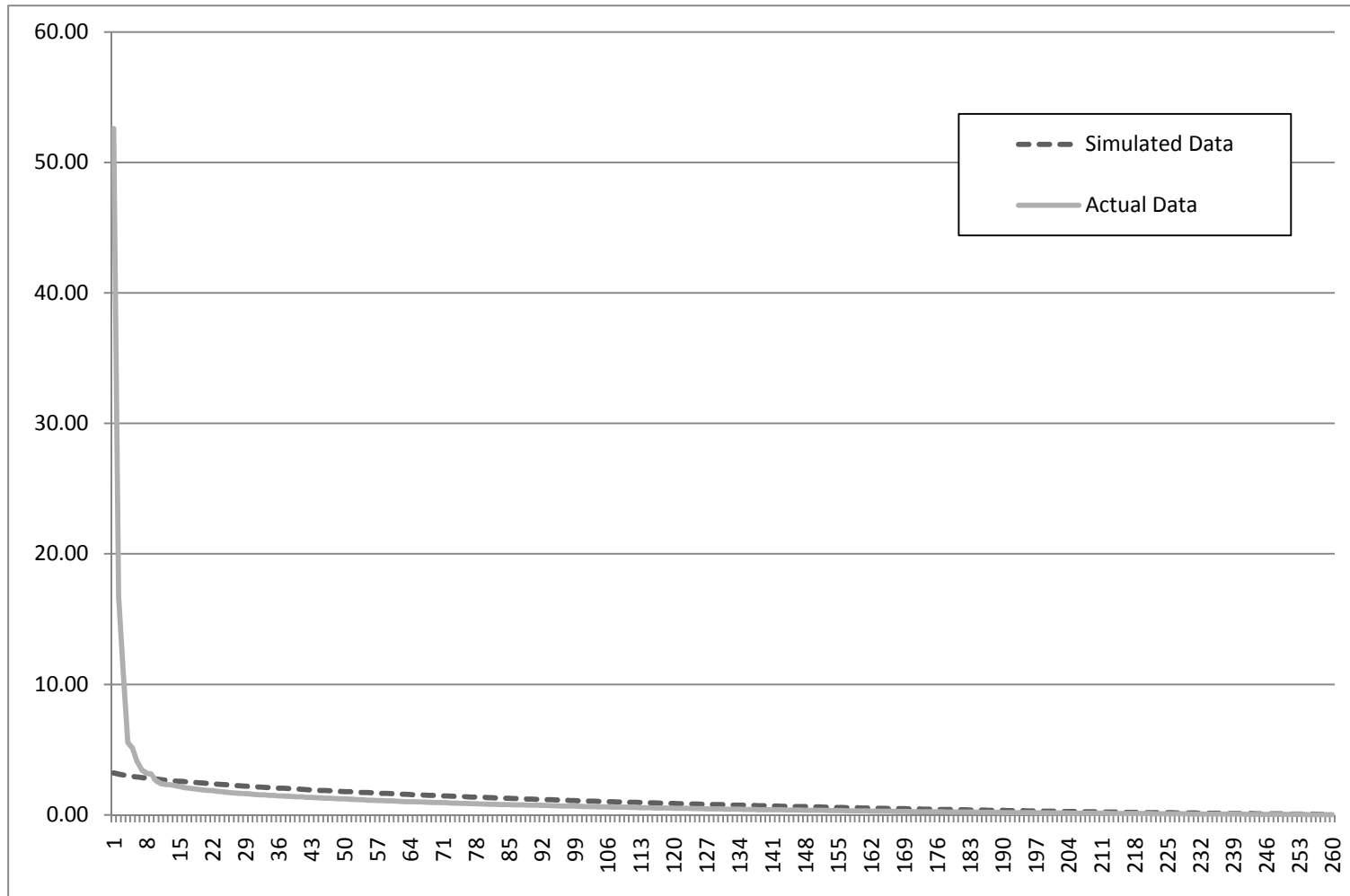
Table 4

Scree plot demonstrating parallel analysis only for the first completion of each story (close-up)
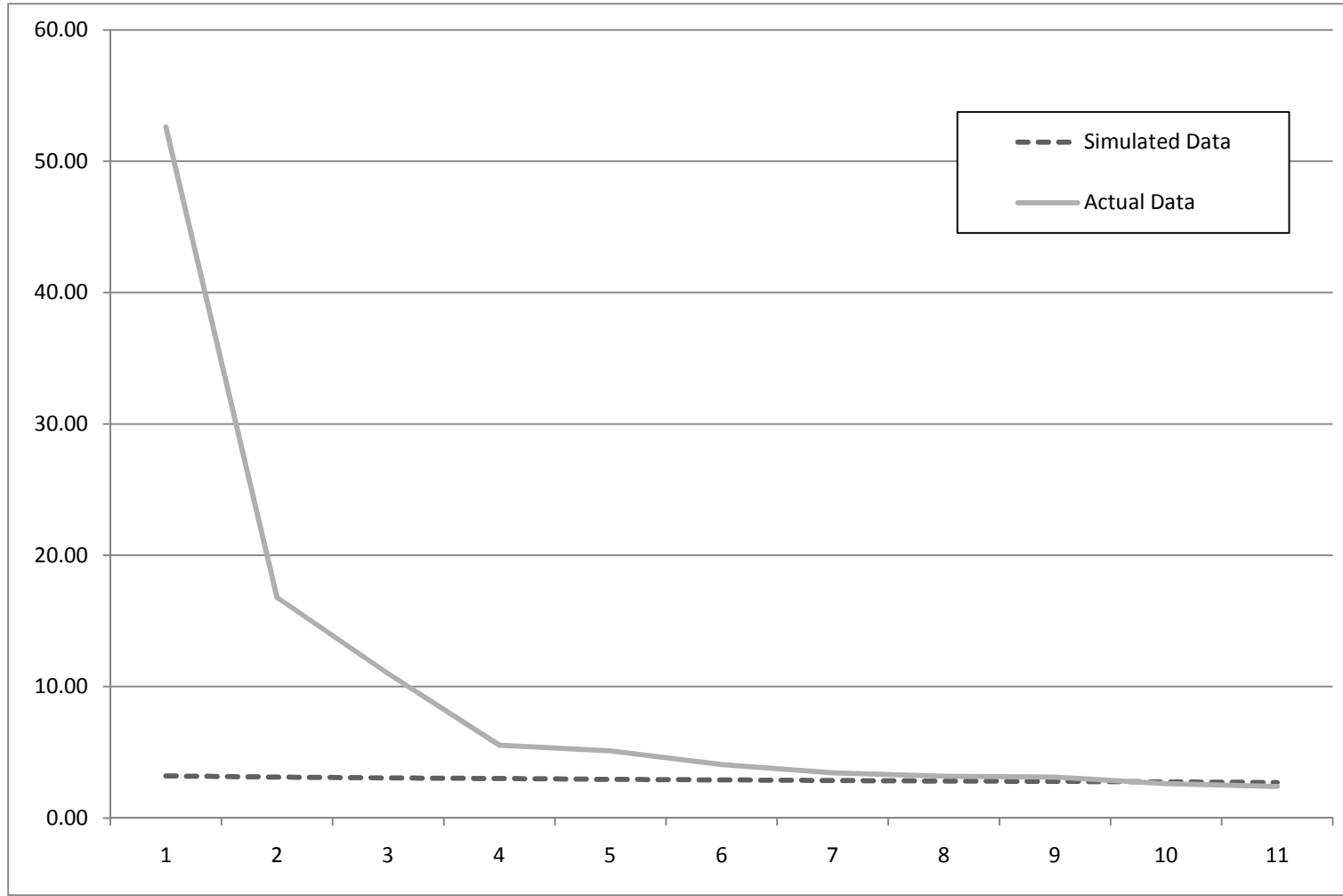
Table 5

Scree plot demonstrating parallel analysis for first responders with a preference for those who did not hit the gate
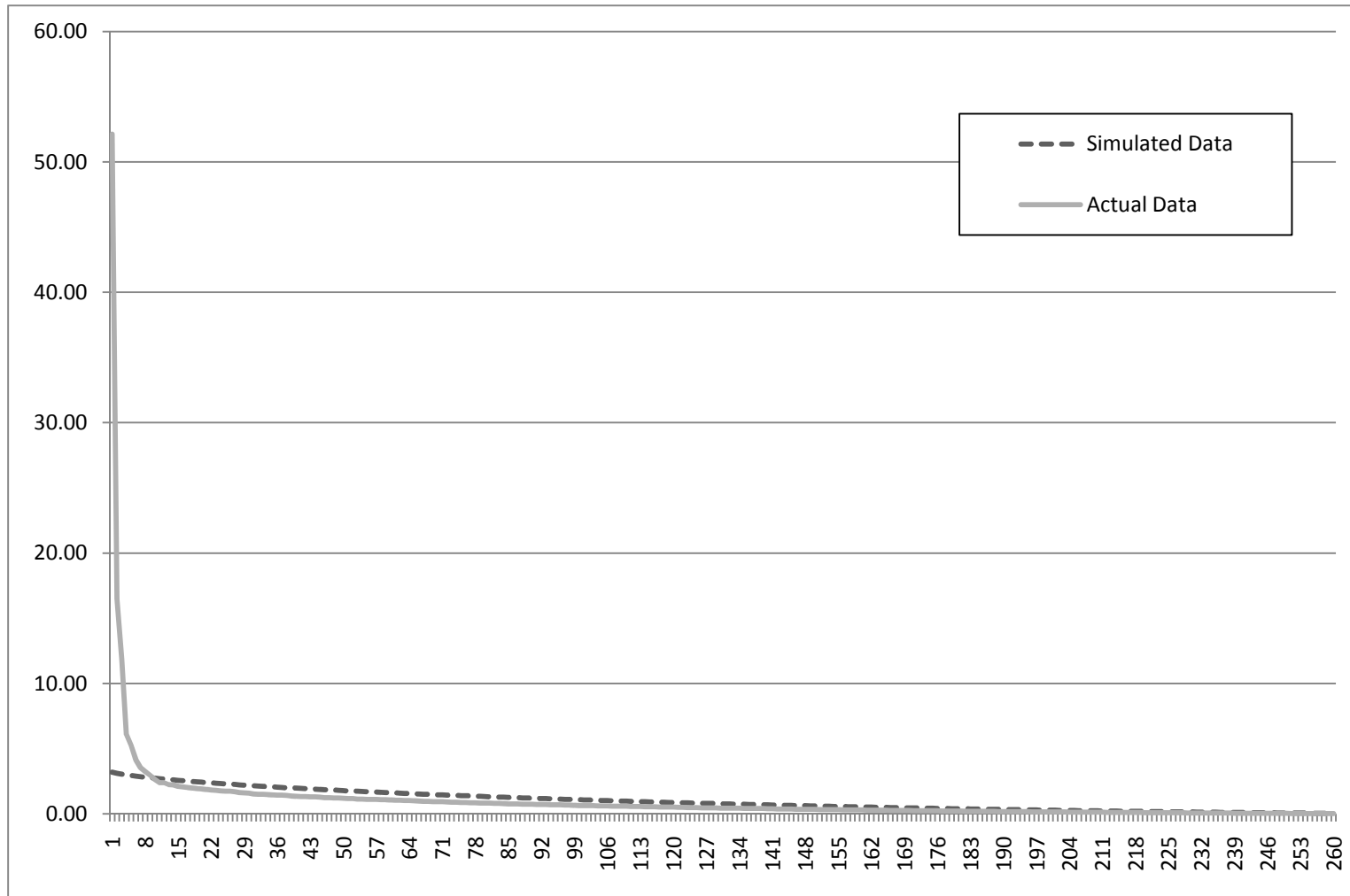
Table 6

Scree plot demonstrating parallel analysis for first responders with a preference for those who did not hit the gate (close-up)
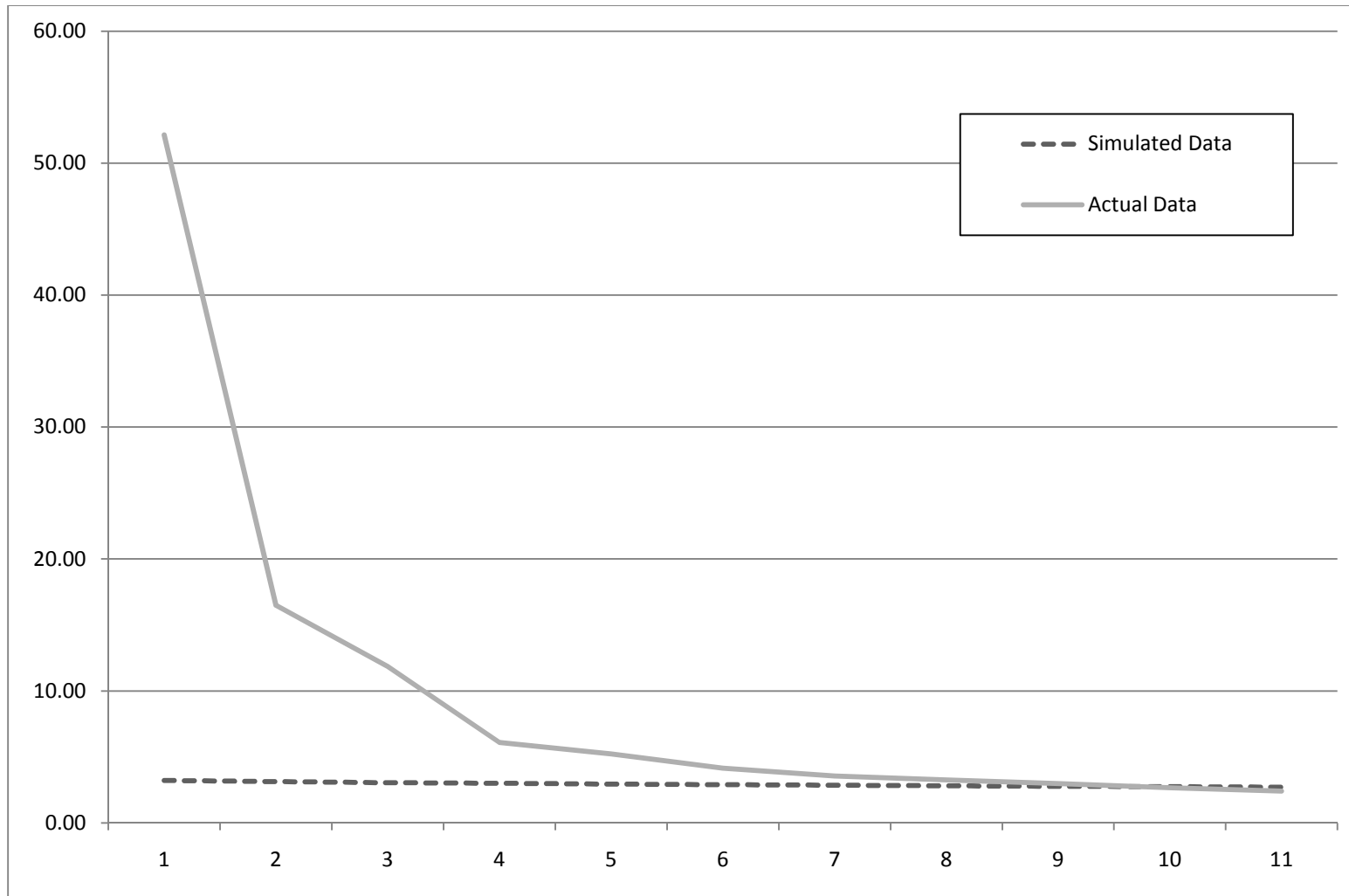
Table 7

Histogram of Factor 1: Somberness
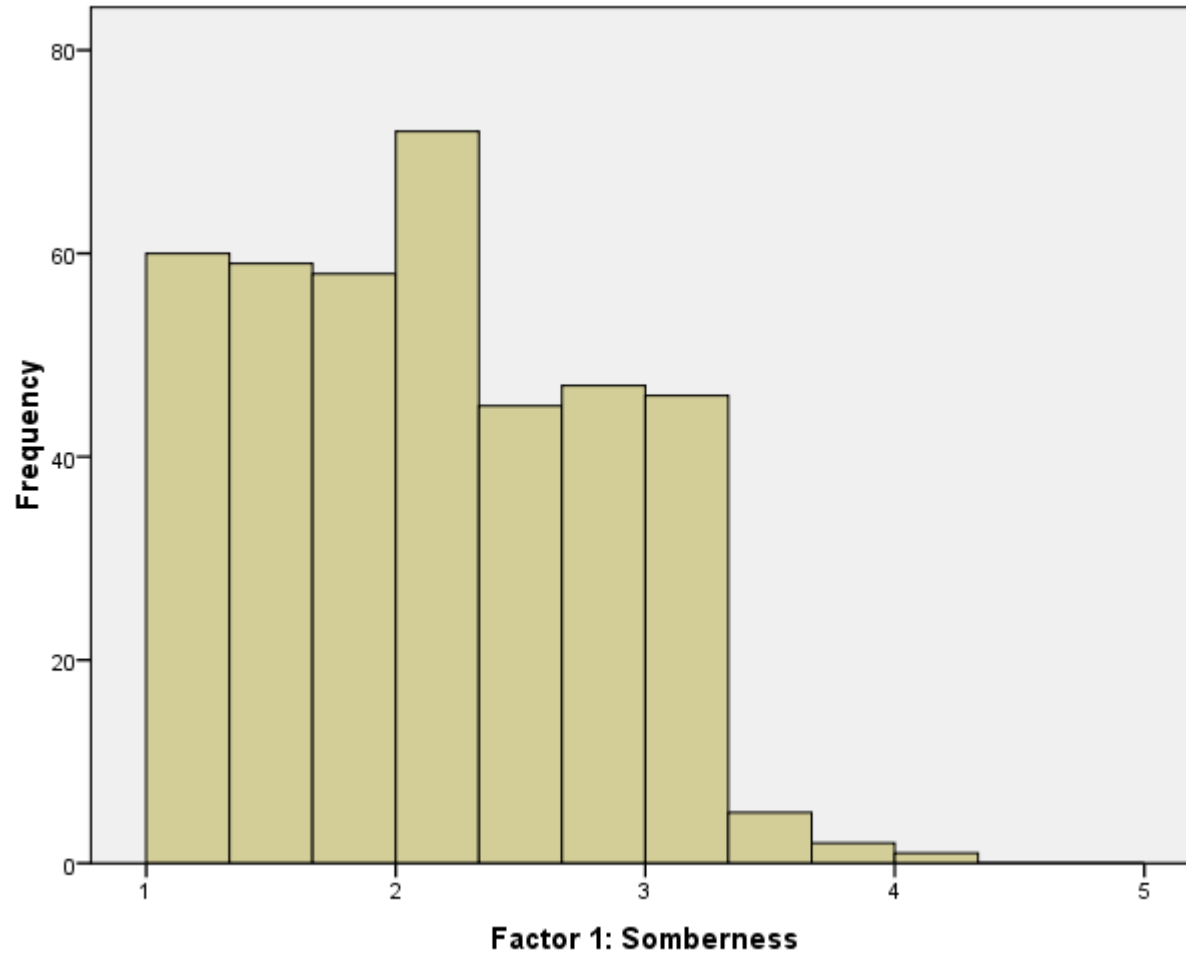
Table 8

Histogram of Factor 2: Technicality
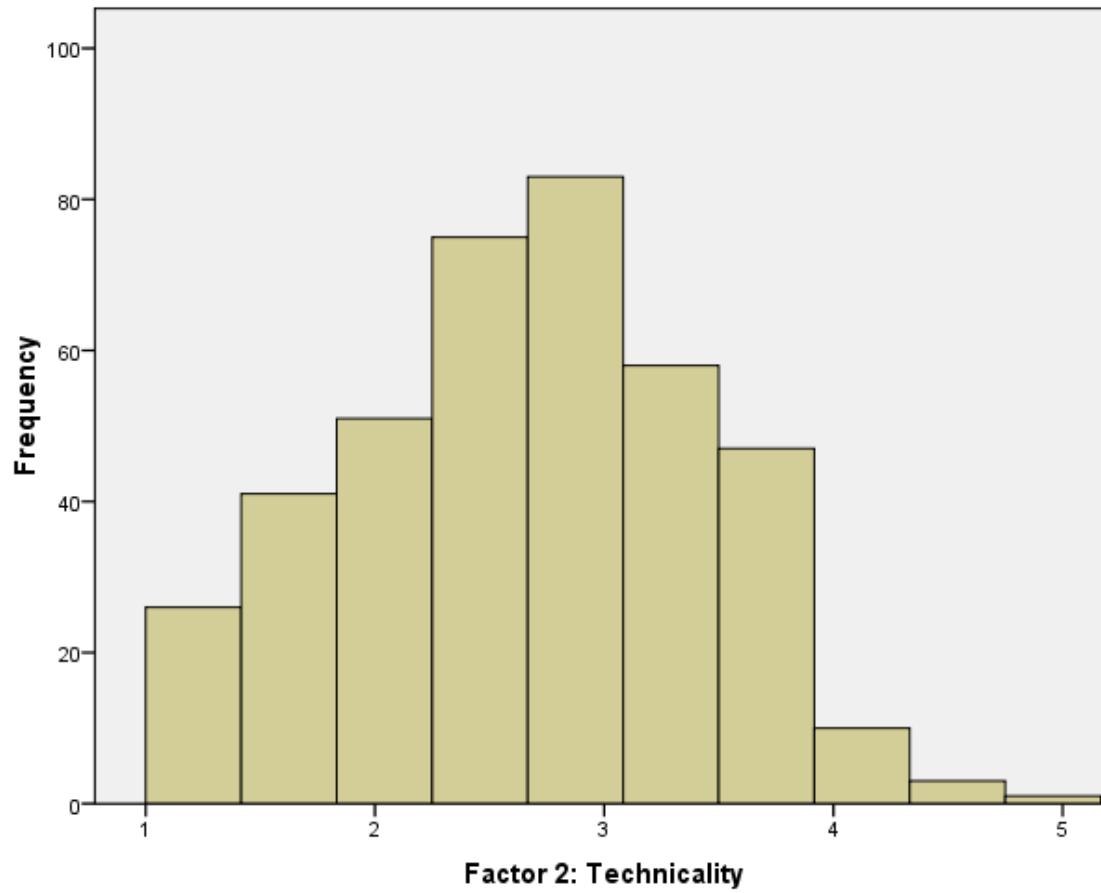
Table 9

Histogram of Factor 3: Interestingness
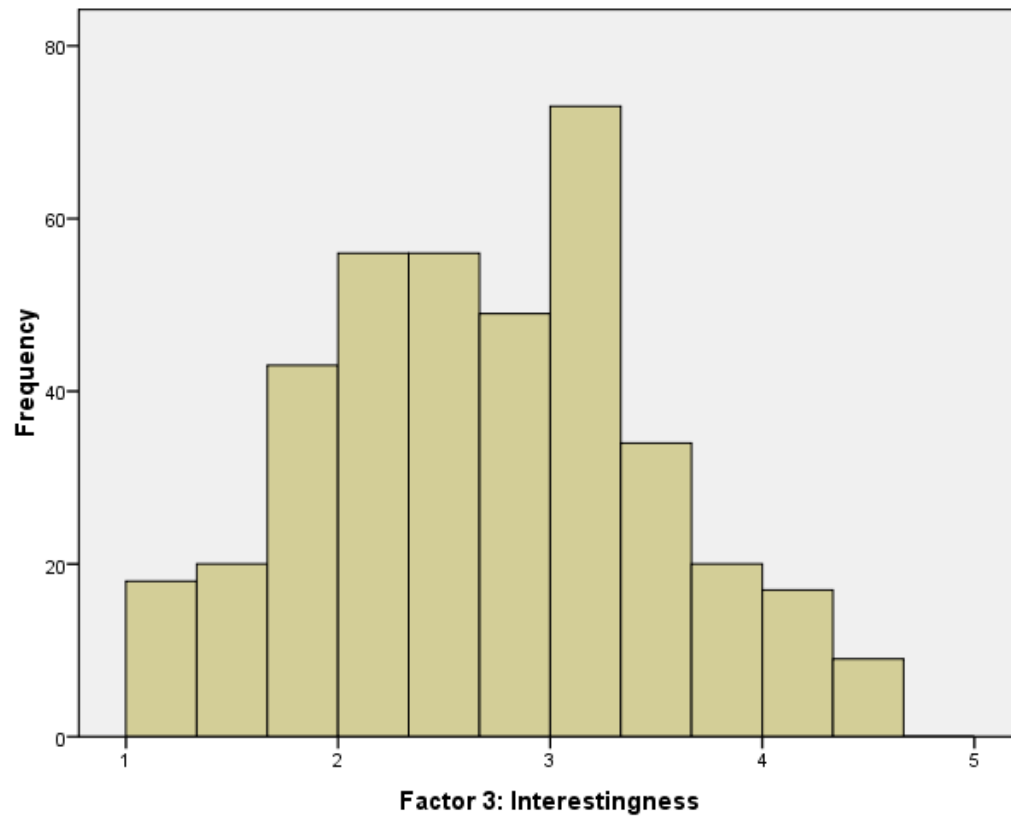
Table 10

Histogram of Factor 4: Negative Affect
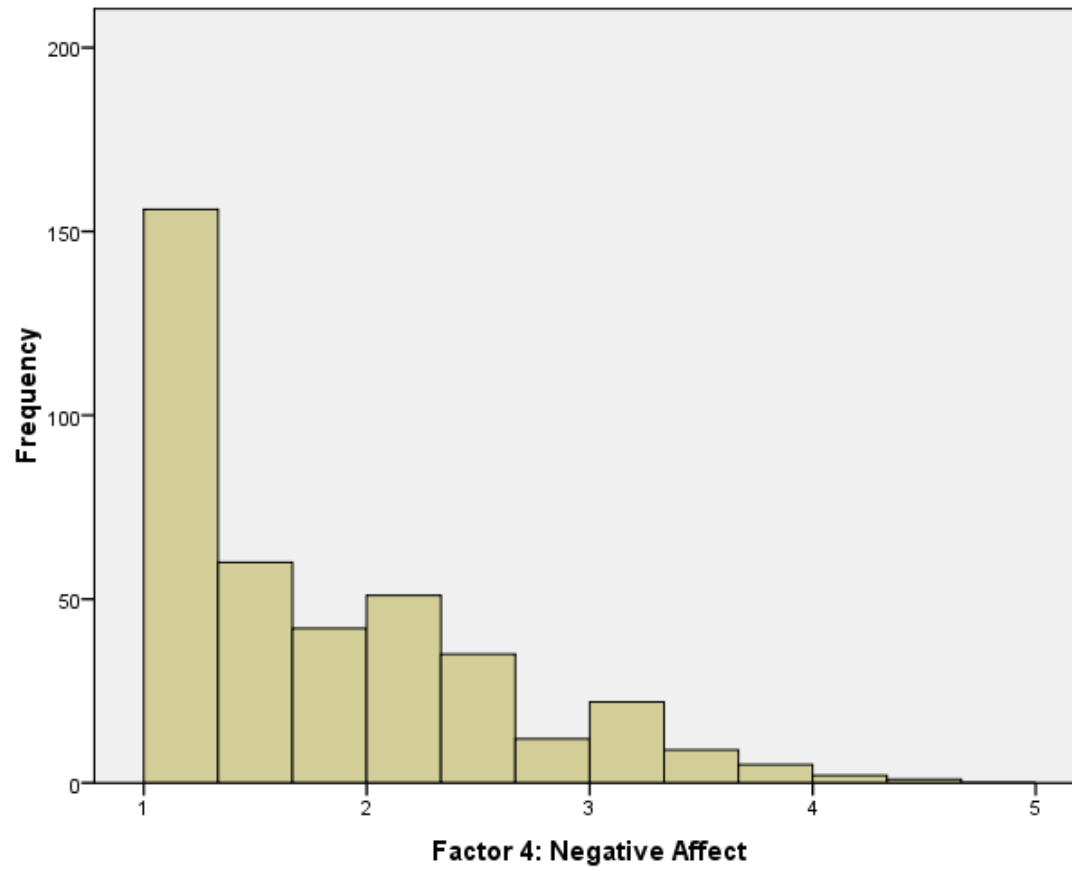
Table 11

Histogram of Factor 5: Ordinariness
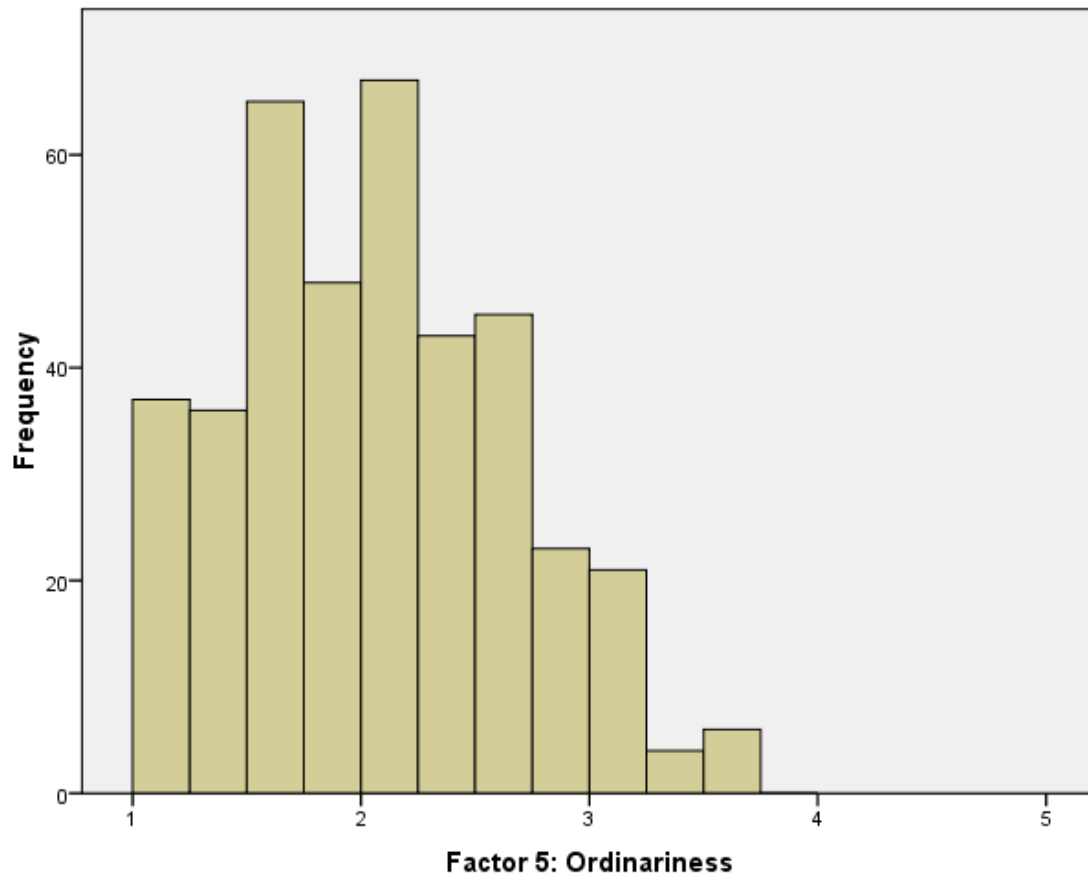
Table 12

Histogram of Factor 6: Persuasiveness

Factor 6: Persuasiveness
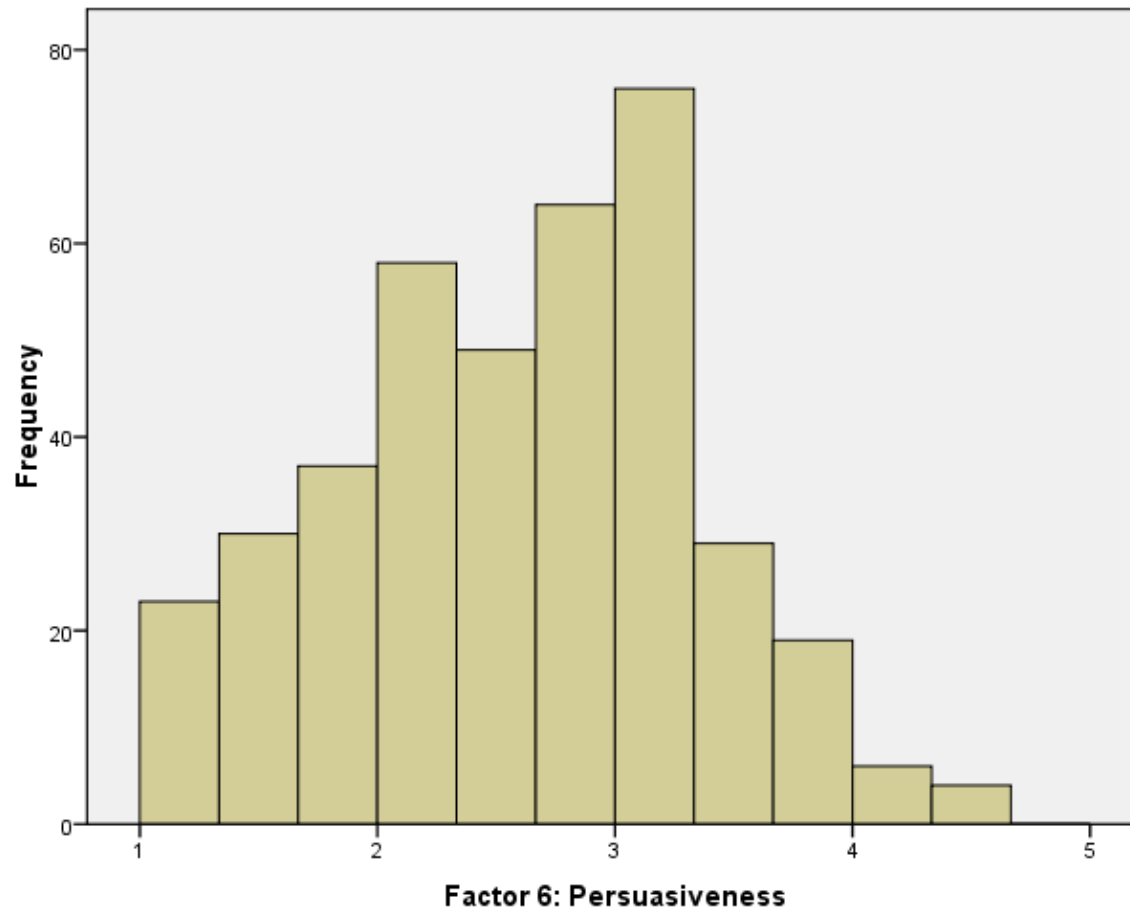
Table 13

Histogram of Factor 7: Coherence
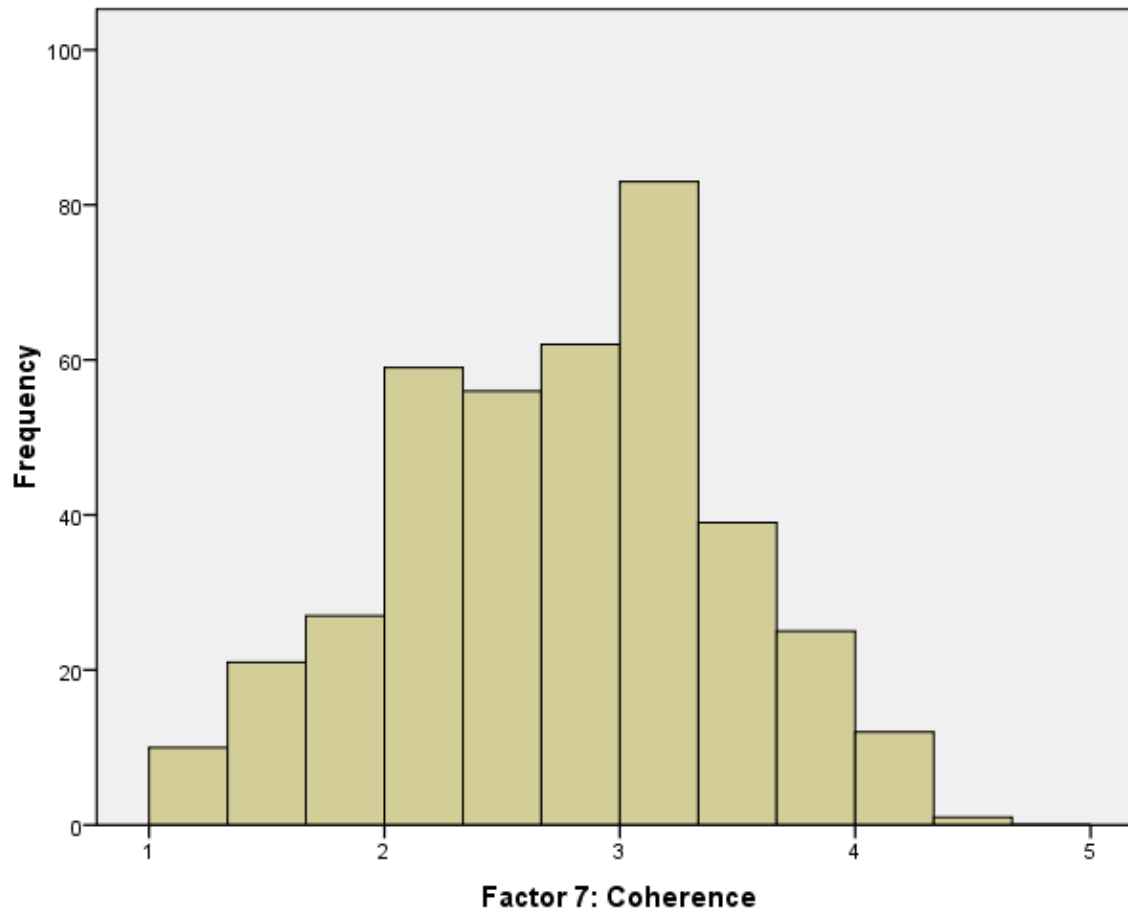
Table 14

Histogram of Factor 8: Historical Content

Factor 8: Historical Content
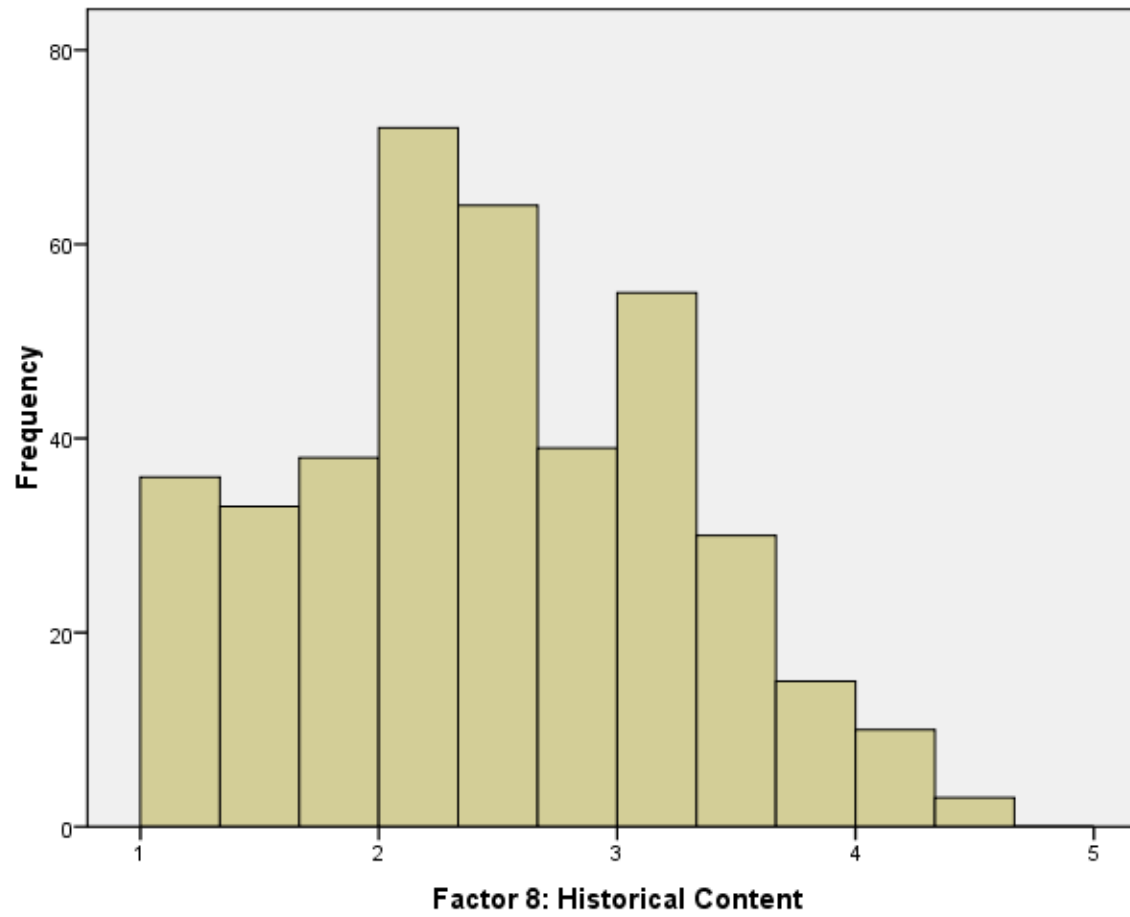
Table 15

Histogram of Factor 9: Romantic Content
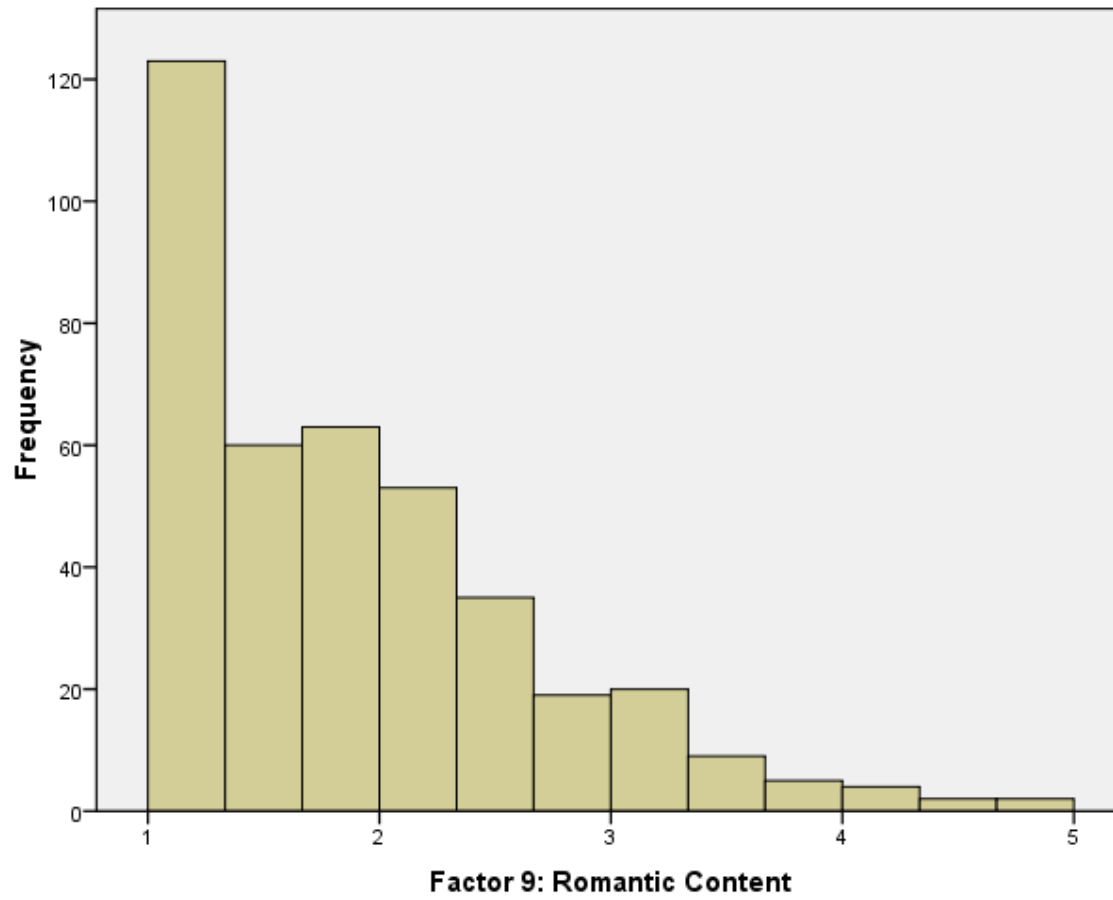
Table 16

Latent structure of genre

```
                              ┌─────────────────┐
                              │      Genre      │
                              └─────────────────┘
                             ╱                   ╲
                            ╱                     ╲
              ┌─────────────────┐         ┌─────────────────┐
              │     Content     │         │    Structure    │
              └─────────────────┘         └─────────────────┘
```

Somberness

Romantic Content

Interestingness

Historical Content

Negative Affect

Persuasiveness

Ordinariness

Technicality

Coherence

118
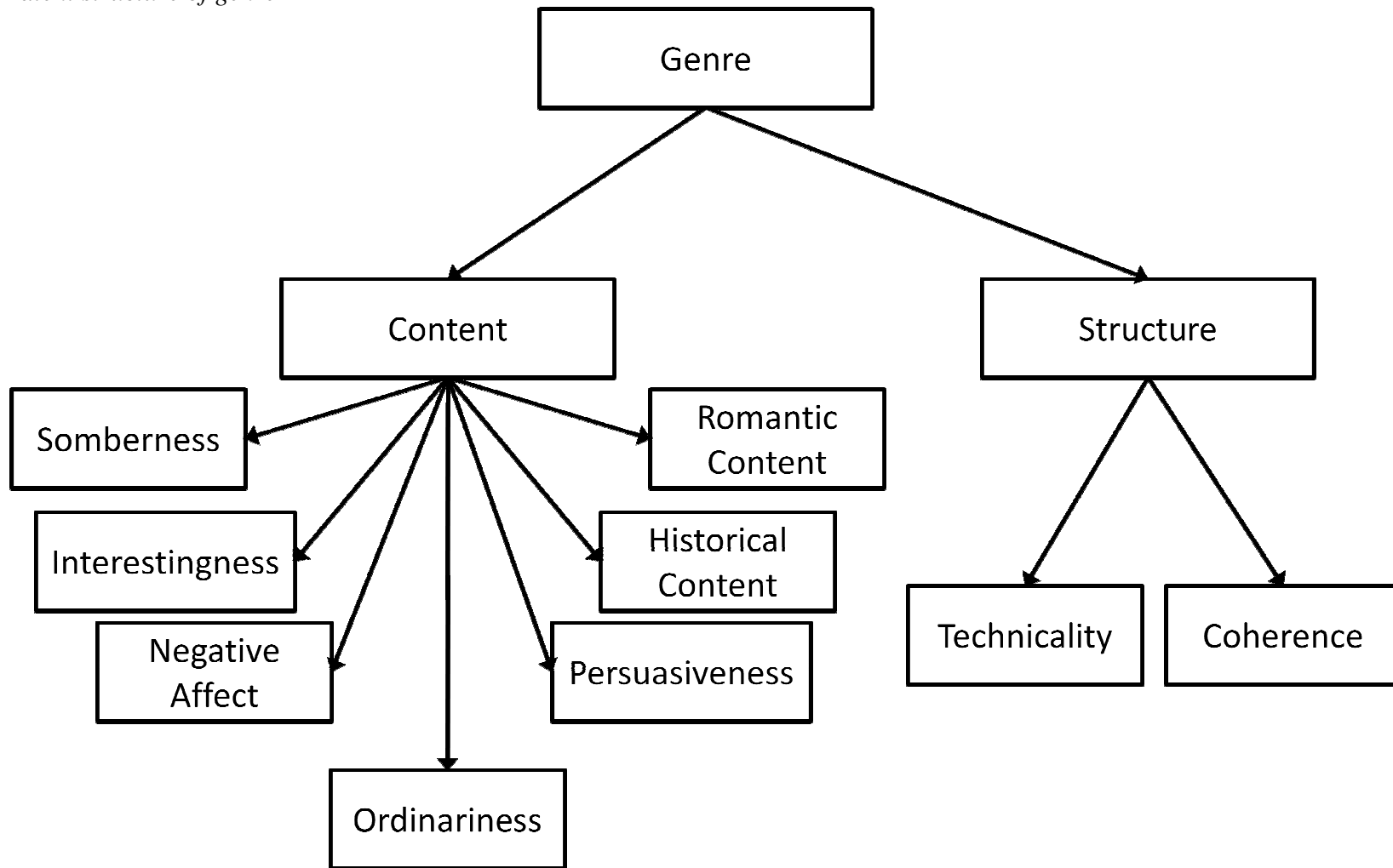
Table 17

Scree plot demonstrating second-order parallel analysis
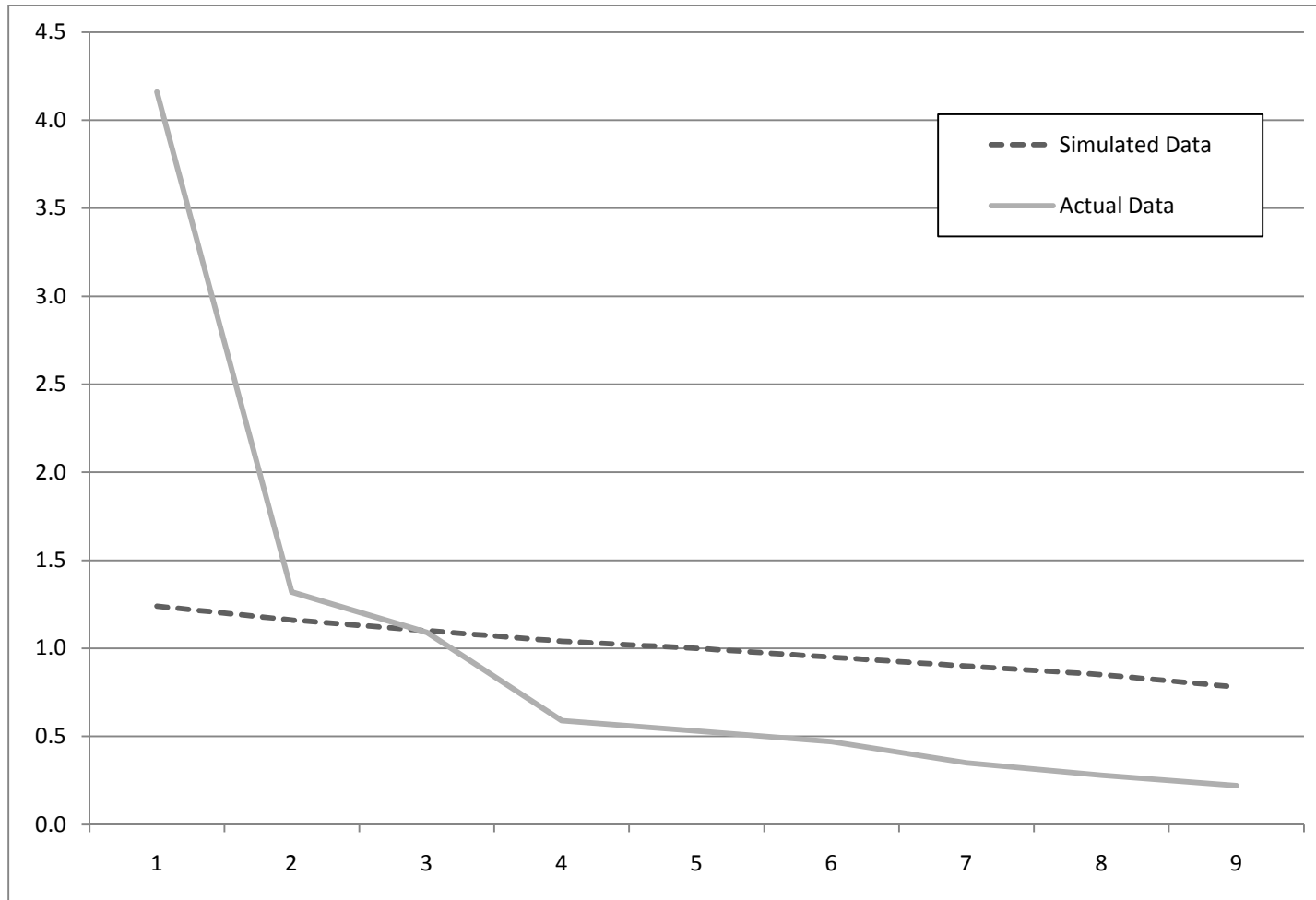
Appendix A

Title, Author, and Year of Publication for Texts

Title	Author	Year
"As ever, Gene" : the letters of Eugene O'Neill to George Jean Nathan	O'Neill, Eugene	1987
1982 census of transportation. Truck inventory and use survey. Alaska.	U.S. Dept. of Commerce, Bureau of the Census	1985
A blunt instrument	Heyer, Georgette	1970
A century of faith,	White, Charles Lincoln	1932
A free life	Jin, Ha	2007
A guide to writing successful engineering specifications	Purdy, David C	1991
A history of New York, from the beginning of the world to the end of the Dutch dynasty.	Irving, Washington	1903
A manager's guide to computer timesharing	Haidinger, Timothy P.	1975
A modern city: Providence, Rhode Island and its activities	Kirk, W.	1909
A portrait of the artist as a young man.	Joyce, James	1996
A report on Germany.	Brown, Lewis H	1947
Additional appropriations for financial oversight : hearing and markups of the Subcommittee on Fiscal Affairs and Health and the Committee on the District of Columbia, House of Representatives, Ninety-sixth Congress, first session, on H.R. 3672 and H.R. 3879 ... April 25 and May 7, 1979.	United States. Congress. House. Committee on the District of Columbia. Subcommittee on Fiscal Affairs and Health.	1979
Aero-hydrodynamics of sailing	Marchaj, Czesław A.	1980
African traditional religion	Parrinder, Edward Geoffrey	1954
Albert the Good and the Victorian reign,	Bolitho, Hector	1932
Alice in rapture, sort of	Naylor, Phyllis Reynolds	1989
Always be safe	Schulz, Kathy	2003
AMA management handbook	Hampton, John J.	1994
American literature, 1880-1930	Ward, A. C.	1932
American Missionaries and Hinduism; a study of their contacts from 1813 to 1910.	Pathak, Sushil Madhava	1967
America's continuing revolution : an act of conservation		1975
Amplitude : new and selected poems	Gallagher, Tess.	1987
Amulet	Bolaño, Roberto	2006

Title	Author	Year
An ancient air : a biography of John Stringfellow of Chard, the Victorian aeronautical pioneer	Penrose, Harald	1989
An Anthology of modern Swedish literature		1979
An Ounce of prevention : a handbook on disaster contingency planning for archives, libraries and record centres		1985
Andoshen, Pa.; a novel.	Ponicsan, Darryl	1973
Animal communication : opposing viewpoints	Cole, Jacci	1989
Anorexia nervosa : finding the life line	Stein, Patricia M.	1986
Applied anatomy and physiology for nurses.	Sylvester, Peter E	1964
Applied experimental psychology; human factors in engineering design	Chapanis, Alphonse	1949
Approved parts course guide and reference material.		1997
Archeological overview and assessment for Wilson's Creek National Battlefield, Greene and Christian counties, Missouri	Scott, Douglas D.	2000
Arson	Stewart, Gail B.	2006
Arturo Herrera	Herrera, Arturo	2007
Augustana ... a profession of faith; a history of Augustana College, 1860-1935,	Bergendoff, Conrad John Immanuel	1969
Balthazar, a novel.	Durrell, Lawrence	1958
Biography of an armadillo	Hopf, Alice Lightner	1975
Bosch	Dixon, Laurinda S	2003
Boy O'Boy	Doyle, Brian	2003
Breakfast in bed	Brown, Sandra	1996
Bruce Springsteen	Stewart, Michael	1984
Building American submarines, 1914-1940	Weir, Gary E	1991
Business is combat : a fighter pilot's guide to winning in modern business warfare	Murphy, James D.	2000
Buster's new friend	Krensky, Stephen	2000
Canadian Rockies	Pole, Graeme	1993
Cannery row	Steinbeck, John	1986
Carpentry and masonry specialist	United States. Dept. of the Army	1979
Cashing in on cooking	Baker, Nancy C	1982
Chatham	Harrison, Frederic	1905
Children and families in the social environment	Garbarino, James	1982
Climbs of my youth	Roch, André	1949
Codex (B') beta of the Ecumenical Patriarchate of Constantinople : aspects of the history of the Church of Constantinople	Constantinople (Ecumenical patriarchate)	1975

Title	Author	Year
Coexistence : communism and its practice in Bologna, 1945-65	Evans, Robert H.	1967
Concerning Mr. Lincoln, in which Abraham Lincoln is pictured as he appeared to letter writers of his time, compiled	Pratt, Harry Edward	1944
Confronting the Third World : United States foreign policy, 1945-1980	Kolko, Gabriel.	1988
Così fan tutte	Mozart, Wolfgang Amadeus	1971
Costumes and customs from the Arab World	Salah, Nahda S.	1979
Country mouse.	Kent, Louise Andrews	1945
Created in Japan : from imitators to world-class innovators	Tatsuno, Sheridan	1990
Creating a new federal housing corporation : a summary of eight public forums on the future of FHA	Apgar, William C.	1995
Creative sales letters : 41 ready-to-use models	Moroney, Mary H.	1985
Creole dusk, a New Orleans novel of the '80s.	Roberts, Walter Adolphe	1948
Crime, public opinion, and civil liberties : the tolerant public	Lock, Shmuel	1999
Critical terms for art history		1996
Critics on Shakespeare,		1973
Current social research; a selected inventory of research and demonstration projects in fields related to programs conducted or assisted by the Social Security Administration of the Department of Health, Education, and Welfare.	Community Research Associates.	1957
Customs, courtesies and activities guide		1984
Cycling the U.S. parks : 50 scenic tours in America's national parks	Clark, Jim	1991
Dances of Finland	Heikel, Yngvar	1948
Dead men rise up never.	Landon, Christopher	1963
Decline and fall.	Waugh, Evelyn	1929
Decorative fish carving	Beyer, Rick	1990
Delinquent boys : the culture of the gang	Cohen, Albert Kircidel	1955
Denmark : an official handbook		1974
Designer needle felting : contemporary styles, easy techniques	Taylor, Terry	2007
Development of a continuous dry coal screw feeder ...	Bell, H. S.	1976
Diagnosis of malaria		1990
Diego Rivera	Hamill, Pete	1999

Title	Author	Year
Domestic Violence Prevention and Services Act, 1980 : hearing before the Subcommittee on Child and Human Development of the Committee on Labor and Human Resources, United States Senate, Ninety-sixth Congress, second session, on S. 1843 ... and related bill, February 6, 1980.	United States. Congress. Senate. Committee on Labor and Human Resources. Subcommittee on Child and Human Development.	1980
Dominoes around the world	Lankford, Mary D.	1998
Down in the piney woods	Smothers, Ethel Footman	1992
Dr. Pascarelli's complete guide to repetitive strain injury : what you need to know about RSI and carpal tunnel syndrome	Pascarelli, Emil F	2004
Drug abuse : opposing viewpoints		1994
Education in Africa : a comparative study		1982
Elementary multivariable calculus	Kolman, Bernard	1971
Elementary school science activities.	Nelson, Pearl Astrid.	1968
Encyclopedia of concert music	Ewen, David	1959
Engineering drawing and graphic technology	French, Thomas Ewing	1986
Environmental problems and solutions : greenhouse effect, acid rain, pollution		1990
Essays in application.	Van Dyke, Henry	1905
Everybody's hockey book	Fischler, Stan	1983
Excel 4 for Windows : the complete reference	Matthews, Martin S.	1993
Family preservation : an orientation for administrators & practitioners	Cole, Elizabeth	1990
Famous Americans. 2d series.	Huff, Warren	1941
Fashion design drawing and presentation	Ireland, Patrick John	1982
Feminist theory : from margin to center	Hooks, Bell.	1984
FireWife	Choong, Tinling	2007
Fix it yourself for less	Schultz, Morton J.	1993
Flexible Ferdinand	Lippmann, Julie M.	1919
Florence Sabin	Kronstadt, Janet	1990
Flowers: a guide for your garden; being a selective anthology of flowering shrubs, herbaceous perennials, bulbs, and annuals, familiar and unfamiliar, rare and popular, with historical, mythological, and cultural particulars	Pizzetti, Ippolito	1975
Fodor's Eastern and Central Europe.		1996
Fort Stanton-Snowy River Cave National Conservation Area Act : report (to accompany S. 260)	United States. Congress. Senate. Committee on Energy and Natural Resources.	2007
Frankenstein, or, The modern Prometheus	Shelley, Mary Wollstonecraft	1992

Title	Author	Year
Freedom is my beat.	Dubois, Jules	1959
From death to rebirth : ritual and conversion in antiquity	Finn, Thomas M.	1997
Full moon o Sagashite	Tanemura, Arina.	2006
Gentleman traitor	Williams, Alan	1975
George shrinks	Joyce, William	1985
Glass science	Doremus, R. H.	1994
Good food today, great kids tomorrow : 50 things you can do for healthy, happy children	Gordon, Jay	1994
Good gossip		1994
Granger's index to poetry : supplement to the 4th edition : indexing anthologies published from January 1, 1951 to December 31, 1955	Granger, Edith	1957
Graphically speaking : an illustrated guide to the working language of design and printing	Beach, Mark	1992
Great historical figures of Japan		1978
Half-hours in southern history,	Hall, J. Lesslie	1907
Happy nature adventures.	Butler, Mary C.	1937
He heard America singing : Arthur Farwell, composer and crusading music educator	Culbertson, Evelyn Davis	1992
Hearing on H.R. 634, the Teamwork for Employees and Managers (TEAM) Act : hearing before the Subcommittee on Employer-Employee Relations of the Committee on Education and the Workforce, House of Representatives, One Hundred Fifth Congress, first session, hearing held in Oak Brook, IL, June 16, 1997.	United States. Congress. House. Committee on Education and the Workforce. Subcommittee on Employer-Employee Relations.	1997
Highlights of the Olympics from ancient times to the present.	Durant, John	1977
History and monuments of Ur,	Gadd, C. J.	1929
Horizon.	MacInnes, Helen	1946
Horn of Oberon: Jean Paul Richter's School for aesthetics.	Jean Paul,	1973
Hostage Relief Act of 1980 : hearings and markup before the Committee on Foreign Affairs and its Subcommittee on International Operations, House of Representatives, Ninety-sixth Congress, second session, on H.R. 7085, July 24, September 3 and 10, 1980.	United States. Congress. House. Committee on Foreign Affairs.	1980
How many workers? : projections of the Minnesota labor force, 1977-1990.	Minnesota State Planning Agency. Office of State Demographer.	1979

Title	Author	Year
How the champions train : profiles from Track technique		1977
How to fix everything for dummies	Hedstrom, Gary	2005
Human welfare : the end use for power : prepared for the Electric Power Task Force of the Scientists' Institute for Public Information and the Power Study Group of the American Association for the Advancement of Science Committee on Environmental Alterations		1975
Ideology in social science; readings in critical social theory.	Blackburn, Robin	1972
In an instant : a family's journey of love and healing	Woodruff, Lee	2007
In the cold	Erickson, Lynn.	2003
In the shadow of the ark	Provoost, Anne	2004
Index to common names of herbaceous plants.	Carleton, R. Milton	1959
Intimate ties, bitter struggles : the United States and Latin America since 1945	McPherson, Alan L	2006
Investment methods; a bibliographic guide	Woy, James B	1973
Iris Murdoch and Muriel Spark : a bibliography	Tominaga, Thomas T	1976
Issues in global crime.		1998
It's about time : creative activities about time	Eagan, Robynne	1997
Jack Nicklaus : my story	Nicklaus, Jack	1997
Jewels	Rochelle, Belinda	1998
Joan Miró.	Greenberg, Clement	1949
Joseph Andrews : a satire of modern times	Varey, Simon	1990
Joseph Conrad: achievement and decline.	Moser, Thomas C.	1957
Joseph Lancaster and the monitorial school movement; a documentary history,	Kaestle, Carl F.	1973
Journeys through the teacher pipeline recapitalizing American education : partial cost estimates for Road map for national security	Beard, Lyntis H.	2001
Jungle lovers.	Theroux, Paul	1971
Kate : the life of Katharine Hepburn	Higham, Charles	1975
Kids during the industrial revolution	Wroble, Lisa A	1999
Killed by clutter	Caine, Leslie	2007
Killed in the line of duty : a study of selected felonious killings of law enforcement officers		1992
King Solomon's ring; new light on animal ways	Lorenz, Konrad	1952
Kon-Tiki : across the Pacific by raft	Heyerdahl, Thor	1984
Korean ways	Moffett, Eileen F.	1986
Krondor : tear of the gods	Feist, Raymond E.	2000
Latin America : a concise interpretive history	Burns, E. Bradford	1972

Title	Author	Year
Laughing gas and safety lamp; the story of Sir Humphry Davy,	Williams-Ellis, Amabel	1954
Laughing in the dark : a comedian's journey through depression	Pierce, Chonda	2007
Lavender : the grower's guide	McNaughton, Virginia	2000
Learning to curse : essays in early modern culture	Greenblatt, Stephen	2007
Leibniz : an introduction to his philosophy	Rescher, Nicholas	1979
Lenin and the Russian Revolution.	Shukman, Harold.	2004
Life and death of Harriett Frean,	Sinclair, May	2003
Life, liberty and the pursuit of murder : a Revolutionary War mystery	Swee, Karen	2004
Light, vision and learning.	Seagers, Paul W	1963
Lisette Model	Model, Lisette	1979
Literature education in ten countries; an empirical study	Purves, Alan C.	1973
Little Red Riding Hood in the red light district : a novel	Argueta, Manlio	1998
Look after Lulu!	Coward, Noel	1959
Look homeward : a life of Thomas Wolfe	Donald, David Herbert	1988
Lucy on the West Coast and other lesbian short fiction	Caschetta, Mary Beth	1996
Ludmila's broken English	Pierre, D. B. C.	2006
Luftwaffe handbook, 1939-1945	Price, Alfred	1977
Maine lines; 101 contemporary poems about Maine.	Aldridge, Richard	1970
Making a Victorian dolls' house	Greenhowe, Jean	1978
Making ceramic sculpture : techniques, projects, inspirations	Acero, Rául	2001
Man's search for meaning; an introduction to logotherapy.	Frankl, Viktor E.	1984
Masters of advertising copy, principles and practice of copy writing according to its leading practitioners,	Frederick, J. George	1925
Maypole dancing	Mason, Sandy	1988
Measurements of electromagnetic fields in the close proximity of CB antennas	Ruggera, Paul S.	1979
Media power in politics	Doris A. Graber	1994
Medical technology : inventing the instruments	Mulcahy, Robert	1997
Memoirs of Madame Du Barry, of the court of Louis XV	Williams, Hugh Noel	1910
Mental retardation and developmental disabilities		1982

Title	Author	Year
Metaldyne : plant-wide assessment at Royal Oak finds opportunities to improve manufacturing efficiency, reduce energy use, and achieve sigificant [sic] cost savings.		2005
Mexican architecture of the vice-regal period.	Kilham, Walter Harrington	1971
Midnight flight	Andrews, V. C.	2003
Modern French masters : the Impressionists.		1970
Modern Turkey	Lewis, Geoffrey	1974
Monet's passion : ideas, inspiration and insights from the painter's garden	Murray, Elizabeth	1989
Mother's day; its history, origin, celebration, spirit, and significance as related in prose and verse, comp.	Rice, Susan Tracy.	1977
Mountain in the clouds : a search for the wild salmon	Brown, Bruce	1982
National patterns of r&d resources.		1994
National union benefit plans	Goodman, Elsie K.	1970
New approaches to disability in the workplace		1998
New England: Indian summer	Brooks, Van Wyck	1950
Norwegian democracy.	Storing, James A	1963
Now I see,	Boswell, Charley	1969
On Forsyte 'change,	Galsworthy, John	1930
Our battle	Van Loon, Hendrik Willem	1938
Overcoming panic disorder : a woman's guide	Weinstock, Lorna	1998
Painting flowers with watercolor	George, Ethel Todd	1980
Paintings from books : art and literature in Britain, 1760-1900	Altick, Richard D.	1985
Paris through an attic,	Edwards, A. Herbage	1918
Passionate stranger	Kidd, Flora	1986
Past, present, and murder	Pentecost, Hugh	1982
Pastorale : stories	Engberg, Susan	1982
Patrick Butler for the defence : a detective novel	Carr, John Dickson	1956
Patterns in comparative religion	Eliade, Mircea	1974
Pericles, Prince of Tyre	Shakespeare, William	2001
Peter Brook : a biography	Kustow, Michael	2005
Phantom animals	Cohen, Daniel	1991
Pheasant & quail	Tennant, S. G. B.	1998
Physical education: interpretations and objectives.	Nash, Jay Bryan	1948
Pictures from Italy ; and American notes for general circulation	Dickens, Charles	1867
Places;	Colette	1971

Title	Author	Year
Plays	Kushner, Tony	1992
Portrait of Cuba	Smith, Wayne S.	1991
Postscript with a Chinese accent; memoirs and diaries, 1972-1973	Sulzberger, C. L.	1974
Princess, princess	Dale, Penny	2003
Principles of emendation in Shakespeare	Greg, W. W.	1972
Pro vita monastica; an essay in defence of the contemplative virtues,	Sedgwick, Henry Dwight	1923
Proceedings of the Conference on Selling Auto Parts to the Koreans : Detroit, Michigan, May 2-4, 1989	Conference on Selling Auto Parts to the Koreans (1989 : Detroit, Mich.)	1990
Prose, essays, poems	Benn, Gottfried	1987
Protagoras and Meno	Plato	1956
Quiet days in Clichy	Miller, Henry	2004
Rail-highway crossing accident/incident and inventory bulletin.		1992
Readings, selected by Walter De La Mare and Thomas Quayle	De la Mare, Walter,	1927
Restored America : a tour guide : the preserved towns, villages, and historic city districts of the United States and Canada	Cromie, Alice	1984
Risk assessment guidance for Superfund.		1989
Roaring river.	Brown, Bill	1953
Robert Anderson	Adler, Thomas P.	1978
Robert Louis Stevenson: his work and his personality,		1924
Robinson Crusoe	Defoe, Daniel	1992
Russia, white or red	Sayler, Oliver M	1919
Samuel Taylor Coleridge.		1986
Science and sanity; an introduction to non-Aristotelian systems and general semantics.	Korzybski, Alfred	1958
Secret life : an autobiography	Ryan, Michael	1995
Selected articles on the pact of Paris, officially the general pact for the renunciation of war.	Gerould, James Thayer	1929
Selected tales of Guy de Maupassant	Maupassant, Guy de	1950
Sex, time, and power : how women's sexuality shaped human evolution	Shlain, Leonard	2003
Shaping the future : business design through information technology	Keen, Peter G. W.	1991
Shiloh National Military Park, Tennessee	Dillahunty, Albert	1955
Sideways stories from Wayside School	Sachar, Louis	1990
Sketches of the judicial history of Massachusetts from 1630 to the revolution in 1775	Washburn, Emory	1840

Title	Author	Year
Slaughterhouse-five, or, The children's crusade : a duty-dance with death	Vonnegut, Kurt.	1991
Snow	Kirk, Ruth	1978
Snow sculpture and ice carving,	Haskins, James	1974
Socialism: a summary and interpretation of socialist principles,	Spargo, John	1909
Sound-film reproduction, with special reference to British practice	Jones, G.F.	1931
Speaking of Indians, with an accent on the Southwest.	Johnston, Bernice	1970
Sponsored research in American universities and colleges	American Council on Education. Committee on Sponsored Projects.	1968
Stalin against the Jews	Vaksberg, Arkadiĭ	1994
Step-by-step weaving; a complete introduction to the craft of weaving, including photographs in full color.	Znamierowski, Nell	1967
Story behind the protest song : a reference guide to the 50 songs that changed the 20th century	Phull, Hardeep	2008
String of blue beads	Oldfield, Pamela	1995
Structure in architecture : the building of buildings	Salvadori, Mario	1986
Studio design patterns : for the 21st century		1992
Summary of trade and tariff information : cotton linters, waste, thread, and yarn; vegetable fibers (except cotton) and yarns : TSUS items 300.30-305.50	McGuyer, Pamela	1982
Survival this way : interviews with American Indian poets	Bruchac, Joseph	1987
Swear by the night and other poems	Crane, Nathalia	1936
T.S. Eliot, the design of his poetry.	Drew, Elizabeth A.	1949
Teaching democracy : a professor's journal	Minahan, John A.	1993
The ABC of color TV	Cisin, Harry George	1957
The aerospace age dictionary.	Newlon, Clarke.	1965
The age of the reformation	Smith, Preserved	1950
The alley.	Estes, Eleanor	1964
The almanac of world military power	Dupuy, Trevor N.	1971
The alphabet of economic science; elements of the theory of value or worth.	Wicksteed, Philip Henry	1955
The Alps	Shirahata, Shirō	1980
The art and peoples of Black Africa	Fry, Jacqueline	1974
The art of Carl Fabergé	Snowman, A. Kenneth	1953
The Aztecs	Walsh Shepherd, Donna	1992

Title	Author	Year
The beautiful Mrs. Seidenman	Szczypiorski, Andrzej	1997
The Bernard Shaw companion	Hardwick, Michael	1974
The Blackwell companion to the Quroˉan	Rippin, Andrew	2006
The book of Samson	Maine, David	2006
The Carter family favorites cookbook	Dyer, Ceil	1977
The chrysanthemum and the eagle : the future of U.S.-Japan relations	Satō, Ryūzō	1994
The Cold War & the university : toward an intellectual history of the postwar years		1997
The community of religions : voices and images of the Parliament of the World's Religions		1996
The Complete all-time pro baseball register	Neft, David S.	1979
The complete motorcycle book : a consumer's guide	Engel, Lyle Kenyon	1974
The corporate alchemists : profit takers and problem makers in the chemical industry	Davis, Lee Niedringhaus	1984
The correspondence of William Hickling Prescott, 1833-1847	Prescott, William Hickling	1925
The courage to divorce	Gettleman, Susan	1974
The course of American diplomacy : from the Revolution to the present	Jones, Howard	1985
The culture of bulbs, bulbous plants and tubers made plain.	Cotter, James Laurence	1924
The culture watch : essays on theatre and society, 1969-1974	Brustein, Robert Sanford	1975
The dark age of Greece: an archaeological survey of the eleventh to the eighth centuries BC	Snodgrass, Anthony M.	1971
The development of the infant and young child: normal and abnormal,	Illingworth, Ronald S.	1970
The dollar barons.	Elias, Christopher	1973
The economic evolution of American health care : from Marcus Welby to managed care	Dranove, David	2000
The enchanters	Gary, Romain	1975
The encyclopedia of adoption	Adamec, Christine A.	1991
The English captain and other stories	Strong, L. A. G.	1931
The English novel, 1578-1956 : a checklist of twentieth-century criticisms	Bell, Inglis Freeman	1958
The environmental protection hustle	Frieden, Bernard J.	1979
The falconer of Central Park	Knowler, Donald	1984
The first babyfood cookbook.	Morris, Melinda	1972
The fundamentals of fruit production	Gardner, Victor Ray	1952
The Godwulf manuscript	Parker, Robert B.	1987
The grammar of justice	Wolgast, Elizabeth Hankins	1987

Title	Author	Year
The great conspiracy trial; an essay on law, liberty, and the Constitution.	Epstein, Jason	1970
The Great North Trail; America's route of the ages.	Cushman, Dan	1966
The hare and the tortoise	Castle, Caroline	1985
The human tradition in Mexico		2003
The icon : its meaning and history	Zibawi, Mahmoud	1993
The illustrated natural history.	Wood, J. G.	1863
The Indian fairy book. From the original legends.	Schoolcraft, Henry Rowe	1916
The insider : trapped in Saddam's brutal regime	Bashir, Ala	2005
The Insider's guide to the top ten business schools		1993
The Jefferson-Dunglison letters.	Jefferson, Thomas	1960
The jetty chronicles	Fisher, Leonard Everett	1977
The journey home	Ólafur Jóhann Ólafsson	2000
The legend of Sleepy Hollow	Irving, Washington	1991
The life of Abraham Lincoln	Arnold, Isaac Newton	1887
The life of Archbishop Cranmer.	Todd, Henry John	1831
The life of the heart; George Sand and her times,	Winwar, Frances	1945
The long night	Weyman, Stanley John	1903
The love hunter	Hassler, Jon	1996
The magic of Shirley Jackson	Jackson, Shirley	1966
The managerial mystique : restoring leadership in business	Zaleznik, Abraham	1989
The minority executives' handbook : your essential map and guide to success up the corporate ladder	Cameron, Randolph W.	1989
The politics of foreign aid : American experience in Southeast Asia	Montgomery, John D.	1962
The public image.	Spark, Muriel	1993
The Pueblo Revolt : the secret rebellion that drove the Spaniards out of the Southwest	Roberts, David	2004
The rising sun; the decline and fall of the Japanese Empire, 1936-1945.	Toland, John	2003
The school and society; being three lectures	Dewey, John	1900
The scourge of the Swastika; a short history of Nazi war crimes.	Edward Frederick Langley Russell Russell of Liverpool, Baron	1954
The secret diaries of Hitler's doctor	Morell, Theodor Gilbert	1983
The seven ages of childhood	Wells, Carolyn	1909
The shaping of foreign policy	Jacobson, Harold Karan	1969
The shipwrecked : a novel	Greene, Graham	1953
The Solomon Islands : their geology, general features, and suitability for colonization	Guppy, H. B.	1887

Title	Author	Year
The storming of Stony Point on the Hudson, midnight, July 15, 1779 : its importance in the light of unpublished documents	Johnston, Henry Phelps	1900
The story of Gudrun, based on the third part of the Epic of Gudrun	Almedingen, E. M.	1967
The story of Latin and the Romance languages	Pei, Mario	1976
The stranger house	Hill, Reginald	2005
The structure and distribution of coral reefs	Darwin, Charles	1889
The surprise family	Reiser, Lynn	1994
The sylvan year. Leaves from the note-book of Raoul Dubois	Hamerton, Philip Gilbert	1876
The tale of Mr. Tod	Potter, Beatrix	2003
The theatre of ideas, a burlesque allegory, and three one-act plays: The goal, Her tongue, Grace Mary,	Jones, Henry Arthur	1915
The time of the hunter's moon	Plaidy, Jean	1983
The time trap	Mackenzie, R. Alec.	1997
The Tin Woodman of Oz : a faithful story of the astonishing adventure undertaken by the Tin Woodman, assisted by Woot the Wanderer, the Scarecrow of Oz, and Polychrome, the Rainbow's daughter	Baum, L. Frank (Lyman Frank)	1999
The totality for kids	Clover, Joshua	2006
The tragedy of Othello, the Moor of Venice	Shakespeare, William	2001
The Tub grandfather	Conrad, Pam	1993
The U.S. energy equation and the role of electricity : a position statement	IEEE Power Engineering Society	1976
The unfolding of artistic activity, its basis, processes, and implications.	Schaefer-Simmern, Henry	1948
The United States Department of the Treasury; a story of dollars, customs, and secret agents.	Terrell, John Upton	1963
The Vikings.	Pearson, Anne	1994
The Virginians. A tale of the last century.	Thackeray, William Makepeace	1884
The war of the world : twentieth-century conflict and the descent of the West	Ferguson, Niall	2006
The Wood chair in America		1982
The world grows round my door; the story of The Kampong, a home on the edge of the tropics,	Fairchild, David	1947
The world's greatest debate.	Clark, Glenn	1940
Thinking about the baby : gender and transitions into parenthood	Walzer, Susan	1998
Tidings out of Brazil		1957
Time and the calendars	O'Neil, W. M.	1975

Title	Author	Year
Time in a frame : photography and the nineteenth-century mind	Thomas, Alan	1977
Towards sculpture : drawings and maquettes from Rodin to Oldenburg	Strachan, W. J.	1976
Trade and welfare.	Meade, J. E.	1955
Trio	Baker, Dorothy	1943
Turneresque	Willis, Elizabeth	2003
Twentieth-century textbook wars : a history of advocacy and opposition	Giordano, Gerard	2003
U.S. submarines in World War II : an illustrated history	Kimmett, Larry	1996
U.S.-state agricultural data	Womack, Letricia M.	1987
Uhu	Macarthur-Onslow, Annette Rosemary	1969
Under orders	Francis, Dick	2006
Under the sign of ambiguity : Saint-John Perse/Alexis Leger	Ostrovsky, Erika	1985
Unemployment insurance : how it works for you.	United States. Employment and Training Administration	1979
United States--Great Lakes, Lake Huron / National Ocean Service.	United States. National Ocean Service.	1993
Unto a good land, a novel	Moberg, Vilhelm	1995
Vengeance : India after the assassination of Indira Gandhi	Gupte, Pranay	1985
Victorian literature; modern essays in criticism.	Wright, Austin	1961
Visual allusions : pictures of perception	Wade, Nicholas	1990
War slang : American fighting words and phrases since the Civil War	Dickson, Paul	2004
Wearing purple		1996
Wearing the morning star : Native American song-poems	Swann, Brian.	2005
Weather	Flanagan, Alice K.	2001
What is a bellybutton? : first questions and answers about the human body.		1993
What rough beast?	Hill, Richard	1992
What this cruel war was over : soldiers, slavery, and the Civil War	Manning, Chandra	2007
What's the worst that could happen?	Westlake, Donald E.	1996
When parochial schools close; a study in educational financing	Larson, Martin Alfred	1972
Wild heritage.	Carrighar, Sally	1965
Witnesses : a novel	Heidish, Marcy	1980
Women and work; an international comparison.	Galenson, Marjorie	1973

Title	Author	Year
Wonderland	Wheeler, Olin Dunbar	1896
World ceramics : an illustrated history	Charleston, R. J.	1968
Young Cam Jansen and the substitute mystery	Adler, David A.	2005
Your blues ain't like mine	Campbell, Bebe Moore	1992

Appendix B

Adjective List

	Does not describe at all		Describes somewhat		Describes perfectly
ABUNDANT	1	2	3	4	5
ACCESSIBLE	1	2	3	4	5
ADEQUATE	1	2	3	4	5
ADVENTUROUS	1	2	3	4	5
ADVISORY	1	2	3	4	5
AFFECTIONATE	1	2	3	4	5
AGED	1	2	3	4	5
AGGREGATE	1	2	3	4	5
ALLEGORICAL	1	2	3	4	5
ALTERNATIVE	1	2	3	4	5
AMBIGUOUS	1	2	3	4	5
AMBITIOUS	1	2	3	4	5
ANGRY	1	2	3	4	5
APPLICABLE	1	2	3	4	5
ATYPICAL	1	2	3	4	5
BARE	1	2	3	4	5
BELIEVABLE	1	2	3	4	5
BELLIGERENT	1	2	3	4	5
BENEFICIAL	1	2	3	4	5
BIOGRAPHICAL	1	2	3	4	5
BIOLOGICAL	1	2	3	4	5
BLATANT	1	2	3	4	5
BOGUS	1	2	3	4	5
BOORISH	1	2	3	4	5
BRASH	1	2	3	4	5
BRILLIANT	1	2	3	4	5
BUREAUCRATIC	1	2	3	4	5
BUSY	1	2	3	4	5
CALAMITOUS	1	2	3	4	5
CALM	1	2	3	4	5
CAUSAL	1	2	3	4	5
CHIC	1	2	3	4	5
CHILDLIKE	1	2	3	4	5
CHIVALROUS	1	2	3	4	5

CHRONOLOGICAL	1	2	3	4	5
CIVIL	1	2	3	4	5
CLASSIC	1	2	3	4	5
CLIMACTIC	1	2	3	4	5
CLINICAL	1	2	3	4	5
COHERENT	1	2	3	4	5
COHESIVE	1	2	3	4	5
COINCIDENTAL	1	2	3	4	5
COLONIAL	1	2	3	4	5
COMPETENT	1	2	3	4	5
COMPLACENT	1	2	3	4	5
COMPLEMENTARY	1	2	3	4	5
COMPLEX	1	2	3	4	5
COMPREHENSIVE	1	2	3	4	5
CONCEPTUAL	1	2	3	4	5
CONCISE	1	2	3	4	5
CONCLUSIVE	1	2	3	4	5
CONDEMNATORY	1	2	3	4	5
CONFIDENTIAL	1	2	3	4	5
CONGRATULATORY	1	2	3	4	5
CONNECTIVE	1	2	3	4	5
CONTEMPORARY	1	2	3	4	5
CONTRITE	1	2	3	4	5
CONVERSANT	1	2	3	4	5
CREATIVE	1	2	3	4	5
DAUNTLESS	1	2	3	4	5
DECADENT	1	2	3	4	5
DECEPTIVE	1	2	3	4	5
DECORATIVE	1	2	3	4	5
DEFENSIBLE	1	2	3	4	5
DEFINABLE	1	2	3	4	5
DEFINITE	1	2	3	4	5
DENSE	1	2	3	4	5
DEPRECATORY	1	2	3	4	5
DESCRIPTIVE	1	2	3	4	5
DESIROUS	1	2	3	4	5
DETRIMENTAL	1	2	3	4	5
DEVOTIONAL	1	2	3	4	5
DIABOLICAL	1	2	3	4	5
DISHONEST	1	2	3	4	5
DISTINCTIVE	1	2	3	4	5

DIVERSE	1	2	3	4	5
DOMESTIC	1	2	3	4	5
DOWNCAST	1	2	3	4	5
DREARY	1	2	3	4	5
DRY	1	2	3	4	5
DYNAMICAL	1	2	3	4	5
EARTHLY	1	2	3	4	5
ELEGIAC	1	2	3	4	5
ELEMENTARY	1	2	3	4	5
EMOTIONAL	1	2	3	4	5
EMPIRICAL	1	2	3	4	5
EPIC	1	2	3	4	5
ETERNAL	1	2	3	4	5
EXCESSIVE	1	2	3	4	5
EXPERT	1	2	3	4	5
EXPLOSIVE	1	2	3	4	5
EXPRESSIBLE	1	2	3	4	5
EXPRESSIONISTIC	1	2	3	4	5
EXTENSIVE	1	2	3	4	5
EXTRAORDINARY	1	2	3	4	5
FACETIOUS	1	2	3	4	5
FACTUAL	1	2	3	4	5
FAMILIAR	1	2	3	4	5
FATHERLY	1	2	3	4	5
FAULTY	1	2	3	4	5
FEARSOME	1	2	3	4	5
FEMININE	1	2	3	4	5
FICTIONAL	1	2	3	4	5
FLUID	1	2	3	4	5
FOOLISH	1	2	3	4	5
FRAGMENTARY	1	2	3	4	5
FRANK	1	2	3	4	5
FUNNY	1	2	3	4	5
FURIOUS	1	2	3	4	5
GERMANE	1	2	3	4	5
GLAMOROUS	1	2	3	4	5
GRAMMATICAL	1	2	3	4	5
GRANDILOQUENT	1	2	3	4	5
GRUESOME	1	2	3	4	5
HAPPY	1	2	3	4	5
HARMONIOUS	1	2	3	4	5

HEADY	1	2	3	4	5
HEAVENLY	1	2	3	4	5
HISTORICAL	1	2	3	4	5
HOLLOW	1	2	3	4	5
HONORARY	1	2	3	4	5
HYPNOTIC	1	2	3	4	5
HYPOTHETICAL	1	2	3	4	5
IMITATIVE	1	2	3	4	5
IMPERIAL	1	2	3	4	5
IMPIOUS	1	2	3	4	5
IMPLICIT	1	2	3	4	5
INAPPLICABLE	1	2	3	4	5
INCOMPARABLE	1	2	3	4	5
INCOMPETENT	1	2	3	4	5
INCORRECT	1	2	3	4	5
INDECISIVE	1	2	3	4	5
INHUMANE	1	2	3	4	5
INQUISITIVE	1	2	3	4	5
INSIPID	1	2	3	4	5
INTUITIVE	1	2	3	4	5
IRONIC	1	2	3	4	5
IRREDEEMABLE	1	2	3	4	5
IRRESOLVABLE	1	2	3	4	5
JUDICIOUS	1	2	3	4	5
LEGAL	1	2	3	4	5
LEGENDARY	1	2	3	4	5
LOGICAL	1	2	3	4	5
LOVABLE	1	2	3	4	5
LUXURIOUS	1	2	3	4	5
LYRICAL	1	2	3	4	5
MALICIOUS	1	2	3	4	5
MASCULINE	1	2	3	4	5
MATURE	1	2	3	4	5
MAUDLIN	1	2	3	4	5
MEMORABLE	1	2	3	4	5
METICULOUS	1	2	3	4	5
MINOR	1	2	3	4	5
MONOTONOUS	1	2	3	4	5
MYSTIC	1	2	3	4	5
MYTHOLOGICAL	1	2	3	4	5
NATIONALISTIC	1	2	3	4	5

NATURAL	1	2	3	4	5
NEUTRAL	1	2	3	4	5
NOTORIOUS	1	2	3	4	5
ODD	1	2	3	4	5
OFFICIAL	1	2	3	4	5
OMNISCIENT	1	2	3	4	5
OPINIONATED	1	2	3	4	5
ORDINARY	1	2	3	4	5
OUTRAGEOUS	1	2	3	4	5
OUTSPOKEN	1	2	3	4	5
PALLID	1	2	3	4	5
PAROCHIAL	1	2	3	4	5
PENSIVE	1	2	3	4	5
PERILOUS	1	2	3	4	5
PERSUASIVE	1	2	3	4	5
PHILANTHROPIC	1	2	3	4	5
PHILOSOPHICAL	1	2	3	4	5
PICTURESQUE	1	2	3	4	5
PLAINTIVE	1	2	3	4	5
POIGNANT	1	2	3	4	5
POPULAR	1	2	3	4	5
PORNOGRAPHIC	1	2	3	4	5
POSITIVE	1	2	3	4	5
PRACTICAL	1	2	3	4	5
PRECAUTIONARY	1	2	3	4	5
PREFERENTIAL	1	2	3	4	5
PRESCRIPTIVE	1	2	3	4	5
PRIMAL	1	2	3	4	5
PROFOUND	1	2	3	4	5
PROSPECTIVE	1	2	3	4	5
PROVERBIAL	1	2	3	4	5
PSYCHIATRIC	1	2	3	4	5
QUALITATIVE	1	2	3	4	5
QUANTITATIVE	1	2	3	4	5
QUICK	1	2	3	4	5
QUIZZICAL	1	2	3	4	5
RACY	1	2	3	4	5
RANDOM	1	2	3	4	5
RATIONALISTIC	1	2	3	4	5
READABLE	1	2	3	4	5
RECOGNIZABLE	1	2	3	4	5

REDEMPTIVE	1	2	3	4	5
REDUNDANT	1	2	3	4	5
REMEDIAL	1	2	3	4	5
RESISTANT	1	2	3	4	5
RESPECTIVE	1	2	3	4	5
RHYTHMICAL	1	2	3	4	5
RIGHTEOUS	1	2	3	4	5
ROMANTIC	1	2	3	4	5
SACROSANCT	1	2	3	4	5
SALUTARY	1	2	3	4	5
SATIRICAL	1	2	3	4	5
SCURRILOUS	1	2	3	4	5
SECULAR	1	2	3	4	5
SENSATIONAL	1	2	3	4	5
SENSIBLE	1	2	3	4	5
SENTIENT	1	2	3	4	5
SLOW	1	2	3	4	5
SOMBRE	1	2	3	4	5
SPIRITUAL	1	2	3	4	5
SPOOKY	1	2	3	4	5
STATISTICAL	1	2	3	4	5
STERN	1	2	3	4	5
STOIC	1	2	3	4	5
STUDIOUS	1	2	3	4	5
STYLISTIC	1	2	3	4	5
SUAVE	1	2	3	4	5
SUBJECTIVE	1	2	3	4	5
SUBSTANTIVE	1	2	3	4	5
SUBTLE	1	2	3	4	5
SUBURBAN	1	2	3	4	5
SULLEN	1	2	3	4	5
SUPERFICIAL	1	2	3	4	5
SYSTEMATIC	1	2	3	4	5
TACTICAL	1	2	3	4	5
TANGENTIAL	1	2	3	4	5
THEATRICAL	1	2	3	4	5
THEMATIC	1	2	3	4	5
THEORETICAL	1	2	3	4	5
TIMELY	1	2	3	4	5
TIMID	1	2	3	4	5
TRANSIENT	1	2	3	4	5

TRANSITIONAL	1	2	3	4	5
TRIBAL	1	2	3	4	5
TUMULTUOUS	1	2	3	4	5
UNACCEPTABLE	1	2	3	4	5
UNAPPRECIATED	1	2	3	4	5
UNCOMFORTABLE	1	2	3	4	5
UNCONVENTIONAL	1	2	3	4	5
UNCRITICAL	1	2	3	4	5
UNDEVELOPED	1	2	3	4	5
UNENDURABLE	1	2	3	4	5
UNEVEN	1	2	3	4	5
UNFOUNDED	1	2	3	4	5
UNIQUE	1	2	3	4	5
UNIVERSAL	1	2	3	4	5
UNLAWFUL	1	2	3	4	5
UNLIKELY	1	2	3	4	5
UNSCIENTIFIC	1	2	3	4	5
UNSYMPATHETIC	1	2	3	4	5
VERBAL	1	2	3	4	5
VIBRANT	1	2	3	4	5
VOLUBLE	1	2	3	4	5

Reading Habits and Reading Patterns Questionnaire

Directions: Respond to each item below.

A. Demographics

Gender: _____

Race _____

Age _____

Education (Select highest level of schooling)

   Elementary/High School ___
   College ___
   Graduate Level ___

Directions: Answer each item by circling the response closest to what is true for you. There are no right or wrong answers.

B. Reading Habits

1. On average, how often to do you read? Please consider any reading you do for pleasure, for work, or for school when answering. Select one choice.

	Never	Seldom	Sometimes	Often	Very Often
	1	2	3	4	5

2. How often do you read each of the following types of material? Please note that you can read these materials in any format (i.e., on the web, in a physical book, on an electronic device, etc). Select one choice for each.

	Never	Seldom	Sometimes	Often	Very Often
Newspaper articles	1	2	3	4	5
Fiction books	1	2	3	4	5
Non-fiction books	1	2	3	4	5
Magazines	1	2	3	4	5
Short Stories	1	2	3	4	5
Manuals/Reports	1	2	3	4	5
Comics	1	2	3	4	5
Poetry	1	2	3	4	5

Religious material	1	2	3	4	5
Other (please explain)	1	2	3	4	5

2. What do you like to read? Select as many as you like.

Newspaper articles
Fiction books
Non-fiction books
Magazines
Short Stories
Manuals/Reports
Comics
Poetry
Religious material
Other (please explain)

Genre Dimensions Scale

	Does not describe at all		Describes somewhat		Describes perfectly
ADEQUATE	1	2	3	4	5
IRREDEEMABLE	1	2	3	4	5
AFFECTIONATE	1	2	3	4	5
LEGENDARY	1	2	3	4	5
AMBITIOUS	1	2	3	4	5
LOGICAL	1	2	3	4	5
ANGRY	1	2	3	4	5
LOVABLE	1	2	3	4	5
APPLICABLE	1	2	3	4	5
LUXURIOUS	1	2	3	4	5
BIOGRAPHICAL	1	2	3	4	5
LYRICAL	1	2	3	4	5
CAUSAL	1	2	3	4	5
MALICIOUS	1	2	3	4	5
CLASSIC	1	2	3	4	5
METICULOUS	1	2	3	4	5
COHERENT	1	2	3	4	5
MONOTONOUS	1	2	3	4	5
COHESIVE	1	2	3	4	5
NATIONALISTIC	1	2	3	4	5
COLONIAL	1	2	3	4	5
OFFICIAL	1	2	3	4	5
COMPETENT	1	2	3	4	5
OPINIONATED	1	2	3	4	5
COMPLACENT	1	2	3	4	5
ORDINARY	1	2	3	4	5
COMPREHENSIVE	1	2	3	4	5
OUTSPOKEN	1	2	3	4	5
CONCEPTUAL	1	2	3	4	5
PALLID	1	2	3	4	5
CONCISE	1	2	3	4	5
PENSIVE	1	2	3	4	5
CONCLUSIVE	1	2	3	4	5
PLAINTIVE	1	2	3	4	5

	Does not describe at all		Describes somewhat		Describes perfectly
CONNECTIVE	1	2	3	4	5
POPULAR	1	2	3	4	5
CONTRITE	1	2	3	4	5
PRACTICAL	1	2	3	4	5
DEFENSIBLE	1	2	3	4	5
PROFOUND	1	2	3	4	5
DEFINABLE	1	2	3	4	5
QUALITATIVE	1	2	3	4	5
DEFINITE	1	2	3	4	5
QUICK	1	2	3	4	5
DENSE	1	2	3	4	5
RECOGNIZABLE	1	2	3	4	5
DEPRECATORY	1	2	3	4	5
REDUNDANT	1	2	3	4	5
DETRIMENTAL	1	2	3	4	5
RESPECTIVE	1	2	3	4	5
DIABOLICAL	1	2	3	4	5
RIGHTEOUS	1	2	3	4	5
DISHONEST	1	2	3	4	5
ROMANTIC	1	2	3	4	5
DISTINCTIVE	1	2	3	4	5
SENSATIONAL	1	2	3	4	5
DOMESTIC	1	2	3	4	5
SENSIBLE	1	2	3	4	5
DRY	1	2	3	4	5
SLOW	1	2	3	4	5
ELEMENTARY	1	2	3	4	5
SOMBRE	1	2	3	4	5
EXCESSIVE	1	2	3	4	5
SPOOKY	1	2	3	4	5
FAMILIAR	1	2	3	4	5
STERN	1	2	3	4	5
FEARSOME	1	2	3	4	5
STOIC	1	2	3	4	5
FRAGMENTARY	1	2	3	4	5
STYLISTIC	1	2	3	4	5
FURIOUS	1	2	3	4	5

	Does not describe at all		**Describes somewhat**		**Describes perfectly**
SUBJECTIVE	1	2	3	4	5
GLAMOROUS	1	2	3	4	5
SUBSTANTIVE	1	2	3	4	5
GRAMMATICAL	1	2	3	4	5
SUBURBAN	1	2	3	4	5
HISTORICAL	1	2	3	4	5
SULLEN	1	2	3	4	5
HONORARY	1	2	3	4	5
SUPERFICIAL	1	2	3	4	5
HYPOTHETICAL	1	2	3	4	5
SYSTEMATIC	1	2	3	4	5
INAPPLICABLE	1	2	3	4	5
THEATRICAL	1	2	3	4	5
INHUMANE	1	2	3	4	5
THEORETICAL	1	2	3	4	5
INQUISITIVE	1	2	3	4	5
UNENDURABLE	1	2	3	4	5
INSIPID	1	2	3	4	5
VIBRANT	1	2	3	4	5