

**The Role of Genre Expectation in Literary Readers Engagement in
Interpretative Literary Reasoning**

BY

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THESIS

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This thesis is dedicated to my parents, Bob and Marie McCarthy - the two people who, in twenty-five years, never missed a single dance recital, choir concert, or theatrical performance.

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SUMMARY

Previous research has shown that the expectation of a particular literary genre (poetry vs. prose) affected how readers construed the meaning of the text as manifest in think-aloud comments (Peskin, 2007). The current study was designed to replicate and extend these findings using longer literary texts and essays instead of think-alouds to assess meaning making. Two texts by the same author were presented to 89 college students, one presented in a typical prose format (as a paragraph) and the other laid out like a more typical poem. Each text appeared equally often as poem or as prose across participants. Essays were coded for six kinds of behaviors related to literary interpretation. The data yielded mixed evidence for the genre expectation effect. Factors that may have affected the relationship between genre manipulation and interpretative reasoning are discussed.

I. INTRODUCTION

Beyond basic comprehension for a text, we must also understand and make meaning from what we read. Though this may hold true for all texts, it is especially true for literature. If a reader of *The Great Gatsby* came away with nothing more than a set of characters, setting, and chain of events, literary theorists would likely agree that this reader had failed to *understand* the novel. This is because literary texts are *point-driven* (Vipond & Hunt, 1984): the goal of reading a piece of literature is to develop a thematic interpretation that speaks to a moral of the story or an aspect of the human condition. This understanding comes not only from the events of the plot, but an appreciation for the specific choices made by the author as a means of expressing his or her perspective on the theme (e.g. Goldman, 2004; Langer, 2010; Lee, 2007, 2011). These rhetorical elements and thematic understandings are derived from interpreting the presented text and are not evident simply through a literal read of the text.

To date, cognitive research on discourse comprehension has largely neglected the issue of *how* readers construct nonliteral interpretations of literary text. Most of the reading research has focused on experimenter-developed narratives. The assessments used in these studies, reading time and memory-dependent tasks like recall or multiple-choice questions, do not address the more complex processing involved in understanding literary text (Rapp, Komeda, & Hinze, 2011). The current study is designed to extend the empirical database on how readers make meaning from literature by probing beyond basic plot coherence and by using authentic literary text.

Think-aloud research has shown that expert readers of literary texts are attuned to the point-driven nature of literature (Graves & Frederiksen, 1991; Peskin, 1998). Experts attend to the rhetoric, structure, and conventions of the text to construct interpretations and make

comparisons to other texts that relate to a broader message. In contrast, novices tend to focus on plot sequence (Graves & Frederiksen, 1991; Peskin, 1998).

One explanation for why expert readers are more likely to produce nonliteral interpretations is that they are more familiar with the conventions and rhetorical devices used by authors of literary text to convey the “point” of the literary work. When reading literary text, readers must be able to distinguish the foreground of important information from the background of details. Rabinowitz (1987) suggested that, when reading literary texts, there are “rules of notice” - devices and conventions that authors use to put emphasis on parts of the text to which a reader should attend. These conventions are certain stylistic choices established in literature that act as markers of importance. For example, one rule of notice Rabinowitz proposed is *repetition*: when an author repeats a word or image several times in a work, the idea moves from being a part of the background to the foreground. Nick Carraway (the narrator in *The Great Gatsby*) makes frequent reference to the billboard of Dr. T.J. Eckelburg that overlooks the nearby valley of ashes. If the billboard was mentioned only once, a reader might assume that it is a minor detail about the setting. However, the repetition ought to increase the reader’s sense that the author is using the billboard in some special way, even though exactly how or why might not immediately be clear.

Additionally, rules of notice draw attention to ideas in the text that are not intended to be taken at face value. When referencing Dr. Eckelburg’s billboard, Nick often mentions the giant set of eyes that seem to watch over the area. The attentive reader, who has already established that the billboard is important, is likely to perceive this description as something more than its literal meaning – a symbol of a greater being who watches over the events of the story as they unfold. It is from these kinds of rhetorical choices that the meaning (beyond the literal plot of

the text) can be constructed. Thus, one of the indicators of expertise is knowledge of the rhetorical strategies authors use to encourage readers to form interpretations that go beyond literal meaning.

Rabinowitz also noted that some of these rules of notice can be generalized to all forms of text, but many are specific to a certain genre of text. For example, italicized text is a relatively ubiquitous indicator of emphasis in prose, but it is rarely, if ever, used in poetry. In contrast, a nine-syllable line in a poem in iambic pentameter is indicative of a particular point of interest. Knowledge of these genre conventions and how they are related to making meaning is important when considering the differences between kinds of literary text. That is to say, there is an important message in all literary texts, but the way that message is conveyed will be vastly different in an 800-page novel and a 17-syllable haiku. The ability to recognize these different rules of notice is essential for interpreting authentic literary works.

Literary experts also possess knowledge of how and *when* to engage in interpretative processing and representation activities. Zeitz (1994) had expert literary readers read non-literary and literary texts. She found that they engaged in less interpretation of non-literary as compared to literary texts. Additionally, the amount of interpretations produced for these non-literary texts were the same for expert literary readers, novice readers, and experts in the field in question (Zeitz, 1994). In other words, literary experts' interpretative reasoning was specific to literary text. Thus, knowledge of the genre in question is useful for making decisions about when to engage in literary interpretative reasoning.

Indeed, Hanauer (1998) proposed a genre-specificity hypothesis in which he suggested that readers engage with texts differentially based on the text's genre. Hanauer (1998) found that when reading times, immediate recall, and judgments of comprehension were compared, there

were systematic differences in the processing and representation of literary versus nonliterary texts. Poetic literary texts were characterized as having relatively slow, difficult processing in which memory for textual information was important. In contrast, nonliterary encyclopedic texts were characterized by faster reading, but less complete recall and a lower rating of difficulty (Hanauer, 1998). From these data, Hanauer concluded that poetic literary text was being approached in a more effortful way than the expository text, and, more broadly, different kinds of text afforded different processing.

Similarly, differences between literary genres, in particular prose versus poetry, have been observed. Peskin (1998) found that novices engaged in interpreting poetic texts by discussing rhetoric, metaphoric meaning, and significance, but they did not engage in such interpretation with prose. This contrasts with the absence of such interpretative behaviors by novices when reading literary prose (Graves & Frederiksen, 1991; Zeitz, 1994). McCarthy & Goldman (2011) replicated these findings and also more directly compared the two kinds of literary text. When readers read poetry they focused on rhetoric (such as specific language, imagery, rhyme, etc.), whereas prose texts yielded descriptions of plot events. These data are consistent with a genre-specificity hypothesis predicting that poem and prose afford different kinds of processing.

According to traditional theories, the differences in interpretative behaviors would be attributed to differences inherent in the genres themselves. The assumption of traditional theories is that the literary experience is the close reading and discovery of meaning the author intentionally placed in the text (Ransom, 1941). Therefore, readers construct understandings from prose and poems differently because the texts themselves were written differently. More contemporary literary theory, on the other hand, places more emphasis on the reader interacting

with the text. Differences among genres are not solely the construction of the author. The reader plays a part in making meaning as well (Fish, 1980). In other words, the reader brings to bear particular *expectations* of what might be in the text and is an active participant in *creating* meaning, not just in detecting it (Culler, 1994; Fish, 1980). Readers may rely on the genre of a literary work to cue appropriate ways of engaging with that literary work. Zwaan (1994) provided some empirical support for this position. Zwaan presented all readers with the same texts, but manipulated the genre readers thought they were reading. He told some they were reading news stories and others that they were reading literary short stories. Despite the texts being identical, the “news story” readers performed significantly better on inference verification tasks, whereas the “short story” readers performed better on sentence verifications tasks. Zwaan (1994) called this the *genre expectation effect*. These data indicate that the expectation of reading a short story led to a focus on the surface features of the text. These features are important for literary reading because choices of specific words or phrases are necessary for the construction of literary interpretations. This suggests not only that readers possess prior knowledge about what information is necessary for making sense of literary texts, but also that reading behaviors can be driven by the mere expectation of a particular genre.

Genre expectations, as opposed to inherent differences, may also explain why novice readers of prose do not engage in interpretative behaviors (Graves & Frederiksen, 1991), but novice readers of poetry do (Peskin, 1998). It may be that students engage in more interpretative behaviors when reading a poem not because the text is intrinsically more interpretable, but because their expectations for the genre lead them to pay more attention to rhetorical conventions. The present study explored this possibility. Specifically, the same texts appeared in

a format consistent with poetry or in a format consistent with a prose genre. This manipulation allowed us to examine the impact of genre expectation on making sense of the text.

To our knowledge, only one study, by Peskin (2007), looked at the possibility of a genre expectation effect between literary genres. Peskin presented students with six sentences and asked them to think aloud while reading “just as if you are turning up the volume on your thoughts as you read”. Students saw a sentence in a poem or prose format and then later saw the same sentence in the alternate format. Results indicated that, when reading the poem form of a sentence as compared to the prose form, the students spent more time reasoning with the text and recognized and interpreted more literary conventions (i.e. significance, multiple meanings, metaphoric content, structure, and contrast). Peskin (2007) interpreted these results as indicating that the perception of different literary genres resulted in different interpretative behaviors.

However, there are several sources of concern regarding Peskin’s methodology. First, the texts for Experiment 1 were a single sentence. To truly compare poetic text to other forms of real-world texts, it is necessary to use more extended discourse. Additionally, the participants saw each text as a poem and as prose, which may have resulted in hypothesis transparency. That is to say, the comparison of the same content in different forms may have directed the readers to a more explicit compare-and-contrast strategy. Seeing only one form would help to test a more spontaneous activation of genre knowledge. Peskin did employ a block-counterbalanced design (participants were presented with all of the texts in one form before seeing the texts again in the alternate form); however, given the low sample size ($N = 8$), she could not statistically test for carryover effects. Thus, it is difficult to dismiss hypothesis transparency as a possible cause of the differential reading and reasoning behaviors.

The Current Study

The present study sought to examine the issue of genre expectations using literary works longer than the single sentence texts used by Peskin (2007). Furthermore, the current study reduced hypothesis transparency by using a mixed-design and counterbalancing scheme in which each participant saw one example of each genre (poem and short story), but the specific content appeared in only one of the genres per participant. Finally, rather than using think-alouds to assess reading, the present study had participants write an essay. This assessment not only permitted a larger sample size ($N = 89$ compared to $N = 8$), but also was typical of tasks in an English Language Arts assessment.

Participants read two vignettes from *The House on Mango Street* (Cisneros, 1984), a novel commonly taught in middle and high school English classrooms. Cisneros' writing style is poetic prose: the sentences are short and rhythmic. This facilitated conversion to a poem format. Participants were asked to read and then write an essay in response to the question *What is this text about?*. Participants had the texts available during essay writing and were encouraged to use the text as a resource.

The hypothesis was that essays based on poetic forms would reflect more interpretation of the text than the short story forms. This hypothesis is based on the assumption that the graphic layout of the text activates prior knowledge about the processes (specifically interpretative reasoning) necessary to make sense of the text. If readers expect that reading short stories requires understanding of what happens in the text, whereas reading poetry is about understanding *how* the text conveys its meaning, and these expectations affect how readers make sense of text, essays regarding what the text was about should reflect these interpretative differences.

Method

Participants

Participants were 89 (25 male) undergraduate students attending a large midwestern university. The average age of participants was 19.07 ($SD = 1.64$). They received course credit for their participation. All participants were novice literary readers as none had been enrolled in a college-level English class beyond the required introductory writing course. Of the 89 participants who completed the study, data from 5 participants were excluded from analyses: 2 reported having previously read and analyzed the texts in a class, 2 reported that English was not their first language, and 1 was noncompliant. This left a total of 84 participants whose data were considered in the analyses.

Design

The design was within-subjects with two variables: genre (poem, short story) and text (*My Name*, *Linoleum Roses*). A Latin-square counterbalancing procedure for the pairing of text to genre and genre order generated 4 between-subject grouping conditions. Participants were randomly assigned to one of the 4 conditions, producing 22 participants in three conditions and 23 in the fourth. After excluding the five participants, cell sizes were 23, 19, 22, and 20.

Materials

Texts.

The texts used for this study were *My Name* and *Linoleum Roses*, two vignettes from *The House on Mango Street* by Sandra Cisneros (1984). These texts were chosen due to their similarity to texts found in the typical English Language Arts classroom. They are texts similar to stories students would read in their classes, but are not so ubiquitous that participants would have already read and discussed them. Texts from the same novel were chosen to maintain

stylistic similarity. This also allowed the texts to be well-matched in terms of readability.

Linoleum Roses has a Flesh-Kincaid score of 81.0, a grade level of 6.2, and a lexile score of 940.

My Name has a Flesh- Kincaid score of 80.9, a grade level of 5.1, and a lexile score of 820.

The vignettes were typed and presented on standard-sized paper, preserving the format from the book version for the short story condition (Appendix A). In the poem condition, the same stories were restructured to appear in a traditional poem format of short lines and several stanzas. To preserve the semantic integrity of the material, each line of the poem corresponded to a clause from the original vignette and each stanza reflected the original paragraph breaks (Appendix B).

Ratings.

After reading each text, participants were asked to rate their interest in the text (1-7).

After writing the essays, participants rated their interest in the writing task (1-7).

Task Instructions.

Prior to reading, the reading instruction was read aloud by the experimenter as follows:

Please read the following text. After you are finished, you will be asked to write an extended essay on what this text is about using evidence from the text to support your claims. You will be able to keep the text when you are writing your essay. After reading the text through, the writing instruction was presented on the top of a sheet of lined paper and read aloud as follows: Please write an extended essay on what this text is about using evidence from the text to support your claims. You may use the text as a reference.

Demographic Information.

A basic demographic questionnaire inquired about age, gender, year in school, familiarity with the texts, native language, and number of AP/college level English courses as a measure of literary expertise (See Appendix C).

Procedure

The study was completed in a one-hour session in groups of 1-5 participants. After completing informed consent, participants received one of the texts and read the instructions along with the experimenter. After reading the first text, participants rated their interest in the task and were then given lined paper with the prompt printed at the top to compose their essay. The participants were encouraged to use the text as a reference while constructing their essays. After completing their essays, students rated their interest in the writing task. Participants repeated this protocol with the other text in the alternative form according to their counterbalancing condition. Upon completion, the participants filled out the demographic questionnaire.

Scoring

Initial attempts to apply a planned coding scheme that characterized each idea unit in the essay as a paraphrase, local inference, or interpretation did not appear to capture important differences among the essays. An alternative coding scheme was developed based on repeated readings of the essays in conjunction with a consideration of the literature on rhetorical devices and literary interpretation (Hillocks & Ludlow, 1984; Rabinowitz, 1987, and the coding scheme used by Peskin (1998, 2007). The resulting coding scheme contained six categories that reflected two sets of behaviors related to literary interpretation. The first set, *Text-based Interpretative Cues*, encompassed statements in the essays that referred to features or characteristics of the text

that are theorized to have heuristic value for interpretation. The three categories in this set were: 1) *sensitivity to genre*, 2) *rules of notice*, and 3) *specific language*. These cues can form the basis of nonliteral interpretations. In the present coding, credit was given if these cues were mentioned in the essays, even if they were not used in an interpretation.

The second set, *Interpretation*, captured three categories of statements indicative of the reader moving beyond a literal understanding by providing an interpretation of a part of the text or of the text as a whole. The three categories within this set were: 4) *interpretation using a rhetorical device*, 5) *thematic generalization*, and 6) *signification*. To be categorized in the *Interpretation* set, the statement needed to go beyond paraphrasing or summarizing ideas presented in the text.

Essays were coded for the presence or absence of each of the six categories. It is important to note that there was no quality judgment of the cues that were noticed or interpretations that were provided. Elaborated descriptions of each of the six categories follow and examples of scored essays are provided in Appendix D.

Text-based Interpretative Cues.

Sensitivity to genre. Essays were given credit for this category if the reader referred to the text as something other than “text.” Terms that occurred in the essays were “poem”, “short story”, “essay”, or “article.” Essays also received credit for this category if a genre-specific term such as “stanza” or “paragraph” was used to refer to part of the text. Example statements coded for sensitivity to genre were “In this stanza [...]” or “As said in the first paragraph[...].”

Specific language. Essays credited with this demonstrate attention to how the language of the text worked to convey meaning. Essays could be credited with this category in two ways. First, if a reader cited verbatim parts of the text and elaborated on how that wording helped to

“paint a picture” of what the text was saying or if there was a comment about how the language used in the text gave it a certain tone or communicated a particular “feeling.” In “She refers to her name as ‘A muddy color’, which shows that she doesn’t like her name”, there is a local focus on the verbatim phrase “a muddy color” and that it conveys something specific to the character. A more global inference based on the specific language used in the text is reflected in these examples: “The under tone of the essay is dreary and remorseful” and “The language and tone she uses makes the text mature.” In these examples, there is no indication of the reasoning processes that underlie the claims; hence, they are coded as cues rather than as interpretations.

Rules of notice. Rules of notice are theorized to be heuristics that alert readers to the potential rhetorical devices. In this corpus of essays, three rules of notice were explicitly indicated: repetition, juxtaposition/contrast, or privileged position (e.g., title, topic sentence, final sentence of text). These rules of notice often occurred in the context of specific words but this category was credited only if there was an explicit indicator of a rule of notice. For example, in the following example, there is a focus on the repetition of Esperanza’s name “I guess it [her name] makes her feel like her grandmother because *she mentions it a lot.*” Similarly, in the next example, there is overt emphasis on juxtaposition/contrast, “The meanings [of her name] in different languages *contrast to one another.*” In each of these examples, credit was given for attention to specific word (e.g., name) as well as the rule of notice that was made explicit. At the same time these examples do not discuss the significance for interpretation.

Interpretation.

Interpretation using a literary device. Essays were credited with this category if readers used specific objects or events from the text to reason or construct meanings that went beyond the text. In this corpus, symbolism was the dominant way in which this was done. Another

rhetorical device, irony, occurred much less often. That is, the most frequent construction credited in this category used the verb *represents* to express some type of symbolic interpretation. Example statements include “Her name represents her past, present, and future” and “She believes that this name is her identity and represents all the bad luck that follows her.” An example for irony was “It is ironic that Sally got married to ‘escape’, but ended up as a prisoner.”

Thematic generalization. Essays were credited with this category for statements that indicated the moral, message, or point of the text as a whole with respect to the characters and their specific situations. For example, “Esperanza has yet to find herself and I think she blames that on her name” discusses the “point” of the story that is not directly stated in the text.

Signification. Statements were coded as signification if they were generalizations regarding the message or moral that went beyond the specific characters and world of the text to speak to an abstract or universal of the human condition. This category is consistent with prior definitions of signification (Peskin, 2007; Rabinowitz, 1987) and is similar to the notion of author generalization in Hillocks and Ludlow (1984). Examples of statements scored as signification are the following: “This also resembles real life, but in a modern way because [sic] wives are kind of afraid of leaving their husband because they will not have the stuff they have at the current time” and “This is a message to women that when an opportunity for her greatness comes along grab it so that when you are gone the great achievements you did in your lifetime live on”.

A random subset of 20 essays was independently coded for the presence of each of the six categories by two researchers using the scoring guide (Appendix E). Cohen’s Kappa determined inter-rater reliability of .92 (Cohen, 1960) for the presence of the various categories

in an essay. Disagreements were resolved in discussion. The first author coded the remaining essays.

Clarity of Essay Instruction.

To probe participants' understanding of the task, they were asked to paraphrase the essay instruction. Responses were coded for the words "summary/summarize", "analysis/analyze", and "interpret/interpretation".

Results

We first report analyses of the interest ratings followed by the analyses of the essays.

Interest Ratings

Participants' self-reported interest ratings for reading each text were analyzed in a mixed analysis of variance (ANOVA) with order (poem form first, short story first) as the between-subjects factor and genre (poem, short story) as the within-subjects factor (Table I).

TABLE I
AVERAGE READING INTEREST RATING OF EACH ESSAY AS A FUNCTION OF
GENRE AND TEXT ORDER

Variable	Genre Form			
	Poem Form		Short Story Form	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Presented First	4.33	1.18	3.38	1.58
Presented Second	4.16	1.73	4.28	1.12

The ANOVA revealed a main effect of genre such that participants rated the poem text ($M = 4.24$, $SD = 1.47$) more interesting to read than the short story text ($M = 3.83$, $SD = 1.44$), $F(1,76) = 4.92$, $p = .03$. There was also a main effect of text order such that participants who received the poem text first ($M = 4.31$, $SD = .84$) rated the readings as more interesting than participants who received the short story first ($M = 3.77$, $SD = 1.42$), $F(1, 76) = 4.14$, $p = .05$. The interaction between genre and text order was not significant, $F(1, 76) = 3.77$, $p = .06$. However, examination of the means suggests a trend toward higher interest ratings for the short story if participants had seen the poem first.

A second mixed ANOVA compared participants' self-reported ratings of interest in writing the essays with order (poem form first, short story first) as the between-subjects factor and genre (poem, short story) as the within-subjects factor (Table II).

TABLE II
AVERAGE ESSAY-WRITING INTEREST RATING AS A FUNCTION OF GENRE AND TEXT ORDER

Variable	Genre Form			
	Poem Form		Short Story Form	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Presented First	2.92	1.46	3.03	1.84
Presented Second	3.33	1.74	1.97	1.29

The ANOVA indicated a main effect of genre in which participants rated writing the essays about the poem ($M = 3.13, SD = 1.61$) as more interesting than writing the short story text essays ($M = 2.50, SD = 1.67$), $F(1, 76) = 5.97, p = .02$. There was also a main effect of text order such that participants who received the poem text first ($M = 2.45, SD = 1.17$) rated their interest in writing the essays significantly lower than those who were given the short story first ($M = 3.18, SD = 1.07$), $F(1, 76) = 8.28, p = .01$. The interaction was not significant, $F(1, 76) = 1.55, p = .22$.

Analyses of the Essays

Number of words. The length of the essays was quantified by counting the number of words. These data were input to a mixed ANOVA with order (poem form first, short story first) as the between-subjects factor and genre (poem, short story) as the within-subjects factor (Table III).

TABLE III

AVERAGE NUMBER OF WORDS IN EACH ESSAY AS A FUNCTION OF GENRE AND TEXT ORDER

Variable	Genre Form			
	Poem Form		Short Story Form	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Presented First	174.02	55.91	118.18	56.18
Presented Second	102.02	39.86	129.51	42.86

This ANOVA revealed a main effect of genre, $F(1, 82) = 10.88, p = .00$, and a main effect of text order, $F(1, 82) = 17.74, p = .00$. The ANOVA also revealed an interaction between genre and text order $F(1, 82) = 49.80, p = .00$.

Independent-samples t-tests were performed to follow-up this interaction. For the poetic forms of texts, there was a significant difference in word count as a function of order such that participants who saw the poem form first ($M = 174.02, SD = 55.91$) wrote longer essays than those who saw the poem form second ($M = 102.03, SD = 39.86$), $t(82) = 6.70, p = .00$. For the short story forms of the texts, participants who saw the short story first ($M = 118.18, SD = 56.18$) did not differ in total number of words as compared to participants who saw the short story second ($M = 129.51, SD = 42.86$), $t(82) = 1.05, p = .30$. In sum, the order the texts were presented in did not matter for the short story version of the texts, but there was a difference in the amount written for the poem form such that participants who saw the poem text first wrote more than those participants who saw the poem text second.

Essay Content. The frequency with which participants included each of the six categories in their essays (See Figure 1) was analyzed using the McNemar Chi-Square as appropriate for within-subjects frequency data. Preliminary analyses indicated no effect of text order (poem first, short story first) or text (*Linoleum Roses, My Name*) on the frequencies of inclusion. Accordingly, data were collapsed across counterbalancing conditions yielding frequency information as a function of genre manipulation (poem versus short story).

Category Inclusion. McNemar Chi-squares were calculated for each category as a function of genre, using a continuity correction as appropriate given the low frequencies in several categories. Figure 1 shows the frequencies of inclusion in essays for each category as a function of poem or short story form. None of these Chi-square tests were significant, as follows:

Sensitivity to genre: $\chi^2(1, N = 84) = 2.07, p = .15$; Rules of notice: $\chi^2(1, N = 84) = .06, p = .82$;

Specific language: $\chi^2(1, N = 84) = .36, p = .55$; Literary device: $\chi^2(1, N = 84) = .57, p = .45$;

Thematic generalization: $\chi^2(1, N = 84) = .00, p = .99$; Signification: $\chi^2(1, N = 84) = .10, p = .75$.

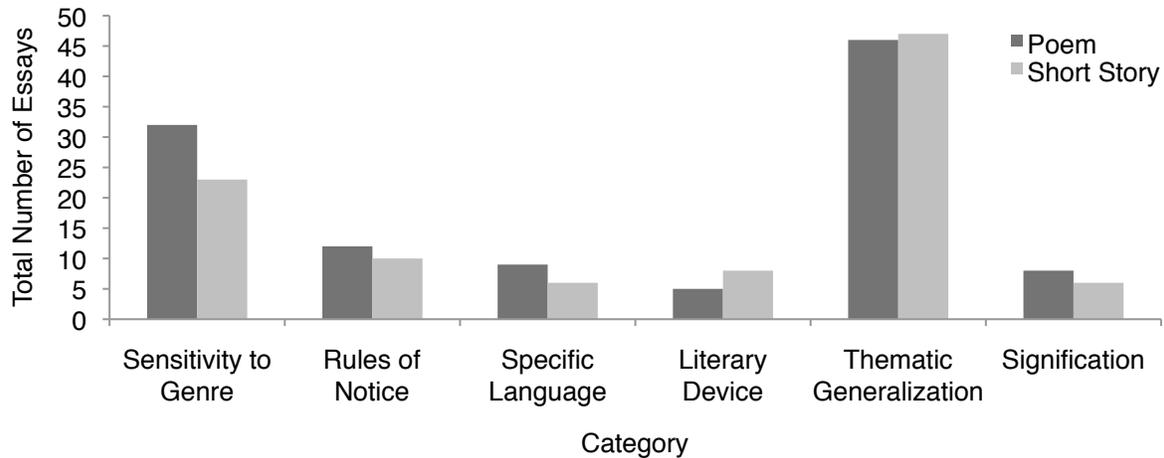


Figure 1. Frequency of categories as a function of genre.

A second analysis examined whether genre affected inclusion of *any* of the six categories. Each subject was classified into one of the following four cells: At least one category included in poem but not short story essay ($n = 13$); at least one category included in short story but not poem essay ($n = 4$); at least one category included in both poem and short story ($n = 56$); and no category included in either poem or short story ($n = 11$). A McNemar Chi-Square test on these frequencies revealed that a higher proportion of essays contained at least one of the categories when the text was in poem form (.82) than in short story form (.71), $\chi^2(1, N = 84) = 17.93, p = .05$.

In addition to looking at presence or absence of any of the categories, the total number categories that appeared in each essay was calculated and analyzed. Essays could earn a score from 0 (had none of the categories) to 6 (had each of the categories). For example, if an essay included one mention of sensitivity to genre, one mention of signification, and one mention of a rule of notice, the essay would receive a score of three. If a reader referenced the genre of the text four times in a single essay, but did not have any other of the indicators, the essay would receive a score of one. A paired-samples t-test comparing poem essays and short story essays revealed no significant difference in the total number of categories in a single essay: For poem, $M = 1.33$, $SD = .99$ and for prose, $M = 1.19$, $SD = .98$, $t(83) = 1.33$, $p = .19$.

In sum, these results showed that a text manipulated to appear as a poem had a higher likelihood of resulting in an essay that included at least one feature than when it appeared as a short story. However, this effect was not specific to any particular category.

Post-Hoc Analyses of Essays.

Though we initially were interested in the six categories individually, patterns in their frequencies suggested genre expectation effects may have manifested differently in the two higher-order categories: text-based interpretative cues and interpretations. Thus, we created a *text-based interpretative cue score* from 0 to 3 where essays that received a score of 0 contained none of the related subcategories and essays that received a score of 3 contained all three interpretative cues (*sensitivity to genre*, *rules of notice*, and *specific language*). Similarly, we created an *interpretations* score from 0 to 3 (with a 3 containing *interpretation using a literary device*, *thematic generalization*, and *signification*). A paired-samples t-tests revealed that difference in *text-based interpretative cue* scores for essays about the poem form text ($M = .63$, $SD = .72$) and short story form ($M = .46$, $SD = .59$) approached significance, $t(83) = 1.87$, $p =$

.066. In contrast, poem form essays ($M = .70$, $SD = .69$) and short story essays ($M = .72$, $SD = .72$) did not differ in their *interpretations* score, $t(83) = .31$, $p = .76$.

It was possible that there were some carry-over effects of the within-subjects design. We therefore decided to re-analyze the essay data only from each participant's first essays. A Chi-square test for the inclusion of any category was significant and revealed the same pattern as the equivalent within-subjects analysis, $\chi^2(1, N = 84) = 11.90$, $p = .00$. Indeed, looking only at the first essay for any of the dependent variables yielded the same results as the original within-subjects analyses.

Clarity of Essay Instruction

Of the 84 participants who responded, 55 (69.6%) restated the prompt or did not use any specific terminology, 13 (16.5%) referred to the instruction using "summary" or "summarize", 9 (11.4%) used the words "analysis", "analyze", "interpret", or "interpretation", and 2 (2.5%) used both "summary" and "analyze/interpret" words in their paraphrase. Additionally, participants were asked if the essay instructions were clear and, if they were not, why and what could have made them clearer. Twenty participants said that the instructions were not clear. All of the criticisms of the essay instruction cited a lack of clarity or specification regarding what they were to write about. Examples include "Too broad", "Does it mean to summarize or analyze?", "Vague".

Discussion

Analyses of the essays showed some support for the idea that readers reason differently about poetry and prose; however, we failed to find a strong genre expectation effect as expected based on the work of Peskin (2007).

The genre manipulation yielded no differences for any of the specific categories of

interpretation behaviors. *Sensitivity to genre* and *thematic generalization* behaviors account for the majority of features in this sample. These were not behaviors that were coded for in Peskin's research. The kinds of interpretation that were coded for in her work (language, structure, contrast, metaphoric content, multiple meanings, and significance) manifest in this study as *specific language*, *rules of notice*, *interpretation using a literary device*, and *signification*. While participants in Peskin's studied showed many references to these kinds of interpretative operations, the number of participants in this study that engaged in these behaviors were relatively low (less than 10 each), suggesting that participants were not engaging in much interpretation while reading these texts regardless of genre manipulation condition.

The failure to replicate the genre expectation effect could be a result of several differences between the current and Peskin studies. These differences were intentional and targeted shortcomings of Peskin's original work. However, efforts to improve upon the methodology of Peskin's study appear to have significantly weakened any genre effect. One difference was the texts themselves. Peskin's texts were a single sentence in length. The two vignettes from *House on Mango Street* were chosen not only for their length, but because the poetic quality of the prose lent itself to the genre manipulation. However, this poetic style may have resulted in interpretative cues that were noticeable regardless of the text form in which they appeared. This would also explain the high number of participants ($N = 56$) who produced essays manifesting at least one category in both genres. Furthermore, it would have been ideal to have texts of two types: those that originated as prose and those that originated as poetry. However, we were unsuccessful in an extensive search to find a poetic text of an appropriate length that would be believable in prose format. Thus, by choosing to create more typical lengths for the genre materials, but still keep the specific words identical, we may have "designed away" genre

differences.

A second methodological issue that the present research sought to address was the repeated presentation design of Peskin's study (2007). In Peskin's work, all participants saw each text in both its poem form and its short story form. It is possible that the within-subjects nature of Peskin's think-aloud made the purpose of the research too obvious. Repeating each text may have highlighted the importance of form such that the readers were able to guess that they should be thinking about the differences between poetry and prose resulting in a more conscious search for possible differences rather than more spontaneous interpretation in the case of the poem format. In the current study, we opted for a less transparent mixed-design in which each participant saw a poetic piece and a prose piece, but saw two different texts. Without the ability to make direct comparisons of the forms across the same content, it may have been less obvious to use form as a cue.

A third major difference between this study and Peskin (2007) was the output measure. Peskin opted for a think-aloud. This study, on the other hand, selected an essay-writing task as a way to infer how readers were constructing meaning from the texts. Along with being able to read and understand a piece of literature, the ability to convey ideas to others is a vital part of literacy (Langer, 2010). Writing is an important element of the literary process and essays are a familiar task in English Language Arts classrooms. However, thinking-aloud and essay writing may tap different aspects of reasoning. In a think-aloud, the collected verbal information allows for a look into concurrent processing of any and all information as the student engages with the text or texts. In a written essay, the construction process may involve the filtering of information such that certain kinds of interpretative processes may not be expressed. The essay prompt or the act of writing may encourage the reader to go back to the text and reconsider and revise their

initial representation. Though the prompt *What was this text about?* was designed to be as neutral as possible, the task instruction may have biased the participant responses - essay writers may have omitted parts of their representation of the text because they do not deem them to be task relevant (For a review of task and text relevancy see McCrudden, Magliano, & Schraw, 2012). Indeed, the data regarding the clarity of the essay instruction indicate that participants were unsure about the scope of their essays; if they were to be a summary or an analysis. It may be that the readers produced complex interpretative representations of the text as they read, but this interpretation did not make it into their final responses. The possible differences between think-aloud and essay-writing could be explored in a study that asks participants to first think-aloud during reading and then engage in a post-reading essay task. Having assessments at both of these points in the process would be a way to explore how the ideas during reading are, or are not, translated to the page.

A second avenue worthy of exploration in future work is the wording of the prompt. Given the limited number of interpretative behaviors seen in all of the essays, an essay-writing prompt that explicitly asked the reader to construct an interpretation and then use the text to explain how they constructed that interpretation might reveal more of the interpretative behaviors in the essay.

Additionally, the texts were never explicitly identified as poem or short story during the experiment. While poetry has a unique structure, it is harder to identify a text as a short story as opposed to another form. The *Sensitivity to genre* category revealed that those participants who identified a genre almost always correctly identified the text as poem, but the labels assigned to the prose text ranged from *essay* to *article* to *story*. Because we believe that this expectation effect is due to the activation of prior knowledge related to the genre, it may be that the structural form of short story is simply not a strong enough cue to the genre.

Despite these limitations and possible methodological issues in the current study, it is important to point out that there were some significant effects of the genre manipulation. The essays produced in this study also showed differences in whether or not participants showed any indication of interpretative behavior as a function of their expectation of the literary genre. These findings are consistent with modern literary theory (Fish, 1980; Rabinowitz, 1987) research on poetry and short stories (Graves & Frederiksen, 1991; Peskin, 1998; Zeitz, 1994) and more general genre-specificity (Hanauer, 1998). In addition, for those students who included one of the six features for just one of the forms (N = 17), they were more likely to produce these features when reading the poetic (N=13) as compared to the prose form (N = 4) of the texts. This suggests that at least for a subset of the participants there was something of a difference in expectations for the poem versus the short story.

These results suggest that students do possess some prior knowledge about the nature and purpose of poetry. As previously discussed, the lack of a stronger genre expectation effect may have resulted from the design choices of the study. However, it may also be the case that novice readers simply do not have enough experience with different genres of literature to have established genre-specific expectations about interpretative strategies for processing. It may be that novices have only a vague sense of the differences in these two literary genres, but lack the specific knowledge about relevant rhetorical conventions and how to interpret or make meaning from them. Indeed, our post-hoc analyses in which the six features were clustered by the two higher-order categories, *text-based interpretative cues* and *interpretations* revealed that there was a genre expectation effect for the cues – those features that did not reflect an interpretation, but an attention to information that might be important for an interpretation. On the other hand, there was no effect of genre on the number of *interpretations* which represent actual

interpretations and more sophisticated literary thinking. This is consistent with possibility that the students *were* activating prior knowledge about the genre based on their expectations, but that the knowledge activated was far too limited to manifest itself in specific interpretative behaviors relevant to a given genre. We plan to look more deeply into the notion of interpretative cues versus actual interpretation in these data and our future work.

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Appendix A

My Name

In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse--which is supposed to be bad luck if you're born female-but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother. I would've liked to have known her, a wild, horse of a woman, so wild she wouldn't marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to inherit her place by the window.

At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister's name Magdalena--which is uglier than mine. Magdalena who at least - can come home and become Nenny. But I am always Esperanza. would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.

Linoleum Roses

Sally got married like we knew she would, young and not ready but married just the same. She met a marshmallow salesman at a school bazaar, and she married him in another state where it's legal to get married before eighth grade. She has her husband and her house now, her pillowcases and her plates. She says she is in love, but I think she did it to escape.

Sally says she like being married because now she gets to buy her own things when her husband gives her money. She is happy, except sometimes her husband gets angry and once he broke the door where his foot went through, though most days he is okay. Except he won't let her talk on the telephone. And he doesn't let her look out the window. And he doesn't like her friends, so nobody gets to visit her unless he is working.

She sits at home because she is afraid to go outside without his permission. She looks at all the things they own: the towels and the toaster, the alarm clock and the drapes. She likes looking at the walls, at how neatly their corners meet, the linoleum roses on the floor, the ceiling smooth as wedding cake.

Appendix B

My Name

In English my name means hope.
 In Spanish it means too many letters.
 It means sadness, it means waiting.
 It is like the number nine.
 A muddy color.
 It is the Mexican records my father plays on Sunday mornings
 when he is shaving, songs like sobbing.

It was my great-grandmother's name and now it is mine.
 She was a horse woman too,
 born like me in the Chinese year of the horse—
 which is supposed to be bad luck if you're born female-
 but I think this is a Chinese lie
 because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother.
 I would've liked to have known her,
 a wild, horse of a woman,
 so wild she wouldn't marry.
 Until my great-grandfather threw a sack over her head and carried her off.
 Just like that,
 as if she were a fancy chandelier.
 That's the way he did it.

And the story goes she never forgave him.
 She looked out the window her whole life,
 the way so many women sit their sadness on an elbow.
 I wonder if she made the best with what she got
 or was she sorry because she couldn't be all the things she wanted to be.
 Esperanza.
 I have inherited her name,
 but I don't want to inherit her place by the window.

At school they say my name funny
 as if the syllables were made out of tin
 and hurt the roof of your mouth.
 But in Spanish my name is made out of a softer something, like silver,
 not quite as thick as sister's name
 Magdalena--which is uglier than mine.
 Magdalena who at least- -can come home
 and become Nenny.
 But I am always Esperanza.

I would like to baptize myself under a new name,
 a name more like the real me,
 the one nobody sees.
 Esperanza as Lisandra
 or Maritza
 or Zeze the X.
 Yes. Something like Zeze the X will do.

Linoleum Roses

Sally got married like we knew she would,
 young and not ready
 but married just the same.
 She met a marshmallow salesman at a school bazaar,
 and she married him in another state
 where it's legal to get married before eighth grade.
 She has her husband and her house now,
 her pillowcases and her plates.
 She says she is in love,
 but I think she did it to escape.

Sally says she like being married
 because now she gets to buy her own things
 when her husband gives her money.
 She is happy,
 except sometimes her husband gets angry
 and once he broke the door where his foot went through,
 though most days he is okay.
 Except he won't let her talk on the telephone.
 And he doesn't let her look out the window.
 And he doesn't like her friends,
 so nobody gets to visit her unless he is working.

She sits at home
 because she is afraid to go outside without his permission.
 She looks at all the things they own:
 the towels and the toaster, the alarm clock and the drapes.
 She likes looking at the walls,
 at how neatly their corners meet,
 the linoleum roses on the floor,
 the ceiling smooth as wedding cake.

Appendix C
Demographic Information

PIN: _____

Gender: Male Female Prefer not to respond

Age _____

Year in School _____

Major _____

Native Language _____

If your native language is NOT English, how long have you spoken English? _____

What is your prior experience with this piece? (Circle One)

I have never read this before.

I may have read this before, it seems familiar.

I have read this before.

I have read, analyzed, and discussed this in a class.

Please paraphrase the essay question you were given.

Were the goals of the essay clear to you? If not, what was unclear? What would have helped you?

What, if any, AP or university-level English/Literature courses have you taken? Please list course titles. We would also like to know something about the kinds of assignments and literary works that you read in those courses – whatever you can remember.

Course Title	Assignment Types/Literary Works Read, Examined

Appendix D

Example Essay 1		
Line #	Transcribed Text	Code
1	The text was about a girl named Esperanza,	
2	she is a Mexican young woman	
3	who doesn't like her name.	
4	"It means sadness, it means waiting. It is like the number nine."	
5	She states all those things which it reminds her of.	
6	She mentions how she got her name from her great-grandmother whom she never knew.	
7	She then goes on to say that her grandmother was a wild woman who didn't want to be married.	
8	That was until her husband took her away but threw a sack over her head first, she never forgave him for that.	
9	She then goes on to say "at school, they say my name funny as if the syllables were made of tin..." The fact that not many people can pronounce her name does not help	
10	She wants to be baptized under a new name, something like Lisandra or Maritza.	

Example Essay 1 shows an essay that does not have any of the six interpretative features. The essay closely paraphrases the content and temporal order of the original text, i.e. retelling the story.

Example Essay 2		
Line #	Transcribed Text	Code
1	This short story	Sensitivity to Genre
2	tells the tale of a little girl, only in eighth grade, who marries a marshmallow salesman	
3	who turns out to be a controlling person and ruins poor Sally's life by depriving her of everything besides her eyes.	
4	The narrator insists that Sally is happy in her brief life,	
5	but the undertone of the essay is dreary and remorseful, this indicating that life for Sally really isn't all that swell.	Specific Language

Example Essay 2 was coded for the presence of both *Sensitivity to Genre* and *Attention to Specific Language*. Line 1 shows the participant identifying a label other than "text". Lines 2-4 are a broad summarization of the bulk of the content of the text. Line 5 shows that the participant was attuned to the tone of the text, which helped him or her to understand the gist of

the story. However, there is no indication that the participant constructed a nonliteral interpretation of the text.

Example Essay 3		
Line #	Transcribed Text	Code
1	I believe this text is about how external perfection can be deceiving.	Thematic generalization
2	In the text having her husband and house, pillowcase and plates.	
3	Sally also claims that she is in love.	
4	The listing of tangible items such as house, pillowcase, + plate represent that Sally sees perfection, or even happiness, as attainable through completing certain steps in a certain sequence (such as getting married and getting a house) and through the acquisition of goods (such as pillowcases and plates).	Interpretation using a literary device
5	The narrator seems to disagree with this notion, right off the bat when she portrays the marriage as having taken place in an irrational and spontaneous manner, and by stating that Sally did it to escape.	
6	Sally is willing to compromise on internal matters (such as the actual well-being of her household and herself) as long as the outside looks good.	
7	The last few lines reiterate that the image of happiness and perfection	Specific Language
8	This is what Sally cares about most (even if she is lying to herself).	

Example Essay 3 was coded for three interpretative categories: *Thematic Generalization*, *Making a Nonliteral Interpretation by Means of a Literary Device*, and *Attention to Specific Language*. Line 1 referenced a point or moral of the text; made clear by the phrase “I think this text is about”. The use of “represents” in line 4 is a sign of symbolism. Indeed, the content indicates that the participant is suggesting that the items symbolize Sally’s happiness. Finally, Line 7 expressly uses the term “image” and reveals something about how the participant made sense of the final lines of the text.

Appendix E

Literary Feature	Description	Specifics	Example
Sensitivity to genre	Labels the text as something other than "text" (poem, story, article) or parts thereof (stanza, paragraph)	Term clearly demarcates the genre	This poem ...
Rule of Notice	The reader notes how repetition, juxtaposition, or privileged position of words or ideas.	Repetition: when a word or phrase is repeated	I guess [her name] makes her feel like her grandmother because she mentions it a lot
		Privileged Position: the words or idea is in a prominent place (i.e. the title, the first part of the text, the first line, or the last line)	The title "Linoleum Roses" makes you notice the roses are on the floor instead of on the table.
		Juxtaposition: author places a person, concept, place, idea or theme parallel to another.	The meanings [of her name] in different languages contrast to one another.
Specific Language	References particular word choice or imagery and notes how it helped the reader make meaning from the text	Word choice: the use of a specific word; reader cites a particular line of text	She refers to her name as " A muddy color ", which shows that she doesn't like her name.
		Imagery: NOT symbolic; one idea is not standing in for another. The particular word simply paints a picture of a particular mood or tone.	The under tone of the essay is dreary and remorseful.

Interpretation Using a Literary Device	Essay mentions a rhetorical device (symbolism and irony) - and what nonliteral interpretation was made from it.	Symbolism: when an object in the text represents something else	Her name represents her past, present, and future.
		Irony: when the outcome is the opposite of the intention; reader uses the word "irony" or "ironic".	It is ironic that Sally got married to "escape", but ended up as a prisoner.
Thematic Generalization	The reader interprets a message ("moral" or "point") of the story --	uses the characters names or a generic "you". -- Other markers include "I think the point is" I think it is about..."	I believe this text is about how external perfection can be deceiving.
Signification	The readers interprets a message that extends beyond the world of the story to abstract a perspective on the human condition	Rather than using specific characters, the moral is extended to "people", "women", etc.	I think a lot of women can relate to such a life because they get married for all the wrong reasons, without realizing their life ends at marriage.

UNIVERSITY OF ILLINOIS
AT CHICAGO

Office for the Protection of Research Subjects (OPRS)
Office of the Vice Chancellor for Research (MC 672)
203 Administrative Office Building
1737 West Polk Street
Chicago, Illinois 60612-7227

Approval Notice
Amendment to Research Protocol and/or Consent Document – Expedited Review
UIC Amendment # 6

November 29, 2011

Kathryn McCarthy, BA
Psychology
1007 W Harrison St., M/C 285
Chicago, IL 60612
Phone: (312) 996-4462 / Fax: (312) 413-4122

RE: Protocol # 2009-1044
“Understanding Literary Text”

Dear Ms. McCarthy:

Members of Institutional Review Board (IRB) #2 have reviewed this amendment to your research and/or consent form under expedited procedures for minor changes to previously approved research allowed by Federal regulations [45 CFR 46.110(b)(2) and/or 21 CFR 56.110(b)(2)]. The amendment to your research was determined to be acceptable and may now be implemented.

Please note the following information about your approved amendment:

Amendment Approval Date: November 21, 2011

Amendment:

Summary: UIC Amendment #6 dated November 4, 2011 (Received by OPRS on November 9, 2011) is an investigator-initiated amendment to 1) add Candice Burkett and Stephen Briner to the study as Co-Investigators with permission access to RiSCWeb for this protocol (Appendix P submitted) and 2) increase the total subject number to 470 participants (revised Research Protocol, version 7, 11/16/2011 and Initial Review Application, version 6, 11/7/2011 submitted).

Approved Subject Enrollment #: 470

Research Protocol(s):

a) Understanding Literary Text, Version 7, [11/16/11]

Phone: 312-996-1711

<http://www.uic.edu/depts/ovcr/oprs/>

FAX: 312-413-2929

2009-1044

Page 2 of 2

November 29, 2011

Please note the Review History of this submission:

Receipt Date	Submission Type	Review Process	Review Date	Review Action
11/09/2011	Amendment	Expedited	11/11/2011	Modifications Required
11/16/2011	Response To Modifications	Expedited	11/21/2011	Approved

Please be sure to:

→ Use only the IRB-approved and stamped consent document(s) and/or HIPAA Authorization form(s) enclosed with this letter when enrolling subjects.

→ Use your research protocol number (2009-1044) on any documents or correspondence with the IRB concerning your research protocol.

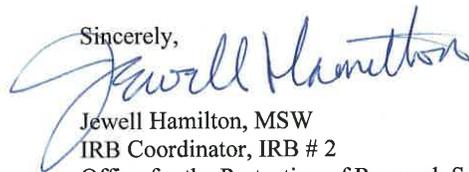
→ Review and comply with all requirements on the enclosure, "UIC Investigator Responsibilities, Protection of Human Research Subjects"

Please note that the UIC IRB #2 has the right to ask further questions, seek additional information, or monitor the conduct of your research and the consent process.

Please be aware that if the scope of work in the grant/project changes, the protocol must be amended and approved by the UIC IRB before the initiation of the change.

We wish you the best as you conduct your research. If you have any questions or need further help, please contact the OPRS at (312) 996-1711 or me at (312) 355-2939. Please send any correspondence about this protocol to OPRS at 203 AOB, M/C 672.

Sincerely,



Jewell Hamilton, MSW
IRB Coordinator, IRB # 2
Office for the Protection of Research Subjects

Enclosure(s):

- 1. UIC Investigator Responsibilities, Protection of Human Research Subjects**

cc: Susan R. Goldman, Faculty Sponsor, Psychology, M/C 285
Jon D. Kassel, Psychology, M/C 285

CURRICULUM VITAE

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Education

Ph.D., 2015
(Expected) University of Illinois at Chicago
Major: Cognitive Psychology
Minor: Language and Literacy
Advisor: Susan Goldman, Ph.D.

B.A., 2009 Augustana College, *Cum Laude*
Majors: Psychology & Theatre Arts
Advisors: Daniel Corts, Ph.D., Jeff Coussens, MFA, Scott Irelan, Ph.D.

Research Experience

2010-Present Project READi (Reading, Evidence, and Argumentation in Disciplinary Instruction) through Reading for Understanding
Graduate Research Assistant
IES project examining to promote evidence-based argumentation and discipline-specific literacy skills in grades 6-12.

2008-2009 Augustana College Audio Perception Lab
Independent Study Researcher – Advisor, Ian Harrington, Ph.D.
Worked with Dr. Ian Harrington and several other students on a project on the McGurk Effect and auditory impairment.

2008 RIROE
Assistant Researcher – Collaborator, Daniel Corts, Ph.D.
Data entry and analysis of a longitudinal study with Quad City School districts to examine the efficacy of their after-school programs.

2006-2009 Augustana College Cognition Laboratory
Independent Study Researcher – Advisor, Daniel Corts, Ph.D.
Worked with Dr. Dan Corts and other students on projects including: academic freedom, directed forgetting, and metaphor clustering.

Manuscripts in Preparation

McCarthy, K. S. & Goldman, S. R. (in preparation). *Exploring how novices reason with different genres of authentic literary texts in single and multiple text situations.*

McCarthy, K. S. & Goldman, S. R. (in preparation). *Effects of task instruction on the interpretation of literary text.*

Presentations

Briner, S. W., **McCarthy, K. S.**, Burkett, C., Levine, S., Magliano, J. P., Lee, C. D., & Goldman, S. R. (2012). *Toward an Assessment of Literary Reasoning in High School Students.* Poster presented at the Annual Meeting of the Society for Text & Discourse, Montreal, QC.

McCarthy K. S. & Goldman, S. R. (2012). *Interpretation of Authentic Literary Texts.* Poster presented at the American Educational Research Association Annual Meeting. Vancouver, BC.

Lee, C. D., Briner, S., George, M., Goldman, S. R., Hall, A. H., Jensen, R., Levine, S., Magliano, J., **McCarthy, K. S.**, Sosa, T., & Sullivan, M. P. (2012). *Reexamining Literary Reasoning: Understanding Progressions and Argumentation.* Symposium at the American Educational Research Association Annual Meeting. Vancouver, BC.

McCarthy, K. S. (2012). *Examining the Impact of Genre Expectation on the Interpretation of Literary Texts.* Presented at the University of Illinois at Chicago Cognitive Division Brown Bag, Chicago, IL.

McCarthy, K. S. & Goldman, S. R. (2011). *Effects of Multiple Sources and Pre-Reading Instruction on Literary Text Interpretation.* Poster presented at the Annual Meeting of the Society for Text & Discourse 2011, Poitiers, France.

McCarthy, K. S. & Goldman, S. R. (2011). *Encouraging Interpretation of Literary Text.* Poster presented at the American Educational Research Association Annual Meeting. New Orleans, LA.

McCarthy, K. S. & Goldman, S. R. (2010). *Effects of Task Instruction on the Interpretation of Literary Text.* Poster presented at the 2010 Annual Meeting of the Society for Text & Discourse, Chicago, IL.

McCarthy, K. S., & Goldman, S. R. (2010). *The Effects of Task Instruction on the Interpretation of Literary Text.* Presented at the University of Illinois at Chicago Cognitive Division Brown Bag, Chicago, IL.

Campbell, S., Fox, N., & **McCarthy, K.** (2009). *Situation Models Facilitate Comprehension Within Metaphor Clusters*. Poster presentation at the Annual Meeting of the Association for Psychological Science, San Francisco, CA.

Campbell, S., Fox, N., & **McCarthy, K.** (2009). *Clusters Facilitate Metaphor Comprehension: A Career of Metaphor Perspective*. Poster presentation at the Annual Meeting of the Midwestern Psychological Association, Chicago, IL.

Teaching Experience

Spring 2012	University of Illinois Teaching Assistant, Introduction to Psychology (PSCH100) Instructor: Michael Rosanova
Summer 2010	University of Illinois Teaching Assistant, Introduction to Research in Psychology (PSCH242) Instructor: Ansuk Jeong
Spring 2010	University of Illinois at Chicago Teaching Assistant, Introduction to Research in Psychology (PSCH242) Instructor: Ben Storm
Fall 2009	University of Illinois at Chicago Teaching Assistant, Cognition & Memory (PSCH352) Instructor: Scott Hinze
2007-2009	Augustana College Psychology Assistant, History of Psychology (PSCH410) Instructor: Larry McCallum

Awards and Honors

Spring 2009	Ralph Waldo Hansen Excellence in Psychology Award <i>Augustana College</i>
Spring 2009	Regional Research Award <i>Midwestern Psychological Association</i>
Spring 2007	Omicron Delta Kappa National Leadership Honors Society <i>Augustana College</i>
Spring 2007	Psi Chi National Honors Society <i>Augustana College</i>

Service

2010-2011

University of Illinois at Chicago
Division TA

Summer 2010

Society for Text & Discourse
Organizing Committee Student Volunteer