



**Location of the StoryNet Workshop**

**Faculty of Humanities,  
Károli Gáspár University of the Reformed Church in Hungary  
Number 4 Reviczky Street  
1088 Budapest**

## **PROGRAM**

### **Friday, 27th June**

8:50-9:00 Barbara Maleckar, & Tibor Pólya: Welcome

9:00-10:00 Keynote: Janosz Laszlo: Narrative categorial content analysis

10:00-10:15 Coffee break

### **10:15-11:45 Social and historical context of narrative**

10:15-10:45 Manuel Menke, & Susanne Kinnebrock: What are effects, actually? Reflecting the social and historical dimensions of narrative effects

10:45-11:15 Tibor Pólya, & Pál Kóvágó: Group history narrative and social identity of the narrator

11:15-11:45 Boglárka Komlósi, & Livia Ivaskó: Ironic speech as initiation to a social group

11:45-13:00 Lunch

13:00-14:00 Keynote: Johathan Cohen

### **14:00-15:30 Identification**

14:00-14:30 Hans Hoeken, & Matthijs Kolthoff: Identification and narrative impact: The impact of perspective and character similarity

14:30-15:00 Nurit Tal Or, Jonathan Cohen, & Maya Mazor Tregerman: The tempering effect of transportation: Exploring the effects of transportation and identification during exposure to controversial two-sided narratives

15:00-15:30 Lettica Hustinx, & Anneke de Graaf: Sympathy for the devil?

15:30-15:45 Coffee break

### **15:45-17:15 Narrative effects**

15:45-16:15 Kobie van Krieken, Hans Hoeken, & José Sanders: The social effects of journalistic crime narratives

16:15-16:45 Aleksandra Krogulska: The influence of narrative structure on the memory conformity effect

16:45-17:15 Constanze Schreiner, Markus Appel, Maj-Britt Isberner, & Tobias Richter: The role of narrativity, argument quality, and working memory in narrative persuasion

### **Saturday, 28th June**

9:00-10:00 Keynote: Markus Appel

10:00-10:15 Coffee break

### **10:15-11:45 Narrative elements: Foregrounding and perspective**

10:15-10:45 Moniek M. Kuijpers: Rereading and print exposure: mediators of absorption when reading a literary text

10:45-11:15 Katalin Bálint, & Frank Hakemulder: How foregrounding enters life: Improved self-understanding and deviating stylistic techniques

11:15-11:45 Elsi Kaiser: Text genre and perspective-taking: Implications for empathy

11:45-13:00 Lunch

### **13:00-14:00 Poster session**

Aleksandra Gradowska: Effect of narrative interpretation of important challenges in life to the quality of life

Noora Kaikkonen: Association of creativity and mental disorders in creative writing process via neuroimaging techniques and self-perception

Pál Kővágó, & Tibor Pólya: Sharing emotion eliciting experiences online

Emy Koopman: The attraction of sad stories: Reader motivations and the relation to personality traits

Barbara Maleckar, & Annika Hamachers: This story has a point: Persuasion as a consequence of seeking the narrative meaning

Helena Bilandzic, Freya Sukalla, Nadine Mörz, & Silvia Beider: Does watching or creating a story makes a difference? The role of interactivity in videogames for moral thinking and reflection

### **14:00-15:30 Thinking about narratives**

14:00-14:30 Freya Sukalla, Anne Bartsch, Barbara Maleckar, & Cornelia Schnell: Pause for thought and emotion: The effect of narrative pauses on viewers' empathy and social distance

14:30-15:00 Rick Busselle: The relations among thinking about (un)realism and emotional involvement in narratives

15:00-15:30 Lonneke van Leeuwen, Bas van den Putte, Reint Jan Renes, & Cees Leeuwis: Understanding the effects of Entertainment-Education narratives: The role of narrative engagement and audience members' narrative related thoughts

15:30-15:45 Coffee break

### **15:45-17:15 Effects of strategic narratives**

15:45-16:15 Anneke de Graaf, Simon Zebregs, Bas van den Putte, & Peter Neijens: Using narratives in school-based substance use prevention for low-educated adolescents

16:15-16:45 Anja Kalch, & Tino Meitz: Argumentation strategies in campaigns for intimate partner violence prevention: Are narrative testimonies useful?

16:45-17:15 Anniek Boeijinga, Hans Hoeken, & José Sanders: The road to healthy lifestyle changes: Using narratives as a tool to bridge the intention-behavior gap

Friday, 27th June 10:15-10:45

**What are effects, actually? Reflecting the social and historical dimensions of narrative effects**

*Manuel Menke, & Susanne Kinnebrock*

Research on narrative effects often focuses on the individual. Changes concerning a person's emotions, knowledge or attitudes are regarded as effects of an exposure to a narrative. Cumulative effects, however, are rarely considered – neither on an individual nor a collective level. However, it might be these cumulative effects that affect communities and societies on the long run. Set books like “Uncle Tom's Cabin” taught generations of readers about the atrocities of slavery, countless documentaries on victims of the Berlin Wall like Peter Fechter shaped the collective view on the GDR (especially in West Germany) and perceptions of the Holocaust are highly influenced by narratives, especially by series like “Holocaust” and movies like “Schindler's list”.

In our paper we want to theorize the notion of narrative effects by systematically differentiating between short-term and long-term effects as well as individual and collective effects. Drawing on literature on narrative effects from media psychology on the one hand, and on historical and anthropological analyses of collective memory and cultural identity on the other, we want to show the manifoldness of possible narrative effects and will discuss appropriate ways to analyze them empirically.

Friday, 27th June 10:45-11:15

## **Group history narrative and social identity of the narrator**

*Tibor Pólya, & Pál Kóvágó*

Past research has shown that narratives on group history contribute to the definition of social identity. This study poses the question whether group history narratives reveal the social identity of the narrator taken during narration. It is hypothesised that when the narrator's social identity category is salient, the group history narrative has a more complex structure compared to the case when the social identity is less salient. The hypothesis was tested on a sample of 260 Hungarian university students who were asked to recount the most important historical event of Hungary. The level of identification with the nation was measured by Likert-type questions. Two structural features of the narratives were analysed: perspectivisation and the narrator's presence. It has been found that highly identified narrators recount narratives that describe more frequently the characters' perspectives, however without presenting their narrators. Results show that the structure of the group history is related to the actual self-state of the narrator during narration.

Friday, 27th June 11:15-11:45

## **Ironical speech as initiation to a social group**

*Boglárka Komlósi, & Lívia Ivaskó*

In this presentation we would like to focus on the social functions of verbal irony. Are there any narrative effects of ironical forms of language use on the individuals or their social group? How are these ironical stimuli manifested to the communicator's partners? What are these ironical stimuli used for in those cases of everyday language use where social narratives are the basis of social learning?

According to Csibra és Gergely (2009) people in general, and children in particular, are eager to acquire cultural information, and that this may bias them towards over-interpreting communicated information as having cultural relevance. Ostensive and referential cues/stimuli draw their attention to the fact that they are being taught. Relevance theory claims that the use of an ostensive stimulus may create exact and predictable expectations of relevance not raised by other stimuli, so it encourages the addressee to interpret what was communicated (Sperber and Wilson 1995).

There are well known features described by several authors how to make manifest communicator's ironical attitudes to his/her partners (see Gibbs – Colston, 2007; Komlósi, 2007-2008). In Komlósi's (2012) view, verbal irony draws attention to this specific but typical characteristic feature of language by not only signaling differences in language user's perspectives but also forcing them to change perspectives by demonstrating competing perspectives at the same time. The speaker might urge the hearer to change perspective by awakening their metapragmatic awareness. At the metapragmatic level, stepping outside their perspective, the hearer is able to compare their own perspective against that offered by the speaker.

According to the data of Bíró (1997) and Balogh (2007) we should say that different social groups could have different expectations of sociocognitive skills of their communicative partners. It seems that the use of verbal irony could be a component of forming a social group in Transylvania (Gyimesek, Csík, Bukovina). This could be the basis of initiation or exclusion of the potential member from the group, depending on the age and the stage of his/her social-cognitive development. In this presentation we would like to concentrate on those forms of verbal irony, where these socially motivated forms occur.

Friday, 27th June 14:00-14:30

**Identification and narrative impact: The impact of perspective and character similarity**

*Hans Hoeken, & Matthijs Kolthoff*

Recent research attests to the importance of identification as a driver of narrative persuasion: participants who identify themselves with a character are more likely to adopt that character's attitudes and opinions (De Graaf et al., 2012), even if these attitudes and opinions go against the participants' interest (Hoeken & Fikkers, in press). This raises the question of what factors contribute to people identifying with a character.

In the studies mentioned above, identification was manipulated through the perspective from which the story was told. Participants identified more strongly with the perspectivizing character. It has also been hypothesized that the extent to which a character is perceived as similar by participants influences the extent of identification. In two experiments, the relative contribution of these two factors to identification was studied.

A story was used in which a court case was described about a murder case. In one version, the story was told from the perspective of the defendant's lawyer; in the other version, it was told from the victim's wife perspective. Apart from identification, the attitude towards the lawyer's plea for a reduced sentence was measured.

In Study 1, 60 students of the Faculty of Arts read one of the two versions. They identified more with the perspectivizing character and held more positive attitudes towards a reduced sentence when reading the version with the lawyer being the perspectivizing character. In Study 2, 60 Law students were the participants. Identification with the lawyer did not depend on whether the lawyer was the perspectivizing character or not, whereas perspective did influence their level of identification with the victim's wife. There was still a small effect of perspective on the attitude towards the plea. Apart from replicating previous findings, this study has implications for the determinants of identification.

Friday, 27th June 14:30-15:00

**The Tempering Effect of Transportation: Exploring the Effects of Transportation and Identification during Exposure to Controversial Two-Sided Narratives**

*Nurit Tal Or, Jonathan Cohen, & Maya Mazor Tregerman*

Two studies investigate the effects of narratives whose protagonists present two sides of an argument that readers find important to them. Such narratives stand in contrast to most narratives that are designed as part of persuasion attempts and that present a clear, one-sided message. Another unique feature of these studies is that the narratives address topics about which readers had pre-existing attitudes which were likely to predispose them to identify and be transported in specific ways. The studies aim to explore how such narratives (i.e., two-sided narratives about controversial topics) may affect existing attitudes and how transportation into the narrative and identification with the characters act as mediators of these effects.

Students at an Israeli university were presented with a story about two student friends who argue bitterly about the legitimacy of Arab students demonstrating on campus. Whereas one friend argued that using a state-funded university campus to demonstrate against the government and in favor of Palestinian causes was a display of disloyalty the other argued that free speech was a democratic right given to all. Study 1 which used correlational methods, showed that readers identified more strongly with the character that represented their own pre-existing attitude and that identification tended to polarize attitudes. In contrast, transportation was found to moderate pre-existing attitudes. This last finding repeated itself in Study 2 which experimentally manipulated the level of transportation into the narrative. Results are discussed in terms of the differences between how transportation and identification work and their effects, and the potential use of narratives to moderate attitudes even in the context of highly-charged conflicts.

Friday, 27th June 15:00-15:30

## **Sympathy for the devil?**

*Lettica Hustinx, & Anneke de Graaf*

The notion of ‘identification’ is a recurrent concept explaining the influence of stories on beliefs (de Graaf, 2014, de Graaf et al 2007, Andsager 2006). Identification occurs when readers adopt the protagonist’s perspective (Cohen, 2001). Most studies investigate stories with ordinary, decent protagonists for whom we can feel empathy, sympathy or even similarity. In real life, however, stories in newspapers and on television are often about murderers, rapists, and other people to whom we prefer to keep social distance.

What happens to our beliefs if we are presented with a story written from the perspective of a ‘bad guy’? In our experiment we investigated the impact of a personal story of a man who was convicted of child abuse. The question was whether the beliefs of readers about ‘bad’ people would be influenced by a story of one man that nobody wants to identify with.

One group of participants read a short newspaper article about a man who was convicted for abusing a young girl. He was convicted to jail and an additional preventive detention with compulsory therapy. Another group of participants read the same news article, followed by a story told from the perspective of the convicted man.

After reading, participants indicated whether or not they agreed with statements about people in preventive detention, such as “These people should never be released from prison” and “These people cannot be cured”. Results showed that all beliefs of participants who read the story were significantly milder than the beliefs of participants who only read the news article. Identification with the convict was low, indicating that persuasive effects of stories about ‘bad guys’ must be explained through a mechanism other than identification. Further analyses into the mechanisms are currently being carried out. Results will be presented at the workshop.

Friday, 27th June 15:45-16:15

## **The social effects of journalistic crime narratives**

*Kobie van Krieken, Hans Hoeken, & José Sanders*

Journalistic narratives about disturbing criminal acts are often thought to fulfill important social functions by offering rituals of empathizing, understanding, and recovering (e.g., Kitch, 2003, 2008). However, despite the increasing narrativization of journalism and the growing academic interest in journalistic narratives, claims about their social effects remain to be empirically tested.

This study tests the claim that journalistic narratives about disturbing criminal acts enable readers to become *mediated witnesses*, an experience in which readers empathize with eyewitnesses of a crime and vicariously observe the crime from up close (Peelo, 2006). This experience helps readers to “make sense” of disturbing crimes as it substitutes their lack of personal experience with vicarious experience and invites them to redefine and re-establish their position in society.

An experiment was conducted in which participants read either an authentic narrative newspaper article about a spree killing or an authentic non-narrative (hard news) article about the same event. A third group of participants read an extended version of the non-narrative article in order to control for length effects (total  $n = 128$ ). Two dimensions of narrative engagement—emotional engagement and narrative presence (Busselle & Bilandzic, 2009)—were used to measure readers’ experience of being a mediated witness.

Results revealed that compared to the authentic non-narrative article, the narrative newspaper article elicited a stronger sense of being present at the shooting, more empathy with eyewitnesses, and stronger emotional responses, although these last two effects may be caused by differences in length.

These results provide initial evidence for the claim that journalistic crime narratives enable readers to vicariously experience distant news events from up close, as mediated witnesses. This study thus makes an important contribution to our understanding of the social function and effects of narratives we encounter in our daily lives.

Friday, 27th June 16:15-16:45

## **The influence of narrative structure on the memory conformity effect**

*Aleksandra Krogulska*

Constructing narrations about one's own experiences from the past and transferring them in a conversation is a common phenomenon. A discussion referring to a past event yields a process of consolidation of the data stored in memory; causes their modification in time and an integration of its diverse parts (Pennebaker & Gonzales, 2009). Additionally, it is possible that, influenced by the conversation, persons will speak of the past in an equivalent way, that is, an effect of memory conformity will occur. The effect of memory conformity occurs when one person's memory report influences what will be subsequently reported by another person (Wright, Self & Justice, 2000). It is easier to grasp the essence of memory conformity when the most common circumstances of its occurrence will be minded. Namely, at least two persons were either participants or spectators of the same event and, subsequently, they talk about the event. In that kind of situation it may happen that one of the interlocutors will provide information different from the one that was originally remembered by another interlocutor. In the future, both these persons will speak of the event they have witnessed in the same way – both will recall the same information.

If it is the case that a conversation about past events is a key condition for an occurrence of memory conformity effect, therefore a reflection upon characteristics of the conversation itself might be useful. In a conversation of this kind, especially important is how the information about past events is transferred to others. It is often that people construct stories on the basis of their memories of the past events. It is worth noticing that “narrations, as forms of understanding reality, have their own universal basic structure: the hero with his particular intentions encounters hardships that are being either overcome or not as a result of the events concerning hero's threatened aims” (Trzebiński, 2002, s. 22). Content of such narrations may be shaped in the course of interpersonal negotiations (Trzebiński, 2002). Pannington and Hastie (1986) claim that the narrative structure of presenting events makes these events more plausible. If it is the case, then the persons listening to a vivid story referring to an event they themselves have experienced, might be more susceptible to the effect of memory conformity. In my presentation I will speak of the issues mentioned above. Also, I will present the results of my own empirical research that were aimed at answering the question whether facts presented in a narrative form with maintained chronological order of the events increase the size of another person's subsequent memory conformity effect.

Friday, 27th June 16:45-17:15

## **The role of narrativity, argument quality, and working memory in narrative persuasion**

*Constanze Schreiner, Markus Appel, Maj-Britt Isberner, & Tobias Richter*

Stories are powerful means to change people's attitudes and beliefs (narrative persuasion). However, while most researchers agree that stories – even fictional ones – are highly persuasive, the question of *how* stories affect attitudes and beliefs is still a point of contention. Previous studies suggest that a strong experience of being part of the story world (transportation or narrative engagement) facilitates narrative persuasion. The aim of a larger research project is examining the psychological mechanisms that make the experience of transportation persuasive.

The research presented here aimed at testing the assumption that the persuasive impact of narratives is based on a reduction of cognitive-elaborative activities such as counter arguing, which is a key obstacle to persuasive efforts. Drawn into the story world, recipients lack sufficient working memory capacity to engage in a thorough analysis of the communication. Results of an ongoing experiment get presented which followed a within-subjects design. To assess cognitive-elaborative activities we used the *Pinocchio circling* task and a *thought listing* measure. Moreover, we examined the influence of working memory capacity as a trait, using a *reading span* task.

We compared elaborative cognitive responses to texts low vs. high in narrativity while keeping the persuasive content constant. In addition, the influence of weak vs. strong arguments was compared. We expected that after processing the story, beliefs would be biased towards information conveyed by the experimental texts if either argument quality or narrativity were high. However, given that the effects of narrativity and argument quality should rely on antagonistic mechanisms, the effect of argument quality should be weaker or even disappear when narrativity is high. This was expected to be mediated by the amount of recipients' cognitive responses and moderated by their general working memory capacity. Results of this experiment are presented and limitations and implications for future research are discussed.

Saturday, 28th June 10:15-10:45

## **Rereading and print exposure: mediators of absorption when reading a literary text**

*Moniek M. Kuijpers*

This paper presents research into the relationships between literary textual techniques and absorbing reading experiences. It is expected that when deviating techniques are used in a narrative text, absorption will decrease. However, when the reader is taken into account, this relationship might not be that clear-cut. For example, inexperienced readers might be distracted by the use of deviation and will not feel absorbed. On the other hand, a more experienced reader might find deviating text features more absorbing because they challenge them. The hypothesis under investigation is that when the reader has had high print exposure, absorption will increase when deviation is used in a narrative text. In accordance with Dixon et al, I assume that something deviating will be more deeply appreciated upon second reading than something that is not, because one crucial characteristic of the effects of literary texts is that they emerge over time (1993, 14). Incorporating rereading in the present experiment allows us to investigate whether a second reading of a literary text influences the absorption experience. Two experiments were conducted to test these hypotheses. In the first study, participants (N=51) read one of two versions of the same story, one highly deviating and the other manipulated to exclude as much deviation as possible. In the second study, participants (N=254) read one of three versions of two different stories, with different degrees of deviation. The use of deviation in a text lead to lower absorption for both low print and high print exposure readers, although the difference between texts was greater for high print exposure readers. The increase in appreciation from the first to the second reading for low print exposure readers was greater when no deviation was used and for high print exposure readers when deviation was used. These different groups of readers are sensitive to different text aspects.

Saturday, 28th June 10:45-11:15

## **How foregrounding enters life: improved self-understanding and deviating stylistic techniques**

*Katalin Bálint, & Frank Hakemulder*

Foregrounding refers to a set of stylistic effects used for the purpose of increasing the “artfulness of an object”. The techniques of foregrounding usually violate an existing stylistic convention, which has a strong potential to affect perceivers. Much of our empirical knowledge on foregrounding comes from quantitative studies, yet, a real insight into the subjective experience of foregrounding is still missing.

The presented study was to explore the nature of the subjective experience of foregrounding, namely what it is like to recognize a deviating technique in the narrative and what recurrent processes characterize this experience. In order to generate thick description of foregrounding experiences a qualitative study was conducted. Respondents participated in two in-depth interview sessions. References to perceived deviating techniques were analyzed further in respect to recurring response types. As a result of the analysis profiles of the foregrounding experience were identified.

The in-depth qualitative analysis of the interviews elucidated the complex dynamics of recipients and narratives, and helped to understand how literature enters life and shapes individual and social identity of readers and viewers. In the presentation we will focus on those subjective experiences in more detail where the recognition of a deviating stylistic technique in the narrative resonated with the participants’ own life history, and facilitated renewed awareness and insights on important aspects of their identity.

Saturday, 28th June 11:15-11:45

## **Text genre and perspective-taking: Implications for empathy and individual differences**

*Elsi Kaiser*

Empathy requires shifting away from the self, seeing things from someone else's perspective. Many linguistic expressions depend on a perspectival anchor who provides the 'center' for interpretation. E.g., to understand epithets/evaluatives (*that idiot*), we need to know whose opinion/perspective is referred to. Theoretical linguists (e.g. Potts'05) claim such expressions are usually interpreted from the *speaker's perspective*. In contrast, narratologists view them as cues to assume *a character's perspective* (e.g. Fludernik'93); they trigger Free Indirect Discourse (FID), which shifts perspective to a character. Could this disagreement stem from genre? Theoretical linguists have focused on *personal communication*; narratologists on *fiction*. The status of the speaker/author is different: In an email from a friend, the author has opinions, can be the perspectival center. In novels, the author is less available to be the center, though *characters* can occupy that role. We tested readers' sensitivity to genre, and whether *individual-level differences in cognitive and affective empathy matter*. Exp1+2 used the same test items (ex.1). Participants were told they were reading excerpts from *novels* (Exp1, n=18), or *emails* (Exp2, n=24). We manipulated presence/absence of FID cues, e.g., evaluatives (ex.1). Participants indicated whose perspective the underlined part is from (Exp1:subject/object/narrator, Exp2:subject/object/author-of-email). (1) Robert looked at Timothy. (That perfectionist), he was pleased. The project had won first prize... Text genre significantly affects perspectival processing. *Participants are more likely to treat (i) the author as the perspectival center in emails, and (ii) a character as the center in novels*. Strikingly, *knowledge-based cues* (possibility adverbials, questions: "Was he pleased?") differ from evaluatives. This suggests we can assume someone else's point-of-view *more easily with emotions than knowledge states* (cf. mirroring). In sum, readers perspective-shift using emotionally-laden cues. This complicates claims of perspective-shifting being costly (e.g. Keysar). Time permitting, we will discuss how these data relate to participants' individual-level scores on cognitive and affective empathy questionnaires.

Saturday, 28th June 13:00-14:00

## **Effect of narrative interpretation of important challenges in life to the quality of life**

*Aleksandra Gradowska*

The study was an experimental case attended by 150 participants. The main objective of the project was to determine whether narrative of important challenges in life, that is, describing them as stories has an influence on the quality of life, and what mechanisms mediate this process. This study represents a new approach to the study of narrative. It is in fact focus on the events currently ongoing. The study consisted of two phases. The first was to retell their own story. Depending on the experimental condition, it was a personal story of unfortunate events in life where the person tested is the main character, or the story, where, the hero is someone else, namely the famous person, known to respondent from mass media, experiencing his/her own unfortunate events. The third condition was the absence of the first stage. The second phase of the study took place one month after retelling the stories. It consisted of completing series of questionnaires in random order by researched participants. The results show that writing personal stories is associated with a better assessment of the various aspects of quality of life, than to describe non-personal stories. The results prove correct and also indicate the existence of specific mechanism initiated in the course of narrating an important challenge. During the analysis also found mediating variable model and modeling occurred.

The AMOS analysis suggests that its crucial element is giving the meaning to the challenge in one's life and the increase in a sense of control over events.

Saturday, 28th June 13:00-14:00

**Association of creativity and mental disorders in creative writing process via neuroimaging techniques and self-perception**

*Noora Kaikkonen*

The connection between creativity and mental disorders has been discussed over the years. Some of the changes in language, such as wordplays and narration via negativism and neologisms, are well-known features among f.e. psychotic patients. They are as well typical characteristics of creative language usage, and often found to be present in the works of many well-known, highly creative writers.

Furthermore, changes in semantics and the logic of mind and language have been frequently observed to differ among those writers suffering from especially psychotic range of mental disorders. (Kéri et al. 2009). Also, evidence has been found that people with close relatives suffering from psychotic range of mental disorders tend to engage in creative jobs (Kyaga et al., 2011). Psychotic symptoms are sometimes thought to present the price we pay from being creative (Crow 2000, Kyaga et al. 2013).

This study aims to further clarify the connection between creative writing process and mental disorders with the help of modern neuroimaging techniques, such as magnetic resonance imaging and electroencephalography, combined with measurements of autonomic nervous system activity, to investigate what happens in the central nervous system (CNS) during creative writing process.

The study investigates whether the CNS responses differ between the group of creative writers with mental disorder compared to the group of creative writers with no mental disorders. The focus of the research is to find out whether distinct features in written language and brain region activation can be found between the two groups.

The study also discusses the association of creativity and mental disorders among writers, and the possible social preconditioning or stigmatisation in relation to that, as well as the social identity of writers with psychiatric diagnose in relation to literature and writing.

Saturday, 28th June 13:00-14:00

## **Sharing emotion eliciting experiences online**

*Pál Kővágó, & Tibor Pólya*

Social media became part of the everyday life of most people. We constantly share information on the Internet and these shares usually contain hints of our emotional states. A large body of evidence suggests that the sharing of emotional experiences have a key role in the coping with challenging life events (Rimé, 2007). There seems to be at least two types of sharing: socio-affective; where the goal is to share as quickly as possible, and socio-cognitive; where the person also tries to find the implication of the event on him/herself.

These sharing types can be set apart by analyzing the narratives recounted. The more elaborated the narrative is, the more complex (Bohanek et al, 2005), and is also more likely to be a socio-cognitive type of sharing. We hypothesized that those who use social media as their main platform of experience sharing, being able to share almost instantaneously, are also less likely to share a complex narrative therefor their sharing is of a socio-affective type.

To test this hypothesis, we asked participants (N = 125) to recount an emotion eliciting experience from the past two weeks and tell us about how, with whom, and where they shared that event. Participants also completed the CERQ questionnaire (Garnefski, Kraaij, 2007) which assesses the way of emotion regulation of a person. To get a picture of the complexity of the narratives, we applied the NarrCat toolkit (László et al, 2013), an automated text analytical toolkit, capable of assessing various narrative structural elements in the text such as cognition, emotion, personal references, spatio-temporal perspective and so on. It was expected that the complexity of the narrative is related to the emotion regulation style that is, the more complex the narrative is, the more likely that the person uses more developed emotion regulation styles.

Saturday, 28th June 13:00-14:00

**The attraction of sad stories: Reader motivations and the relation to personality traits**

*Emy Koopman*

Why do we expose ourselves to tragic stories, which make us fearful and sad? Within Media Studies, this issue is called the “drama paradox” (Oliver, 1993; Zillmann, 1998), but within Literary Studies, scholars readily assume that when reading literature, we look for meaningful experiences, more so than for simple enjoyment. One can argue that literature with a tragic or melancholic subject is best suited to derive meaningful experiences from (cf. Oliver & Raney, 2011). Yet, to what extent meaning-making and insight are important to readers who prefer sad stories has not received a lot of empirical attention. In order to explore why people want to read sad stories, I conducted a survey study in which readers were asked to rate their preferences for different genres. In addition, they were asked to respond to items on whether and why they liked to read books on sad subjects. These items were adapted from Oliver’s (1993) Sad Film Scale, Oliver and Raney’s (2011) scale for hedonic and eudaimonic motivations, and Miall and Kuiken’s (1995) Literary Response Questionnaire, supplemented with items about meta-emotions, narrative and aesthetic emotions, downward comparison and catharsis beliefs (cf. Kim, 2007). Apart from providing demographic information about themselves, readers filled out Davis’ (1980; 1983) scale for trait empathy (the IRI) and an abbreviated and translated version of the Temperament and Character Inventory (TCI; Cloninger et al., 1994). It was expected that people who score higher on trait empathy and on temperamental anxiety would have a stronger preference for sad stories, as these can help them make sense of their own emotional experiences (cf. Oliver, 2008).

Saturday, 28th June 13:00-14:00

***This story has a point: Persuasion as a consequence of seeking the narrative meaning***

*Barbara Maleckar, & Annika Hamachers*

Recently, insights from discourse psychology have been incorporated into narrative persuasion research in order to investigate the influence of story structure on its persuasiveness (Dahlstrom, 2010, 2012, 2013). However, the so called narrative causality effect has been investigated only at a micro-level consisting of assertions placed at causal vs. non-causal points in the story; the acceptance of these sentences as true formed the persuasive effect. It is proposed here that a macro-level narrative causality effect exists as well, whereby the macro structure of the narrative in the form of exposition, climax, and resolution (see linguistic theories of story grammar; e.g. Johnson & Mandler, 1980) is taken into account. Arguably, readers expect narrative to possess this structure and willingly construct their belief through formation of story mental models (Busselle & Bilandzic, 2008) in order to reach the resolution of the story and learn its implications. Although there is a historical disagreement between theories of story grammar and story point (Wilensky, 1982, 1983; see also eventfulness/tellability and experientiality; Hühn, 2008, Fludernik, 2010), we argue that the macro causal structure of the narrative is linked to the notion that narratives have a certain point necessary for the narrative to make sense and be worthy of telling. Persuasion in the overall plot implications could then be seen as a consequence of seeking the narrative point, or meaning of the story, and not only as a side-effect of entertainment offered by transportation (Green, Brock, & Kaufman, 2004), or narrative engagement (Busselle & Bilandzic, 2009). This line of thought will be explored in order to bring a new theoretical perspective to the narrative persuasion field, as well as alternative ventures for empirical research.

Saturday, 28th June 13:00-14:00

**Does watching or creating a story make a difference? The role of interactivity in videogames for moral thinking and reflection**

*Helena Bilandzic, Freya Sukalla, Nadine Mörz, & Silvia Beider*

The role of interactivity in stories for experiences and effects has long been debated. In essence, we assume that interactivity increases a person's activity in processing a story; at the same time, it imposes an additional layer of cognitive effort on the user, which may alter the way in which story contents are processed and in which they have effects on the user. This study investigates how interactivity changes the effects of a video game dealing with moral dilemmas. 83 participants either played the video game "Heavy Rain" (interactive condition) or watched a recording of someone else's game (non-interactive condition). After that, they completed a questionnaire, which contained measures on implicit moral thinking (as measured by reaction times for moral words), explicit moral reasoning (measured by thought listing), narrative engagement, empathy, sympathy, arousal as well as spatial presence. Results show that interactivity *increases* implicit moral thinking, but *decreases* explicit moral reasoning. When participants use consoles on regular basis, their explicit moral reasoning is increased, but their implicit thinking is decreased. It seems that regular gamers need less capacity for playing and thus have more capacity left for rationally reflecting moral issues. Narrative engagement and arousal increase implicit moral thinking, but have no relationship to explicit moral reasoning. Empathy has no relationship with implicit or explicit moral thinking. Sympathy, on the other hand, significantly increases explicit moral reasoning, but again has no relationship to implicit thinking. As a more distanced story experience, sympathy may enhance the more rational processes of reflection. Finally, spatial presence has no relation either of the moral measures. Results are discussed with regard to their implications for the effects of interactivity in stories.

Saturday, 28th June 14:00-14:30

***Pause for Thought and Emotion: The Effect of Narrative Pauses on Viewers' Empathy and Social Distance***

*Freya Sukalla, Anne Bartsch, Barbara Maleckar, & Cornelia Schnell*

This study explores how narrative pauses in narrative short films about stigmatized groups influence the viewing experience in terms of empathy with characters and narrative engagement, and ultimately effect post-exposure cognitions and behavioral intentions concerning social distance towards stigmatized groups. Social distance or the perceived distinction between the self and the other is a relevant construct for research on social integration as people are more likely to engage in prosocial behavior toward socially closer people like relatives (Henderson, Huang, & Chang, 2012). Narrative pauses which we define as time periods within audiovisual narratives during which the action slows down or stops (Chatman, 1990), such as prolonged close-up shots of an actor's face or landscape shots, provide viewers with time to reflect on the story, process complex scenes, and fully experience evoked emotions. Thereby, we hypothesize, narrative pauses facilitate empathy, the cognitive and affective perspective-taking with a character (Davis, 1994), and narrative engagement, the intense cognitive and affective engagement with the story (Busselle & Bilandzic, 2008). Consequently, we assume that greater empathy with the stigmatized characters and a more immersive story experience reduce viewers' perceived social distance towards the stigmatized groups, thereby increasing their behavioral intentions concerning tolerance toward and socializing with these groups.

To test our assumptions we are conducting a 2 (presence of narrative pauses) × 2 (short film) mixed experiment. Stimulus material are two five- to ten-minute narrative short films about stigmatized social groups which, in their original version, contained a similar amount of narrative pauses. These were edited out to create versions without pauses.

The results will be presented at the StoryNet workshop and discussed with regard to their implications for research about both narrative pauses' relevance for the reduction of social distance toward stigmatized groups and the general mechanisms of narrative persuasion.

Saturday, 28th June 14:30-15:00

***The Relations Among Thinking about (Un)Realism and Emotional Involvement in Narratives***

*Rick Busselle*

Perceived realism research has demonstrated that when individuals are asked to judge the realism of media content (referring mostly to fictional narratives) their judgments often relate to relevant outcome variables (e.g., Potter, 1986; Shapiro & Kim, 2012). The resulting, prevailing assumption is that the more realistic individuals perceive content to be, the more influence that content will have. However, there is little, if any, empirical evidence indicating that individuals engage in realism evaluations when not prompted to do so. Further, research into the status of information (e.g., Gilbert, 1991) as well as research into narrative comprehension (e.g., Prentice, Gerrig, & Bailis, 1997) suggest that evaluating veracity or realism should require both motivation and additional cognitive resources (Busselle & Bilandzic, 2008). Thus, the prevailing assumption may be incorrect. That is, individuals may *only* think about realism or authenticity if a portrayal is, to them, noticeably *unrealistic* or *inauthentic*.

Conversely, experiencing emotion while engaging with a narrative appears to intensify the experience and lead to increased enjoyment (Busselle & Bilandzic, 2009) and influence (e.g., Appel & Richter, 2010). Moreover, audience members who report greater emotional reactions also judge content to be more realistic (Konijn, van der Molen, & van Nes, 2010).

Thus, it appears that processes related to evaluation, such as making judgments about realism or authenticity, interfere with the narrative experience. While processes related to emotional activation facilitate it. The implications of this possibility are that our approach to understanding the influence of stories should not be that perceived realism correlates positively with influence, but rather, stories, especially emotional evocative ones, have influence, unless they are noticeably *unrealistic*.

This paper investigates these propositions by comparing the nature of thoughts viewers recall having while watching three different television programs, and the relations among thoughts about realism, thoughts about emotions, narrative engagement and enjoyment.

Saturday, 28th June 15:00-15:30

**Understanding the effects of Entertainment-Education narratives: The role of narrative engagement and audience members' narrative related thoughts**

*Lonneke van Leeuwen, Bas van den Putte, Reint Jan Renes, & Cees Leeuwis*

This online pre-posttest study aims to gain insight into the interplay of narrative engagement (NE) and audience members' narrative related thoughts in effects of Entertainment-Education (E-E) narratives.

We exposed 176 participants to a shortened episode of a televised E-E narrative aimed at reducing alcohol binge drinking (BD). We expected that thoughts about the narrative form (i.e., thoughts about realism and quality) predict NE (H1). In turn, we expected that NE is associated with a more negative attitude towards BD (H2). Finally, we expected that BD beliefs (H3) and unfavorable thoughts about BD (H4) mediate the effect of NE on BD attitude (H4).

The results showed that after exposure to the E-E narrative, BD beliefs and attitude were significantly more negative about BD. In relation to H1, results showed that unfavorable thoughts about the narrative quality reduced NE. Favorable thoughts about quality and (un)favorable thoughts about realism were not related to NE. Results further showed that NE was not associated with attitude change, disaffirming H2. Although results showed that NE was associated with stronger unfavorable BD beliefs, these beliefs did not predict attitude change, disaffirming H3. Also, unfavorable thoughts about BD were not related to NE or attitude change, disaffirming H4.

Consistent with existing research, our study shows that E-E narratives are able to affect beliefs and attitudes. Also, this study shows that quality of E-E narratives is important, because unfavorable thoughts about the narrative quality negatively affect NE. In turn, narrative engagement showed to be important for changing beliefs about the target behavior, but not for changing the attitude. Narrative engagement may thus be important in changing beliefs closely related to the narrative events, but not changing the general evaluation of the target behavior.

Saturday, 28th June 15:45-16:15

## **Using Narratives in School-Based Substance Use Prevention for Low-Educated Adolescents**

*Anneke de Graaf, Simon Zebregs, Bas van den Putte, & Peter Neijens*

Low-educated youth is more likely to engage in substance use than their higher-educated peers. In the Netherlands, for instance, 15,4% of students in the lowest levels of secondary school smoke daily, against 0,9% in the highest level (Van Dorsselaer et al., 2009). Traditional prevention programmes have not been found effective for this target group (Chatrou et al., 1999). This study tests whether a narrative approach to a school-based prevention program is effective at changing low-educated secondary school students' beliefs, attitudes and intentions towards substance use. Narratives may overcome resistance of the students to a prevention message (Moyer-Gusé, 2008) and narrative engagement may increase acceptance of the message (Busselle & Bilandzic, 2009). Therefore, we predict that narratives are more effective than traditional informational school-based prevention of substance use.

We conducted a three-wave experimental study among students in two of the lowest levels of secondary education in the Netherlands, to which students get accepted who have substantial learning deficits and an IQ between 60 and 90. Students in the first year of these schools (12-14) were given health education about alcohol and students in the second year (13-15) about smoking tobacco. In the first wave of data collection, baseline measures were taken. In the second wave, students received either narrative or informative booklets and immediate post-test measures were collected, as well as processing measures. In the third wave, delayed post-test measures were taken. The narrative version presented characters who experienced the negative consequences of drinking alcohol or smoking tobacco, whereas the other version presented the same negative consequences in an informational way. Beliefs, attitudes and intentions towards drinking and smoking were measured in each of the three waves. Processing measures included resistance and narrative engagement. Analyses are currently being conducted and will be presented at the workshop.

Saturday, 28th June 16:15-16:45

## **Argumentation Strategies in Campaigns for Intimate Partner Violence Prevention: Are narrative testimonies useful?**

*Anja Kalch, & Tino Meitz*

This paper explores the effectiveness of bystander-addressed intimate partner violence (IPV)-prevention campaigns. Violence in intimate relationships (Intimate Partner Violence IPV) is, according to the World Health Organization, a key health risk (World Health Organization 2002). However, it is often trivialized in public discourse. In recent years, efforts have increased in employing a particular behavior change in the social environment. A supportive environment against IPV should be aware of the active role of a society that recognizes forms of violence and that is enabled to use suitable means of prevention. Pro social communication campaigns are a popular mean of addressing the tabooization and trivialization of IPV. However, bystander addressed campaigns are faced with the challenge to reach an audience that is not itself directly affected by the problem but should still be encouraged to readiness to act, even though their health is not at immediate risk in this population. Against this background, the question arises, how effective bystander addressed communication can be designed and what factors contribute to bring about a change in attitude among its recipients. Theory indicates that narrative or testimonial based messages with emotional arguments should be most effective in involving passive bystanders with the topic. Testing the theoretical assumptions, a 2 (form of presentation: rhetoric vs. testimonial) by 2 (argument type: affective vs. instrumental) between-subjects factorial design was conducted. Results show that rhetorical-based messages are perceived as more relevant than testimonial based messages but that affective texts are evaluated as more plausible in contrast to instrumental messages. Both effects of message characteristics on evaluations are influenced by transportation experiences and reactance. Intense transportation experiences that are most likely for texts based on testimonials and emotional arguments improve relevance and plausibility ratings. Theoretical and practical implications for IPV prevention campaigns are discussed.

Saturday, 28th June 16:45-17:15

**The road to healthy lifestyle changes: Using narratives as a tool for bridging the intention-behavior gap**

*Anniek Boeijinga, Hans Hoeken, & José Sanders*

With regard to health, truck drivers are a high risk, underserved occupational group. In general, they have poorer health and are at an increased risk of serious health problems such as obesity, chronic fatigue, and cardiovascular and respiratory diseases (EU-OSHA, 2006). In line with the Health Action Process Approach (HAPA) (Schwarzer, 2008), an important question to ask is whether truck drivers typically live a unhealthy lifestyle because they are not motivated to obtain a healthier one (i.e. are nonintenders), or because they are unable to put their intentions to obtain a healthier lifestyle in action (i.e. are intenders)? Our qualitative study among Dutch truck drivers (n=20) indicated, among other things, that truck drivers generally intend to eat healthier and/or exercise more. However, the detrimental working conditions characteristic for the trucking occupation, are perceived as barriers to translate these intentions into actual behavior. According to the HAPA, planning strategies are essential in bridging this intention-behavior gap.

The narrative format may be especially appropriate to support truck drivers' planning strategies: Characters can show how to put intentions into action, what obstacles to expect, and how to navigate past them (Green, 2006). Since our findings revealed an alarming mismatch between the stereotyped images portrayed in previous communications and the truck drivers' perception of themselves, the authenticity of characters and storylines appears to be of great importance. Only if truck drivers can identify with the characters, narrative persuasion might occur. In this endeavor, the findings of our qualitative study may provide useful input for narrative content. Another promising aspect of narratives is that they are particularly useful for communication with target groups with low socioeconomic status, such as truck drivers.