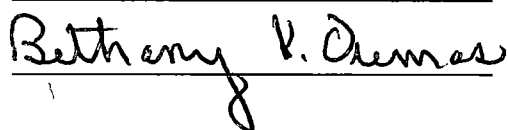


To the Graduate Council:

I am submitting herewith a thesis written by Dana Adams Tate entitled "Types and Tales: A Study of Four Subjects' Temperaments and the Stories They Tell." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.


David Goslee, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:


Associate Vice Chancellor and
Dean of The Graduate School

TYPES AND TALES:
A STUDY OF FOUR SUBJECTS' TEMPERAMENTS
AND THE STORIES THEY TELL

A Thesis
Presented for the
Master of Arts
Degree
The University of Tennessee, Knoxville

Dana Adams Tate
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DEDICATION

This thesis is dedicated to the Lord
— without His grace none of this would have been possible —
and to my husband Travis L. Tate.

ACKNOWLEDGMENTS

I shall be forever grateful to my major professor, David Goslee, for his excellent direction, support, and friendship. I am also grateful to the other committee members, Ilona Leki and Bethany Dumas for their patience, persistence, and encouragement. I would like to thank all of them for allowing me to fully experience and appreciate the value of commitment and follow through in writing a thesis well. This committee provided leadership, invested their time, and shaped this experience into one that was as challenging as it was rewarding.

ABSTRACT

The study of a possible correlation between oral narrative style and Myers Briggs Type Indicator (MBTI) personality type is a matter that, based on my rather extensive literature survey, has not been investigated. In my paper, I review a collection of literature to present a foundation for my research (e.g., Labov, 1972b; Polanyi, 1985; Seegmiller and Epperson, 1987; Weade and Gritzmacher, 1987). I also collect and report data from my own study, which presents work done with four subjects representing each of the four MBTI temperaments wherein the subjects' temperament types are compared with their oral narratives. The results of my study yielded no evidence to suggest that MBTI types correlate with predictable narrative styles.

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I. Introduction

Human resources (HR) practitioners, such as employment recruiters and staffing professionals, frequently face the problem of trying to determine whether prospective job candidates will be appropriate hires for a particular job. To make this determination, HR typically relies on the job application, reference and background checks, pre-employment tests, and the hiring interview. However, the usefulness of these tools is limited. The application requires only an extremely brief outline of job history; previous employers (fearing anti-blacklisting laws and defamation claims) rarely release information that, though factual and unbiased, would cause the candidate to appear undesirable. Furthermore, it is often costly and time consuming to proctor pre-employment tests. Additionally, during most hiring interviews, candidates generally are polite and have quick (often rehearsed) answers for nearly all of the questions, but well-mannered behavior and quick response time do not indicate an interviewee's match with the structure, pace or demands of the job to be filled. Because of dissatisfaction with current procedures, those making important judgments about a job candidate's suitability for a position regularly look for more accurate ways to help them evaluate personalities as part of the hiring process.

The behavioral hiring interview (the choice of many HR professionals) is designed to elicit narratives from a job applicant concerning knowledge, abilities, and past performance. The rationale behind the behavioral interview is that past performance is a reliable indicator of future performance. The questions that comprise the behavioral interview probe into past job behavior and have been found to be more useful than those questions that evoke one-word responses or vague answers. However, the narratives

obtained in this type of interview possibly could be made more useful if they were combined with a systematic procedure that might provide insight into an individual's personality type. Investigations suggest that when the personality style of a person parallels the nature of a career, productivity is higher, contributions are stronger, and satisfaction is more apparent (Rowe, et al., 1992).

The Myers Briggs Type Indicator (MBTI) has been shown by many studies to be an accurate indicator of personality type (Carlyn, 1977; Cohen, Cohen, and Cross, 1981; Kerin and Slocum, 1981; Tzeng, 1984). It is important to note, however, that the MBTI remains somewhat controversial and has received criticism (Furnham, 1990a, 1990b). Form G of the MBTI is a forced-choice psychological assessment that contains 94 equally valuable but opposite multiple-choice and word-pair items (e.g., Which word in the following pair is more appealing: *lively* or *calm*?); the answers to which are intended to assess a person's personality type. The core of the personality type, the temperament, serves as the driving force of an individual's personality. Unfortunately, for legal reasons (e.g., violation of privacy and potential discrimination), it is not advisable to administer psychological assessments during the selection phase. Additionally, administering a pre-employment personality assessment can send a message that the candidate will be chosen based on personality alone. This leaves the HR practitioner without a reliable evaluation instrument to help her make decisions about job candidates. However, if she could use narrative analysis to examine closely the narratives job candidates share during the behavioral interview and could link those narratives to specific MBTI types, she could then make a legal, relatively easy, and much more accurate assessment of candidates'

suitability for particular positions. If narrative style can predict type, narrative analysis can be used as a section of the behavioral interview.

Currently, several major modern theories of narrative exist concerning the definition of narrative units and how these units are integrated into larger structures. Linguist William Labov defines a narrative as “one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred (Labov, 1972b).” Narrative analysis is a systematic method that can be utilized to examine either a speaker’s general linguistic organization or specific elements within a narrative such as its structure, content and purpose. Several techniques, discussed in Sect. II, have been developed for the purpose of analyzing narratives. Despite the scholarly books and articles that examine the correlation between MBTI personality type and communication patterns (unrelated to narratives) (Seegmiller & Epperson, 1987; Weade & Gritzmacher, 1987), there is inadequate information related to MBTI personality and narrative style.

The impetus for the present study came from my observation, in the MBTI workshops I taught, that a relationship appeared to exist between MBTI temperament type and writing style when the participants were given a white, foam cup and asked to “write about the cup.” The results seemed to differ greatly between the sensing and intuitive types. Sensing types appeared to interpret “write about” as a directive to *discern details and list the physical features* of the cup while intuitive types were more prone to interpret “write about” as an opportunity to *exercise creativity and highlight the many uses and possibilities* of the cup. This suggested that a connection also might exist between temperament type and narrative style, but this relationship could not be explored

due to the lack of research. Hence, this study was designed either to uncover or to develop a mode of analysis that could systematically and reliably delineate features of MBTI temperament type in oral narratives.

II. Review of Literature

MBTI and Discourse Analysis

Although the study of narrative analysis has not focused specifically on the relationship between narrative style and MBTI temperament type, a small number of investigations that examined MBTI type and general communication patterns were useful to the current project. Studies by Robert Seegmiller and Douglas Epperson (1987) and Regina Weade and Joan Gritzmacher (1987) highlight possible variations in speech according to MBTI type. Seegmiller and Epperson's "Distinguishing Thinking-Feeling Preferences Through the Content Analysis of Natural Language" (1987) examined the relationship between natural language and personality preferences. The goal of their study was to develop a content analysis scale able to distinguish the MBTI preferences for either thinking or feeling.

First, a lexicon of words theoretically associated with thinking and feeling processes was developed and empirically evaluated. Next, actual verbal samples were collected and content analyzed to show that thinkers and feelers differed significantly in the language they used to express themselves (Seegmiller and Epperson, 1987, p.44). Weade and Gritzmacher's 1987 study uses intuition-sensing and thinking-feeling scores to analyze the correlation between the personalities of vocational home-economics educators and their preferences for curriculum design. Five open-response items, designed to evaluate preferences for corporate organizational structure, consisted of five sentence stems from which respondents were asked to construct paragraph-length narratives. The written narratives were transcribed and emerging themes were tracked. In that study, Weade and Gritzmacher showed a relationship between personality traits of

vocational home economics teachers and (1) the teacher's role, (2) curriculum development choices, and (3) written narrative features concerning subject matter and the teacher's role. Although these researchers were able to link MBTI type and writing style, their analyses depended heavily on semantics, rather than on possible differences in the structure of narratives. A structural approach is preferable, however, because it often relies more on quantitative measurements and is less dependent on a researcher's subjective interpretation than an approach based on content and subject matter.

Narrative Analysis Procedures

A variety of structural approaches exist for examining narratives. Labov's approach to narrative structure was chosen because it defines the components of a narrative in terms of simple syntactic structures, a feature that facilitates the process of comparison and contrast among multiple narratives. Labov's work evolved from studying linguistic change and structure in *Sociolinguistic Patterns* (1972a) to analyzing conversation and refining the linguistic interview into a means of examining natural conversation. His work involving conversation, speech style, and dialect led to his work with narratives. In *Language in the Inner City: Studies in the Black English Vernacular* (1972b), Labov focuses on narrative structure and syntactic development to analyze a collection of fight narratives gathered from black preadolescents, adolescents, and adults from Harlem. Labov developed a methodology that divides the fully formed narrative into the following six elements:

- **Abstract.** The abstract is one or two clauses that summarize the entire story.

- **Orientation.** The orientation identifies time, place, persons, activity, or situation and relays what was going on before the first event of the narrative transpired.
- **Complicating action.** The complicating action clauses record narrative events.
- **Evaluation.** The evaluation expresses the point of the narrative.
- **Result or resolution.** The result or resolution tells what finally happened.
- **Coda.** The coda is used to indicate that the narrative is finished.

While Labov's approach analyzes narrative text structure, others have focused on "framing" and "speaker expectation" as analytical tools to examine narratives. The idea of framing was introduced by Gregory Bateson in his 1972 work entitled *Steps to an Ecology of Mind*. Bateson's belief that nonhuman mammals were unable to exchange signals with one another led him to a zoo where he saw monkeys who were in fact sending and receiving metacommunicative messages. The monkeys were playing in a manner similar to combat; however, it was evident to the monkeys and to those observing them that the activity they were in engaging in was "play." Bateson hypothesized that the monkeys' behavior meant that they were capable of recognizing the metacommunicative message "this is play" [or "These actions in which we now engage do not denote what those actions *for which they stand* would denote" (p. 180)]. Bateson's first mention of a "frame" refers to the psychological concept of a set (in the mathematical use of the word) of verbal and/or nonverbal messages. The frame can be either apparent ("interview," "movie," "job," etc.) or obscure (unrecognizable to a person's consciousness).

Building on the notion of “framing” developed by Bateson, sociologist Erving Goffman’s *Frame Analysis* (1974), examined the basic frameworks of understanding, specifically the manner in which individuals organize their experience. Goffman’s notion of framing appears to be quite vast, including the social frameworks, which provide a person with the background to understand events. Goffman’s primary contention concerning frames is that a person learns to comprehend various activities such as fun, play, charity, etc., by means of models developed through social experience.

Wallace Chafe (1977) added a system of schema and categorization to the idea of framing. For example, while participating in an event, a person identifies the event or schema (according to Chafe’s system), after which (s)he communicates in a manner that (s)he has decided is appropriate to that schema. Chafe theorizes that this deciding point is bounded by the existence of frames. A frame, according to Chafe, is the sentence-level expression that reflects a speaker’s decision about the individuals and their roles in the schema. The speaker determines the schema’s category by determining the meaning of the events in the interaction.

In two decades following these studies by Bateson, Goffman, and Chafe, linguist Deborah Tannen has redirected and slightly sharpened their methods. In “The Effect of Expectations on Conversation” (1978), Tannen examines the manner in which expectation affects sentence-level speaking. Tannen analyzes the words “but” and “just” and expressions of negation to demonstrate some of the ways in which a speaker’s expectation, which is also shared by the hearer, will appear in his or her verbalization. Tannen notes that the word “but” serves as a transition marking the denial of expectations that the narrator might have established in a preceding clause. For example, the following

lines are taken from a comment made by my husband as he was rummaging through a box:

- a. I just found this book about high school football
- b. I don't know why I kept it
- c. ...but it has Peyton Manning's name in it,

Line c is a transition from the book to the main point, which is Peyton Manning. The word "just" addresses the hearer's expectation of more or something else in addition to what the narrator has stated. For example, a narrator may say, "Yesterday when I was roller skating, I fell down/And I just sat there," which indicates to the hearer that nothing more happened. Finally, negation addresses the hearer's expectation that the affirmative was supposed to occur. In relaying a narrative about playing basketball, for example, a tall narrator might say, "I couldn't get a shot in," which would oppose the common expectation that tall people excel in basketball. Tannen notes, however, that there are also situations where the speaker and hearer possess expectations that are different, which will often lead to confusion within a conversation.

A number of other researchers have developed methodologies to aid in the analysis of the structure of narrative. In *Telling the American Story* (1985), cultural linguist Livia Polanyi, leaning heavily on Labov and occasionally using his data, identified linguistic features and cultural constructs underlying conversational narratives. For the cultural analysis, she developed a system to identify the "Adequate Paraphrase" of a story. Polanyi's procedure has six main parts: (1) dividing the narrative into individual clauses or independent clauses, (2) distinguishing Main Line Story Event Clauses, Durative-Descriptive Clauses, and non-storyworld clauses [non-main line events], (3) preparing lists of the corresponding propositions, (4) analyzing the

functioning of the evaluative meta-structure, (5) roughly calculating the amount of evaluation accorded each storyworld proposition, and (6) combining the most heavily evaluated Story Event and Durative-Descriptive Propositions into a stylistically acceptable Adequate Paraphrase which preserves the ordering of clauses (p. 17). Polanyi used this method along with Labov's definition of "evaluation" to uncover the basic values and beliefs of cultures, that is, what is important and considered "normal" in a particular culture. She surmised that stories are told about those things that are determined to be abnormal, unusual, and exceptional in a particular culture. However, while such an analytical tool has proven itself useful, its aim is to uncover differences among narratives related to cultural values and beliefs rather than structural differences.

In both *Developing Narrative Structure* (McCabe & Peterson, eds., 1991) and *Social Linguistics and Literacies: Ideology in Discourses* (Gee, 1990), James Gee analyses narratives by using a system of lines and stanzas. The lines are individual utterances within the narrative, most often simple clauses that terminate in rising or falling pitch glide. The stanzas are a grouping of lines, determined in part from common topics or themes and in part from structural, lexical and intonational parallelism found between contiguous lines. Gee points out that an analysis based on lines and stanzas enables one to address sociological differences in how speakers organize their narrative tellings thematically and structurally. For example, as Gee argues, his analysis of a young black girl's narrative shows that "[she] is from a 'residually oral community' that is, a community that is less influenced by written language styles than are middle-class communities, and one that retains ties to an oral tradition" (Gee, 1990, p. 124). However, since the goal of the current research is more concerned with the structure of the

narratives and not the topics and themes that appear in the narratives, again this analytical tool would not have been effective.

The purpose of the present study is to employ a method that can systematically uncover features that correlate with MBTI temperament type in oral narratives. Again, although most researchers discussed here are well within a Labovian framework, because Labov's actual approach utilizes objectively identifiable structures that are congruent with syntactic reality to analyze the narrative, it would appear to provide the best tool for seeing how differences in the manner in which interviewees construct their narratives are related to differences in their temperaments rather than to ethnicity, gender, or socioeconomic status.

III. Research Methods

Instrument

The purpose of the MBTI is to make the theory of psychological types described in 1921 by Carl Gustav Jung, the Swiss psychologist, understandable and beneficial in people's lives. The essence of the theory is that a person's seemingly random behavior is actually orderly and a result of differences in the way people use their perception and judgment. Perception concerns all the ways of becoming aware of things, people, happenings, or ideas. Judgement involves all of the methods of arriving at conclusions about what has been perceived. Jung theorized that if individuals differ systematically in what they perceive and in how they reach conclusions, then it is reasonable for them to differ (accordingly) in their reactions, interests, values, and motivations (Myers and McCaulley, 1985, p.1). Jung's theory of psychological types centers on three pairs of opposing "true" type functions (extraversion vs. introversion, intuition vs. sensing, and thinking vs. feeling). According to Jung's theory, a given individual prefers one pole, rather than the other, of each of the three preferences.

Katharine Briggs and her daughter Isabel Briggs Myers sought to put Jung's theory into practical use, so they worked during the 1940s and early 1950s developing the MBTI. Myers also added a fourth set of "auxiliary" types (judging vs. perceiving). In 1956, the Educational Testing Service published the assessment, which was accompanied by Myer's handbook in 1962. The instrument was not designed — and has not been validated — to measure such things as normalcy, emotional development, acumen, or maturity. Instead, the MBTI assessment is centered on the previously mentioned psychological theories of Jung.

The participants in the present study completed MBTI Form G. The questions on Form G are in a forced-choice format with each scored item weighing in favor of one of the two poles in each pair of personality preferences. A person's type is determined by totaling the points for each preference. (See Table 1 for the scales of the assessment.) When the preferences are combined, there are sixteen possible MBTI types (e.g., ESFP, INTJ, ISFJ, ENFP, etc.). Building on the research of Jung and Myers, David Keirsey and Marilyn Bates (1978) subsequently identified four core temperaments that are combinations of preferences and exist within each of the sixteen MBTI types. The four temperaments (i.e., preference combinations) are as follows: Sensing and Perceiving (SP), Sensing and Judging (SJ), Intuitive and Thinking (NT), and Intuitive and Feeling (NF). The four temperaments and the communication styles of the each are displayed in Table 2.

As previously mentioned, the MBTI has been shown by many to be both reliable and valid as an instrument for assessing personality types (Carlyn, 1977; Cohen, Cohen, and Cross, 1981; Kerin and Slocum, 1981; Tzeng, 1984). Despite the fact that studies support the reliability and validity of the MBTI, however, other studies demonstrate a lack of reliability. For example, Adrian Furnham (1990a and 1990b) demonstrates the susceptibility of the assessment to fake answers. In these studies, Furnham administered the MBTI to 64 students who were divided into three groups: (1) those who answered honestly, (2) those who provided false positive answers, (3) and those who gave false negative answers. Upon scoring the 64 assessments, the MBTI results failed to distinguish the fake assessments from the genuine. Additionally, Gregory Boyle (1995) cautioned against exclusive use of the MBTI since the high number of limitations seemed

Table 1. The Preferences of the Myers Briggs Type Indicator.

Questions Related to Personality Preference	Index
Where does a person get her or his energy?	In the outer world = <i>Extraversion</i> (E) OR In the inner world = <i>Introversion</i> (I)
How does a person take in information?	Through the five Senses = <i>Sensing</i> (S) OR With the sixth sense = <i>iNtuition</i> (N)
How does a person make a decision?	With the head = <i>Thinking</i> (T) OR With the heart = <i>Feeling</i> (F)
How does a person deal with the outer World?	Structured and orderly = <i>Judging</i> (J) OR Flexible and open = <i>Perceiving</i> (P)

Source: Myers, I. B. and M. H. McCaulley. 1985. *Manual: A Guide to the Development and Use of the Myers-Briggs Type Indicator*, 2nd ed. Palo Alto, CA: Consulting Psychologists Press, Inc.

Table 2. The Language Tendencies of the Four Temperaments.

Temperament Type	Communication Style
Intuitive Thinking or NT	• Theoretical • Explicit • Conceptual • Abstract
Intuitive Feeling or NF	• Symbolic • Veiled • Enthusiastic • Insightful
Sensing Perceiving or SP	• Operational • Functional • Impulsive • Spontaneous
Sensing Judging or SJ	• Objective • Analytical • Detailed • Concise

Source: Keirsey, D. and M. Bates. 1978. *Please Understand Me: Character and Temperament Types*. Del Mar, CA: Prometheus Nemesis Book Company.

to compromise the reliability and validity of the MBTI (Boyle, 1995). (For an answer to criticisms, please see Sect. III.)

Data Collection

The intention of my study was to explore the relationship between type and narrative style. First, a convenience sample, a group of my personal acquaintances, was given the MBTI Form G. This particular assessment has been found to be useful with all individuals and groups because it is not influenced by age, gender, economic, or educational attributes (Barron, 1997). From this group, a sample population was chosen for the study because of their temperament types and their demographics. The sample consisted of four men of similar demographic make up (education, race, age, and nationality) (Appendix I). One person represented each temperament. The ages of the group members were 29, 30, 32, and 38. Three respondents indicated a master's degrees as the highest level of educational attainment; the fourth respondent a bachelor's degree. The selection of individuals with similar demographic makeups was intended to limit differences in communication style that typically derive from education, race, generation, or nationality in order to make apparent the narrative variations caused by temperament type. Because this research was intended as a qualitative pilot study, the central purpose of which simply was to look into relationships between MBTI personality and narrative style, the number of subjects per temperament was held to the minimum. That these individuals came from a group of casual friends should have a negligible effect on the data. The questions asked of the subjects were designed to elicit narratives of personal experience, which were completely unrelated to our shared experiences as casual friends. However, the subjects may have felt a particularly high level of comfort sharing personal

experiences with me, which may have enabled them to speak more informally than subjects who did not know me personally.

Second, release statements were issued to the participants stating: (1) that taking part in my study was completely voluntary, (2) that they were free to withdraw at any point, and (3) that each 1-hour interview session would be tape recorded (Appendix II). The participants were then asked a series of open-ended questions to elicit two to three narratives of personal experience from each (Appendix III). Labov (1972b) states that a narrative relating personal experience is the type most likely to overcome the constraints of the interview setting. The goal of this study was not made known to the subjects and although they were given their MBTI scores, an explanation of MBTI type theory was not provided. The narratives were collected during tape-recorded interviews between the participant and the interviewer. To ensure that each subject was in a familiar, comfortable environment, three interviews were conducted at the homes of the participants and one was conducted at the participant's place of employment. My arranged interview questions occasionally led to unplanned questions, which may have been the genesis for one or more of the narratives produced. Brief prompts (such as "and then what happened") were occasionally given to a participant to assist him in relaying his narratives. After all interviews were conducted, the tapes were carefully transcribed. The transcribed narratives appear in Appendix IV.

Additionally, during the interview each person was asked to "talk about the cup." This question was asked at the end of the interview not to solicit a narrative but to revisit the original catalyst for this study in which a relationship appeared to exist between MBTI temperament type and writing style (Appendix V).

Limitations

The MBTI, like any other self-report instrument, is subject to dishonest and other inaccurate answers. For example, a person can manipulate answers somewhat to show the personality type that would be considered favorable to the administrator. The instrument's administrator must assure participants that the primary purpose of the assessment is self-awareness and that the results will be used primarily as a means to enable them to understand themselves better. Educating subjects on the value of honesty with regard to the assessment could reduce false answers because it might enable them to realize that they would be lying to themselves, counteracting the personal benefit of possible increased self-awareness, and reducing the applicability of the results (McPherson, 1995). Based on this assessment's susceptibility to false answers, research to reveal common features of false patterns might have proven useful. However, it is quite unlikely that the subjects in the current study would have falsified answers because the stakes for them were extremely low (i.e., the participants were not applying for an employment opportunity or an occupational promotion). Furthermore, the subjects were not told about the goal of the study or how the MBTI results were to be used. Additionally, despite the alleged vulnerability of the assessment to false answers, Carlson (1985) refers to a bibliography list with close to 700 favorable references that cite the use of the MBTI in the academic, corporate, and counseling arenas.

With regard to the present study, a larger applicant pool undoubtedly would have increased the reliability of the data presented herein. The present research approach is one that lends itself to making general suggestions from a small number of cases. A greater number of participants possibly would have yielded more diverse and/or relevant

findings. Additionally, test-retest results and controlled test taking and interviewing environments might have more thoroughly supported the four subjects' MBTI results and limited the possibility of interviewer subjectivity (e.g., body position, seating distance from the interviewee) and external stimuli during the interviews.

Data Analysis

The first step in identifying the surface structure of the narratives was to divide the transcriptions into (1) independent clauses (a clause is a cluster of related words that contain both a subject and a predicate and can stand alone as a grammatically autonomous unit of expression), (2) dependent clauses (related words containing both a subject and a predicate and functioning as a single part of speech, e.g., noun, adjective, adverb), and (3) filler phrases (e.g., "I mean" and "Let's see"). Each clause then was coded using Labov's 1972(b) definitions of the elements in a fully formed narrative (see pp. 6-7).

According to Labov's approach, the actual narrative in its simplest form must comprise at least two simple past-tense independent clauses or **complicating action clauses** that retell past experience and usually appear in a temporal order. Furthermore, the clauses must be in temporal order such that switching their sequence renders the story untrue (Labov, 1972b). The following excerpt, from one narrative of the SP, is an example of temporally ordered complicating action clauses. The SP's narrative #1 was told in temporal order and switching clause i with clause j would cause the story to be incorrect. The complicating action clauses follow:

- i And ah somehow the car got knocked out of gear.
- j And the car rolled down into a ditch and everything

Once the complicating action clauses were identified, the functions of the surrounding clauses were examined using Labov's definitions of the remaining five elements of the fully formed narrative. The **abstract** (if present) is the clause(s) that contains the condensed version of the general point of the story. The purpose of the abstract is to notify the listener that a narrative is about to start. For example, the NF uses the following abstract to begin one of his narratives, which involves an incident when his brother's delinquent pranks led to the family's relocation:

- a It's like ah my mom..ah my brother
- b ah he ah him and some other boys were rocking some cars

The NF then elaborates on the rock-throwing event in five complicating action clauses that follow the above abstract.

Clauses that provided information about the context of the story with general information about the people, place, time line, or circumstances were classified as the **orientation** clauses. Orientation clauses usually are not simple, past tense clauses. Rather orientation sections typically contain past progressive verbs and often indicate what was happening before the first narrative event occurred. This reference to a past event often contains an adverb of time that distinguishes it from the time that the speaker is telling the narrative. The NT uses the following clauses in one of his narratives to orient the listener to the place where he nearly was involved in a car accident.

- c I had picked my mom up ah from work late one night.
- d This was probably five or six years ago
- e and ah we were coming at an intersection.
- f We didn't have a stop sign
- g but the car to...was... the road...like if you're going straight
- h the road on the left side had a stop sign.
- i And the car ah I think it was a Mustang

Another significant trait of the orientation portion of the narrative is that by itself it is not a reportable (i.e., significant or “story worthy”) event; it merely serves in providing the listener with background information such as the time, place, or people who were involved in the event.

The importance of the narrative is emphasized in the evaluation portion of the narrative, which was identified next. The **evaluative** clauses (if present) serve to demonstrate or support the point of the narrative. Labov states that an event is reportable only if it violates an expected rule of behavior. Evaluation is, according to Labov, that portion of the narrative that reveals the attitude of the speaker towards the narrative by emphasizing the relative notability of some narrative events as compared with others. Evaluative clauses are meant to assist the listener in understanding the purpose of the narrative by assigning weight to certain clauses through a system of encoding. Encoding an evaluation, as shown by Labov, can be accomplished in a manner that is external, embedded or dramatized. The narrator might offer an external evaluation by stopping the narrative and telling the listener the point of the narrative. The narrator also can choose to stay within the confines of the narrative by featuring an embedded evaluation as (a) a thought that came to him or something he said to himself at the time of the event and relaying it to the listener by quoting himself or (b) a comment made by a third person who has been introduced. Line tt below is an example of an embedded evaluation used by the SJ in his narrative #2 where he introduces God as a third person as he tells of his initial meeting of the woman to whom he is now married:

tt Ah right then and there I felt like God said, “This is going to be your wife.”

Finally, the evaluation also can be dramatized instead of retold. When the evaluation is dramatized, the narrator tells what the people did instead of what they said. To continue with an example from the SJ's narrative #2, the following is an example of a dramatized evaluation:

pp And when I did try to meet her
qq I got all choked up
rr I couldn't say anything you know.

The clauses then were examined for the utterance(s) that signaled the narrative's end, and the **coda** or close of the narrative, if present, was marked. The coda is the listener's indication that the narrative is finished, and the discourse following often is unrelated to the narrative events because the story is over. A clear coda returns the listener to the present and prevents the question, "What happened next?" (Labov, 1972b). The SJ uses the following coda to signal the end of his narrative about his sister:

lll And ever since then she's been. . she's been going to church every Sunday
mmm sometimes she goes to Bible study on Wednesday.

After the clauses were classified, the orientation clauses were labeled according to their conveyance of who, what, where, when, or how in the narrative. This subdivision was done in an attempt to identify each narrator's purpose in using the orientation clauses, that is, the manner in which he preferred to orient the listener to his narrative. The *who* orientations determine the person or people involved in the narrative, *what* orientation clauses describe the objects or events, *where* orientations verify the location, *when* clauses establish time, and *how* clauses explain the process or method.

The evaluation clauses also were classified according to the kinds of markers (e.g., as indicated by "she said" or "he said") that the speaker used to situate them within his narratives. The evaluations were labeled as external, partly embedded, or deeply

embedded. For this study, the most internal or deeply embedded evaluation was defined as an assessment that the narrator presents as having come from a third person. The following is an example of a deeply embedded evaluation from the SJ's narrative #2 in which he relays the story of his sister's conversion to Christianity:

vv she said
ww she just felt this this warm feeling
xx And and that she was just getting totally changed you know.

A partly embedded evaluation was defined as an evaluative clause in which the narrator communicates his feelings in the form of a thought that occurred to him or something he said to himself at the time of the event. The following partly embedded evaluation is from the NT's narrative #2 in which he describes a time when a reckless driver almost hit his car:

t And I'm like, "Oh!"
u Okay so I'm like
v you know expletives flying one after the other, "I ought to
 go after this guy."

An external evaluation is one in which the narrator communicates his point of view directly to the listener. The following is another excerpt from the SP's narrative #1, which is about an incident he was blamed for but did not do:

r So yep they point the finger at me.
s I didn't I didn't
t but actually for that right there I did not get a
u I didn't get a spanking for
v because I believe my mother knew
w that I really didn't do it.
x 'Cause I was terrified.
y I was terrified.

All of these numbers were then tabulated to determine the frequency with which they were used (see Tables 3, 4, 5, and 6). The frequency data were examined for the relevance or correlation to MBTI temperament type.

Table 3. Tabulation of Orientation and Evaluation Clauses for the NF.

NF	
Narrative 1	Narrative 2
Orientation clauses: 8	Orientation clauses: 11
When: 3	When: 3
Where: 2	Where: 4
What: 2	What: 3
Who: 1	Who: 1
How: 0	How: 0
(1 clause functions as when & where)	
Orientation clauses = 40% of the narrative	Orientation clauses = 61% of the narrative
Evaluation clauses: 7	Evaluation clauses: 2
External: 6	External: 2
Deeply embedded: 1	
Evaluation clauses = 35% of the narrative	Evaluation clauses = 11% of the narrative
Total clauses in narrative 1: 20	Total clauses in narrative 2: 18
Narratives 1 and 2	
Total orientation clauses: 19	
When: 6	
Where: 6	
What: 5	
Who: 2	
How: 0	
Total evaluation clauses: 9	
External: 8	
Deeply embedded: 1	
Total narrative clauses: 38	

Table 4. Tabulation of Orientation and Evaluation Clauses for the NT.

NT	
Narrative 1	Narrative 2
Orientation clauses: 7	Orientation clauses: 9
When: 1	When: 1
Where: 0	Where: 3
What: 5	What: 4
Who: 1	Who: 1
How: 0	How: 0
Orientation clauses = 33% of the narrative	Orientation clauses = 38% of the narrative
Evaluation clauses: 9	Evaluation clauses: 8
External: 9	External: 3
	Partly embedded: 5
Evaluation clauses = 43% of the narrative	Evaluation clauses = 33% of the narrative
Total clauses in narrative 1: 21	Total clauses in narrative 2: 24
Narratives 1 and 2	
Total orientation clauses: 16	
When: 2	
Where: 3	
What: 9	
Who: 2	
How: 0	
Total evaluation clauses: 17	
External: 12	
Partly embedded: 5	
Total narrative clauses: 45	

Table 5. Tabulation of Orientation and Evaluation Clauses for the SP.

SP	
Narrative 1	Narrative 2
Orientation clauses: 8 When: 0 Where: 3 What: 3 Who: 3 How: 0 (1 clause functions as who and where) Orientation clauses = 32% of the narrative Evaluation clauses: 14 External: 14 Evaluation clauses = 56% of the narrative Total clauses in narrative 1: 25	Orientation clauses: 11 When: 0 Where: 0 What: 9 Who: 3 How: 0 (1 clause functions as who and what) Orientation clauses = 39% of the narrative Evaluation clauses: 15 External: 15 Evaluation clauses = 54% of the narrative Total clauses in narrative 2: 28
Narratives 1 and 2	
Total orientation clauses: 19 When: 0 Where: 3 What: 12 Who: 6 How: 0 Total evaluation clauses: 29 External: 29 Total narrative clauses: 53	

Table 6. Tabulation of Orientation and Evaluation Clauses for the SJ.

SJ	
Narrative 1	Narrative 2
Orientation clauses: 12	Orientation clauses: 22
When: 1	When: 3
Where: 0	Where: 4
What: 6	What: 13
Who: 5	Who: 3
How: 0	How: 0
	(1 clause functions as who and what)
Orientation clauses = 18% of the narrative	Orientation clauses = 45% of the narrative
Evaluation clauses: 46	Evaluation clauses: 21
External: 26	External: 19
Deeply embedded: 20	Deeply embedded: 1
	Partly embedded: 1
Evaluation clauses = 71% of the narrative	Evaluation clauses = 43% of the narrative
Total clauses in narrative 1: 65	Total clauses in narrative 2: 49
Narratives 1 and 2	
Total orientation clauses: 34	
When: 4	
Where: 4	
What: 19	
Who: 8	
How: 0	
Total evaluation clauses: 67	
External: 45	
Deeply embedded: 21	
Partly embedded: 1	
Total narrative clauses: 114	

IV. Results

The results of the current research are presented in the form of a descriptive report. As previously mentioned, each participant in the study represented one of the four MBTI temperament types (i.e., NF, NT, SP, SJ). The primary goal of the study was to see if a correlation existed between MBTI temperament type and narrative style. Based upon the participants' temperaments, I wondered if their narratives would reflect the communication styles depicted in Table 2. Although each participant related between four and five narratives apiece, the final data set equaled eight of the most fully developed narratives (two narratives from each subject). The conclusions that are presented below utilize the research conducted by Myers and McCaulley (1985) and Keirsey and Bates (1978) as the sources for the descriptions of the temperaments; the results of my narrative analysis were measured against their templates.

In examining the statistical patterns in the frequency and summary data presented in Tables 3, 4, 5, and 6 and in seeking to find possible correlations to temperament type, I scrutinized the numbers for the possible emergence of MBTI characteristics in the narratives. The orientation clauses were examined in order to determine the narrators' preferences or tendencies in acclimating the listener/interviewer to their stories. Again, the orientation clauses were subdivided into the following categories: who, what, when, where, and how. Then answers to a series of questions were sought from the data. Would the NF, because he has the most person-centered temperament as determined by the MBTI, favor "who" clauses? Would the speculative and abstract NT forego the orientation clauses altogether, particularly the "what" clauses, opting instead to allow the listener to imagine the circumstances surrounding his stories? Would the procedural SP

rely primarily on “how” clauses? Would the detail oriented and structured SJ have a great number of each type of orientation in an effort to provide the listener with all of the technicalities in the story?

Analysis of the categories of orientation clauses failed to provide answers to the aforementioned questions, answers that linked narrative style with temperament type because the subjects’ usage of those clauses was not significantly varied among the temperaments. Additionally, the NF tied with the NF for the lowest occurrence of the “who” orientation, the NT used more “what” orientations than any other category, and the SP used no “how” orientations. However, the data did show that in three of the four categories of orientation clauses that were utilized, the SJ used them more abundantly. Another interesting finding is that none of the participants used a “how” orientation clause. This may suggest that orienting to process may not be particularly frequent in narratives as a rule since the whole narrative is an answer to the question “how” (e.g., How did the event happen? How did the fight start?).

The evaluation clauses were examined in order to determine the manner in which the narrators conveyed the point of their stories to the listener. The evaluation clauses were subdivided into the following three categories: deeply embedded, partially embedded, and external. For purposes of this study, a deeply embedded evaluation is one in which the narrator stays within the confines of the narrative and presents the evaluation as something that another person said. A partially embedded evaluation is one that narrator relays as a thought that occurred to him at the time of the event. An external evaluation is one in which the narrator stops the narrative and directly communicates the evaluation to the listener. Again, answers to a number of questions were sought from the

data, all relating to the communication patterns illustrated in Table 2 and to how the temperaments would emphasize the most significant information in the story. Would the indirect communication style of NF cause him to use a high percentage of embedded evaluations as a way to shroud his own opinion and present the evaluation as if it were part of the story? Would the obscure NT refrain from the use of the evaluation and allow the listener to guess the point of his narratives? Would the utilitarian SP sum up the point of his narratives in one or two tidy evaluation clauses? Would the analytical SJ have a greater number of external evaluations by choosing to state the point of his narratives objectively to the listener? The frequency data showed that the NT and the NF used the least number of evaluations in their narratives and that the SJ had the highest occurrence of evaluations, followed by the SP. The frequency analysis also showed a unique aspect of the SP's evaluations (100% were external); this is a pattern that could not be linked to a characteristic of the SP temperament as described by Keirsey and Bates (1978) or Myers and McCaulley (1985). This trend could have come from an attribute, such as self-confidence or assertiveness, which is not measured by the MBTI. The MBTI assessment was not designed and has not been validated to measure such things as normalcy, emotions, intelligence, or maturity but only those parameters featured in Table 1. Therefore, the frequency related to the SP's external evaluations appears unrelated to his temperament type. The frequency of the words that were used to ask permission, to reflect, or to determine if the listener understood (e.g., "I mean" and "you know") also did not seem to reveal links between temperament type and narrative style.

Overall, the narratives related by the subjects in the current study did not reveal temperament characteristics. In particular, the numbers in the frequency analysis did not

yield evidence to support the theorized relationship between temperament type and narrative style. Any small deviation in these numerical findings, such as the SJ's second-hand narrative and frequent use of deeply embedded evaluations, might have revealed characteristic communication patterns within the temperament types narratives if the statistical sample had been larger. However, the data in this study were not conclusive enough to maintain that correlations do or do not exist between temperament type and narrative style.

In summary, the narratives of the SJ, SP, and NF did not feature indications of stylistic differences due to temperament type. As the strongest example of this lack of expected correlations, consider the narratives of the NT. Research by Keirsey and Bates (1978), featured in Table 2, might have predicted that the NT's narratives would be more compact and precise. But the NT's narratives featured tend to be more obscure than exact and rather more vague than abstract. Consider the following complicating action clauses from NT's narrative #1:

j And ah ah I you know he said something
k and I said something back.

While it is true that NTs rely more heavily on patterns than details, these clauses show neither. The NT's narrative #1 is rather nebulous, not because of its level of abstraction but instead because of its lack of plot particulars. The NT did use evaluations in the narratives to communicate the points of the stories, but story details were sparse. Because NTs tend to be fluent conversationalists who are quite imaginative, one might have guessed, incorrectly, that this NT's narratives would have been lengthy and creative, possibly featuring hypothetical scenarios and clever anecdotes.

The data analysis procedures offered no evidence to suggest the possible existence of stylistic differences in narratives due to MBTI temperament. All things considered, the current study ended up being inconclusive, possibly because of the small sample size.

V. Issues in the Content

The original goal of the present study was to uncover correlations between temperament type and narrative style using a structural, objective, and analytical methodology; my analysis, however, did not reveal such a relationship.

I then noticed some potentially interesting features in the cup narratives that prompted me to look at the content of both the cup answers and the narratives. I looked at the words, characters, and details that the narrators incorporated into their narratives. The resulting patterns were clearest for the answers to the cup question, which, because shorter and concerned with the same subject, were easier to weigh against one another.

These answers, printed in Appendix V, while they are not narratives, introduce interesting differences that might possibly be attributable to temperament type.

(Remember, the subjects were not asked to describe the cup, but merely to talk about it.)

As expected, the NF's answer was more person-centered; in fact he is the only one of the four subjects who even mentions people in his cup answer:

ah it reminds me of you know parties that you know
I had you know as a child where I knew that my mom didn't want
to wash any dishes so she's get paper cups or Styrofoam cups.

The NF does not talk as much about the cup as he does about the cup's possibilities:

picnics, parties, Kool-Aid, and punch.

The NT, on the other hand, is the only subject who fails to mention the material of which the cup is made or its color. The NT only mentions the shape and texture of the cup:

Mmm...I would say I love the the shape the smoothness of it
ah the fact that it ah is able to to hold hot liquid and and yet not burn
you and ah I like the the texture. I like to break that stuff up and crunch it like.

His answer, focusing on the cup's shape, texture, and feel, seems to reflect the tendency of his temperament to communicate in an abstract, conceptual manner.

The SJ's answer, much like his narratives, is the longest and features the most detail. He reports the color, two possible suggestions for the material of the cup, and the shape:

I guess basically I just see a white cup ah it's a foam cup. It holds liquid. You can use it for cold drinks or hot drinks. It's made out of foam. It looks like it anyway I think unless it's plastic...Aahh...it kind of looks like it could pass for a flowerpot too. Or you could maybe ah attach a string to it and tie it on your head and have a hat..turn it over have a little party hat.

The answers to the cup question given by the NF, NT, and SJ appear to feature subtle parallels to the communication styles of their temperaments (Table 2). Only the answer to the cup question given by the SP fails to reveal similarities with the reported communication style of his temperament.

As previously mentioned, the content of the narratives from three of the four temperaments also seems to feature possible links to the MBTI communication styles in Table 2. According to the research conducted by Keirsey and Bates (1978), an individual with the NF temperament tends to be person-centered, typically uses ideals to reach conclusions, and looks at the underlying values in situations. These aspects of the NF's temperament seem to appear in his narratives. To begin with, each of the NF's narratives is about a person. As a way of concluding narrative #1 and introducing narrative #2, the NF makes moral judgements ("bad" and "good") concerning the person about which the narrative is told. In the following excerpt from narrative #1, the NF ends his narrative with conclusions about his own and his brother's characters:

t and I wasn't a bad kid.
u My brother Mike, he was the bad one.

In the next example, the NF begins by offering his opinion about the nature of his mother's boyfriend.

a Wallace he's a good person.

Keirsey and Bates (1978) also maintain that an NF usually will have faith in his insights, displaying a sense of confidence (i.e., of "knowing"); he believes that he understands the motivations of people. This assurance seems to emerge in the NF's narratives. For example, as previously discussed, the purpose of an evaluation is to communicate the point of the narrative. Based on the NF's evaluations, he told his narratives to communicate his judgments on the motivation of human behavior. It appears that the NF used his evaluations to communicate his insight into the characters of his brother (Mike) and his mother's boyfriend (Wallace). In order to recognize why this story is reportable, we must understand that the NF temperament is value driven. Therefore, the belief that someone is "good" or "bad" has relevance and warrants telling.

Nevertheless, although the analysis of the NF's orientation clauses shows that he tended to situate his subjects with the "when" and "where" clauses, this finding does not seem to have a firm correlation to temperament type except that the "who" clauses are conspicuously absent. The NF temperament type might have suggested a reliance on who clauses because that temperament is the most person-centered of the four temperaments. However, as previously stated, each NF narrative features a person as the subject. Hence it is not necessary for him to reveal further the "who" in the narratives.

The SJ's narrative subject matter seemed to show a slight correlation to temperament type. According to Keirsey and Bates (1978) and Myers and McCauley (1985), the SJ often has a preference for structured societal dealings with clear rules and

practices and tends to be a systematic individual. Furthermore, Myers and McCaulley (1985) report that the SJ has a profound respect for facts, which may relate to the SJ's packing his narratives with background details in the form of several particulars and objective bits of information. In comparing the SJ with his opposite temperament the NF, one striking difference seemed to arise. The SJ, unlike the NF, reserved moral judgements concerning the behavior of the people who appear in his narratives. He merely explained the characters' behavior somewhat matter-of-factly, which seems consistent with that temperament's communication style exhibited in Table 2.

Despite the fact that the frequency related to the SP's external evaluations appears unrelated to his temperament type, the message in the evaluation section of SP's narrative #2 is quite characteristic of the SP temperament. According to Myers and McCaulley (1985), SPs are democratic and generally tolerant of a wide range of behavior until their ruling ethical codes are attacked. At that point of violation, they can express firm and clear judgments concerning the unprincipled behavior. This trait can be seen within the SP's evaluation section of his narrative #2 about a high school confrontation where he concludes by pronouncing that some people cannot be trusted:

n	But that that let me know...
o	that you can say and befriend people you know
p	but if if something's going on
q	you you can't always trust 'em
r	you can't always trust 'em
s	you can you can you can befriend 'em
t	but you can't always trust 'em
u	you know you can have a
v	you can associate with 'em
w	but you can't trust 'em
x	because if you bef befriend someone
y	hopefully you can trust 'em
z	but you can associate with someone
aa	but you that doesn't mean

bb that person is always out for your best interest.

The preceding evaluation section is the single narrative feature from the SP that seemed to suggest a link between his temperament and his narrative style.

Although this exploration of the content of the answers to the cup questions and the personal narratives has not been as impartial as the structural analysis set out to be, some characteristic themes and patterns in the subject matter do emerge. Specifically, it enabled me to identify distinguishing, possibly temperament-related ideas within the narratives of the temperaments. Although development of a more analytical, quantitative methodology is necessary, the findings may suggest that a correlation between temperament type and content is not altogether unsupported.

VI. Conclusions

The original impetus for this study was an attempt to use narrative analysis to examine the narratives that job candidates share during the behavioral interview and to link those narratives to specific MBTI temperament types. The goal of the study was to put HR in a position to make legal and much more accurate assessments of candidates' suitability for particular job positions. If narrative style had been found to predict type, then narrative analysis could have been used as a section of the behavioral interview. However, the results of the present study identified no firm correlation between MBTI temperament and narrative style, while such a small sample of subjects is far too limited a basis for making generalizations. The subjects herein clearly did not demonstrate a significant difference among their narrative styles.

However, it is my expectation that the minimal correlations suggested by the elements in the narratives' content (Sect. V.) and the answers to the cup question (issues that lie beyond the goal of the present study) could point toward more rigorous studies that might lead the way to a fruitful area of research. These findings, while quite minimal, might suggest that a relationship between narrative content and temperament type is not wholly unsupported. However, additional research would require a broader and more meticulous investigation than that used in the present study. A larger group of subjects, test-retest results, and controlled test taking and interviewing conditions could reveal a stronger correlation between temperament type and narrative content.

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Appendices

Appendix I

Questionnaire

Please answer all questions and give specific answers.

- 1) Name: _____
- 2) Age: _____
- 3) Gender: M _____ F _____
- 4) Race: _____
- 5) Myers Briggs type: _____
- 6) Place of birth: _____
- 7) State of residency: _____
- 8) How long have you lived in your state of residency? _____
- 9) Highest level of education completed: _____

Appendix II

Consent Form

Types and Tales: A study of four subjects' temperaments and the stories they tell

You are invited to participate in an MA thesis research study that is being conducted by a University of Tennessee-Knoxville graduate student and explores narrative style as it relates to temperament type.

You will be asked a few general questions. Your participation in this study will involve an interview of approximately 45 minutes and will be audio taped. All identities will be protected through pseudonyms.

Please understand that your participation in this study is voluntary. You have the right to refuse to answer particular questions, you may ask questions about the research, or you may withdraw your consent or discontinue participation at any time without penalty. In addition, your individual privacy will be maintained in all published and written material resulting from this study.

Only the following individuals will have access to the data: Ms. Dana Adams-Tate (the Principal Investigator), Dr. David Goslee (thesis committee chairperson), Dr. Bethany Dumas (thesis committee member), and Dr. Ilona Leki (thesis committee member). Dana Adams-Tate will maintain the audio tapes in a personal file cabinet, which will be locked, throughout the research and thereafter.

The risks involved in this study are minimal. The major benefit is that the study will add to the research in the field of narrative analysis.

If you have questions, please call Dana Adams-Tate at (423) 966-8711 (office).

Thank you for your cooperation.

Signature _____

Date _____

Appendix III

Interview Questions

[from Dumas, Bethany. 1979. English 4450, On the Use of Q-SRS-I
The University of Tennessee, Knoxville, Tenn.]

1. Where are you from?
2. How long have you been in Knoxville?
3. How many people are in your family? Are you the youngest or the oldest?
4. When you were a kid, did you have any rules about when you had to be in at night?
5. What happened when you stayed out late?
6. Did you ever get caught sneaking out?
7. What happened when you stayed out late?
8. Who did the whipping in your family?
9. Did you ever get blamed for something you didn't do?
10. If someone came to you and said, "I'll give you a fair fight" what would that mean?
11. Did you every get into a fight with somebody bigger than you?
12. What was the most important fight you were ever in?
13. Have you ever been in a situation where you were in serious danger of getting killed (where you said to yourself, "This is it!")? What happened?
14. In most families, there's someone who gets a feeling that something is going to happen, and it does happen. Is there anybody like that in your family? Do you remember anything like that that came true?

Appendix IV

Transcriptions of Selected Narratives

(Interviewer's questions, remarks, and comments appear inside parentheses.)

Interview with NF, 01-19-99

NF's Narrative #1

a	It's like ah my mom ah my brother ah he ah him and some other boys were rocking some cars	Abstract
b	when he was in ah elementary school, well actually middle school..no elementary school.	Orientation – when
c	Yeah, it was elementary school.	Orientation –when
d	And ah my mom ah my brother happened	Orientation – who
e	to rock a neighbor's car you know	Complicating Action
f	as he was driving down the road.	Orientation – when/where
g	And the the neighbor saw Mike. (Does that mean throw a rock at?)	Complicating Action
h	Yeah, he was throwing rocks at the cars. (Okay, okay.)	Orientation – what
i	And ah this neighbor he came by the house and said	Complicating Action
j	he saw Mike you know	Evaluation– deeply embedded
k	out rocking cars.	Orientation – where
l	Right after that my mom moved us to the other side of town to Kingsport, Tennessee. (Really.)	Complicating Action
m	Yeah. Just because you know she wanted	Evaluation – external
n	to keep us out of trouble. (Yeah.)	Evaluation – external
o	And ah she knew that a lot that a lot	Evaluation – external
p	we grew up in the projects in Kingsport. (Mmm-hmm.)	Orientation – where
q	It's called Riverview. (Mmmm.)	Orientation – what
r	And ah you know we were...	Evaluation – external
s	And I wasn't a bad kid.	Evaluation – external
t	My brother Mike he was the bad one.	Evaluation – external

NF's Narrative #2

a	Wallace he's a good person.	Evaluation – external
b	He did a lot for us you know growing up.	Evaluation – external
c	Ah I know	Abstract
d	we we moved to ah moved to ah Michigan to Detroit, Michigan.	Abstract
e	And Wallace ah Wallace he came up you know to Detroit, Michigan.	Abstract
f	And my mom...because I cried everyday.	Orientation – who
g	This is	Orientation – what
h	When I was in the fifth grade.	Orientation – when
i	So I cried everyday like, 'I don't want to be here ahh I want to go back to Kingsport' and all this stuff.	Orientation – what
j	And ah Wallace ah Mama called Wallace	Complicating Action
k	and Wallace came up to..rode to Detroit and picked us up and loaded up all our furniture and stuff.	Complicating Action
l	And we ah lived with him for a year and went to school in Gate City, Virginia. (Really.)	Orientation – where
m	Yeah, which is 8 hours from Kingsport. (Hmm.)	Orientation – where
n	But I mean 8 it's 8 <u>miles</u> from Kingsport but ah sorry. (Which is 8 <u>hours</u> from Kingsport?) [laughter]	Orientation – where
o	But ah yeah we lived there for a year and went to Shoemaker Elementary.	Orientation – where
p	That was the name of the school.	Orientation – what
q	Ah I guess I was in the fifth grade.	Orientation – when
r	Mike was in the third grade.	Orientation – when

Interview with NT, 01-19-99

NT's Narrative #1

a	Ah but ah and there is one fight	Orientation – what
b	that stood out	Evaluation – external
c	when I was was probably in my early teens	Orientation – when
d	that really was	Orientation – what
e	I mean from a physical standpoint was not that dramatic. [laughter]	Evaluation – external
f	I mean (Uh-huh.)	Filler Phrase
g	we we we we we swung and missed more	Orientation – what
h	than we connected but...ah... (Mmm...what what happened?)	Orientation – what
i	It was just ah just ah just ah fight with a fr with an old friend.	Abstract
j	And ah ah I you know he said something	Complicating Action
k	and I said something back.	Complicating Action
l	And ah of course my step-dad was egging it in on ah	Orientation – who
m	Because we we we had confrontations before.	Evaluation – external
n	And it was just a matter	Evaluation – external
o	it it was just at that point	Evaluation – external
p	where you had to you know nip it in the bud you know do whatever	Evaluation – external
q	and and we did it.	Complicating Action
r	And we were riding bikes together the next day.	Orientation – what
s	So I haven't had very many fights.	Evaluation – external
t	Ah maybe you know a couple in junior high school.	Evaluation – external
u	I don't think I had a fight in high school.	Evaluation – external

NT's Narrative #2

a	Another close call was when ah	Evaluation – external
b	I was	Orientation – who
c	I had picked my mom up ah from work late one night.	Orientation – what
d	This was probably five or six years ago	Orientation – when
e	and ah we were coming at an intersection.	Orientation – where
f	We didn't have a stop sign	Orientation – what
g	but the car to...was...the road... like if you're going straight	Orientation – where
h	the road on the left side had a stop sign.	Orientation – where
i	And the car ah I think it was a Mustang,	Orientation – what
j	They came flying through and ran the stop sign.	Complicating Action
k	They had to be doing about 50 or 60 miles an hour	Orientation – what
l	and as soon as I rounded the corner	Complicating Action
m	let me see	Filler Phrase
n	I had no I had no ah reason to not think, 'Well just go on through.' (Mmm-hmm.)	Evaluation - partly embedded
o	Because it's	Evaluation – external
p	I mean	Filler Phrase
q	it's a split second.	Evaluation – external
r	For whatever reason I just slowed down at that point	Complicating Action
s	and this car comes barreling through	Complicating Action
t	and I'm like 'Oh!' [laughter]	Evaluation – partly embedded
u	Okay so I'm like	Evaluation – partly embedded
v	You know expletives flying one after the other 'I ought to go after this guy.'	Evaluation – partly embedded
w	But I just went ahead and calmed down	Evaluation – partly embedded
x	and we went on home.	Complicating Action

Interview with SP, 01-23-99

SP's Narrative #1

(Can you think of a time that you got blamed for something you didn't do?)

- | | | | |
|---|--|------------|-------------------------|
| a | Yes yes oooh yes one time we were | we were ah | Orientation – who |
| | | [laughter] | |
| b | down in down at my grandmother's. | | Orientation – where |
| c | She lives down in Concord. . Farragut | | Orientation – where |
| d | Whichever you want to call it. | | Orientation – what |
| e | And ah the four little ones [f.] we were all out in the car. | | Orientation – who/where |
| f | as they used to call us | | Orientation – what |
| g | and ah mom was ah in the in the house wa | | Orientation – who |
| h | we was waiting for her to go come back home. | | Orientation – what |
| i | And ah somehow the car got knocked out of gear. | | Complicating Action |
| j | And the car rolled down into a ditch and everything | | Complicating Action |
| k | and just so happened | | Evaluation – external |
| l | Anthony Anthony got blamed for doing it | | Evaluation – external |
| m | And it was actually my sister Vickie who did it. | | Evaluation – external |
| n | But everyone they stu those girls stuck together you know. | | Evaluation – external |
| o | And and my little sister I mean | | Filler phrase |
| p | they just they could threaten her with anything | | Evaluation – external |
| q | and she would agree with 'em. | | Evaluation – external |
| r | So yep they point the finger at me. | | Evaluation – external |
| s | I didn't I didn't | | Evaluation – external |
| t | but actually for that right there I did not get a | | Evaluation – external |
| u | I didn't get a spanking for | | Evaluation – external |
| | (Uhh-huh.) | | |
| v | because I believe my mother knew | | Evaluation – external |
| | (Uhh-huh.) | | |
| w | that I really didn't do it. | | Evaluation – external |
| | (Uhh-huh) | | |
| x | 'Cause I was terrified. | | Evaluation – external |
| | (Mmm-hmm.) | | |
| y | I was terrified. | | Evaluation – external |

SP's Narrative #2

	(Um...can you think of the most important fight that you've been in?)	
a	Mmm...most important...I would say once again ah	Orientation – who
b	It wasn't really a fight.	Orientation – what
c	It was just a confrontation.	Orientation – what
d	It was ah	Orientation – what
e	This guy approached me about being interested in his girlfriend or trying to set up one of my friends with his girlfriend.	Complicating Action
f	And ah I was under the impression	Orientation – what
g	It was	Orientation – what
h	just he and I sitting in there talking.	Orientation – who/what
i	And all of a sudden you know I realized	Complicating Action
j	that it wasn't just the two of us.	Orientation – what
k	He had had some of his buddies also around you know just off to the side watching the situation	Orientation – who
l	and if anything had broke out	Orientation – what
m	they had intentions on jumping me.	Orientation – what
n	But that that let me know	Evaluation – external
o	that...you can say and befriend people you know	Evaluation – external
p	but if if something's going on	Evaluation – external
q	you you can't always trust 'em	Evaluation – external
r	you can't always trust 'em	Evaluation – external
s	you can you can you can befriend 'em	Evaluation – external
t	but you can't always trust 'em	Evaluation – external
u	you know you can have a	Evaluation – external
v	you can associate with 'em	Evaluation – external
w	but you can't trust 'em	Evaluation – external
x	because if you bef befriend someone	Evaluation – external
y	hopefully you can trust 'em	Evaluation – external
z	but you can associate with someone	Evaluation – external
aa	but you that doesn't mean	Evaluation – external
bb	that person is always out for your best interest.	Evaluation – external

Interview with SJ, 2-06-99

SJ's Narrative #1

	(Well the conversion...what what happened?)	
a	Basically..ah...the guy that she was going with okay	Orientation – who
b	um he was doing drugs heavily okay?	Orientation – what
c	And so he was the type	Orientation – who
d	that was pretty much	Orientation – what
e	um in other words when a when a girl has a boyfriend	Evaluation – external
f	that does drugs	Evaluation – external
g	the guy usually get the girl on drugs okay?	Evaluation – external
h	And so what happens is	Evaluation – external
i	the girl can't really take care of herself	Evaluation – external
j	so the guy takes care of her you know.	Evaluation – external
k	And she gets so you know so into the drugs	Evaluation – external
l	and she's got a habit you know.	Evaluation – external
m	He'll go out and get it for her	Evaluation – external
n	but if he doesn't have any money	Evaluation – external
o	what they do is they steal.	Evaluation – external
p	So basically ah ah you know he'll go to the grocery store or dep department store	Evaluation – external
q	and you know steal some stuff and you know sell it	Evaluation – external
r	so he can buy some drugs.	Evaluation – external
s	And usually she's with him	Evaluation – external
t	so while he's doing the stealing	Evaluation – external
u	if someone's with you	Evaluation – external
v	they're going to take you too	Evaluation – external
w	even though she didn't steal anything.	Evaluation – external
x	So basically she got got in trouble um went to jail.	Abstract
y	And um actually this happened twice.	Orientation – when
z	The first time ah you know it it really...woke her up.	Evaluation – external
aa	So she...stayed cool for a while.	Evaluation – external
bb	And then um it happened again	Complicating Action
cc	and this time there was a there was a minister there	Orientation – who
dd	and he was ministering the gospel.	Orientation – what
ee	So he'd go around and ask people said, 'Hey ah who wants to come to the Bible study?'	Orientation – what

ff	So she was the first one to say, 'Hey I want to go' .	Evaluation-deeply embedded
gg	and not realizing that anything was going to happen.	Evaluation – external
hh	But she said	Evaluation – deeply embedded
ii	when she went to that Bible study	Evaluation – deeply embedded
jj	that for some reason this guy used a scripture	Evaluation – deeply embedded
kk	that she hadn't heard before...and...just a common scripture	Evaluation – deeply embedded
ll	I can't remember exactly	Evaluation – external
mm	what it was ah	Evaluation – external
nn	I think	Evaluation – external
oo	it was relating to the fact	Orientation – what
pp	that you know God you know if anyone you know confessed their sins you know	Orientation – who
qq	God you know will save you know no matter	Orientation – who
rr	what you've done.	Orientation – what
ss	And so she said	Evaluation – deeply embedded
tt	when he shared that scripture with her that she..for some reason	Evaluation – deeply embedded
uu	she said	Evaluation – deeply embedded
vv	she just felt this this warm feeling	Evaluation – deeply embedded
ww	and and that she was just getting totally changed you know.	Evaluation – deeply embedded
xx	She she admitted you know her wrong	Complicating Action
yy	and that she wanted to give her heart to Christ.	Complicating Action
zz	And she just did it.	Complicating Action
aaa	And she said	Evaluation – deeply embedded
bbb	once she did it	Evaluation – deeply embedded
ccc	she said	Evaluation – deeply embedded
ddd	she she never felt like that before	Evaluation – deeply embedded
eee	that that ah she just knew	Evaluation – deeply embedded
fff	she was a changed person	Evaluation – deeply embedded
ggg	that that sh that God had saved her.	Evaluation – deeply embedded
hhh	And from that point on she just excelled.	Evaluation – external
iii	And..she said	Evaluation – deeply embedded
jjj	once she did it	Evaluation – deeply embedded
kkk	that you know she wanted to do it for..eternity you know.. for a lifetime and you know not go back.	Evaluation – deeply embedded
lll	And ever since then she's been. . she's been going to church every Sunday	Coda
mmm	sometimes she goes to Bible study on Wednesday.	Coda

SJ's Narrative #2

a	I met Valerie: probably in 1983-84 around there.	Orientation – when
b	We had a	Orientation – who
c	we was part of the same ministry.	Orientation – what
d	I'm sure	Evaluation – external
e	you've heard of Maranatha?	Evaluation – external
f	And ah we used to have these sub-regional conferences in Atlanta	Orientation – what
g	where about four or five churches meet together and just have a good ole time.	Orientation – who/what
h	And ah..I met her there.	Orientation – where
i	So when I first saw her	Orientation – when
j	well actually ah let's see	Filler Phrase
k	I don't remember seeing her at the conference starting out.	Evaluation – external
l	Um Mike Brandon and I we were ah	Orientation – who
m	well he came to Knoxville.	Complicating Action
n	He wa he wa he was doing rock-n-roll seminars?	Orientation – what
o	It's...it portrays	Orientation – what
p	what's in rock-n-roll music? (Oh, okay.)	Orientation – what
q	Yeah you know a Biblical explanation to it. [laughter]	Orientation – what
r	And um so he asked me to go to Alabama with him	Complicating Action
s	to you know help him with this rock-n-roll seminar.	Orientation – what
t	And so I told him sure.	Complicating Action
u	You know I was excited.	Evaluation – external
v	You know 'cause Pastor's never asked me to you know go help him do something.	Evaluation – external
w	So I was I mean I was really excited.	Evaluation – external
x	I was blessed.	Evaluation – external
y	But anyway ah we stopped in Atlanta	Complicating Action
z	so he could meet this other pastor	Orientation – what
aa	he wanted to see before	Orientation – when
bb	we went to ah Alabama	Orientation – where
cc	and that's where	Orientation – where
dd	I met Valerie for the first time.	Orientation – what
ee	Ah she was going to this conference there	Orientation – what
ff	and we was at the at the ah conference room in the hotel	Orientation – where
gg	and I was coming out	Orientation – what
hh	she was coming in.	Orientation – what
ii	And when I saw her	Evaluation – external

jj	you know I knew	Evaluation – external
kk	I said, ‘Man, I’ve never seen <u>her</u> before.’	Evaluation – partly embedded
ll	I knew	Evaluation – external
mm	she was part of the church	Evaluation – external
nn	or she wouldn’t a been in there.	Evaluation – external
oo	And ah..so immediately you know I wanted to meet her.	Evaluation – external
pp	And when I did <u>try</u> to meet her	Evaluation – external
qq	I got all choked up.	Evaluation – external
rr	I couldn’t say anything you know. [laughter]	Evaluation – external
ss	I mean something just came over me.	Evaluation – external
tt	Ah right then and there I felt like God said, ‘This is going to be your wife.’	Evaluation – deeply embedded
uu	It was like like	Evaluation – external
vv	there was no doubt.	Evaluation – external
ww	And from that day on ah I would meet her a conferences about maybe once or twice a year for three three years.	Coda

Appendix V

Transcriptions of Cup Questions

(Interviewer's questions, remarks, and comments appear inside parentheses.)

The NF Talks About the Cup

(I have a a question that's a little different...I brought this...that... and I was wondering if...if someone say were to ask you to talk about that... What)

That?

(Mmm-hmm...what would you say? About it)

I would say it's

a ah it's a white cup

[tape is turned over, NF keeps speaking]

probably used during picnics ah parties.

ah it reminds me of you know parties that you know

I had you know as a child

where I knew that my mom didn't want to wash any dishes

so she's get paper cups or Styrofoam cups.

Um I think of Kool-Aid or you know punch or something like that you know something.

(Yeah.)

That's what I would say.

It reminds me of stuff that you know growing up.

The NT Talks About the Cup

(Um if, if someone were to ask you to talk about this cup)

Mmm.

(just if some person were to ask you...what would you say about it?)

What would I say about that cup?

(If you had to)

Mmm...I would say I love the the shape the smoothness of it

ah the fact that it

ah is able to to hold hot liquid and and yet not burn you

and ah I like the the texture

I like to break that stuff up and crunch it like.

Yeah, that's what I'd say.

The SP Talks About the Cup

(I ah I brought this with me because I had a question for you.)

Oh okay.

(About it. If um if someone were to ask you just hypothetically if they were to ask you to talk about that)

Mmm-hmm.

(What would you say?)

Talk about that?

(Mmm-hmm.)

It's a white cup...

that's all I would say...

[laughs]

[3 seconds pass]

(Okay...okay.)

[2 seconds pass]

Ahh...yeah...it's a white Styrofoam cup...

I mean you know I'd probably

then if they if I looked at them

and they were still looking at me like 'more more more'

I would say, 'Well what ex exactly are you looking for?'

(Okay)

The SJ Talks About the Cup

(Well I do have another question for you. But it's kind of a hypothetical question.)

Okay.

(Okay? I brought this...with me.)

Okay.

(And I was wondering if someone were to ask you hypothetically to talk about this if you were asked to talk about it what would you say?)

Mmm

(laughs)

I guess basically I just see a white cup.

ah it's a foam cup

It holds liquid.

You can use it for cold drinks or hot drinks.

It's made out of foam.

It looks like it anyway

I think unless it's plastic...

Aahh...it kind of looks like it could pass for a flower pot too.

Or you could maybe ah attach a string to it

and tie it on your head and have a hat..turn it over

(laughs)

have a little party hat.

(laughs)

[6 seconds pass]

(Okay.)

Let's see

(clears throat)

it can be easily crushed.

Those are the type of cups I used to like to bite into.

Put my teeth marks on.

(laughs)

[4 seconds pass]

(Okay.)

Okay is that enough?

(Sure.)

Vita

Dana Adams Tate was born in Bangor, Maine on October 15, 1968. She graduated from Bangor High School in 1986. The following August, she entered North Carolina Agricultural and Technical State University in Greensboro, majoring in professional English. Graduating with a Bachelor of Arts in 1990, she moved to Oak Ridge, Tennessee, to pursue a career as a technical writer at Oak Ridge National Laboratory (ORNL). While working at ORNL, she earned a Master of Arts in Business from Bristol University in Bristol, Tennessee. Soon thereafter, she entered The University of Tennessee as a graduate student in English, with emphasis in creative writing. She completed her graduate coursework and thesis and received a Master of Arts degree with a major in English in December 1999.

She is currently employed by TTL Corporation in Knoxville, Tennessee, as the Human Resources Director.