DOCUMENT RESUME

ED 268 152   TM 860 153

AUTHOR   Powell, Jack L.; Brand, Alice G.
TITLE   The Development of an Emotions Scale for Writers.
PUB DATE   [86]
NOTE   38p.
PUB TYPE   Reports - Research/Technical (143) --
                Tests/Evaluation Instruments (160)

EDRS PRICE   MF01/PC02 Plus Postage.
DESCRIPTORS   *Affective Measures; *Authors; *Behavior Rating
                Scales; Factor Structure; Higher Education; High
                Schools; Item Analysis; Orthogonal Rotation; *Test
                Construction; Test Items; Test Reliability; *Writing
                Processes
IDENTIFIERS   *Brand Emotions Scale for Writers; Emotions

ABSTRACT
                The Brand Emotions Scale for Writers (BSEW) is a
20-item scale designed to measure the emotions of writers; (1)
immediately before writing (state-before), (2) immediately after
writing (state-after), and (3) when writing in general (trait). This
paper describes the development of BSEW and the factor structure of
these three different forms. Common factor analyses (orthogonal
rotation) yielded two factors for each of the three forms
(state-before, state-after, and trait when writing) accounting for 36
percent, 42 percent and 44 percent of the total variance,
respectively. The item composition of the two factors, labeled
positive and negative, were very similar across the three forms. The
BSEW appears to be an internally consistent instrument. The paper
states: (1) that research using these scales can investigate
emotional change due to writing by comparing before- and
after-writing emotions; (2) that these emotions can also be measured
during the writing process; and (3) that mediating variables
associated with any changes can be identified. The appendices contain
a demographic data sheet, as well as both forms S and TWW of the
BSEW. A five-page list of references is included. (Author/PN)

ED268152

The Development of an

Emotions Scale for Writers

Jack L. Powell

Psychology Department

Alice G. Brand

English Department

University of Missouri-St. Louis

Running Head: EMOTIONS SCALE

ERIC
Full Text Provided by ERIC

Abstract

The Brand Emotions Scale for Writers (BESW) is a 20-item
scale designed to measure the emotions of writers (a)
immediately before writing (state-before); (b) immediately
after writing (state after); and (c) when writing in general
(trait). The present article describes the development of
the BESW and the factor structure of these three different
forms. Common factors analyses (orthogonal rotation)
yielded two factors for each of the three forms--
state-before, state-after, and trait when writing--
accounting for 36%, 42%, and 44% of the total variance,
respectively. The item make-ups of the two factors, labeled
pr   ive and negative, were very similar across the three
forms. In general, the BESW appears to be an internally
consistent instrument capable of measuring positive and
negative emotions before and after writing and as a general
trait when writing.

The Development of an

Emotions Scale for Writers

Although the act of writing as a cognitive process has been the focus of recent theoretical and empirical exploration (Flower & Hayes, 1981; Scardamalia, Bereiter, & Goelman, 1982), intuitions and anecdotes have governed our ideas about the relationship between writing and affective processes (Brand, in press).

The whole history of written d'scourse indicates that writers are very much influenced by their emotions. A cursory search of writers° diaries, memoirs, and autobiographies and transcripts of interviews with them reveals an interesting and complex relationship between emotions and writing. When positive emotions occur, they occur when writing begins (E. Barrett, cited in Moers, 1976). These positive emotions become more prevalent and more intense when the work is completed and take the form of relief or satisfaction (Gunther, 1961; F. Scott-Maxwell and V. Woolf, cited in Moffat & Painter, 1974).

Negative emotions move established writers to composing or to expressing those emotions in writing as easily--if not more easily--than positive emotions. Interestingly, many authors seem to be able to turn even depressive psychological states associated with diminished activity into powerful motives for writing (Byron, H. James, Kafka, G. Sand, and V. Woolf, cited in Dunaway & Evans, 1957;

Milosz, cited in Hoffman, 1982; Mitford, 1979; S. Tolstoy, cited in Moffatt & Painter, 1974; Gass, cited in Plimpton, 1981;).

Sometimes it is not entirely negative or pos'tive emotions that are involved in writing but discrepant emotions (Kafka, cited in Dunaway & Evans, 1957; Gunther, 1961; Hall, 1980; Mitford, 1979; S. Tolstoy, cited in Moffat & Painter, 1974; de Maupassant, cited in Murray, 1968). And generalized states of emotional arousal have been noted as capable of mobilizing for writing and sustaining it (Bellow, 1982; Bradbury, 1973; Gunther, 1961; Mitford, 1979; Williams, 1958).

Yet, there has been very little effort to investigate this relationship scientifically. With the exception of a writing apprehension scale by Daly and Miller (1975), no single instrument has been designed to inventory a more complete and balanced set of affects associated with writing. The present article des.ribes the development of an emotions scale for writers that has grown out of a wish to understand more fully and systematically the psychology of writing.

In addition to this intuitive appeal to understand emotions and writing, there are important psychological and practical reasons for this line of research. At a basic behavioral level, affects are crucial determinants of general functioning: level of activation, concentration, and contol; direction of social consciousness; and

preference. We know that affective traits and personality overlap conceptually and empirically (Plutchik, 1980). We are just now recognizing that personality may govern discursive style (Jensen & DiTiberio, 1984; Selzer, 1984) and personality m·y be influenced by writing (Brand, 1980; Denman, 1981). This research should help us understand the extent to which certain types of persons are successful in some language activities but not in others.

Emotions may be defined as qualitatively distinct feeling states that are associated with eliciting events and generally mediated by cognition. Although an emotion has behavioral and physiological properties, its subjective and experiential quality constitutes its central feature. Emotion traits are affective characteristics of long standing and may be likened to features of personality. Emotion states are transitory reactions or temporary departures from the emotional substrata.

Scale Development

Three criteria were used in developing the Brand Emotions Scale for Writers (BESW). First, the scale needed to measure both emotional states and emotional traits. Second, the scale had to be short because a longer scale might produce its own emotions if it discouraged writing or interfered with it. Third, it needed to measure both negative and positive emotions because writing would be expected to elicit both kinds. Several commercial scales and scales constructed for research purposes were rejected

because of their failure to meet one or more of these
criteria.

Because, as the argument goes, people are inaccurate
when talking about their sensations, evaluations, and
emotions (Averill, 1980; Meichenbaum & Butler, 1980; Nisbett
& Wilson, 1977), the limitations of the self-report must be
noted. First, reporting emotional experience is usually
subject to the distortions characteristic of any
self-report: levelling, sharpening, forgetting, and wishful
thinking (Davitz, 1969; Leventhal, 1979). Second,
self-reports of emotion are suspect because people tend to
report socially desirable feelings (Plutchik & Kellerman,
1980). Third, scales developed to tap emotions may suggest
some that respondents are not really feeling or remind them
of emotions that they were feeling but were not sufficiently
salient to be reported spontaneously (Polivy, 1980).
Anomalous responses also arise because emotion scales can
generally tap only a limited number of affects.

Fourth, even when feelings are conscious and
reportable, many theorists believe that emotions language
reflects relevant experiences only abstractly and
imperfectly (Averill, 1980; Davitz, 1969). While mixed
emotions are more prevalent than pure emotions in human
experience, they are more difficult to describe.
Furthermore, no matter how sophisticated the feelings,
people can report only those aspects of emotional experience
for which they have language available--which may not

7

capture the phenomena (Davitz, 1969). Finally, even if all these constraints were controlled, recording emotions while experiencing them has been thought to alter the very experience of them.

Despite our presumed shortcomings as observers of ourselves and users of the language, the experiential aspects of emotion are still investigated most directly by using structured introspective reports (Epstein, 1979; Spielberger, 1972).

With this in mind, the Differential Emotions Scale (DES) (Izard, Dougherty, Bloxom, & Kotsch, 1974), a unidimensional scale consisting of thirty emotions items grouped into ten a priori emotion categories (interest, joy, surprise, distress, disgust, anger, guilt, shyness, fear, and contempt) and having equivalent state and trait forms, was field tested with forty-one undergraduates and writing faculty of the University of Missouri-St. Louis. These groups completed the DES State form in conjunction with a writing exercise and a Trait form that asks respondents to consider their general feelings, except that now they were asked to describe their feelings when writing in general.

Participants answered additional questions concerning their feelings when they wrote in general: Which emotions were most useful? Which emotions seemed to sustain their writing longest? They also answered questions about their writing habits: frequency, favored forms, favored time of day, particular audience, and any special reasons for

writing. They were then given a copy of the state form of
the DES and asked to complete it before and after their next
occasion of writing that they themselves initiated, adding
any emotions they experienced that were not listed on the
scale. As a result of these responses, four items--
frustrated, lonely, bored, and inspired--were added to
Izard's original ten primary emotions. And several of the
narrative questions proved important enough to be included
in the revised instrument.

This revised list of emotions was sent to eleven
emotions and research psychologists and writing specialists.
They commented on the emotion terms themselves and
recommended three synonyms that they considered most
understandable and commonly associated with each term. As a
result of these responses, the DES taxomony which formed
part of the original item bank was updated. Although
background information indicated that established writers
experience more negative or dissonant affects when writing
than positive ones and that our language makes available
more negative than positive emotion terms (Averill, 1980;
Plutchik, 1962), the consultants suggested equalizing the
number of positively and negatively toned items.

After the presence of the emotion items excited and
adventurous were corroborated in the literature and from the
early testing, these were added to the scale. This process
resulted in a list of twenty single-word adjectives each
with a five-step unidirectional scale. Intensity terms were

used with the BESW-State form (S-form), anchored at one end by the phrase "not at all," then increasing to "slightly," "moderately," "strongly," and last, "very strongly." The BESW-Trait-When-Writing form (TWW-form) employed the prevalence terms, "never," "occasionally," "moderately often," "quite often," and "almost always." (See Appendixes A, B, and C.) A survey of other scales indicates that, of the twenty BESW items and their glossary synonyms, all are included in major works on the domain.

To help subjects characterize their feelings accurately, the BESW employed a number of techniques. Because people tend to be more accurate when verbal accounts immediately follow the feelings in question (Nowlis, 1965), the BESW state form (S-form) asks subjects to assess their feeling states just before and after they write (Zuckerman, 1977). Emotion trait information (TWW-form) with which the state information would be compared, would also stabilize anomalous emotions data and serve as a check on reliability. Regarding candor of self-disclosure, people have been found willing to reveal their feelings while performing other tasks provided they are asked specific questions about those feelings (Spielberger, 1972). The BESW restricts subjects to responses about specific emotions and specific rhetorical settings. Error from inhibition is expected to decrease by permitting subjects to remain anonymous and, where necessary, substitute summaries for original text.

Method

Samples

Responses to the BESW S- and TWW-forms were collected from twelve different samples and are listed in Table 1.

Insert Table 1 about here

These samples resulted in a total of 181, 173, and 117 responses to the BESW S-form before writing, BESW S-form after writing, and the BESW TWW-form, respectively, which also takes into account missing responses to individual items. The S-forms were administered to writers immediately before and after writing and the TWW-form was administered at a convenient time during which students would not be involved with writing.

Procedures

A common factors method of factor extraction was used in which the initial communality estimates were set to the squared multiple correlation of each item with all other items in the scale. Three separate analyses were performed for responses from: (a) the BESW S-form before writing; (b) the BESW S-form after writing; and (c) the BESW TWW-form. Each analysis was followed by a scree test of the eigenvalues (Cattell, 1966) to determine the number of non-trivial factors for each set of data. A scree test was

used because it is usually a more conservative determinant
than the eigenvalue of the number of non-trivial factors
greater than or equal to 1.0 criterion. However, both
criteria indicated two non-trivial factors for each set of
responses. An oblique rotation (PROMAX) of the two
non-trivial factors found little correlation between them
and contributed no additional clarification. Therefore, an
orthogonal rotation (VARIMAX) was used.

Results

Factor Analysis

Two factors explained 36%, 42% and 44% of the variance
in the S-form before writing, the S-form after writing, and
the TWW-form, respectively. The orthogonally rotated factor
loadings for the three sets of responses are reported in
Tables 2, 3, and 4. The factors are labelled Positive
Emotions and Negative Emotions. The first factor for the
S-form (both before and after writing) is the negative
factor, whereas the positive factor is the first factor in
the T-form.

_____

Insert Tables 1, 2, and 3 about here

_____

A criterion level of .30 was employed on the 60 items
(20 items X 3 forms) to determine the make-up of the two
components. Six items were found to be complex (loaded .30

or greater on both factors) and one item was singular
(loaded less than .30 on both components).

Because the purpose of this scale is to compare the
emotions of writers at different times during the writing
process, an attempt was made to find dentical scales for
each of the three forms of the BESW. Using a .30 criterion
level, 15 of the 20 items loaded on the same factor in all
three forms. Depressed, frustrated, confused, disgusted,
afraid, lonely, ashamed, and shy were negative items in each
form. Inspired, interested, excited, relieved, surprised,
affectionate, and adventurous were positive items in each
form.

A more subjective criterion was employed for the five
items that did not meet the .30 criterion on all three
scales, which took into account the similarity of factor
loadings across the scales. When the .30 criterion level
was used, any item found to be singular or complex on two of
the three scales was eliminated.

When consistency on two of the three forms was used as
a subjective criterion, the items bored and angry were added
to the negative component and happy was added to the
positive component. Bored was a singular item in the
after-writing form but was a negative item in the other two
forms. Happy was a complex item in the after-writing form
but loaded positively in the other two forms. And angry was
a complex item in the trait form but was a negative item in
the other two scales.

Two items, however, were not easily categorized. Both had been theorized to be positive emotion items. Satisfied was a complex item on both the before- and after-writing forms and positive on the trait form. Anxious was a complex item on both the before-writing and trait forms and was negative on the after-writing form. After these two items were eliminated, the resulting make-up of the two factors includes ten negative items--confused, disgusted, depressed, angry, frustrated, ashamed, afraid, lonely, shy, and bored--and eight positive items--inspired, interested, happy, excited, adventurous, surprised, affectionate, and relieved.

Reliabilities

The scale means, standard deviations, and internal consistency (alpha) coefficients of both factors were calculated for each of the three forms and are shown in Table 5. These coefficients indicate high internal consistency. The coefficient alphas averaged .84 for the negative component and .82 for the positive component. The average coefficient alpha was .82, .83, and .85 for the before-writing, after-writing, and trait-when-writing forms, respectively.

Insert Table 5 about here

14

Correlations between forms

To assess the relationship between the factors in these
three tests, Gorsuch (1983, pp. 281-282) has suggested
correlating the factor scores for each of the domains.
Table 6 shows the correlation matrix between the positive
factor scores from each form and between the negative factor
scores from each form.

Insert Table 6 about here

Discussion

Three-factor typologies of emotion dominate the
emotions literature. Mehrabian (1980) summarized several
studies of intermodality associations, synesthesia,
physiological responses to stimuli, and the semantic
differential and determined that the most parsimonious
description of emotions were three dimensions of pleasure,
arousal, and dominance (Osgood, Suci, & Tannenbaum,
1957/1975). Other breakdowns are:
pleasantness/unpleasantness, attention/ rejection, and
activation/quiescence (Schlosberg, 1954); intensity,
similarity, and polarity (Plutchik, 1970), intensity,
duration, and sign/or frequency (S. Epstein, personal
communiciation, December 16, 1982).

Another tripartite breakdown separates an angry and sad
negative cluster from a fragmented, blocked, and unworthy

negative cluster (Epstein, 1979). Zuckerman (1977) identifies one positive and two negative factors which emerge as separate constructs rather than as bipolar opposites. Davitz's (1969) Positive, Negative Type I (Passive), and Negative Type II (Active) were originally used to classify and analyze data obtained from the BESW (Brand & Powell, 1985).

The findings of two factors, positive and negative, in each of the three forms of the BESW is, therefore, inconsistent with the factors theorized in the literature and the factor structures of other emotion scales. These findings are not, however, inconsistent with some theorists who have questioned whether, in fact, such scales are actually capable of measuring all these dimensions of emotions: "[Some researchers] question whether the scales measure separate emotions or simply general 'good' versus 'bad' feelings" (Polivy, 1980, p. 2). What is interesting about these findings on the BESW is that "good" and "bad" feelings were not merely opposite ends of one dimension but different dimensions entirely. Four possible explanations are proposed to account for this finding of separate factors of positive and negative.

One possibility is that, even though the factors are given opposite labels, the items themselves do not have totally opposite meanings. This would seem to be the case for such items as affectionate, ashamed, and lonely, which have no counterparts in the other factor. However, this

explanation would only partially account for this finding
since those items that do appear to be opposite in meaning
are only moderately negatively correlated. For example, the
average correlation in the three tests between interested
and bored is $r=-.31$ ($p<.001$).

A second explanation which might account for the
failure to achieve strong negative correlations between the
negative and positive factors and items is acquiescence.
Bentler (1969) has argued that the adjective checklist
format such as the one used here is subject to an
acquiescence bias, that is, the tendency for some subjects
to see all adjectives as being self-descriptive. This bias
tends to raise the correlations between items.

Third, Averill (1980) has noted that if, for example,
subjects are in a threatened condition, they will "check any
adjective that has a negative connotation, regardless of why
the connotation is negative" (p. 40). Thus, although
subjects may report being anxious, angry, or depressed, this
does not necessarily mean that they are actually anxious,
angry, or depressed. It may simply mean that the situation
is negative and unusual. Perhaps this would account for the
present findings: all negative items would be highly
correlated, independent of the positive items, and vice
versa.

Fourth, this two-factor solution may be explained by
the unique nature of the emotions experienced when writing.
Responses on the BESW TWW-form are based on prevalence,
asking, "How often do you feel what emotion?" Responses on

S-forms are based on intensity, asking, "How strongly do you feel ε ·' emotion?" These instructions allow for experiencing and reporting several emotions when writing--both positive and negative. Thus, just because persons report feeling both positive and negative emotions strongly does not mean that they are "acquiescing" or responding inconsistently. Rather, individuals may be very "emotional" before, during, or after the writing and feeling a great deal of anger and inspiration, to name just two. Anger and inspiration are not incompatible emotions. This could explain recent results using this scale in which it was found that some writers experienced increases in positive emotion after writing while not experiencing corresponding decreases in negative emotion (Brand & Powell, 1985).

Finally, it is interesting to rote the failure of items "anxious" and "satisfied" to load consistently on either the positive or negative component. Anxious was found to belong to both negative and positive factors on the state form before writing and on the trait-when-writing form. However, it loaded only on the negative factor on the state form after writing. This suggests that the anxiety associated with writing consists of both positive and negative feelings. When students were asked to respond immediately after writing, anxious was a negative feeling, referring perhaps to the discomfort of having written in a form which would be read and evaluated. However, when students responded about their feelings in general when writing or immediately before writing, anxious may have, in fact,

referred to a neutral or positive tension or arousal,
reflecting optimism about doing well or anticipating an
opportunity for self-expression.

The item, satisfied, loaded on the positive factor in
the trait-when-writing form but on both positive and
negative components in the two state forms. These complex
loadings on the state forms were due to high negative
correlations on the negative component. This was unlike the
other "positive" items which typically loaded near zero on
the negative component. Perhaps the emotion, satisfied, is
a true bi-directional item, whereas the majority of the
other items are unidirectional. That is, low scores on
items like frustrated, confused, interested, adventurous,
and others actually mean a lack of that particular emotion.
Responses with a low score on the term satisfied, on the
other hand, may mean actual dissatisfaction.

This interpretation would also be consistent with the
finding that satisfaction is a positive emotion in the
trait-when-writing form, but is not negatively correlated
with the negative component. Thus, when students responded
about how they felt in general when they wrote using
prevalence terms instead of intensity terms, a low score on
the satisfied item might actually represent a lack of
satisfaction rather than dissatisfaction.

In summary, the BESW appears to be an internally
consistent instrument capable of measuring positive and
negative emotions as traits when writing and as they are
felt immediately before and after writing. Research using

these scales can investigate emotional change due to writing
by comparing before- and after-writing emotions. Studies
can also measure these emotions during the writing process.
In addition, researchers can attempt to identify mediating
variables associated with any changes. For example, when
writing a narrative involving a positive emotional
experience (e.g., happy, adventurous, surprising), will
subjects report more or less positive emotional feelings,
and will these emotions undergo more change during writing?
Furthermore, will positive emotional changes be accompanied
by negative emotional changes in the opposite direction, or
are they independent events? Finally, will any cognitive
variables (e.g., skilled or unskilled writers), situational
variables (e.g., required assignments, assignments using
self-chosen topics, or entirely self-sponsored writings), or
personality variables (e.g., emotional traits or
temperament) be related to positive or negative emotions or
emotional change?

References

Averill, J. R. (1980). On the paucity of positive

emotions. In K. R. Blankstein, P. Pliner, & J. Polivy

(Eds.), Assessment and modification of emotional

behavior. Vol. 6. Advances in the study of

communication and affect. New York: Plenum Press.

Bellow, S. (1982, June). Quotes for writers. They say....

The Writer, p. 6.

Bentler, P. M. (1969). Semantic space is (approximately)

bipolar. Journal of Psychology, 71, 33-40.

Bradbury, R. (1973). Zen & the art of writing. Santa

Barbara, CA: Capra.

Brand, A. G. (1980). Therapy in writing: A psycho-

educational enterprise. Lexington, MA: D.C. Heath.

Brand, A. G. (in press). Hot cognition: Emotion and writing

behavior. Journal of Advanced Composition.

Brand, A. G., & Powell, J. L. (1985). Emotions and the

writing process: A description of apprentice writers.

Manuscript submitted for publication.

Cattell, R. B. (1966). The scree test for number of factors.

Multivariate Behavioral Research, 2, 245-276.

Daly, J. A., & Miller, M. D. (1975). The empirical

development of an instrument to measure writing

apprehension. Research in the Teaching of English, 9,

242-249.

Davitz, J. R. (1969). The language of emotion. New York:

Academic.

Denman, M. E. (1981). Personality changes concomitant with
learning writing. Research in the Teaching of English,
15, 170-171.

Dunaway, P., & Evans, M. (Eds.). (1957). Treasury of the
world's grea ...aries. Garden City, NY: Doubleday.

Epstein, S. (1979). The ethological study of emotions in
humans. In P. Pliner, K. R. Blankstein, & I. M. Spigel
(Eds.), Advances in the study of communication and
affect: Vol. 5. Perception of emotions in self and
others. New York: Plenum.

Flower, L., & Hayes, J. R. (1981). A cognitive process
theory of writing. College Composition and
Communication, 32, 3ᵕ-387.

Gorsuch, R. L. (1983). Factor analysis. Hillsdale, NJ:
Erlbaum.

Gunther, J. (1961). A fragment of an autobiography: The fun
of writing the "Inside" books. New York: Harper & Row.

Hall, D. (1980). Goatfoot, milktongue, twinbird: The psychic
origins of poetic form. In S. Friebert & D. Young (Fis.),
A field guide to contemporary poetry and poetics. New
York: Longman.

Hoffman, E. (1982, January 17). The poet of the Polish
diaspora. The New York Times Magazine, pp. 29, 31-33,
64, 66.

Izard, C. E., Dougherty, F. E., Bloxom, B. M., & Kotsch, W.
E. (1974). The differential emotions scale: A method of
measuring the subjective experience of discrete
emotions. Unpublished manuscript, Vanderbilt
University.

Jensen, G. H., & DiTiberio, J. K. (1984). Personality and
individual writing processes. College Composition and
Communication, 35, 285-300.

Leventhal, H. (1979). A perceptual-motor processing model of
emotion. Applications to the study of pain and humor. In
P. Pliner, K. R. Blankstein, & I. M. Spigel (Eds.),
Advances in the study of communication and affect: Vol.
5. Perception of emotions in self and others. New York:
Plenum.

Mehrabian, A. (1980). Basic dimensions for a general
psychological theory. Cambridge, Mass.: Oelgeschlager,
Gunn, & Hain.

Meichenbaum, D., & Butler, L. (1980). Cognitive ethology:
Assessing the streams of cognition and emotion. In K. R.
Blankstein, P. Pliner, & J. Polivy (Eds.), Assessment and
modification of emotional behavior. Vol. 6. Advances in
the study of communication and affect (pp. 139-164). New
York: Plenum Press.

Mitford, J. (1979). Poison penmanship. New York: Alfred
Knopf.

Moers, E. (1976). Literary women. Garden City, NY:
Doubleday.

Moffat, M. J., & Painter, C. (Eds.). (1974). Revelations:
Diaries of women. New York: Random House.

Murray, D. (1968). A writer teaches writing: A practical
method of teaching composition. Boston: Houghton Mifflin.

Nisbett, R. E., & Wilson, T. D. (1977). Telling more than
we can know: Verbal reports on mental processes.
Psychological Review, 84, 231-259.

Nowlis, V. (1965). Research with the mood and adjective
check list. In S. S. Tomkins, & C. E. Izard (Eds.),
Affect, cognition and personality. New York: Springer.

Osgood, C. E., Suci, G. J., & Tannenbaum, P. H. (1957/1975).
The measurement of meaning. Urbana, IL: University of
Illinois Press.

Plimpton, G. (Ed.). (1981). Writers at work: The Paris
review interviews (5th series). New York: Viking.

Plutchik, R. (1962). The emotions: Facts, theories, and a
new model. New York: Random House.

Plutchik, R. (1970). Emotions, evolution and adaptive
processes. In M. Arnold (Ed.), Feelings and emotions: The
Loyola Symposium. New York: Academic.

Plutchik, R. (1980, February). A language for the emotions.
Psychology Today, pp. 68-78.

Plutchik, R., & Kellerman, H. (Eds.). (1980). Emotion:
Theory, research, and experience. Volume 1. Theories
of emotion. New York: Academic Press.

Polivy, J. (1980). Measuring and modifying moods: An
introduction. In K. R. Blankstein, P. Pliner, & J. Polivy

(Eds.), Assessment and modification of emotional behavior. Vol. 6. Advances in the study of communic~tion and affect (pp. 1-6). New York: Plenum Press.

Scardamalia, M., Bereiter, C., & Goelman, H. (1982). The role of production factors in writing ability. In M. Nystrand (Ed.), What writers know: The language, process, and structure of written discourse. New York: Academic Press.

Schlosberg, H. (1954). Three dimensions of emotions. Psychological Review, 61, 81-88.

Selzer, J. (1984). Exploring options in composing. College Composition and Communication, 35, 276-284.

Spielberger, C. D. (1972). Anxiety as an emotional state. In C. D. Spielberger (Ed.), Anxiety: Current trends and research: Vol. 1. New York: Academic Press.

Williams, W. C. (1958). I wanted to write a poem: The autobiography of the works of a poet. Boston: Beacon.

Zuckerman, M. (1977). Development of a situation-specific trait-state test for the prediction and measurement of affective responses. Journal of Consulting and Clinical Psychology, 45, 513-523.

Table 1

Description of Sample

Sample	N	Forms
Short-fiction Class	12	State and Trait
Poetry Class 1	18	State and Trait
California	17	State and Trait
Public School Teachers	24	Trait
Advanced Expository Class	24	State and Trait
American Literature Class	18	State
Freshman Composition Class 1	68	State
Freshman Composition Class 2	22	Trait
High School Composition Class	20	Trait
Professional Writers	26	State and Trait
Poetry Class 2	21	State
Theories of Writing Class	8	State and Trait

Table 2

Rotated Factor Pattern of State Emotions Before Writing

(N = 181)

Item	Factor Loadings	
	1	2
Frustrated	.76	-.10
Disgusted	.74	-.09
Depressed	.73	-.07
Confused	.68	.03
Angry	.63	-.03
Lonely	.56	.07
Afraid	.55	.18
Ashamed	.54	.06
Bored	.40	-.21
Shy	.39	.16
Anxious	.32	.37
Excited	-.04	.76
Interested	-.15	.71
Inspired	-.02	.67
Happy	-.28	.59
Adventurous	.03	.58
Affectionate	.14	.44
Relieved	.03	.42
Surprised	.22	.40
Satisfied	-.32	.36

Table 3

Rotated Factor Pattern of State Emotions After Writing
(N = 173)

Items	Factor Loadings	
	1	2
Confused	.78	-.10
Disgusted	.78	-.20
Depressed	.75	-.20
Angry	.75	-.14
Frustrated	.75	-.23
Anxious	.60	.15
Ashamed	.59	-.10
Afraid	.56	.01
Lonely	.55	.09
Shy	.38	.05
Bored	.26	-.20
Inspired	-.09	.83
Interested	-.09	.74
Happy	-.31	.72
Excited	-.14	.67
Adventurous	.06	.64
Satisfied	-.45	.53
Surprised	.13	.40
Affectionate	.04	.39
Relieved	-.08	.36

Table 4

Rotated Factor Pattern of Trait Emotions

(N = 117)

Items	Factor Loadings	
	1	2
Interested	.85	.01
Satisfied	.83	.04
Excited	.77	.07
Happy	.75	-.03
Inspired	.70	-.01
Relieved	.69	.10
Affectionate	.59	-.05
Adventurous	.59	.16
Surprised	.56	.15
Anxious	.50	.50
Confused	.11	.80
Disgusted	-.03	.69
Depressed	-.06	.62
Frustrated	.12	.61
Afraid	.05	.59
Lonely	.06	.57
Angry	.31	.56
Bored	-.01	.52
Shy	.18	.44
Ashamed	-.21	.43

Table 5

Scale Means, Standard Deviations, and Internal Consistency
Coefficients for Three BESW Forms

	Positive Scale			Negative Scale		
	M	SD	Alpha	M	SD	Alpha
Before Writing	17.4	5.4	.79	17.7	6.6	.64
After Writing	19.7	6.2	.80	16.3	6.6	.86
Trait	19.1	7.2	.88	17.8	6.0	.82

Table 6

Intercorrelations Between Factor Scores From Three Forms of
the BESW

	State-Before	State-After	Trait
State-form Before		.56**	.38*
		(170)	(67)
State-form After	.65**		.32*
	(170)		(64)
Trait-form	.53**	.55**	
	(67)	(64)	

Upper diagonal represents correlations between positive
factors and lower diagonal represents correlations between
negative factors.

_____

N°s are in parentheses.

* $p < .01$, ** $p < .001$.

Demographic Data Sheet

1. ___ Age

2. ___ 1. Female
    ___ 2. Male

3. Current Educational Status:

    ___ 1. Not currently attending school
    ___ 2. Part-time student
    ___ 3. Full-time student

4. Highest Level of Education Completed:

    ___ 1. First two years of high school
    ___ 2. Last two years of high school
    ___ 3. Some college
    ___ 4. One year of college
    ___ 5. Two years of college
    ___ 6. Three years of college
    ___ 7. Baccalaureate Degree
    ___ 8. College beyond the Bachelor's Degree
    ___ 9. Master's Degree
    ___ 10. Doctoral Degree

5. Self-Sponsored Writing

    Indicate how often in the last month you did any of the following
    kinds of writing on your own:

    Answers: 5 = Almost every day
              4 = At least four times in the last month
              3 = At least twice in the last month
              2 = At least once in the last month
              1 = Not in the last month

    ___ Diary or journal entries
    ___ Informal notes
    ___ Poetry
    ___ Stories
    ___ Plays or scripts
    ___ Essays
    ___ Freelance articles
    ___ Letters to family or friends
    ___ Letters to newpapers or magazines
    ___ Letters to business or professional associates
    ___ Other (please specify) _____

6. How long have you been writing on your own?   _____ years

FORM1

7. I began writing on my own at age:

    ___ 5. 25 or older
    ___ 4. 19 - 24
    ___ 3. 15 - 18
    ___ 2. 10 - 14
    ___ 1.   5 - 9

8. Required Writing

    Indicate how often in the last month you did any of the following kinds of writing:

    Answers: 5 = Almost every day
              4 = At least four times in the last month
              3 = At least twice in the last month
              2 = At least once in the last month
              1 = Not in the last month

    ___ Academic compositions, essays, term papers, book reports
    ___ Tests
    ___ Minutes of meetings, letters on behalf of an organization or club
    ___ Articles for a magazine, newspaper, or journal
    ___ Abstracts, summaries, executive highlights
    ___ Professional or business letters or memos
    ___ Formal business or technical reports or proposals
    ___ Teaching materials
    ___ Public relations information or press releases
    ___ Research
    ___ Drafts of speeches
    ___ Other (please specify) _____

9. Indicate how you would describe your skill as a writer:

    ___ 3. More skilled than most of my peers
    ___ 2. About as skilled as most of my peers
    ___ 1. Less skilled than most of my peers

10. Indicate if you have published in a:

    Answers: 0 = No   1 = Yes

    ___ High school newspaper or magazine
    ___ College newspaper or magazine
    ___ Local or regional newspaper or magazine
    ___ National newspaper or magazine
    ___ Professional journal or newsletter
    ___ Book (Type: _____)

11. Indicate how you would describe your emotional self (check one):

    ___ 3. Intensely emotional
    ___ 2. Moderately emotional
    ___ 1. Generally placid (easy-going) or unemotional

FORM1

SSW _____
Required _____

BESW S-form

Name: _____
Code No. _____

----
* Please indicate: Date: Time: *

Immediately BEFORE you write, indicate the number from the list
below that best describes how STRONGLY you feel each emotion NOW.
The last space is left open for you to add an emotion that is not
listed.

THERE ARE NO WRONG OR RIGHT ANSWERS. TAKE YOUR TIME AND TRY TO BE
AS ACCURATE AS POSSIBLE.

Answers: 5 = Very Strongly
            4 = Strongly
            3 = Moderately
            2 = Slightly
            1 = Not at all

___ Adventurous   ___ Excited

___ Affectionate   ___ Frustrated

___ Afraid   ___ Happy

___ Angry   ___ Inspired

___ Anxious   ___ Interested

___ Ashamed   ___ Lonely

___ Bored   ___ Relieved

___ Confused   ___ Satisfied

___ Depressed   ___ Shy

___ Disgusted   ___ Surprised

                                   ___ Other: _____

BESW S-form   Time: _____

Immediately AFTER you write, indicate the number from the list
below that best describes how STRONGLY you feel each emotion NOW.

Answers: 5 = Very Strongly
           4 = Strongly
           3 = Moderately
           2 = Slightly
           1 = Not at all

___ Adventurous   ___ Excited

___ Affectionate   ___ Frustrated

___ Afraid   ___ Happy

___ Angry   ___ Inspired

___ Anxious   ___ Interested

___ Ashamed   ___ Lonely

___ Bored   ___ Relieved

___ Confused   ___ Satisfied

___ Depressed   ___ Shy

___ Disgusted   ___ Surprised

                                   ___ Other: _____

Please attach the writing to the scale and answer the following
questions:

2.   What form of writing was this?   ___ 1. Letter
                                        ___ 2. Diary Entry
                                        ___ 3. Notes
                                        ___ 4. Short Stroy
                                        ___ 5. Poem
                                        ___ 6. Article
                                        ___ 7. Other: _____

3.   Was this a finished product?   ___ 1. Yes
                                         ___ 2. No

4.   What stage of writing was this in? ___ 1. A first draft
                                        ___ 2. A revision of a previous
                                               writing

FORM5

5. When was it written?   ___ 1. Morning
                            ___ 2. Afternoon
                            ___ 3. Evening
                            ___ 4. Other special time period _____

6. Where was it written?   ___ 1. Home
                            ___ 2. School
                            ___ 3. Work
                            ___ 4. Other: _____

7. How long did the writing take?   ___ 3. More than 2 hours
                                     ___ 2. 1-2 hours
                                     ___ 1. Less than 1 hour

8. What was the primary emotion expressed in it? _____
    (If necessary, refer to the emotions listed on a previous
    page or the glossary.)

9. How strong was this emotion?   ___ 4. Very Strong
                                    ___ 3. Strong
                                    ___ 2. Moderate
                                    ___ 1. Slight

10. Was it written to someone in your (check one):

    ___ 1. Personal life   ___ 5. Recreational life
    ___ 2. Family life   ___ 6. Professional life
    ___ 3. School life   ___ 7. Public life
    ___ 4. Social life   ___ 8. For Yourself

11. Why did you write it? _____

    _____

12. Which category best describes the theme of this writing?
    (check one)

    ___ 1. Personal Life   ___ 5. Recreational Life
    ___ 2. Family Life   ___ 6. Professional Life
    ___ 3. School Life   ___ 7. Public Life
    ___ 4. Social Life   ___ 8. Other: _____

13. How satisfied are you with this writing?   ___ 4. Very satisfied
                                               ___ 3. Moderately
                                               ___ 2. Slightly
                                               ___ 1. Not at all

14. If you choose not to hand in your writing, please summarize
    the content in the space below:

    _____

    _____

    _____

FORM5

36

BESW TWW-form

Name _____

Code No. _____

----

* Please indicate: Date: Time: *

----

1. From the list below, indicate the number that best describes how
    OFTEN you feel that emotion when you **WRITE IN GENERAL**.

    Answers: 5 = Almost Always
               4 = Quite Often
               3 = Moderately Often
               2 = Occasionally
               1 = Never

    ___ Adventurous   ___ Confused   ___ Interested

    ___ Affectionate   ___ Depressed   ___ Lonely

    ___ Afraid   ___ Disgusted   ___ Relieved

    ___ Angry   ___ Excited   ___ Satisfied

    ___ Anxious   ___ Frustrated   ___ Shy

    ___ Ashamed   ___ Happy   ___ Surprised

    ___ Bored   ___ Inspired   ___ Other: _____

2. I write in the following forms:

               4 = Very often
               3 = Moderately often
               2 = Rarely
               1 = Never

    ___ Letters   ___ Articles

    ___ Diary or journal entries   ___ Reports

    ___ Notes   ___ Academic papers

    ___ Short Stories   ___ Memos

    ___ Poetry   ___ Research

                                     ___ Other: _____

3. I usually consider these writings: ___ 1. Finished
                                         ___ 2. Drafts

4. I usually write (check one):

    ___ 1. Mornings   ___ 4. Anytime
    ___ 2. Afternoons   ___ 5. Other special time: _____
    ___ 3. Evenings

5. Where do you usually write? (check one)

___ 1. Home
___ 2. School
___ 3. Work
___ 4. Anywhere
___ 5. Other special place: _____

6. How often do you usually write? (check one)

___ 5. More than once a day
___ 4. Once a day
___ 3. Less than once a day but more than once a week
___ 2. Once a week
___ 1. Less than once a week

7. At any one time, for how long do you usually write?
(check one)

___ 3. More than 2 hours
___ 2. 1-2 hours
___ 1. Less than 1 hour

8. The primary emotion expressed in these writings is usually:
_____.
(If necessary, refer to the emotions listed on the previous
page or the glossary.)

9. This primary emotion is usually: ___ 4. Very strong
                                     ___ 3. Strong
                                     ___ 2. Moderate
                                     ___ 1. Slight

10. I usually write to someone in my: (check one)

___ 1. Personal life   ___ 5. Recreational life
___ 2. Family life   ___ 6. Professional life
___ 3. School life   ___ 7. Public life
___ 4. Social life   ___ 8. For Me

11. Why do you usually write? _____

_____

12. Which category best describes the theme of these writings?
(check one)

___ 1. Personal Life   ___ 5. Recreational Life
___ 2. Family Life   ___ 6. Professional Life
___ 3. School Life   ___ 7. Public Life
___ 4. Social Life   ___ 8. Other: _____

13. Generally, how satisfied are you with these writings?
(check one)

___ 4. Very Satisfied   ___ 2. Slightly
___ 3. Moderately   ___ 1. Not at all

FORM2