

## APPENDIX - G

## YAMOTO'S SCORING SYSTEM

PARAGRAPH ANALYSISI. Organization (score one point for the presence of each component).

- 1 Balance (Integration). Is the production well balanced in its organization? Is it well integrated in that of the parts contribute something to the story?
- 2 Arrangement (Order). Is the production skillfully arranged in terms of its temporal and/or special sequence? Here score one point wherever the author reports events in the order ~~in~~ which they would be expected to occur. If the production is very short (arbitrariness less than fifty words), score zero on the dimension. A production need not be well balanced to rate high here.
- 3 Consistency. Is the production consistent in its efforts to give a story about one of the topics presented? Here score zero only in those cases where there is explicit contradiction or inconsistency in any part of parts of the production.
- 4 Conciseness. Is the production wordy or parsimonious? It is not the length of the production itself which is to be considered but rather its length in relation to its meaningfulness - how much it says.

- 5 Clarity (communication). Does the production clearly convey the writer's idea? Is the communication good? If you understand what the author is trying to say, score one point.

## II. Sensitivity

- 1 Stimulus Perception. Is the subject sensitive to the original stimulus namely the presented title? Did he grasp what is required of him?
- 2 Association. Did the subject react adequately to the stimuli which came up in his own production? Did he permit one thing to lead ~~xxxxx~~ naturally to another was his association smooth and relevant? Usually score one point unless the production is unusually queer or incoherent in its association.
- 3 Relevancy of Ideas. Is the idea presented relevant? Are the ideas contributing something to the over all production? Are they essential? Are they marginal, peripherat, or totally irrelevant, or are they a central? If most of the presented ideas are relevant, score one here.
- 4 Specificity. Is the production specific in its important details? Is it detailed in its exposition of the central ideas?
- 5 Empathy. Does the subject show some empathy with the principle character in his production? Score one here whenever there is explicit description of how the

character feels or felt. (He was very sad, she was afraid of.....). When some emotion of feeling is explicitly ascribed to a character in the story, or when the character, in direct narration, expresses his emotion, a score of one is given.

### III. Originality

- 1 Ideas. Is the main idea novel or unusual? Is it stereotyped?
- 2 Organization. Is the writer's way of organizing his materials governed by tradition story telling form. A score of zero should be given whenever some stereotyped form - is used in the production.
- 3 Style of Writing. Are there any signs of an original style of writing? This dimension has no objective rationale yet and is sometimes difficult to judge. Give a score of one whenever the subject uses direct narrative sentences or quoted dialogues.
- 5 Sense of Humor. Is the production humorous or surprising? Granted this criterion is fairly subjective, we construe it as meaning surprising, pleasantly surprising, escape from the pedestrian and trivial aspects of reality, or the juxtaposition of the incongruous.

IV. Imagination

- 1 Imagination. Does the subject show rich imagination or is his imaginative ability scarce and limited? Is the subject able to "associate away from" the original stimulus, or is he bound to it? Score one whenever the subject develops the topic to some extent and does not appear to be "in a rut".
- 2 Fantasy. Is the production strictly on a factual basis or is it rich in fantasy? The question to be asked in scoring this dimension is; Could this really happen? A production in which animals talk to each other or to people is worth a score of one. It must be pointed out that there may be 'imagination' without 'fantasy' but by definition, 'fantasy' implies 'imagination'.
- 3 Abstraction. Is the production high on the abstraction ladder? Is it attached to natural phenomena or is it logically more abstract? Give a score of one to all generalizations. (All lions roar, or cats don't like water). Also score one when the characters involved are named in a manner symbolic of their roles. For example, a nurse might be named Miss Getwell.
- 4 Identification. Does the subject identify the principle characters in his story with proper names?

- 5 Reasoning. Did the subject give any reason for the phenomenon described in the stimulus sentence, or did he simply accept it as it was? In some self developed topics this dimension may not be applicable. In such cases give a score of zero.

#### V. Richness

- 1 Expression. Literally speaking, is the production rich in its expression? Does it describe things carefully and/or colourfully?
- 2 Ideas. Is the subject rich in ideas? Does he has large number of ideas? The number rather than quality or integrity of ideas is to be considered here.
- 3 Emotion. Is the production rich in its expression of motion? Score one point here whenever the subject shows consideration with his characters and/or his story. On the empathy dimension, we look for explicit emotion ascribed to principle characters, but on emotion we are interested primarily in direct expression of the subjects' own emotion. Expression of emotion might be either explicit or implicit.
- 4 Curiosity. Does the production show keen curiosity? Is anyone in the story chiefly concerned with finding out why what, how, and when?
- 5 Fluency. Is the subject fluent in ~~in~~ his production? 150 words for 20 minutes.