

Radboud University



Bachelor Thesis

Foreign language use in corporate narratives, an
experimental study on the effects of Dutch (L1),
English (L2) and French (L2) on narrative
persuasion

Completed by:

Yvet Braas

Supervisor: Berna Hendriks

Date: 08/06/18

Abstract

Language choice in advertisements and other corporate communication is increasing in importance in the global marketing scene, since many companies tend to standardize their corporate language. However, only one study (Spring, 2017) investigated the effects of foreign language (English) on narrative persuasion. To broaden the existing framework of literature, this study examined the influence of Dutch (L1), English (L2) and French (L2) on narrative persuasion. A between-subjects experiment was set up in which 201 Dutch high school pupils took part, with 72 participants reading a narrative in Dutch, 75 in English and 54 in French. A questionnaire measuring the items emotional involvement, identification, transportation, comprehensibility, attitude towards the company, attitude towards the language, self-assessed and tested proficiency and purchase intention was used. Participants who read the narrative in Dutch (L1) and English (L2) scored higher on almost all the items than the participants who read the narrative in French (L1), except for empathy and sympathy for which no significant results were found. The participants who read in Dutch (L1) were the most likely to buy the product the narrative is about: 'Perfect Cereal'. The English group was less likely to buy the product and the French group was the least likely to buy it. The results show that a narrative is most persuasive in L1 and subsequently in L2, as the Dutch participants were the only group willing to buy the product after reading the narrative. Therefore, language standardization is not recommended to international companies. Narratives are most persuasive when written in a language with which the target group is familiar.

Keywords: Narrative persuasion, L1, L2, corporate narrative, Dutch, English, French

1. Introduction

On an ordinary day, people see up to 10,000 advertisements (Saxon, 2017; Simpson, 2017; Story, 2007). Customers are being confronted with an overload of advertisements, which leads to irritation and tedium. Advertisements of companies to sell their products do not work anymore, since people are so used to seeing advertisements that advertising has lost its effect (Saxon, 2017; Simpson, 2017; Story, 2007). Other ways of advertising are thus needed to gain the interest of customers and to optimize their attitudes towards the company.

Narratives have already been discussed and been claimed to be a promising way of advertising (Escalas, 1998). However, only narratives in television advertisements were included in this discussion and therefore the outcomes are limited. Narratives could be everywhere, whether it is in newspapers, on the radio or on television.

Narrative persuasion has been defined as “the acceptance of attitudes and beliefs as a result of processing stories that are not overtly persuasive [...]” (p. 246) (Beentjes, De Graaf, Hoeken & Sanders 2009). The strength of narrative persuasion lies in the fact that the use of narratives is less obvious than other forms of persuasion, such as advertisements. (Mehta, 2000) Since narratives are easily accessible for customers and research has shown that they tend to create story-consistent beliefs (Slater & Rouner, 2002), narrative persuasion might be a useful marketing tool.

In this commercialized society, people are used to the use of foreign languages. In advertisements, on television and in everyday life in general people get primarily confronted with English, but also with other languages such as German or French (Eurobarometer, 2011). In the Netherlands, almost 75% of the people reported to know one or more foreign languages (Eurobarometer, 2011). This development of globalization is appreciated by international companies who want to standardize their advertisements and make them applicable to multiple countries.

However, it has been discussed whether it is a good idea to standardize language in advertisements, because the receiving of messages in a second language (L2) has a negative effect on the receiver (Pagani, Goldsmith & Peracchio, 2015). However, Pagani et al. (2015) only focused on television advertisements, so investigating foreign language use in corporate narratives might lead to different outcomes. Furthermore, the only study who focused specifically on narrative persuasion in a foreign language (Spring, 2017) only involved English as L2, which is why research involving multiple foreign languages is necessary in attempt to investigate the effect of different foreign languages on narrative persuasion.

2. Literature review

2.1 Narrative persuasion

Usually, the purpose of advertisements is that they are being seen, whether it is on television, in magazines or on billboards along the highway. A more subtle method of advertising is narrative persuasion. It could be defined as “the acceptance of attitudes and beliefs as a result of processing stories that are not overtly persuasive [...]” (p. 246) (Beentjes et al., 2009).

As mentioned before, narrative persuasion is a less obvious way of advertising and this stealth is considered its strength with regard to other forms of persuasion (Mehta, 2000; Green and Brock, 2002). With regard to rhetorical persuasion for example, people are aware of the fact that they are being persuaded and therefore question the source of the argument (Green & Brock, 2000), but when people are being persuaded by a narrative they do not notice, because they are transported into the narrative and are not aware of its effects. (Beentjes et al., 2009). According to Green and Brock (2002) the unconscious processing makes narrative persuasion more effective than other methods.

Furthermore, many scholars (De Graaf, Hoeken, Sanders, & Beentjes, 2012; Hoeken & Fikkers, 2014) focused on the change of beliefs that narrative persuasion can evoke. It was claimed by Slater and Rouner (2002) that narratives can lead to a positive attitude towards story-consistent beliefs, even when they differ from the original presumptions of the reader. Studies have shown that narratives successfully changed the beliefs of participants in a positive way towards medical treatments (Murphy, Frank, Chatterjee, and Baezconde-Garbanati, 2013) and people who suffer from illness (Hoeken & Hustinx, 2007).

Four dimensions of narrative persuasion were highlighted in several studies and therefore considered as most important: transportation (Buselle & Bilandzic, 2009; Cohen, 2001; Green & Brock, 2002), comprehensibility (Buselle & Bilandzic, 2009; Carell; 1991; Green and Brock, 2000; Zwaan and Radvansky; 1998) identification (Cohen, 2001; De Graaf et al., 2012; Slater and Rouner's, 2002) and emotional effects (Buselle & Bilandzic, 2009; Cohen, 2001; Oatley, 1999). Each dimension will be discussed in the following sections.

2.2 Transportation

According to the definition of Green and Brock (2000), transportation could be seen as the process of getting absorbed by the narrative and metaphorically leaving the real world behind. Green and Brock (2002) state that the feeling of losing track of time and self-awareness could be considered as flow, which is often being referred to by athletes as ‘being

in the zone'. Buselle & Bilandzic (2009) differentiate flow and transportation as separate dimensions, declaring that flow could only be experienced in real-life situations such as sporting or playing music, unlike transportation that can also be experienced in an imaginary dimension created by the reader. Slater and Rouner (2002) state that transportation, absorption and engagement are all the same. Since this study discusses the effects of narrative persuasion and in that case, readers get the feeling of being transported to an imaginary world, the definition of Buselle & Bilandzic (2009) will be used.

Green and Brock (2002) proved with an experiment that a high level of transportation generates story-consistent beliefs and a more positive attitude towards the narrative. They concluded that transportation is a successful method to change beliefs, as people who exhibited a higher level of transportation also showed more story-consistent thoughts and less critical attitudes (Green and Brock, 2002). However, both studies (Green & Brock, 2002; Buselle & Bilandzic, 2009) focus on narratives with entertaining purposes only, which makes these conclusions not automatically applicable on other kinds of narratives. Therefore, more research into other kinds of narratives is necessary, which is why this study addresses to narrative persuasion in corporate narratives.

2.3 Comprehensibility

A dimension of narrative persuasion that highly interrelates with transportation is comprehensibility. According to Buselle & Bilandzic (2009), the comprehensibility of the narrative is related to the level of transportation. Understanding why certain events happen in a narrative, allow readers to be transported into the narrative world, which is a condition to the creation of story consistent beliefs (Buselle & Bilandzic, 2009). Since transportation and the creation of story-consistent beliefs are a condition to narrative persuasion, comprehensibility is considered important. (Green and Brock, 2000). An experiment by Green and Brock (2000) showed that both difficulty and the use of a foreign language could affect the comprehension, as readers who were asked to search for difficult words in a narrative (in L2) showed a lower level of transportation. Since Carrell (1991) states that comprehensibility in a second language is determined by reading ability in the mother language as well as language proficiency and ability in L2, and Zwaan and Radvansky (1998) showed that higher language proficiency increases the representation of an imaginary situation, it could be assumed that a higher level of language proficiency leads to better comprehension of a narrative in that language.

2.4 Identification

Another dimension of narrative persuasion is identification. When readers are transported into the narrative, they identify with the characters. While reading, they lose their role as spectators and adopt the perspective of the characters (Buselle & Bilandzic, 2009; Cohen, 2001). According to Green, Brock & Kaufman (2004) readers do not only adopt characters' emotions, but their goals, beliefs and behavior as well. Identification is therefore seen as a method to change attitudes. (Green, 2006; Slater & Rouner, 2002).

When taking over the characters' point of view, readers' minds tend to create story-consistent beliefs. (Green, 2006). To overcome advantages in the narrative, it may be necessary for characters to act in a certain way. When readers experience this kind of (imaginary) situations in the narrative and understand the need for the characters' behaviour, they may adapt story-consistent beliefs (Mar & Oatley, 2008). De Graaf et al. (2012) sustain this theory by showing that participants who read a health narrative tended to take over a favourable as well as an unfavourable opinion about euthanasia, depending on the choice of the character.

Some scholars (Green & Brock, 2000; Slater & Rouner, 2002) discuss the overlap between several aspects of transportation and identification such as loss of self-awareness. However, Tal-Or and Cohen (2010) declared that transportation mostly includes the level of absorption into the narrative, while identification focuses on the bond between reader and character and the resulting adoption of story-consistent beliefs. Dewaele (2004) states that it might be possible that this bond between reader and character gets disturbed when characters in the narrative express themselves in the readers' L2, since multilinguals reported certain words to be more powerful in L1 than L2. To date, this suggestion has not been proven true as the only study that shed light on this (Spring, 2017) has not shown significant results. However, Spring (2017) only studied the use of English as L2, for speakers with high proficiency and therefore more research is needed to investigate the effects of other L2.

2.5 Emotional involvement

The fourth and last dimension of narrative persuasion that will be discussed, is emotional involvement. Several scholars highlighted the role of emotions in narrative persuasion (Buselle & Bilandzic, 2009; De Graaf et al., 2009; Hoeken & Sinkeldam, 2013; Oatley, 1994, 1999) Oatley (1994, 1999) describes two different dimensions of emotional involvement.

Empathy includes the adaptation of the characters' feelings, and sympathy includes the understanding of characters' emotions without necessarily experiencing them (Oatley, 1999). According to Buselle & Bilandzic (2009), sympathy plays an important role when something is about to happen in a story and readers already know, in contrast to the characters. When they are confronted with this kind of situations, readers might feel concerned or sorry for the characters (Buselle & Bilandzic, 2009). Empathy thus includes mirroring characters' emotions whereas sympathy includes experiencing emotions for characters, therefore they can be seen as different constructs of emotional involvement (Oatley, 1999).

Buselle and Bilandzic (2009) showed the importance of emotional involvement by proving that emotions are strongly linked to the creation of story-consistent beliefs. De Graaf et al. (2012) concluded that only emotions were a successful predictor for attitudes towards the topics used in the study of Buselle & Bilandzic (2009). However, according to Pouliot and Cowen (2007), fictional narratives would stimulate emotional involvement more than factual narratives. Corporate narratives are known to contain factual information (Rutherford, 2005), therefore they might evoke less emotions than a narrative with entertaining purposes. Since this study will focus on corporate narratives only, there might be found less emotional involvement and therefore a lower level of persuasion compared to narratives with entertaining purposes.

The extent to which readers enjoy the narrative is called enjoyment. This dimension of emotional involvement includes all kinds of emotions, even when they are not necessarily enjoyable (Oliver, 2003). Nabi and Krcmar (2004) proved the relevance of enjoyment by showing that an enjoyable narrative contributes to a more positive attitude and behavior. Enjoyment is related to other dimensions of narrative persuasion such as transportation identification, and comprehensibility (Buselle & Bilandzic, 2009; Green, Brock & Kaufman, 2004) This theory is sustained by Tal-Or and Cohen (2010) who stated that a narrative with a higher level of transportation will also have higher effects on an emotional level and thus be more enjoyable. In addition, Nabi and Krcmar (2004) showed that a bond between reader and character contributes to the feeling of enjoyment. Therefore, both transportation and identification seem to be prerequisites of enjoyment (Buselle & Bilandzic, 2009).

Since emotional involvement plays a significant role in narrative persuasion, Green, Brock and Kaufmann (2004) suggested that hindering factors should be analyzed more thoroughly. According to Buselle & Bilandzic (2009) engagement with a narrative could be disturbed when other mental processes interfere, Wissmath, Weibel and Groner (2009) state

that foreign language could cause such distraction. To date, research that focussed on the effects of L2 on narrative persuasion only shed light on English as second language (Spring, 2017). The use of English as second language did not play a significant role on transportation, identification and emotional involvement. This is considered a result of the high English proficiency of the participants, enabling them to properly experience transportation, identification and emotional involvement (Spring, 2017). Since high school students' French proficiency is lower than their English proficiency (Eurobarometer, 2011), it would be interesting to shed light on the difference in emotionality between English and French as L2.

2.6 Attitude towards company

The goal of corporate communication is to create a positive attitude towards the company as well as its products (Escalas, 2004). Since narratives can influence readers' attitudes and increase the creation of story-consistent beliefs (Beentjes et al., 2009) they are considered a useful tool to influence stakeholders by fostering a positive attitude towards the company.

However, as stated earlier, the use of foreign languages in narratives could be considered as a threat towards transportation, identification and emotional involvement (Wissmath et al., 2009). Due to globalization, companies tend to use English as lingua franca for advertisements and other communication (Nickerson, 2005). A study on language in international business (Piekkari, Welch and Welch, 2014) showed that language standardization sometimes causes resistance, with ignorance and negligence of the message as possible consequences. However, Backhaus and van Doorn (2007) stated that it might cause confusion and a less coherent picture of the company when different countries use different advertisements. Naturally, financial benefits are also involved in the debate whether to standardize language or not.

Hence, considering the above-mentioned importance, little research has been done yet to investigate the influence of the language of corporate narratives on the attitude towards the company. One of the few scholars who did is Spring (2017), examining the influence English (L2) on the persuasiveness of corporate narratives. The results showed that there was no significant difference between the attitude towards the company as a result of the use of a foreign language (Spring, 2017). However, Spring (2017) focused on English (L2) only. Since different languages cause different associations, (Noriega & Blair, 2008; Van Meurs, Hornikx & Bossenbroek, 2014), research involving more foreign languages is needed. This

study aims to address the scientific gap by involving multiple languages (French L2, English L2, Dutch L1) to compare the influence of language on the attitude towards the company.

2.7 Language and narrative persuasion

As stated earlier, the use of a foreign language might obstruct the process of narrative persuasion. According to Buselle & Bilandzic (2009), a reason could be that it might be too much for the brains to get engaged with a narrative and process a foreign language at the same time. Puntoni, De Langhe and Van Osselaer (2009) state that readers might not be able to feel the same connection with a narrative in L2 than they would have had with a narrative in L1, because there is less emotion attached to foreign languages than to the mother language.

Several studies showed that different languages may evoke different associations (Noriega & Blair, 2008; Van Meurs, Hornikx & Bossenbroek, 2014). A comparison of attitudes towards job offers written in Dutch (L1) or English (L2), showed that the English job offer was considered more ‘prestigious’ and ‘international’ (Van Meurs, Korzilius, Planken and Fairley, 2007). Hornikx, van Meurs and Starren (2007) sustained the suggestion that French is associated with elegance, attractiveness and taste.

To date, research that shed light on foreign language use in narrative persuasion (Spring, 2017) only involved English as foreign language. English is a well-known business language (Nickerson, 2005) and people might respond differently to English than to a language which they are less familiar with. French is considered one of the top 10 business languages in the world (Brown, 2017) but only spoken as a second language by 12% of the population of Europe (Eurobarometer, 2012). Therefore, it would be interesting to include English as well as French, since both are considered important business languages but there is a difference in familiarity.

This study will include Dutch as L1 and both French and English as L2, in order to address the scientific gap. Therefore, the following research question has been developed:

To what extent does language of the narrative (Dutch L1, French L2, English L2) affect readers’ level of emotional involvement, identification, transportation, comprehensibility, attitude towards the company and purchase intention?

3. Method

3.1 Materials

To answer the research questions as mentioned above, an experiment has been constructed. There has been made use of a corporate narrative in three different languages: Dutch (L1), English (L2) and French (L2), created by Spring (2017). The consistency of the narrative has been ensured by means of Back Translation (Craig & Douglas, 2007) by narrative speakers of all three languages.

The narrative describes the founding of an imaginary company called *Perfect Cereal*. The story tells about two friends that have known each other for a very long time and decide to start a company that produces cereal. In the beginning there are some advantages concerning the start-up, but in the end the company becomes successful. The company the narrative describes is imaginary, however it is loosely based a real company called *my müsli* (<https://mymuesli.com/>). The content in the story about the founding is not real, neither are their problems. The author of the narrative has chosen to change these items to avoid any presumptions or attitudes towards the company, because the participants need to be able to read the narrative objectively. The product and main subject in the narrative is food to avoid a difference in attraction among readers. The main characters in the narrative are Tom and Oscar, the founders of Perfect Cereal. In the French narrative Tom was changed to Thomas, because Tom is not an existing name in France. In the English and Dutch narrative there were no problems with the names. After a few adjustments, the word counts were 1.184 for English, 1.321 for French and 1.194 for Dutch. All versions can be found in the Appendix.

3.2 Subjects

In total, 213 questionnaires were gathered, wherefrom 201 were valid. Of the valid questionnaires the narrative was read in Dutch (L1) by 72 participants, by 75 participants in English (L2) and by 54 participants in French (L2). All questionnaires were written in Dutch to make sure that all participants are able to answer the questions, even if they were not able to understand the narrative properly. The age of the participants ranged from 15 to 19 ($M = 16.63$, $SD = .94$). According to statistics, age was not equally distributed for each language group (Dutch/English/French). A one-way analysis of variance with age of the participants and language of the narrative (Dutch/English/French) as factors showed a significant effect of age on language of the narrative ($F(2,198) = 10.73$, $p < .001$). The participants who read the French narrative ($M = 17.09$, $SD = .73$) (Bonferroni correction, $p < .001$) were significantly

older than the participants who read it in Dutch ($M = 16.57$, $SD = .11$) (Bonferroni correction, $p < .001$) and the participants who read it in English ($M = 16.36$, $SD = 1.0$) (Bonferroni correction, $p < .001$). There was no significant difference between the participants who read the narrative in Dutch ($M = 16.57$, $SD = .11$) and English ($M = 16.36$, $SD = 1.0$).

Of all participants, 38.3% (77) was male, 61.2% (123) was female and 0.5% (1) chose the option 'different'. Gender was equally distributed in each group. A Chi-square test showed no significant relationship between gender and the three groups ($\chi^2 (4) = 6.10$, $p = .192$).

The level of education consisted of 4VWO, 5HAVO and 6VWO. The most frequent education was 5VWO (45.9%). A Chi-square test showed a significant relation between level of education and language of the narrative (Dutch/English/French) ($\chi^2 (6) = 34.95$, $p < .001$). According to a Bonferroni correction, at 4VWO the most frequent version of the narrative was English (26; 37.7%), then Dutch (21; 29.2%), no participants read the narrative in French (0; 0.0%). At 6VWO the most frequent version of the narrative was Dutch (21; 29.2%), then French (10; 18.5%), no participants read the narrative in English (0; 0.0%).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on self-assessed proficiency ($F (2, 198) = 19.70$, $p < .001$). Self-assessed proficiency was higher for Dutch ($M = 5.50$, $SD = .79$) then for English ($M = 4.97$, $SD = 1.35$) (Bonferroni correction, $p = .010$) as well as for French ($M = 4.28$, $SD = .97$) (Bonferroni correction, $p < .001$). Also, self-assessed proficiency was significantly higher for English ($M = 4.97$, $SD = 1.35$) then for French ($M = 4.28$, $SD = .97$) (Bonferroni correction, $p = .001$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on proficiency ($F (2, 198) = 301.25$, $p < .001$). The Dutch proficiency ($M = 84.88$, $SD = 7.2$) was higher than the English proficiency ($M = 69.40$, $SD = 11.97$) (Bonferroni correction, $p < .001$) as well as the French proficiency ($M = 45.48$, $SD = 5.29$) (Bonferroni correction, $p < .001$). Also, proficiency was significantly higher for English ($M = 69.40$, $SD = 11.97$) than for French ($M = 45.48$, $SD = 5.29$) (Bonferroni correction, $p < .001$). The outcomes of the LexTale test to measure the participants' proficiency were 84.88 for Dutch (which equals a level of C2), 69.40 for English (equals B2) and 45.48 for French (equals A2), this last one being contradictory with the relatively high self-assessed proficiency.

Of all participants, 66.2% (133) reported to read in Dutch, of which 19.9% (40) reads often. A few less, 50.2% (101), reported to read in a foreign language, of which 18.4% (37) often. The most frequent genres were ‘novel’ (36%) and ‘thriller’ (20.4%).

3.3 Design

A one-factorial (Language of the narrative: Dutch L1/ English L2/ French L2), between-subject design was used.

3.4 Instruments

Paper questionnaires (Appendix) were used to examine the dependent variables: transportation, comprehensibility, identification, emotional involvement and attitude towards the company. Language proficiency for Dutch, English and French was examined as well. As stated before, all participants were able to answer the questions because they were asked in their native language (Dutch).

Emotional involvement was measured on three different levels, namely enjoyment, sympathy and empathy. Enjoyment was measured using on 1-item 7-point Likert scales (1 = completely disagree; 7 = completely agree) based on Wissmath, Weibel and Groner (2009). The item will be “How much did you enjoy the story?”. The dimensions sympathy and empathy will be measured using 7-point Likert scales (1 = completely disagree; 7 = completely agree), based on Busselle and Bilandzic (2009). An example of a sample item for measuring sympathy was “I felt sorry for Tom at some times”, and an example of a sample item for measuring empathy was “When Tom succeeded, I felt happy, and when Tom suffered in some way, I felt sad”. The reliability of sympathy comprising 3 items was adequate ($\alpha = .74$) and the reliability of empathy comprising 4 items was good ($\alpha = .81$).

Identification was measured using a 7-point Likert scale (1 = completely disagree; 7 = completely agree) based on Cohen (2001). An example of a sample item for measuring identification was “At key moments in the story, I felt I knew exactly what Tom was going through”. The reliability of identification comprising six items was good ($\alpha = .89$).

Transportation was measured using a 7-point Likert scale (1 = not at all; 7 = very much) adapted from Green and Brock (2000). An example of a sample item for measuring transportation was “While reading the narrative, I could easily picture the events in it taking place”. The reliability of transportation comprising nine items was good ($\alpha = .84$).

Comprehensibility was measured using a 7-point Likert scale (1 = completely disagree; 7 = completely agree) adapted from Busselle and Bilandzic (2009). An example of a sample item for measuring comprehensibility was “At points, I found it hard to make sense of what was going on in the story”. The reliability of comprehensibility comprising six items was excellent ($\alpha = .90$).

Attitude towards company was measured using 7-point semantic differentials scales (e.g., positive – negative, interesting – not interesting, appealing – not appealing) based on Matthes, Schemer and Wirth (2007). The reliability of attitude towards comprising six items was adequate ($\alpha = .80$).

Attitude towards language was measured using 7-point semantic differentials scales (e.g., elegant – inelegant, international – national, expensive – cheap) based on Matthes, Schemer and Wirth (2007). The reliability of attitude towards language comprising 10 items was adequate ($\alpha = .77$).

Purchase intention was measured using a 7-point Likert scale (1 = completely disagree; 7 = completely agree). The item for measuring purchase intention was: “I would like to buy perfect cereal”.

Self-assessed proficiency was measured using a 7-point Likert scale (ranging from very bad to very good). The reliability of self-assessed proficiency comprising four items was adequate ($\alpha = .78$).

Proficiency was measured using a LexTale test by Lemhöfer & Broersma (2012) for Dutch and English and a LexTale test by Brysbaert (2013) for French. The Dutch scores ranged from 61.25 to 96.26, with 100 being the highest score (which equals a Dutch proficiency level of C2). The English scores ranged from 46.24 to 96.25, with 100 being the highest score (which equals an English proficiency level of C2). The French scores ranged from 35.72 to 58.04, with 100 being the highest score (which equals a French proficiency of level C2).

Demographic characteristics were questioned by several questions concerning: Level of education, nationality, mother language, gender, age and reading habits. Reading habits were questioned by asking the participants if they read often and if yes, what genre they read the most.

3.5 Procedure

Five high schools were contacted and asked permission to do the experiment during their English/French classes. When permission was given, the respective teachers were contacted via email to pick a date and to explain the experiment in detail.

Some classes only filled out the questionnaire with the English, Dutch or French version, others were given randomly mixed Dutch and French or Dutch and English questionnaires. Before starting the experiment, the students were told that they were going to read a story about Thomas and Oscar and that they had to fill in some questions about the text afterwards. Participants were told in the instructions to be allowed to stop the experiment at any moment if they wished to.

The questionnaire started with the narrative, followed by questions concerning the dependent variables, in the following order: emotional involvement (sympathy, empathy, enjoyment), identification, transportation, comprehensibility, attitude towards company, attitude towards language, purchase intention, language proficiency in Dutch, English or French (self-assessed and LexTALE). The demographic variables were the last item of the questionnaire.

In some classes there were found some difficulties among the students to keep quiet and concentrated. Especially the French narrative was found to be very difficult, several participants raised their hand to ask for a clarification of the text.

All questionnaires were filled out on paper, since studies have shown that paper texts enable better reading comprehension than online texts (Jeong, 2012). All data was collected between the 9th and the 23th of April.

Since all questionnaires were filled out on paper, it was not possible to track the amount of time that it took to finish. An estimation could be that the Dutch version was completed in 15 to 20 minutes and the French/English versions in 25-35 minutes. When all participants finished their questionnaires, they were gathered by the instructor. If asked, the purpose of the experiment was explained to the students afterwards.

3.6 Statistical treatment

The statistical analyses were conducted with SPSS 25.

4. Results

In order to gain insight in the effects of language of the narrative (Dutch/English/French) on different dimensions of narrative persuasion, several one-way ANOVAs were carried out.

Table 1 shows an overview of the means and standard deviations of participants' identification, transportation, comprehensibility, emotional involvement, attitude towards the company and purchase intention in function of language of the narrative.

Table 1. Emotional involvement (empathy, sympathy and enjoyment), identification, transportation, comprehensibility, attitude towards the company and purchase intention in function of language of the narrative (Dutch, English or French) (1 = very low, 7 = very high)

	Dutch (L1)	English (L2)	French (L2)	Total
	<i>M(SD) n=72</i>	<i>M(SD) n=75</i>	<i>M(SD) n=54</i>	<i>M(SD) n=201</i>
Emotional involvement:				
- Empathy	3.98 (1.29)	3.49 (1.32)	3.53 (1.44)	3.68 (0.10)
- Sympathy	2.88 (1.23)	2.67 (1.25)	2.81 (1.27)	2.78 (1.24)
- Enjoyment	4.74 (1.32)	4.81 (1.22)	3.85 (1.42)	4.53 (1.37)
Identification	4.63 (1.06)	4.43 (1.03)	3.62 (1.32)	4.29 (1.19)
Transportation	4.43 (0.93)	4.18 (0.98)	3.47 (1.14)	4.08 (1.08)
Comprehensibility	5.81 (0.66)	5.47 (0.90)	3.89 (0.16)	5.17 (1.21)
Purchase intention	4.64 (1.80)	3.87 (1.87)	3.80 (1.51)	4.12 (1.79)
Attitude language	4.13 (0.69)	5.11 (0.78)	5.33 (0.70)	4.82 (0.89)
Attitude company	5.53 (0.94)	5.48 (0.81)	4.91 (0.94)	5.34 (0.93)

A one-way analysis of variance with language of the narrative as factor showed no significant effect of language of the narrative on empathy ($F(2, 198) = 2.84, p = .06$). A one-way analysis of variance with language of the narrative as factor showed no significant effect of language of the narrative on sympathy ($F(2, 198) < 1$). A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on

enjoyment ($F(2, 198) = 9.11, p < .001$). Both the English ($M = 4.81, SD = 1.22$) (Bonferroni correction, $p < .001$) and the Dutch narrative ($M = 4.74, SD = 1.22$) (Bonferroni correction, $p = .001$) appeared significantly more enjoyable than the French narrative ($M = 3.85, SD = 1.42$). There was no significant difference in enjoyment between Dutch ($M = 4.74, SD = 1.22$) and English ($M = 4.81, SD = 1.22$) (Bonferroni correction, $p = 1$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on identification ($F(2, 198) = 13.44, p < .001$). Both the participants who read the Dutch ($M = 4.63, SD = 1.06$) (Bonferroni correction, $p < .001$) and the English narrative ($M = 4.43, SD = 1.03$) (Bonferroni correction, $p < .001$) were in a better position to identify with the narrative than the participants who read it in French ($M = 3.62, SD = 1.32$) (Bonferroni correction, $p < .001$). There was no significant difference in level of identification between participants who read the narrative in Dutch ($M = 4.63, SD = 1.06$) and English ($M = 4.43, SD = 1.03$) (Bonferroni correction, $p = 1$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on transportation ($F(2, 198) = 14.52, p < .001$). Both the participants who read the Dutch ($M = 4.43, SD = .93$) (Bonferroni correction, $p < .001$) and the English narrative ($M = 4.18, SD = .98$) (Bonferroni correction, $p < .001$) were in a better position to feel transported into the narrative than the participants who read it in French ($M = 3.47, SD = 1.14$). There was no significant difference in level of transportation between participants who read the narrative in Dutch ($M = 4.43, SD = .93$) and English ($M = 4.43, SD = 1.03$) (Bonferroni correction, $p = .429$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on comprehensibility ($F(2, 198) = 75.41, p < .001$). Both the participants who read the Dutch ($M = 5.81, SD = .66$) (Bonferroni correction, $p < .001$) and the English narrative ($M = 5.47, SD = 1.18$) (Bonferroni correction, $p < .001$) appeared to have a better comprehension of the narrative than the participants who read it in French ($M = 3.89, SD = 1.21$). There was no significant difference in comprehension between participants who read the narrative in Dutch ($M = 5.81, SD = .66$) and English ($M = 5.47, SD = 1.18$) (Bonferroni correction, $p = .071$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on the purchase intention ($F(2, 198) = 4.85, p = .009$). The participants who read the narrative in Dutch ($M = 4.64, SD = 1.80$) had a higher intention to buy the product 'perfect cereal' than the participants who read it in English ($M =$

3.87, $SD = 1.87$) (Bonferroni correction, $p = .025$) and in French ($M = 3.80$, $SD = 1.51$) (Bonferroni correction, $p = .025$). There was no significant difference between the participants who read it in English ($M = 3.87$, $SD = 1.87$) and the participants who read it in French ($M = 3.80$, $SD = 1.51$) (Bonferroni correction, $p = 1$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language the narrative on the attitude towards the language ($F(2, 198) = 51.83$, $p < .001$). The attitude was significantly more positive towards French ($M = 5.33$, $SD = .70$) than towards Dutch ($M = 4.13$, $SD = .69$) (Bonferroni correction, $p < .001$). Also, the attitude towards English ($M = 5.12$, $SD = .78$) was significantly more positive than towards Dutch ($M = 4.13$, $SD = .69$) (Bonferroni correction, $p < .001$). Between the attitudes towards English ($M = 5.12$, $SD = .78$) and French ($M = 5.33$, $SD = .70$) there was no significant difference (Bonferroni correction, $p = .335$).

A one-way analysis of variance with language of the narrative as factor showed a significant effect of language of the narrative on the attitude towards the company ($F(2, 198) = 8.75$, $p < .001$). Both the participants who read the Dutch ($M = 5.53$, $SD = .94$) (Bonferroni correction, $p < .001$) and the English narrative ($M = 5.48$, $SD = .81$) (Bonferroni correction, $p < .001$) were shown to like the company better than the participants who read the French narrative ($M = 4.91$, $SD = .94$). There was no significant difference in attitude towards the company between participants who read the narrative in Dutch ($M = 5.53$, $SD = .94$) and English ($M = 5.48$, $SD = .81$) (Bonferroni correction, $p = 1$).

5. Conclusion and discussion

Narrative persuasion has been proven an effective way of advertising, since it has appeared to be less obvious than other ways of advertising, such as rhetorical persuasion (Beentjes et al., 2009; Green and Brock, 2002). A study who examined foreign language use in narrative persuasion only included English as L2, therefore this study aims to broaden the existing framework of literature by comparing the effects of Dutch (L1), English (L2) and French (L2) on narrative persuasion. Therefore, an experiment was set up to investigate the effects of Dutch, English and French on emotional involvement, identification, transportation, comprehensibility, attitude towards the company and purchase intention.

The dimension of emotional involvement was measured by the items empathy, sympathy and enjoyment. Regarding empathy and sympathy there were no differences found between participants who read the narrative in Dutch, English and French. However, concerning enjoyment it appeared that participants who read the narrative in Dutch and English liked the narrative better than the participants who read it in French. This is partially in line with the existing framework of literature that suggested that L2 might have a negative influence on emotional involvement with a narrative, since there is less emotion attached to a L2 than to a L1 (Puntoni et al., 2009; Wissmath et al., 2009). Spring (2017) did not find any influence of language of the narrative on emotional involvement either, but in the discussion was suggested that the high English proficiency of the participants may have abled them to fully comprehend the narrative and therefore feel the same emotions as the participants who read the narrative in their L1. This suggestion might be true since the French group had lower proficiency and less emotional involvement than the Dutch and the English group which had high proficiency and more emotional involvement. However, this study is too limited to investigate the relation between proficiency and emotional involvement, therefore more research is needed. Another factor that might have influenced emotional involvement could be the type of narrative, since corporate narratives are known to contain much factual information (Rutherford, 2005) and factual information obstructs emotional involvement (Pouliot and Cowen, 2007).

Statistical treatment showed that readers who read the narrative in French were less able to identify with the characters in the narrative than the participants who read it in Dutch and English. Research has shown that the bond between reader and character might be disturbed when a narrative is written in L2 (Dewaele, 2004), which seems only partially in line with the findings of the current study. The bond seems indeed disturbed regarding the

French group which scored low on identification, but the Dutch and the English group did not show such a disturbance. A possible explanation could be the interdependence between enjoyment and identification (Buselle and Bilandzic, 2009). The French group scored lower on enjoyment and identification, whereas both the Dutch and the English group scored average on these dimensions.

With regard to the effect of language on transportation, participants who read the narrative in Dutch and English reported a higher level of transportation than the participants who read it in French. Since the main difference between the Dutch, English and French group is proficiency, this could possibly be the cause of the difference in level of transportation. The lower scores of the French group on transportation could be explained by reference to Zwaan and Radvansky (1998) who showed that language proficiency increases the representation of an imaginary situation. The limited language proficiency of the French group might have limited their ability to feel transported into the narrative. The lack of representation of an imaginary situation might also be caused by other factors such as reading habits, since participants reported to read less often in their L2 than L1. Also, Green and Brock (2000) stated that readers difficulty could affect the level of transportation, since readers who were asked to search for difficult words in a narrative showed a lower level of transportation. Further research is therefore needed to investigate reading habits, difficulty and other possible factors that could influence the level of transportation.

Statistical analyses pointed out that the participants who read the narrative in Dutch or English had a better comprehension of the text than the participants who read it in French. These findings are in line with Carell (1991) who stated that comprehensibility in a second language is determined by L1 as well as language proficiency and ability in L2. Also, the lower scores of the French group on comprehensibility are in line with Buselle and Bilandzic (2009) who state that comprehensibility is related to the level of emotionality, transportation and identification. The outcomes of the current study confirm this interrelation between comprehensibility, emotionality, transportation and identification since proficiency was lower and so were the scores on all other mentioned dimensions.

The outcomes regarding the attitude towards the company were more positive for the Dutch and the English group than for the French group. This is in line with findings of De Graaf et al. (2012) who stated that emotional involvement is a predictor for the attitude towards the company. The outcomes were lower for French than for Dutch and English, concerning both emotional involvement and attitude towards the company. However, the

attitude towards the company was predominantly positive for all three language groups and therefore the relation between attitude towards the company and emotional involvement could be questioned. A possible explanation might be that different languages cause different associations, as stated by Van Meurs, Hornikx and Bossenbroek (2014). The attitude towards the French language was good and this positive attitude might have influenced the attitude towards the company as well. Nevertheless, the name of the company was in English (Perfect Cereal) in all three versions of the narrative, this English name might have influenced the attitude towards the company. Further research is therefore needed to investigate what factors influence the attitude towards the company.

The intention to buy the product 'Perfect Cereal' was higher for participants who read the narrative in Dutch than for English and French. This outcome is in line with the existing framework of literature that states that the use of foreign languages is a threat towards transportation, identification and emotional involvement (Wissmath et al., 2009), since it is too hard for the brains to both process a narrative in L2 and to be engaged with it at the same time (Buselle & Bilandzic, 2009). However, since the outcomes for the Dutch and the English group appeared similar for all tested variables, it would have been likely that the purchase intention was similar as well. Since this is not the case and the purchase intention is lower for the English group than for the Dutch group, more research is needed to investigate what other factors influence the purchase intention.

Limitations and further research

Although the methodology of this study and its participants were both carefully chosen, some limitations and shortcomings were impossible to avoid.

One of those shortcomings is the inequality in proficiency between the languages. It goes without saying that the participants were more proficient in Dutch as it is their mother language, but between English and French the difference was rather large. The French narrative appeared too complicated for several participants, not only according to their relatively low proficiency, but also because some of them raised their hand during the experiment to say that they did not understand the text. A suggestion would be to choose groups of a more equal proficiency.

Another shortcoming was that the participants were quite young (15-19). High school pupils may be an interesting target group with several benefits (e.g. easy to approach, experiment can take place during class) but have disadvantages as well. Some of them did not

have much intrinsic motivation to join the experiment but did so because they were told to participate by the teacher. Therefore, they might have not always been honest and serious while participating. A suggestion would be to choose older participants.

That takes us to suggestions for further research, with more complicated analyses being the first suggestion. To examine why the English purchase intention was significantly lower than the Dutch one, while all other scores were relatively equal, more research is needed. For example, a multiple regression analysis would make it possible to measure the influence of attitude towards the company and purchase intention. Such an analysis could deliver an explanation for the outcomes of the current study but was beyond the scope of the present study.

Also, it would be very interesting to study at what level proficiency is high enough to create an emotional bond with a language. As the findings of the current study show, the proficiency in English was higher than in French, but the participants did not show a higher level of empathy or sympathy as they did for enjoyment. In their mother language participants showed significant higher levels of identification, transportation, but not especially for emotional involvement. Since many scholars found increased emotional capacity while reading in L1 (Dewaele, 2004; Buselle & Bilandzic, 2009; Puntoni, de Langhe and Van Osselaer, 2009; Pavlenko, 2012; Hsu, Jacobs and Conrad, 2015), more research is needed to question the linguistic conditions to emotional involvement.

As a practical implementation based on the findings of this study, foreign language use in corporate communication with persuasive intentions is not recommended, since Dutch participants appeared to have a higher purchase intention after reading a narrative in their mother language than after reading in a foreign language (English/French). Furthermore, since the level of persuasion appeared to differ between English and French as foreign languages, more extensive research is needed to gain insight in the effects of multiple foreign languages on narrative persuasion.

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Appendix A: Questionnaire with Dutch narrative

Beste deelnemer,

Hartelijk bedankt voor je deelname aan dit experiment voor ons afstudeeronderzoek. Tijdens het experiment krijg je een kort verhaal over Thomas en Oscar te lezen en daarna word je gevraagd om een korte vragenlijst in te vullen. Er zijn geen foute antwoorden; we zijn geïnteresseerd in jouw mening! Het invullen van de vragenlijst zal ongeveer 30 minuten duren. Door de vragenlijst af te ronden, geef je aan dat je vrijwillig aan het onderzoek deelneemt en toestemming geeft om je antwoorden te gebruiken. Je gegevens blijven volledig anoniem en worden alleen gebruikt voor dit onderzoek.

Nogmaals bedankt voor je deelname!

Met vriendelijke groet,

Yvet Braas

Je start nu met het verhaal.

Alles behalve rozijnen

Ik hou van kamperen. Toen ik klein was, ging ik vaak op vakantie met mijn familie en beleefde ik geweldige dingen in de wereld. Mijn buurman en beste vriend Oscar was altijd bij ons. Hij is de grappigste vent die ik ooit heb ontmoet in mijn leven en hij kon een achterwaartse salto, wat hem groot respect opleverde in de hele buurt. De tijd vloog voorbij: Ik groeide op, maakte de middelbare school af en begon wiskunde te studeren om leraar te worden. De tripjes met mijn ouders waren verleden tijd, maar Oscar was nog elke keer aan mijn zijde en in onze oude roestige auto gingen we twee keer per jaar de wereld ontdekken. Het was een van die legendarische vakanties waar het allemaal mee begon!

Onderweg naar de mooie stranden van Frankrijk hoorden we een verschrikkelijke radioreclame waarin een piepstemmetje ontbijtgranen met rozijnen als hun nieuwe smaak probeerde te adverteren. Na een levendige discussie waren Oscar en ik er zeker van dat we niet alleen betere radiocommercials wilden maken – waarom niet ook betere ontbijtgranen? Ik bedoel, kom op: wie wil er nou rozijnen in zijn ontbijtgranen? Aangezien Oscar en ik een passie voor eten delen, kostte het ons de resterende uren in de auto richting Frankrijk en de eerste twee dagen van onze vakantie om erover te discussiëren wat de perfecte ontbijtgranen zijn. We dachten aan bananen, lijnzaad en bosbessen of zelfs cashewnoten in combinatie met mango. Voor Oscar was het een mix van fruitige en knapperige ingrediënten, voor mij was chocolade het belangrijkste. Uiteindelijk realiseerden we ons dat de perfecte ontbijtgranen voor iedereen iets anders zijn. Het idee achter Perfect Cereal was geboren.

Enmaal thuis presenteerden we ons idee aan familie en vrienden en gelukkig was iedereen er enthousiast over. In onze fantasie hadden we al miljoenen euro's verdiend met dit geweldige plan, maar in werkelijkheid bleek het lastiger dan ik had verwacht. Ik moest mijn opleiding op de universiteit nog afmaken en Oscar zat vast in een negen tot vijf baan in een stad verderop. We hadden heel weinig tijd om aan ons idee te werken en geen ervaring met het opzetten van een bedrijf. In die tijd wist ik nog niet helemaal zeker of ondernemen mijn doel in het leven was. Kon dit echt werken? Eerlijk gezegd had ik op dat punt misschien ook kunnen stoppen en had ik nu een fantastische leraar geweest kunnen zijn, maar ik had niet gerekend op Oscars enthousiasme. In eindeloze vergaderingen aan zijn keukentafel overtuigde hij me ervan dat Perfect Cereal echt zou kunnen werken en dat ons idee het waard was om voor te vechten. Tot op de dag van vandaag ben ik dankbaar voor zijn koppigheid.

In de volgende maanden staken we onze koppen bij elkaar om uit te zoeken hoe ons bedrijf zou kunnen werken. Omdat we allebei de stemmen van onze moeders in ons hoofd hoorden zeggen "Ontbijt is de belangrijkste maaltijd van de dag", besloten we dat Perfect Cereal bij moest dragen aan een gezonde manier van leven (chocolade telt officieel als gezond in kleine hoeveelheden!). Ons assortiment ontbijtgranen zou biologisch moeten zijn, zonder toegevoegde kleur- en smaakstoffen en bestaan uit allerlei ingrediënten. Van bananen, sesam en vijgen tot chocolade stukjes, je kan alles kiezen voor je eigen perfecte ontbijtgranen!

We hadden geld geleend van familie en vrienden om onze eerste opslagruimte te openen. Helaas was het op de bovenste verdieping van een gebouw, wat veel traplopen betekende voor ons en onze eerste twee werknemers. Afgezien daarvan liepen de zaken goed. Onze website was klaar en Perfect Cereal kon eindelijk online besteld worden! Ons idee waar we al die eindeloze dagen en nachten aan gewerkt hadden, onze baby. Ik was erg blij dat ik deze reis was begonnen met mijn beste vriend.

Toen kwam echter de schok.

Een paar maanden nadat we gestart waren, stagneerden de orders voor Perfect Cereal. Iedereen die we verteld hadden over ons bedrijf was erg enthousiast, maar tot nu toe waren we er nog niet in geslaagd om ons product te adverteren. "Hallo. Wij maken ontbijtgranen. Je kan je eigen smaken online kiezen en wij sturen ze naar je op". Blijkbaar was dit niet genoeg om vanzelf te werken. Ons product had wat hulp nodig, maar er was geen budget meer over vanwege de hoge kosten voor verzending en opslag. Ik had me eerlijk gezegd nooit voor kunnen stellen hoe duur professionele advertenties zijn. Aan de ene kant verklaart dit natuurlijk de verschrikkelijke commercial die ons toentertijd inspireerde, maar aan de andere kant kon dit ook het eind van onze droom betekenen. Hoe konden we dit niet hebben zien aankomen? We hadden echt bijna opgegeven. Ik herinner me nog duidelijk één van die slapeloze nachten in Oscars keuken, waar we al onze opties bespraken met een kop vreselijke smakende, zwarte koffie. Ik zat onderuitgezakt op mijn stoel, terwijl Oscar tegen de houten tafel leunde, trommelend met zijn vingers tegen zijn mok.

Oscar: "Maar wat als we..."

Ik: "Dat hebben we al geprobeerd."

Oscar: Ja, dat weet ik, Thomas, maar misschien kan mijn oom..."

Ik: "Hoe? Je oom heeft geen geld meer... dat heeft niemand. Aargh! Ik kan nog steeds niet geloven dat één enkele advertentie zo duur is om te produceren! Konden we het nou maar zelf doen!"

Oscar: "Hmm"

Ik: "Hmm niet naar me! We hebben een serieus probleem naast het feit dat jij geen fatsoenlijke koffie kan maken!"

Oscar: "Ik zat net te denken...Als we het probleem van adverteren niet op kunnen lossen, moeten we misschien iets anders proberen...Wat als we ons product zichtbaarder maken zonder het echt te adverteren?"

En zo kregen we onze eerste winkel. Uiteindelijk was Oscars idee gewoon briljant! Gelukkig vonden we een winkel dichtbij het centrum tegen een lage huurprijs. Hier waren we zichtbaarder voor iedereen. Doordat nieuwe klanten spontaan de winkel in konden lopen, hadden we de mogelijkheid om de verzendkosten te verlagen en onze merkbekendheid te vergroten. Verder hoefden we niet meer 47 traptreden op om bij onze opslagplaats te komen en konden we meer ingrediënten opslaan tegen minder kosten. Eindelijk stegen de verkoopcijfers weer. Hierdoor geïnspireerd probeerden we meer alternatieve manieren te vinden om onze ontbijtgranen te adverteren. We flopten met een enorm opblaasbaar ontbijtgranenbord, maar de stickers met ons logo bleken een enorm succes. Het kostte ons nog een paar maanden voordat we eindelijk genoeg geld hadden om een echte advertentie te maken. Ik wil niet opscheppen, maar die was heel goed! De verkoopcijfers bereikten een nieuw

hoogtepunt en alles was fantastisch. Nou ja, naast de kleine problemen die elk bedrijf heeft, zoals vertraagde verzendingen of dat je tien werknemers ervoor stemmen om rozijnen op je lijst van ingrediënten te krijgen (blijkbaar zijn er toch mensen die dat echt lekker vinden...). Uiteindelijk was het allemaal dankzij de koppigheid en creativiteit van mijn beste vriend dat onze droom is uitgekomen. Dit is niet het einde, maar pas het begin van onze reis! Onlangs hebben we ontdekt dat eten veel beter smaakt in de nacht bij een kampvuur of onder de eindeloze, blauwe lucht – dus waarom zouden we geen vleugels kunnen geven aan ons idee? Perfect Cereal to go? We komen eraan!

Thomas

De volgende stellingen gaan over het verhaal dat je zojuist gelezen hebt.

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik had medelijden met Thomas	0	0	0	0	0	0	0
Ik voelde plaatsvervangende schaamte voor Thomas	0	0	0	0	0	0	0
Ik maakte me zorgen om Thomas	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Op bepaalde momenten in het verhaal, wist ik precies wat Thomas emotioneel gezien doormaakte	0	0	0	0	0	0	0
Ik voelde precies dezelfde emoties als Thomas	0	0	0	0	0	0	0

Als Thomas succes had, voelde ik me blij. Als Thomas faalde, stelde me dat teleur.	0	0	0	0	0	0	0
Ik voelde niet dezelfde emoties als Thomas	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik vond het leuk om het verhaal te lezen	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik was in staat de gebeurtenissen in het verhaal te begrijpen op dezelfde manier als Thomas	0	0	0	0	0	0	0
Ik denk dat ik Thomas goed begrijp	0	0	0	0	0	0	0
Ik geloof dat ik de redenen	0	0	0	0	0	0	0

begrijp waarom Thomas doet wat hij doet	0	0	0	0	0	0	0
Terwijl ik het verhaal las, kon ik de emoties voelen die Thomas ervoer	0	0	0	0	0	0	0
Terwijl ik het verhaal las, voelde ik dat ik echt in het hoofd van Thomas kon kijken	0	0	0	0	0	0	0
Op belangrijke momenten in het verhaal dacht ik precies te weten wat Thomas meemaakte	0	0	0	0	0	0	0
Terwijl ik het verhaal las, wilde ik dat Thomas erin zou slagen zijn doelen te bereiken	0	0	0	0	0	0	0
Toen Thomas succes had, was ik blij en toen hij faalde, was ik verdrietig	0	0	0	0	0	0	0

Zie volgende pagina. Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Tijdens het lezen van het verhaal kon ik de gebeurtenissen voor me zien	0	0	0	0	0	0	0
Tijdens het lezen van het verhaal dacht ik aan andere dingen die om me heen gebeurden	0	0	0	0	0	0	0
Ik kon me voorstellen dat ik me zelf bevond in de gebeurtenissen die beschreven werden	0	0	0	0	0	0	0
Mijn gedachten waren betrokken bij het verhaal tijdens het lezen van het verhaal	0	0	0	0	0	0	0
Toen ik klaar was met het lezen van het verhaal, vond ik het gemakkelijk om er niet meer aan te denken	0	0	0	0	0	0	0
Ik wilde weten hoe het verhaal zou aflopen	0	0	0	0	0	0	0
Het verhaal raakte me emotioneel gezien	0	0	0	0	0	0	0

Ik merkte dat ik dacht aan manieren waarop het verhaal anders had kunnen lopen	0	0	0	0	0	0	0
Ik merkte dat ik afgeleid was tijdens het lezen van het verhaal	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik kon de acties en gebeurtenissen makkelijk volgen	0	0	0	0	0	0	0
Ik vond het moeilijk om de rode draad van het verhaal te herkennen.	0	0	0	0	0	0	0
Het verhaal was logisch en overtuigend	0	0	0	0	0	0	0
Ik begreep waarom het verhaal is gelopen zoals het is gelopen	0	0	0	0	0	0	0
Op sommige momenten in het verhaal was het niet helemaal duidelijk waarom iets gebeurde	0	0	0	0	0	0	0

Ik vond het moeilijk om te begrijpen wat er in het verhaal gebeurde	0	0	0	0	0	0	0
---------------------------------------------------------------------	---	---	---	---	---	---	---

Geef op een schaal van 1 tot 7 aan wat jouw mening ten opzichte van het bedrijf *Perfect Cereal* is. Naar mijn mening is het bedrijf *Perfect Cereal* uit het verhaal...

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
Sympathiek	0	0	0	0	0	0	0	Onsympathiek
Onvriendelijk	0	0	0	0	0	0	0	Vriendelijk
Negatief	0	0	0	0	0	0	0	Positief
Aantrekkelijk	0	0	0	0	0	0	0	Onaantrekkelijk
Interessant	0	0	0	0	0	0	0	Oninteressant
Modern	0	0	0	0	0	0	0	Ouderwets

Geef op een schaal van 1 tot 7 hoe graag je de ontbijtgranen van *Perfect Cereal* zou willen kopen naar aanleiding van het verhaal:

	Helemaal mee eens (1)	(2)	(3)	(4)	(5)	(6)	Helemaal mee oneens (7)
Ik zou het product willen kopen	0	0	0	0	0	0	0

Ik vind de Nederlandse taal....

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
Sympathiek	0	0	0	0	0	0	0	Onsympathiek
Onvriendelijk	0	0	0	0	0	0	0	Vriendelijk
Aangenaam	0	0	0	0	0	0	0	Onaangenaam
Elegant	0	0	0	0	0	0	0	Onelegant
Lelijk	0	0	0	0	0	0	0	Mooi
Rationeel	0	0	0	0	0	0	0	Emotioneel
Modern	0	0	0	0	0	0	0	Ouderwets
Internationaal	0	0	0	0	0	0	0	Nationaal
Hoog aanzien hebben	0	0	0	0	0	0	0	Laag aanzien hebben
Goedkoop	0	0	0	0	0	0	0	Duur

Geef op een schaal van 1 tot 7 aan hoe goed je bent in de volgende vaardigheden in de Nederlandse taal (1 = heel slecht, 7 = heel goed)

	Heel slecht (1)	(2)	(3)	(4)	(5)	(6)	Heel goed (7)
Lezen	0	0	0	0	0	0	0
Schrijven	0	0	0	0	0	0	0
Luisteren	0	0	0	0	0	0	0
Spoken	0	0	0	0	0	0	0

De test die nu volgt bestaat uit 63 testobjecten. Je krijgt steeds een letterreeks te zien. Jouw taak is om te beslissen of dit een bestaand Nederlands woord is of niet. Als je denkt dat het een bestaand Nederlands woord is, kies je "ja", als je denkt dat het geen bestaand Nederlands woord is kies je "nee".

Als je er zeker van bent dat het woord bestaat, ook als je niet precies weet wat het betekent, mag je toch met "ja" antwoorden. Maar als je twijfelt of het wel een bestaand woord is, kies dan "nee".

Je hebt zoveel tijd als je wilt voor elke beslissing. Als alles duidelijk is kun je het experiment nu starten.

	Ja	Nee
1 pastitie	0	0
2 scheur	0	0
3 fobisch	0	0
4 markatief	0	0
5 laakbaar	0	0
6 slaags	0	0
7 riant	0	0
8 joutbaag	0	0
9 doornat	0	0
10 woelig	0	0
11 paviljoen	0	0
12 doop	0	0
13 starkatie	0	0
14 onledig	0	0
15 toetsing	0	0
16 affiniteit	0	0
17 mikken	0	0
18 knullig	0	0
19 streuren	0	0
20 rups	0	0
21 paars	0	0

	Ja	Nee
22 speven	0	0
23 geraakt	0	0
24 martelaar	0	0
25 ontpelen	0	0
26 stagnatie	0	0
27 dronkenschap	0	0
28 voornemen	0	0
29 vertediseren	0	0
30 normatief	0	0
31 zetelen	0	0
32 zolf	0	0
33 publiekelijk	0	0
34 vluk	0	0
35 compromeeet	0	0
36 romig	0	0
37 getint	0	0
38 gelovig	0	0
39 nopen	0	0
40 kluiper	0	0
41 geloei	0	0
42 retorisch	0	0

	Ja	Nee
43 maliteit	0	0
44 verspilling	0	0
45 haperie	0	0
46 proom	0	0
47 fornuis	0	0
48 exploitatie	0	0
49 acteur	0	0
50 hengel	0	0
51 flajoen	0	0
52 aanhekkning	0	0
53 kazerne	0	0
54 avonturier	0	0
55 leurig	0	0
56 chagrijnig	0	0
57 bretel	0	0
58 klengel	0	0
59 etaal	0	0
60 matig	0	0
61 futeur	0	0
62 onbekwaam	0	0
63 verguld	0	0

Tot slot zou ik graag nog wat algemene zaken van je willen weten (omcirkel wat van toepassing is):

Opleidingsniveau:

HAVO 4 HAVO 5 VWO 4 VWO 5 VWO 6

Nationaliteit:

Nederlands Anders

Moedertaal:

Is Nederlands je moedertaal/één van je moedertalen?

Ja Nee

Geslacht

Man Vrouw Anders

Leeftijd: _____

Lees je vaak verhalen/boeken? (kruis aan en omcirkel wat van toepassing is)

0 Ja, alleen in het Nederlands/een andere taal, namelijk _____/beide

0 Soms, alleen in het Nederlands/een andere taal, namelijk _____/ beide

0 Nee

Zo ja, wat voor genre lees je? (bijv. romans, biografieën, science-fiction, etc.)_____

EINDE

Heel erg bedankt voor het invullen van de vragenlijst!

Appendix B: Questionnaire with English Narrative

Beste deelnemer,

Hartelijk bedankt voor je deelname aan dit experiment voor ons afstudeeronderzoek. Tijdens het experiment krijg je een kort verhaal over Thomas en Oscar te lezen en daarna word je gevraagd om een korte vragenlijst in te vullen. Er zijn geen foute antwoorden; we zijn geïnteresseerd in jouw mening! Het invullen van de vragenlijst zal ongeveer 30 minuten duren. Door de vragenlijst af te ronden, geef je aan dat je vrijwillig aan het onderzoek deelneemt en toestemming geeft om je antwoorden te gebruiken. Je gegevens blijven volledig anoniem en worden alleen gebruikt voor dit onderzoek.

Nogmaals bedankt voor je deelname!

Met vriendelijke groet,

Julie van Bergen & Juul Hartman

Je start nu met het verhaal.

All but raisins

I love camping. When I was young, I often went on holidays with my family and experienced what was magnificent in the world. Always with us was my neighbour and best friend: Oscar. He is the funniest guy I have ever met in my life and was able to do a back flip, which earned him great respect all around the neighbourhood. Time flies: I grew up, finished school and started studying math to become a teacher. The trips with my parents became a thing of the past but, Oscar was still with me every time and in our old rusty car we went to discover the world twice a year. It was one of those legendary trips that started it all!

On our way to the beautiful beaches of France, we listened to a horrible radio spot in which a squeaky voice tried to advertise cereals with raisins as their new flavour. After a vivid discussion, Oscar and I were sure that not only did we want to make better radio ads - Why not also better cereals? Because, I mean honestly: Who would want raisins in their cereals? As Oscar and I share food as passion, it took all the remaining hours to France and the first two days of our journey to discuss what makes a perfect cereal. We thought about bananas, linseeds and blueberries or even cashew nuts combined with mango. For Oscar, it was a mix of fruity and crunchy ingredients, for me chocolate was the most important. Eventually we realised that the perfect cereal was something different for everyone. The idea behind Perfect Cereal was born.

Back home, we presented our idea to family and friends, and luckily everybody was excited about it. In our imagination we had already made one million Euros with this awesome plan. But in practice, it turned out to be more difficult than I had expected. I still had to finish my studies at university and Oscar was stuck in a nine to five job in the next town. We had very little time to work on our idea and no experience in setting up a business. At this time, I also wasn't sure whether being an entrepreneur should really be my aim in life. Could this really work? Honestly, I might have stopped at that point and now be a phenomenal and much-loved teacher, but I didn't take Oscar's enthusiasm into account. In endless meetings at his kitchen table, he convinced me that Perfect Cereal could really work and that our idea was worth fighting for. And to this day, I am still thankful for his pigheadedness.

In the following months, we put our heads together to figure out how our business could work. As we both heard our mothers' voices ringing in our heads "Breakfast is the most important meal of the day", we decided that Perfect Cereal should contribute to a healthy way of living (chocolate officially counts as healthy in small amounts!). Our range of cereals should be organic, without added flavouring or colouring, and consist of ingredients of all kinds. From bananas, sesame and figs to bits of chocolate: You can choose everything for your own perfect cereal! We had borrowed money from family and friends to open our first storehouse. Unfortunately at the top floor of a building, which meant a lot of stair climbing for us and our first two employees. But apart from that, our business was going well. Our website was finished and Perfect Cereal could finally be ordered online! Our idea that we had worked for all these endless days and nights. Our baby. I was really glad to have started this journey with my best friend.

But then came the shock.

A few months after we started, the orders for Perfect Cereal stagnated. Everyone we had told about the business was very enthusiastic, but so far now we had not managed to properly advertise our product. "Hello. We make cereals. You can choose your own flavours online and we will send them to you". Apparently this was not enough to work by itself. Our product needed a little help, but there was no budget left due to the high costs for shipping and storage. I could honestly never have imagined how expensive professional advertising is. On the one hand, that might explain the horrible radio commercial that inspired us, but on the other hand, that could also be the end of our dream. How could we not have seen this coming? We were really close to giving up. I clearly remember one of those sleepless nights in Oscar's small kitchen, where we were discussing all the possible options over a cup of horrible black coffee. I was sitting sunk down on my chair, while Oscar leaned against the wooden table drumming with his fingers against his mug.

Oscar: "But what if we..."

Me: "We have already tried that."

Oscar: "Yes I know, Thomas, but maybe my uncle can..."

Me: "How? Your uncle has no money left...no one has. Aargh! I still can't believe that a single advertisement is so expensive to produce! I wish we could just do it ourselves!"

Oscar: "Hmm"

Me: "Do not hmm at me! We have a serious problem besides you lacking skills for making decent coffee!"

Oscar: "I was just thinking... if we cannot fix the advertising problem maybe we should try something else...What if we make our product more visible without really advertising it?"

And this is how we got our first shop. In the end Oscar's idea was simply brilliant! Luckily, we found a shop close to the city centre for a low rent. Here, we were more visible to everyone. With the new customers who could spontaneously walk into the shop, we were able to reduce our shipping costs and increase our brand awareness. Furthermore, we didn't have to walk 47 steps to get to our storage room anymore and could store more ingredients at smaller costs. Finally, the sales went up again. Inspired by that, we tried to find more alternative ways to advertise our cereals. We flopped with a giant inflatable cereal bowl, but the stickers with our logo on them turned out to be a huge success.

It took us another few months before we ultimately had enough money to make a real advertisement. And I do not want to brag, but it was really good! The sales reached a new high and everything was fantastic. Well, apart from the little problems every business has like delayed shipping or that your ten employees vote to get raisins into your list of ingredients (apparently there are people who really like that...). In the end, it was all thanks to the stubbornness and creativity of my best friend that our dream came true. And this is not the end, but just the start of our journey! Recently we discovered that food tastes much better at night by a campfire or under the endless blue sky - so why not give wings to our idea? Perfect Cereal to go? Here we come!

Thomas

De volgende stellingen gaan over het verhaal dat je zojuist gelezen hebt.

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik had medelijden met Thomas	0	0	0	0	0	0	0
Ik voelde plaatsvervangende schaamte voor Thomas	0	0	0	0	0	0	0
Ik maakte me zorgen om Thomas	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Op bepaalde momenten in het verhaal, wist ik precies wat Thomas emotioneel gezien doormaakte	0	0	0	0	0	0	0
Ik voelde precies dezelfde emoties als Thomas	0	0	0	0	0	0	0

Als Thomas succes had, voelde ik me blij. Als Thomas faalde, stelde me dat teleur.	0	0	0	0	0	0	0
Ik voelde niet dezelfde emoties als Thomas	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik vond het leuk om het verhaal te lezen	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik was in staat de gebeurtenissen in het verhaal te begrijpen op dezelfde manier als Thomas	0	0	0	0	0	0	0
Ik denk dat ik Thomas goed begrijp	0	0	0	0	0	0	0
Ik geloof dat ik de redenen	0	0	0	0	0	0	0

begrijp waarom Thomas doet wat hij doet	0	0	0	0	0	0	0
Terwijl ik het verhaal las, kon ik de emoties voelen die Thomas ervoer	0	0	0	0	0	0	0
Terwijl ik het verhaal las, voelde ik dat ik echt in het hoofd van Thomas kon kijken	0	0	0	0	0	0	0
Op belangrijke momenten in het verhaal dacht ik precies te weten wat Thomas meemaakte	0	0	0	0	0	0	0
Terwijl ik het verhaal las, wilde ik dat Thomas erin zou slagen zijn doelen te bereiken	0	0	0	0	0	0	0
Toen Thomas succes had, was ik blij en toen hij faalde, was ik verdrietig	0	0	0	0	0	0	0

Zie volgende pagina. Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Tijdens het lezen van het verhaal kon ik de gebeurtenissen voor me zien	0	0	0	0	0	0	0
Tijdens het lezen van het verhaal dacht ik aan andere dingen die om me heen gebeurden	0	0	0	0	0	0	0
Ik kon me voorstellen dat ik me zelf bevond in de gebeurtenissen die beschreven werden	0	0	0	0	0	0	0
Mijn gedachten waren betrokken bij het verhaal tijdens het lezen van het verhaal	0	0	0	0	0	0	0
Toen ik klaar was met het lezen van het verhaal, vond ik het gemakkelijk om er niet meer aan te denken	0	0	0	0	0	0	0
Ik wilde weten hoe het verhaal zou aflopen	0	0	0	0	0	0	0
Het verhaal raakte me emotioneel gezien	0	0	0	0	0	0	0

Ik merkte dat ik dacht aan manieren waarop het verhaal anders had kunnen lopen	0	0	0	0	0	0	0
Ik merkte dat ik afgeleid was tijdens het lezen van het verhaal	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik kon de acties en gebeurtenissen makkelijk volgen	0	0	0	0	0	0	0
Ik vond het moeilijk om de rode draad van het verhaal te herkennen.	0	0	0	0	0	0	0
Het verhaal was logisch en overtuigend	0	0	0	0	0	0	0
Ik begreep waarom het verhaal is gelopen zoals het is gelopen	0	0	0	0	0	0	0
Op sommige momenten in het verhaal was het niet helemaal duidelijk waarom iets gebeurde	0	0	0	0	0	0	0

Ik vond het moeilijk om te begrijpen wat er in het verhaal gebeurde	0	0	0	0	0	0	0
---------------------------------------------------------------------	---	---	---	---	---	---	---

Geef op een schaal van 1 tot 7 aan wat jouw mening ten opzichte van het bedrijf *Perfect Cereal* is. Naar mijn mening is het bedrijf *Perfect Cereal* uit het verhaal...

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
Sympathiek	0	0	0	0	0	0	0	Onsympathiek
Onvriendelijk	0	0	0	0	0	0	0	Vriendelijk
Negatief	0	0	0	0	0	0	0	Positief
Aantrekkelijk	0	0	0	0	0	0	0	Onaantrekkelijk
Interessant	0	0	0	0	0	0	0	Oninteressant
Modern	0	0	0	0	0	0	0	Ouderwets

Geef op een schaal van 1 tot 7 hoe graag je de ontbijtgranen van *Perfect Cereal* zou willen kopen naar aanleiding van het verhaal:

	Helemaal mee eens (1)	(2)	(3)	(4)	(5)	(6)	Helemaal mee oneens (7)
Ik zou het product willen kopen	0	0	0	0	0	0	0

Ik vind de Engelse taal....

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
Sympathiek	0	0	0	0	0	0	0	Onsympathiek
Onvriendelijk	0	0	0	0	0	0	0	Vriendelijk
Aangenaam	0	0	0	0	0	0	0	Onaangenaam
Elegant	0	0	0	0	0	0	0	Onelegant
Lelijk	0	0	0	0	0	0	0	Mooi
Rationeel	0	0	0	0	0	0	0	Emotioneel
Modern	0	0	0	0	0	0	0	Ouderwets
Internationaal	0	0	0	0	0	0	0	Nationaal
Hoog aanzien hebben	0	0	0	0	0	0	0	Laag aanzien hebben
Goedkoop	0	0	0	0	0	0	0	Duur

Geef op een schaal van 1 tot 7 aan hoe goed je bent in de volgende vaardigheden in de Engelse taal (1 = heel slecht, 7 = heel goed)

	Heel slecht (1)	(2)	(3)	(4)	(5)	(6)	Heel goed (7)
Lezen	0	0	0	0	0	0	0
Schrijven	0	0	0	0	0	0	0
Luisteren	0	0	0	0	0	0	0
Spoken	0	0	0	0	0	0	0

De test die nu volgt bestaat uit 63 testobjecten. Je krijgt steeds een letterreeks te zien. Jouw taak is om te beslissen of dit een bestaand Engels woord is of niet. Als je denkt dat het een bestaand Engels woord is, kies je "ja", als je denkt dat het geen bestaand Engels woord is kies je "nee".

Als je er zeker van bent dat het woord bestaat, ook als je niet precies weet wat het betekent, mag je toch met "ja" antwoorden. Maar als je twijfelt of het wel een bestaand woord is, kies

dan "nee". In deze test wordt gebruik gemaakt van Brits Engelse spelling, en niet van de Amerikaans Engelse spelling. Laat dit je alsjeblieft niet verwarren!

Je hebt zoveel tijd als je wilt voor elke beslissing. Als alles duidelijk is kun je het experiment nu starten.

	Ja	Nee
1 platory	0	0
2 denial	0	0
3 generic	0	0
4 mensible	0	0
5 scornful	0	0
6 stoutly	0	0
7 ablaze	0	0
8 kermshaw	0	0
9 moonlit	0	0
10 lofty	0	0
11 hurricane	0	0
12 flaw	0	0
13 alberation	0	0
14 unkempt	0	0
15 breeding	0	0
16 festivity	0	0
17 screech	0	0
18 savoury	0	0
19 plaudate	0	0
20 shin	0	0
21 fluid	0	0

	Ja	Nee
22 spaunch	0	0
23 allied	0	0
24 slain	0	0
25 recipient	0	0
26 exprate	0	0
27 eloquence	0	0
28 cleanliness	0	0
29 dispatch	0	0
30 rebondicate	0	0
31 ingenious	0	0
32 bewitch	0	0
33 skave	0	0
34 plaintively	0	0
35 kilp	0	0
36 interfate	0	0
37 hasty	0	0
38 lengthy	0	0
39 fray	0	0
40 crumper	0	0
41 upkeep	0	0
42 majestic	0	0

	Ja	Nee
43 magerity	0	0
44 nourishment	0	0
45 albergy	0	0
46 proom	0	0
47 turmoil	0	0
48 carbohydrate	0	0
49 scholar	0	0
50 turtle	0	0
51 fellick	0	0
52 destription	0	0
53 cylinder	0	0
54 censorship	0	0
55 celestial	0	0
56 rascal	0	0
57 purrage	0	0
58 pulsh	0	0
59 muddy	0	0
60 quirky	0	0
61 pudour	0	0
62 listless	0	0
63 wrought	0	0

Tot slot zou ik graag nog wat algemene zaken van je willen weten (omcirkel wat van toepassing is):

Opleidingsniveau:

HAVO 4 HAVO 5 VWO 4 VWO 5 VWO 6

Nationaliteit:

Nederlands Anders

Moedertaal:

Is Nederlands je moedertaal/één van je moedertalen?

Ja Nee

Geslacht

Man Vrouw Anders

Leeftijd: _____

Lees je vaak verhalen/boeken? (kruis aan en omcirkel wat van toepassing is)

0 Ja, alleen in het Nederlands/Engels/beide

0 Soms, alleen in het Nederlands/Engels/beide

0 Nee

Zo ja, wat voor genre lees je? (bijv. romans, biografieën, science-fiction, etc.) _____

EINDE

Heel erg bedankt voor het invullen van de vragenlijst!

Appendix C: Questionnaire with French narrative

Beste deelnemer,

Hartelijk bedankt voor je deelname aan dit experiment voor mijn afstudeeronderzoek. Tijdens het experiment krijg je een kort verhaal over Thomas en Oscar te lezen en daarna word je gevraagd om een korte vragenlijst in te vullen. Er zijn geen foute antwoorden; we zijn geïnteresseerd in jouw mening! Het invullen van de vragenlijst zal ongeveer 30 minuten duren. Door de vragenlijst af te ronden, geef je aan dat je vrijwillig aan het onderzoek deelneemt en toestemming geeft om je antwoorden te gebruiken. Je gegevens blijven volledig anoniem en worden alleen gebruikt voor dit onderzoek.

Nogmaals bedankt voor je deelname!

Met vriendelijke groet,

Yvet Braas

Je start nu met het verhaal.

Tout sauf les raisins secs

J'adore faire du camping. Quand j'étais petit, j'allais souvent en vacances avec ma famille et je savourais la beauté du monde. Mon voisin et meilleur ami Oscar était toujours chez nous. Il est la personne la plus drôle que j'ai jamais rencontrée dans ma vie. Il pouvait faire un salto arrière, ce qui lui a donné un grand respect dans le quartier. Le temps passait vite, j'ai grandi, j'ai terminé mes études secondaires et j'ai commencé à étudier les mathématiques pour devenir enseignant. Les voyages avec mes parents étaient du passé, mais Oscar était toujours avec moi et dans notre vieille voiture rouillée, nous découvrons le monde deux fois par an. C'était l'une de ces vacances légendaires qui a tout déclenché !

Sur la route vers les belles plages de France, nous avons entendu à la radio une mauvaise publicité dans laquelle une voix grinçante essayait de promouvoir le nouveau goût des céréales aux raisins secs.

Après une discussion animée, Oscar et moi étions certains que nous ne voulions pas simplement faire des meilleures publicités radio – pourquoi pas de meilleurs céréales ? Allez après tout : qui veut des raisins secs dans ses céréales de petit-déjeuner ? Depuis qu'Oscar et moi partageons une passion pour la nourriture, il nous a fallu le reste des heures dans la voiture en France et les deux premiers jours de notre voyage pour discuter de ce que sont les céréales parfaites. Nous avons pensé aux bananes, aux graines de lin et aux myrtilles ou même aux noix de cajou en combinaison avec la mangue. Pour Oscar c'était un mélange d'ingrédients fruités et croquants, pour moi le chocolat était le plus important. Finalement, nous avons réalisé que les céréales de petit-déjeuner parfaites sont quelque chose de différent pour tout le monde. L'idée derrière « Perfect Cereal » est née.

Une fois de plus à la maison, nous avons présenté notre idée à la famille et aux amis, et heureusement tout le monde était enthousiaste à ce sujet. Dans notre imagination, nous avons déjà gagné des millions d'euros avec ce grand plan. Mais en réalité, cela s'est avéré plus difficile que prévu. J'ai dû terminer mes études à l'université et Oscar était coincé dans un emploi de neuf à cinq dans la ville voisine. Nous avons eu très peu de temps pour travailler sur notre idée et aucune expérience avec la création d'une entreprise. À cette époque, je n'étais pas entièrement sûr qu'être entrepreneur soit mon objectif dans la vie. Cela pourrait-il vraiment fonctionner ? Honnêtement, j'aurais pu m'arrêter à ce moment-là et j'aurais pu être un grand professeur bien aimé, mais je n'ais pas compté sur l'enthousiasme d'Oscar. Dans des réunions interminables à sa table de cuisine, il m'a convaincu que « Perfect Cereal » pouvait vraiment fonctionner et que notre idée valait la peine de se battre. Jusqu'à présent, je suis toujours reconnaissant pour son entêtement.

Dans les mois qui ont suivi, nous avons joint nos forces pour rechercher comment on peut démarrer notre entreprise. Parce que nous entendions tous les deux les voix de nos mères dans nos têtes disant « Le déjeuner est le repas le plus important de la journée », nous avons décidé que « Perfect Cereal » devrait contribuer à un mode de vie sain (le chocolat est officiellement considéré comme sain !). Notre gamme de céréales de petit-déjeuner devrait être biologique, sans arômes ou colorants ajoutés,

et composée de toutes sortes d'ingrédients : des bananes, du sésame et des figues, des morceaux de chocolat : vous pouvez tout choisir pour vos propres céréales de petit-déjeuner !

Nous avons emprunté de l'argent à la famille et aux amis pour ouvrir notre premier espace de stockage. Malheureusement, au dernier étage d'un immeuble, ce qui signifie beaucoup d'escaliers pour nous et nos deux premiers employés. Mais à part ça, ça s'est bien passé. Notre site Web était prêt et « Perfect Cereal » pouvait enfin être commandé en ligne ! Notre idée, pour laquelle nous avons travaillé pendant tous ces jours et ces nuits interminables. Notre bébé. J'étais très heureux d'avoir commencé cette aventure avec mon meilleur ami.

Mais après, le choc est venu.

Quelques mois après notre départ, les commandes de « Perfect Cereal » ont stagné. Tous ceux à qui nous avons racontés au sujet de notre entreprise étaient très enthousiastes, mais jusqu'à présent, nous n'avons pas encore réussi à faire la publicité de notre produit. « Bonjour. Nous faisons des céréales pour le petit-déjeuner. Vous pouvez choisir vos propres saveurs en ligne et nous vous les envoyons. » Apparemment, ce n'était pas suffisant pour fonctionner automatiquement. Notre produit avait besoin d'aide, mais il n'y avait plus de budget en raison des coûts élevés d'expédition et de stockage. Honnêtement, je n'ai jamais imaginé ce que les publicités professionnelles coûtent. D'une part, cela pourrait expliquer la terrible publicité radiophonique qui nous a inspiré, mais d'un autre côté, cela pourrait aussi être la fin de notre rêve. Comment n'avons nous pas pensé à ça ? Nous avons vraiment presque abandonné. Je me souviens clairement d'une de ces nuits sans sommeil dans la cuisine d'Oscar, où nous avons discuté de toutes nos options autour d'une terrible tasse de café noir. Je m'affalais sur ma chaise, alors qu'Oscar s'appuyait contre la table en bois, tambourinant des doigts contre la tasse.

Oscar : « Mais si nous... »

Moi : « Nous avons déjà essayé cela. »

Oscar : « Oui, je sais, Thomas, mais peut-être ton oncle peut... »

Moi : « Comment ? Ton oncle n'a plus d'argent... personne ne l'a fait. Pffff ! Je ne peux toujours pas croire qu'une seule publicité est si chère à produire ! Si seulement nous pouvions le faire nous-mêmes ! »

Oscar : « Hmm »

Moi : « Hmm pas à moi ! Nous avons un problème sérieux en plus du fait que vous ne pouvez pas faire du bon café ! »

Oscar : « Je pensais juste... Si nous n'arrivons pas à résoudre le problème de la publicité, peut-être nous devrions essayer autre chose... Et si nous rendons notre produit plus visible sans vraiment le promouvoir ? »

Et c'est ainsi que nous avons eu notre premier magasin. En fin de compte, l'idée d'Oscar était simplement géniale ! Heureusement, nous avons trouvé un magasin près du centre à un loyer bas. Ici, nous étions plus visibles pour tout le monde. Avec les nouveaux clients qui pouvaient spontanément entrer dans le magasin, nous avons pu réduire nos coûts d'expédition et accroître notre notoriété. Inspiré par cela, nous avons essayé de trouver d'autres moyens de faire de la publicité pour nos

céréales. Nous avons échoué avec notre énorme assiette gonflable de céréales, mais les autocollants avec notre logo étaient un énorme succès.

Il nous a fallu quelques mois avant que nous ayons finalement assez d'argent pour faire une vraie publicité. Et je ne veux pas me vanter, mais c'était très bien ! Les chiffres de vente ont atteint un nouveau record et tout était fantastique. Eh bien, en plus des petits problèmes comme dans n'importe quelle entreprise : comme les retards de livraison, ou vos dix employés qui ont tous voté pour ajouter les raisins secs sur votre liste d'ingrédients (apparemment il y a des gens qui l'aiment vraiment...). En fin de compte, c'est grâce à l'entêtement et à la créativité de mon meilleur ami que notre rêve s'est réalisé. Et ce n'est pas la fin, mais seulement le début de notre voyage ! Récemment, nous avons découvert que la nourriture était de meilleur goût la nuit autour d'un feu de camping ou sous le ciel bleu sans fin – alors pourquoi ne pas donner des ailes à notre idée ? « Perfect Cereal » à emporter ? Nous arrivons !

Thomas

De volgende stellingen gaan over het verhaal dat je zojuist gelezen hebt.

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik had medelijden met Thomas	0	0	0	0	0	0	0
Ik voelde plaatsvervangende schaamte voor Thomas	0	0	0	0	0	0	0
Ik maakte me zorgen om Thomas	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Op bepaalde momenten in het verhaal, wist ik precies wat Thomas emotioneel gezien doormaakte	0	0	0	0	0	0	0
Ik voelde precies dezelfde	0	0	0	0	0	0	0

emoties als Thomas							
Als Thomas succes had, voelde ik me blij. Als Thomas faalde, stelde me dat teleur. Ik voelde niet dezelfde emoties als Thomas	0	0	0	0	0	0	0
	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik vond het leuk om het verhaal te lezen	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik was in staat de gebeurtenissen in het verhaal te begrijpen op dezelfde manier als Thomas	0	0	0	0	0	0	0

Ik denk dat ik Thomas goed begrijp	0	0	0	0	0	0	0
Ik geloof dat ik de redenen begrijp waarom Thomas doet wat hij doet	0	0	0	0	0	0	0
Terwijl ik het verhaal las, kon ik de emoties voelen die Thomas ervoer	0	0	0	0	0	0	0
Terwijl ik het verhaal las, voelde ik dat ik echt in het hoofd van Thomas kon kijken	0	0	0	0	0	0	0
Op belangrijke momenten in het verhaal dacht ik precies te weten wat Thomas meemaakte	0	0	0	0	0	0	0
Terwijl ik het verhaal las, wilde ik dat Thomas erin zou slagen zijn doelen te bereiken	0	0	0	0	0	0	0
Toen Thomas succes had, was ik blij en toen hij faalde, was ik verdrietig	0	0	0	0	0	0	0

Zie volgende pagina. Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Tijdens het lezen van het verhaal kon ik de gebeurtenissen voor me zien	0	0	0	0	0	0	0
Tijdens het lezen van het verhaal dacht ik aan andere dingen die om me heen gebeurden	0	0	0	0	0	0	0
Ik kon me voorstellen dat ik me zelf bevond in de gebeurtenissen die beschreven werden	0	0	0	0	0	0	0
Mijn gedachten waren betrokken bij het verhaal tijdens het lezen van het verhaal	0	0	0	0	0	0	0
Toen ik klaar was met het lezen van het verhaal, vond ik het gemakkelijk om er niet meer aan te denken	0	0	0	0	0	0	0
Ik wilde weten hoe het verhaal zou aflopen	0	0	0	0	0	0	0
Het verhaal raakte me emotioneel gezien	0	0	0	0	0	0	0
Ik merkte dat ik dacht aan manieren waarop het verhaal anders	0	0	0	0	0	0	0

had kunnen lopen							
Ik merkte dat ik afgeleid was tijdens het lezen van het verhaal	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan of je het eens of oneens bent met de stellingen (1 = helemaal mee oneens; 7 = helemaal mee eens)

	Helemaal mee oneens (1)	Mee oneens (2)	Enigszins mee oneens (3)	Neutraal (4)	Enigszins mee eens (5)	Mee eens (6)	Helemaal mee eens (7)
Ik kon de acties en gebeurtenissen makkelijk volgen	0	0	0	0	0	0	0
Ik vond het moeilijk om de rode draad van het verhaal te herkennen.	0	0	0	0	0	0	0
Het verhaal was logisch en overtuigend	0	0	0	0	0	0	0
Ik begreep waarom het verhaal is gelopen zoals het is gelopen	0	0	0	0	0	0	0
Op sommige momenten in het verhaal was het niet helemaal duidelijk waarom iets gebeurde	0	0	0	0	0	0	0
Ik vond het moeilijk om te begrijpen wat er in het verhaal gebeurde	0	0	0	0	0	0	0

Geef op een schaal van 1 tot 7 aan wat jouw mening ten opzichte van het bedrijf *Perfect Cereal* is. Naar mijn mening is het bedrijf *Perfect Cereal* uit het verhaal...

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
Sympathiek	0	0	0	0	0	0	0	Onsympathiek
Onvriendelijk	0	0	0	0	0	0	0	Vriendelijk
Negatief	0	0	0	0	0	0	0	Positief
Aantrekkelijk	0	0	0	0	0	0	0	Onaantrekkelijk
Interessant	0	0	0	0	0	0	0	Oninteressant
Modern	0	0	0	0	0	0	0	Ouderwets

Geef op een schaal van 1 tot 7 hoe graag je de ontbijtgranen van *Perfect Cereal* zou willen kopen naar aanleiding van het verhaal:

	Helemaal mee eens (1)	(2)	(3)	(4)	(5)	(6)	Helemaal mee oneens (7)
Ik zou het product willen kopen	0	0	0	0	0	0	0

Ik vind de Franse taal....

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
Sympathiek	0	0	0	0	0	0	0	Onsympathiek
Onvriendelijk	0	0	0	0	0	0	0	Vriendelijk
Aangenaam	0	0	0	0	0	0	0	Onaangenaam
Elegant	0	0	0	0	0	0	0	Onelegant
Lelijk	0	0	0	0	0	0	0	Mooi
Rationeel	0	0	0	0	0	0	0	Emotioneel
Modern	0	0	0	0	0	0	0	Ouderwets
Internationaal	0	0	0	0	0	0	0	Nationaal
Hoog aanzien hebben	0	0	0	0	0	0	0	Laag aanzien hebben
Goedkoop	0	0	0	0	0	0	0	Duur

Geef op een schaal van 1 tot 7 aan hoe goed je bent in de volgende vaardigheden in de Franse taal (1 = heel slecht, 7 = heel goed)

	Heel slecht (1)	(2)	(3)	(4)	(5)	(6)	Heel goed (7)
Lezen	0	0	0	0	0	0	0
Schrijven	0	0	0	0	0	0	0
Luisteren	0	0	0	0	0	0	0
Spoken	0	0	0	0	0	0	0

De test die nu volgt bestaat uit 84 testobjecten. Je krijgt steeds een letterreeks te zien. Jouw taak is om te beslissen of dit een bestaand Frans woord is of niet. Als je denkt dat het een bestaand Frans woord is, kies je "oui", als je denkt dat het geen bestaand Frans woord is kies je "non".

Als je er zeker van bent dat het woord bestaat, ook als je niet precies weet wat het betekent, mag je toch met "oui" antwoorden. Maar als je twijfelt of het wel een bestaand woord is, kies dan "non".

Je hebt zoveel tijd als je wilt voor elke beslissing. Als alles duidelijk is kun je het experiment nu starten.

	Oui	Non
1. Cheveux		
2. Soumon		
3. Cloche		
4. Fascine		
5. Huif		
6. Semonce		
7. Canoter		
8. Infâme		
9. Fourmi		
10. Cadenas		
11. Racaille		
12. Pourcine		
13. Oeillet		
14. Raplaner		
15. Plaiser		
16. Cerveler		
17. Endifier		
18. Jamain		
19. Ennemi		
20. Pouce		
21. Metter		
22. Fosse		
23. Inciter		
24. Salière		
25. Fouet		
26. Cessure		
27. Clouer		
28. Mappemonde		

	Oui	Non
29. Gloque		
30. Lézard		
31. Sacher		
32. Nouer		
33. Occire		
34. Écouce		
35. Osseaux		
36. Rejoute		
37. Escroc		
38. Hache		
39. Parchance		
40. Pinceau		
41. Poisson		
42. Robinet		
43. Amadoué		
44. Peigne		
45. Retruire		
46. Crayon		
47. Sentuelle		
48. Alourdir		
49. Marteau		
50. Esquif		
51. Treillage		
52. Dauphin		
53. Orgueil		
54. Amorce		
55. Cintre		
56. Chameau		

	Oui	Non
57. Bouton		
58. Capeline		
59. Lanière		
60. Honteur		
61. Abêtir		
62. Fenêtre		
63. Écureuil		
64. Caddie		
65. Détume		
66. Oeuiller		
67. Balai		
68. Prioche		
69. Vicelard		
70. Joueux		
71. Agire		
72. Éventail		
73. Boutard		
74. Panier		
75. Citrouille		
76. Bouilloire		
77. Parir		
78. Remporter		
79. Procureux		
80. Tanin		
81. Église		
82. Indicible		
83. Réporce		
84. Mignon		

Tot slot zou ik graag nog wat algemene zaken van je willen weten (omcirkel wat van toepassing is):

Opleidingsniveau:

HAVO 4 HAVO 5 VWO 4 VWO 5 VWO 6

Nationaliteit:

Nederlands Anders

Moedertaal:

Is Nederlands je moedertaal/één van je moedertalen?

Ja Nee

Geslacht

Man Vrouw Anders

Leeftijd: _____

Lees je vaak verhalen/boeken? (kruis aan en omcirkel wat van toepassing is)

0 Ja, alleen in het Nederlands/een andere taal, namelijk _____/beide

0 Soms, alleen in het Nederlands/een andere taal, namelijk _____/ beide

0 Nee

Zo ja, wat voor genre lees je? (bijv. romans, biografieën, science-fiction, etc.) _____

EINDE

Heel erg bedankt voor het invullen van de vragenlijst!