# Appendix A
## Subject Solicitation Notice
### Subjects Wanted
Subjects whose first language is English are required for a writing experiment. Subjects should currently be enrolled in a graduate program and/or hold a graduate degree.

The experimental task involves watching a 25-minute video and writing about it for up to one hour. Participants will be paid $10.00/hour, with a guaranteed minimum of $15.00.

Subjects will be randomly assigned to one of several experimental conditions. This may involve a second one-hour writing task at a later date, for which remuneration will be paid.

If you are interested, please phone Ms. Dublin at 978-6383, Monday to Friday, 9:30-1:00 or 2:00-4:30, or contact Tom by e-mail at bellman@dgp.utoronto.ca.

Person in charge of research: Professor Marilyn Mantei, Department of Computer Science, University of Toronto.

## Instructions to Subjects
### Viewing Instructions
• In condition A:

> You are about to watch an approximately 25 minute video in two parts. At the end of each part, you will be asked to write about it. To facilitate remembering, you may take notes as you watch.

• In condition B, the first week:

> You are about to watch the first half of a 25-minute video. You will watch the second half next week. After viewing the first half, you will be asked to write about it. To facilitate remembering, you may take notes as you watch.

• In condition B, the second week:

> You are about to watch the second half of the video you began watching last week. You will again be asked to write about it. To facilitate remembering, you may take notes as you watch.

• In condition C:

> As you watch the second half of the video, you may take notes to facilitate remembering. At the end of the film you will be shown a description of the first half of the video. You will be required to write about the second half, thus completing the description.

### Writing instructions
In each condition, the following was included in the instructions:

> Retell the story as you saw it. You need not restrict yourself to a plot description. For example, as you describe the action that took place, you may discuss the theme of the story or what the motivations of the various characters are. Please refrain, however, from discussing things not directly related to the story.
>
> Thank you for your help in this study.

- In condition A, the last instruction was:

  Please write approximately 250 words for each of the two parts, in full sentences.

- In condition B, the last instruction both weeks was:

  Please write approximately 250 words in full sentences.

The second week, the following leader was included:

As you did with the first part last week, please write about the second half of the video.

- In condition C, the last instruction was the same as in condition B, and the following leader was included:

  1) Read the description of the first half of the video.
  2) Complete the description by writing about the second half of the video.

# Appendix B: Tagsets

## Penn Treebank Part-of-Speech Tagset (Marcus et al., 1993)

1. CC coordinating conjunction
2. CD cardinal number
3. DT determiner
4. EX existential there
5. FW foreign word
6. IN preposition or subordinating conjunction
7. JJ adjective
8. JJR comparative adjective
9. JJS superlative adjective
10. LS list item marker
11. MD modal
12. NN singular or mass noun
13. NNS plural noun
14. NNP singular proper noun (NP in current Penn tagset)
15. NNPS plural proper noun
16. PDT pre-determiner
17. POS possessive ending
18. PRP personal pronoun (PP in current Penn tagset)
19. PRP$ possessive pronoun (PP$ in current Penn tagset)
20. RB adverb
21. RBR comparative adverb
22. RBS superlative adverb
23. RP particle
24. SYM symbol (mathematical or scientific)
25. TO to
26. UH interjection
27. VB verb, base form
28. VBD verb, past tense
29. VBG verb, present participle or gerund
30. VBN verb, past participle
31. VBP verb, present (not 3rd person singular)
32. VBZ verb, present, 3rd person singular
33. WDT wh-determiner
34. WP wh-pronoun
35. WP$ possessive wh-pronoun
36. WRB wh-adverb
37. # pound sign
38. $ dollar sign
39. . sentence-final punctuation
40. , comma
41. : colon, semi-colon
42. ( left bracket character
43. ) right bracket character
44. " straight double quote
45. ‘ left open single quote
46. “ left open double quote
47. ’ right close single quote
48. ” right close double quote
45. ‘ left open single quote
46. “ left open double quote

## Part-of-Speech Tagset Used for Tags Overall

1. coordinating conjunction
2. nouns: singular or mass noun, and cardinal number
3. determiners: determiner and pre-determiner
4. preposition
5. adjectives: adjective, comparative adjective, and superlative adjective
6. modal
7. plural noun
8. proper nouns: singular proper noun and plural proper noun
9. possessive ending
10. personal pronoun
11. possessive pronoun
12. adverbs: adverb, comparative adverb, and superlative adverb
13. particle
14. infinitive marker
15. verb, base form
16. verb, past tense
17. verb, present participle or gerund
18. verb, past participle
19. verb, present (not 3rd person singular)
20. verb, present, 3rd person singular
21. wh-words: wh-determiner, wh-pronoun, possessive wh-pronoun, and wh-adverb
22. subordinating conjunction
23. comma
24. sentence-final punctuation
25. other punctuation

## Part-of-Speech Tagset Used for Sentence-Initial Tags

1. determiners: determiner and pre-determiner
2. modifiers: adjective, comparative adjective, superlative adjective, adverb, comparative adverb, and superlative adverb
3. nouns: singular or mass noun, plural noun, singular proper noun, plural proper noun, and cardinal number
4. pronouns: personal pronoun and possessive pronoun
5. conjunctions: coordinating conjunction and subordinating conjunction

## Part-of-Speech Tagset Used for Sentence-Final Tags

1. modifiers: adjective, comparative adjective, superlative adjective, adverb, comparative adverb, and superlative adverb
2. nouns: singular or mass noun, plural noun, singular proper noun, plural proper noun, and cardinal number
3. pronouns: personal pronoun and possessive pronoun
4. verbs and particles: verb, base form; verb, past tense; verb, present participle or gerund; verb, past participle; verb, present; modal; particle

# Appendix C: Writing samples

Due to space considerations, selected samples are included here. There are two samples from condition A, two from condition B, and one from condition C. All of the writing samples are available from the author upon request.

Samples will be referred to by condition (A, B or C), sample number for that condition (1 or 2), and part (i or ii). For example, part two of the first sample in condition B is referred to as B 1 ii.

In the tables that follow the writing samples, comparisons that showed significant differences at the .05 level are indicated by an asterisk (*). Those that showed significant differences at the .001 level are indicated by two asterisks. Impossible comparisons are indicated by N/A.

## Condition A

In condition A, subjects wrote summaries of what they had seen, then watched the second half of the episode immediately after the completion of writing.

### Sample A 1 i

The following part one is characterized by few three-letter words, many seven- and eight-letter words, few adverbs, many adjectives, few pronouns, adverbials placed sentence-initially, long sentences, and a section of commentary.

Charles, an elderly resident of a senior citizens' home, feels that his age is getting the better of him. Recently, he has been told by his son that he cannot live with him and his family because he has a small house and a new child on the way. Dejected, Charles returns to the home only to interrupt a game of Kick-the-can being played by some local children. After a brief appearance by Rod Serling, we are shown a scene that includes Charles and his roommate. The two discuss their experiences of getting old and how each interprets the significance of the phenomenon. The roommate believes that aging, both physically and socially, is inevitable and that one should live out one's "golden years" in dignity and solitude.

Charles, on the other hand, takes a different point of view. He believes that age is directly related to one's state of mind. More concretely, he claims that when children stop playing games they eventually start to get old. He sees a direct causal relationship between youth and playing Kick-the-can. Consequently, in order to regain his youth, he begins to act in childish ways, playing silly pranks and performing immature actions such as dashing through a sprinkler. Charles's roommate becomes concerned and speaks with the director of the retirement home regarding Charles's behaviour. The director appears concerned and tells the roommate that he will pay special attention to Charles lest he hurt himself. After the sprinkler incident, Charles is ordered under strict observation, an action that his roommate fears will kill Charles.

Thematically, we are presented with a narrative dealing with the phenomenological experience of an aging man and his attempts to consciously break the norms and values attached to old age. That the aged are indeed subject to be passive recipients of authority (e.g. the son, the director) is presented as one aspect of a cruel and unfeeling society that views its elderly as frail in body and spirit. The attempt to break this stereotype is manifested and symbolized by a child's game, one that requires a certain degree of physical activity.

### Sample A 1 ii

The following part two is characterized by few three-letter words, many eight-letter words, and few adverbs.

Ben, Charles's roommate, tries to convince him that unless he begins to act his age, he will be put under strict observation. Charles accepts Ben's advice at first, but then decides that Kick-the-can is just too important to pass up. That night, he wakes the other men and women and tries to convince them the importance of taking a new perspective in relation to their lives. He tries to get them to remember how fun playing Kick-the-can was when they were children. His success as a recruiter is confirmed when the other residents agree that a game of Kick-the-can would be a good idea. Nostalgic feelings of mischief and fun are elicited by the crew as they remember how carefree they felt playing Kick-the-can as children. Unfortunately, Charles is less successful with Ben. Ben tells Charles that the realities of the physical body make playing a children's game absolutely out of the question. Charles, however, does not accept this logic. He confronts Ben, as he did the others, with the concept of magic. Magic, he believes, is something that is found with all people but especially with children. He tries to convince Ben however that magic can still exist as you age, if you only recognize. It was magic, claims Charles when he first kissed the woman that would become his wife. It was magic when his son was born. These romantic notions, however, fail to sway Ben. He remains determined in his opinions.

Thus, Charles and the others decide that they will have a go at Kick-the-can with or without Ben. After setting off a firecracker in order to distract the duty nurse, Charles and his crew sneak outside. Ben hears the noise and guesses what they are up to. In a vain attempt to stop the others, Ben wakes Mr. Cox, the superintendent of the institution. Both men dash outside in an attempt to stop the others from doing something they might regret later. However, as they get outside expecting to see a bunch of elderly people, they are confronted with a group of running, yelling, laughing children. Mr. Cox goes off to find the residents. Ben, however, finally comes to the realization that Charles's scheme worked—that Kick-the-can actually transformed (sic) him into a child.

**Sample A 2 i**

The following part one is characterized by few three- and four-letter words, many nine-letter words, many modifiers (particularly in sentence-initial position), and many prepositions.

The story is about the North American geriatric industry. It depicts a particular hospital-residence, and the story about one resident, who, after being disappointed at not being taken away, obsessively tries to pretend at childhood.

Everything about the film is depressing (as probably intended). The residence itself is overcrowded, with the residents sitting around waiting to die. Little private space exists in the image (and one is reminded of the geriatric industry's separation of spouses into common gender based rooms, along with the general assumption that old people don't have sex).

Explicitly, the film's protagonist starts off pseudo-sneakily leaving the residence, explaining that his son is to pick him up. This doesn't happen, but rather he finds himself abandoned on the street (under observation of the other inmates). As a group of children nearby are playing, one is led to believe that he seizes on the game of Kick-the-can as an escape (although he never plans this).

Upon returning to the residence, he becomes dotty, apparently believing that acting childish keeps one young. The other option presented is that, as an old person, he has no option but to quietly await death. This opposition is of course standard for television, so perhaps not weird.

Back at the residence, his childish behaviour is interpreted not as a psychological problem (or generic eccentricity) but rather as a sign of senility, which in the industry has grave implications. After a particularly active scene of wading in sprinkler (upsetting bourgeois values), he is put into isolation, with the probable expectation of reducing him to mindless boredom like everyone else.

**Table 2:** Comparison of sample A 1 i with all part twos in this appendix.

| | | Tags overall | Sentence-initial tags | Sentence-final tags | 2-and 3-letter words | Word length | Sentence length |
|---|---|---|---|---|---|---|---|
| A 1 ii | Post | 45.179* | 5.077 | 5.072 | 0.087 | 9.165 | 2.28 |
| | Brill | 49.677* | 3.628 | 4.706 | | | |
| A 2 ii | Post | 19.260 | 6.852 | 13.072* | 0.130 | 15.108 | 0.62 |
| | Brill | 27.051 | 6.586 | 12.860* | | | |
| B 1 ii | Post | 49.857* | 7.637 | 4.433 | 2.751 | 13.715 | 3.95* |
| | Brill | 54.984** | 5.012 | 2.708 | | | |
| B 2 ii | Post | 41.925* | 3.119 | 1.714 | 4.342* | 16.855 | 1.12 |
| | Brill | 47.472 | 2.134 | 2.984 | | | |
| C 1 ii | Post | 49.312* | 2.270 | 7.821* | 0.048 | 20.217* | 1.37 |
| | Brill | 50.140** | 1.476 | 7.532 | | | |

**Sample A 2 ii**

The following part two is characterized by few two-letter words, the use of intransitive verbs, and the placement of prepositional phrases sentence-initially.

In the second half of the film, the magical part associated with the series occurs. The protagonist rather than being isolated (as promised earlier) is left in the common bedroom, where a childhood friend (who'd earlier informed on him) warns him against further misbehaviour.

That night, the protagonist wakes all the other inmates (except his informer friend Ben), and convinces them to play Kick-the-can outside. They agree, sudden spark of life imagery included. He then wakes Ben, asking him to join, but Ben plays the role of depressing voice of false reason and refuses.

After creating a distraction outside to distract the night-nurse/guard, the inmates rush off to play. This distraction also awakens Ben, who immediately arises to awaken the residence's director (who in the film sleeps in his office). The director and Ben agree that great harm would be done by people playing a game, and so run outside to prevent this occurrence.

When the last two leave the building, they encounter the former inmates, who have metamorphosed into children upon playing. The director does not recognize them, and so rushes to the back in hopes of finding his aged dears. This leaves Ben alone, staring bleakly at the vanishing children, properly punished for his refusal to participate.

**Table 3:** Comparison of sample A 2 i with all part twos in this appendix.

| | | Tags overall | Sentence-initial tags | Sentence-final tags | 2-and 3-letter words | Word length | Sentence length |
|---|---|---|---|---|---|---|---|
| A 1 ii | Post | 70.676 ** | 8.282 | N/A | 0.0000851 | 21.553* | 1.74 |
| | Brill | 69.435 ** | 6.816 | N/A | | | |
| A 2 ii | Post | 23.399 | 4.419 | N/A | 0.343 | 19.726* | 0.46 |
| | Brill | 18.514 | 4.419 | N/A | | | |
| B 1 ii | Post | 57.031 ** | 11.072* | 4.902 | 1.636 | 27.694* | 2.99* |
| | Brill | 55.756 ** | 8.510 | 5.527 | | | |
| B 2 ii | Post | 42.317 * | 6.205 | 5.990 | 2.569 | 23.232* | 0.86 |
| | Brill | 46.206 | 4.536 | 3.736 | | | |
| C 1 ii | Post | 60.912 ** | 3.723 | N/A | 0.238 | 33.776* | 1.01 |
| | Brill | 56.071 ** | 2.748 | N/A | | | |

## Condition B

In condition B, subjects wrote summaries of the first half, but were required to return the following week to complete the experiment.

### Sample B 1 i

This part one is characterized by few two- and three-letter words, few modifiers, and long sentences.

The setting is an old people's home, out in the country. An elderly gentleman walks about the rooms, aided by a walking stick.

The house nurse notices one of the residents on the staircase: it's Charles, dressed in a suit and holding a suitcase. The nurse is surprised, not expecting anybody to be all ready for going out. Charles explains that his son is coming to pick him up. He seems pleased that he will finally be leaving the residence to go and live with his son. He shakes hands with other residents, bidding them farewell.

A car arrives beside the house, and Charles happily enters to meet his son. The residents are all watching intently, seemingly trying to imagine what it would feel like for somebody coming to "get them", and being happy for Charles at the same time. Charles's son the tells his father that he just came to talk about them living together, not to "come and get him".

There are children playing, first in the background, then in the foreground as Charles leaves the car. The residents are a little surprised and glad, thinking that he won't be leaving them after all. He watches one child kicking a can as the other children leave him behind. One kick sends the can near to Charles, and he picks it up. This is the turning point in the plot. The boy asks for the can back, but then leaves as Charles ignores him, holding the can with both hands, thinking deeply about his early years.

Rod Serling then comes into the picture, explaining that the man knows he will die here unless he can find a way to escape into the "twilight zone".

Next day, Charles and his friend, Ben, are watching the playful children from their window, and talking about them (and the noise they make—"enough to wake the dead"). Charles looks sad, and tells Ben how his son turned on him; that he has a wife and "kid", and doesn't want his father to live with them. Charles is thinking more, and asks Ben whether he believes in magic, when he stopped believing in magic, and why he no longer believes. Ben is skeptical, wondering what's going through his friend's mind. Then Charles, after this discussion with Ben which helped his idea along, believes he has found the secret of youth, though he doesn't explicitly say this.

It's another day, and Ben, concerned about his good friend, discusses their recent conversation with a doctor who is also a friend.

Back at the residence, Charles's behaviour is now shockingly different. He becomes playful, pushing an empty wheelchair, and making silly faces and noises at the other residents, just like a kid. He then runs through a lawn sprinkler whilst the others watch in horror; this finally gets the attention of the residence's superintendent, who ushers Charles back into the building and promises to put him in a special ward for observation, isolated from his peers. What a shame that this superintendent sees Charles as a threat to the local community, rather than an inspiration.

**Table 4:** Comparison of sample B 1 i with all part twos in this appendix.

| | | Tags overall | Sentence-initial tags | Sentence-final tags | 2-and 3-letter words | Word length | Sentence length |
|---|---|---|---|---|---|---|---|
| A 1 ii | Post | 43.289 * | 4.353 | 2.381 | 0.618 | 15.581 | 1.78 |
| | Brill | 41.956 * | 4.051 | 4.283 | | | |
| A 2 ii | Post | 18.518 | 7.512 | 6.736 | 1.681 | 19.719* | 0.10 |
| | Brill | 13.060 | 8.301 | 13.477* | | | |
| B 1 ii | Post | 28.760 | 5.248 | 1.324 | 0.587 | 5.869 | 3.54* |
| | Brill | 29.352 | 4.678 | 3.124 | | | |
| B 2 ii | Post | 28.530 | 4.682 | 1.810 | 1.227 | 11.143 | 0.60 |
| | Brill | 39.079 * | 5.143 | 2.525 | | | |
| C 1 ii | Post | 46.902 * | 1.833 | 3.729 | 1.857 | 8.270 | 0.80 |
| | Brill | 42.019 * | 1.628 | 3.176 | | | |

**Sample B 1 ii**
This part two is characterized by few adjectives, many prepositions sentence-initially, and short sentences.

Charles is angry about being put into the special ward, and Ben is giving him some company. Charles becomes thoughtful as night time approaches.

Everybody is sleeping, but Charles wakes up, with a plan in mind. He awakens everybody, one by one, all except for Ben. The residents assemble together into another room.

Charles begins to remember how it was like to be youthful, to play Kick-the-can. The others also start to reminisce. Then Charles tells them his secret, the secret of youth. They are all skeptical at first, but Charles manages to persuade them to take a shot at playing the game.

Charles goes back alone to the large bedroom and awakens Ben, asking him to join them. Ben tries to convince Charles to be realistic: they are old, and there is nothing they can do about it. Charles is not convinced, however; he still has hope. He associates the "magic" of playing Kick-the-can with the magic of being in love, of having his son.

Charles leaves Ben in the bedroom and rejoins the rest of the residents. They are watching the nurse from the top of the staircase, thinking how they can distract her. One of them throws a firecracker through a window: this alarms the nurse, who goes away to investigate. The old people quietly rush downstairs and out of the door.

Ben follows after, and alerts Mr. Cox, the superintendent. They both go outside, and can see children playing Kick-the-can on the street. Mr. Cox has no clue as to what is going on. However, Ben realizes what has happened. He feels abandoned. He talks to a kid, calling him "Charles", and begs to join in the game. But the other kids have left, and Charles, seemingly having no memory of Ben or the previous situation, runs away.

**Sample B 2 i**

This part one is characterized by many two- and eight-letter words, few five-letter words, few adverbs, many adjectives, few pronouns, few common nouns, many commas, and long sentences.

The scene opens on an elegant country home, panning down to a sign which reads: "Sunnyvale Rest". Instantly, the setting is revealed to be a rest home for the elderly.

Inside, people are sitting quietly, as if drugged. The viewer follows one slowly shuffling man through the rooms of this house; he is the only figure in motion. This rest home is a place where people wait to die.

Coming down the stairs is a happier figure who cheerfully announces, "My son is coming to get me!" as he doffs his hat and exits. He is mistaken, though, for on entering his son's car, he learns that he has misunderstood his son's intentions. "I said we could talk about it." his son explains weakly.

As the old man steps from the car, we know all too well the conclusion of the conversation. His son is busy and has no time; he is old and nothing more than baggage.

In the background, children have engaged in a game of Kick-the-can. The old man, broken-hearted, approaches the battered old tin can. There is clearly a sense of loss on his face: lost childhood, lost dreams, lost time. He picks up the can, a dented, useless piece of junk made valuable by the imagination of children.

The young boys do not reclaim their lost prize, seeming to fear the old man, or perhaps the future he represents.

Suddenly, from out of the bushes, Rod Serling appears to introduce this "Twilight Zone" episode. His most telling comment is that Mr. Whitley, the old man, will die in this rest home, unless he can escape "into the Twilight Zone". It is a trademark comment, but the "Zone" represents an imaginary place made real, a second childhood so full of life that it overcomes death.

The scene changes, and Mr. Whitley is watching children play from his upstairs window. He still holds the old tin can.

He begins to talk with his roommate and lifelong friend, circling in on the thoughts that most trouble him. Mr. Whitley refers to Kick-the-can as a "summertime ritual", and states dreamily that the game itself may be what keeps children young. For, as he observes, "the minute they stop, they grow old". He embarks on a monologue of the magic of childhood, and reaches a conclusion which no doubt will serve as the moral of the story: "Maybe the Fountain of Youth isn't a fountain, it's a way of looking at things." All the while he cradles the tin can, a symbol for the old becoming young again; the battered tin can is the centre of a child's game, as much as it is the focus of the story and Mr. Whitley's quest for a second childhood.

His roommate, out of concern, approaches the retirement home director, who says that a close eye will be kept on Mr. Whitley. Here we are exposed to a bitter irony: though treated like small children by the director, the elderly are labelled as "senile" the moment they behave like children.

Meanwhile, Mr. Whitley is busy trying to recapture his joie de vivre, and is attempting to stir up the same in his fellow house mates. He reminds them of their youth, catching polliwogs and running in the sprinkler. He then proceeds to do the latter, putting to work his theory of the Fountain of Youth.

Of course, the director sees this and decides that isolation will soon cure Mr. Whitley of his senility. "But that will kill him!" his roommate exclaims and so the climax is reached, and things seem as bleak as they can be.

**Sample B 2 ii**

This part two is characterized by many two-letter words, many adjectives, few pronouns, and high use of punctuation other than commas and periods.

The second half begins with Ben (Mr. Whitley's roommate and friend) warning Mr. Whitley (Charlie) to "act like everyone else" or he'll be put in isolation. Charlie refuses to "sit like a vegetable" but realizes his dilemma. Already, the dichotomy of Charlie's youthful spirit and Ben's weary, aged existence is made clear in this short exchange. Here too, Charlie realizes he must find an escape—he cannot risk isolation, nor can he allow himself to sit and await death. A sideways glance shows him the key to his salvation: the battered old can.

Later, at night, Charlie puts on his coat and wakens the others, gathering them together for a game of Kick-the-can. "Maybe you gotta be a little crazy to make the magic work," he says, to explain away his odd behaviour. After a brief back-and-forth about aging, the elderly become swept up in a wave of nostalgia. "Did I tell you I used to be the fastest runner on my block?" one of them intones twice, in a manner simultaneously child-like and senile.

Mr. Whitley manages to bring the nostalgia to a fever-pitch of excitement, and calls for his friends to "Wake up! This is your last chance!" he tells them. And, finally, almost pleading "I can't play Kick-the-can alone!" It is this final plea which stirs them all to action: the realization that they cannot live in their tired, isolated worlds and that they must, in joining together, celebrate life.

Mr. Whitley returns to his room to encourage Ben to join in, but Ben is still the voice of reason. He is cold, dispassionate, and defeatist. He is old. Charlie, on the other hand, is youthful and insists wonderingly that "the magic must be out there." He recalls the magic of love, of birth, of friendship, and concludes that "maybe Kick-the-can is the greatest magic of all," returning to the symbol of childhood as an expression for his thoughts. Ben is adamant, however, and silently refuses to participate, leaving Charlie to rejoin the others.

They, in the meantime, have encountered an obstacle: the duty-nurse at the bottom of the stairs. They have already begun the journey back to childhood as they huddle together at the top of the stairs, up long past their bedtime. To escape, a string of firecrackers is thrown from the upstairs window to draw the nurse outside. (The firecrackers are no deus ex machina, they were alluded to by Mr. Cox, the director of the home, in his discussion with Ben).

Ben quickly realizes what is happening and rushes to alert Mr. Cox. There is fear in him, plainly, but not fear for his friends, rather, some unrealized fear that Charlie's magic threatens Ben's reality. He cannot accept that and so defends it as best he can—by turning to Mr. Cox.

The two race outside, but see only children engaged in a game of Kick-the-can. Mr. Cox runs off to find where the elderly have gotten to, but Ben already knows.

"Charlie," he says, recognizing a confused lad as his old childhood friend, "take me with you."

But the children run off, afraid of the adult world they have abandoned and Ben—too old to be young again—is left holding the rusty old can, realizing how very old he has become and how alone he now is.

**Table 5:** Comparison of sample B 2 i with all part twos in this appendix.

| | | Tags overall | Sentence-initial tags | Sentence-final tags | 2-and 3-letter words | Word length | Sentence length |
|---|---|---|---|---|---|---|---|
| A 1 ii | Post | 50.816* | 9.734* | 1.874 | 3.202 | 16.738 | 0.77 |
| | Brill | 51.608** | 8.539 | 1.462 | | | |
| A 2 ii | Post | 15.974 | 6.717 | 6.938 | 4.488* | 25.569* | -0.84 |
| | Brill | 15.119 | 6.071 | 6.836 | | | |
| B 1 ii | Post | 45.852* | 12.372* | 1.786 | 0.017 | 10.567 | 2.56 |
| | Brill | 42.319* | 12.736* | 2.941 | | | |
| B 2 ii | Post | 20.735 | 8.466 | 2.096 | 0.002 | 10.544 | -0.34 |
| | Brill | 27.010 | 7.873 | 1.306 | | | |
| C 1 ii | Post | 52.294** | 6.740 | 4.068 | 5.730* | 20.693* | -0.28 |
| | Brill | 51.755** | 5.540 | 4.197 | | | |

## Condition C

In condition C, subjects viewed the first half, but did not write about it. Instead, they were given someone else's description to read. After reading part one, they watched the second half of the video. They were asked to complete the description of the first half after that.

**Sample C 1 ii**
This sample is characterized by few two- and three-letter words, many five- and seven-letter words, many modifiers, and long sentences.

The director, after trying to reassure the roommate that it is quite natural to grow senile, decides to isolate Mr. Whitely, supposedly for his own good.

Hearing about his impending isolation strengthens Mr. Whitley's resolve about seeing if it is possible to somehow regain his youth. His observations of the young kids playing Kick-the-can convinces him that the game itself contains magic that empowers kids to be young.

That night Whitley wakes up the residents of the home. They convene in a common area where Mr. Whitley (Charles) tells them of his belief in a simple child's game. Naturally hesitant because they too believe that Mr. Whitley is senile because of his previous stunt, running through the sprinkler. Slowly they begin to reassess their fears about engaging in something in which old people "aren't supposed to". They are naturally concerned, fearing that their bodies won't hold up like they used to. Finally, after Mr. Whitley tells the other old people that this could be the last time they would have in doing something young, they decide to take part in Mr. Whitley's bold venture called Kick-the-can.

Mr. Whitley devises a plan and then goes upstairs to tell Ben (his roommate) about their plans. Ben refuses to play, even though his lifelong friend Mr. Whitley claims that they always did everything together.

As a diversion they needed to light firecrackers to draw the attendant nurse away from the night desk, outside. This was because they had to slip through the lobby to the back door outside. All the residents except Ben made it outside.

Ben decides to wake up the director of the home and tell him about Mr. Whitley's plans. The director and Ben quickly run outside so that they can talk sense to the inspired residents.

Outside though instead of old people playing Kick-the-can or hide and seek there are young children. With disbelief on his face he sees Mr. Whitley, as he once was; a young boy. He recognizes him and realizes that Whitley was right, there is magic, you can't always disbelieve. He calls for the now young Whitley to take him, make him young, almost begging. The boy staring at Ben, almost scared, turns and runs into the forest with the other kids. Ben walks away telling the director not to bother searching for the old.

# Appendix D: Tagged writing sample

Due to space considerations, one sample from the appendix of samples (B1) was included here to provide an example of the tagging results from each of the taggers. See Appendix B for the Penn tagset. The complete tagged writing samples are available from the author upon request.

## POST-tagged sample

**B 1 i**

The [DT] setting [NN] is [VBZ] an [DT] old [JJ] people [NNS] 's [POS] home [NN] , [,] out [RB] in [IN] the [DT] country [NN] . [.]
An [DT] elderly [JJ] gentleman [NN] walks [VBZ] about [IN] the [DT] rooms [NNS] , [,] aided [VBN] by [IN] a [DT] walking [VBG] stick [NN] . [.]

The [DT] house [NN] nurse [NN] notices [VBZ] one [CD] of [IN] the [DT] residents [NNS] on [IN] the [DT] staircase [NN] : [;] it [PP] 's [VBZ] Charles [NP] , [,] dressed [VBN] in [IN] a [DT] suit [NN] and [CC] holding [VBG] a [DT] suitcase [NN] . [.]
The [DT] nurse [NN] is [VBZ] surprised [VBN] , [,] not [RB] expecting [VBG] anybody [NN] to [TO] be [VB] all [DT] ready [JJ] for [IN] going [VBG] out [RP] . [.]
Charles [NP] explains [VBZ] that [IN] his [PP$] son [NN] is [VBZ] coming [VBG] to [TO] pick [VB] him [PP] up [RP] . [.]
He [PP] seems [VBZ] pleased [VBN] that [IN] he [PP] will [MD] finally [RB] be [VB] leaving [VBG] the [DT] residence [NN] to [TO] go [VB] and [CC] live [VB] with [IN] his [PP$] son [NN] . [.]
He [PP] shakes [VBZ] hands [NNS] with [IN] other [JJ] residents [NNS] , [,] bidding [VBG] them [PP] farewell [NN] . [.]

A [DT] car [NN] arrives [VBZ] beside [IN] the [DT] house [NN] , [,] and [CC] Charles [NP] happily [RB] enters [VBZ] to [TO] meet [VB] his [PP$] son [NN] . [.]
The [DT] residents [NNS] are [VBP] all [DT] watching [VBG] intently [RB] , [,] seemingly [RB] trying [VBG] to [TO] imagine [VB] what [WP] it [PP] would [MD] feel [VB] like [IN] for [IN] somebody [NN] coming [VBG] to [TO] " ['] get [VB] them [PP] " ['] , [,] and [CC] being [VBG] happy [JJ] for [IN] Charles [NP] at [IN] the [DT] same [JJ] time [NN] . [.]
Charles [NP] 's [POS] son [NN] the [DT] tells [VBZ] his [PP$] father [NN] that [IN] he [PP] just [RB] came [VBD] to [TO] talk [VB] about [IN] them [PP] living [VBG] together [RB] , [,] not [RB] to [TO] " ['] come [VB] and [CC] get [VB] him [PP] " ['] . [.]

There [EX] are [VBP] children [NNS] playing [VBG] , [,] first [RB] in [IN] the [DT] background [NN] , [,] then [RB] in [IN] the [DT] foreground [NN] as [IN] Charles [NP] leaves [VBZ] the [DT] car [NN] . [.]
The [DT] residents [NNS] are [VBP] a [DT] little [JJ] surprised [JJ] and [CC] glad [JJ] , [,] thinking [VBG] that [IN] he [PP] wo [MD] n't [RB] be [VB] leaving [VBG] them [PP] after [IN] all [DT] . [.]
He [PP] watches [VBZ] one [CD] child [NN] kicking [VBG] a [DT] can [NN] as [IN] the [DT] other [JJ] children [NNS] leave [VBP] him [PP] behind [RB] . [.]
One [PP] kick [VBP] sends [VBZ] the [DT] can [NN] near [RB] to [TO] Charles [NP] , [,] and [CC] he [PP] picks [VBZ] it [PP] up [RP] . [.]
This [DT] is [VBZ] the [DT] turning [VBG] point [NN] in [IN] the [DT] plot [NN] . [.]
The [DT] boy [NN] asks [VBZ] for [IN] the [DT] can [NN] back [RB] , [,] but [CC] then [RB] leaves [VBZ] as [IN] Charles [NP] ignores [VBZ] him [PP] , [,] holding [VBG] the [DT] can [NN] with [IN] both [DT] hands [NNS] , [,] thinking [VBG] deeply [RB] about [IN] his [PP$] early [JJ] years [NNS] . [.]

Rod [NP] Serling [NP] then [RB] comes [VBZ] into [IN] the [DT] picture [NN] , [,] explaining [VBG] that [IN] the [DT] man [NN] knows [VBZ] he [PP] will [MD] die [VB] here [RB] unless [IN] he [PP] can [MD] find [VB] a [DT] way [NN] to [TO] escape [VB] into [IN] the [DT] " ['] twilight [NN] zone [NN] " ['] . [.]
Next [JJ] day [NN] , [,] Charles [NP] and [CC] his [PP$] friend [NN] , [,] Ben [NP] , [,] are [VBP] watching [VBG] the [DT] playful [JJ] children [NNS] from [IN] their [PP$] window [NN] , [,] and [CC] talking [VBG] about [IN] them [PP] ( [(] and [CC] the [DT] noise [NN] they [PP] make [VBP] ) [)] - [;] " ['] enough [RB] to [TO] wake [VB] the [DT] dead [JJ] " ['] ) [)] . [.]
Charles [NP] looks [VBZ] sad [JJ] , [,] and [CC] tells [VBZ] Ben [NP] how [WRB] his [PP$] son [NN] turned [VBD] on [IN] him [PP] ; [;] that [WDT] he [PP] has [VBZ] a [DT] wife [NN] and [CC] " ['] kid [NN] " ['] , [,] and [CC] does [VBZ] n't [RB] want [VB] his [PP$] father [NN] to [TO] live [VB] with [IN] them [PP] . [.]
Charles [NP] is [VBZ] thinking [VBG] more [JJR] , [,] and [CC] asks [VBZ] Ben [NP] whether [IN] he [PP] believes [VBZ] in [IN] magic [NN] , [,] when [WRB] he [PP] stopped [VBD] believing [VBG] in [IN] magic [NN] , [,] and [CC] why [WRB] he [PP] no [RB] longer [RB] believes [VBZ] . [.]
Ben [NP] is [VBZ] skeptical [JJ] , [,] wondering [VBG] what [WP] 's [VBZ] going [VBG] through [IN] his [PP$] friend [NN] 's [POS] mind [NN] . [.]
Then [RB] Charles [NP] , [,] after [IN] this [DT] discussion [NN] with [IN] Ben [NP] which [WDT] helped [VBD] his [PP$] idea [NN] along [IN] , [,] believes [VBZ] he [PP] has [VBZ] found [VBN] the [DT] secret [NN] of [IN] youth [NN] , [,] though [IN] he [PP] does [VBZ] n't [RB] explicitly [RB] say [VB] this [DT] . [.]

It [PP] 's [VBZ] another [DT] day [NN] , [,] and [CC] Ben [NP] , [,] concerned [VBN] about [IN] his [PP$] good [JJ] friend [NN] , [,] discusses [VBZ] their [PP$] recent [JJ] conversation [NN] with [IN] a [DT] doctor [NN] who [WP] is [VBZ] also [RB] a [DT] friend [NN] . [.]

Back [RB] at [IN] the [DT] residence [NN] , [,] Charles [NP] 's [POS] behaviour [NN] is [VBZ] now [RB] shockingly [RB] different [JJ] . [.]
He [PP] becomes [VBZ] playful [JJ] , [,] pushing [VBG] an [DT] empty [JJ] wheelchair [NN] , [,] and [CC] making [VBG] silly [JJ] faces [NNS] and [CC] noises [NNS] at [IN] the [DT] other [JJ] residents [NNS] , [,] just [RB] like [IN] a [DT] kid [NN] . [.]
He [PP] then [RB] runs [VBZ] through [IN] a [DT] lawn [NN] sprinkler [NN] whilst [IN] the [DT] others [NNS] watch [VBP] in [IN] horror [NN] ; [;] this [DT] finally [RB] gets [VBZ] the [DT] attention [NN] of [IN] the [DT] residence [NN] 's [POS] superintendent [NN] , [,] who [WP] ushers [VBZ] Charles [NP] back [RB] into [IN] the [DT] building [NN] and [CC] promises [VBZ] to [TO] put [VB] him [PP] in [IN] a [DT] special [JJ] ward [NN] for [IN] observation [NN] , [,] isolated [VBN] from [IN] his [PP$] peers [NNS] . [.]
What [WP] a [DT] shame [NN] that [IN] this [DT] superintendent [NN] sees [VBZ] Charles [NP] as [IN] a [DT] threat [NN] to [TO] the [DT] local [JJ] community [NN] , [,] rather [RB] than [IN] an [DT] inspiration [NN] . [.]

**B 1 ii**
Charles [NP] is [VBZ] angry [JJ] about [IN] being [VBG] put [VBN] into [IN] the [DT] special [JJ] ward [NN] , [,] and [CC] Ben [NP] is [VBZ] giving [VBG] him [PP] some [DT] company [NN] . [.]
Charles [NP] becomes [VBZ] thoughtful [JJ] as [IN] night [NN] time [NN] approaches [NNS] . [.]

Everybody [NN] is [VBZ] sleeping [VBG] , [,] but [CC] Charles [NP] wakes [VBZ] up [RB] , [,] with [IN] a [DT] plan [NN] in [IN] mind [NN] . [.]
He [PP] awakens [VBZ] everybody [NN] , [,] one [CD] by [IN] one [CD] , [,] all [DT] except [IN] for [IN] Ben [NP] . [.]

The [DT] residents [NNS] assemble [VBP] together [RB] into [IN] another [DT] room [NN] . [.]

Charles [NP] begins [VBZ] to [TO] remember [VB] how [WRB] it [PP] was [VBD] like [IN] to [TO] be [VB] youthful [JJ] , [,] to [TO] play [VB] Kick-the-can [NP] . [.]
The [DT] others [NNS] also [RB] start [VB] to [TO] reminisce [VB] . [.]
Then [RB] Charles [NP] tells [VBZ] them [PP] his [PP$] secret [NN] , [,] the [DT] secret [NN] of [IN] youth [NN] . [.]
They [PP] are [VBP] all [DT] skeptical [JJ] at [IN] first [JJ] , [,] but [CC] Charles [NP] manages [VBZ] to [TO] persuade [VB] them [PP] to [TO] take [VB] a [DT] shot [NN] at [IN] playing [VBG] the [DT] game [NN] . [.]

Charles [NP] goes [VBZ] back [RB] alone [RB] to [TO] the [DT] large [JJ] bedroom [NN] and [CC] awakens [VBZ] Ben [NP] , [,] asking [VBG] him [PP] to [TO] join [VB] them [PP] . [.]
Ben [NP] tries [VBZ] to [TO] convince [VB] Charles [NP] to [TO] be [VB] realistic [JJ] : [;] they [PP] are [VBP] old [JJ] , [,] and [CC] there [EX] is [VBZ] nothing [NN] they [PP] can [MD] do [VB] about [IN] it [PP] . [.]
Charles [NP] is [VBZ] not [RB] convinced [VBN] , [,] however [RB] ; [;] he [PP] still [RB] has [VBZ] hope [NN] . [.]
He [PP] associates [VBZ] the [DT] " ['] magic [JJ] " ['] of [IN] playing [VBG] Kick-the-can [NP] with [IN] the [DT] magic [NN] of [IN] being [VBG] in [IN] love [NN] , [,] of [IN] having [VBG] his [PP$] son [NN] . [.]

Charles [NP] leaves [VBZ] Ben [NP] in [IN] the [DT] bedroom [NN] and [CC] rejoins [VBZ] the [DT] rest [NN] of [IN] the [DT] residents [NNS] . [.]
They [PP] are [VBP] watching [VBG] the [DT] nurse [NN] from [IN] the [DT] top [NN] of [IN] the [DT] staircase [NN] , [,] thinking [VBG] how [WRB] they [PP] can [MD] distract [VB] her [PP] . [.]
One [PP] of [IN] them [PP] throws [VBZ] a [DT] firecracker [NN] through [IN] a [DT] window [NN] : [;] this [DT] alarms [NNS] the [DT] nurse [NN] , [,] who [WP] goes [VBZ] away [RB] to [TO] investigate [VB] . [.]
The [DT] old [JJ] people [NNS] quietly [RB] rush [VB] downstairs [NN] and [CC] out [RB] of [IN] the [DT] door [NN] . [.]

Ben [NP] follows [VBZ] after [RB] , [,] and [CC] alerts [VBZ] Mr. [NP] Cox [NP] , [,] the [DT] superintendent [NN] . [.]
They [PP] both [CC] go [VB] outside [JJ] , [,] and [CC] can [MD] see [VB] children [NNS] playing [VBG] Kick-the-can [NP] on [IN] the [DT] street [NN] . [.]
Mr. [NP] Cox [NP] has [VBZ] no [DT] clue [NN] as [IN] to [TO] what [WP] is [VBZ] going [VBG] on [RP] . [.]
However [RB] , [,] Ben [NP] realizes [VBZ] what [WP] has [VBZ] happened [VBN] . [.]
He [PP] feels [VBZ] abandoned [VBN] . [.]
He [PP] talks [VBZ] to [TO] a [DT] kid [NN] , [,] calling [VBG] him [PP] " ['] Charles [NP] " ['] , [,] and [CC] begs [VBZ] to [TO] join [VB] in [IN] the [DT] game [NN] . [.]
But [CC] the [DT] other [JJ] kids [NNS] have [VBP] left [VBN] , [,] and [CC] Charles [NP] , [,] seemingly [RB] having [VBG] no [DT] memory [NN] of [IN] Ben [NP] or [CC] the [DT] previous [JJ] situation [NN] , [,] runs [VBZ] away [RB] . [.]

## Brill-tagged sample

**B 1 i**

The [DT] setting [VBG] is [VBZ] an [DT] old [JJ] people [NNS] 's [POS] home [NN] ,[,] out [IN] in [IN] the [DT] country [NN] . [.]

An [DT] elderly [JJ] gentleman [NN] walks [VBZ] about [IN] the [DT] rooms [NNS] , [,] aided [VBN] by [IN] a [DT] walking [VBG] stick [NN] . [.]

The [DT] house [NN] nurse [NN] notices [VBZ] one [CD] of [IN] the [DT] residents [NNS] on [IN] the [DT] staircase [NN] : [:] it [PRP] 's [VBZ] Charles [NNP] , [,] dressed [VBN] in [IN] a [DT] suit [NN] and [CC] holding [VBG] a [DT] suitcase [NN] . [.]
The [DT] nurse [NN] is [VBZ] surprised [VBN] , [,] not [RB] expecting [VBG] anybody [NN] to [TO] be [VB] all [DT] ready [JJ] for [IN] going [VBG] out [RB] . [.]
Charles [NNP] explains [VBZ] that [IN] his [PRP$] son [NN] is [VBZ] coming [VBG] to [TO] pick [VB] him [PRP] up [RB] . [.]
He [PRP] seems [VBZ] pleased [VBN] that [IN] he [PRP] will [MD] finally [RB] be [VB] leaving [VBG] the [DT] residence [NN] to [TO] go [VB] and [CC] live [VB] with [IN] his [PRP$] son [NN] . [.]
He [PRP] shakes [VBZ] hands [NNS] with [IN] other [JJ] residents [NNS] , [,] bidding [NN] them [PRP] farewell [NN] . [.]

A [DT] car [NN] arrives [VBZ] beside [IN] the [DT] house [NN] , [,] and [CC] Charles [NNP] happily [RB] enters [VBZ] to [TO] meet [VB] his [PRP$] son [NN] . [.]
The [DT] residents [NNS] are [VBP] all [DT] watching [VBG] intently [RB] , [,] seemingly [RB] trying [VBG] to [TO] imagine [VB] what [WP] it [PRP] would [MD] feel [VB] like [IN] for [IN] somebody [NN] coming [VBG] to [TO] " ["] get [VB] them [PRP] " ["] , [,] and [CC] being [VBG] happy [JJ] for [IN] Charles [NNP] at [IN] the [DT] same [JJ] time [NN] . [.]
Charles [NNP] 's [POS] son [NN] the [DT] tells [VBZ] his [PRP$] father [NN] that [IN] he [PRP] just [RB] came [VBD] to [TO] talk [VB] about [IN] them [PRP] living [VBG] together [RB] , [,] not [RB] to [TO] " ["] come [VB] and [CC] get [VB] him [PRP] " ["] . [.]

There [EX] are [VBP] children [NNS] playing [VBG] , [,] first [JJ] in [IN] the [DT] background [NN] , [,] then [RB] in [IN] the [DT] foreground [NN] as [IN] Charles [NNP] leaves [VBZ] the [DT] car [NN] . [.]
The [DT] residents [NNS] are [VBP] a [DT] little [JJ] surprised [VBN] and [CC] glad [JJ] , [,] thinking [VBG] that [IN] he [PRP] wo [MD] n't [RB] be [VB] leaving [VBG] them [PRP] after [IN] all [DT] . [.]
He [PRP] watches [VBZ] one [CD] child [NN] kicking [VBG] a [DT] can [NN] as [IN] the [DT] other [JJ] children [NNS] leave [VBP] him [PRP] behind [RB] . [.]
One [CD] kick [NN] sends [VBZ] the [DT] can [NN] near [VB] to [TO] Charles [NNP] , [,] and [CC] he [PRP] picks [VBZ] it [PRP] up [RB] . [.]
This [DT] is [VBZ] the [DT] turning [VBG] point [NN] in [IN] the [DT] plot [NN] . [.]
The [DT] boy [NN] asks [VBZ] for [IN] the [DT] can [NN] back [RB] , [,] but [CC] then [RB] leaves [VBZ] as [IN] Charles [NNP] ignores [VBZ] him [PRP] , [,] holding [VBG] the [DT] can [NN] with [IN] both [DT] hands [NNS] , [,] thinking [VBG] deeply [RB] about [IN] his [PRP$] early [JJ] years [NNS] . [.]

Rod [NNP] Serling [NNP] then [RB] comes [VBZ] into [IN] the [DT] picture [NN] , [,] explaining [VBG] that [IN] the [DT] man [NN] knows [VBZ] he [PRP] will [MD] die [VB] here [RB] unless [IN] he [PRP] can [MD] find [VB] a [DT] way [NN] to [TO] escape [VB] into [IN] the [DT] " ["] twilight [NN] zone [NN] " ["] . [.]

Next [JJ] day [NN] , [,] Charles [NNP] and [CC] his [PRP$] friend [NN] , [,] Ben [NNP] , [,] are [VBP] watching [VBG] the [DT] playful [JJ] children [NNS] from [IN] their [PRP$] window [NN] , [,] and [CC] talking [VBG] about [IN] them [PRP] ( [(] and [CC] the [DT] noise [NN] they [PRP] make [VBP] ) [SYM] - [:] " ["] enough [RB] to [TO] wake [VB] the [DT] dead [JJ] " ["] . [.]

Charles [NNP] looks [VBZ] sad, [CD] and [CC] tells [VBZ] Ben [NNP] how [WRB] his [PRP$] son [NN] turned [VBD] on [IN] him [PRP] ; [:] that [IN] he [PRP] has [VBZ] a [DT] wife [NN] and [CC] " ["] kid [NN] " ["] , [,] and [CC] does [VBZ] n't [RB] want [VB] his [PRP$] father [NN] to [TO] live [VB] with [IN] them [PRP] . [.]
Charles [NNP] is [VBZ] thinking [VBG] more [JJR] , [,] and [CC] asks [VBZ] Ben [NNP] whether [IN] he [PRP] believes [VBZ] in [IN] magic [NN] , [,] when [WRB] he [PRP] stopped [VBD] believing [VBG] in [IN] magic [NN] , [,] and [CC] why [WRB] he [PRP] no [RB] longer [RB] believes [VBZ] . [.]
Ben [NNP] is [VBZ] skeptical [JJ] , [,] wondering [VBG] what [WP] 's [POS] going [VBG] through [IN] his [PRP$] friend [NN] 's [POS] mind [NN] . [.]
Then [RB] Charles [NNP] , [,] after [IN] this [DT] discussion [NN] with [IN] Ben [NNP] which [WDT] helped [VBD] his [PRP$] idea [NN] along [RB] , [,] believes [VBZ] he [PRP] has [VBZ] found [VBN] the [DT] secret [NN] of [IN] youth [NN] , [,] though [IN] he [PRP] does [VBZ] n't [RB] explicitly [RB] say [VB] this [DT] . [.]

It [PRP] 's [VBZ] another [DT] day [NN] , [,] and [CC] Ben [NNP] , [,] concerned [VBN] about [IN] his [PRP$] good [JJ] friend [NN] , [,] discusses [VBZ] their [PRP$] recent [JJ] conversation [NN] with [IN] a [DT] doctor [NN] who [WP] is [VBZ] also [RB] a [DT] friend [NN] . [.]

Back [RB] at [IN] the [DT] residence [NN] , [,] Charles [NNP] 's [POS] behaviour [NN] is [VBZ] now [RB] shockingly [RB] different [JJ] . [.]
He [PRP] becomes [VBZ] playful [JJ] , [,] pushing [VBG] an [DT] empty [JJ] wheelchair [NN] , [,] making [VBG] silly [JJ] faces [NNS] and [CC] noises [NNS] at [IN] the [DT] other [JJ] residents [NNS] , [,] just [RB] like [IN] a [DT] kid [NN] . [.]
He [PRP] then [RB] runs [VBZ] through [IN] a [DT] lawn [NN] sprinkler [NN] whilst [NN] the [DT] others [NNS] watch [NN] in [IN] horror [NN] ; [:] this [DT] finally [RB] gets [VBZ] the [DT] attention [NN] of [IN] the [DT] residence [NN] 's [POS] superintendent [NN] , [,] who [WP] ushers [VBZ] Charles [NNP] back [RB] into [IN] the [DT] building [NN] and [CC] promises [VBZ] to [TO] put [VB] him [PRP] in [IN] a [DT] special [JJ] ward [NN] for [IN] observation, [CD] isolated [VBD] from [IN] his [PRP$] peers [NNS] . [.]
What [WP] a [DT] shame [NN] that [IN] this [DT] superintendent [NN] sees [VBZ] Charles [NNP] as [IN] a [DT] threat [NN] to [TO] the [DT] local [JJ] community [NN] , [,] rather [RB] than [IN] an [DT] inspiration [NN] . [.]

**B 1 ii**
Charles [NNP] is [VBZ] angry [JJ] about [IN] being [VBG] put [VB] into [IN] the [DT] special [JJ] ward [NN] , [,] and [CC] Ben [NNP] is [VBZ] giving [VBG] him [PRP] some [DT] company [NN] . [.]
Charles [NNP] becomes [VBZ] thoughtful [JJ] as [IN] night [NN] time [NN] approaches [NNS] . [.]

Everybody [NN] is [VBZ] sleeping [VBG] , [,] but [CC] Charles [NNP] wakes [VBZ] up [RB] , [,] with [IN] a [DT] plan [NN] in [IN] mind [NN] . [.]
He [PRP] awakens [VBZ] everybody [NN] , [,] one [CD] by [IN] one [CD] , [,] all [DT] except [IN] for [IN] Ben [NNP] . [.]
The [DT] residents [NNS] assemble [VBP] together [RB] into [IN] another [DT] room [NN] . [.]

Charles [NNP] begins [VBZ] to [TO] remember [VB] how [WRB] it [PRP] was [VBD] like [IN] to [TO] be [VB] youthful [JJ] , [,] to [TO] play [VB] Kick-the-can [NNP] . [.]
The [DT] others [NNS] also [RB] start [VB] to [TO] reminisce [NN] . [.]
Then [RB] Charles [NNP] tells [VBZ] them [PRP] his [PRP$] secret [JJ] , [,] the [DT] secret [NN] of [IN] youth [NN] . [.]

They [PRP] are [VBP] all [DT] skeptical [JJ] at [IN] first [JJ] , [,] but [CC] Charles [NNP] manages [VBZ] to [TO] persuade [VB] them [PRP] to [TO] take [VB] a [DT] shot [NN] at [IN] playing [VBG] the [DT] game [NN] . [.]

Charles [NNP] goes [VBZ] back [RB] alone [RB] to [TO] the [DT] large [JJ] bedroom [NN] and [CC] awakens [VBZ] Ben [NNP] , [,] asking [VBG] him [PRP] to [TO] join [VB] them [PRP] . [.]
Ben [NNP] tries [VBZ] to [TO] convince [VB] Charles [NNP] to [TO] be [VB] realistic [JJ] : [:] they [PRP] are [VBP] old [JJ] , [,] and [CC] there [EX] is [VBZ] nothing [NN] they [PRP] can [MD] do [VB] about [IN] it [PRP] . [.]
Charles [NNP] is [VBZ] not [RB] convinced [VBN] , [,] however [RB] ; [:] he [PRP] still [RB] has [VBZ] hope [NN] . [.]
He [PRP] associates [VBZ] the [DT] " ["] magic [NN] " ["] of [IN] playing [VBG] Kick-the-can [NNP] with [IN] the [DT] magic [NN] of [IN] being [VBG] in [IN] love [NN] , [,] of [IN] having [VBG] his [PRP$] son [NN] . [.]

Charles [NNP] leaves [VBZ] Ben [NNP] in [IN] the [DT] bedroom [NN] and [CC] rejoins [VBZ] the [DT] rest [NN] of [IN] the [DT] residents [NNS] . [.]
They [PRP] are [VBP] watching [VBG] the [DT] nurse [NN] from [IN] the [DT] top [NN] of [IN] the [DT] staircase [NN] , [,] thinking [VBG] how [WRB] they [PRP] can [MD] distract [VB] her [PRP$] . [.]
One [CD] of [IN] them [PRP] throws [VBZ] a [DT] firecracker [NN] through [IN] a [DT] window [NN] : [:] this [DT] alarms [NNS] the [DT] nurse [NN] , [,] who [WP] goes [VBZ] away [RB] to [TO] investigate [VB] . [.]
The [DT] old [JJ] people [NNS] quietly [RB] rush [VBP] downstairs [NN] and [CC] out [IN] of [IN] the [DT] door [NN] . [.]

Ben [NNP] follows [VBZ] after [RB] , [,] and [CC] alerts [VBZ] Mr. [NNP] Cox [NNP] , [,] the [DT] superintendent [NN] . [.]
They [PRP] both [DT] go [NN] outside [RB] , [,] and [CC] can [MD] see [VB] children [NNS] playing [VBG] Kick-the-can [NNP] on [IN] the [DT] street [NN] . [.]
Mr. [NNP] Cox [NNP] has [VBZ] no [DT] clue [NN] as [RB] to [TO] what [WP] is [VBZ] going [VBG] on [RB] . [.]
However [RB] , [,] Ben [NNP] realizes [VBZ] what [WP] has [VBZ] happened [VBN] . [.]
He [PRP] feels [VBZ] abandoned [VBN] . [.]
He [PRP] talks [VBZ] to [TO] a [DT] kid [NN] , [,] calling [VBG] him [PRP] " ["] Charles [NNP] " ["] , [,] and [CC] begs [VBZ] to [TO] join [VB] in [IN] the [DT] game [NN] . [.]
But [CC] the [DT] other [JJ] kids [NNS] have [VBP] left [VBN] , [,] and [CC] Charles [NNP] , [,] seemingly [RB] having [VBG] no [DT] memory [NN] of [IN] Ben [NNP] or [CC] the [DT] previous [JJ] situation [NN] , [,] runs [VBZ] away [RB] . [.]