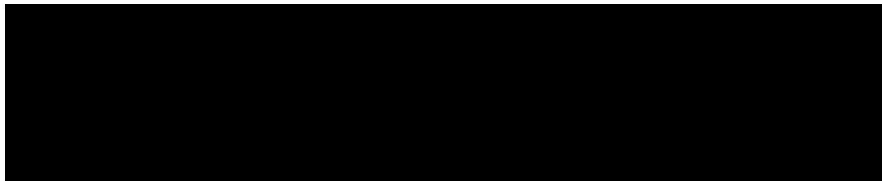


**Staying Fearless:**  
A Text Analysis of Vulnerability & Connection Through Taylor Swift's Artistry

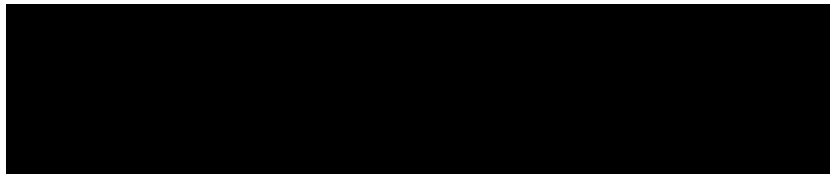
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## ABSTRACT

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Taylor Swift stands out as one of the top celebrities of our time: In the course of thirteen years, she has risen to global superstardom and developed a loyal fanbase. Yet, despite all this fame, many Swifties (her fans) consider her a role model, and more so, a friend. The core of Swift's work and of her public persona lies in her music, specifically in her songwriting. Having released seven studio albums, Swift has primary songwriting credit on every one of her songs. Swift's ability to capture the essence of our shared humanity sets her apart from other artists. How are female artists able to connect with their audiences on such intimate levels? This is the question this paper seeks to answer.

By conducting a text analysis of Swift's lyrics, I want to identify themes across her work and place them in the context of Brené Brown's *Rising Strong Process*: 1) The Reckoning – walking into our story, 2) The Rumble – owning our story, and 3) The Revolution – writing a new ending and changing how we engage with the world, which allows us to embrace our experiences and come out stronger. This directly explores vulnerability and the resulting connection with an audience.

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*long live all the magic*

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## I. Introduction

### **How are female artists able to connect with their audiences on such intimate levels?**

In the 1970s, a new movement appeared in the music industry, known as the confessional singer-songwriter, with artists such as James Taylor and Joni Mitchell paving the way in this new, incredibly open way of storytelling. Distinguished by its introspection and autobiographical effect, this confessional style of music humanizes the artist, leaning into our shared experiences as people. Yes, while one may recognize the artist as a celebrity with millions of fans, the music makes it seem as if the artist could very much be a close friend of theirs because one feels seen, heard, and understood by them.

True, the term “confessional singer-songwriter” has negative implications, particularly for female artists, as it can be used as a dig, as a way to diminish their artistry into nothing more than overly emotional ranting. It has been and continues to be used to fuel conversation about sexism in the music industry and the importance of the feminist movement in this context, as Perone discusses in his book. Still, this writing style has catapulted many artists into stardom, and it is easy to understand why: confessional lyrics serve as a bridge between an artist’s public persona and their personal lived experiences, offering a more authentic form of connection.

### **Taylor Swift & Songwriting**

In this thesis, I have chosen Taylor Swift as the case study, as she is considered to be one of the most prolific songwriters of the 2010s decade. In the course of thirteen years, Taylor Swift has risen to global superstardom and developed a loyal fanbase. Born on December 13<sup>th</sup>, 1989, a lover of cats and the number thirteen, she got her start in country music. Anecdotally, Swift recalls begging her parents to move their family to Nashville, and then, after they did, boldly walking into every record label proclaiming that she wants a record deal – at age thirteen. Some

things never change, including the reason why she writes songs: they allow her to process her life, often describing it as an ‘escape’ or a ‘way of coping’ in interviews. In choosing to explore the intimate connection female artists maintain with their audience, it grew increasingly important to look at someone whose talents lie in songwriting just as much as any other component of their fame, allowing for relation to the confessional singer-songwriter movement.

Having released seven studio albums and regarded as one of the best lyricists of all time by Rolling Stone, Swift stands out from most other artists in that she holds a songwriting credit on every one of her songs (note: over 100 songs). Furthermore, having been recently named Artist of the Decade by the American Music Awards, the first female artist to receive this prestigious accolade, and the first ever Billboard Female Artist of the Decade, Swift not only writes songs, but writes ones that have become the soundtrack to many people’s lives. In an interview with CBS This Morning in 2014, she discusses how songwriting has always been the focal point of her artistry: “If I didn’t write, I wouldn’t sing”. These factors altogether create boldly glaring evidence as to why Swift’s artistry best fits this research.

### **Brené Brown & *Rising Strong***

As someone who deeply connects to and is greatly moved by music, I often wondered what it was about certain songs or artists that enthralled me – and truthfully, after stumbling across Brené Brown’s TEDx Talk, “The Power of Vulnerability”, I began to connect her research to music, inspiring this topic. Brené Brown has made waves in her work on empathy. Titling herself as a research-storyteller, she has spent over a decade conducting qualitative research with the intent to study connection. Over a decade later, Brown has published seven books, filled with an in-depth understanding of emotions people are often afraid to explore (and why): vulnerability, courage, and shame. Her research includes thousands of stories and experiences,

digging deep into what makes us human, and sharing her findings in a digestible way.

While exploring Brown's work, specifically her books, *Rising Strong* seemed particularly fitting for this realm of research as it focuses on how we can embrace our stories and come out stronger on the other end because of it. This closely follows Swift's description of her songwriting, even writing in the 1989 prologue: "This is a story about coming into your own, and as a result... coming alive". All of Swift's artistry aligns with Brown's stance on viewing vulnerability as a strength, seeing as Swift documents her most painful moments and her most exhilarating celebrations (and everything in between) in her lyrics.

To bridge the work of these two women, a text analysis of Swift's lyrics will be conducted using the LIWC software, created by James Pennebaker, a UT professor. The goal is to discover overall trends in her albums and map how the different eras of her artistry connect to her ability to encapsulate powerful emotions and experiences shared by all individuals. These trends will then be placed against stand-out themes in Brown's research in the framework of her novel, *Rising Strong*. Intertwining Swift's work with Brown's research also gives room to explore topics such as empowerment and feminism, with the latter connecting back to the confessional singer-songwriting movement.

### **Album Context**

Before diving into the analysis portion, it is important to contextualize Swift's albums in regards to her career to better communicate and understand the significance of the findings.

Taylor Swift kicked off her career with the released of her self-titled debut album, *Taylor Swift*, in 2006. This album is filled with songs she wrote in the margins of her school notes or while sprawled across her bedroom floor about her high school experiences, filled with the sweet, child-like innocence one can expect from a sixteen year old girl. Songs like "Teardrops on

My Guitar” and “Our Song” put her on the radar of the country music scene. With the release of *Fearless* in 2008, Swift topped the music charts with hits like “Love Story” and “You Belong With Me”, going on to become the youngest female artist to receive a Grammy for the coveted Album of the Year slot. The chart success of this romantically-themed album seemed almost unprecedented for a young, female country artist like Swift – and served as a glimpse into the stardom she was going to grow into. Even from the beginning, Swift prided herself on being the primary songwriter on all of her songs, often discussing the ways in which her life and her daydreams inspired the music. With her rapidly rising success, some began to doubt whether she truly wrote her own music, questioning how many of these songs could truly be attributed to Swift’s talent. In response to the criticism, Swift released *Speak Now* in 2010 – her only self-written album. While this album, still wildly successful, did not beat out the accolades *Fearless* received, many critics, to present day, view *Speak Now* as her best work, emphasizing that Swift is in her most vulnerable and real, and thus, most captivating, state. At the very least, it got her intended message across: Taylor Swift is a songwriter – a talented one.

In addition to her songwriting skills, Swift’s outstanding ability to reinvent herself in her work became increasingly clear with the release of her fourth studio album, *Red*, in 2012. From the rock-n’-roll inspired “I Knew You Were Trouble” to the crushing heartbreak of “All Too Well”, a song famously known for having a twenty-minute long first draft, Swift captured the myriad of emotions many face in their early 20s, describing, in her album booklet, that she remembers all of these moments “in bright, burning red”. As later seen in the *Lover* diary entries, Swift writes, the night before the 2013 Grammys, “Never have I felt so good about our chances. Never have I wanted something so badly...”. Swift’s final country album had several chart-topping hits, but ultimately lost the Grammy in, what was her second-time nominated for, the



Album of the Year category. Today, it is still regarded as one of her best albums, by fans and critics alike. Perhaps reinvigorated, Swift followed up with what some may refer to as her most ambitious project yet: the release *1989* in 2014, a complete nose-dive into pop music. Despite people in the music business, including her own record label, advising against her venture into pop, Swift went through with the decision, one that ended up making *1989* one of the most decorated albums of all time. In 2016, *1989* won Album of the Year at the Grammys, making Swift the first ever female artist to take home that category twice, and currently, three of her music videos from this album have each surpassed over 1 billion views on YouTube. With just her first album in this new music genre, Swift already established herself as a bonafide pop star.

The high of the *1989* era came crumbling down as Swift found herself in the midst of a Kimye scandal, involving Kanye West's "Famous" and an infamous call (illegally) recorded by Kim Kardashian West. Swift was then mocked for her response to the situation, with many saying that she constantly plays the victim, as she wrote "I would very much like to be excluded from this narrative" in a tweet published on that same day. Her reputation was ripped to shreds as her social media became flooded with nasty comments and, notoriously, snake emojis, after Kardashian West released the video recording of the phone call on Snapchat and posted a tweet about National Snake Day as a nod to Swift. Following this event, Swift vanished from the public eye in the face of what she refers a "mass public shaming" where "people just had so much fun hating on me" (Aguirre 2019). People began to speculate whether this incident marked the end of Swift's career, something Swift admitted she questioned herself.

On August 21<sup>st</sup>, 2017, all of Taylor Swift's social media platforms were wiped clean, leaving only three videos of a snake slithering across a screen – the beginning of the *reputation* era, marking the longest period of time Swift had gone without releasing new music. The album

release date was announced shortly after, coupled with the release of, perhaps, her most polarizing lead single “Look What You Made Me Do”, in which she proclaims that the old Taylor is dead. The album’s promotion revealed an overarching dark theme for the album, and from the lead single, many predicted the work to center on revenge with a bad girl attitude. This rang true... for those who did not listen to the album. Time and time again, Swift has referred to *reputation* as an album about finding love throughout all the noise – about embracing the comforts of a newly private life and the real people who never leave your side. The contrast between the release of bitter poems reading “If you’re anything like me, I’m sorry” at the beginning of the *reputation* era to the wide smiles and feel-good experience of her finishing her *reputation* Stadium Tour reveals all: the *reputation* era was one of transformation, one she ended in the “healthiest, most balanced place [she’s] ever been” (Hiatt 2019). Finally, her seventh and most recent studio album to date, *Lover*, came out on August 23<sup>rd</sup>, 2019. It marked a return to Swift’s past work, from swooning, head-over-heels love songs she made a name for herself with like “Lover” to the catchy bubblegum pop hinted at by *1989* with songs like “ME!”, a true night-and-day contrast to *reputation*. Swift self-wrote several songs on the album and has herself noted that this is her favorite album of hers, covering love in all of its complexities. For the first time, Swift’s activism appeared in her music, most notably with “You Need to Calm Down”, where she expresses allyship to the LGBTQIA+ community, donating money to several organizations in support of the cause and creating a petition to urge the Senate to support the Equality Act. The reception of this album has generally been positive, but with the *Lover* era still in full swing, it will be interesting to see how the tour, upcoming singles, and other artistic elements play out.

### **Taylor Swift’s Platform & Fame**

Having released seven studio albums, Swift is heading into the new decade with ten

Grammys to her name, having topped the Forbes' highest-paid celebrity list twice (in 2014 and in 2019) and shows no signs of slowing down soon. Currently standing as one of the biggest names in the music industry, Swift recognizes her position of power – and uses it to support others. Back in 2014, quite notably, she chose to remove her music catalog from Spotify, one of the largest streaming platforms of our time. Swift wrote an op-ed in the Wall Street Journal discussing the future of the music industry and the value she believes music, equated to art, holds. She writes about how piracy and file sharing continue to diminish the worth of the work artists put out, making it increasingly difficult for them to continue their pursuit of artistic ventures. One of the most memorable aspects of Swift's *1989 World Tour* was that she brought out different guest artists to her show every night. While it did create a more memorable experience for her fans, she explains that her motivation behind that was out of fear that she would not be able to give her audience a new experience, since immediately following every show, hundreds of hours of video footage from the concert would be uploaded to YouTube. Streaming also devalues work because artists are often not compensated sufficiently for their art – practically giving away their music for free. In 2017, Spotify reported that, after several conversations directly with Swift and her team in Nashville explaining their service and streaming model more in-depth, Swift made the decision to return her music to the platform.

Then, in a similar case with Apple Music in 2015, Swift wrote an open letter to Apple, ahead of the launch of their music streaming service, frustrated with their policy saying they would not pay the artist during the consumers' free three-month trial period. She re-iterated many of the concerns she expressed in the op-ed, particularly emphasizing the barriers this would pose to smaller indie artists. Within 24 hours, Apple revised their policy to include artist payment during the trial period, which led to Swift's music *only* being available on the Apple

Music streaming platform (for around two years).

While many criticized Swift for her battles with streaming services, seeing her motives as money-driven almost to a point of greediness, recent events show how Swift's past experiences influence her current-day decisions. In November of 2018, Swift made the decision to switch her record label to Republic Records and Universal Music Group, where she excitedly mentioned that would own all of her master recordings from then on (i.e. *Lover*). This came as a surprise for many, as Swift had yet to uncover the truth behind her decision. On June 30<sup>th</sup>, 2019, Swift released a written post on Tumblr, the platform Swift uses most to interact with her fans, expressing her devastation and disgust over the news that Scott Borchetta, founder and CEO Big Machine Records—Swift's first record label—had sold her masters to Scooter Braun, an individual she notes has “incessant[ly]... bull[ied]” her for years. At the tender age of fifteen, she signed a record deal with BMG, where she, insufficiently informed on the music business (as most young artists are), signed away the rights to all her music to Borchetta under that label. According to Swift in the same post, no matter how much she pleaded to own her work, the only option Borchetta gave her was to continue under that label and ‘earn’ back her albums one at a time – for every new album she released, she would receive the rights to an old one. Now recognizing the manipulation, Swift denied the offer, knowing that he would sell her future away with the label the first chance he got.

In all three cases of her speaking out, she continually emphasized that part of her message lies in raising awareness about the music industry's behind-the-scenes in hopes that newer, smaller artists aren't faced with the same fate. Swift's decision to come forward prompted many others to speak out, sharing a similar experience: JoJo, Ciara, and Kesha to name a few. Some also pointed out that if someone as powerful as Swift is facing this, imagine the severity

smaller artists have to face, as they lack the platform to voice their battles. It even started a conversation about how the music industry needs its own #MeToo movement to uncover all the horrifying truths about the abusive and manipulative workings of the business. While several people stood in support of Braun and Borchetta, dismissing Swift's words as another victim narrative, the response thus far has been in overwhelming support of Swift.

From being coined "America's Sweetheart" in a documentary back in 2015 to the obliteration of her reputation two years later, Swift has made great strides in her activism. Yet, the more vocal she has been with her activism, the more she has been criticized about it. Prior to the *reputation* era (2017), Swift solely used philanthropic means to show support, such as donating money to natural disaster relief efforts. 2017 and onward, however, Swift has been more outspoken about politics, ending her political neutrality with the endorsement of a Democratic candidate; she has also recently been speaking more to the abuse of power men hold in the music industry. Swift has received backlash over the years, both for her philanthropy and activism, stating that her motives are strictly for business and profit, rather than for true advocacy. She has also been criticized throughout her career for perpetually 'playing the victim' and for her white feminism. Still, her choice to speak out about issues of importance, despite chances of alienating a large part of her fanbase (Swift gained a particularly conservative fanbase through her country roots), distinguishes Swift from other artists in the industry.

## **Overview**

"For me, my heroes now are great people first and great artists second." – Taylor Swift (Reuter 2009). Looking forward, this thesis will cover three elements of Swift's artistry that distinguish her in the music industry and illuminate her success as a pop-culture icon. Beginning with her music, her songwriting talent is the focus of the research as the thing that began it all.

With the provided album context and introduction to Brown's work, the text analysis will serve to illuminate seemingly invisible themes or trends in Swift's artistry, specifically her lyrics. This will then connect to broader topics, such as feminism in regards to the confessional singer-songwriter movement – and what that means for Swift moving forward.

In the span of her career, Swift has amassed over 200 million followers on social media. With her superstar power, Swift has quickly learned that the world listens to, and latches onto, every word and action of hers. In more recent years, Swift has come to recognize the power she holds and, as such, tries not to take her platform for granted by using it to speak out and stand up for what she believes in. As powerful as her music and songwriting is, Swift goes above and beyond in her commitment to those who support her, continually coming up with new ways to keep her audience invested and engaged in her artistry. From including hidden messages in her album booklet lyrics since her first studio album to now inviting hand-picked fans into her own home for pre-release album listening parties, Swift clearly puts a lot of thought and effort into her connection with her audience – and it has gone a long way in building an endlessly supportive and fiercely loyal fanbase.

These factors will be further analyzed in this thesis to explore the research questions through the lens of Taylor Swift's artistry.

## II. The Music: Lyrical Text-Analysis in the Content of *Rising Strong*

### **Text Analysis & Themes**

To conduct research on this topic, I will conduct a text-analysis of Swift's lyrics in all of the songs throughout her seven studio albums. The program used for this text analysis is LIWC (Linguistic Inquiry and Word Count), which reads a given text and gives an output detailing the

percentage of total words that reflect various linguistic dimensions and psychological processes. LIWC allows for an excellent comparison of Swift's albums to discuss the overarching themes present before further dissecting and placing individual songs into the context of Brown's vulnerability and connection framework.

For every album, Swift writes a prologue that describes the central thoughts and emotions surrounding the themes of the respective work. *Taylor Swift*, the artist's self-titled first album captures her, largely universal, experience with high-school heartbreak through her honest lyricism, expressing raw emotion in the songs. This album ranks highest in cognitive processes, which makes sense in the context of Swift using this work as a musical diary – a direct reflection of her innermost thoughts.

*Fearless* centers on her being in love with love and recognizing that some of the most important moments in life only happen when you are willing to face your fears. A similar theme can be found in *Speak Now*, with Swift emphasizing that we must not take time for granted and express ourselves in a way that is true to ourselves. *Fearless* and *Speak Now* rank significantly higher in authenticity than the other albums, 90.87% and 87.32%, respectively (compared to an average of 76.61%). Unique in this way, these two albums also display a majority of songs on the album written solely by Swift, further bringing her voice and her vision to the forefront.

*Red* delivers on its promise of intense emotions through the rollercoaster of her relationships experienced while writing the album. Swift's collaboration with new artists and experimentation with different music styles captures life in all of its beauty and tragedy. Then, emerging as a pop superstar with *1989*, Swift changed directions from albums *all about* love to one about independence, friendships, romance, and society. Both of these albums stand out in a specific negative emotion category: *Red* with highest sadness at 1.21% and *1989* with highest

anxiety at 0.92%. These numbers can provide insight to the stage of life these individuals were in during the making of the album – and show how much can change in just a few years.

*reputation* shows Swift regaining control of her narrative by being selective of what she shares with the world and keeps private: “We only know the version of [people] that they have chosen to show us.” Meanwhile, *Lover* finds Swift choosing to be defined by what she loves, using love – all aspects of it – as the guiding force in her life. *reputation* and *Lover* have a much larger focus on Swift herself, including her emotions, thoughts, and actions with “I” pronouns at 10.07% and 11.61%, respectively (average at 9.08%). This strongly connects to Brown’s emphasis on being the author of your own story, reflected in Swift’s two most recent albums.

While a text analysis provides a lot of valuable information, as with anything, there are limitations to its analysis, particularly regarding context and complex, artistic language. For example, if a song does not directly contain words that LIWC associates with anger, such as “hate”, “kill”, or “annoyed”, it yields a null result. As a songwriter, Swift often opts for expressing emotions through metaphors, symbols, or other figures of speech for a more poetic feel to her music. Furthermore, the combination of melody, rhythm, and other music characteristics *in addition to* the lyrics is what accomplishes the vision in regards to the emotion and the story. As such, the text analysis will be used in tandem with the extensive background information and musical knowledge provided by James Perone’s *The Words and Music of Taylor Swift*. Perone’s thorough analysis of the musical components in Swift’s work with a connection to history adds a valuable layer of understanding to the complexity of the Swift’s artistry.

### **The Rising Strong Process**

Vulnerability and authentic connection rest at the core of the confessional singer-songwriter movement – and Brown’s research, making this pairing particularly powerful for



analyzing Swift's lyricism. While Brown has written several other books expanding upon her research, *Rising Strong* details the "process of regaining our emotional footing in the midst of struggle" – which is where "our courage is tested and our values are forged" (Brown 2017: 10). We love rags-to-riches stories, yet avoid discussion about the hard work it took to get there; more broadly, as humans, we tend to fear falling short, failing because it hurts and is messy – yet it is a shared experience that teaches us about the strength within ourselves if we endure and learn how to rise strong. Brown splits the *Rising Strong Process* into three sections: 1) The Reckoning, 2) The Rumble, and 3) The Revolution, taking us through the grit required to show up authentically in our lives, every day. Furthermore, Brown emphasizes the importance of creativity throughout this process, describing the act of creating as "paying attention to our experiences and connecting the dots so we can learn more about ourselves and the world around us" (Brown 41). Throughout her rollercoaster of a career, Swift's songwriting has been the one constant: "songwriting is still the same uncomplicated process it was when I was 12 years old writing songs in my room" (Swift 2019) – and perhaps, that is why she has been able to remain as open and brave in her writing, even as her life changed.

### The Reckoning

The *reckoning*, in Brown's terms, equates to the fall – the moment where one becomes swallowed by emotion and has the choice to deny or embrace them. This part of the process has two key components: engaging with our feelings and choosing curiosity to explore the root of these feelings. By tuning into and becoming aware of our where our heart and mind are at in the moment, we can better understand the how our feelings, reactions, and behaviors are connected. To get through this, one can either offload the hurt, placing blame or bottling it in, or integrate it, focusing on accepting and moving through it. Writing confessional songs serves as an outlet for

that pain, hurt, and overwhelm – Swift’s way of integrating these moments into the story of her life, seen throughout all seven studio albums.

### *Taylor Swift*

For the artist’s debut album, *four* songs will be analyzed for the reckoning category. To begin with, one of her most accomplished songs from the album, “Teardrops on My Guitar”, tells the story of a girl whose crush keeps telling her about his amazing girlfriend. The scene in the music video of Swift lying in bed with her guitar crying, quite literally teardrops on her guitar, serves as a lyrical image for this era – the feeling of an unrequited crush and loneliness that many teen girls can relate to. The remorseful, melancholy tone of this track is supported by the mandolin and acoustic guitar instrumentation. Now considered a Swift signature, the artist, in her country albums, never shied away from revealing who the song was about, often using their first names in the lyrics – Drew, in this case. LIWC text analysis reveals that the ‘male reference’ category on this track ranks the highest, by a large margin, with 7.67%. In combination with a 21.25% focus on the present, we can see how Swift is processing these emotions in real-time, both while dedicating the song to Drew and confiding in the listener as a friend. Using text analysis, it is surprising to see that this song rates low on the ‘sadness’ category – which can be attributed to using more figurative language: “teardrops on my guitar” instead of crying. This once again emphasizes the importance of using more than one form of analysis. All of these contribute to Swift’s coming-into, her reckoning, surrounding this situation, gaining a newfound awareness of the sadness and pain she feels from this situation.

Then, “The Outside” is one of the lesser-known songs on the album and, somewhat ironically, covers social isolation, the feeling of being an ‘outcast’. Swift wrote the “The Outside” on her own when she was around twelve or thirteen years-old, telling fans in her CD

booklet that it “talks about the very reason [she] ever started to write songs”. With this particular track, Swift highlights that songwriting helped “rise above” the bad days, knowing that music would always be there for her. Although her inspiration came from middle school friendships, the feelings Swift sings about, as with many of her songs, are shared amongst most people: “Nobody ever lets me in... [I’m] On the outside, lookin’ in...”. LIWC shows 99% authenticity for this track, demonstrating how well Swift was able to make use of her voice here. Following with the story, the social processes rank low at 5.56% (compared to a 14.88% average on the album) – further emphasizing that seclusion through the language. With a high 5.98% certainty in cognitive processes, Swift details how, in the midst of this isolation, we believe that things will never change, will never get better. In addition, the introduction with drums and guitar give way to more upbeat music, with a unique rhythmic melody that gives way to “more mature... imagery” (Perone 2017: 12). Ultimately, with the liner note secret message reading “You are not alone”, Swift comforts those by reminding them that many others can relate to their experience, even though it feels incredibly lonely during.

Another song that falls into this category is “Cold as You”, delivering a sense of misunderstanding about where this relationship went wrong coupled with imminent self-blame, despite the other party seemingly doing Swift wrong. Unique in this way, “Cold as You” displays a more vocally restrained performance by Swift, drawing upon the emotional dissociation felt in the relationship. The piano and violin instrumentation in the introduction sets the somber tone that the lyrics uphold. Analytically, this song rates similarly high across anxiety, anger, and sadness (an average of 0.96%) as Swift recalls the consistent worry, lack of reciprocity, and inadequacy she felt throughout the relationship: “You never did give a damn thing, honey / But I cried, cried for you”. Although Swift is reflecting on the situation in writing,

she is not yet able to dig deeper into making peace with the story because the “scars” are too fresh for her. While she does recognize the unhealthy power dynamic (high at 2.06%), the use of certainty (highest at 5.35%) represents the black-and-white thinking Swift still has in processing this relationship.

Swift’s second to last of this album, “Picture to Burn” takes influences from rock music. With its signature banjo and electric guitar solo, this track demonstrates Swift’s “brutally honest” anger, as she refers to it, in response to a situation where she felt wronged. To no surprise, this track analytically ranks highest in negative emotions (9.86), particularly anger (4.76%). For imagery, the music video includes Swift imagining herself destroying her boyfriend’s place, as she finds herself overwhelmed with emotion after witnessing him cheating. Through LIWC, we can see that “I” pronouns dominate the song, unlike most tracks – a direct link to Swift expressing how this makes *her* feel: “*I* didn’t get my perfect fantasy” or “*I* hate that / stupid old pickup truck”. Looking back to this album in recent years, Swift has noted her evolution as a writer, stating how differently she processes those same emotions now and how many of her songs on her earlier albums were written like a diary, without the full development Swift displays later on in her career.

### *Fearless*

For Swift’s sophomore album, *four* songs will be analyzed for the reckoning category. “White Horse”, one of the most emotional songs on the album, is a ballad about realizing the unattainable ideals of the Prince Charming image and dealing with the fallout of her most recent relationship. The track presents this story in a fairytale metaphor of a prince on a white horse coming to sweep a princess off of her feet – which never happens. The feelings of letdown and disillusionment (sadness high at 0.98%) stand out as Swift criticizes herself, whispering “Stupid

girl, / I should've known". She spends this song visualizing (2.28%) how the naiveté of her dreams ultimately gave way to the harsh reality (differentiation high at 4.56%). Towards the end, we begin to see a positive shift in perspective, something Swift attributes to the songwriting process itself: "I'm gonna find someone someday who might actually treat me well". The minimal strings of the acoustic guitar instrumentation and the downpour in the music video setting help set the solemn, melancholy tone.

The next two songs for this category are in succession to each other on the album: "Tell Me Why" and "You're Not Sorry". The instrumentation of "Tell Me Why" creates a powerful foundation for Swift's message: The fiddle opens up with quick-moving arpeggios that transition into highly syncopated drums and electric guitar. Swift spends the song demanding her ex-partner 'tell her why' they mistreated her, with their "mean streak" and explosive temper. That confusion and frustration (1.15%) leads to this continuous questioning (5.19%) in an attempt to process and resolve the situation. The artist recalls the exact thoughts she had in the moment, with insight highest at 6.34%, allowing the audience to live through the hurt with her. Swift, however, ends the song empowered: "I take a step back, let you go / I told you I'm not bulletproof / Now you know". Although "You're Not Sorry" follows with similar themes, it sonically resembles "White Horse". This powerful ballad opens with a rich piano sound and somber violins that immediately prepare the mood for the lyrics. Swift finds herself in a distraught emotional state after discovering a series of secrets her boyfriend kept from her, ruining their, otherwise loving, relationship. Negations (highest at 16.84%) dominate this track, representing Swift coming to her breaking point: "You're *not* sorry" and "... you're thinking we'll be fine again / But *not* this time around". As one may expect, this realization leaves her in utter sadness (3.37%), discovering that their relationship was built on a crumbling foundation:

lies. The strong presence of differentiations (5.39%), however, shows Swift growing more confident with her decision to walk away: “*But I don’t believe you baby / Like I did before...*”. These first three songs follow a similar pattern in that Swift is overwhelmed with the wrongdoings initially, but finds the strength to take back the narrative right at the end, signaling a future growth.

With “Forever & Always”, Swift again returns to writing about relationships gone wrong – this time, one where her partner grew increasingly distant with no explanation. As we have seen in Swift’s processing style before, she finds herself asking questions (4.44%), trying to piece the puzzle together: “Baby what happened? Please tell me” and “Where is this going?”. Yet her worry and inability to understand why (anxiety at 0.25%) lead to annoyance, as she snaps by calling him a “scared little boy”. Despite Swift’s attempt to mask her sadness (0.74%), it is seen through the rain imagery in the chorus. She feels lost after losing the love she truly believed would be there ‘forever and always’ (certainty highest at 8.15%). This record also exemplifies how instrumentation can significantly impact the feel of a song. The original version features pop rock influences that depict Swift’s madness as she feels helpless watching her partner slipping away, while the piano version on the platinum edition shows Swift in a softer, more emotional state that uncovers the deeper hurt. As only a teenager, Swift wrote thoughtfully crafted music that got to the core of her emotions during any particular situation or moment.

### *Speak Now*

For *Speak Now*, three songs will be analyzed for the reckoning stage. The first song to fall under this category is “Dear John” ranking as a top songs for sad emotions words at 2.13%. Rumored to be about John Mayer, “Dear John” has earned a spot as one of the most heart-wrenching songs of Swift’s entire catalogue. To this day, this song remains one of the most

difficult for Swift to perform live, as it brings painful memories of a manipulative relationship. This track, although not reflected in the analysis, clearly describes the fear and toxicity she experienced: “Counting my footsteps, / Praying the floor won't fall through” and “Maybe it's you and your sick need to give love then take it away”. Yet, Swift begins to display newfound awareness halfway through (sigh high at 3.20%): “I *see* it all now, it was wrong” and “I'll *look* back [in] regret”. In recognition of this, “Dear John” represents the beginning of Swift standing up for herself.

In stark contrast, “Better Than Revenge” stands as probably the most controversial track on the album, with some going as far as to deem this song as slut-shaming. Through LIWC, the song stands out in two categories: female reference (7.80%) and reward (3.70%). This song describes another girl “[coming] along” and taking her boyfriend from her “faster than you can say sabotage”. The persistent use of “she”, the female reference, in almost every line of this song represents how Swift places the blame on her, rather than the boyfriend for ruining the relationship – proceeding to then sing, in reference to the other girl, that “She's better known for the things that she does / On the mattress...”. To Swift, it seems that she sees the ‘boy’ is a prize to be won, a reward with the girl “stealing other people’s toys”, as a bully would, and deserving “applause” for her ‘success’. The rock influence and edgier feel shines through in the aggressive drums and electric guitar instrumentation, complete with speaking segments from Swift, revealing her anger and despise. From the negative feedback the song received in the years following its release, Swift spoke out about the song in an interview with *The Guardian*, saying this was how she felt at eighteen, but “then [she grew] up and realize[d] no one can take someone from you” (Hoby 2014).

Finally, in “Haunted”, Swift is swallowed in a sense of denial, as she attempts to come to

terms with her partner leaving her: "...I just know / You're not gone, you can't be gone".

Through the text analysis, the present focus here is highest for the album, at 23.75%, which contributes to the suspense and impending fear Swift describes, making the listener feel as if they are right alongside her. LIWC shows that over 10% of the words in this song relate to motion, emphasizing this feeling of running away from a dangerous situation – "Can't turn back now, I'm haunted". The instrumentation also greatly contributes to the overall tone – the dramatic, discrete high notes of the violin with the electric guitar backing that open the song create the sense of confusion and desperation further supported by the lyrics.

### *Red*

For the artist's final country album, *three* songs will be analyzed for the reckoning. Beginning with the most well-known song from the album, "I Knew You Were Trouble." dabbles in dubstep, taking a strong pop rock direction. In a performance on Good Morning America in 2012, the artist said that it is one of her favorite songs on the album because it "sounds just as chaotic as the feeling was when [she] wrote it". The track describes Swift blaming herself in a relationship that went wrong because she saw the red flags and chose to ignore them (insight high at 4.09%). Her ability to bring awareness to these emotions, however, is exceptionally high here (feel at 1.79%), and despite the pain, she still writes about the shame, the fear, and the brokenness she experiences. To no surprise, negative emotions (12.02%) flood this song as she realizes that even the love she thought they shared may have been a lie, leaving her with nothing. In telling a story that she had never written about before, Swift incorporated new musical features as well, particularly the "hip-hop influenced percussion part", keeping the listeners on their toes (Perone 2017: 45). Overall, Swift tells a classic tale of the good girl falling for the bad boy. She follows her curiosity, choosing danger over regret, so upon greater



reflection, she, to a certain extent, knew what she was getting into. The song itself, however, shows the immediate chaos that ensues when realizing she let herself be drawn into the toxicity.

The fifth track on the record, “All Too Well”, although never released as a single, continues to garner praise for its painstakingly honest lyrics and the raw emotions felt throughout its entirety. In 2019, *Rolling Stone* listed this track as the best song in Swift’s entire catalogue. The story centers around a scarf she left accidentally at his sister’s house that serves as the time capsule that sends Swift reminiscing. The concepts of space (8.82%) and time (6.45%) play heavily into this track’s themes, as Swift can recall the exact place, time, and feelings of every memory, like “singing in the car, getting lost upstate” in autumn and “[dancing] around the kitchen in the refrigerator light” in the middle of the night. Analytically, the song is deceptive, as positive emotions (3.23%) are present twice as much as the negative ones (1.51%), yet must be understood in the context of Swift’s focus on the past (very high at 9.46%) in her longing of what they used to have. Most consider the bridge of the song to be the most powerful part, also the first lyrics Swift came up with, as it represents the complete destruction of their rare relationship: “You call me up again just to break me like a promise / So casually cruel in the name of being honest”. The entire song builds up to this explosive climax, the mosaic of memories now shattered, describing herself as a “crumpled up piece of paper” struggling to “be her old self again”. Despite all this pain and grief, she is unable to move forward because she remembers it **all too well**. The asymmetry in the verse structure and instrumentation contributes to a feeling of spontaneity, making the song feel like a venting session with Swift herself, strongly increasing the authenticity (95.49%). Swift comes full circle with the scarf at the end to demonstrate reciprocity, since he ended up keeping it, despite mailing all her other things back: “You can’t get rid of it, ‘cause you remember it all too well...”. During her *reputation Stadium*

*Tour*, Swift credited the fans for helping her heal the heartbreak of this story through their endless support, turning the song into a collection of wonderful concert memories rather than a painful reminder of the anger and hurt it was inspired by.

The *Red Deluxe Edition*'s "The Moment I Knew", with Swift as its only songwriter credit, is about her horrible experience at her own birthday party, when her then-boyfriend didn't show up after promising his attendance. The contrast between positive (3.52%) and negative emotions (2.64%) here emphasize a jarring isolation, as everyone around her is enjoying the party, but all she can feel is the overwhelming sadness after being let down, *again* (differentiation high at 2.39%). Another powerful bridge here, supported by a majestic orchestra, defines this song as Swift questions how to handle this (2.64%):

What do you say  
 When tears are streaming down your face  
 In front of everyone you know?  
 And what do you do  
 When the one who means the most to you  
 Is the one who didn't show?

Her partner's absence at the birthday party reveals a greater truth, in a culmination of wishful thinking and broken promises to the point where Swift finally realizes she's through. Even when giving him a last chance, he still took her love for granted. Swift finds clarity in that she should not have to feel this way – it's on him (discrepancy at 2.05%): "You *should've* been there... And I *would've* been so happy". The track ends in apologies from both sides: first, from her boyfriend, about missing the party and then from Swift, for trusting him.

1989

For Swift's first pop album, *three* songs will be analyzed under the reckoning category. "Out of the Woods", the sixth single off this album, Swift has said, represents the fragile nature of some relationships, living in perpetual caution and just taking it one day at a time. Rather than

explicitly stating so, Swift depicts the anxiety (analytically at 0%) felt in this relationship through “repetitions [and] sequential statements” (Perone 2017: 59), with these two questions dominating the chorus: “Are we out of the woods? / Are we in the clear yet?”. Through this all, however, Swift’s incredible emphasis on “we” (11.28%) shows how dedicated she remains to this relationship. In the track, she describes how, when they were alone together, they felt incredibly connected and as if they could take on anything: “The rest of the world was black and white / But we were in screaming color”. The stunning music video provides an added layer of depth to the meaning of the song, as Swift always finds herself running away from danger (sight at 14.26%) through various treacherous terrains. The song has a strong focus on the present moment (10.95%), which highlights the contrast between the safe comfort of their homes and the daunting public eye. The video symbolizes the feeling of always being followed and needing an escape. Swift has called “Out of the Woods” one of her favorite songs on *1989* because she feels it best represents the album. Despite its upbeat, catchy nature, Swift opens up about the very personal emotions she experienced in what seemed like a very public relationship.

A few songs later, “I Wish You Would” stands alone on *1989* in covering regret and desperate longing for the return of a relationship. Swift begins by imagining her ex-partner passing by her house, choosing to keep driving instead of stopping by because they don’t believe it would make a difference. Yet, Swift uses this as a transition into how she actually feels: “You’re thinking that I hate you now / ‘Cause you still don’t know what I never said”. This “mad, mad love” they experienced was full of extremes – “You give me everything and nothing” – keeping Swift hooked on the adventure. Despite their relationship being over and the challenges they endured, it seems here that Swift would not mind getting back together. She wants a second chance, greatly hoping that he “*would* come back” so that they “*could* go back”

(discrepancy highest at 13.44%) to how they were before. She expresses both anger (1.66%) at herself for not fighting harder to keep their relationship and sadness (0.37%) over deeply missing him. The heavy synthesizers and pulsing snare drums backing her vocals stay in line with the 1989 sound that was inspired by the pop music of the 1980s. Her choice to admit her wishing for the return of this relationship elevates Swift's awareness of her emotional state, as it opens her back up to the chance of being hurt again.

Swift's "I Know Places" follows up on the themes of "Out of the Woods", with this idea of having to outrun the "vultures", the public, letting her partner know that she 'knows places' they can hide. The artist plays around with themes of reward (0.93%) and risk (1.55%), as Swift and her partner find themselves in a never-ending danger, with others seeking them out like a 'WANTED' notice. Swift's stylistic vocal choices emphasize the need to watch their every step – with her voice jumping an octave at the end of each verse line, resembling an unexpected scare. It grows clear that this is not Swift's first time in this situation, as she hones in on the idea of mistrust: "Loose lips sink ships all the damn time...". We see Swift try to take control of their situation as she promises her partner that they can get out of the situation (insight at 6.21%) – yet this still is unfamiliar territory. Above it all, she believes that their love can prevail. Again, due to Swift's imagery and poeticism, the analysis does not pick up on the anxiety of feeling chased (0.00%) – which is the dominating feeling they experience as the 'hunted'. The musicality of the piece drives this feeling home. The song opens and ends with a click of a recording cassette, making it feel like, despite all their efforts, the hunters are continuing to find ways to track them. The piano and drum instrumentation darken the mood, while Swift's repetitive "I"s in the background reinforce a sense of urgency.

*reputation*

With *reputation*, two songs will be analyzed for the reckoning stage. The darkness and eeriness of this era shocked everyone with Swift's release of the lead single, "Look What You Made Me Do". Swift's persona became clouded with revenge, bitterness, and cynicism – a career-defining move. The artist created this song in response to her feud with Kanye West and Kim Kardashian, whereby she was 'cancelled' by the internet for seemingly lying about a phone call involving West's song "Famous". Much like "Blank Space", later analyzed, Swift took on the character society created of her to demonstrate, in this case, how horrible people made her out to be and to distance herself from the constant noise to heal and restructure her life. Interestingly, LIWC does not register the negative emotions dominating the song in its analysis, again as Swift does not directly say 'I *hate* you', but the same idea can be captured from "I've got a list of names and yours is in red, underlined". Analytically, this track ranks particularly high in causation (7.71%) and sight as a perceptual process (7.35%), highlighting this idea of society *making* her, giving her no other option than to, transform into this persona – saying 'I am giving you what you wanted'. Although the full story behind this track reveals an incredibly high level of awareness, the vindictive purpose of this song shows only beginning signs of emotion recognition, the walking into the story, seen with the anger and offloading of blame.

In a pretty stark contrast to the lead single, "Gorgeous", one of the promotional singles off the album, intends to simulate the warm, exciting crush feelings we often experience at an early age. The lyrics Swift uses are playful and solely revolve around her love interest: "Ocean blue eyes looking in mine / I feel like I might sink and drown and die". This track revealed that, in reality, *reputation* focused less on karma and more on love. The record plays heavily on contrasting emotions to represent the extremes one can feel when infatuated with someone: "You

make me so happy, it turns back to sad... / You are so gorgeous it makes me so mad”. This is also represented in the text analysis as positive and negative emotions shows up equally (5.87% and 5.61%, respectively). Furthermore, the high causation percentage (4.59%) suggests that this other person is so ‘gorgeous’ that they are making Swift feel overwhelmed with emotion. Overall, this song is meant to be a catchy electropop song that people can both relate and dance to, as Swift explores the beginning stages of vulnerability that comes with falling in love.

### *Lover*

Finally, for her most recent studio album, *two* songs will be analyzed for the reckoning. “Cornelia Street”, one of Swift’s three self-written songs on the album, symbolizes the memories from her relationship that occurred while she was renting an apartment on Cornelia Street in New York City around 2016. Swift discusses the nostalgia she feels from a clearly important time (14.29%) in their relationship, so much so that if her and her partner were to break up – she continues to repeatedly say, with high certainty (6.35%), that she’d “never walk Cornelia Street again”. This seems like Swift’s most cherished relationship, the one she feels is meant to last – which is why losing this person terrifies her. A section from the bridge of this song interpolates the chorus of “Invisible” from *Taylor Swift*, singing “Barefoot in the kitchen / Sacred new beginnings / That became my religion, listen”. On *reputation* and even more so on *Lover*, Swift toys with the idea of romance metaphorically representing religion (0.79%). Here, the song grows quiet – Swift suddenly saddened (1.85%) by the possibility of this ever coming true. Using this apartment as an analogy for their relationship represents how Swift feels at home (1.79%) with this person. This song incorporates a heavy synthesizer in its soft pop, thematically centered on a fear of her partner leaving. The lyrical imagery and emotional honesty in “Cornelia Street” has made it a standout on the album.

In succession, “Death By A Thousand Cuts” is the only breakup song on *Lover* – a first for Swift. The track opens with a chorus of ringing “my, my, my, my”, a repetition similar to the one seen in “Out of the Woods” – signaling anxiety (0.23%). As the title suggests, the theme of death (1.62%) gives way to a deeper darkness that sets in as Swift and her partner separate. Phrases throughout the song, such as “[getting] drunk”, “bad drug”, and “haunted club”, show Swift’s difficulty in coping with this breakup. Differentiations (7.66%) play a significant role as nothing seems to take away the unbearable pain of the present moment (14.39%): “Gave you so much, but it wasn’t enough” and “... I *can’t* pretend it’s okay when it’s not”. The title, “Death By A Thousand Cuts” even follows similar themes, with its two-fold meaning: 1) *lingchi*, suggesting a slow torture that is far more painful than a sudden end, and 2) many little things, rather than one big issue, aggregating, eventually triggering the relationship’s end. Besides the classic synthesizer heavily present in her two most recent albums, the instrumentation for this song is uncommon for Swift’s style, with its use of whistle tones, voice layering for a ghostly element, and sound effects (i.e. a rattling chandelier in reference to the chorus). As seen in LIWC, both songs in this category from *Lover* rank very high in authenticity (99%). Despite these tracks falling into the ‘beginning’ stage of Brown’s *Rising Strong Process*, the honesty and openness with which she approaches it displays a maturity and growth in itself.

### *Overview*

Without ‘walking into our story’, we allow the emotions to consume and own us – we live in fear, rather than in power, with the belief that we are an observer of our story, rather than the author. Swift’s songwriting capabilities allow her to gain that awareness when she picks up the pen, moving her through this process and granting her the wisdom we all hope to receive from our lived experiences.

## The Rumble

The *rumble* refers to the grit of the work – where the ‘reckoning’ is the fall, the ‘rumble’ Brown describes as the story we tell ourselves about the fall. It is commonly known that we are our own worst critics – making a mistake can throw us into a shame spiral, making us want to shrink from those uncomfortable feelings. The rumble, however, is characterized by a sense of *curiosity*: asking ourselves the story we are making up about whatever we are going through. This part of the process sits at the core of where change begins to happen, allowing us to cultivate greater courage and connection in our everyday lives. Writing down the ‘story we are telling ourselves’, as Brown terms this, gives us the chance to process those emotions and the fear we often want or choose to suppress.

### *Taylor Swift*

For *Taylor Swift*, two songs will be further analyzed for the rumble stage. The opening track to her first album, the debut single released four months prior to the release of the album, “Tim McGraw” is a bittersweet reflection of Swift’s realization that her current relationship, although wonderful, has to soon end. Swift accepts their fate: their impending breakup because of her boyfriend heading off to college. Her first track displays great insight (highest at 6.39%) in the natural ebb-and-flow of relationships. She simply hopes that when her boyfriend thinks of or listens to Tim McGraw, he holds on to the memories they shared together, despite having to part ways. Already with the release of her debut single, Swift uses allusions to characterize relationships. The reference to Tim McGraw here immediately connects Swift to her roots in and her appreciation for country music. As seen with both “Tim McGraw” and “Our Song” (analyzed later on), music symbolizes shared memories: “When you think Tim McGraw... I hope it takes you back to that place”. For this song, Swift relies heavily on one’s senses, connecting listening



to or hearing music (hearing at 2.17%) to the vivid visualization of a specific moment (sight at 3.26%). The artist cascades these flashbacks together in association: Tim McGraw to her favorite song to dancing underneath the moonlight to her “old faded blue jeans”, all culminating in “I hope you think of *me*”. Overall, this song is full of positive memories (4.89%), as Swift clings to the hope that their relationship will hold significance beyond its time. Throughout the track, Swift demonstrates adept use of lyrical imagery – a trait she continues to develop, employ, and eventually master in her artistry.

Then, towards the middle of the album, “Tied Together With a Smile” tells the story of someone, who seemingly has it all together, secretly crumbling behind-the-scenes. The singer-songwriter dedicated this song to a popular friend of hers in high school, who confided in Swift about her struggle with an eating disorder. Swift structures the song by contrasting her observations and the persona her friend puts on with the truth (differentiation highest at 6.53%): “... no one knows / that you cry; *but* you don’t tell anyone...” and “... you’re tied together with a smile / *But* you’re coming undone”. Swift wrote this song to her friend (“you” pronouns at 12.65%), empathizing with her while trying to provide validation and gentle advice (tentative at 4.08%). Swift wishes her friend could see the beauty everyone sees in her. The acoustic guitar and fiddle instrumentation provide an authentic ‘country sound’, a genre known for its honesty. The main theme in this song revolves around someone masking their pain and low self-esteem, largely universal feeling, one Swift describes from a personal perspective in other tracks, such as “Teardrops on My Guitar” (Perone 2017). For many of her fans, this became a recovery anthem for them – helping them process their own experiences. During the *reputation Stadium Tour* in Foxborough, Massachusetts, Swift sang “Tied Together With a Smile” as a surprise song, with a powerful message about being kind to yourself and understanding that one never knows what

someone else is going through. More recently, Swift revealed in her *Miss Americana* documentary, later discussed, that she, herself, struggled with an eating disorder during the 1989 era, making the song from her self-titled album, perhaps, even more meaningful.

### *Fearless*

In *Fearless*, three songs will be analyzed for this category. “Breathe”, with Colbie Caillat, explores friendship love and the equal importance they hold to romantic love in life. This was the first song in Swift’s catalogue that featured another artist, choosing Caillat because Swift was “in love with the way she makes music”. Swift displays incredible understanding during the track, able to acknowledge that people change and drift apart, even when there is no specific event or reason why, as explained in her album booklet: “A song about having to say goodbye to somebody, but it never blames anybody. Sometimes that’s the most difficult part. When it’s nobody’s fault.” This beautiful maturity amidst the sorrow (3.93%) demonstrates an honesty and growth seldom seen in one’s teenage years. This country pop ballad, with soothing acoustic guitar and piano accompaniment, focuses on loss and how we have to cope with the situation, even when we believe we will not be able to (differentiation at 7.21%): “Now I *don’t* know what to be without you around” and “... I *can’t* breathe without you *but* I have to”. This referencing to breathing (3.28%) represents how valuable this friendship was to Swift – it felt natural, without effort, and it is a huge shock to now have to part ways. To remind and comfort herself in the hurt, Swift validates that losing someone is “never simple, never easy... never a clean break” (certainty at 4.59%). Although there is nothing that can “save [them] from the fallout”, she still cares about the times they shared and about the person – the acceptance element Swift expands upon here demonstrates learning and a newfound understanding of connection in life.

Three songs later, “The Way I Loved You” describes Swift missing her past relationship,

despite its complications and frustrations, while currently in a new relationship, with a “charming and endearing” person. She is very much in the grit of the work here, struggling to choose between the ‘good guy’, the person who treats her well and is an ideal of a boyfriend, versus her ex-love that took her on a “rollercoaster kind of rush” of instability and passion. This is represented in the analysis with the opposing emotions (positive – 6.36%; negative – 3.94%). Swift places a particular emphasis on the messiness and severity of emotional extremes felt with her ex-partner compared to “not feeling anything at all” now (1.82%). As we can see by now, Swift often craves and chases intensity in her relationships – despite the devastating lows, the euphoric highs make it worthwhile. The instrumentation parallels these emotions through dynamic contrasts: a passive string orchestra and light drums for the ‘perfect’ relationship versus aggressive drums with a strong electric guitar for the messy, yet meaningful one. In her past relationship, Swift found herself breaking down from the anger (1.52%), ultimately because she was “so in love that [she] acted insane”. This is the kind of love that keeps pulling her back to that person, missing the fireworks, missing the unpredictability and excitement. While she understands that the seemingly right choice would be the ‘good guy’ (discrepancy at 3.03%), she does not want to fake her feelings. Swift displays ownership of her decisions by acknowledging and accepting the consequences that may come with following her heart.

Off of the *Fearless Platinum Edition*, the third track, “Come In With the Rain”, finds Swift exhausted in a relationship that she feels is very one-sided. The verses depict a coming change (discrepancy at 3.04%): “I could stand up and sing you a song / But I don't wanna have to go that far...”. They express how Swift still loves her partner and deeply wants this to work out, but accepts that she has done enough. She writes this song as a message for them to take the initiative instead (insight at 4.35%): “I've watched you so long, screamed your name / I don't

know what else I can say”. The slower-paced ballad with minimal instrumentation reflects this tiredness, similar to waving a white flag – not in defeat, but in taking a step back to take care of herself and in the understanding that connection, as Brown often points out, needs to be reciprocal. Also, the title, similar to “Death By A Thousand Cuts”, holds a double meaning: 1) an old expression describing how people realize the truth of what they want in the midst of hard times, and 2) Swift choosing to let go of this sense of control she kept trying to impose on the relationship. Although this situation makes her sad (0.43%), she chooses to implement boundaries. Overall, walking away from a difficult situation can sometimes be harder than continuing to fight for it. As Swift wrote later in a poem for the release of *reputation*, “The trick to holding on / Was all that letting go”.

### *Speak Now*

For Swift’s third studio album, *three* songs will be analyzed for the rumble category. The second single off *Speak Now* and an instant hit, “Back to December”, for the very first time in her catalogue, shows Swift apologizing for wronging the other person, later revealed as Taylor Lautner, in her past relationship. She opens the song with ‘small talk’, simulating an awkward conversation she may have had with the person after their breakup. The artist uses this time to build up to the courage of the chorus, where she is “swallowing [her] pride... saying [she is] sorry for that night” – most likely referring to the night she left him. Swift takes on the blame for what happened, thoroughly aware that she was the reason why the relationship ended (causation at 2.58%), and so, it is not her place to choose whether it gets repaired: “You gave me all your love, and all I gave you was goodbye”. Swift is overcome with sadness (1.88%) as she reflects on the wonderful memories they shared (4.23%) and how well he treated her. The concept of time (13.15%) guides this story, centered on December, the month their relationship ended, and

Swift's deep desire to turn back in time to make everything right again. The orchestral arrangement backing this track creates a majestic flow as Swift relives her past wrongdoings and processes that remorse: "These days, I haven't been sleeping / Staying up, playing back myself leaving". Dealing with her past mistakes and coming forward to ask for forgiveness presents Swift showing up in brutal honesty in an attempt to heal the resentment she imagines he holds towards her. It depicts the imperfect nature of humans, as most of us make decisions we later regret at some point in our lives. Her decision to take responsibility and reach out, as she tries to restore the connection they once had, puts Swift at the core of vulnerability.

Then, the release of "Mean" eventually led to two Grammy Awards in 2012: Best Country Song and Best Country Solo Performance. This track was written as a response to the cruel criticism and backlash Swift began to receive as she gained popularity, namely about how she "can't sing". In the album booklet, she distinguishes between constructive criticism, the kind she uses to improve her craft, and then those who are downright **mean**. Swift centers the choruses on questioning the bully (interrogatives at 2.47%) – "Why you gotta be so mean?" – after going through ways they have hurt her, using "words like knives" and making her feel "like... nothing". She expresses frustration over not understanding the reasoning behind the bully's actions. In the second pre-chorus, however, the artist then acknowledges the self-perpetuating bully-victim cycle, but refuses to participate: "... you can't lead me down that road", unwilling to give in. With this, Swift chooses to control what she can about the situation (insight at 5.74%), her response, realizing that, no matter how much effort she puts into it, she cannot change people (certainty at 4.99%). This song makes full use of classic country instruments, like the fiddle and the banjo, which can be seen as a link between Swift's roots to Swift's dreams of "living in a big old city", signifying her wanting to go beyond the country

music sphere. The music video also received critical acclaim from the public for its antibullying and empowering message. As someone who was bullied growing up, Swift recognizes the universality of power dynamics (4.49%), including an excluded young girl, an LGBTQ+ teenage boy's passion for design, and herself in the music industry in the video. Swift uses her experience here to reassure others who may be going through a similar battle, reminding them of their inherent worth and to keep chasing their dreams.

On the first track of the *Speak Now* Deluxe Edition, "If This Was a Movie", Swift daydreams about her ex-significant other coming back to her to resolve their relationship. The song maintains high authenticity (99%), despite being the only song on the entire album with a co-writer. In the lyrics, she expresses longing for a return to how things used to be – "I just want it back the way it was before" – yet, ultimately demonstrates an authentic awareness about the reality: "I know people change and these things happen". She continually compares her wishes to a movie (read: unrealistic) to then contrast them with the truth (differentiation at 5.24%): Six months gone and I'm still reaching / *Even though* I know you're not there". As one can see, Swift feels trapped in time (13.90%), unable to move forward months later because she clings on to hope of a Hollywood happy ending. Even in her hope of reconciliation, she expresses uncertainty (discrepancy at 7.06%) over the possibility of that happening. The resulting acceptance is seen as Swift's voice fades at the end, singing "I thought you'd be here by now" to represent the heartbreak and her still moving on, despite the hurt. Her ability to distinguish the difference between her picture-perfect ideal and reality shows her tuning into her own needs and emotions.

### *Red*

For *Red*, four songs will be further analyzed under the rumble. With the intense, tumultuous emotions present on this album, "Traacherous" covers feelings of trepidation,

anxiety, and danger in a relationship. Swift is aware that her current relationship may end up hurting her in the long run due to its harmful nature. While she recognizes that this “... slope is treacherous... and reckless”, she cannot seem to walk away, singing, despite it all, “I-, I-, I like it” in a shaking voice. Swift’s voice throughout the entirety of the song barely raises above a whisper, playing into the possible risk lurking right around the corner (1.10%), yet because of the minimal instrumentation, the vocals remain the focal point. The artist’s lyrical poeticism is at its best here, expressing anxiety through the music and the hesitation in her actions rather than through direct reference (analytically 0.00%). Although Swift feels uncertain about the relationship – “I can’t decide if it’s a choice / Getting swept away” – the feelings and connection feel too powerful to pass up. She lets her partner know that she is choosing not to surrender to fear: “I just... think you should know / That nothing safe is worth the drive”. This song makes its mark with strong sensual undertones, a first for Taylor, referencing a strong physical connection (body at 2.94%). Swift willingly gives into the unfamiliarity in hopes of an unforgettable and passionate adventure.

Featured much later in the album, “The Last Time” is the first collaboration of the album, with Gary Lightbody of the alternative rock band, Snow Patrol. The song describes a crumbling relationship, with perspectives from both sides (represented by Swift and Lightbody), as the two partners struggle to reconcile. The lyrics suggest an on-again, off-again cycle (time at 15.70%), with Swift finally having enough, ready to break it off: “This is the last time I’m asking you why / You break my heart in the blink of an eye”. The absence of ‘us’ throughout the song (“I” – 12.12%; “you” – 12.40%) signifies a coming end to their time together, making good on the promise of this being **the last time**. Both artists makes use of their lower range, creating a “darkly romantic” effect (Sciarretto 2012). With *Red*, Swift is seen experimenting with darker

tones and moods for her music, a shift towards a more mature sound. The musical influences from the collaboration are present as well, with Lightbody's producer taking the song towards the alternative rock sound common to the band. The fragility of the bond, because of her partner's unpredictable actions, has left the state of their relationship up in the air, with him begging and her in resignation. As we have now seen several times in Swift's work, it shows her making the difficult decision to walk away from a relationship that is no longer serving her.

Swift follows up right after with "Holy Ground", written solely by her, looking at a past relationship from a vastly different point of view. She reminisces on a whirlwind relationship (past focus at 9.22%), with a deep appreciation for the experience, despite it being over now. She acknowledges this falling apart, but still wonders what he thinks now (differentiation at 5.67%). Swift vividly recalls the adventures they shared, in "this big wide city [they had] all to [themselves]", with a carefree joy. Parting ways does not negate the good. To Swift, those moments being together (space very high at 12.41%) remain sacred – "holy ground". Many, however, felt the music backing this track did not match the "sentimentality and near-spirituality" in the lyrics (Perone 2017: 50). Years later, in 2019, Swift followed up with a rendition of "Holy Ground" as a slower ballad in the BBC Radio 1 Live Lounge. Each version approaches the memory from a unique perspective. With the original, the emphasis on positive emotions (2.48%) and the childhood playfulness does well with a more lighthearted, danceable tune. With this song, Swift lets go of the bitterness and sorrow that often comes with a breakup to fully rejoice in what once was: "Tonight, I'm gonna dance / For all that we've been through".

Finally, "The Lucky One", again written solely by Swift, tells a story of a woman who was offered a chance to make it big in the "angel's city" (Los Angeles, California). Despite her widespread popularity even in her school days, the woman feels the need to change everything –



arriving in town “with a made up name... [looking] like a sixties queen”. Swift takes a second-person observer lens (“you” pronouns at 12.87%) to the changes that occur over time, watching others call her “the lucky one”. Swift suggests a false sense of happiness here – pointing out materialistic rewards (5.39%) as the only things gained from this experience, which is what outsiders believe leads to genuine fulfillment. As time goes on, she loses herself in the noise, unrecognizable by even her lover, when, all of the sudden, the industry turns on her. Her secrets and private life get exposed to the public, while she watches someone else rise above her in fame, leaving her feeling out-of-control and powerless (3.29%): “And they tell you that you’re lucky, but you’re so confused / 'Cause you don’t feel pretty, you just feel used”. The woman realizes that she has been believing in a façade and moves away to a quieter life of solitude. Cut to present day, Swift finds herself in a similar position, with an actual understanding of the ugly truth that comes with fame, constantly having her every move over-analyzed and unsure of who to trust. Swift now refers to the woman as “the lucky one” because she got out in time. Here, Swift fully acknowledges her status as a celebrity, expressing fear over falling into the trap of Hollywood and its false promises. Musically, Swift’s dragged-out high notes at the end of each verse and strong presence of the snare drum combine to make an upbeat song with a darker message, parallel to the deceptively glamorous life Hollywood offers that often is the very thing that leads to an individual’s downfall. While Swift drew inspiration from stories she had heard about, the song ironically foreshadows Swift’s experience prior to the release of *reputation*: disappearance from the public eye after being ‘exposed’ over an illegally recorded phone call.

### *1989*

With *1989*, two songs will be further analyzed for this stage of the *Rising Strong Process*. Taylor Swift’s transition to pop music led to her embracing more mature topics and more openly

sharing her experiences, breaking out of the teenage mold as a then 24-year-old. Both “Style” and “Wildest Dreams” share a sultrier mood and demonstrate how Swift is empowered to make her own decisions regarding her love life (read: independence). Believed to be about Harry Styles, “Style” is a funky synth-pop track that gives way to a story about two lovers who keep coming back to each other. In “Style”, Swift seems unrecognizable, going from a small-town girl in faded blue jeans to a woman wearing a red lip and tight little skirt (Perone 2017). This change feels almost jarring, even more so when Swift explores a relationship that seems to continue, despite both parties knowing it will not last – bordering on a friends-with-benefits situation (reward at 4.55%). The lines feel blurred, with no clear trajectory to their relationship, with “I”, “you”, and “we” pronouns all around 5% – representing both independence and togetherness. It captures the complexity of relationships better than ever before, trading blame for honesty:

I say, "I heard, oh  
That you've been out and about with some other girl"  
... He says, "What you heard is true, but I  
Can't stop thinking 'bout you," and I  
I said, "I've been there too a few times."

The song also more explicitly alludes to sex, Swift growing bolder here, with several references to darkness and clothing (body at 2.41%). Despite this seemingly tumultuous relationship, Swift’s emotions surrounding this are entirely positive (2.41%), representing how this connection fills a desire of hers, regardless of the label. The artist describes the inevitability of this cycle (causation at 2.67%), as if there is nothing they can do to stop this, nor do they want it to stop: “... when we go crashing down, we come back every time / 'Cause we never go out of style, we never go out of style”. The music video also incorporates, what Swift describes as, timeless visuals, synonymous to this concept of *never* going out of style – the irresistibility of their attraction. Stepping into this honesty with both herself and her partner demonstrates growth

and self-confidence.

In a similar theme, “Wildest Dreams”, often described as dream pop, takes significant inspiration from the signature moodiness of Lana Del Rey’s music. Swift admitted in an interview with Rolling Stone that she’s grown “a little disillusioned with love”, in stark contrast to her past idealistic approach – very largely in part to do with the fame (Eels 2014). “Wildest Dreams” shows Swift wanting this relationship to last, although she knows deep down that it will eventually end (insight at 3.13%): “I can see the end as it begins”. For this very reason, Swift describes this romance from a more physical perspective (body at 2.85%): “His hands are in my hair, his clothes are in my room... [while] tangled up with [him] all night”. With this in mind, Swift’s only hope is that her lover will remember her, that they’ll see each again, even if it is **only in his wildest dreams**. The detailed picture Swift paints in the song gives this visualization (4.27%) a new life, making the memories feel as if they will last forever. This reassurance helps Swift cope with the knowledge of their eventual separation – she is able to cherish each moment with her partner, outshining any doubt or fear of loss that may come. Swift continues to learn to share her realization of how a relationship can still be meaningful in its transience.

### *reputation*

For Swift’s seventh studio album, *three* songs will be analyzed for the rumble. The release of *reputation* shocked many, making Swift’s new life and persona a dark enigma. Swift continues to play into this role in “I Did Something Bad”, a track that leans most into the electronic trap sound she experiments with on this album. Here, Taylor Swift takes on the public perception of her always being the ‘bad guy’, but twists it back on the listener to make them question whether what they heard is true (insight at 4.54%): “‘Cause for every lie I tell them, they tell me three”. For the first time in her then 11-year career, Swift includes an explicit lyric in

this song, to demonstrate how fed up she feels with the constant judgement: “If a man talks shit, then I owe him nothing / I don’t regret one bit, ‘cause he had it coming”. This song is rumored to be about Swift’s messy breakup with Calvin Harris, where he publicly shamed her in a Twitter rant after Swift left him for Tom Hiddleston (see: “Getaway Car”). Swift plays on these opposing emotions, with everyone always telling her she’s doing the wrong thing (negative at 3.17%), yet her knowing that she makes her decisions in good conscience, such as cutting ties with toxic people, which “just fe[els] so good” (positive at 7.26%). She realizes that, despite all her efforts to come clean, people will still believe what they want to – showing resignation in this impossible battle (power at 5.22%): “They’re burning all the witches even if you aren’t one / So light me up...”. The powerful bass drop with the chorus represents Swift rising above all the rumors and lies to take back her story, finding peace in no longer needing to prove anything because those who matter to her know the truth.

For those who chose to look past the lead singles, they found a reward in the form of authenticity and acceptance. “Don’t Blame Me” is a synthpop song, where Swift compares being in love to an addiction – something she feels she cannot live without. This love feels all-consuming, as she finds herself unable to stop thinking about it and willing to do anything to keep it (“I” pronouns highest at 19.53%): “Shakin’, pacin’, I just need you / For you... I would lose my mind”. As mentioned during “Cornelia Street” from *Lover*, *reputation*’s “Don’t Blame Me” was the first song Swift released with clear references to love as a religion (2.13%). Many have noticed the similarities between this song and “Take Me To Church” by Hozier, both sonically and thematically. For those who practice, faith can become a large part of one’s life – it becomes essential to their well-being and feels like a natural extension of humanity. Here, Swift toys with both love as a form of religion and needing something to save her from this addicting

love: "... I would fall from grace / Just to touch your face" and later "Oh, Lord, save me, my drug is my baby". Swift continues to push the boundaries of sexual expression in her music with this album as well. All these themes are reinforced by the church choir backing vocals present in the bridge, creating an other-worldly experience. This track is, at its core, a love song to her new partner. Swift argues that you cannot blame her for this infatuation – her new love is so unbelievably incredible that this is simply the effect (4.25%) they have on her. In fact, she turns it around to say that if love does not make you crazy, "you ain't doing it right" (negation at 4.88%). The intensity of such love places Swift in a vulnerable position, yet she seems fully ready to dive in head first, fearless.

More metaphors come into play in "Getaway Car", another synthpop song more reminiscent of Swift's work on 1989, with Swift and her new partner as criminals in a speeding car, a direct representation of Swift's need to run away from someone. Many theorize this song to be about Swift escaping her relationship with Harris by jumping into a 'getaway car' with Hiddleston – the rebound that was the talk of the town in the summer of 2016. Swift displays a sense of urgency in needing to get away, to a point of compromising on her morals if she needed to. It becomes clear that Swift knew (insight at 3.16%), from the beginning, that she did not mean for it least – and believes he "[s]hould've known [she'd] be the first to leave" based on the place they first met and her track record. She absolves herself of any blame by telling him "[d]on't pretend it's such a mystery", they both had to know that this love story was doomed from the start (certainty at 2.60%). Swift admits to taking advantage of her new partner's lack of awareness, leading him on in order to get what she needs.

### *Lover*

On *Lover*, two songs will be further analyzed for this category. On July 23<sup>rd</sup>, 2019, Swift

released the fifth track of the album, “The Archer”, as the first promotional single, to show the more emotional, honest side to *Lover* listeners had not yet seen from the lead singles. ‘Track 5’ has a reputation in the Swift stratosphere for being among the most heart-wrenching and vulnerable across her entire catalog, with songs like “Dear John” from *Speak Now* and “All Too Well” from *Red* notable members of this list. With *Lover*, Swift upheld and even played to this tradition as “The Archer”, very honestly, details Swift’s anxiety and insecurities in her new relationship. The dreamy pop music with backing synthesizer beats gives Swift the room to break down the walls she has built around herself, an incredibly courageous move. Introspection and confession are two prominent themes (“I” pronouns very high at 17.01%) on this track. This creates a personal feel, where the listener can truly connect to Swift. Swift’s poeticism shines through again with beautiful metaphors and references permeating the song, such as “The room is on fire, invisible smoke” for anxiety and “All the king's horses, all the king's men / Couldn't put me together again” as a play on Humpty Dumpty, the classic childhood rhyme. Swift’s goes back and forth on her decision to open up, questioning (3.74%): “Can you see right through me?” and “Who could ever leave me, darling? / But who could stay?”. The artist feels like she is in a never-ending battle against herself, feeling powerless (3.70%) – leading to her almost begging several times, “[h]elp me hold onto you”. This song incorporates a plethora of dialects, further emphasizing the combat in her mind, such as the archer versus the prey and how never growing up is getting so old. As a signature fifth track, it delivers on its expectations, revealing a darker, more candid side of Swift not often seen.

Then, a completely different situation, “Miss Americana & The Heartbreak Prince” explores the current political landscape through the lens of a high school romance. Swift felt inspired to pen this song after the outcome of the midterm elections in 2018, wanting to discuss

politics in a “metaphorical place” – selecting a high school for its notoriety of being a difficult time in many students’ lives, as they navigate isolation, bullying, and uncertainty (Hiatt 2019). Described as a darker, gloomier synth-pop song, this track reveals Swift’s disappointment and disillusionment with the current state of politics in this country, feeling like American values are being tarnished by the hatred and inequality of our leaders: “American stories burning before me / I’m feeling helpless... Boys will be boys then, where are the wise men?”. Swift expresses sadness (3.11%) and anger (1.94%) over seeing the “high fives between the bad guys”, representing the racism, sexism, and classism that is growing louder and even being celebrated by the current people in power. Similar to the battlegrounds of a high school hallway, Swift feels lost and defeated (power at 2.91%). The bridge, however, signals a revival, finding the courage to get up and fight for what she believes in, despite having the odds stacked against her (insight at 3.30%): “I know this is a fight / That someday we're gonna win”, sung in the style of a cheer to symbolize hope for the future (3.50%). She sets her sights on “paint[ing] the town blue” (rallying the Democratic Party) and decides to put forth her best effort in changing their reality moving forward.

### *Overview*

Working through the ‘rumble’ requires honestly capturing the ‘uncensored story’ to face our fears and dig deeper into the emotional awareness. In her songwriting, Swift has the ability to capture these inner-mind battles we all have by transforming them into memorable melodies and thoughtful lyrics. The way Swift makes use of her creative outlet, as a channel for honesty and vulnerability, sets her apart in the industry.

### The Revolution

The *revolution*, the final stage of the process, describes us embracing our stories and

believing that we and what feel, believe, and dream of matters. Looking back to the rumble, the difference between the story we tell ourselves and the truth, which we discover by taking a step back and getting curious, is called the *delta* in *Rising Strong*. This fuels the key learning that we can move forward with and apply in this stage here. We choose to step up to challenges, rather than back down, because we now have the skills to work through difficult moments. By sitting at the desk, writing the endings to our own lives, we display outstanding bravery, choosing connection in the face of fear. The revolution is rising strong.

### *Taylor Swift*

For this album, *two* songs will be analyzed as part of the revolution. At first glance, “A Place in This World” presents similar themes to songs like “The Outside”, discussing solitude and uncertainty. In contrast, this song focuses on Swift’s own journey – her ambitions and emotions – instead of those around her (“I” pronouns at 16.81%). Swift makes peace with not knowing what the future holds, leaning into the hope that she will figure it out as she goes. She recognizes the inevitability of encountering challenges along the way (insight at 5.17%): “I’ll be strong, I’ll be wrong, oh but life goes on”. Swift is just trying her best to live in the present moment and take it one day at a time: “Feeling lucky today... / And tomorrow’s just a mystery... / But that’s okay”. Steadily gaining confidence through the song, she expresses a readiness to take on what’s ahead, calling herself “a girl on a mission... ready to fly”. Although the lyrics are fairly straightforward in this track, Swift provides a refreshing honesty that places her in a position to pick up the pen and write her own ending to her story. The young artist comes across incredibly authentic (99%) and forms an instant bond with the listener due to this relatability.

Later in the album, “Stay Beautiful” is a heartfelt song about Swift’s crush at the time, who she admired from afar with the hope of them eventually dating. Remaining realistic about



the situation, Swift accepts that the likelihood of them dating is slim, yet still dedicates this song to him (“you” pronouns at 9.59%) so that “at least [he’ll] know” that he is beautiful and that she believes he is “really gonna be someone”. In the most genuine way, this song symbolizes Swift wishing her crush the best in his future endeavors, regardless of whether or not he chooses to make her part of that (positive at 8.12%). Especially with her first several albums, Swift shared that more of her songs came from observation rather than experience – like with Corey in this song. Although she never talked to him much, she enjoyed visualizing what they could have maybe been one day (tentative at 5.90%). This acceptance displays an independence, as Swift is not betting on him showing up anytime soon, as well as an ability to compartmentalize her daydreams away from reality. The lighthearted playfulness of this song makes for a danceable tune and captures the hearts of Swift’s audience.

### *Fearless*

For *Fearless*, two songs will be analyzed for this category. “Fifteen”, a song Swift wrote on her own, takes the listener back to Swift’s freshman year of high school, as she looks back on that year and on her decisions with a voice of experience (insight at 4.03%). The story centers on Swift meeting her best friend, Abigail Anderson, who both go through respective heartbreaks that year – the climax with Abigail giving “everything she had”, presumably her virginity, to a “boy who changed his mind”. Swift cautions young girls entering this chapter of their lives because, in high school, we know a lot less than we think we do. Swift tries to remind the audience that, while, in the moment, high school feels like the most important thing, it holds far less significance when you take a step back (comparatives at 3.27%): “But in your life you’ll do things greater than / Dating the boy on the football team”. Time (10.08%) has an critical role in the lesson behind this story, as Swift recognizes how one cannot fully understand certain advice

until they live through it themselves. The artist instead emphasizes that time has healing properties as a reminder that, regardless of what happens, everything will turn out okay. She discloses these experiences in hopes of preventing someone else's heartbreak, passing on wisdom to share her growth and to inspire others to learn from it.

The release of the first single from her sophomore album, "Love Story" launched Swift into stardom, still her best-selling single to date. Now known as her signature song, it is said to be about how Swift's family and friends did not support her relationship with her love interest at the time. Swift felt like it was them against the world, which led her to pen a song inspired by the story of *Romeo and Juliet*. This further influenced the Medieval setting in the music video, with Swift wanting to demonstrate the timeless feel of this story. The artist experiences a spectrum of emotions throughout, as she loves spending time with him (positive at 3.17%), but feels the burden of judgement from her loved ones (negative at 2.11%). Despite the disapproval, Swift centers the song around the line: "This love is difficult, but it's real". It shows Swift placing more value in the authenticity of a relationship over skepticism or opinions of loved ones. The moments that they share together trump all doubt, which leads to Swift's desire to escape and ready to give it all up for love (space at 8.18%): "... all there's left to do is run... just say 'yes'". As a romantic, Swift changed the ending of the classic tale to end in a marriage proposal (a happy ending) – "He knelt to the ground and pulled out a ring..." – perhaps also signifying the hope she held for her relationship to work out in the end. Overall, Swift standing up for her relationship demonstrates her taking her fate into her own hands, becoming the captain of the ship, and writing the ending she wishes to see.

### *Speak Now*

For her self-written album, *two* songs will be analyzed for the revolution. "Innocent"

references the infamous incident of Kanye West interrupting Taylor Swift's 2009 VMAs acceptance speech for "Best Video for a Female Artist". Swift performed this song live one year later at the 2010 VMAs to signify a sense of closure and her complete forgiveness. She discusses the challenges faced in adulthood by reminiscing on "the innocence and simplicity of childhood" (Perone 2017: 37). This contrast reveals a universal struggle of growing up and having to take responsibility for your actions (differentiation at 4.15%): "Wasn't it beautiful running wild 'til you fell asleep / Before the monsters caught up to you?". She then lets the person know that everything is alright, that "[their] string of lights is still bright to [her]", and that their past does not define them as an individual. Despite the public outlash and the embarrassment, Swift holds no hard feelings towards West (positive at 6.39%), just genuinely hoping that he can move past this as she has. The forgiveness Swift beautifully expresses here is an incredible example of maturity by being selective about the things you let affect you.

Finally, in "Long Live", the last track on the standard edition of this album, Swift looks back on all the memories she's made up until now in her career, dedicating the song and expressing her endless gratitude to those who have gotten her where she is today, namely her team and her fanbase. Resembling the anthem-quality of David Bowie's "Heroes", "Long Live" goes over all the highs she's experienced with her supporters, reminding herself over and over again to "remember this feeling" (Perone 2017). Concert experiences make people feel like they are on top of the world, both for the artist and the audience (power at 2.94%), so listening to this song, for Swift, feels like opening a photo album of all the incredible times she has been able to have thus far. "Long Live" is a song meant to stand the test of time: with the past memories living on to the future with an everyday gratitude of this adventure continuing forward (past – 7.24%; present – 8.37%; future – 2.04%). For Swift, this journey forever bonds her to her fans

and her team: “I had the time of my life, with you... / One day, we will be remembered”. This appreciation of the rarity of her success ties together *Speak Now* as an authentic piece of work, a truly beautiful display of Swift’s artistry.

### *Red*

For *Red*, two songs will be analyzed for this category. “Begin Again”, the second single and the closing track on the standard edition, was nominated for Best Country Song at the 2014 Grammy Awards. Through the variety of genres experimented with on this album, Swift returns to her country roots for the closer. This song, as could be inferred, represents the beginning of a new chapter, departing from the intense heartbreak and tumult that defined the album (insight at 3.27%). She tells the story of finding the strength to finally go on a date again, after a particularly painful breakup. As she begins this new relationship, she finds herself in hesitation and then surprise that this person seems genuinely interested in her, the absence of which she had grown accustomed to with her ex-partner (differentiation at 4.17%): “And you throw your head back laughing like a little kid / I think it’s strange that you think I’m funny / ‘Cause he never did”. As time goes on, she finds herself thinking less about what could go wrong and what *is* going right (positive at 3.27% versus negative at 1.19%): “... for the first time, what’s past is past”. This continues off of Swift’s belief from “Fifteen” that time (12.20%) can heal most anything. The music video is set in the City of Love (Paris, France), showing promise that Swift can find love once more.

Then, the final track on the *Red* Deluxe Edition, “Girl At Home” reveals Swift’s discomfort with unwanted attention from another person, digging deeper on the subject of infidelity. The chorus repeats nearly five times in the span of 3.5 minutes, the repetition representing Swift needing to constantly push away the man trying to hit on her (negation at

3.86%): “*Don’t* look at me, you got a girl at home”. Throughout the song, it seems that he will not take ‘no’ for an answer, leading to Swift having to defend and even explain herself. Swift later discloses that she herself has been cheated on, so she understands the devastating blow and can empathize with his current girlfriend (insight at 7.25%): “... yeah, I might go with it / If I hadn’t once been just like her”. Regardless of his relentless trying, Swift shows absolutely no signs of giving in, certain (6.04%) that she would never take part in this, having lived through it herself. While the song does not show off Swift’s skill of lyricism and music, the point made here is just as important – and perhaps is better said in a straightforward manner. Her decision to refuse participation shows Swift straying from the expected storyline, writing a new ending for herself and for the girl who was going to be cheated on.

### *1989, reputation, & Lover*

Swift kept true on her promise of a new beginning, coinciding with her transition to an entire new genre of music. Her decision to make this change created an opportunity for her to embrace a more mature sound, complete with incredibly elevated levels of awareness and personal growth. It is not comparable to analyze Swift’s final three albums the same way that was done for the previous four for the revolution stage, as *1989*, *reputation*, and *Lover* require a different scale. While some songs resemble themes present in Brown’s *Rising Strong Process*, Swift shows such a profound understanding of her emotional state that she now lives in that bravery and wholeheartedness Brown’s process only hopes to cultivate.

### *Overview*

Brown describes the revolution as writing a new ending and changing how we engage with the world. It represents us taking responsibility and control of our own lives, not letting our emotions and circumstances break us. With this, we place value in authenticity over perfection,

in compassion over fear. The *Rising Strong Process* allows us to move through the challenging situations in our lives, gaining courage, strength, and wisdom when we do the work. Regardless of how we choose to process our life, in Swift's case – songwriting, we cultivate respect for ourselves and learn what it means to live wholeheartedly when we commit to this journey.

### III. Discussion

Although Taylor Swift has grown to become one of the most popular celebrities of our time, her fame has not become the focal point of her music – she captures her growth and life changes in other ways. As seen by the analysis, her songwriting, for the most part, has a strong foundation in emotions that all can relate to, making her lyrics universal. The ability of her songwriting to take on many forms gives individuals the opportunity to adapt her music to their own life, creating a timeless effect. This strengthens the connection between the music, the artist, and the audience.

Through this text analysis, Swift's music was found to exhibit growth throughout each album, in the context of the stages represented in the *Rising Strong Process*. According to Brown, this shows Swift growing more confident in owning her emotions and becoming the author of her own story. Further analysis could take a deeper dive into Swift's three most recent albums, particularly surrounding the themes of the revolution stage. The research could be expanded to include all genders of artists as well as a comparison of different music genres. One could also examine fandom dynamics within music communities, researching healthy boundaries and the power of music, in particular, in cultivating this connection.

#### **Devotion to Fans**

As demonstrated in this paper, Swift's natural talent for storytelling is hard to deny, and

the music is what pulled people in in the first place. Yet, from the first album, Swift went beyond the bond created by the lyrics – she interacted with fans through MySpace and created secret messages for them to find in her album booklet (Tilchen 2019). Those who paid attention to the details, and went a step further than simply jamming out to “Our Song” in the car, were rewarded with, what felt like, a deeper and more meaningful connection with the singer. With the release of *Fearless* came Swift’s first Grammys and her first world tour. For many fans, concerts feel like the closest one can ever get to their favorite artists – but Swift continued to set herself apart. The *Fearless* tour kicked off what is now a given for Swift: free meet-and-greets after the show where her mother hand-selects fans from the audience, inviting them to enjoy pizza and snacks with Taylor after the concert (known as the “T Party”). It resembled just another night of hanging out with great friends. Even for individuals not selected or unable to attend the concert, Swift created behind-the-scenes videos on tour to document the goofiness and fun that takes place backstage – ultimately reminding the audience that behind this incredible production is a 19-year-old girl not much different from you and me. This videos culminated into the release of *Journey to Fearless* in 2010, allowing fans to bring back and relive the concert (and all of its backstage shenanigans) as many times as they want at home.

With *Fearless* making Taylor Swift a household name, it grew increasingly more challenging to remain personal, or so it would seem. Every new era would include all the creative components of the previous – messages in booklets, social media interaction, free meet-and-greets – plus more. *Speak Now* referenced moments most fans would never experience, such as being interrupted by Kanye West at the VMAs in “Innocent” or dating a popular celebrity in “Dear John”. As mentioned previously, this album is completely self-written by Swift, which, from the start, sets the stage for an incredibly open and intimate album. Despite covering more

'fame-related' topics, Swift's lyrics discussed the lessons and inner dialogue more than the actual event. Her second world tour also included her covering songs from an artist based in that state, such as Fall Out Boy's "Sugar, We're Going Down" in Chicago, to add a homey element and make each concert unique. The upcoming release of her final country album, *Red*, hinted at what would later become "Secret Sessions" as she invited a small group of fans into her living room to play some of the never-heard-before songs off of the album. It also turned her concert's T Party into Club Red, where Taylor, after meeting everyone, played fan-selected acoustic songs for them backstage. Most notably, she wrote a song for a fan, a mother who had lost her four-year-old son to cancer, with "Ronan" – also partnering with Stand Up to Cancer to raise money for cancer research. Swift strove to remind fans of her appreciation, support, and love for them, in any way that she could.

*1989* signaled a career-defining transition for Swift: the venture into pop music. Suddenly, the curly-haired girl with a cute, country accent and her signature guitar had grown up. With the release of her first album, *Taylor Swift*, the relatability factor came naturally: as a young teenager navigating high school, friends, and more, her life paralleled that of her listeners. Her growing fame with every album moved her further away from normalcy and closer to the glamour and bright lights of the Hollywood scene, yet her audience remained just as captivated and connected to her music. The onset of the *1989* era seemed to serve as the dividing factor: no matter which way one painted it, Taylor Swift had become a global pop superstar. She sold out stadiums; her music discussed fame and living in New York City; she raved about a newfound sense of independence. Just when her life couldn't seem to get any more different from the average person, her music still reached a wider audience, with her first pop album receiving incredible accolades. From the outside, this seems counterintuitive and difficult to explain – yet



Swift worked harder than ever during this transition to come up with new, creative ways to show her fans her dedication to their relationship.

It already seemed out of the ordinary for Swift to not offer ridiculously-priced meet-and-greet packages, to interact with fans on social media to the extent she did, to treat her audience more like friends than fans – and yet she continued to one-up herself. Right before the release of *1989*, Taylor Swift, for the first time, held her Secret Sessions – a party held in her homes across the US and the UK (Los Angeles, Nashville, New York City, Rhode Island & London, respectively) where she invited large groups of fans to come listen to the full unreleased album as she talked about her songwriting process and inspiration before playing each song. This party was complete with a private meet-and-greet session and baked goods made by Swift herself. As what later became known as “Taylurking”, Swift had selected each fan for all the Secret Sessions by ‘lurking’ their social medias. Tumblr became the hub for Taylor Swift fans, as she sent heartfelt messages to her fans and used that site in particular for choosing fans to meet. The release of her lead single music video, “Shake It Off”, also included hand-selected fans to dance alongside her and started to financially support her fans as well through Taylor Nation, her official fan club / company. Although Swift was quickly moving towards becoming one of the best known artists of all time, it felt as if she wanted to take her fans with her – she wanted them to be a part of it, as she always recognizes that they are the reason she got where she is. The pinnacle feature of the *1989* era was Swiftmas: Swift’s way of making the holiday season a time dedicated to giving back to her fans. Swift made personalized gifts for several fans and hand-delivered them to their home addresses in December of 2014, showed up to a fan’s bridal shower, and continued her philanthropy by helping her supporters pay off tuition, debt, medical bills, and more. Going the extra mile is what Swift became known for, and more so, is what grew

to be *expected* of her.

Those expectations and Swift's whole persona came crashing down in 2016 when the world decided to turn against with the release of the famous Kimye (Kanye West & Kim Kardashian) phone call. For an entire year, Swift laid low – and no one knew when or *if* she would return. On August 18<sup>th</sup>, 2017, Swift wiped all of her social media clean, erasing her social media presence as well. This preceded the release of *reputation*, an era where Swift embraced the 'snake' symbol and spoke for herself, foregoing public interviews and talk show appearances. With the theme of the album – “There will be no further explanation. There will just be reputation.” – Swift wanted the art to speak for itself: she hid ‘Easter eggs’, “elaborate webs of hints” about upcoming music, in her music videos, her outfits, her social media posts, and more (Tilchen 2019). In the *reputation* era, Swift lost an immense amount of respect from the general population and chose to physically distance herself from the world of fame. She found solace in her fans – she continued her Secret Sessions and meet-and-greets, and put more energy into creating more intimate one-on-one relationships with her fans online. While singing “This Is Why We Can't Have Nice Things” on her *reputation Stadium Tour*, Taylor Swift raised her arms and gestured to the audience during the line “... and here's to my *real* friends” – time and time again, Swift credits the fans for pulling her out of this darkness.

Swift ended her *reputation Stadium Tour* in November of 2018 in the “healthiest, most balanced place I've ever been”, referring to the tour itself as the “most transformative emotional experience” (Hiatt 2019). It grew clear that her next album was coming sooner than ever, posting the first ‘Easter Egg’ of the Lover era on February 24<sup>th</sup>, 2019, which we would later find out signified the completion of her seventh studio album. What felt like a 180 degree turnaround, Swift emerged as the most open she had ever been, more present both online with her fans and

in-person in regards to performances and interviews. Every move Swift made gave way to an intense scavenger hunt for her fans – trying to figure out what hints she could be dropping, keeping them emotionally invested in the music. *Lover* exemplifies a return to Swift's older country roots while also tackling more mature topics, such as inclusivity and politics. She wanted to show her fans that she had come out stronger as a result of her experiences. With the album as well, perhaps as personal as it gets, Swift hand-selected unique diary entries from her journals of the past thirteen years to include in four different versions of the *Lover Deluxe Editions*. More than ever, she put her fans first, promising them, in regards to the music, that they would be the first to know about her future endeavors.

### **Evolution of the Fandom**

As Swift's career rapidly progressed throughout her career, her fandom grew and evolved with her. Fandoms originated way before Swift, with the first modern fandom often tied back to 1893 with the literature of Sherlock Holmes. A fandom can simply be described as a group of fans connected by a common interest – yet there is much more to explore about the communities themselves. Taylor Swift's fanbase, the Swifties, has a narrower subset for those who would consider themselves part of the fandom. As is characteristic of other fandoms, people who take part spend a large amount of time and energy involving themselves with all things Taylor Swift: memorizing every lyric, trying to correlate songs with events in Swift's life, discovering minute details in music videos, all of which made those fans feel as if they had a closer relationship to Swift herself. Analyzing any fandom, however, it becomes clear that the purpose a fandom serves goes beyond the celebrity, movie, character, etc. it centers on: it provides belonging, understanding, and comfort. A fandom, in its healthiest form, emulates a social network, allowing individuals to connect with others online (already having a shared interest) – for some,

it also serves as an escape from their harsh reality. Many individuals in fandoms have found their closest friends through it, and their love for their interest grows stronger with time as they feel more connected to their community.

The themes found in Swift's albums already create that sense of relatability and belonging most individuals are hoping to find in music – the feeling that we are not alone. Perhaps the key element to Swift's songwriting intimacy and her supports lies in the fandom, mainly found on the social media sites of Tumblr, Instagram, and Twitter. The beginning stages of the fandom, considered as the *Taylor Swift* through *1989* eras, paralleled the “honeymoon phase” of a relationship, in which things only got better – Swift continued to go further in her dedication and devotion to her supporters. As a result, people began to take certain parts for granted: creating fan accounts solely for the purpose of being ‘noticed’ or trying to find Swift's mother, Andrea, at a concert to ask for a meet-and-greet entrance ticket. The more Swift gave to her fans, the more they expected and wanted.

*reputation*, however, truly wiped everything away because Swift's moves no longer felt predictable. Many critics predicted this era to be her downfall, believing that she could not bounce back from this public disapproval. Swift's casting of a dark alter ego for her lead singles gave way to softer, more authentic music at its core, something one could only discover when listening to the entire album. With outside sources forecasting low record sales and deeming her tour a ‘flop’ with half-empty stadiums, Swift's album went on to become the best-selling album of 2017 in just one week, selling an astonishing 1.22 million copies and then followed that with sold-out shows at many of her concert locations. At Swift's lowest, at a point where she felt she had nothing more to lose, she grew more genuine and her fans embraced the vulnerability she showed. To Swift, that uncertainty of what the future held was resolved by the hundreds of

millions of supporters that stood by her anyway. The fandom grew closer, became a more tight-knit community because of this – fiercely defending Swift and feeling all the more grateful that Swift continued to strengthen their bond online. Life grew to feel like Taylor Swift supporters against the world – and they were determined to win.

Although Swift's *reputation Stadium Tour* became the highest-grossing US tour, bringing in \$266.1 million, the album itself did not receive any Grammys or win other high honors, which had never happened before. With Swift's self-proclaimed need to be liked in her *Miss Americana* documentary, discussed later on, she felt determined to "make a better album" and shifted back to her marketing strategies pre-*reputation*. Swift sought validation online from her fandom, mainly on Tumblr, by liking posts of fans going above and beyond in their support of her. Fans grew desperate in their desire to be noticed by Swift – and began to view meeting her as a 'prize-to-be-won': buying more albums and merchandise equated to a greater chance of a 'notice' on social media; attending more concerts equated to greater chances of selection for a meet-and-greet. Since 1989, the Secret Sessions had brought in another level of closeness that no other celebrity had done before – the opportunity to sit with Swift in her living room. For the first time, a fan who had been invited leaked the address of one of the *Lover* Secret Session meeting location, requiring a last-minute change in location and greatly sacrificing the chances of Swift continuing such events in the future. This had resulted from a newly-formed hierarchy in the fandom, where those at the top had tens of thousands of followers and received the most 'notices' from Swift. The token for entrance to this elite status: a profile picture of yourself with Taylor Swift, in-person, at a meet-and-greet or Secret Session and a follow from Swift herself on any form of social media.

The fandom quickly grew toxic – and shifted from a focus on the community to a

unhealthy worshipping of Swift and her art; it became a numbers game rather than an escape for people. All of a sudden, cliques and inequities grew increasingly apparent, discouraging many accounts from continuing to post. This situation revealed a greater issue: privilege and discrimination. Financial privilege played the largest role: those with the most money were the ones who were able to buy their way into meeting Taylor, just indirectly, buying sixteen albums or attending twenty-two concerts (real figures from fan accounts online) – all the more increasing their chances of eventually being selected. More so, some fans revealed how they had been invited to a Secret Session, but could not afford the plane ticket to attend or how they worked three jobs to sustain themselves so they did not have the time to spend hours on social media, working through ‘Easter eggs’ and coming up with creative thoughts. Some people at the top of the hierarchy began to treat others differently, correlating one’s love and support for Swift to physical representation of it: again, through albums, time, concerts, and more. The fandom felt like a competition and made many of the people in it outsiders – and this didn’t go unnoticed. In addition to this, anyone who provided constructive criticism for Swift online, such as mentioning that the merchandise prices had increased while the quality had decreased, were attacked. Some Tumblr accounts, like users mysweetgingerbread and swiftiecomplaints, became safe spaces for people to voice their authentic feelings about Swift and what the fandom had become. Many accounts became disillusioned by the fandom, realizing that they could no longer use that social media space for the comfort and belonging they had gotten from it originally. The toxicity and the obsession had gotten out-of-hand – and remains this way. While it is important to recognize the value of such an engaged and devoted fan base, can this go too far? Yes, and in recent years, the line between fandom and obsession has grown thinner. Some have made the argument that

Swift enables the obsessive nature and toxicity of the fandom through her online interactions, luring them in with a false promise of ‘friendship’.

In recent months, however, the artist has taken a significant step back from her online presence, regaining a much needed separation between her private life and her public persona, leaving the fandom in limbo. Taylor Swift is by no means immune to the emotions that make us human: shame, hurt, joy, grief – and maybe this is why people feel that much more connected to her. The release of her *Miss Americana* documentary in January 2020 revealed this more than ever, touching on topics such as her struggle with an eating disorder, her journey on discovering her political voice, and on finding the balance her work and her life. In a powerful scene with Brendon Urie of Panic! At The Disco, collaborator on “ME!”, Urie discloses how his fans found his Los Angeles address and kept trying to break in. Swift follows with a story of how a man broke into her apartment and slept in her bed. They both connect over how this uncomfortable and scary shared experience, with Swift saying: “There is a difference between ‘I really connect with your lyrics’ and I’m going to break in.” Perhaps it can be said that in blurring the lines between fans and friends, Swift unknowingly sacrificed her safety for connection.

### **On Connection & Music**

As Brown emphasizes, connection is a two-way street – both parties must contribute (more or less) equally in order to maintain a healthy state of the relationship. Regardless of how much we love a celebrity, we must establish the difference between idols and close friends. We must cultivate this connection with those around us, to create a support system we can lean on as we go through our lives.

Music is expressed through a universal language of emotion that drives connection. It highlights our shared humanity – and Taylor Swift happens to have an amazing talent for this

skill. Music tells stories, shares experiences, and reminds us that life is meant to be lived to its fullest capacity. Allow yourself to connect with music – let it soothe you, move you forward. Let music inspire you to look inward, to find the strength within you to express vulnerability, connect with your loved ones, and stay fearless.



## APPENDIX

## Appendix A: LIWC Text-Analysis Across Albums

## All Albums

Album	Segment	WC	Analytic	Clout	Authentic	Tone	WPS
1 ( <i>Taylor Swift</i> )	1	285	12.73	71.23	62.57	61.16	105.56
2 ( <i>Fearless</i> )	1	340	15.05	69.10	90.87	47.17	163.32
3 ( <i>Speak Now</i> )	1	393	17.36	80.08	87.32	41.93	108.14
4 ( <i>Red</i> )	1	337	16.71	81.14	76.21	50.76	128.06
5 ( <i>1989</i> )	1	427	26.45	81.69	73.70	47.73	146.65
6 ( <i>reputation</i> )	1	471	19.19	69.50	72.01	52.29	152.42
7 ( <i>Lover</i> )	1	381	19.31	57.91	73.57	55.16	196.67

Sixltr	Dic	function	pronoun	ppron	i	we	you	shehe	they
7.51	94.51	62.00	24.77	18.87	8.68	1.15	7.23	1.66	0.15
7.96	95.10	60.99	25.41	19.38	9.55	1.07	7.91	0.61	0.23
9.93	94.26	60.69	23.81	18.49	8.03	1.15	7.88	0.88	0.55
9.02	94.58	58.22	23.99	18.34	8.31	1.72	7.14	0.79	0.38
7.28	94.09	57.12	23.59	17.17	7.30	3.03	5.43	0.58	0.83
7.51	93.22	59.97	26.20	19.38	10.07	1.38	6.35	0.69	0.88
7.91	92.36	57.33	25.41	19.42	11.61	1.36	5.40	0.55	0.51

ipron	article	prep	auxverb	adverb	conj	negate	verb	adj	compare
5.90	5.90	9.90	12.41	7.95	6.70	3.57	23.88	3.60	1.26
6.01	4.67	11.10	11.30	6.17	7.71	4.04	23.52	4.03	1.79
5.29	5.25	11.02	11.88	7.62	6.35	3.38	25.45	3.28	1.62
5.64	4.56	9.64	10.97	7.31	6.58	2.65	23.69	4.97	2.49
6.42	4.33	10.72	10.20	6.55	6.31	1.72	21.93	4.66	1.49
6.82	5.15	9.45	11.37	5.81	6.24	3.06	21.46	3.37	1.47
5.99	5.21	9.75	11.51	6.00	5.51	2.72	21.08	3.73	1.89

interrog	number	quant	affect	posemo	negemo	anx	anger	sad	social
2.65	1.20	1.73	6.14	4.10	1.97	0.17	0.44	0.77	14.88
1.98	1.04	1.53	5.16	3.20	1.96	0.22	0.38	0.84	16.00
2.12	0.58	1.69	5.24	2.90	2.28	0.27	0.53	0.80	15.47
1.44	1.11	1.82	6.67	3.91	2.75	0.24	0.52	1.21	16.09
1.70	0.32	1.38	7.71	4.42	3.29	0.92	0.74	0.49	16.06
2.24	1.21	1.80	6.44	4.18	2.26	0.21	0.57	0.54	14.91
1.38	1.14	1.37	7.08	4.45	2.59	0.28	0.84	0.70	13.48

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
0.53	0.14	0.90	1.30	16.12	3.00	1.92	4.09	2.51	2.98
0.53	0.19	0.56	0.63	13.18	3.29	1.79	1.83	1.37	2.36
0.36	0.26	0.88	0.55	13.33	3.09	1.66	1.92	2.23	2.81
0.08	0.26	0.38	0.76	13.82	3.46	1.47	1.91	2.40	3.49
0.55	0.25	0.58	0.57	10.80	2.14	1.66	2.24	0.95	2.89
0.49	0.52	0.34	0.85	12.25	1.97	2.41	2.39	1.24	2.27
0.41	0.99	0.26	1.30	11.27	2.10	1.02	2.90	1.69	2.24

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
3.20	5.31	2.89	1.65	0.67	1.71	0.95	0.27	0.00	0.02
3.46	5.07	2.03	1.82	1.14	2.16	1.16	0.35	0.00	0.12
2.91	4.64	2.21	1.60	0.75	2.42	1.02	0.74	0.00	0.16
2.30	4.35	2.29	1.01	0.99	2.02	0.94	0.27	0.03	0.17
1.68	4.97	2.45	1.67	0.84	3.94	1.64	0.56	0.10	0.17
2.99	4.62	1.83	1.10	1.58	2.61	1.63	0.36	0.01	0.26
2.77	3.79	1.93	1.12	0.69	2.51	0.96	0.41	0.18	0.35

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
6.48	2.03	1.39	1.41	2.04	0.50	4.22	15.36	2.60	15.55
6.46	2.80	0.86	2.22	1.37	0.15	3.72	17.31	2.68	18.35
6.27	2.53	0.86	1.82	1.06	0.48	4.86	17.12	2.52	20.27
8.20	3.72	1.05	1.37	2.17	0.79	5.81	14.66	2.00	18.62
10.46	5.82	1.00	1.29	2.00	0.85	5.71	13.76	1.96	19.39
8.06	3.20	1.04	1.95	1.62	0.93	4.30	14.28	1.41	14.03
7.65	3.11	1.10	2.02	1.78	0.68	3.28	14.91	2.50	14.19

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
2.65	7.84	5.54	0.34	0.95	0.62	0.27	0.14	0.09	2.42
4.14	8.51	6.20	0.28	0.95	0.58	0.11	0.17	0.03	1.92
4.35	9.15	7.80	0.40	0.79	0.49	0.15	0.20	0.20	1.22
3.90	7.72	8.20	0.26	1.24	0.79	0.40	0.23	0.09	2.47
4.60	8.63	7.08	0.41	0.99	0.53	0.26	0.16	0.39	3.04
2.55	6.89	4.82	0.23	1.69	0.25	0.27	0.32	0.16	2.85
2.67	6.44	5.51	0.54	1.04	0.67	0.23	1.14	0.25	4.23

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.03	0.29	0.17	1.13	0.00	17.78	3.02	4.73	0.10	0.12
0.00	0.43	0.27	0.67	0.11	17.42	2.99	4.77	0.01	0.00
0.00	0.34	0.36	0.39	0.01	16.13	2.73	4.30	0.03	0.00
0.02	0.23	0.53	1.20	0.03	19.69	3.96	8.66	0.03	0.02

0.08	1.29	0.31	1.02	0.00	18.43	1.94	7.45	0.00	0.00
0.04	0.69	0.67	0.96	0.23	19.55	2.05	6.58	0.00	0.01
0.08	0.65	1.15	2.09	0.10	22.06	0.31	7.34	0.00	0.00

<b>QMark</b>	<b>Exclam</b>	<b>Dash</b>	<b>Quote</b>	<b>Apostro</b>	<b>Parenth</b>	<b>OtherP</b>
0.85	0.07	0.08	0.89	7.80	0.12	0.00
0.33	0.01	0.08	0.59	8.64	0.00	0.00
0.58	0.01	0.16	0.90	7.07	0.34	0.00
0.16	0.08	0.31	0.72	5.12	0.62	0.00
1.00	0.01	0.49	0.48	4.95	2.09	0.02
1.12	0.09	0.52	0.15	6.28	2.75	0.00
0.66	0.13	1.43	0.97	7.52	3.69	0.00

## Appendix B: LIWC Text-Analysis by Album

### *Taylor Swift (2006)*

<b>Filename</b>	<b>Segment</b>	<b>WC</b>	<b>Analytic</b>	<b>Clout</b>	<b>Authentic</b>	<b>Tone</b>	<b>WPS</b>
Tied Together With A Smile.rtf	1	245	11.79	98.55	46.05	71.72	245.00
The Outside.rtf	1	234	11.13	14.26	99.00	49.64	21.27
Tim McGraw.rtf	1	368	44.68	84.27	98.23	89.46	368.00
Picture to Burn.rtf	1	294	7.80	72.97	87.46	1.00	42.00
I'm Only Me When I'm With You.rtf	1	300	1.00	39.47	98.62	37.57	10.34
Our Song.rtf	1	371	25.45	85.96	65.87	71.33	37.10
A Perfectly Good Heart.rtf	1	226	5.49	94.91	1.00	99.00	13.29
Mary's Song (Oh My My My).rtf	1	333	20.61	91.16	98.37	87.53	83.25
Stay Beautiful.rtf	1	271	4.30	94.35	66.86	99.00	90.33
Should've Said No.rtf	1	348	3.72	97.26	15.63	35.83	20.47
Cold As You.rtf	1	243	17.27	83.84	55.36	14.42	243.00
Invisible.rtf	1	244	1.28	96.09	24.20	91.91	14.35
A Place In This World.rtf	1	232	12.48	5.08	99.00	25.77	232.00
Teardrops on My Guitar.rtf	1	287	11.20	39.01	20.37	82.08	57.40

<b>Sixltr</b>	<b>Dic</b>	<b>function</b>	<b>pronoun</b>	<b>ppron</b>	<b>i</b>	<b>we</b>	<b>you</b>	<b>shehe</b>	<b>they</b>
5.31	92.24	58.78	24.90	15.10	0.82	0.00	12.65	1.63	0.00
7.26	99.57	72.22	20.94	15.38	10.68	1.28	3.42	0.00	0.00
5.16	89.13	52.17	24.18	18.21	8.70	0.82	7.88	0.82	0.00

11.56	90.82	55.10	25.17	19.73	10.88	0.00	8.84	0.00	0.00
4.67	97.33	75.33	31.00	22.00	13.33	0.33	8.33	0.00	0.00
5.93	91.91	54.99	20.49	16.71	7.28	3.23	2.16	4.04	0.00
6.64	95.13	64.16	18.14	12.83	2.21	1.77	8.85	0.00	0.00
5.41	94.59	60.96	26.13	24.62	12.01	5.71	5.71	0.30	0.90
9.59	94.10	55.35	25.46	17.71	5.54	0.00	9.59	2.21	0.37
12.07	95.40	67.82	26.72	20.40	7.47	0.57	12.07	0.29	0.00
9.05	95.88	62.96	23.87	16.05	6.17	0.00	9.05	0.00	0.82
11.07	94.67	68.85	28.28	26.23	7.38	2.05	12.30	4.51	0.00
3.45	96.55	57.33	23.28	17.24	16.81	0.00	0.43	0.00	0.00
8.01	95.82	62.02	28.22	21.95	12.20	0.35	0.00	9.41	0.00

<b>ipron</b>	<b>article</b>	<b>prep</b>	<b>auxverb</b>	<b>adverb</b>	<b>conj</b>	<b>negate</b>	<b>verb</b>	<b>adj</b>	<b>compare</b>
9.80	6.53	9.39	13.88	1.63	7.35	5.71	26.94	2.45	0.82
5.56	7.69	15.81	15.38	10.68	8.12	6.41	26.07	4.27	2.99
5.98	6.25	11.14	3.80	5.16	6.25	0.82	18.75	3.26	0.82
5.44	3.40	10.54	10.20	9.86	6.46	3.06	19.73	7.48	3.40
9.00	5.67	11.00	18.67	10.33	7.67	5.67	22.33	3.67	1.67
3.77	7.01	8.89	9.97	4.85	8.36	2.43	20.49	3.77	0.81
5.31	7.96	3.10	19.03	12.39	3.10	1.77	19.47	0.44	0.44
1.50	5.11	12.01	6.61	8.11	7.51	1.20	18.62	2.40	1.50
7.75	2.95	7.75	12.55	5.54	8.49	3.69	26.94	5.90	1.48
6.32	3.45	8.91	16.95	6.90	2.87	4.89	31.32	1.15	0.57
7.82	7.82	11.11	7.41	9.47	7.82	4.53	23.05	5.35	1.65
2.05	3.69	8.20	10.25	12.30	8.61	4.92	22.95	1.23	0.41
6.03	7.33	9.91	17.24	6.47	5.60	1.72	30.17	5.60	0.43
6.27	7.67	10.80	11.85	7.67	5.57	3.14	27.53	3.48	0.70

<b>interrog</b>	<b>number</b>	<b>quant</b>	<b>affect</b>	<b>posemo</b>	<b>negemo</b>	<b>anx</b>	<b>anger</b>	<b>sad</b>	<b>social</b>
0.41	2.86	0.82	7.35	4.90	2.45	0.00	0.00	2.45	22.45
2.14	0.85	3.85	3.85	2.56	1.28	0.00	0.00	1.28	5.56
2.45	1.36	1.36	5.98	4.89	1.09	0.54	0.27	0.27	11.96
1.70	0.00	3.40	13.27	2.38	9.86	0.34	4.76	2.72	15.31
5.00	2.00	0.33	4.67	2.67	2.00	0.33	0.00	0.33	12.67
2.70	1.08	0.81	4.04	3.23	0.81	0.00	0.00	0.27	17.25
7.96	2.21	1.77	7.96	7.96	0.00	0.00	0.00	0.00	12.83
1.50	4.20	1.50	4.80	4.20	0.60	0.00	0.30	0.30	16.82
1.85	0.00	3.32	8.12	8.12	0.00	0.00	0.00	0.00	20.30
1.72	1.44	1.44	2.30	1.44	0.86	0.00	0.00	0.29	19.54
3.70	0.00	1.65	8.23	3.70	4.53	1.23	0.82	0.82	13.17
2.46	0.00	0.41	4.10	4.10	0.00	0.00	0.00	0.00	21.72

1.72	0.43	2.16	6.03	3.02	3.02	0.00	0.00	1.72	4.74
1.74	0.35	1.39	5.23	4.18	1.05	0.00	0.00	0.35	13.94

family	friend	female	male	cogproc	insight	cause	discrep	tentat	certain
2.45	0.00	0.00	1.63	17.55	2.45	1.63	2.45	4.08	1.22
0.43	0.00	0.00	0.00	18.80	2.99	1.71	2.14	3.85	5.98
0.00	0.00	0.00	1.09	12.77	6.79	0.27	2.72	2.99	1.63
1.02	0.68	0.00	0.34	10.88	0.34	1.36	1.70	1.02	4.42
0.00	0.00	0.33	0.33	15.33	3.33	0.00	3.00	3.67	2.67
1.08	0.81	1.35	4.31	9.43	1.62	1.35	2.96	1.62	1.35
0.00	0.00	0.00	0.00	36.28	1.33	9.73	16.81	0.44	4.87
0.90	0.00	0.60	0.60	5.11	0.30	0.90	0.30	0.60	1.50
0.00	0.00	0.37	2.21	18.08	4.06	1.48	3.69	5.90	3.69
1.15	0.00	0.29	0.00	16.95	4.02	1.15	7.76	1.44	2.01
0.00	0.41	0.00	0.00	14.40	2.06	2.06	2.47	2.06	5.35
0.41	0.00	4.51	0.00	19.67	4.10	1.64	6.15	1.23	2.87
0.00	0.00	3.02	0.00	15.09	5.17	0.43	1.29	3.45	1.72
0.00	0.00	2.09	7.67	15.33	3.48	3.14	3.83	2.79	2.44

differ	percept	see	hear	feel	bio	body	health	sexual	ingest
6.53	1.22	1.22	0.00	0.00	0.82	0.41	0.00	0.00	0.00
3.85	5.13	5.13	0.00	0.00	0.00	0.00	0.00	0.00	0.00
1.09	6.25	3.26	2.17	0.27	2.45	2.17	0.00	0.00	0.27
4.08	7.14	3.06	1.02	3.06	1.02	0.00	0.34	0.00	0.00
5.00	3.00	0.33	1.33	1.33	0.67	0.00	0.67	0.00	0.00
2.16	8.89	1.08	7.01	0.81	0.54	0.54	0.00	0.00	0.00
3.10	1.77	0.88	0.44	0.00	5.31	3.54	0.00	0.00	0.00
1.50	4.80	3.30	1.50	0.00	1.80	1.20	0.00	0.00	0.00
4.80	9.23	7.01	1.85	0.37	2.95	0.74	1.11	0.00	0.00
0.57	4.60	0.57	3.74	0.29	0.86	0.86	0.00	0.00	0.00
1.23	3.29	0.41	0.82	1.65	0.41	0.41	0.00	0.00	0.00
6.15	9.43	9.02	0.00	0.41	2.46	1.23	0.00	0.00	0.00
3.02	2.59	1.29	0.43	0.86	2.16	0.86	1.29	0.00	0.00
1.74	6.97	3.83	2.79	0.35	2.44	1.39	0.35	0.00	0.00

drives	affiliation	achieve	power	reward	risk	focus past	focus present	focus future	relativ
4.90	2.04	1.22	1.63	0.00	1.22	0.82	17.55	3.67	14.69
7.69	1.28	5.13	1.71	3.42	0.00	7.69	18.80	0.00	20.51
3.26	1.36	0.54	1.09	0.27	0.00	3.80	12.77	4.08	20.65
5.10	1.36	1.02	0.34	1.36	2.04	0.68	13.95	2.04	14.29
3.67	0.33	0.33	2.33	0.33	0.33	0.00	22.33	1.67	15.67

8.89	4.04	1.08	1.62	1.62	0.54	7.28	9.97	0.00	19.41
13.72	3.54	4.87	0.00	8.41	0.00	2.21	9.73	7.52	14.60
12.31	7.21	0.90	2.10	2.40	0.00	10.21	4.20	1.20	20.72
4.06	1.48	1.11	1.11	1.48	0.00	1.48	20.66	3.69	15.13
4.60	0.57	0.00	1.72	2.01	0.29	14.37	11.49	1.15	10.92
5.76	0.41	0.41	2.06	2.88	0.82	7.00	13.17	1.23	14.81
4.92	3.69	0.00	1.23	0.00	0.41	1.23	16.80	3.28	9.84
6.90	0.00	2.16	2.16	1.29	1.29	0.86	22.41	3.45	14.66
4.88	1.05	0.70	0.70	3.14	0.00	1.39	21.25	3.48	11.85

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
5.31	8.98	0.82	0.82	0.00	0.00	2.04	0.00	0.00	0.41
1.28	10.68	8.55	0.85	0.43	0.00	0.00	0.00	0.00	0.85
1.63	10.05	10.33	0.54	1.63	0.54	0.00	0.27	0.00	0.54
3.06	6.12	5.44	0.00	0.34	0.00	0.00	0.00	0.00	0.34
2.00	8.33	5.33	0.00	0.67	0.33	0.00	0.00	0.00	4.33
3.50	8.09	8.63	0.54	4.04	2.96	0.00	1.62	0.00	1.62
0.88	4.87	5.31	0.88	0.00	0.00	0.00	0.00	0.00	7.52
3.30	11.41	7.81	0.00	0.90	1.80	0.00	0.00	0.00	1.80
4.43	8.86	4.80	1.11	0.74	1.85	0.00	0.00	0.00	4.43
2.30	5.46	6.03	0.00	0.57	0.86	1.44	0.00	0.00	0.57
2.06	5.76	7.00	0.00	0.41	0.00	0.00	0.00	1.23	1.65
1.64	4.51	3.69	0.00	0.00	0.00	0.00	0.00	0.00	3.28
2.59	10.34	1.72	0.00	0.43	0.00	0.00	0.00	0.00	6.47
3.14	6.27	2.09	0.00	3.14	0.35	0.35	0.00	0.00	0.00

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.00	0.00	0.00	0.41	0.00	19.18	0.00	6.53	0.00	0.00
0.00	0.00	0.43	0.43	0.00	14.10	3.42	2.56	0.00	0.00
0.00	0.00	0.00	0.54	0.00	6.25	0.00	1.09	0.27	0.00
0.00	0.34	0.00	0.00	0.00	17.35	4.08	2.04	0.00	0.00
0.00	1.33	0.00	1.33	0.00	26.00	11.33	2.00	0.00	1.33
0.00	0.00	0.54	1.08	0.00	24.53	5.93	5.39	0.81	0.00
0.00	0.00	0.00	0.00	0.00	13.27	0.44	3.54	0.00	0.00
0.00	0.00	0.00	1.80	0.00	9.01	3.30	2.70	0.00	0.30
0.00	1.11	0.00	2.95	0.00	16.61	0.00	7.01	0.00	0.00
0.00	0.00	0.57	0.00	0.00	33.33	5.75	6.90	0.29	0.00
0.41	0.00	0.00	1.23	0.00	10.29	0.00	6.17	0.00	0.00
0.00	1.23	0.00	0.41	0.00	19.26	6.97	6.56	0.00	0.00
0.00	0.00	0.86	5.60	0.00	25.43	0.00	11.64	0.00	0.00
0.00	0.00	0.00	0.00	0.00	14.29	1.05	2.09	0.00	0.00

QMark	Exclam	Dash	Quote	Apostro	Parenth	OtherP
0.00	0.00	0.00	0.00	12.65	0.00	0.00
1.71	0.00	0.00	0.00	6.41	0.00	0.00
0.00	0.00	0.00	1.09	3.80	0.00	0.00
0.00	1.02	0.00	0.00	10.20	0.00	0.00
0.00	0.00	0.00	0.00	11.33	0.00	0.00
0.27	0.00	0.54	4.31	7.28	0.00	0.00
7.08	0.00	0.00	0.00	2.21	0.00	0.00
0.00	0.00	0.60	0.00	2.10	0.00	0.00
0.74	0.00	0.00	0.74	8.12	0.00	0.00
1.72	0.00	0.00	6.32	10.63	1.72	0.00
0.00	0.00	0.00	0.00	4.12	0.00	0.00
0.00	0.00	0.00	0.00	5.74	0.00	0.00
0.00	0.00	0.00	0.00	13.79	0.00	0.00
0.35	0.00	0.00	0.00	10.80	0.00	0.00

*Fearless* (2008)

Filename	Segment	WC	Analytic	Clout	Authentic	Tone	WPS
You're Not Sorry.rtf	1	297	1.00	40.69	83.88	12.41	49.50
Change.rtf	1	264	5.33	99.00	82.11	11.17	66.00
Superstar.rtf	1	274	25.22	68.23	95.24	88.00	274.00
Fifteen.rtf	1	397	10.47	99.00	83.95	72.88	198.50
Tell Me Why.rtf	1	347	3.01	92.91	97.27	6.51	347.00
The Best Day.rtf	1	348	26.16	53.45	99.00	95.04	348.00
The Other Side of the Door.rtf	1	373	31.71	51.07	98.44	5.63	41.44
Jump Then Fall.rtf	1	385	8.40	87.87	99.00	74.18	385.00
Come In With The Rain.rtf	1	230	14.68	58.59	99.00	25.77	230.00
Fearless.rtf	1	316	15.02	38.78	99.00	99.00	158.00
Hey Stephen.rtf	1	386	3.07	33.91	96.13	60.14	10.43
Untouchable.rtf	1	383	82.08	93.49	99.00	39.79	127.67
You Belong With Me.rtf	1	397	11.82	95.64	67.22	68.55	11.34
Love Story.rtf	1	379	13.47	91.90	87.72	45.14	7.58
The Way I Loved You.rtf	1	330	2.38	75.72	55.41	71.30	330.00
Breathe (feat. Colbie Caillat).rtf	1	305	4.81	15.47	97.80	25.77	7.82
Forever & Always.rtf	1	405	1.63	95.55	98.61	21.96	40.50
White Horse.rtf	1	307	10.60	52.61	96.95	25.77	307.00

<b>Sixltr</b>	<b>Dic</b>	<b>function</b>	<b>pronoun</b>	<b>ppron</b>	<b>i</b>	<b>we</b>	<b>you</b>	<b>shehe</b>	<b>they</b>
7.41	98.32	71.72	25.25	19.19	8.42	0.34	10.44	0.00	0.00
12.12	93.56	62.12	28.41	15.15	0.76	8.33	4.17	0.00	1.89
11.68	94.53	56.20	25.55	18.98	11.31	0.00	7.66	0.00	0.00
10.58	92.44	57.18	23.68	18.39	2.27	0.76	12.59	1.26	1.51
6.05	96.54	65.42	34.29	29.39	15.27	0.00	14.12	0.00	0.00
5.46	94.83	57.76	20.40	18.39	11.78	0.86	4.89	0.57	0.29
9.38	94.10	60.32	24.66	19.57	12.87	0.27	6.17	0.27	0.00
3.90	97.92	55.58	25.45	22.86	11.95	0.78	10.13	0.00	0.00
3.04	96.52	61.74	23.48	18.70	12.17	0.00	6.52	0.00	0.00
6.65	91.77	57.28	24.37	18.35	11.39	0.63	6.33	0.00	0.00
6.74	95.85	61.92	26.42	20.21	12.44	0.52	6.99	0.00	0.26
8.88	93.99	56.40	19.84	14.10	5.48	1.57	7.05	0.00	0.00
8.56	96.73	65.49	30.23	23.68	8.56	0.00	12.59	2.52	0.00
6.07	94.72	55.94	22.43	17.68	9.50	1.85	5.80	0.26	0.26
12.42	92.73	57.88	27.58	20.00	11.21	0.00	5.15	3.64	0.00
7.21	98.36	65.90	25.57	19.34	11.15	2.62	5.57	0.00	0.00
9.88	95.06	64.20	25.68	17.53	6.17	0.74	9.38	1.23	0.00
7.17	93.81	64.82	24.10	17.26	9.12	0.00	6.84	1.30	0.00

<b>ipron</b>	<b>article</b>	<b>prep</b>	<b>auxverb</b>	<b>adverb</b>	<b>conj</b>	<b>negate</b>	<b>verb</b>	<b>adj</b>	<b>compare</b>
6.06	2.36	9.76	18.86	3.03	7.41	16.84	26.94	5.05	2.36
13.26	3.41	10.23	13.64	6.44	6.82	1.89	25.76	3.79	1.52
6.57	3.65	12.77	5.84	5.11	5.84	4.38	18.98	4.38	1.82
5.29	4.28	10.58	12.09	6.05	10.08	1.51	25.94	4.79	3.27
4.90	3.17	10.09	8.93	7.20	8.36	1.73	28.53	3.75	0.58
2.01	6.90	11.21	10.63	4.60	10.34	2.01	22.41	5.46	2.30
5.09	6.43	12.33	8.58	4.56	6.43	2.14	24.40	4.02	1.88
2.60	3.64	8.57	11.43	4.68	8.31	2.60	23.64	1.56	0.52
4.78	5.22	12.61	13.48	8.26	5.22	3.04	24.78	2.17	0.00
6.01	4.75	11.08	7.59	7.59	8.54	3.16	17.72	5.38	4.43
6.22	4.66	6.48	11.40	5.96	7.51	6.99	22.28	2.33	1.55
5.74	6.27	22.45	9.92	3.39	3.13	0.52	24.80	4.18	6.01
6.55	5.29	13.60	11.08	6.55	5.54	3.02	22.67	2.77	1.51
4.22	5.80	8.44	14.51	5.01	7.12	1.58	30.34	2.90	0.00
7.58	4.55	5.76	10.61	3.94	14.24	2.73	19.70	3.33	0.61
6.23	4.59	13.44	12.79	7.87	5.57	10.49	21.97	7.54	2.30
8.15	2.96	8.64	8.64	11.36	12.84	4.20	21.98	2.22	0.25
6.84	6.19	11.73	13.36	9.45	5.54	3.91	20.52	6.84	1.30



<b>interrog</b>	<b>number</b>	<b>quant</b>	<b>affect</b>	<b>posemo</b>	<b>negemo</b>	<b>anx</b>	<b>anger</b>	<b>sad</b>	<b>social</b>
0.00	0.00	2.02	5.72	2.36	3.37	0.00	0.00	3.37	17.51
1.52	0.00	1.14	4.92	1.89	3.03	0.38	1.89	0.38	17.42
2.55	1.46	3.28	8.76	6.20	2.55	1.09	0.00	0.36	16.42
3.78	4.28	1.01	3.02	2.77	0.25	0.00	0.00	0.25	24.69
5.19	0.58	0.29	5.19	1.73	3.46	0.29	1.15	0.29	19.02
2.01	1.15	1.44	6.32	5.46	0.86	0.29	0.00	0.29	11.21
0.80	0.27	2.95	5.09	1.61	3.49	0.00	1.07	0.80	12.87
0.52	0.00	3.64	5.71	4.16	1.56	0.78	0.26	0.26	16.62
2.17	0.00	1.74	1.74	0.87	0.87	0.00	0.00	0.43	13.48
2.85	1.90	0.63	7.28	6.96	0.32	0.32	0.00	0.00	9.18
1.04	2.07	1.04	3.37	2.59	0.78	0.00	0.00	0.52	17.88
1.83	1.83	0.26	0.78	0.78	0.00	0.00	0.00	0.00	14.10
4.28	1.01	2.02	3.27	2.77	0.50	0.25	0.00	0.25	19.40
1.32	0.53	1.32	5.28	3.17	2.11	0.26	0.00	1.32	19.26
0.30	0.30	2.42	10.30	6.36	3.94	0.00	1.52	0.91	17.27
0.33	1.64	0.98	8.52	4.26	4.26	0.00	0.33	3.93	10.49
4.44	0.99	0.74	3.70	1.73	1.98	0.25	0.00	0.74	19.75
0.65	0.65	0.65	3.91	1.95	1.95	0.00	0.65	0.98	11.40

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
1.35	0.34	0.00	0.00	14.81	3.03	1.68	2.69	1.35	2.36
0.00	0.00	0.00	0.00	10.98	2.27	2.27	0.76	1.52	1.89
0.00	0.36	1.82	0.00	8.39	1.46	0.00	0.73	0.00	2.55
0.25	0.76	0.76	1.76	12.59	4.03	1.26	1.26	3.02	1.01
0.00	0.00	0.00	0.00	14.12	6.34	3.75	1.44	1.44	0.29
0.86	0.29	0.57	1.44	11.49	4.89	2.01	0.86	1.72	1.15
0.27	0.27	0.27	0.00	15.01	2.41	2.14	3.49	1.07	3.22
2.08	0.26	0.00	0.00	10.91	1.56	1.04	1.82	0.00	5.19
0.00	0.00	0.00	0.87	13.91	4.35	2.17	3.04	0.00	2.17
0.32	0.00	0.00	0.00	13.61	3.80	3.48	1.27	1.58	0.00
0.00	0.00	0.52	0.26	22.02	4.15	3.11	5.44	3.63	2.07
0.00	0.00	0.00	0.00	4.96	1.57	0.26	1.31	0.00	0.26
0.50	0.25	2.77	0.00	14.36	4.79	2.27	2.02	1.26	1.76
2.11	0.00	0.53	1.58	8.44	2.11	1.85	0.53	1.58	1.85
0.61	0.30	0.30	3.94	13.33	3.33	0.61	3.03	1.82	3.03
0.00	0.66	0.00	0.00	18.36	2.95	0.98	1.64	1.64	4.59
1.23	0.00	0.00	1.48	17.28	3.95	1.98	0.00	0.99	8.15
0.00	0.00	2.61	0.00	12.70	2.28	1.30	1.63	1.95	0.98

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
5.39	4.04	1.35	1.35	1.01	1.01	0.00	0.67	0.00	0.00
2.27	6.06	1.52	3.03	1.52	1.89	1.14	0.76	0.00	0.00
3.65	8.39	5.84	1.46	0.36	5.47	3.28	0.00	0.00	1.09
2.27	2.77	1.26	0.76	1.26	2.52	1.01	0.76	0.00	0.00
1.44	3.75	1.15	1.15	1.44	2.88	0.00	2.31	0.00	0.00
2.30	4.02	1.72	1.15	1.15	1.44	0.86	0.00	0.00	0.29
4.02	6.43	2.95	3.49	0.00	1.34	0.54	0.00	0.00	0.00
1.30	5.97	2.34	2.86	0.52	1.56	1.30	0.00	0.00	0.00
2.61	3.48	0.87	2.61	0.00	1.74	0.43	1.30	0.00	0.00
4.43	3.48	0.95	0.00	2.53	3.48	3.48	0.00	0.00	0.00
10.10	7.77	4.15	1.04	2.59	0.00	0.00	0.00	0.00	0.00
1.57	5.48	0.78	1.83	2.09	0.78	0.00	0.00	0.00	0.78
3.27	4.53	2.52	2.02	0.00	2.02	2.02	0.00	0.00	0.00
1.85	6.60	2.64	3.43	0.53	2.64	0.79	0.26	0.00	0.00
1.52	4.85	0.91	2.12	1.82	3.64	0.00	0.30	0.00	0.00
7.21	3.61	1.31	0.66	1.64	3.28	3.28	0.00	0.00	0.00
2.47	7.16	1.98	3.46	1.73	0.99	0.74	0.00	0.00	0.00
4.56	2.93	2.28	0.33	0.33	2.28	1.95	0.00	0.00	0.00

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
3.70	1.01	0.34	1.68	0.67	0.00	6.06	17.51	2.69	12.79
17.05	8.33	1.89	6.82	2.27	0.00	4.55	17.05	6.44	21.97
6.57	1.82	0.36	3.65	1.09	0.36	1.82	14.96	1.09	15.33
7.30	3.53	1.76	1.26	1.51	0.00	4.79	17.38	4.28	20.91
5.48	0.58	0.29	1.44	3.17	0.00	4.32	21.04	1.44	10.95
7.47	2.01	1.72	3.45	2.59	0.29	4.89	16.67	0.57	20.69
3.22	1.34	0.54	1.34	0.00	0.00	4.02	17.16	1.07	18.50
3.12	1.30	0.26	1.04	0.78	0.26	1.56	17.66	9.35	28.05
2.17	0.43	0.00	1.30	0.43	0.00	0.87	22.17	4.35	19.57
12.97	2.53	4.11	1.90	8.23	0.00	0.95	15.19	0.63	18.04
7.51	6.99	0.00	4.40	0.52	0.00	4.40	18.65	1.81	10.36
3.92	3.13	0.00	0.78	0.00	0.00	0.78	19.84	4.96	38.12
6.05	3.53	0.25	2.02	0.76	0.00	3.02	16.37	0.50	11.59
7.12	4.49	0.79	0.53	0.79	0.53	7.12	17.94	2.37	15.30
7.27	4.55	0.61	1.52	1.21	0.00	1.82	15.45	1.52	12.42
4.92	3.28	1.31	0.33	0.00	0.00	1.64	20.66	2.30	13.44
4.94	1.23	0.00	2.22	0.25	1.23	9.14	11.85	1.23	22.96
5.54	0.33	1.30	4.23	0.33	0.00	5.21	14.01	1.63	19.22

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
1.01	4.38	7.41	0.34	0.00	0.00	0.00	0.00	0.00	0.67
5.30	8.33	9.85	0.76	2.27	0.00	0.00	0.00	0.00	0.00
1.82	9.85	3.65	0.00	2.92	0.00	0.00	0.00	0.00	0.00
4.03	7.56	10.08	1.01	1.01	0.76	0.00	0.00	0.00	2.02
2.31	4.61	4.32	0.58	0.58	0.00	0.00	0.00	0.00	1.44
5.17	10.34	6.03	0.57	0.57	2.01	0.29	0.29	0.00	0.86
4.02	11.53	4.29	0.00	0.00	2.14	0.27	0.27	0.00	0.27
12.73	6.75	9.35	0.00	0.00	0.00	0.00	0.00	0.00	4.42
6.09	10.00	4.35	0.00	1.30	1.74	0.00	0.00	0.00	2.17
5.06	9.81	3.80	0.32	1.58	0.32	0.00	0.00	0.00	4.11
3.11	4.15	3.63	0.26	0.52	0.26	0.00	1.04	0.00	2.85
9.66	22.72	5.74	0.00	1.83	0.00	0.00	0.78	0.00	3.92
1.01	6.05	4.53	0.00	1.26	0.50	0.00	0.00	0.00	0.76
2.90	8.18	4.75	0.00	0.79	0.53	0.53	0.26	0.26	3.96
2.12	7.58	2.73	0.30	0.91	0.30	0.30	0.00	0.00	2.12
2.30	3.61	7.21	0.33	0.66	0.00	0.00	0.00	0.33	1.64
2.22	8.64	13.09	0.00	0.00	1.23	0.00	0.00	0.00	0.99
3.58	9.12	6.84	0.65	0.98	0.65	0.65	0.33	0.00	2.28

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.00	0.00	0.00	0.00	0.00	22.56	5.05	7.07	0.00	0.00
0.00	0.00	0.00	0.00	0.00	12.88	0.00	3.41	0.00	0.00
0.00	0.00	0.00	0.00	0.00	12.04	0.00	5.47	0.00	0.00
0.00	1.51	0.25	0.25	0.00	16.37	0.50	5.54	0.00	0.00
0.00	0.00	0.86	0.58	0.00	10.37	0.86	2.88	0.00	0.00
0.00	0.57	0.29	0.00	0.00	7.18	0.00	0.00	0.00	0.00
0.00	0.00	0.27	0.00	0.00	18.23	2.41	5.90	0.00	0.00
0.00	1.30	0.26	1.30	0.78	15.58	0.00	7.53	0.00	0.00
0.00	0.00	0.00	0.43	0.00	15.65	0.43	1.74	0.00	0.00
0.00	0.00	1.58	1.90	0.00	13.61	0.32	2.22	0.00	0.00
0.00	0.26	0.00	0.26	0.00	29.02	10.10	8.03	0.00	0.00
0.00	1.83	0.00	1.31	0.26	15.14	0.52	6.79	0.00	0.00
0.00	0.00	0.00	0.25	0.00	22.92	7.30	4.79	0.00	0.00
0.00	0.00	1.06	2.90	0.00	37.99	13.19	10.03	0.26	0.00
0.00	0.91	0.00	1.21	0.00	10.30	0.00	0.91	0.00	0.00
0.00	0.98	0.00	0.00	0.00	26.23	12.46	3.61	0.00	0.00
0.00	0.00	0.25	0.74	0.00	15.80	0.74	5.68	0.00	0.00
0.00	0.33	0.00	0.98	0.98	11.73	0.00	4.23	0.00	0.00

<b>QMark</b>	<b>Exclam</b>	<b>Dash</b>	<b>Quote</b>	<b>Apostro</b>	<b>Parenth</b>	<b>OtherP</b>
0.00	0.00	0.00	0.00	10.44	0.00	0.00
1.14	0.00	0.00	0.00	8.33	0.00	0.00
0.00	0.00	0.00	0.00	6.57	0.00	0.00
0.00	0.00	0.00	1.01	9.32	0.00	0.00
0.00	0.00	0.00	0.00	6.63	0.00	0.00
0.00	0.00	0.29	0.00	6.90	0.00	0.00
0.27	0.00	0.00	4.29	5.36	0.00	0.00
0.00	0.00	0.00	0.00	8.05	0.00	0.00
0.00	0.00	0.00	0.00	13.48	0.00	0.00
0.00	0.00	0.63	0.00	10.44	0.00	0.00
0.78	0.00	0.00	0.00	10.10	0.00	0.00
0.00	0.00	0.00	0.00	7.83	0.00	0.00
1.51	0.00	0.50	0.50	8.31	0.00	0.00
0.26	0.26	0.00	4.75	9.23	0.00	0.00
0.00	0.00	0.00	0.00	9.39	0.00	0.00
0.00	0.00	0.00	0.00	10.16	0.00	0.00
1.98	0.00	0.00	0.00	7.41	0.00	0.00
0.00	0.00	0.00	0.00	7.49	0.00	0.00

*Speak Now (2010)*

<b>Filename</b>	<b>Segment</b>	<b>WC</b>	<b>Analytic</b>	<b>Clout</b>	<b>Authentic</b>	<b>Tone</b>	<b>WPS</b>
Mine.rtf	1	402	34.27	95.20	96.43	3.86	11.49
Sparks Fly.rtf	1	347	30.11	53.46	97.82	69.24	34.70
The Story of Us.rtf	1	452	24.68	78.07	91.99	1.06	15.59
Never Grow Up.rtf	1	438	4.79	80.71	98.85	55.92	438.00
Speak Now.rtf	1	414	40.96	91.56	87.90	22.04	29.57
If This Was a Movie.rtf	1	439	4.09	81.28	99.00	19.01	73.17
Long Live.rtf	1	442	71.20	96.45	82.88	3.77	221.00
Last Kiss.rtf	1	400	18.02	92.99	99.00	58.88	200.00
Enchanted.rtf	1	366	6.83	86.87	94.00	80.30	91.50
Better Than Revenge.rtf	1	487	6.38	93.29	12.04	29.20	69.57
Mean.rtf	1	401	2.24	84.68	97.85	10.16	44.56
Haunted.rtf	1	320	2.14	19.95	99.00	1.99	106.67
Back to December.rtf	1	426	7.30	47.18	99.00	65.79	11.21
Innocent.rtf	1	313	6.21	97.76	87.13	98.04	62.60
Dear John.rtf	1	375	14.11	86.29	88.69	25.77	11.03

Ours.rtf	1	296	9.65	95.42	54.14	75.85	296.00
Superman.rtf	1	365	12.20	80.20	98.73	92.00	121.67

Sixltr	Dic	function	pronoun	ppron	i	we	you	shehe	they
10.95	97.01	59.95	24.63	17.41	7.21	2.74	7.21	0.25	0.00
9.80	89.91	56.48	24.50	18.73	12.10	0.00	6.63	0.00	0.00
9.73	97.12	61.06	23.01	17.26	9.07	3.54	4.42	0.00	0.22
8.45	95.66	61.87	20.78	15.75	5.02	0.00	10.05	0.46	0.23
7.25	93.24	59.42	17.15	13.77	5.56	0.24	6.04	0.72	1.21
6.61	96.36	72.67	24.37	18.68	8.20	1.14	9.11	0.00	0.23
11.31	92.76	54.52	18.78	16.52	5.20	5.66	3.85	0.00	1.81
11.00	97.00	62.75	26.75	22.50	10.25	2.50	9.50	0.00	0.25
17.49	89.62	56.01	24.59	17.76	9.02	0.27	8.47	0.00	0.00
10.06	93.84	65.50	28.54	21.56	4.72	0.41	6.98	9.24	0.21
7.98	95.51	61.60	20.45	18.45	7.23	0.00	10.97	0.00	0.25
14.69	98.12	61.56	30.31	22.50	14.06	0.31	7.19	0.94	0.00
11.74	95.54	59.86	25.12	20.89	13.15	0.47	6.81	0.00	0.47
10.86	91.37	65.81	24.28	14.70	1.60	0.32	12.78	0.00	0.00
7.47	92.27	58.13	22.93	18.13	8.80	0.00	8.80	0.00	0.53
6.08	91.55	56.42	25.00	17.57	4.39	2.03	7.43	0.00	3.72
7.40	95.62	58.08	23.56	22.19	10.96	0.00	7.67	3.29	0.27

ipron	article	prep	auxverb	adverb	conj	negate	verb	adj	compare
7.21	7.96	11.69	9.70	6.97	3.48	1.49	22.89	2.49	1.99
5.76	6.92	12.10	7.49	6.34	6.92	2.02	22.48	3.75	2.02
5.75	7.08	12.61	9.96	6.64	7.74	2.88	25.66	3.10	2.43
5.02	2.05	13.24	12.79	12.10	4.79	9.13	25.80	2.97	1.14
3.14	8.70	12.32	10.14	7.49	6.76	3.62	24.64	2.90	0.72
5.47	3.64	13.67	14.12	15.26	7.52	1.37	26.42	2.05	3.19
2.26	10.86	11.31	6.11	3.62	6.11	0.68	18.10	0.68	0.68
4.25	6.75	12.25	9.50	7.25	6.00	3.25	21.25	1.25	2.00
6.83	2.46	8.74	17.76	3.55	3.83	3.28	32.24	1.91	0.82
6.98	5.54	10.68	15.81	5.34	4.52	4.31	28.13	3.70	4.31
2.00	2.99	8.48	15.71	10.22	10.72	3.49	30.17	8.73	1.75
7.81	1.25	10.31	12.81	6.25	4.38	7.19	35.00	3.12	1.88
4.23	3.99	9.86	8.45	9.39	9.86	2.35	22.30	2.58	0.47
9.58	4.79	11.18	15.97	10.22	3.83	4.15	23.96	4.47	1.92
4.80	5.07	9.87	11.73	7.47	6.13	2.67	24.27	4.80	1.07
7.43	4.05	8.11	10.81	3.72	8.45	3.38	20.61	3.72	0.68
1.37	5.21	10.96	13.15	7.67	6.85	2.19	28.77	3.56	0.55

<b>interrog</b>	<b>number</b>	<b>quant</b>	<b>affect</b>	<b>posemo</b>	<b>negemo</b>	<b>anx</b>	<b>anger</b>	<b>sad</b>	<b>social</b>
1.24	1.49	1.00	6.22	1.99	4.23	0.50	1.74	0.50	15.92
2.88	0.29	0.00	5.19	3.75	1.44	0.00	0.00	0.00	10.95
3.54	0.44	2.65	8.19	2.43	5.75	0.66	2.21	2.88	14.82
0.46	0.91	0.91	3.42	2.51	0.91	0.00	0.00	0.91	14.38
2.90	1.21	1.69	3.14	1.45	1.69	0.24	0.72	0.24	20.29
1.14	0.46	0.68	1.82	0.68	1.14	0.00	0.23	0.91	13.44
1.58	0.68	2.71	4.07	0.90	3.17	0.68	0.90	0.00	15.84
2.25	0.50	1.00	4.75	3.25	1.50	0.00	0.50	1.00	17.50
0.82	0.55	2.46	5.19	4.10	1.09	0.00	0.00	0.82	17.21
2.87	0.00	2.26	4.72	2.46	2.26	0.00	0.82	0.21	21.15
2.74	0.50	2.74	2.74	0.75	2.00	0.25	1.25	0.50	13.22
1.25	0.00	2.50	4.69	0.94	3.75	0.00	0.00	0.31	9.38
2.82	0.23	2.58	6.34	4.23	2.11	0.23	0.00	1.88	11.27
4.15	0.96	0.96	7.99	6.39	0.96	0.00	0.00	0.96	16.93
1.87	0.53	2.93	6.40	3.20	3.20	0.00	0.27	2.13	14.93
1.69	0.00	0.34	8.45	5.41	2.70	1.69	0.34	0.00	19.93
1.92	1.10	1.37	5.75	4.93	0.82	0.27	0.00	0.27	15.89

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
1.49	0.00	1.49	1.24	12.44	4.98	2.74	0.50	0.50	3.98
1.44	0.00	0.00	0.00	11.53	2.02	2.31	2.02	2.02	0.86
0.00	0.00	0.00	0.00	13.94	3.76	3.10	1.55	1.99	1.11
0.68	1.60	0.68	0.46	15.07	1.37	0.46	3.88	1.37	6.85
0.48	0.24	2.42	0.48	9.66	0.72	0.00	2.42	3.14	1.21
0.46	0.23	0.00	0.00	15.95	2.51	1.37	7.06	4.10	1.14
0.00	0.00	0.45	0.45	11.09	2.94	2.26	1.36	1.13	3.17
0.25	0.25	0.00	0.25	14.75	4.75	3.00	0.75	1.75	3.75
0.00	0.00	0.00	0.00	12.57	3.83	0.27	1.91	4.92	3.83
0.00	1.03	7.80	1.44	14.99	4.52	1.44	2.46	1.03	1.44
0.00	0.00	0.00	0.25	20.70	5.74	3.49	0.50	3.24	4.99
0.00	0.00	0.00	0.94	18.75	6.56	0.62	1.25	2.50	3.75
0.23	0.00	0.00	0.00	13.15	1.88	2.58	1.17	0.94	3.76
0.00	0.00	0.00	0.00	9.90	1.28	0.32	0.96	1.60	2.56
0.27	1.07	1.60	0.00	11.20	3.47	1.07	2.13	1.33	2.13
0.34	0.00	0.00	0.34	12.16	1.35	2.36	1.01	3.38	1.01
0.55	0.00	0.55	3.56	8.77	0.82	0.82	1.64	3.01	2.19

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
0.50	4.23	2.49	1.00	0.75	2.24	0.75	0.00	0.00	1.00
2.59	8.36	5.76	0.29	2.31	2.31	1.44	0.86	0.00	0.00

3.10	5.31	2.21	2.88	0.22	0.66	0.44	0.00	0.00	0.00
1.60	3.20	0.91	0.91	1.14	0.91	0.91	0.00	0.00	0.00
3.62	9.42	1.45	7.73	0.24	1.93	0.72	1.21	0.00	0.00
5.24	2.51	0.46	2.05	0.00	0.46	0.46	0.00	0.00	0.00
1.36	4.07	1.81	1.81	0.45	4.30	0.90	3.39	0.00	0.00
1.25	4.00	2.25	0.50	1.00	6.00	4.75	0.50	0.00	0.00
2.46	2.73	1.09	1.64	0.00	2.19	0.82	0.27	0.00	0.00
4.52	3.49	1.23	1.03	0.82	1.03	0.62	0.41	0.00	0.00
3.24	2.49	0.50	1.00	0.75	2.99	0.50	2.00	0.00	0.50
4.06	4.06	2.19	0.62	1.25	2.50	1.88	0.62	0.00	0.00
3.76	3.52	1.64	0.94	0.70	2.82	0.70	0.23	0.00	0.94
4.15	4.15	3.83	0.32	0.00	1.60	0.32	0.96	0.00	0.32
1.33	5.07	3.20	1.07	0.80	1.87	0.27	1.07	0.00	0.00
4.73	7.09	2.70	2.03	2.36	5.07	1.35	1.01	0.00	0.00
1.92	5.21	3.84	1.37	0.00	2.19	0.55	0.00	0.00	0.00

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
10.45	3.73	2.49	2.49	2.49	1.74	8.21	13.43	1.00	19.90
6.63	1.73	0.58	1.44	2.59	0.86	0.58	15.56	2.31	18.44
7.74	3.98	1.55	2.21	0.66	0.44	3.98	17.92	2.21	15.04
8.45	0.46	0.91	5.94	1.14	0.23	2.74	17.58	3.42	31.05
4.59	2.90	0.48	0.72	0.00	0.97	2.42	21.74	0.48	21.26
3.42	1.37	0.91	0.91	0.23	0.23	7.29	14.81	1.14	27.33
9.28	5.88	0.00	2.94	0.45	0.00	7.24	8.37	2.04	18.55
6.50	5.50	0.75	0.50	0.00	0.00	3.00	14.50	2.25	19.50
5.74	4.92	0.27	0.55	0.00	0.00	6.01	18.85	2.73	16.94
6.16	1.23	1.85	1.03	3.70	0.21	3.90	19.51	2.67	11.91
5.99	0.25	0.50	4.49	1.00	0.00	1.25	22.19	8.23	17.46
3.44	0.31	0.62	0.62	0.62	1.56	7.81	23.75	2.19	24.69
4.23	1.64	1.17	0.70	0.47	0.23	6.34	11.27	0.94	26.06
4.15	0.32	0.96	2.24	0.64	0.00	8.31	16.93	0.96	21.73
5.60	2.13	0.53	1.07	1.33	0.80	9.60	14.40	1.60	16.80
8.45	5.07	0.00	1.69	1.01	0.68	1.01	18.92	2.03	12.16
5.75	1.64	1.10	1.37	1.64	0.27	3.01	21.37	6.58	25.75

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
2.74	9.20	8.96	1.00	0.00	0.25	0.50	0.00	0.00	1.74
5.76	8.65	4.32	0.29	0.29	0.29	0.00	0.00	0.00	0.58
1.99	5.31	7.52	0.44	0.00	0.88	0.00	0.00	2.65	1.33
9.36	14.84	7.99	0.23	0.91	0.68	0.00	0.00	0.00	2.97
1.69	12.56	8.21	0.00	0.97	2.17	0.24	1.69	0.24	1.69

7.06	12.53	13.90	0.68	1.59	0.23	0.00	0.00	0.00	1.14
3.17	9.95	5.43	0.68	1.13	0.00	0.23	0.23	0.00	0.00
3.75	7.75	8.25	0.25	0.50	0.00	0.00	0.00	0.00	0.00
2.46	7.10	7.92	0.00	0.82	1.37	1.37	0.27	0.00	0.27
2.67	6.16	3.49	0.41	1.64	0.62	0.00	0.62	0.00	1.03
2.74	8.73	5.99	0.25	1.25	0.00	0.25	0.00	0.00	4.74
10.62	8.12	6.25	0.00	0.00	0.00	0.00	0.00	0.00	0.94
5.87	10.33	13.15	0.47	0.70	0.47	0.00	0.00	0.23	0.00
1.92	7.35	13.10	0.00	0.00	0.32	0.00	0.00	0.00	2.56
3.73	6.40	7.47	0.53	1.87	0.80	0.00	0.27	0.00	0.53
2.36	7.43	2.36	0.00	1.69	0.00	0.00	0.34	0.34	0.68
6.03	13.15	8.22	1.64	0.00	0.27	0.00	0.00	0.00	0.55

swear	netspeak	assent	nonflu	filler	AllPunc	Period	Comma	Colon	SemiC
0.00	0.25	1.49	0.00	0.00	25.87	7.21	5.97	0.00	0.00
0.00	0.29	0.00	0.29	0.00	17.29	4.90	4.32	0.00	0.00
0.00	0.00	0.88	0.44	0.00	22.57	5.75	6.19	0.00	0.00
0.00	0.23	0.00	2.28	0.00	15.75	0.00	6.16	0.00	0.00
0.00	0.00	0.97	0.72	0.00	16.43	3.14	7.49	0.00	0.00
0.00	0.23	0.00	0.23	0.23	16.17	1.14	7.74	0.00	0.00
0.00	0.00	0.00	0.00	0.00	4.07	0.00	2.04	0.00	0.00
0.00	0.00	0.00	0.00	0.00	7.25	0.75	1.25	0.25	0.00
0.00	0.00	0.00	0.00	0.00	13.39	0.27	4.64	0.00	0.00
0.00	0.62	0.21	0.00	0.00	14.17	1.03	1.23	0.00	0.00
0.00	3.74	0.50	0.25	0.00	18.70	4.49	2.99	0.00	0.00
0.00	0.00	0.00	0.94	0.00	20.00	1.56	5.94	0.00	0.00
0.00	0.00	0.00	0.00	0.00	23.00	8.45	6.10	0.23	0.00
0.00	0.00	1.60	0.96	0.00	14.06	0.00	3.19	0.00	0.00
0.00	0.00	0.00	0.53	0.00	20.00	7.47	2.40	0.00	0.00
0.00	0.34	0.00	0.00	0.00	9.80	0.00	1.35	0.00	0.00
0.00	0.00	0.55	0.00	0.00	15.62	0.27	4.11	0.00	0.00

QMark	Exclam	Dash	Quote	Apostro	Parenth	OtherP
1.24	0.00	0.25	1.99	5.72	3.48	0.00
0.29	0.00	0.29	0.00	7.49	0.00	0.00
1.33	0.00	0.22	0.44	8.63	0.00	0.00
0.00	0.00	0.00	0.00	9.59	0.00	0.00
0.24	0.00	0.48	5.07	0.00	0.00	0.00
0.00	0.00	0.00	0.91	6.38	0.00	0.00
0.00	0.23	0.45	0.45	0.90	0.00	0.00
0.25	0.00	0.00	0.00	4.75	0.00	0.00



0.55	0.00	0.00	1.09	6.83	0.00	0.00
0.62	0.00	0.21	1.23	9.03	0.82	0.00
1.75	0.00	0.00	0.00	7.98	1.50	0.00
0.00	0.00	0.00	0.00	12.50	0.00	0.00
0.47	0.00	0.23	1.88	5.63	0.00	0.00
1.28	0.00	0.32	0.00	9.27	0.00	0.00
1.60	0.00	0.00	1.07	7.47	0.00	0.00
0.00	0.00	0.00	0.00	8.45	0.00	0.00
0.27	0.00	0.27	1.10	9.59	0.00	0.00

*Red* (2012)

<b>Filename</b>	<b>Segment</b>	<b>WC</b>	<b>Analytic</b>	<b>Clout</b>	<b>Authentic</b>	<b>Tone</b>	<b>WPS</b>
The Last Time (feat. Gary Lightbody).rtf	1	363	10.43	96.09	99.00	25.77	363.00
Begin Again.rtf	1	336	11.86	73.40	99.00	65.25	336.00
Treacherous.rtf	1	272	4.91	78.00	76.66	60.62	68.00
Stay Stay Stay.rtf	1	331	5.62	69.63	99.00	21.15	10.03
We Are Never Ever Getting Back Together.rtf	1	364	1.92	98.73	99.00	11.53	30.33
The Moment I Knew.rtf	1	341	9.52	67.00	85.21	41.69	28.42
Girl At Home.rtf	1	414	6.84	91.94	67.19	15.56	41.40
Everything Has Changed (feat. Ed Sheeran).rtf	1	437	5.22	94.27	99.00	98.15	437.00
Sad Beautiful Tragic.rtf	1	184	60.05	99.00	21.69	99.00	92.00
Starlight.rtf	1	330	57.00	97.51	10.08	42.25	33.00
I Knew You Were Trouble.rtf	1	391	4.30	60.11	99.00	1.00	130.33
Come Back...Be Here.rtf	1	312	1.17	48.72	99.00	49.64	9.75
Red.rtf	1	291	33.78	91.52	20.94	31.64	291.00
22.rtf	1	422	29.63	89.10	41.23	61.73	28.13
State of Grace.rtf	1	266	9.30	72.62	84.41	85.13	266.00
I Almost Do.rtf	1	276	4.85	73.10	95.46	38.67	12.00
The Lucky One.rtf	1	334	23.34	99.00	57.64	97.95	11.93
Holy Ground.rtf	1	282	22.43	66.48	99.00	59.34	12.26
All Too Well.rtf	1	465	15.31	75.44	95.49	58.32	232.50

<b>Sixltr</b>	<b>Dic</b>	<b>function</b>	<b>pronoun</b>	<b>ppron</b>	<b>i</b>	<b>we</b>	<b>you</b>	<b>shehe</b>	<b>they</b>
3.03	98.07	60.61	32.23	24.52	12.12	0.00	12.40	0.00	0.00
8.33	97.32	58.93	22.32	17.26	8.33	0.60	6.25	2.08	0.00
10.29	88.97	59.56	31.62	25.00	13.60	0.37	10.66	0.00	0.37
3.93	97.58	51.06	27.79	19.94	10.88	2.42	6.34	0.00	0.30
12.64	96.15	62.64	25.82	22.25	9.89	4.95	6.87	0.55	0.00
12.02	95.31	63.64	19.65	14.08	8.50	0.00	4.69	0.59	0.29
9.42	96.62	61.84	29.47	15.70	7.49	0.24	6.76	1.21	0.00
7.55	98.40	54.92	27.23	24.03	11.90	0.92	10.76	0.00	0.46
11.96	90.76	46.20	16.85	12.50	2.17	3.80	4.35	0.00	2.17
16.36	85.76	52.73	18.18	13.94	3.03	6.97	2.73	0.91	0.30
12.28	99.23	60.10	26.34	25.06	14.32	0.00	8.95	1.79	0.00
7.69	94.55	66.03	22.12	14.74	7.69	0.00	7.05	0.00	0.00
12.37	96.91	52.58	17.87	14.43	2.75	0.34	3.09	7.90	0.34
9.72	86.97	50.71	22.04	14.93	5.21	3.79	5.92	0.00	0.00
4.51	92.11	59.77	17.29	12.78	4.89	3.38	4.51	0.00	0.00
5.43	98.55	67.03	32.61	26.81	15.94	0.36	10.51	0.00	0.00
5.99	94.91	55.39	23.05	18.56	2.69	0.00	12.87	0.00	2.99
9.22	95.39	60.28	19.50	14.89	7.45	3.19	4.26	0.00	0.00
8.60	93.55	62.15	23.87	16.99	9.03	1.29	6.67	0.00	0.00

<b>ipron</b>	<b>article</b>	<b>prep</b>	<b>auxverb</b>	<b>adverb</b>	<b>conj</b>	<b>negate</b>	<b>verb</b>	<b>adj</b>	<b>compare</b>
7.71	6.61	7.99	12.12	4.41	2.75	1.65	24.24	3.31	3.31
5.06	6.25	8.33	11.31	6.25	9.82	2.38	24.11	4.46	1.49
6.62	2.94	7.35	13.60	1.10	6.62	1.47	27.94	2.94	0.74
7.85	1.51	7.85	11.18	4.23	8.16	1.21	29.61	3.32	2.42
3.57	0.82	9.62	7.69	17.58	5.22	4.12	20.60	0.82	2.20
5.57	4.69	11.44	14.08	9.38	10.56	1.76	24.34	5.28	2.64
13.77	5.56	8.94	12.56	2.17	8.21	3.86	30.19	2.66	1.45
3.20	2.29	5.03	13.04	5.72	4.58	0.46	32.95	7.09	6.41
4.35	8.15	7.61	5.98	5.43	4.35	0.54	13.59	16.30	1.09
4.24	7.88	11.82	8.79	3.64	4.55	3.03	25.15	3.33	5.15
1.28	3.07	10.74	10.23	11.00	7.67	3.58	24.04	3.07	0.26
7.37	3.21	8.01	16.03	14.74	6.09	5.13	28.53	3.21	0.96
3.44	3.09	13.40	11.68	6.87	4.12	2.75	25.43	11.68	6.53
7.11	2.61	12.56	9.48	4.74	4.74	2.61	21.80	4.27	4.27
4.51	7.52	8.65	11.65	8.65	11.28	6.77	19.17	6.02	1.88
5.80	2.54	11.59	9.42	6.88	6.16	3.26	19.57	2.17	0.72
4.19	8.08	8.38	9.88	7.19	6.89	0.60	20.36	6.29	1.20
4.61	5.67	12.41	11.70	6.38	8.16	3.90	20.57	4.61	2.13
6.88	4.09	11.40	7.96	12.47	5.16	1.29	17.85	3.66	2.37

<b>interrog</b>	<b>number</b>	<b>quant</b>	<b>affect</b>	<b>posemo</b>	<b>negemo</b>	<b>anx</b>	<b>anger</b>	<b>sad</b>	<b>social</b>
1.65	0.00	1.65	2.20	1.10	1.10	0.00	0.00	0.55	19.56
1.49	1.79	1.79	4.46	3.27	1.19	0.30	0.00	0.00	14.29
0.00	0.74	0.74	4.04	2.94	1.10	0.00	0.00	0.74	13.60
2.11	0.30	4.53	11.18	5.44	5.74	0.30	4.83	0.30	12.69
1.10	0.27	0.82	3.30	1.10	2.20	0.00	0.55	0.82	27.20
2.64	2.64	1.17	6.16	3.52	2.64	0.00	0.00	2.35	12.90
0.72	0.48	0.24	3.14	1.21	1.93	0.00	0.48	1.45	20.05
0.46	0.23	5.26	6.41	5.95	0.46	0.00	0.00	0.46	16.93
3.80	0.00	1.09	21.74	14.67	7.07	0.00	0.54	6.52	21.20
3.33	2.42	1.82	2.73	1.82	0.91	0.30	0.00	0.00	16.97
3.07	0.26	0.51	13.04	1.02	12.02	1.79	1.02	0.77	13.30
2.24	0.96	0.96	5.13	3.21	1.92	0.00	0.32	1.28	8.65
0.69	0.34	2.41	9.28	4.81	4.47	0.00	0.34	3.78	17.18
0.71	4.98	0.95	6.16	4.03	2.13	0.95	0.00	1.18	13.51
0.00	0.38	0.75	10.15	6.77	3.38	0.00	0.75	1.13	12.03
0.00	0.00	2.17	2.90	1.81	1.09	0.36	0.36	0.00	17.03
0.60	3.89	1.80	6.59	5.99	0.60	0.30	0.30	0.00	23.65
2.13	1.06	2.13	3.19	2.48	0.71	0.00	0.00	0.71	13.83
0.65	0.43	3.87	4.95	3.23	1.51	0.22	0.43	0.86	11.18

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
0.00	0.00	0.00	0.00	6.34	1.38	1.93	0.00	0.00	2.75
0.30	0.00	0.30	2.08	13.69	3.27	1.79	0.60	0.30	3.57
0.00	0.00	0.00	0.00	9.56	2.94	0.00	3.68	1.84	1.47
0.00	0.00	0.00	0.00	15.71	3.32	0.60	3.02	6.04	1.81
0.27	2.20	0.00	0.55	17.86	1.65	1.65	0.55	0.27	11.26
0.29	0.29	0.00	0.59	11.73	3.52	0.88	2.05	1.17	1.47
0.00	0.24	4.83	0.24	17.63	7.25	0.72	2.17	1.69	6.04
0.00	0.00	0.00	0.00	27.69	12.81	4.35	2.52	0.69	7.09
0.00	0.54	0.54	0.00	5.43	0.54	1.09	1.09	1.63	0.54
0.30	0.00	0.30	1.21	10.91	0.91	4.85	3.03	0.61	1.21
0.00	0.00	0.26	1.79	10.23	4.09	0.77	0.26	1.79	2.56
0.00	0.00	0.00	0.00	13.14	2.88	0.64	4.17	1.60	1.28
0.00	0.00	0.00	7.90	16.84	4.81	1.37	1.72	2.75	5.15
0.00	0.00	0.00	0.00	12.32	5.21	0.24	2.13	3.08	1.90
0.00	0.00	0.00	0.00	11.65	1.50	0.38	0.00	1.13	7.14
0.00	0.72	0.00	0.00	21.38	2.54	0.72	5.43	10.51	2.90
0.00	0.30	0.30	0.00	12.87	2.40	2.69	0.30	5.99	0.90
0.00	0.71	0.35	0.00	14.54	1.42	1.06	3.19	2.84	3.55
0.43	0.00	0.43	0.00	13.12	3.23	2.15	0.43	1.72	3.66

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
0.55	4.41	3.31	0.28	0.83	4.13	3.86	0.28	0.00	0.00
4.17	4.17	1.49	1.79	0.89	3.87	1.79	0.00	0.00	1.19
1.84	4.41	1.47	1.84	1.10	2.94	2.94	0.00	0.00	0.00
4.23	1.51	0.00	1.51	0.00	1.51	0.30	0.30	0.00	0.30
2.47	2.47	0.27	1.92	0.27	0.82	0.00	0.27	0.00	0.00
2.93	5.87	2.35	2.93	0.59	1.47	1.47	0.00	0.00	0.00
1.69	5.31	3.62	1.21	0.24	0.00	0.00	0.00	0.00	0.00
0.46	4.58	2.52	0.92	0.92	1.60	1.37	0.00	0.00	0.23
1.09	9.24	7.07	1.09	0.54	7.07	1.09	0.54	0.00	0.54
0.91	3.94	0.91	3.03	0.00	0.30	0.00	0.30	0.00	0.00
1.79	3.58	1.28	0.51	1.79	0.26	0.00	0.00	0.00	0.00
3.21	1.60	0.00	0.32	1.28	0.32	0.00	0.00	0.00	0.00
1.37	10.65	8.25	0.34	2.41	1.72	0.69	0.00	0.34	0.00
3.08	3.32	0.47	0.00	2.84	1.18	0.71	0.00	0.00	0.24
2.26	4.89	2.63	0.00	2.26	6.77	2.26	2.26	0.00	0.00
2.54	2.17	0.72	0.36	1.09	1.09	0.36	0.72	0.00	0.00
1.50	4.19	2.99	0.30	0.90	1.20	0.00	0.30	0.30	0.00
5.67	3.55	2.48	0.71	0.35	0.71	0.35	0.00	0.00	0.35
1.94	2.80	1.72	0.22	0.43	1.51	0.65	0.22	0.00	0.43

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
3.31	0.00	1.93	1.65	1.38	0.55	1.65	14.05	0.28	25.07
5.36	2.38	0.30	2.08	0.89	0.00	7.14	15.48	0.60	23.51
3.31	0.37	0.00	0.00	1.84	1.10	0.00	19.85	4.04	10.66
6.34	3.32	1.51	1.81	2.42	0.30	5.14	22.96	0.91	25.68
16.76	11.26	0.27	1.10	3.57	0.55	3.57	15.11	1.10	28.57
2.93	1.17	0.29	0.88	0.29	0.29	10.56	10.26	0.29	14.96
5.80	0.24	0.97	0.72	4.11	0.72	9.18	20.29	0.97	10.63
8.92	2.06	5.03	1.14	5.49	0.00	6.41	24.94	5.03	13.73
14.67	10.33	1.09	1.09	2.17	0.00	3.80	8.15	1.63	13.59
13.03	10.91	1.21	1.82	1.52	0.00	10.61	8.79	0.30	12.42
11.76	0.51	0.00	2.56	0.51	8.18	13.55	9.72	0.51	27.37
2.56	0.96	0.00	0.96	0.96	0.00	3.21	23.72	2.88	27.56
8.59	4.12	3.44	1.03	0.00	1.37	10.31	7.22	0.69	16.84
7.11	4.74	0.24	0.71	1.42	0.47	0.00	16.59	4.03	8.29
9.40	6.77	0.00	0.75	1.13	0.75	2.26	13.16	3.38	18.42
6.88	0.72	0.72	0.72	4.71	0.36	0.72	15.22	3.99	15.58
9.58	0.90	0.30	3.29	5.39	0.00	3.59	19.16	2.40	15.87
13.48	7.80	1.42	1.77	2.48	0.35	9.22	7.80	4.26	27.66
6.02	2.15	1.29	1.94	0.86	0.00	9.46	6.02	0.65	17.42

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
1.93	6.89	15.70	0.28	0.00	1.38	0.00	0.00	0.00	0.83
3.87	7.44	12.20	0.00	2.08	0.30	0.89	0.30	0.00	0.00
6.99	2.21	1.84	0.00	0.00	2.21	0.74	0.00	0.00	0.00
12.08	14.20	9.06	0.30	1.51	0.30	0.00	0.00	0.00	0.60
2.47	9.89	19.51	0.00	0.00	0.00	0.00	0.00	0.00	2.75
3.23	7.04	5.87	0.00	1.47	1.17	0.00	0.29	0.00	0.29
0.97	7.73	1.93	0.97	0.00	3.14	0.00	0.00	0.00	3.62
2.97	4.35	6.86	0.00	0.00	1.60	0.00	0.00	0.00	2.97
1.09	9.24	3.80	0.00	0.54	0.54	0.00	0.54	0.00	0.00
4.85	3.64	3.94	0.30	6.97	0.30	0.30	0.00	0.00	1.52
5.88	11.00	10.74	0.00	0.26	0.00	0.00	0.00	0.77	4.35
7.69	13.14	11.86	0.32	0.64	0.00	0.00	0.00	0.00	2.24
3.44	5.50	8.59	0.00	0.34	0.00	0.34	0.34	0.69	2.41
0.95	1.90	5.45	0.24	1.18	0.00	1.18	0.00	0.00	10.90
4.51	4.89	9.40	1.50	1.50	0.75	0.00	0.75	0.00	0.00
1.45	7.97	6.16	0.00	0.36	0.72	3.26	0.36	0.00	1.81
0.60	8.38	6.89	0.30	0.60	0.30	0.90	0.30	0.30	6.59
6.74	12.41	9.57	0.00	4.96	1.06	0.00	1.42	0.00	3.19
2.37	8.82	6.45	0.65	1.08	1.29	0.00	0.00	0.00	2.80

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.00	0.00	0.00	0.83	0.00	9.37	0.00	2.75	0.00	0.00
0.00	0.00	0.00	0.00	0.00	6.55	0.00	0.30	0.00	0.00
0.00	0.00	0.00	0.00	0.00	16.18	3.31	8.09	0.00	0.00
0.00	0.30	0.30	0.00	0.00	37.16	10.27	14.50	0.30	0.30
0.00	0.55	0.82	1.37	0.00	27.20	4.67	12.64	0.00	0.00
0.00	0.00	0.00	0.00	0.00	26.69	2.93	13.78	0.00	0.00
0.00	0.24	0.48	2.42	0.00	30.43	2.42	19.08	0.00	0.00
0.00	0.00	0.00	0.69	0.00	12.36	0.00	7.09	0.00	0.00
0.00	0.00	0.00	0.00	0.00	11.96	0.00	8.70	0.00	0.00
0.00	0.30	0.00	1.21	0.00	24.24	1.82	12.42	0.30	0.00
0.00	0.00	0.51	3.84	0.00	19.18	0.26	12.28	0.00	0.00
0.00	0.00	0.00	0.00	0.00	39.10	21.15	11.22	0.00	0.00
0.00	0.34	1.37	0.69	0.00	8.59	0.00	3.78	0.00	0.00
0.00	1.18	4.03	4.98	0.24	28.20	2.61	11.14	0.00	0.00
0.00	0.00	0.00	0.00	0.00	10.90	0.00	0.38	0.00	0.00
0.00	0.00	0.00	0.36	0.00	16.67	8.33	2.54	0.00	0.00
0.30	0.00	1.50	4.49	0.30	23.35	8.68	13.77	0.00	0.00
0.00	1.42	0.35	0.00	0.00	13.12	8.16	3.90	0.00	0.00
0.00	0.00	0.65	1.94	0.00	12.90	0.65	6.24	0.00	0.00

QMark	Exclam	Dash	Quote	Apostro	Parenth	OtherP
0.00	0.00	0.00	0.00	6.61	0.00	0.00
0.00	0.00	0.00	0.00	6.25	0.00	0.00
0.00	0.00	0.00	0.00	4.78	0.00	0.00
0.00	0.30	0.60	0.60	10.27	0.00	0.00
0.55	0.27	0.00	3.85	3.57	1.65	0.00
0.59	0.00	0.00	2.35	7.04	0.00	0.00
0.00	0.00	0.24	0.00	8.70	0.00	0.00
0.00	0.00	0.00	1.83	3.43	0.00	0.00
0.54	0.00	0.00	0.00	2.72	0.00	0.00
1.21	0.00	0.00	3.03	5.45	0.00	0.00
0.00	0.26	0.00	0.00	5.88	0.51	0.00
0.00	0.00	0.00	0.64	6.09	0.00	0.00
0.00	0.00	0.69	0.00	4.12	0.00	0.00
0.24	0.71	3.79	0.00	6.87	2.84	0.00
0.00	0.00	0.00	0.00	3.76	6.77	0.00
0.00	0.00	0.00	0.72	5.07	0.00	0.00
0.00	0.00	0.00	0.00	0.90	0.00	0.00
0.00	0.00	0.35	0.71	0.00	0.00	0.00
0.00	0.00	0.22	0.00	5.81	0.00	0.00

1989 (2014)

Filename	Segment	WC	Analytic	Clout	Authentic	Tone	WPS
I Know Places.rtf	1	322	4.92	61.02	99.00	21.02	322.00
Shake It Off.rtf	1	597	31.23	12.39	99.00	1.00	85.29
I Wish You Would.rtf	1	543	1.03	67.73	83.68	22.91	24.68
You Are In Love.rtf	1	403	67.38	99.00	60.40	94.31	100.75
New Romantics.rtf	1	419	76.71	94.22	68.35	87.29	419.00
Out of the Woods.rtf	1	603	78.05	99.00	97.85	47.22	8.87
Wonderland.rtf	1	429	23.13	80.57	94.81	7.14	26.81
Wildest Dreams.rtf	1	351	15.70	87.28	79.42	93.14	351.00
Style.rtf	1	374	20.23	92.92	96.40	71.01	53.43
Welcome to New York.rtf	1	347	52.22	97.29	54.09	99.00	347.00
This Love.rtf	1	350	20.33	95.65	70.81	99.00	35.00
Bad Blood.rtf	1	487	5.36	99.00	28.87	1.00	69.57
Clean.rtf	1	293	7.32	26.96	99.00	4.73	293.00
All You Had to Do Was Stay.rtf	1	449	4.92	98.96	72.00	63.78	74.83
How You Get The Girl.rtf	1	367	1.00	98.06	7.92	7.12	9.92
Black Space.rtf	1	501	13.60	96.96	67.67	44.00	125.25

Sixltr	Dic	function	pronoun	ppron	i	we	you	shehe	they
4.66	88.82	60.56	35.09	31.06	18.01	6.21	1.86	0.00	4.97
3.52	97.32	51.42	28.64	17.42	15.41	0.17	0.67	0.34	0.84
4.24	96.87	64.83	37.02	32.04	20.07	1.47	10.50	0.00	0.00
7.20	95.78	51.86	19.60	14.39	0.74	0.00	10.42	2.73	0.50
7.64	93.79	54.18	16.95	14.56	4.77	8.35	0.00	0.24	1.19
5.14	91.71	73.96	15.59	15.09	2.16	11.28	1.66	0.00	0.00
12.12	92.31	49.65	20.75	15.15	4.90	4.66	4.90	0.00	0.70
12.82	94.87	53.56	21.37	16.81	6.55	1.14	6.27	2.85	0.00
5.88	91.18	52.67	23.26	17.11	5.35	5.61	4.81	1.34	0.00
17.87	88.18	48.99	17.87	10.09	2.88	1.15	4.32	0.00	1.73
5.43	96.86	57.71	26.86	8.29	4.57	0.00	3.71	0.00	0.00
2.26	98.56	53.59	22.79	17.25	2.87	5.54	7.19	0.00	1.64
15.36	90.44	59.04	19.80	15.36	11.95	0.68	2.73	0.00	0.00
2.23	98.66	70.38	23.16	17.59	4.90	0.22	12.03	0.00	0.45
3.54	97.28	60.49	25.07	13.90	4.09	0.00	8.17	1.63	0.00
6.59	92.81	51.10	23.55	18.56	7.58	2.00	7.58	0.20	1.20

ipron	article	prep	auxverb	adverb	conj	negate	verb	adj	compare
4.04	4.66	6.21	10.25	2.17	5.28	2.17	21.43	1.24	0.31
11.22	2.68	12.06	6.20	2.18	3.52	2.01	18.09	4.36	1.01
4.97	2.21	6.81	10.31	7.73	5.16	2.21	30.02	2.03	2.21
5.21	5.21	13.90	7.44	1.74	3.97	0.99	13.15	2.48	0.25
2.39	8.59	14.32	8.11	2.86	5.25	0.48	18.85	6.92	3.82
0.50	12.94	19.90	11.94	11.94	3.15	0.33	16.25	5.80	0.17
5.59	1.17	11.19	6.29	3.73	8.39	4.43	20.51	5.13	2.56
4.56	3.42	10.54	9.12	9.12	8.26	1.14	19.37	6.84	3.13
6.15	1.34	11.76	3.48	8.56	6.95	3.48	19.79	4.01	0.00
7.78	3.17	14.99	9.80	4.03	4.61	2.02	15.27	11.82	1.73
18.57	2.29	10.86	8.00	5.14	5.43	0.29	17.71	4.86	0.57
5.54	2.87	5.95	11.91	9.24	6.16	2.26	26.28	3.08	0.82
4.44	5.46	8.53	13.65	11.60	7.85	2.39	24.23	6.14	2.05
5.57	2.45	12.25	21.83	8.91	4.01	0.89	35.63	2.23	2.00
11.17	4.09	5.99	11.44	12.26	15.80	0.82	26.98	3.00	2.45
4.99	6.79	6.19	13.37	3.59	7.19	1.60	27.35	4.59	0.80

interrog	number	quant	affect	posemo	negemo	anx	anger	sad	social
0.62	0.00	0.31	1.55	0.62	0.93	0.00	0.31	0.00	15.84
1.34	0.00	0.34	23.28	3.18	20.10	13.07	3.69	0.17	6.37
1.29	0.55	1.47	3.87	1.84	2.03	0.00	1.66	0.37	15.10

0.74	1.49	0.74	7.44	5.96	1.49	0.25	0.74	0.25	20.84
0.24	0.00	4.30	9.31	6.44	2.86	0.00	1.43	0.72	15.75
1.00	0.33	0.17	1.82	1.49	0.33	0.00	0.17	0.00	14.10
0.47	0.23	1.17	7.23	2.80	4.43	0.23	0.23	2.56	12.35
1.14	0.57	0.57	6.55	5.41	1.14	0.00	0.57	0.00	15.10
1.87	0.00	2.41	2.41	2.41	0.00	0.00	0.00	0.00	14.97
0.58	0.29	1.15	11.53	11.24	0.29	0.00	0.00	0.00	20.46
0.57	0.00	0.00	19.43	17.71	1.71	0.29	0.00	0.29	18.86
1.64	0.00	0.62	10.27	2.67	7.60	0.00	1.23	1.03	22.79
3.75	1.02	2.39	2.73	0.34	2.39	0.34	0.34	0.68	5.46
2.67	0.00	5.79	2.45	2.23	0.22	0.00	0.00	0.00	18.04
7.90	0.27	0.27	4.90	1.63	3.27	0.54	0.00	1.63	18.53
1.40	0.40	0.40	8.58	4.79	3.79	0.00	1.40	0.20	22.36

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
0.93	0.00	0.00	0.00	11.18	6.21	1.24	0.93	0.31	1.86
1.01	0.17	0.17	0.50	3.02	0.50	0.84	0.17	0.00	0.34
0.00	0.00	0.00	0.00	21.73	2.58	1.66	13.44	0.00	3.87
0.00	0.25	0.00	2.73	6.45	2.48	0.74	0.00	0.25	1.74
2.39	0.48	0.00	0.24	10.50	0.24	0.95	1.43	0.24	4.77
0.33	0.00	0.00	0.00	9.12	2.16	0.00	0.50	0.50	5.47
0.00	0.23	0.00	0.00	15.85	5.36	0.70	1.17	1.63	4.20
0.00	1.14	0.00	2.85	8.83	3.13	0.00	1.42	2.56	1.71
0.00	0.00	1.07	1.34	10.70	0.53	2.67	0.53	0.80	4.55
0.00	0.00	0.58	0.58	9.80	0.29	0.58	2.02	2.59	2.59
0.00	0.00	0.00	0.00	2.29	0.00	0.00	0.86	0.29	0.57
3.29	0.00	0.00	0.00	13.14	4.72	5.34	2.26	1.03	0.62
0.00	0.00	0.00	0.00	9.22	3.41	0.34	1.71	1.37	2.05
0.00	0.00	0.00	0.00	12.69	1.11	1.56	2.90	0.00	5.79
0.00	0.00	6.81	0.00	18.26	0.27	7.90	4.09	1.09	5.18
0.80	1.80	0.60	0.80	9.98	1.20	2.00	2.40	2.59	1.00

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
0.62	5.90	1.86	1.24	2.80	2.48	1.86	0.00	0.00	0.00
1.17	1.68	0.34	1.34	0.00	1.01	0.84	0.17	0.00	0.00
0.18	1.84	0.37	1.47	0.00	1.66	0.18	0.74	0.00	0.00
1.24	16.13	7.69	6.20	2.73	5.21	0.99	0.25	0.00	0.25
2.86	2.63	0.95	0.95	0.24	3.82	1.91	1.67	0.00	0.00
0.66	6.47	6.14	0.33	0.00	0.50	0.33	0.17	0.00	0.00
3.96	3.50	1.86	0.70	0.93	2.56	1.40	0.93	0.00	0.00
2.85	8.55	4.27	3.42	0.85	2.85	2.85	0.00	0.00	0.00



1.87	7.49	4.55	1.87	1.60	2.41	2.41	0.00	0.00	0.00
1.73	6.63	4.32	2.31	0.00	2.59	0.29	1.44	0.00	0.00
0.57	5.14	2.57	0.57	2.00	18.00	2.00	0.86	0.00	0.29
2.05	3.08	1.85	0.62	0.41	7.19	3.49	2.05	0.41	0.21
0.68	2.39	0.68	1.37	0.00	4.10	3.07	0.00	0.00	1.71
1.34	2.45	0.00	1.56	0.89	2.23	1.78	0.00	0.00	0.00
1.09	2.18	0.54	1.63	0.00	1.63	1.63	0.00	0.00	0.00
3.99	3.39	1.20	1.20	1.00	4.79	1.20	0.60	1.20	0.20

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
10.25	6.83	0.00	0.93	0.93	1.55	1.55	16.15	2.48	12.42
4.19	0.67	0.50	1.51	1.17	0.67	1.68	11.73	4.19	33.50
5.16	2.21	0.18	1.29	1.10	0.37	4.97	11.79	10.68	17.50
5.96	4.47	0.74	0.99	0.25	0.00	2.48	14.39	0.50	20.84
16.47	11.46	2.39	2.15	2.39	0.48	0.95	15.75	0.48	17.66
13.76	11.77	0.00	0.33	1.66	0.00	4.31	10.95	0.66	28.69
13.05	5.13	3.50	0.47	3.96	1.40	12.82	5.36	0.00	17.72
5.70	1.71	0.00	1.99	1.71	0.57	2.28	13.68	3.42	17.66
13.10	5.61	0.27	2.67	4.55	0.27	5.35	12.30	0.00	25.94
13.83	11.24	1.73	1.73	0.58	0.00	4.32	6.92	0.00	18.73
18.00	15.14	0.29	0.86	0.86	1.14	8.00	7.14	0.29	20.00
18.69	6.98	1.23	0.41	5.75	4.31	10.68	20.12	0.62	10.27
5.12	1.37	0.34	2.05	0.34	1.02	10.24	12.29	0.68	22.87
1.11	0.67	0.00	0.45	0.00	0.00	14.70	21.60	1.11	20.04
10.35	1.63	4.63	0.27	3.81	1.09	3.27	21.25	1.63	12.81
12.57	6.19	0.20	2.59	2.99	0.80	3.79	18.76	4.59	13.57

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
2.17	7.76	2.48	0.00	0.00	0.00	0.00	0.00	0.31	0.31
19.10	10.72	1.51	0.00	3.52	0.00	0.00	0.17	0.00	8.88
3.68	9.21	6.45	0.00	0.37	0.55	0.00	0.00	0.00	0.37
1.99	16.87	2.48	0.25	0.99	4.47	0.25	0.00	0.50	0.00
4.53	7.40	5.25	1.19	3.82	0.24	0.95	0.00	0.00	0.24
1.82	14.26	12.94	0.17	0.33	0.50	0.17	0.00	0.00	0.17
2.80	9.32	5.83	0.00	0.47	0.23	0.00	0.00	0.00	12.59
1.71	9.40	6.55	0.00	2.28	0.28	0.57	0.85	0.00	7.69
6.95	10.96	9.89	1.07	0.00	1.07	0.00	0.80	0.00	1.34
2.31	1.15	15.27	0.00	0.86	0.29	0.00	0.00	0.00	0.00
8.00	8.86	6.00	0.00	0.57	0.00	1.43	0.00	2.00	0.00
0.62	3.70	6.16	0.00	0.41	0.00	0.00	0.00	0.62	3.49
4.78	5.46	12.97	0.00	0.34	0.34	0.00	0.00	2.39	0.34

8.69	12.03	7.57	0.00	0.00	0.00	0.00	0.00	0.00	3.12
1.09	4.36	8.17	3.00	0.00	0.27	0.00	0.00	0.27	6.27
3.39	6.59	3.79	0.80	1.80	0.20	0.80	0.80	0.20	3.79

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.31	0.00	0.00	0.00	0.00	21.12	0.00	13.66	0.00	0.00
0.17	3.85	0.50	3.18	0.00	38.86	0.67	26.13	0.00	0.00
0.00	0.00	0.00	0.00	0.00	19.89	4.24	12.34	0.00	0.00
0.00	0.00	0.00	0.00	0.00	21.59	0.74	6.45	0.00	0.00
0.24	0.00	0.00	0.00	0.00	11.69	0.00	6.44	0.00	0.00
0.00	0.00	0.00	0.17	0.00	16.42	0.17	1.82	0.00	0.00
0.00	11.66	0.00	0.93	0.00	10.02	1.63	0.23	0.00	0.00
0.57	2.56	2.28	4.56	0.00	15.38	0.00	4.84	0.00	0.00
0.00	0.27	0.53	0.80	0.00	17.38	2.14	7.22	0.00	0.00
0.00	0.00	0.00	0.00	0.00	6.05	0.00	1.15	0.00	0.00
0.00	0.00	0.00	0.00	0.00	20.86	7.71	12.57	0.00	0.00
0.00	0.41	0.21	0.41	0.00	20.74	0.21	8.62	0.00	0.00
0.00	0.34	0.00	0.00	0.00	7.51	0.00	1.71	0.00	0.00
0.00	0.00	0.00	1.11	0.00	9.58	0.67	4.23	0.00	0.00
0.00	0.00	1.36	4.63	0.00	38.15	12.81	6.81	0.00	0.00
0.00	1.60	0.00	0.60	0.00	19.56	0.00	4.99	0.00	0.00

<b>QMark</b>	<b>Exclam</b>	<b>Dash</b>	<b>Quote</b>	<b>Apostro</b>	<b>Parenth</b>	<b>OtherP</b>
0.00	0.00	0.00	0.00	6.21	1.24	0.00
0.17	0.17	2.01	1.01	6.37	2.01	0.34
0.00	0.00	0.00	0.00	3.31	0.00	0.00
0.00	0.00	0.00	0.99	1.49	11.91	0.00
0.00	0.00	0.00	0.00	5.25	0.00	0.00
11.11	0.00	0.00	0.33	1.66	1.33	0.00
1.86	0.00	0.00	0.00	3.50	2.80	0.00
0.00	0.00	2.28	1.14	5.98	1.14	0.00
0.00	0.00	0.53	1.60	4.28	1.60	0.00
0.00	0.00	0.00	0.00	4.32	0.58	0.00
0.00	0.00	0.00	0.00	0.57	0.00	0.00
1.03	0.00	0.41	0.00	7.19	3.29	0.00
0.00	0.00	0.34	0.00	5.46	0.00	0.00
0.89	0.00	0.00	0.00	3.34	0.45	0.00
0.27	0.00	1.09	2.18	7.90	7.08	0.00
0.60	0.00	1.20	0.40	12.38	0.00	0.00

*reputation* (2017)

Filename	Segment	WC	Analytic	Clout	Authentic	Tone	WPS
Dancing With Our Hands Tied.rtf	1	415	35.20	98.33	87.67	15.58	207.50
Delicate.rtf	1	489	1.00	27.67	86.46	99.00	9.78
Call It What You Want.rtf	1	544	28.60	94.90	5.83	57.05	136.00
Ready For It?.rtf	1	433	28.03	60.93	91.74	13.31	86.60
I Did Something Bad.rtf	1	441	1.60	30.90	91.54	91.78	36.75
New Year's Day.rtf	1	332	45.34	76.51	97.53	48.10	332.00
Don't Blame Me.rtf	1	471	2.45	24.83	90.52	45.26	7.72
Gorgeous.rtf	1	392	1.59	72.97	69.02	30.06	78.40
Look What You Made Me Do.rtf	1	558	1.83	65.34	60.40	75.63	62.00
End Game (feat. Ed Sheeran & Future).rtf	1	705	5.34	87.18	57.46	28.13	705.00
This Is Why We Can't Have Nice Things.rtf	1	400	2.09	88.96	27.99	97.54	66.67
So It Goes....rtf	1	389	9.79	90.93	99.00	3.57	21.61
Getaway Car.rtf	1	538	56.71	69.21	98.77	39.03	179.33
Dress.rtf	1	494	23.26	83.44	29.76	99.00	123.50
King of My Heart.rtf	1	467	45.04	70.39	86.52	41.24	233.50

Sixltr	Dic	function	pronoun	ppron	i	we	you	shehe	they
12.29	91.57	55.42	22.41	18.80	7.23	6.75	4.82	0.00	0.00
6.95	96.93	66.67	35.58	18.20	10.43	1.43	6.34	0.00	0.00
5.70	93.01	52.02	32.72	17.65	8.09	0.00	6.80	2.21	0.55
2.31	95.15	61.66	20.55	17.32	10.39	0.92	3.23	2.54	0.23
4.54	96.37	64.17	27.21	19.27	12.47	0.00	1.36	1.81	3.63
12.35	86.45	63.55	18.98	15.96	6.33	0.60	6.63	0.00	2.41
2.34	95.12	58.17	30.79	26.75	19.53	0.00	6.58	0.21	0.42
9.95	98.21	63.78	30.10	22.45	10.71	0.26	10.71	0.77	0.00
4.12	93.73	62.37	35.48	25.27	14.52	0.00	10.39	0.18	0.18
6.81	92.06	59.29	27.52	23.97	13.05	1.13	8.79	0.14	0.85
8.75	95.25	70.00	28.00	19.25	7.00	2.75	5.50	1.50	2.50
8.48	93.83	58.87	24.42	17.74	7.20	1.54	9.00	0.00	0.00
10.59	89.78	56.88	17.10	14.50	5.95	3.72	3.35	0.93	0.56
10.12	90.69	54.86	24.09	16.40	8.10	0.81	6.88	0.00	0.61
7.28	90.15	51.82	17.99	17.13	10.06	0.86	4.93	0.00	1.28

<b>ipron</b>	<b>article</b>	<b>prep</b>	<b>auxverb</b>	<b>adverb</b>	<b>conj</b>	<b>negate</b>	<b>verb</b>	<b>adj</b>	<b>compare</b>
3.61	6.02	10.60	11.57	1.93	6.02	0.96	21.93	2.65	2.17
17.38	3.27	6.13	16.56	6.34	2.04	7.16	23.11	3.48	1.23
15.07	4.23	9.56	4.23	2.21	2.57	0.92	15.99	3.68	3.68
3.23	9.24	10.16	13.63	5.08	6.70	2.54	24.94	4.16	3.23
7.94	2.72	7.48	8.16	11.56	12.70	1.81	18.37	2.72	1.36
3.01	8.13	16.27	13.55	4.52	7.83	2.11	18.98	3.31	0.90
4.03	2.97	7.43	18.47	1.70	3.18	4.88	27.18	2.76	0.42
7.65	2.55	10.20	11.48	8.67	10.46	3.32	23.21	10.20	3.57
10.22	3.76	5.02	11.65	4.48	3.23	4.30	29.21	1.61	0.72
3.55	5.11	6.24	16.74	3.40	4.11	3.12	18.58	3.69	1.28
8.75	4.75	8.75	13.00	10.25	6.00	5.75	22.75	4.00	0.00
6.68	4.63	11.05	5.66	11.31	12.60	0.77	20.31	1.54	0.00
2.60	12.08	10.22	9.67	6.32	2.79	5.02	21.56	2.79	0.56
7.69	3.04	10.93	5.26	7.69	6.07	2.02	17.21	2.23	2.02
0.86	4.71	11.78	10.92	1.71	7.28	1.28	18.63	1.71	0.86

<b>interrog</b>	<b>number</b>	<b>quant</b>	<b>affect</b>	<b>posemo</b>	<b>negemo</b>	<b>anx</b>	<b>anger</b>	<b>sad</b>	<b>social</b>
0.96	2.17	0.00	4.10	1.69	2.41	0.24	0.24	0.00	20.48
0.61	0.20	2.45	9.41	8.38	1.02	0.00	0.41	0.00	11.04
6.43	1.29	1.84	2.39	2.02	0.37	0.00	0.18	0.00	19.85
0.92	1.39	1.15	4.62	1.85	2.77	0.00	0.23	1.85	13.16
2.95	0.91	2.27	10.43	7.26	3.17	0.00	0.23	0.23	11.79
2.11	0.30	0.00	4.82	3.01	1.81	0.30	0.00	0.30	12.65
0.21	0.42	1.70	8.70	4.88	3.82	0.42	1.70	0.21	14.86
2.04	0.26	1.79	11.48	5.87	5.61	0.00	3.32	2.04	15.31
7.71	1.08	1.08	4.84	3.76	1.08	0.00	0.00	0.18	13.98
1.42	1.56	2.41	5.53	2.84	2.70	0.28	0.57	0.85	19.15
3.50	0.25	1.50	7.75	6.50	1.25	0.50	0.50	0.25	21.50
2.57	0.77	3.34	4.37	1.03	3.34	0.00	0.26	1.29	14.40
1.49	2.23	0.56	4.46	2.60	1.86	0.00	0.74	0.74	11.34
0.20	0.20	1.62	12.35	9.92	2.43	1.42	0.20	0.00	12.96
0.43	5.14	5.35	1.28	1.07	0.21	0.00	0.00	0.21	11.13

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
0.24	0.24	0.00	0.00	8.92	2.65	0.96	2.65	0.48	0.96
0.00	0.82	0.20	0.00	19.02	2.25	3.68	1.84	1.23	4.09
0.18	0.18	0.18	2.57	11.58	0.92	0.92	6.99	0.00	1.47
1.62	0.00	0.23	3.00	8.55	2.54	0.92	1.15	1.39	2.08
0.00	0.00	0.45	2.04	18.59	4.54	3.85	2.72	4.54	3.17
0.00	0.30	0.60	0.00	14.16	4.22	0.60	3.31	3.31	1.20

2.55	0.21	0.21	0.21	11.25	0.21	4.25	2.76	1.91	1.70
0.00	0.77	0.26	0.77	16.33	1.79	4.59	1.79	1.79	1.28
0.00	0.36	0.18	0.00	10.75	0.18	7.71	0.00	0.18	1.08
0.00	0.00	0.57	0.14	11.49	1.13	0.43	5.82	0.99	1.56
0.75	3.50	0.75	1.00	13.75	1.75	4.25	1.25	0.75	1.50
1.54	0.00	0.77	0.00	10.54	2.57	1.80	0.00	0.00	2.57
0.00	0.19	0.00	1.12	9.85	3.16	0.37	0.93	0.56	2.60
0.00	1.21	0.00	0.00	9.31	1.21	1.01	3.85	0.40	2.43
0.43	0.00	0.64	1.93	9.64	0.43	0.86	0.86	1.07	6.42

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
2.41	8.67	1.45	0.96	6.27	6.02	4.58	0.00	0.00	0.48
6.75	6.13	2.04	1.84	2.04	2.25	1.43	0.00	0.00	0.82
1.29	2.21	0.92	0.74	0.92	2.21	1.47	0.00	0.18	0.00
1.62	3.93	2.77	0.23	0.92	0.69	0.23	0.00	0.00	0.00
3.63	10.43	3.63	2.04	4.76	1.36	0.91	0.00	0.00	0.00
4.22	3.01	0.60	1.20	1.20	0.90	0.90	0.00	0.00	0.00
3.82	1.06	0.21	0.21	0.64	6.58	0.64	4.46	0.00	0.00
6.12	6.38	2.30	1.53	2.30	2.81	2.04	0.26	0.00	0.51
1.61	8.78	7.35	0.54	0.54	0.18	0.18	0.00	0.00	0.00
1.56	2.98	0.71	1.28	0.85	2.41	0.99	0.14	0.00	0.43
4.75	5.25	0.25	3.75	0.50	0.75	0.75	0.00	0.00	0.00
3.60	4.63	3.08	0.00	1.54	3.60	3.34	0.00	0.00	0.26
2.42	2.42	1.67	0.56	0.00	1.86	0.93	0.37	0.00	0.37
0.81	3.04	0.40	1.42	1.21	2.02	1.62	0.00	0.00	0.40
0.21	0.43	0.00	0.21	0.00	5.57	4.50	0.21	0.00	0.64

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
18.31	13.73	1.69	0.48	0.48	1.93	11.08	2.17	0.00	18.31
3.48	1.84	0.61	1.02	0.61	0.61	2.45	22.09	1.02	10.02
4.60	0.92	0.18	2.94	0.55	0.18	1.65	12.50	0.00	10.48
7.85	4.39	1.15	1.62	1.15	0.23	2.08	18.24	2.77	18.48
14.51	0.45	0.68	5.22	5.44	2.72	4.76	12.47	2.04	13.15
3.61	1.20	0.30	1.51	0.00	0.60	0.30	11.45	3.92	21.39
6.16	2.55	0.42	2.55	0.42	0.42	2.34	16.77	2.55	8.28
3.83	1.53	0.00	0.26	1.28	0.77	1.28	21.17	0.77	7.91
4.48	0.36	0.00	0.36	1.61	2.15	9.14	20.43	1.43	6.45
12.20	6.24	2.55	2.84	1.13	0.71	3.26	13.90	5.11	12.34
7.50	4.25	1.00	1.25	1.50	0.00	6.25	17.25	0.00	6.75
8.23	1.80	0.77	2.57	1.54	2.31	3.08	17.22	0.00	22.62

10.78	5.02	2.97	1.12	2.60	0.37	10.04	8.18	0.00	24.91
9.51	2.43	1.62	2.23	5.06	1.01	3.64	10.12	0.61	11.54
5.78	1.28	1.71	3.21	0.86	0.00	3.21	10.28	0.86	17.77

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
6.99	6.02	5.30	0.00	5.54	0.72	0.48	0.24	0.00	4.10
0.41	5.32	4.91	0.00	1.23	0.20	0.00	0.00	0.00	3.27
2.76	4.60	3.49	0.18	0.37	0.18	0.00	0.00	0.00	7.72
2.54	6.93	9.01	0.23	4.39	0.00	0.00	0.00	0.46	1.39
1.36	7.26	4.54	0.45	1.13	0.00	0.68	0.00	0.00	1.36
2.11	13.86	6.63	0.90	0.60	0.30	0.00	0.00	0.00	0.30
1.27	3.82	3.40	0.00	0.21	0.00	0.00	2.12	0.00	2.12
1.53	5.87	1.53	0.00	1.02	1.02	0.00	0.00	0.51	0.77
0.72	3.23	2.51	0.00	2.15	0.00	0.00	0.18	0.54	1.08
0.57	5.53	6.24	1.28	5.39	0.00	0.00	0.14	0.28	7.80
0.75	3.50	1.75	0.25	1.00	0.50	0.00	0.00	0.00	0.25
6.94	11.57	4.63	0.00	0.26	0.00	0.00	0.00	0.00	0.26
8.55	10.22	5.95	0.00	0.74	0.00	0.19	0.00	0.37	0.56
0.40	8.70	2.83	0.00	0.61	0.40	2.02	0.00	0.00	8.30
1.28	6.85	9.64	0.21	0.64	0.43	0.64	2.14	0.21	3.43

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.00	0.00	2.41	1.69	0.00	12.53	0.00	9.40	0.00	0.00
0.41	0.00	2.45	0.20	0.00	33.13	2.45	4.70	0.00	0.00
0.00	0.00	1.84	5.88	0.00	20.04	0.55	7.90	0.00	0.00
0.00	1.39	0.00	0.00	0.00	13.86	0.00	4.16	0.00	0.00
0.23	0.68	0.00	0.45	0.00	19.05	0.23	4.54	0.00	0.00
0.00	0.30	0.00	0.00	0.00	11.75	0.00	3.31	0.00	0.00
0.00	0.21	0.00	1.91	0.00	36.52	13.38	9.13	0.00	0.00
0.00	0.00	0.26	0.26	0.00	15.82	0.77	2.81	0.00	0.00
0.00	0.00	0.18	0.90	0.00	17.38	0.18	6.09	0.00	0.00
0.00	0.57	1.56	0.85	0.00	22.27	0.00	8.09	0.00	0.14
0.00	0.25	0.00	0.00	0.00	14.50	0.00	2.75	0.00	0.00
0.00	0.00	0.00	0.26	0.00	31.62	10.80	11.05	0.00	0.00
0.00	0.00	0.00	0.56	0.00	11.71	0.56	4.28	0.00	0.00
0.00	6.88	1.42	1.42	0.00	18.02	1.82	9.31	0.00	0.00
0.00	0.00	0.00	0.00	3.43	14.99	0.00	11.13	0.00	0.00

<b>QMark</b>	<b>Exclam</b>	<b>Dash</b>	<b>Quote</b>	<b>Apostro</b>	<b>Parenth</b>	<b>OtherP</b>
0.24	0.00	0.00	0.00	2.41	0.48	0.00
9.20	0.00	0.00	0.00	12.27	4.50	0.00

0.37	0.00	2.94	0.37	3.86	4.04	0.00
1.15	0.00	2.54	0.00	3.23	2.77	0.00
2.27	0.00	0.23	0.45	5.90	5.44	0.00
0.00	0.00	0.00	0.00	8.43	0.00	0.00
0.00	0.21	0.00	0.42	10.83	2.55	0.00
0.77	0.00	0.00	0.00	9.44	2.04	0.00
0.36	0.90	0.00	1.08	5.20	3.58	0.00
0.00	0.00	1.84	0.00	5.67	6.52	0.00
1.25	0.00	0.25	0.00	8.25	2.00	0.00
1.03	0.00	0.00	0.00	6.68	2.06	0.00
0.00	0.19	0.00	0.00	6.32	0.37	0.00
0.00	0.00	0.00	0.00	2.02	4.86	0.00
0.21	0.00	0.00	0.00	3.64	0.00	0.00

*Lover* (2019)

Filename	Segment	WC	Analytic	Clout	Authentic	Tone	WPS
I Think He Knows.rtf	1	397	10.14	38.11	88.52	95.92	132.33
You Need to Calm Down.rtf	1	375	28.74	95.33	12.62	40.12	28.85
It's Nice To Have A Friend.rtf	1	163	82.30	85.16	37.06	96.41	81.50
The Man.rtf	1	422	3.20	15.97	91.26	6.96	140.67
Lover.rtf	1	261	4.43	89.68	98.24	98.62	29.00
Paper Rings.rtf	1	492	42.55	86.82	66.63	71.55	492.00
Cornelia Street.rtf	1	378	9.37	42.65	99.00	11.92	378.00
Death By a Thousand Cuts.rtf	1	431	5.47	6.89	99.00	69.50	215.50
Soon You'll Get Better (feat. The Dixie Chicks).rtf	1	247	7.32	76.69	60.99	97.58	49.40
Afterglow.rtf	1	385	1.62	40.77	70.07	1.00	128.33
London Boy.rtf	1	438	40.83	93.97	46.99	99.00	438.00
Daylight.rtf	1	483	11.90	17.57	99.00	40.68	483.00
False God.rtf	1	321	5.79	98.01	61.43	97.68	107.00
Cruel Summer.rtf	1	448	32.12	58.82	69.78	3.88	149.33
The Archer.rtf	1	294	28.48	31.71	99.00	31.57	22.62
ME! (feat. Brendon Urie of Panic! At The Disco).rtf	1	520	19.33	55.34	79.58	97.38	260.00
I Forgot That You Existed.rtf	1	294	1.00	27.03	84.98	31.57	147.00
Miss Americana & The Heartbreak Prince.rtf	1	515	13.02	81.94	60.04	1.45	257.50

<b>Sixltr</b>	<b>Dic</b>	<b>function</b>	<b>pronoun</b>	<b>ppron</b>	<b>i</b>	<b>we</b>	<b>you</b>	<b>shehe</b>	<b>they</b>
6.80	91.44	51.89	34.76	30.23	18.89	1.26	3.53	6.55	0.00
4.80	94.67	55.20	18.67	14.40	3.20	1.60	9.33	0.27	0.00
4.29	84.05	45.40	14.72	9.20	5.52	0.61	3.07	0.00	0.00
7.11	96.45	68.96	23.46	20.14	16.59	0.00	1.18	0.00	2.37
7.66	95.02	60.92	30.27	26.44	15.33	3.83	7.28	0.00	0.00
7.11	92.68	48.78	24.39	19.92	10.37	1.42	8.13	0.00	0.00
12.17	89.95	54.76	20.63	17.72	11.11	1.85	4.76	0.00	0.00
9.51	91.65	61.95	30.39	23.43	17.40	2.32	2.55	0.00	1.16
5.67	89.88	55.06	23.08	18.22	8.91	0.40	8.91	0.00	0.00
3.38	94.29	67.53	33.25	23.12	15.84	1.30	5.97	0.00	0.00
8.90	86.07	52.51	22.37	21.92	11.64	1.14	6.85	1.83	0.46
15.32	94.82	59.63	23.19	15.32	12.22	0.41	2.69	0.00	0.00
6.85	96.88	63.55	27.73	19.00	5.61	5.92	6.23	0.00	1.25
4.69	95.76	53.12	25.00	14.29	7.81	0.67	5.13	0.22	0.45
9.18	95.24	57.82	26.53	22.11	17.01	0.00	2.72	0.00	2.38
6.15	86.54	58.85	25.77	18.27	11.54	0.19	6.54	0.00	0.00
11.56	93.88	61.90	28.23	15.99	10.20	0.00	5.44	0.00	0.34
11.26	93.20	54.17	24.85	19.81	9.71	1.55	6.80	0.97	0.78

<b>ipron</b>	<b>article</b>	<b>prep</b>	<b>auxverb</b>	<b>adverb</b>	<b>conj</b>	<b>negate</b>	<b>verb</b>	<b>adj</b>	<b>compare</b>
4.53	2.77	6.80	6.30	2.52	2.52	2.27	27.20	2.02	1.51
4.27	3.47	13.07	11.20	7.20	5.87	2.40	17.60	3.20	3.20
5.52	8.59	12.88	12.27	1.84	0.00	0.61	19.02	6.75	1.84
3.32	8.06	10.66	22.51	5.45	13.74	0.47	28.44	6.40	4.50
3.83	3.07	7.28	11.88	4.98	8.05	0.00	18.39	1.15	0.38
4.47	5.89	10.77	7.72	3.46	4.27	0.41	17.68	2.03	0.41
2.91	5.56	8.73	7.94	12.96	6.08	6.08	19.58	3.44	1.59
6.96	6.26	7.42	10.67	5.34	4.64	6.03	16.47	1.16	0.23
4.86	3.64	8.50	14.17	9.31	4.05	2.83	27.53	7.29	5.67
10.13	2.34	11.95	17.40	4.94	3.38	6.49	25.45	1.56	0.52
0.46	6.62	9.36	8.22	4.57	4.11	0.91	14.61	2.74	2.28
7.87	4.97	9.52	11.18	9.32	5.38	2.90	18.84	4.76	2.48
8.72	4.67	10.90	11.53	10.90	7.48	0.93	19.94	2.18	1.56
10.71	8.26	9.82	11.16	2.46	4.24	2.68	20.31	5.80	1.34
4.42	4.76	12.24	11.22	3.06	4.08	1.02	23.47	1.36	0.34
7.50	7.12	10.77	8.08	7.69	4.23	5.19	16.15	3.08	1.92
12.24	2.04	7.48	11.90	7.48	12.24	4.08	24.15	7.82	2.04
5.05	5.63	7.38	11.84	4.47	4.85	3.69	24.66	4.47	2.14



<b>interrog</b>	<b>number</b>	<b>quant</b>	<b>affect</b>	<b>posemo</b>	<b>negemo</b>	<b>anx</b>	<b>anger</b>	<b>sad</b>	<b>social</b>
1.76	0.50	0.50	5.79	5.29	0.50	0.25	0.00	0.25	14.86
0.80	0.27	1.87	5.60	3.20	2.40	0.53	1.07	0.27	14.93
0.00	1.23	1.23	7.36	6.13	1.23	0.61	0.00	0.61	12.88
1.18	0.00	1.18	5.92	2.13	3.79	0.24	1.18	0.00	11.37
1.53	1.15	1.53	6.51	6.13	0.38	0.38	0.00	0.00	17.62
1.22	7.72	1.22	4.47	3.46	1.02	0.00	1.02	0.00	14.84
1.06	0.00	0.00	6.35	2.38	3.44	0.79	0.00	1.85	10.32
1.16	2.09	1.16	4.64	3.48	1.16	0.23	0.23	0.00	11.37
1.21	0.40	0.81	8.50	6.88	1.62	0.81	0.40	0.00	12.15
3.12	0.78	2.34	7.27	1.56	5.71	0.00	1.30	3.90	15.32
1.37	0.23	1.60	7.99	7.76	0.23	0.23	0.23	0.00	21.00
0.21	1.45	1.86	3.73	2.28	1.45	0.41	0.62	0.00	5.38
2.49	0.00	0.62	11.53	8.41	3.12	0.31	0.93	0.62	19.31
1.34	0.00	0.67	8.04	2.90	5.13	0.00	2.01	0.67	9.82
3.74	0.34	2.04	5.78	3.06	2.72	0.00	1.36	0.68	12.93
0.96	3.27	1.92	7.50	6.35	1.15	0.00	0.19	0.58	14.42
1.36	0.68	2.38	7.82	4.08	3.74	0.00	2.72	0.00	8.50
0.39	0.39	1.75	12.62	4.66	7.77	0.19	1.94	3.11	15.53

<b>family</b>	<b>friend</b>	<b>female</b>	<b>male</b>	<b>cogproc</b>	<b>insight</b>	<b>cause</b>	<b>discrep</b>	<b>tentat</b>	<b>certain</b>
0.76	0.00	0.00	8.31	16.62	8.56	1.01	4.79	0.25	0.76
0.00	0.27	0.27	0.27	13.87	1.60	1.33	4.27	1.60	2.13
0.00	5.52	0.00	0.00	3.68	1.23	0.00	0.61	1.23	1.23
0.00	0.00	0.00	6.16	12.09	2.37	1.66	6.16	5.92	1.18
0.00	3.83	0.38	0.77	11.88	0.77	1.15	1.53	0.77	7.28
1.42	2.64	0.00	0.61	10.16	0.81	1.42	4.88	0.61	0.81
1.59	0.00	0.00	0.00	13.76	1.06	1.32	3.70	3.44	6.35
0.70	0.00	0.00	0.00	12.53	1.86	1.62	0.70	1.62	0.46
0.00	0.00	0.00	0.00	9.72	1.62	2.83	1.21	2.43	1.21
0.00	0.00	0.00	0.00	12.21	1.30	0.78	5.45	0.26	2.08
0.00	1.83	0.46	3.88	7.76	2.05	0.00	1.83	0.91	2.05
0.00	0.00	0.00	0.00	12.01	2.28	0.21	2.07	1.86	3.11
0.00	0.93	0.00	0.00	10.28	2.18	1.56	2.18	3.43	0.62
0.45	0.00	0.00	0.45	8.48	1.79	0.22	1.79	0.67	1.79
0.00	1.36	0.00	1.02	11.90	0.34	1.02	5.10	1.02	3.40
2.50	0.96	1.15	0.58	11.35	2.69	0.38	0.38	0.96	3.85
0.00	0.00	0.00	0.00	13.27	2.04	0.68	2.72	1.70	1.02
0.00	0.39	2.33	1.36	11.26	3.30	1.17	2.91	1.75	0.97

<b>differ</b>	<b>percept</b>	<b>see</b>	<b>hear</b>	<b>feel</b>	<b>bio</b>	<b>body</b>	<b>health</b>	<b>sexual</b>	<b>ingest</b>
1.51	3.27	2.02	0.25	1.01	2.02	2.02	0.00	0.00	0.00
3.20	2.67	0.80	1.87	0.00	0.80	0.27	0.00	0.27	0.27
0.00	6.13	2.45	1.84	1.84	2.45	1.84	0.00	0.00	0.61
4.98	0.71	0.00	0.47	0.24	2.37	0.47	1.90	0.00	0.00
0.77	1.92	1.15	0.00	0.38	3.45	0.38	0.38	2.30	0.00
2.44	4.27	2.24	1.63	0.20	1.63	1.02	0.41	0.00	0.20
1.59	2.91	0.79	1.59	0.79	2.12	1.06	0.00	0.00	1.06
7.66	4.41	1.62	1.62	1.16	3.71	1.16	0.23	0.00	0.93
2.43	2.02	0.81	1.21	0.00	1.21	0.00	0.81	0.00	0.40
2.60	4.68	0.78	2.08	1.82	3.12	1.82	0.26	0.00	0.00
0.91	3.65	2.51	1.14	0.23	4.57	1.14	0.23	0.00	0.68
2.48	7.25	7.04	0.00	0.21	3.11	1.24	0.41	0.00	0.21
4.05	3.74	1.56	0.93	0.93	5.30	1.25	1.25	0.00	0.31
2.68	4.91	1.79	1.79	1.34	3.57	1.79	0.45	0.22	0.89
2.38	7.14	5.10	1.36	0.34	1.36	1.02	0.00	0.00	0.34
3.08	1.35	0.58	0.19	0.58	1.35	0.00	0.19	0.38	0.00
5.78	3.74	1.36	1.36	0.68	2.72	0.68	0.68	0.00	0.34
1.36	3.50	2.14	0.78	0.58	0.39	0.19	0.19	0.00	0.00

<b>drives</b>	<b>affiliation</b>	<b>achieve</b>	<b>power</b>	<b>reward</b>	<b>risk</b>	<b>focus past</b>	<b>focus present</b>	<b>focus future</b>	<b>relativ</b>
7.81	1.26	1.01	2.77	3.02	0.25	2.27	21.66	4.28	10.58
7.73	2.13	0.27	3.20	1.07	1.07	1.60	14.93	0.53	10.67
8.59	6.75	0.61	1.23	0.00	0.00	2.45	15.95	0.61	12.88
3.55	0.00	0.47	0.95	1.90	0.47	4.27	13.74	2.84	11.37
11.88	7.28	0.00	1.92	2.68	0.00	1.15	17.24	1.53	18.39
5.69	4.47	0.61	0.41	0.20	0.00	3.05	12.80	0.41	14.84
5.03	2.12	1.85	0.79	0.79	1.32	3.97	11.38	2.38	33.60
9.05	4.18	0.23	2.32	1.62	0.70	3.25	14.39	0.93	8.82
12.96	0.40	6.07	1.21	10.53	0.40	3.64	15.79	12.55	10.93
7.53	3.12	1.82	2.34	0.00	2.08	1.82	22.60	3.64	9.87
10.05	5.94	1.37	2.97	1.60	0.23	2.28	11.64	2.05	9.59
2.90	1.66	0.00	0.41	0.41	0.41	3.31	16.56	2.28	23.60
19.31	8.41	1.25	5.61	3.43	0.62	3.12	14.02	1.25	13.08
4.91	1.12	0.45	1.79	0.67	0.89	2.90	14.29	1.79	13.84
4.76	1.70	0.34	3.40	1.02	0.00	3.74	15.31	0.34	20.41
2.88	1.92	0.58	0.38	0.19	0.38	0.77	12.31	2.31	9.04
4.76	1.36	0.00	1.70	0.68	1.02	13.61	6.80	1.70	11.90
8.35	2.14	2.91	2.91	2.14	2.33	1.75	16.89	3.50	12.04

<b>motion</b>	<b>space</b>	<b>time</b>	<b>work</b>	<b>leisure</b>	<b>home</b>	<b>money</b>	<b>relig</b>	<b>death</b>	<b>informal</b>
2.77	6.80	1.26	0.25	0.00	0.25	0.00	5.79	0.00	4.03
1.07	6.67	2.93	0.53	0.53	0.00	0.00	0.00	0.27	17.07
3.07	7.98	3.07	0.61	2.45	2.45	0.00	0.61	0.00	2.45
4.27	2.84	5.45	0.71	1.42	0.00	0.47	0.24	0.00	2.61
2.68	7.28	8.43	0.00	1.15	1.53	0.38	0.38	0.00	2.68
2.24	7.93	4.88	2.03	1.42	0.41	0.00	0.00	0.00	6.10
6.08	13.76	14.29	0.79	1.32	1.59	0.53	0.79	0.00	1.59
0.46	4.87	3.48	0.93	1.62	1.16	0.00	0.23	1.62	1.86
0.40	2.43	8.50	0.81	0.00	0.40	0.00	2.02	0.00	4.86
1.82	5.45	2.08	0.00	0.00	0.00	0.26	0.00	0.00	5.45
1.14	5.48	3.65	0.46	0.91	0.46	0.23	0.23	0.00	5.25
1.24	6.63	16.15	0.00	0.21	0.41	0.00	0.00	0.00	2.28
1.87	4.67	6.54	0.31	0.31	0.31	0.31	8.41	0.31	0.62
2.46	6.03	6.03	0.00	1.79	1.56	0.89	1.79	0.67	9.38
6.12	13.27	3.74	0.00	0.34	0.34	0.00	0.00	0.68	0.00
2.69	2.88	3.46	0.77	2.69	0.00	0.00	0.00	0.00	4.62
2.38	6.46	3.06	1.02	0.68	0.68	1.02	0.00	1.02	1.70
5.24	4.47	2.14	0.58	1.94	0.58	0.00	0.00	0.00	3.50

<b>swear</b>	<b>netspeak</b>	<b>assent</b>	<b>nonflu</b>	<b>filler</b>	<b>AllPunc</b>	<b>Period</b>	<b>Comma</b>	<b>Colon</b>	<b>SemiC</b>
0.00	1.76	0.25	1.01	0.00	21.16	0.00	9.57	0.00	0.00
0.27	0.27	0.27	16.00	0.00	31.47	0.00	8.80	0.00	0.00
0.00	0.00	1.84	0.00	0.00	27.61	0.00	7.98	0.00	0.00
0.47	0.24	1.18	0.47	0.00	19.67	0.00	2.61	0.00	0.00
0.00	0.38	1.15	2.30	0.00	21.07	0.00	10.73	0.00	0.00
0.00	2.03	1.02	5.28	0.00	20.33	0.00	9.35	0.00	0.00
0.00	0.53	0.26	0.26	0.00	11.64	0.00	4.23	0.00	0.00
0.00	0.70	1.16	0.00	0.00	24.59	0.00	11.83	0.00	0.00
0.00	0.00	4.86	4.86	0.00	25.51	2.43	6.48	0.00	0.00
0.00	0.00	0.00	0.52	0.00	23.38	0.00	8.31	0.00	0.00
0.00	0.00	1.37	1.83	0.46	15.30	0.00	8.90	0.00	0.00
0.21	0.21	0.41	0.41	0.00	19.46	0.00	6.42	0.00	0.00
0.31	0.00	0.31	0.31	0.00	11.84	0.00	2.18	0.00	0.00
0.22	0.67	3.35	3.35	1.34	28.35	0.00	10.27	0.00	0.00
0.00	0.00	0.00	0.00	0.00	15.99	3.06	1.70	0.00	0.00
0.00	3.08	0.96	0.38	0.00	30.77	0.00	4.42	0.00	0.00
0.00	0.68	1.02	0.00	0.00	17.01	0.00	9.18	0.00	0.00
0.00	1.17	1.36	0.58	0.00	31.84	0.00	9.13	0.00	0.00

<b>QMark</b>	<b>Exclam</b>	<b>Dash</b>	<b>Quote</b>	<b>Apostro</b>	<b>Parenth</b>	<b>OtherP</b>
0.50	0.00	0.00	1.01	5.04	5.04	0.00
1.07	2.13	8.80	2.67	5.87	2.13	0.00
0.61	0.00	0.00	2.45	5.52	11.04	0.00
0.47	0.00	0.24	0.00	11.14	5.21	0.00
3.07	0.00	0.38	0.00	5.36	1.53	0.00
0.00	0.00	0.20	0.00	7.52	3.25	0.00
0.00	0.00	0.00	1.06	5.29	1.06	0.00
0.23	0.00	0.23	0.93	10.44	0.93	0.00
0.81	0.00	4.86	0.00	10.93	0.00	0.00
0.52	0.00	0.00	0.00	11.43	3.12	0.00
0.00	0.00	0.00	0.00	1.37	5.02	0.00
0.00	0.00	0.00	0.00	4.35	8.70	0.00
0.62	0.00	0.00	0.00	9.03	0.00	0.00
0.45	0.00	0.00	1.79	11.38	4.46	0.00
3.06	0.00	0.00	0.68	6.12	1.36	0.00
0.00	0.19	10.77	5.00	7.69	2.69	0.00
0.34	0.00	0.34	0.00	7.14	0.00	0.00
0.19	0.00	0.00	1.94	9.71	10.87	0.00

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Anastasiya Byelousova was born in Donetsk, Ukraine on December 15<sup>th</sup>, 1998. In college, she was a coordinator for Camp Kesem, served as a Mental Health Peer Ambassador for the Longhorn Wellness Center, and conducted maternal health research in the Republic of Georgia as an inaugural recipient of the President's Award for Global Learning. She graduated Phi Beta Kappa and Phi Kappa Phi with a B.A. in Plan II Honors in 2020. She was selected for the 2020–2021 US Fulbright Scholar Program as an English Teaching Assistant in Russia. She plans to pursue a Master's Degree in Social Work.