

SUPPLEMENTARY MATERIALS

A. Literary Stimuli:

Vivid/Mind

1. Entering through a window, I gathered up all the household chemicals, and, believe me, he had a lot, more than I did, more than he needed, thinner, paint, lye, gas, solvents, etc. I got it all in like nine Hefty bags and was just starting up the stairs with the first bag when here comes the whole damn family, falling upon me, even his kids, whipping me with coat hangers and hitting me with sharp-edged books and spraying hair spray in my eyes, the dog also nipping at me, and rolling down the stairs of the basement I thought, They are trying to kill me.
- George Saunders, "Adams," *In Persuasion Nation* (2006)
2. Lily, the caretaker's daughter, was literally run off her feet. Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat than the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest. Miss Kate and Miss Julia were there, gossiping and laughing and fussing, walking after each other to the head of the stairs, peering down over the banisters and calling down to Lily to ask her who had come.
- James Joyce, "The Dead," *The Dubliners* (1914)
3. John Reed was a schoolboy of fourteen years old: large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye and flabby cheeks. He ought now to have been at school; but his mama had taken him home for a month or two, on account of his delicate health.
- Charlotte Brontë, *Jane Eyre* (1847)
4. He dreamed that the priest whom they had shot that morning was back in the house dressed in the clothes his father had lent him and laid out stiffly for burial. The boy sat beside the bed and his mother read out of a very long book: there was a fish basket at her feet, and the fish were bleeding, wrapped in her handkerchief. He was very bored and very tired and somebody was hammering nails into a coffin in the passage. Suddenly the dead priest winked at him—an unmistakable flicker of the eyelid, just like that.
- Graham Greene, *The Power and the Glory* (1940)

5. Under the trees several pheasants lay about, their rich plumage dabbled with blood; some were dead, some feebly twitching a wing, some staring up at the sky, some pulsating quickly, some contorted, some stretched out—all of them writhing in agony except the fortunate ones whose tortures had ended during the night. Tess's first thought was to put the still living birds out of their torture, and to this end with her own hands she broke the necks of as many as she could find, leaving them to lie where she had found them.
- Thomas Hardy, *Tess of the D'Urbervilles* (1891)
6. Suddenly he could see his father, see the trail of ground cherry husks leading from the garden around the edge of the lawn where he walked while he ate them. The man had a passion for fruit. Quoyle remembered purple-brown seckle pears the size and shape of figs, his father taking the meat off with pecking bites, the smell of fruit in their house, litter of cores and peels in the ashtrays, the grape cluster skeletons, peach stones like hens' brains on the windowsill, the glove of banana peel on the car dashboard.
- Annie Proulx, *The Shipping News* (1993)
7. Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law.
- William Golding, *Lord of the Flies* (1954)
8. In a nervous and slender-leaved mimosa grove at the back of their villa we found a perch on the ruins of a low stone wall. Through the darkness and the tender trees we could see arabesques of lighted windows which, touched up by the colored inks of sensitive memory, appear to me now like playing cards. She trembled and twitched as I kissed the corner of her parted lips and the hot lobe of her ear. A cluster of stars palely glowed above us; that vibrant sky seemed as naked as she was under her light frock.
- Vladimir Nabokov, *Lolita* (1955)
9. He dropped his oars and felt the weight of the small tuna's shivering pull as he held the line firm and commenced to haul it in. The shivering increased as he pulled in and he could see the blue back of the fish in the water and the gold of his sides before he swung him over the side and into the boat. He lay in the stern in the sun, compact and bullet shaped, his big, unintelligent eyes staring. The old man hit him on the head for kindness and kicked him, his body still shuddering, under the shade of the stern.
- Ernest Hemingway, *The Old Man and the Sea* (1952)

10. Meru is a hydra-headed massif, with multiple summits; our goal was to climb the most dramatic of these, a blade of pale, steep granite aptly named the Shark's Fin. But on this afternoon the weather had turned nasty, and we were afforded little rest. Hammered by high winds, our entire world bucked wildly against the cams and pitons holding us to the wall. The ice we'd climbed to reach this point wasn't particularly solid, a bad sign for what lay ahead.
- Conrad Anker, "Why Am I Here Again?" *Outside* (April 2009)
11. There's a photo on my wall of a woman I've never met, its left corner torn and patched together with tape. She looks straight into the camera and smiles, hands on hips, dress suit neatly pressed, lips painted deep red. It's the late 1940s and she hasn't yet reached the age of thirty. Her light brown skin is smooth, her eyes still young and playful, oblivious to the tumor growing inside her – a tumor that would leave her five children motherless and change the future of medicine.
- Rebecca Skloot, *The Immortal Life of Henrietta Lacks* (2010).
12. Lloyd shoves off the bedcovers and hurries to the front door in white underwear and black socks. He steadies himself on the knob and shuts his eyes. Chill air rushes under the door; he curls his toes. But the hallway is silent. Only high-heeled clicks from the floor above. A shutter squeaking on the other side of the courtyard. His own breath, whistling in his nostrils, whistling out. Faintly, a woman's voice drifts in. He clenches his eyelids tighter, as if to drive up the volume, but makes out only murmurs, a breakfast exchange between the woman and the man in the apartment across the hall.
- Tom Rachman, *The Imperfectionists* (2010).
13. My brother was already in school by the time I was born, and my earliest memory is of Jimmy going to school every day, leaving me to think of the future when I could go to big school myself. In the afternoons I would press my nose against the picture window in the den, watching for the big yellow school bus and listening for the screech of air brakes as the bus stopped at the top of the hill to deliver Jimmy home.
- Cindi Rigsbee, *Finding Mrs. Warnecke* (2010).

Vivid/No-Mind

1. A small cloud gathered behind the dome of St. Paul's. As the stroke sounded, the cloud increased, and it darkened and spread with extraordinary speed. Height upon height above the city was engulfed by it. With the twelfth stroke of midnight, the darkness was complete. All was dark; all was doubt; all was confusion. The Eighteenth century was over; the Nineteenth century had begun.
- Virginia Woolf, *Orlando* (1928)

2. All morning under a milky sky the waters in the bay had swelled and swelled, rising to unheard-of heights, the small waves creeping over parched sand that for years had known no wetting save for rain and lapping the very bases of the dunes. The rusted hulk of the freighter that had run aground at the far end of the bay must have thought it was being granted a relaunch. The seabirds mewled and swooped, unnerved, it seemed, by the spectacle of that vast bowl of water bulging like a blister, lead-blue and malignantly agleam.
- John Banville, *The Sea* (2005)
3. The flock gets sight of a spot of blood on some chicken and they all go pecking at it till they rip the chicken to shreds, blood and bones and feathers. But usually a couple of the flock gets spotted in the fracas, then it's their turn. And a few more gets spots and gets pecked to death, and more and more. A pecking party can wipe out the whole flock in a matter of a few hours. The only way to prevent it—with chickens—is to clip blinders on them so that they can't see.
Ken Kesey, *One Flew Over the Cuckoo's Nest* (1962)
4. Coketown lay shrouded in a haze of its own, which appeared impervious to the sun's rays. A blur of soot and smoke, now confusedly tending this way, now that way, now aspiring to the vault of Heaven, now murkily creeping along the earth, as the wind rose and fell, or changed its quarter: a dense formless jumble, with sheets of cross light in it, that showed nothing but masses of darkness.
- Charles Dickens, *Hard Times* (1854)
5. Further and further into the wastes, the wide plains give way to low hills, marching upward in broken ranges. Far to the north was a glimpse of towering mountains, blue with the distance, or white with the eternal snows. Above these mountains shone the flaring rays of the borealis. They spread fan-wise into the sky, frosty blades of cold flaming light, changing in color, growing and brightening.
- Robert E. Howard, *Gods of the North* (1932)
6. For hours absolute quiet reigned in the little clearing, except as it was broken by the discordant notes of brilliantly feathered parrots, or the screeching and twittering of the thousand jungle birds flitting ceaselessly amongst the vivid orchids and flamboyant blossoms which festooned the myriad, moss-covered branches of the forest kings. Suddenly, a vivid and blinding light flashed from the whirling, inky clouds above. The deep cannonade of roaring thunder belched forth its fearsome challenge. The deluge came— all hell broke loose upon the jungle.
-Edgar Rice Burroughs, *Tarzan of the Apes* (1912)

7. The room was a perfect square. And cavernous. The ceiling soared an astonishing one hundred feet overhead, supported by monolith columns of green granite. A tiered gallery of dark Russian walnut seats with hand tooled pigskin encircled the room. A thirty-three-foot-tall throne dominated the western wall, with a concealed pipe organ opposite it. The walls were a kaleidoscope of ancient symbols... Egyptian, Hebraic, astronomical, alchemical. Tonight, the room was lit by a series of precisely arranged candles. Their dim light was aided only by a pale shaft of moonlight that filtered down through the expansive oculus in the ceiling.
- Dan Brown, *The Lost Symbol* (2009)
8. Not a tree nor a house broke the broad sweep of flat country that reached the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was gray and dull as everything else.
- L. Frank Baum, *The Wonderful Wizard of Oz* (1899)
9. Cranes keep landing as night falls. Ribbons of them roll down, slack against the sky. They float in from all compass points, in kettles of a dozen, dropping with the dusk. Scores of *Grus Canadensis* settle on the thawing river. They gather on the island flats, grazing, beating their wings, trumpeting: the advance wave of a mass evacuation. More birds land by the minute, the air red with calls.
- Richard Powers, *The Echo Maker* (2006)
10. The rope was now flinging itself up from the deck, hitting the pipe, and falling overboard amid ships. Another wave hit the starboard bow and the boat rolled on its beam, the port gunwale sinking toward the water. The boat quickly righted itself, but now the rope was running overboard behind the pipe instead of in front of it. In seconds, the coil on deck would be spent and the rope would yank the head trap aft inside the boat, slamming it into the stack of untethered traps in the stern and probably dragging some of them overboard.
- Trevor Corson, *The Secret Life of Lobsters* (2005)
11. When the glaciers melted fourteen thousand years ago they unveiled the sensuously sculpted hills and valleys that now constitute Acadia National Park. The glaciers also left behind vast fields of debris – boulders, cobble, pebbles, and gravel. Glacial runoff sorted the finer sediments into beds of sand or muddy silt between the ledges of hard rock. Sea levels rose, filling in the convoluted coastline and creating islands, bays, inlets, and in the middle of Mount Desert, the only true fjord on the east coast of the North American continent.
- Trevor Corson, *The Secret Life of Lobsters* (2005)

12. Out past the tanneries onto the main road, the motor trucks, the horse-drawn carts and the guns were in one wide slow-moving column. They moved slowly but steadily in the rain, the radiator cap of the car almost against the tailboard of a truck that was loaded high, the load covered with wet canvas. Then the truck stopped. The whole column was stopped. It started again and then went a little farther, then stopped.
- Ernest Hemingway, *A Farewell to Arms* (1929)
13. There was one of those sunsets beginning. Buildings and telephone poles were punched black against a water-colour sky into which fresh colour kept washing and spreading, higher and higher. Never yet has it been so high before; every day the colours go up and up to hectic lilac, and from that, at last, comes the night. The light is something to be in. It's everywhere, surrounding the air and the trees.
- Nadine Gordimer, *The Late Bourgeois World* (1966)

Abstract/Mind

1. I remember that life in that room seemed to be occurring beneath the sea. Time flowed past indifferently above us; hours and days had no meaning. In the beginning, our life together held a joy and amazement which was newborn every day. Beneath the joy, of course, was anguish and beneath the amazement was fear; but they did not work themselves to the beginning until our high beginning was aloe on our tongues. By then anguish and fear had become the surface on which we slipped and slid, losing balance, dignity, and pride.
- James Baldwin, *Giovanni's Room* (1956)
2. Mr. Heathcliff forms a singular contrast to his abode and style of living. He is in dress and manners a gentleman, that is, as much a gentleman as many a country squire. Some people might suspect him of a degree of under-bred pride; I have a sympathetic chord within that tells me it is nothing of the sort: I know, by instinct, his reserve springs from an aversion to showy displays of feeling—to manifestations of mutual kindness. He'll love and hate, equally under cover, and esteem it a species of impertinence to be loved or hated again.
- Emily Brontë, *Wuthering Heights* (1847)
3. I've always found it odd that I can recall incidents from my boyhood with clarity and precision, and yet events that happened yesterday are blurred, and I have no confidence in my ability to remember them accurately at all. Is there some process of fixing, I wonder, whereby time, rather than causing memories to decay (as you would expect) instead does the opposite—it sets them hard, like concrete, the very reverse of the sort of fluid mush I seem to get when I try to talk about yesterday?
- Patrick McGrath, *Spider* (1990)

4. How appallingly random it all was. If Hallet's father had got a gleam in his eye two years later than he did, Hallet wouldn't be here. He might even have missed the war altogether, perhaps spent the rest of his life goaded by the irrational shame of having escaped. Cowed subjection to the ghosts of friends who died. That was it exactly, couldn't be put better. Ghosts everywhere. Even the living were only ghosts in the making. You learned to ration your commitment to them. This moment already had the quality of remembered experience.
- Pat Barker, *The Ghost Road* (1995)
5. It was a splendid mind. For if thought is like the alphabet then Mr. Ramsay's splendid mind had one by one, firmly and accurately, reached, say, the letter Q. He reached Q. Very few people in the whole of England ever reach Q. But after Q? After Q there are a number of letters the last of which is scarcely visible to mortal eyes, but glimmers in the distance. Z is only reached once by one man in a generation. Still, if he could reach R it would be something.
- Virginia Woolf, *To the Lighthouse* (1927).
6. A guy sits alone at night, maybe reading books or thinking or stuff like that. Sometimes he gets thinking, and he's got nothing to tell him what's so and what ain't so. If he sees something, he don't know whether it's right or not. He can't turn to some other guy and ask him if he sees it too. He can't tell. He got nothing to measure by. I seen things out here. I wasn't drunk. I don't know if I was asleep. If some guy was with me, he could tell me I was asleep, and then it would be all right.
- John Steinbeck, *Of Mice and Men* (1937)
7. A 24-year-old can't sit down and define the purpose of life in the manner of a school exercise because she is not yet deep enough into the landscape to know herself or her purpose. That young person — or any person — can't see into the future to know what wars, loves, diseases and chances may loom. She may know concepts, like parenthood or old age, but she doesn't really understand their meanings until she is engaged in them.
- David Brooks, "The Summoned Self," *New York Times* (2 August 2010)
8. Churchill's life is so complex that he would have justified a biography or two had he died in 1931 on a New York street. The American connection was anything but incidental. He had an American mother, a loyal American audience, and, twice in his life, a determination to bring America into a war. During a period when Britain was to the world what America is now, the No. 1 nation with a widely admired eagerness, Churchill always kept a friendly, steady eye on the oncoming Americans.
- Adam Gopnik, "Finest Hours," *New Yorker* (30 August 2010)

9. Many people believe that when it comes to relationships, if some is good, then more must be even better. For example, if someone likes some of your company and you get along superbly during that time, then naturally, that person would enjoy more of your company. This myth presupposes that you and your new partner will continue to get along well, no matter how much time you spend together. The reality is, however, that less can be more, especially in the beginning of a relationship.
- Kate M. Wachs, *Relationships for Dummies* (2011)
10. Animals have always been my refuge, my avatars, my spirit twins. As soon as I learned to talk, I began to inform people I was actually a dog. When I was old enough to think about it, I realized I understood animals in a different way than other people, probably because I had the patience to watch them and see how interesting and compelling they really are. It was not that I disliked people; some of them were interesting and kind. But even the nice ones were no more compelling or important to me than other creatures.
- Sy Montgomery, *The Good Good Pig* (2006)
11. When I was invited to speak on the topic Language and Freedom, I was puzzled and intrigued. Most of my professional life has been devoted to the study of language. There would be no great difficulty in finding a topic to discuss in that domain. And there is much to say about the problems of freedom and liberation as they pose themselves to us and to others in the mid-twentieth century. What is troublesome in the title of this lecture is the conjunction. In what way are language and freedom to be interconnected?
- Noam Chomsky, *For Reasons of State* (1973)
12. The situation might almost be regarded as a small experiment. The healthy reaction to fear in a normal human being is the undertaking of some manipulative activity designed to avoid or neutralize the danger. Provided such activity is available, the individual ought to be unaware of feeling fear. But no such activity was available. The essential factor in the production of war neurosis between the two most vulnerable groups, observers and soldiers, was the peculiarly passive, dependent nature of their experience.
- Pat Barker, *The Eye in the Door* (1993)
13. "No, Sir," I replied, "I am for liberty! that attribute of gods! Glorious liberty! that theme of modern declamation! I would have all men kings! I would be a king myself." We have all naturally an equal right to the throne: we are all originally equal. This is my opinion, and once the opinion of a set of honest men called the Levellers. They tried to erect themselves into a community, where all should be equally free.
- Jonathan Swift, *Gulliver's Travels* (1726/1735)

Abstract/No-Mind

1. There isn't any particular relationship between the messages, except that they are chosen carefully, so that, when seen all at once, they produce an image of life that is beautiful and surprising and deep. There is no beginning, no middle, no end, no suspense, no moral, no causes, no effects. In books are the depths of many marvelous moments seen all at one time.
- Kurt Vonnegut, *Slaughterhouse Five* (1969)
2. Nearly five years after the failures of its levee system, New Orleans is well on its way to getting a protection system that should defend it against the kind of flooding that, in any given year, has a 1 percent chance of occurring. The sheer scale of the nearly \$15 billion project, not due to be completed until the beginning of next year's hurricane season, is reminiscent of an earlier American age when the nation built huge works like the Brooklyn Bridge, the Hoover Dam and the Interstate highway system.
- John Schwartz, "New Orleans Levees Nearly Ready, but Mistrusted," *New York Times* (23 August 2010)
3. The limited slack in the world's food system, particularly its grain production, can amplify the effects of disruptions. Two years ago, when higher oil prices caused enormous tracts of cropland to shift from grain to biofuel production, grain prices quickly doubled or tripled. Should climate change cause crop failures in major food-producing regions of Europe, North America and East Asia, the consequences would likely be far more severe.
- Thomas Homer-Dixon, "Disaster at the Top of the World," *New York Times* (22 August 2010)
4. The world always makes the assumption that the exposure of an error is identical with the discovery of truth - that the error and truth are simply opposite. They are nothing of the sort. What the world turns to, when it is cured on one error, is usually simply another error, and maybe one worse than the first one.
- Henry Louis Mencken
5. Even if there is only one possible unified theory, it is just a set of rules and equations. What is it that breathes fire into the equations and makes a universe for them to describe? The usual approach of science of constructing a mathematical model cannot answer the questions of why there should be a universe for the model to describe. Why does the universe go to all the bother of existing?
- Stephen Hawking, *A Brief History of Time* (1988)
6. Trinity Boston stands out as a focal point because of its prominent place in the historical, religious, and physical landscape of the city. Dedicated in 1877, for over a hundred years the church has been named one of the nation's top ten most architecturally significant buildings. Trinity is not simply a tourist destination; behind the La Farge glass and exemplary Romanesque Revival architecture dwells a healthy, 275-year-old congregation.
- Robert D. Putnam, David E. Campbell and Shaylyn Romney Garrett, *American Grace: How Religion Divides and Unites Us* (2010)

7. Most of the wines found in wine shops or on restaurant wine lists are named in one of two basic ways: either for their grapes variety or for the place where the grapes grew. Sometimes, though, they're named after the winery that made them, or they get a seemingly random name that tells you nothing about the wine itself. And to complicate matters, occasionally the wines named after a certain place aren't really made from the grapes of that place- ah, the fun of discriminating between true and false advertising!
- Ed McCarthy, Mary Ewing-Mulligan and Maryann Egan, *Wine All-in-One for Dummies* (2009)
8. New research suggests conscious smelling is just a very small fraction of what the nose does. The nose is likely using odors all the time, mostly in ways that don't reach consciousness. New research in physiology and neuropsychology reveal an olfactory system that is especially suited to subliminal input and processes. What is mean by subliminal here is simply when an odor is too weak to reach the threshold of conscious awareness: it is noticeable. Importantly, subliminal does not itself imply coercion or manipulation of any kind.
- Lawrence D. Rosenblum, *See What I'm Saying: The Extraordinary Powers of Our Five Senses* (2010)
9. Since the 1970s the amount of medical knowledge has exploded. Not only has the volume of knowledge increased exponentially, with over three hundred thousand new citations being added to Medline every year, but the specificity of that knowledge has increased. Although this number includes publications of all types, over ten thousand of these citations per year are drawn from randomized controlled trials. The number is up from about one hundred per year in 1966, and fully 49 percent of these articles were published in the last five years of the interval between 1966 and 1995.
10. Almost all of the mountain glaciers in the world are now melting, many of them quite rapidly. The Himalayan glaciers on the Tibetan Plateau have been among the most affected by global warming. The Himalayas contain one hundred times as much ice as the Alps and provide more than half of the drinking water for 40 percent of the world's population, through seven Asian river systems that all originate on the same plateau.
- Dean Goodwin, *Global Warming for Beginners* (2008)
11. A mineral, by definition, is any naturally occurring inorganic substance generally characterized by a definitive structure that is classified according to the way the atoms of the mineral are arranged. A mineral's chemical composition is determined by the combination, or singularity, of the 103 known chemical elements. All minerals are arranged into groups according to their chemical composition and their structure. Basic elements that occur naturally are also considered minerals. Minerals also have distinctive properties, such as fracture, and tenacity.
- Patti Polk, *Collecting Rocks, Gems and Minerals: Identification, Values and Lapidary Uses* (2010)

12. Ground-dwelling orchids that originally came from the moist climates are usually evergreen, whereas those from seasonal climates become dormant to avoid the long dry periods. Those from temperate regions are dormant from late spring to early autumn, thereby avoiding the summers, whereas the life cycle of tropical species is closely tied in with the rains. Here the first rains of the wet season induce a rapid response and the plants produce their leaves during the three or four months of rain, followed by a long period of dormancy until next summer's rain.
13. In addition to the frequency or period, the wavelength, and propagation speed, waves have another property: amplitude. This is the strength of the wave. When all other factors are constant, the more energy a wave contains, the greater its amplitude. The energy in a light wave is directly proportional to the amplitude, directly proportional to the frequency, and inversely proportional to the wavelength. Amplitude is sometimes, but not always, a precise indicator of the energy in a wave.

B. Pretest Ratings of the Passages

Passages were rated by 16,461 participants on Amazon's Mechanical Turk platform. Each participant read a single passage and was asked to rate which of the following story features applied to the story they read: social, personal, one person, groups of people, vivid, abstract, lots of movement, boring, wordy. Participants were asked to choose all features that applied. We evaluated the proportion of individuals who indicated that a given feature applied to the story, and averaged across the proportions for the social, personal, one person and groups of people categories to derive a *social* score, and the vivid, abstract, and lots of movement categories to derive a *vividness* score. We also recorded reading time.

We used these ratings to select 52 passages as stimuli in the fMRI reading task, out of an original set of 93. We used three criteria for selecting passages: 1) *Social* passages differed significantly from *Nonsocial* passages on a composite of social features, 2) *Vivid* passages differed significantly from *Abstract* passages on a composite of vivid features, and 3) all conditions fared equally on measures of readability, and interest.

Scores for these passages are shown in the table below. Social ratings for the four story types were significantly different, $F(3, 48)=75.53, p<.001$, partial $\eta^2=.83$. Post-hoc Tukey's HSD tests demonstrated that scores for *Vivid-Social* and *Abstract-Social* were each higher than those for both *Vivid-Nonsocial* and *Abstract-Nonsocial*, but not different between *Vivid-Social* and *Abstract-Social* or *Vivid-Nonsocial* and *Abstract-Nonsocial*.

Vividness ratings were also significantly different between the four story types, $F(3, 48)=32.80, p<.001$, partial $\eta^2=.67$, such that scores for *Vivid-Social* and *Vivid-*

Nonsocial were each higher than those for both *Abstract-Social* and *Abstract-Nonsocial*, but not different between *Vivid-Social* and *Vivid-Nonsocial* or *Abstract-Social* and *Abstract-Nonsocial*.

The four story types did not differ in boringness, $F(3, 48)=1.13, p=.35$, partial $\eta^2=.07$, wordiness, $F(3, 48)=2.52, p=.07$, partial $\eta^2=.14$, or average reading time, $F(3, 48)=.92, p=.44$, partial $\eta^2=.05$.

	1. Vivid-Social	2. Vivid-Nonsocial	3. Abstract-Social	4. Abstract-Nonsocial	Differences ($p<.05$)
Social Score	.24 (.04)	.08 (.02)	.28 (.04)	.12 (.05)	1>2,4; 3>2,4
Vividness Score	.27 (.06)	.26 (.05)	.14 (.04)	.14 (.03)	1>3,4; 2>3,4
Boringness	.11 (.03)	.12 (.03)	.14 (.06)	.13 (.05)	-
Wordiness	.15 (.03)	.19 (.04)	.16 (.05)	.16 (.04)	-
Reading Time (s)	20.1 (3.3)	19.8 (3.3)	20.7 (2.5)	18.8 (2.7)	-

C. Moral Judgment Task Design

Scenario Type	Intention	Action Outcome	Lower Rating/Less Permissible	Higher Rating/More Permissible
No Harm	Neutral	Neutral	-	-
Intentional Harm	Negative	Negative	-	-
Accidental Harm	Neutral	Negative	↓ Intention	↑ Intention
Attempted Harm	Negative	Neutral	↑ Intention	↓ Intention

Note. Arrows indicate the extent to which the participant considers the story actor's intention when they make the rating indicated in the column head (i.e., less permissible/more permissible). All ratings were made on a 1 (*forbidden*) to 5 (*permissible*) point scale.

D. Reading Task Behavioral Performance

Methods. After completing all personality and behavioral measures, participants completed a surprise memory test of the passages presented during the reading task, to measure the extent to which they remained attentive during the scanning session. On each of the 104 trials, participants read a sentence that was either extracted from one of the passages presented during scanning ($n = 52$) or a new passage ($n = 52$). Participants were asked to label a sentence as “old” if they recognized it from the reading task and to label it as “new” if they did not recognize the sentence. Performance was assessed by calculating d-prime for each participant, a standard metric of recognition memory that takes into account both hits (correctly labeling an “old” sentence as “old”) and false alarms (incorrectly labeling a “new” sentence as “old”).

Results. Performance across all participants was significantly better than chance (d-prime mean = 2.33; $t(25) = 7.25, p < .001$), suggesting that participants did indeed read, attend to, and subsequently remember the reading-task passages.

There were no differences in the amount of time participants spent reading the *Vivid/Mind* ($M = 24.85$ s), *Vivid/No-Mind* ($M = 24.83$ s), and *Abstract/Mind* ($M = 24.67$ s), all p 's $> .5$). However, participants spent significantly less time reading the *Abstract/No-Mind* passages than all other passage types ($M = 22.82$ s, all p 's $< .01$), which may reflect the fact that the *Abstract/No-Mind* passages were shorter on average ($M = 78.1$ words) than the other three passage types ($M = 87.3$ words). The correlation between reading time and memory performance across the four passage types was not significant ($r = .28, p = .16$).

E. ROI Responses

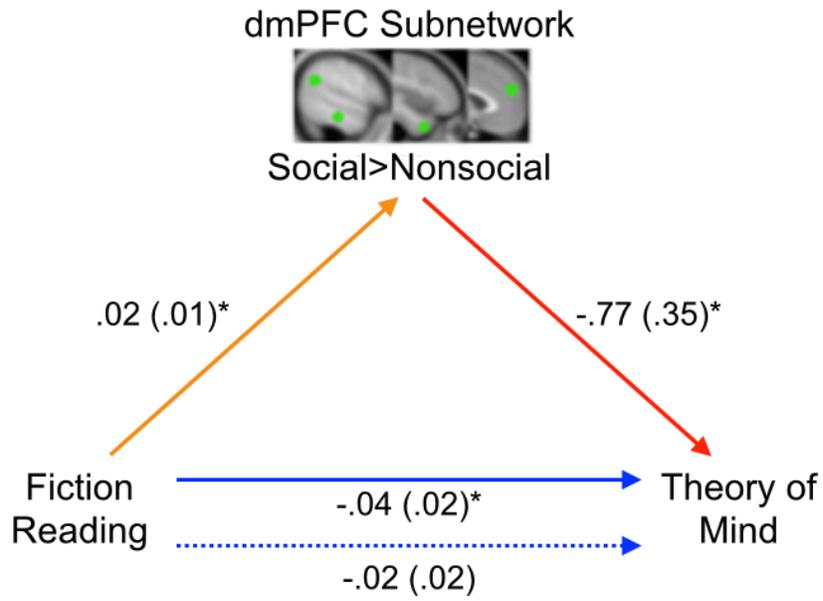
Subnetwork	ROI	Social	Vivid	Social*Vivid Interaction
MTL	Hippocampal Formation	$F(1, 25)=1.23, p=.28$, partial $\eta^2=.05$	$F(1, 25)=10.63, p=.003$, partial $\eta^2=.30$	$F(1, 25)=3.17, p=.09$, partial $\eta^2=.11$
	Parahippocampal Cortex	$F(1, 25)=8.25, p=.008$, partial $\eta^2=.25$	$F(1, 25)=18.87, p<.001$, partial $\eta^2=.43$	$F(1, 25)=2.54, p=.12$, partial $\eta^2=.09$
	Retrosplenial Cortex	$F(1, 25)=.46, p=.50$, partial $\eta^2=.02$	$F(1, 25)=7.03, p=.01$, partial $\eta^2=.22$	$F(1, 25)=1.41, p=.25$, partial $\eta^2=.05$
	Posterior Intraparietal Lobe	$F(1, 25)=2.86, p=.10$, partial $\eta^2=.10$	$F(1, 25)=.33, p=.57$, partial $\eta^2=.01$	$F(1, 25)=2.16, p=.15$, partial $\eta^2=.08$
	Ventromedial Prefrontal Cortex	$F(1, 25)=.50, p=.48$, partial $\eta^2=.02$	$F(1, 25)=3.13, p=.09$, partial $\eta^2=.11$	$F(1, 25)=1.05, p=.32$, partial $\eta^2=.04$
dmPFC	Dorsomedial Prefrontal Cortex	$F(1, 25)=3.37, p=.08$, partial $\eta^2=.12$	$F(1, 25)=3.13, p=.09$, partial $\eta^2=.11$	$F(1, 25)=.11, p=.74$, partial $\eta^2=.00$
	Temporal Pole	$F(1, 25)=13.83, p=.001$, partial $\eta^2=.36$	$F(1, 25)=27.91, p<.001$, partial $\eta^2=.53$	$F(1, 25)=.00, p=.99$, partial $\eta^2=.00$
	Lateral Temporal Cortex	$F(1, 25)=1.74, p=.20$, partial $\eta^2=.07$	$F(1, 25)=45.94, p<.001$, partial $\eta^2=.65$	$F(1, 25)=.20, p=.66$, partial $\eta^2=.01$
	Temporal Parietal Junction	$F(1, 25)=6.22, p=.02$, partial $\eta^2=.20$	$F(1, 25)=9.44, p=.005$, partial $\eta^2=.27$	$F(1, 25)=1.03, p=.32$, partial $\eta^2=.04$
Core	Anterior Medial Prefrontal Cortex	$F(1, 25)=.21, p=.65$, partial $\eta^2=.01$	$F(1, 25)=2.07, p=.16$, partial $\eta^2=.08$	$F(1, 25)=1.13, p=.30$, partial $\eta^2=.04$
	Posterior Cingulate Cortex	$F(1, 25)=.75, p=.39$, partial $\eta^2=.03$	$F(1, 25)=.57, p=.46$, partial $\eta^2=.02$	$F(1, 25)=.14, p=.71$, partial $\eta^2=.01$

Note. Bold text indicates statistical significance at $p<.05$.

F. Behavioral Data from the ART and Moral Judgment Task

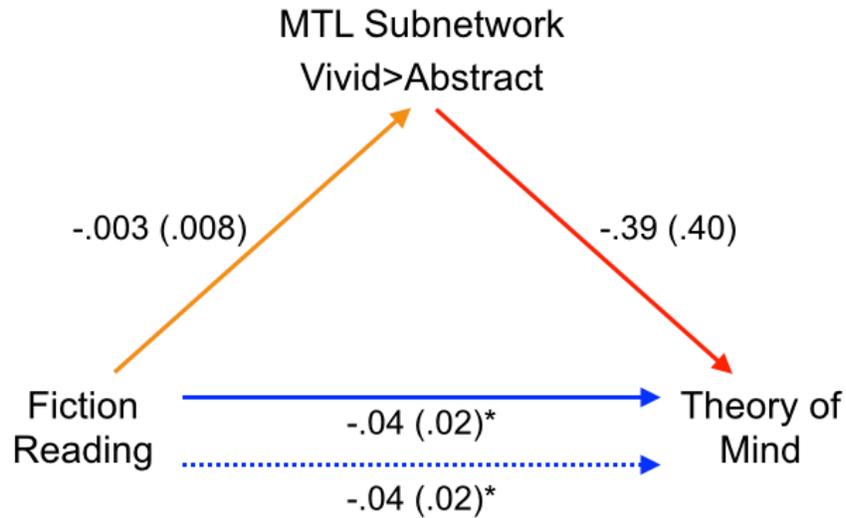
Measure	<i>M</i>	<i>SD</i>	Range
ART			
Fiction ART	12.5	7.0	1-29
Nonfiction ART	7.9	6.1	1-18
Moral Judgment Task			
Accidental Harm	3.3	.9	1.5-4.8
Attempted Harm	1.8	.6	1-3.2

G. Mediation Analysis Controlling for dmPFC's Subnetwork Response To *Abstract* > *Vivid*



Bootstrap Analysis: Coefficient=-.02, SE=.01, 95% CI [-.06, -.001]

H. Mediation Analysis Testing Whether Non-Social Simulation of Vivid Scenes (i.e., MTL Subnetwork Activity for *Vivid>Abstract*) Accounts for the Link Between Fiction and ToM



Bootstrap Analysis: Coefficient=.001, SE=.005, 95% CI [-.004, .02]
 $R^2_{med}=-.01$, 95% CI [-.19, .03]
 $\kappa^2=.02$, 95% CI [.00, .11]