INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in “sectioning” the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from “photographs” if essential to the understanding of the dissertation. Silver prints of “photographs” may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

University Microfilms International
300 North Zeeb Road
Ann Arbor, Michigan 48106 USA
St. John’s Road, Tyler’s Green
High Wycombe, Bucks, England HP10 8HR
GREEN, Moses, 1949-
AN INVESTIGATION OF AN OBJECTIVE
APPROACH AND A RESPONSE-CENTERED
APPROACH TO TEACHING RENAISSANCE
POETRY IN A SURVEY COURSE.

The Ohio State University, Ph.D., 1977
Education, language and languages

Xerox University Microfilms, Ann Arbor, Michigan 48106
AN INVESTIGATION OF AN OBJECTIVE APPROACH AND A
RESPONSE-CENTERED APPROACH TO TEACHING RENAISSANCE
POETRY IN A SURVEY COURSE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

by

Moses Green, B.A., M.A.

The Ohio State University
1976

Reading Committee:
Dr. Donald Bateman
Dr. Frank Zidonis
Dr. Kelly Duncan

Approved by
Donald R. Bateman
Adviser
Department of English
Education
This dissertation is dedicated to the following four people who have had a tremendous influence on my life:

"Mom" (Mrs. Sarah Green) for her constant love, warmth, strength and inspiration.

"Mickey" (Mrs. Leola Simmons McFarland) for the inestimable benevolence she has provided me throughout my life.

"Bugs" (Mr. Arthur Jenkins, Jr., Deceased) for his true devotion as a friend when he walked amongst us and for the many fond remembrances of him that he left me, once his spirit took flight.

"Sir Lance" (Mr. Lance Cornell Madison) for his constant communication during my stay in Columbus and for the meaningful friendship he has provided.

To the four of you, this work is dedicated, and thanks from the deepest recesses of my heart.
ACKNOWLEDGMENTS

Hearty gratitude is hereby expressed to my adviser, Dr. Donald Bateman for his continued support and to my committee members, Dr. James K. Duncan and Dr. Frank Zidonis, for their meticulous guidance throughout this investigation.

Gratitude is also expressed to Dr. Mildred Munday and her Introduction to Poetry class at The Ohio State University for their assistance during the pilot investigation, and also to the students at Xavier University who served in the final experiment.

To Roger Brown, John Lent and Roger Dow, gratitude is expressed for their assistance in structuring the research design and analyzing the data.

Deepest gratitude is extended to UNCF and the administration of Xavier University for the continued support and assistance given me during my study.
VITA

June 4, 1949. . . . Born - Charleston, South Carolina

August 1967. . . . Merit Scholarship to attend Bishop College

1971. . . . . . . B.A., Cum Laude, English, Speech-Drama, Bishop College, Dallas, Texas

Special University Fellowship to attend The Ohio State University

1973. . . . . . . M.A., English, Special Assistant to the Director of the Instruction and Research Computer Center

1973-75. . . . . Instructor of English, Xavier University of Louisiana

1975-76. . . . . United Negro College Fund Fellowship to attend The Ohio State University, Teaching Associate, Department of English, The Ohio State University

1976-77. . . . . Assistant Professor of English, Xavier University of Louisiana

FIELDS OF STUDY

Major Field: English Education

Studies in English Education. Professors Donald Bateman, Jane Stewart

Studies in Renaissance Literature. Professors Lee S. Cox, Jewell K. Vroonland, William Baillie

Studies in Nineteenth Century Literature. Professors Richard D. Altick, Robert Canzoneri
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEDICATION</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>VITA</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vii</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td>5</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>7</td>
</tr>
<tr>
<td>Design of the Investigation</td>
<td>8</td>
</tr>
<tr>
<td>Limitations of the Study</td>
<td>12</td>
</tr>
<tr>
<td>II. HISTORY OF SURVEY COURSE AND REVIEW OF LITERATURE</td>
<td>13</td>
</tr>
<tr>
<td>Theories Concerning Response to Literature</td>
<td>27</td>
</tr>
<tr>
<td>Attitudinal Factors Affecting Interpretive Responses</td>
<td>28</td>
</tr>
<tr>
<td>Studies of Student Response to Literature</td>
<td>29</td>
</tr>
<tr>
<td>Assessing Appreciation Through Objective Questions Derived from Stated Objectives</td>
<td>35</td>
</tr>
<tr>
<td>III. DARTMOUTH CONFERENCE ON RESPONSE-CENTERED TEACHING</td>
<td>41</td>
</tr>
<tr>
<td>IV. THE RESEARCH DESIGN AND AN ANALYSIS OF THE RESULTS</td>
<td>68</td>
</tr>
<tr>
<td>V. SUMMARY AND CONCLUSION</td>
<td>83</td>
</tr>
<tr>
<td>Implications for Further Research</td>
<td>85</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>Page</td>
</tr>
<tr>
<td>------------</td>
<td>------</td>
</tr>
<tr>
<td>A. PILOT QUESTIONNAIRE</td>
<td>88</td>
</tr>
<tr>
<td>B. PRE-TEST AND POST-TEST OF GENERAL ATTITUDES TOWARDS POETRY</td>
<td>91</td>
</tr>
<tr>
<td>C. ITEM ANALYSIS OF THE RESULTS</td>
<td>96</td>
</tr>
<tr>
<td>D. THE POEMS USED IN THE EXPERIMENT</td>
<td>102</td>
</tr>
<tr>
<td>E. OBJECTIVE APPRAISALS OF THE TWO POEMS USED IN THE EXPERIMENT</td>
<td>121</td>
</tr>
<tr>
<td>F. FIGURES OF SPEECH USED IN THE TWO POEMS</td>
<td>147</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>155</td>
</tr>
</tbody>
</table>
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Problems in Survey Courses as Reported by Seventy-Four Administrators and Teachers Who Have Had Experience with Such Courses..</td>
<td>22</td>
</tr>
<tr>
<td>2. &quot;Other&quot; Survey Course Problems.......................................</td>
<td>26</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Chapter I will state the problem, give the purpose of the investigation, state the design of the investigation, outline the chapter and state the limitations of the investigation.

For many teachers of English, the poem becomes a means to an end. It is used within a thematic unit as a document to substantiate the significance of the theme; it is used in another unit to present evidence of a particular society's cultural attainment; or, it is used in still another unit to present a moral thesis without which the student may become a "lost soul." The teacher instructs the students in the reading of the poem by presenting a paraphrase of it and suggesting that the poet "meant to say this."

Somehow, somewhere, English teachers have gotten into a "tradition" which leaves students with a poetic antagonism rather than a poetic enthusiasm. And the failure of this tradition seems to ultimately reside in the fact that the student cannot seriously consider the poem as a pragmatic as well as an organic and artistic
whole which can be of any value to him. He remains, as Rosenblatt sees him, an "invisible reader."

The pitfalls of teaching by tradition soon became apparent. Thus, theories about teaching literature changed to the Response to Literature Approach which emerged from the joint Anglo-American Seminar on the teaching and learning of English held at Dartmouth College in 1966.

Instead of concentrating on set book lists, the study of genre, literary form and structure, or constructing curriculums about universal themes, topics and motifs, the Response to Literature theory posits that the most central aspect of the study of literature is the direct relationship which exists between the portrayal of human experience in literature and the personal real-life experiences of each individual student. The Dartmouth Conference proposed, therefore, that instead of attempting to teach for specific concepts, themes, or ideas, students be given the opportunity to become personally involved with literature, responding to the emotional and intellectual facets of literature in authentic, activity-centered ways, the kind of activity-centered ways, as Hillocks points out, which involve students with literature and with each other and which will help them become more competent, sensitive and independent readers.
The juxtaposition of approaches is obvious: on the one hand, we have the traditional approach to teaching which places emphasis on the work, the author, the historical significance and ignores the student; on the other hand, we have the response approach which coaxes the reader into a pleasurable affair with poetry.

Perhaps in no other place in the curriculum is a favorable response more important than in the survey course. Typically, few of the students enrolled in the introductory survey course plan to become English majors. Few of the students in the course are interested in the instructor's field of competence. Few are interested in literary scholarship, or even know what it is. Indeed, if the truth is faced, few are greatly interested in literature at all. Yet for about ninety percent of the students enrolled in a survey course, this will be their last formal exposure to literature. Clearly, then, the objectives for such a course must be so realized that the students will not only be exposed to a body of material, but also in the process, develop a taste for literature that will continue throughout life.

A pervasive objective that governs most survey courses is the fostering of appreciation on the part of the student. Somehow, the student must, or is expected to, develop an appreciation for literature and only by so doing can the course become a beginning rather than an ending.
More often than not, this objective is never realized because the survey course all too frequently spans Chaucer to Eliot, with emphasis on dates, titles, and the author's prejudices, diseases, and mistresses. These courses are historically-oriented, and there is a place for the historically-oriented course in literature which shows literature as both a cause and result of the social, intellectual, political and economic stream. But the introductory survey course may not be that place. It would be gratifying, naturally, to have a student not think that Swift was a contemporary of Shakespeare, but it would be better to have him cherish this misconception and like Macbeth and Gulliver's Travels than to have him be able to date the works and not appreciate them. For, "what profiteth it a student if he hear all about the major and minor works of English and not come to love any of them?"

I am not suggesting that a student must make some exhaustive response to a work if he is to appreciate its experience. His response may be a weak one. It usually is if he is initially reading a work, or if he is somewhat insensitive to a certain device, say metaphor. But if he is to come to appreciate literature, he must make a response in some degree.
Statement of the Problem

Since appreciation of literature is always a major objective of the survey course, it would seem that this would be paramount in the presentation of literature. Most studies reveal, however, that this objective is never accomplished, due to a faulty presentation of poetry in the survey setting.

The problem of educing appreciation becomes even more acute when the poem being presented is a Renaissance poem, for Renaissance poetry definitely demands a sensory response from its readers.

In every sensory act there are two elements: one is the sense organ, which reports what is going on in the images seen by the reader, and the other is the brain, which translates the signals of the sense organs into sensations. Once this translation has taken place, the poet's lines cease to be mere words and become instead vivid images hopefully of what the poet wants the reader to sense and thereby understand.

These images, and the figures of speech which convey them, thus have a very special goal and are seldom ends in themselves. As Rosalind Tuve points out in her discussion of the Elizabethan meaning of "sensuousness," most of these figures come generally under the heading of amplification, a word which means something very different from our modern definition of expansion. Figures under amplification are used to
magnify, to make more impressive, to make more worthy of attention. This type of illustration and amplification, according to Miss Tuve, is the main channel through which come, respectively, admiration and belief: "they make men give their minds to a subject, being brought to wonder at it because it is extraordinary and to credit it because it is clear."

It is up to the survey teacher to lead the student into admiration of and belief in poetry. More often than not, however, he is unable to do this simply because the approach he uses to teach poetry does not fulfill what should be the ultimate aim of the study of poetry-appreciation, a result of the skillful motivation of pupils and of the effective presentation of poetry.

In addition, the traditional approach to teaching poetry places emphasis on the work, the author, or the historical significance of the work. Rarely, if ever, is poetry approached with the student's personal responses in mind.

The problem thus becomes two-fold: the teacher is unable to lead the student into admiration of poetry because the traditional objective approach does not elude appreciation; secondly, poetry is not presented with the student in mind. There is a desperate need for the fostering of appreciation and for re-emphasis on the student and his response to poetry. In How Porcupines
Make Love, Alan C. Purves justifies the need for a response-centered curriculum:

At the center of the curriculum are not the works of literature, those collections of words in print or in sound wave, or the individual psyche with its neurological movements and its constantly changing psychological states and constantly modifying sets of images and concepts . . . but all those lines connecting the two. The mind as it meets the book. The response, that is the center of the curriculum in literature. Treat those lines carefully, or the book will become dead and the mind will retreat into itself. But treat those lines and you will have a response-centered curriculum.

He further states that there are four objectives of a response-centered curriculum:

a. An individual will feel secure in his response to a poem and not be dependent on someone else's response. An individual will trust himself.

b. An individual will know why he responds the way he does to a poem—what in him causes that response. He will get to know himself.

c. An individual will respect the responses of others as being as valid for them as his is for him. He will recognize his differences from other people.

d. An individual will recognize that there are common elements in people's responses. He will recognize his similarity with other people.

Purpose of the Study

A pervasive aim of most survey courses in literature is a favorable response on the part of the student. That the traditional approach to teaching poetry does not fulfill this aim is apparent. One has but to look at countless studies to determine this. However, does the Response-centered approach fulfill this aim, or is it too
an inadequate method of educating appreciation in the survey setting? It is the purpose of this investigation to find out.

It is generally agreed that appreciation is rarely, if ever achieved through a traditional approach, simply because this approach does not concern itself with eliciting favorable responses on the part of the student, whereas, the very nature of the Response-centered approach permits a fuller realization of this objective.

This study, then, will define a pervasive objective of a standard introductory survey course in literature; to demonstrate that the traditional objective approach to teaching a Renaissance poem does not entirely fulfill the objective of appreciation; to discover, through the results of a student survey, whether the response-centered approach is more likely to inspire appreciation than a traditional objective approach; to draw some conclusions about the empirical investigation, based on implications of the findings.

**Design of the Investigation**

A class of thirty students at Xavier University of Louisiana provided the basic population for the study. The class members were randomly divided into two groups; each group was posttested. Schematically, the design can be presented as follows:
where \( R \) = Random assignment of students to groups

\( O_1 \) = General attitude toward poetry

\( X_1 \) = Response-centered treatment of Bower of Bliss

\( X_2 \) = Objective treatment of Bower of Bliss

\( O_2 \) = Measure of attitudes towards Response-centered treatment

\( O_3 \) = Measure of attitudes toward objective treatment

\( X_3 \) = Objective treatment of Bower of Vaine-Delight

\( X_4 \) = Response-centered treatment of Bower of Vaine-Delight

\( O_4 \) = Measure of attitudes towards objective treatment of Bower of Vaine-Delight

\( O_5 \) = Measure of attitudes towards response-centered treatment of Bower of Vaine-Delight

\( O_6 \) = General attitudes towards poetry after both treatments

Chapter I is the introductory chapter which explains the nature of the investigation and outlines the format which is used to report the results of the investigation.

Chapter II will discuss the emergence of the survey course into the college curriculum, emphasizing the proposals of certain educators which gave direction and impetus to the development of survey courses. Included in this chapter will be tables summarizing the results of the first and most extensive research on survey course problems. These tables will illustrate that the survey
course has always had inherent problems, especially those relative to achieving survey course objectives. The chapter will conclude with a brief review of literature concerning appreciation and response, the major concerns of this investigation.

Chapter III will discuss the reform in curriculum design which gave impetus to the response-centered approach to teaching, notably the Dartmouth Conference of 1966 which proposed that only when teachers encourage students to bring into the classroom their experiences and their concerns about themselves do they produce the motivation to learn and expand students' imaginative potential.

Chapter IV will discuss the results of the actual research design. The investigator treated a controlled group of students to a traditional objective approach to two Renaissance poems and a response-centered approach to the same poems in hopes of determining attitudinal preferences of the students and in hopes of determining if the criterion of appreciation (that intangible term which for this study will be defined simply as a favorable response to poetry and a possible desire to continue reading poetry) is enhanced through a response-centered approach to teaching poetry in the survey setting.

The investigator conducted the experiment in a Survey of World Literature course. Several safeguards were used to insure maximum validity of the results: first of all, the class was randomly divided into two
groups and pretested to determine general attitudes
towards poetry before either treatment and this was
compared to the same test administered after the treat­
ments to insure that pre-determined prejudices about
poetry did not influence their like or dislike of a
particular treatment; secondly, Group A was treated to a
response-centered approach to the Bower of Bliss, tested,
treated to an objective approach to the Bower of Vaine­
Delight, tested, and Group B was treated to an objective
approach to the Bower of Bliss, tested, treated to a
response-centered approach to the Bower of Vaine-Delight
and tested; the tests after each treatment were the
refined instrument of a pilot questionnaire which already
had been conducted to insure that the final Likert-type
questionnaire produced the best results; finally,
hypotheses were formulated which were substantiated
by the results of the tests.

Chapter V will summarize the procedure used in
the investigation, draw some conclusions from the results
of the empirical investigation, and indicate some im­
plications for further research.

The Appendices will include the pilot question­
aire, the refined measuring instruments, an item by item
analysis of the results, the two Renaissance poems
used in the treatment, a detailed objective appraisal of
the two poems, and a list of the figures of speech found
in the poems.
Limitations of the Study

Basic limitations govern most research, especially those involving surveys. This study is no different. The major limitation of this study is that response-centered teaching assumes a certain rapport between a teacher and students and between a student and other students. The brevity of this experiment (one week) did not allow for development of a totally open, uninhibited, free-speaking class atmosphere (not that one is possible under any circumstance), but as close a facsimile as humanly possible was attempted.

Only two poems were used in the treatment. Poem A was taught with the response-centered approach to Group 1 and poem A was taught with the objective approach to Group 2, since it did not seem wise to teach the same poem to the same group utilizing the two methods.

In addition, two different instruments were used to measure student preferences and there were inherent limitations of reliability and validity within each instrument.

Finally, both methods were taught by the same person and the investigator did the teaching.
CHAPTER II

HISTORY OF SURVEY COURSE AND REVIEW OF LITERATURE

Chapter II will discuss the emergence of the survey course, the problems associated with survey courses and will conclude with a review of studies to measure appreciation and response.

As early as 1935, W. W. Charters, Professor of Education at the Ohio State University, pointed out that the curriculum of colleges and universities is a huge survey course. All that man has accomplished is the subject of review. The products of human genius are examined and it is intended to select from them those which will best equip the young to build a wholesome life. There may be differences of opinion about what should be surveyed, but whatever the variations, the outgoing generations insist with unanimity that the survey is indispensable for the young. Examine the curricula of succeeding ages and the judgment of what each believes to be the most valuable achievements of man will be revealed in historical perspective.

The survey idea has, therefore, an ancient lineage. The first mother taught her children all she knew; the
first father shared his knowledge with his son. When schools developed, teachers collected the significant contributions of the past to be the course of study of children. As time went on, the materials were sorted and classified into so-called subjects, but the intent of all teachers was to cover the most significant contributions of men.

At one time, a comprehensive survey was not impossible. The Greeks accomplished the task in their quadrivium and trivium, which, by covering seven areas, would compass the contributions of genius. In those days one might hope to master all significant knowledge. Later, in the Medieval era, it was still the hope to encompass all the knowledge of scholars. Comenius considered it practical for children to master a compendium of knowledge. Even in the nineteenth century, the survey course, under the rubric orientation course, was used in the United States and possessed pedagogical confidence and respect. Educators had not yet become discouraged in their attempts to treat great bodies of knowledge in a single course.

But in the latter half of the nineteenth century, the survey course abdicated. It no longer could maintain the confidence of the schoolman. And for this there was a reason. There was an amazing increase in the output of scholarly knowledge. With the discovery of scientific
techniques of investigation, and the enrollment of thousands of men devoting all their energies to research, so many contributions poured from the laboratories and libraries that no sane man could hope to know all that was known, or even keep abreast with the output as it came from the press. The old survey course of comprehensive quality became obsolete.

To make matters still more unfavorable, a psychological factor entered. The scholars had become specialists who were reluctant to survey any specialty but their own. No respectable scholar would sponsor a survey course. No Shakespearean scholar, for example, felt competent enough to teach contemporary figures.

But the generic survey idea was not thrown out with the survey course. It merely took another form to adapt itself to the new conditions. Specialists who controlled the intellectual world agreed among themselves on the faculties of the great universities that they would divide knowledge into a few large areas and would carry out the survey idea by requiring the student to take some work in each area. Ordinarily, the areas were the physical sciences, the biological sciences, foreign languages, the social studies, and the inevitable literature survey courses. In the era of the survey course, each of these areas would have been surveyed in a single course, but in the age of the specialist, the plan
invented was to require each student to take one specialized course from a sampling of specialized courses in the area.

With the earnest specialists in control, the survey course received a new impetus, but not without objections. Vociferous opposition to the situation developed partly because some critics did not agree with the idea that the significant cultural contributions of a major area can be learned in the detailed study of one small sector of the area but chiefly because the specialists were not playing quite fair with the layman student. They were not deliberately unfair because they were mostly honest men of earnest temper and very intelligent, particularly in their own fields. But being earnest men and committed to their specialties, they used the beginning survey courses as a vehicle to teach the students the rudiments of their specialty and get them ready to follow on into the esoteric activities of the field as a permanent enterprise. Unfortunately, they did not use the opportunity to familiarize the student with the very significant contributions which the specialty was making to the sum of human life as it was being lived by the layman. They were interested in recruiting specialists rather than in enriching general education.

Despite this major inadequacy, the survey course has held a unique place in the curriculum since its first recorded inception in 1914. As early as 1909, a number
of educators pointed out problems with existing curricula and made proposals which gave direction and impetus to the development of survey courses. At his inaugural in October, 1909, President Lowell of Harvard made several proposals which attracted the attention of the educational world:

American college students ought to study a little of everything; for if not, there is no certainty that they will be broadly cultivated, especially in view of the omnipresent impulse in the community driving them to devote their chief attention to the subjects bearing upon their future careers. The wise policy for them would appear to be that of devoting a considerable portion of their time to some one subject, and taking in addition a number of general courses in wholly unrelated fields.¹

In his inaugural address at Amherst in 1912, President Meiklejohn discussed much the same point and presented much the same solution.

He did not, however, propose merely a general solution to the problem. He continued and defined the areas of knowledge with which he believed it was essential for the student to become acquainted:

These five elements ... a young man must take from a college of liberal training, the contributions of philosophy, of humanistic science, of natural science, of history, and of literature.²


²Alexander Meiklejohn, "What the Liberal Arts College Is" (Inaugural Address, Amherst College, October 16, 1912), The Liberal College: Marshall Jones, 1920, pp. 44-45.
Although Lowell saw the need for courses of the survey type, and even though his words exerted a significant influence on contemporary educators, Harvard was not destined to take a position of leadership in establishing the types of survey courses proposed by its president.

Meiklejohn's influence, however, resulted in the offering of a survey course entitled Social and Economic Institutions at Amherst beginning in 1914-15. This course became the first survey course offered in an American college. Although Meiklejohn had proposed a five-point attack upon the problem of general education, only this one course was introduced into the Amherst curriculum.  

In 1918-19, Princeton offered for the first time its course entitled Historical Introduction to Politics and Economics. In 1919-20, Columbia, Dartmouth, and Williams added survey courses to their curricula—Columbia's Introduction to Civilization, Dartmouth's Evolution, and William's American National Problems. Significantly, four of these five early survey courses were in the field of social studies; one (Dartmouth) was in the natural sciences.

In 1920-21, three institutions offered for the first time survey courses in the social studies—Dartmouth,

---

Missouri, and Stanford. Their introduction was in conformity with the trend to establish such courses in the social sciences. It is, however, important that the course at Dartmouth marks the beginning of a new development, a development which Meiklejohn had recommended but which had not occurred at Amherst or any place else. Heretofore, single survey courses had been introduced into curricula of several institutions, but no college had provided them in more than one area. The new Dartmouth course was significant not because it completed a carefully planned pattern of survey courses, but because it revealed the conviction of one college that a survey in one area was not sufficient. Dartmouth's plan was a beginning, though it included only two courses, one in social studies and one in natural science.

The first approximately complete pattern was established at the University of Chicago between 1923 and 1925, when the following courses were established: Introduction to Reflective Thinking, The Nature of the World and of Man, Man in Society, and The Meaning and Value of the Arts.

The first comprehensive program of survey courses was established at Stephens College, beginning in 1925 with the introduction of survey courses in social studies, natural sciences and humanities. It is here, under the
auspices of humanities, that the current survey course in literature had its birth. 4

Though it has become one of the most common vehicles of general education, the survey course has always had inherent problems. The first attempt to identify these problems was an inquiry conducted by B. Lamar Johnson, Librarian and Dean of Instruction, Stephens College. During May of 1936, he sent a two-part inquiry on survey course problems to 131 administrators and instructors with survey course experience. The purpose of Part I was to identify these problems. To this end, twenty-six problems were listed with the request that 1 be written before each problem "which has been a problem to you but is now largely solved" a 2 "before each problem which is a problem to you now," and a 3 "before each problem which has never been a problem to you." Also included in the inquiry was space for recording other problems not covered by the original twenty-six statements.

The following procedure was used in ranking the seventy-four replies received: each response indicating the problem is now offering difficulty was rated two; each response indicating the problem had once been a problem but was now largely solved was rated one; each indication that the problem had never been a problem was

4Ibid., pp. 7-8.
rated zero. The ratings were multiplied by the respective number of their responses; the resulting products were added; and the sum was divided by the total responses on that item ("no answers" were ignored) to obtain the average rating of each problem.
### General Aspects and Problems

**TABLE 1**

Problems in Survey Courses as Reported by Seventy-Four Administrators and Teachers Who Have Had Experience with Such Courses

<table>
<thead>
<tr>
<th>Rank</th>
<th>Problem</th>
<th>(2) Is a problem now</th>
<th>(1) Was a problem now solved</th>
<th>(0) Was never a problem</th>
<th>No Answer</th>
<th>Average Age Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Appropriate textbooks are not available</td>
<td>43</td>
<td>18</td>
<td>10</td>
<td>3</td>
<td>1.465</td>
</tr>
<tr>
<td>2.</td>
<td>There is a danger of trying to present too much material</td>
<td>44</td>
<td>17</td>
<td>11</td>
<td>2</td>
<td>1.458</td>
</tr>
<tr>
<td>3.</td>
<td>It is difficult to secure instructors whose training is broad enough</td>
<td>41</td>
<td>9</td>
<td>18</td>
<td>6</td>
<td>1.338</td>
</tr>
<tr>
<td>4.</td>
<td>Instructors tend to emphasize fields of their specialty at expense of other equally important fields</td>
<td>29</td>
<td>14</td>
<td>28</td>
<td>3</td>
<td>1.014</td>
</tr>
<tr>
<td>5.</td>
<td>Survey course is provided time totally inadequate for attaining its objectives</td>
<td>27</td>
<td>10</td>
<td>32</td>
<td>5</td>
<td>.928</td>
</tr>
<tr>
<td>Rank</td>
<td>Problem</td>
<td>(2)</td>
<td>(1)</td>
<td>(0)</td>
<td>No</td>
<td>Average Age</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------------------------------------------</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>----</td>
<td>-------------</td>
</tr>
<tr>
<td>6.</td>
<td>Introduction of survey courses requires modification of subsequent courses in areas concerned</td>
<td>19</td>
<td>23</td>
<td>25</td>
<td>7</td>
<td>.910</td>
</tr>
<tr>
<td>7.</td>
<td>It is impossible for one instructor to know enough to teach a survey course without the cooperation of other instructors</td>
<td>22</td>
<td>18</td>
<td>29</td>
<td>5</td>
<td>.899</td>
</tr>
<tr>
<td>8.</td>
<td>Faculty members disparage survey courses at every opportunity</td>
<td>23</td>
<td>20</td>
<td>31</td>
<td>0</td>
<td>.892</td>
</tr>
<tr>
<td>9.</td>
<td>Schools to which our students transfer do not allow credit for survey courses</td>
<td>18</td>
<td>18</td>
<td>27</td>
<td>11</td>
<td>.857</td>
</tr>
<tr>
<td>10.</td>
<td>Survey course does not have a unified whole if several cooperate in offering it</td>
<td>20</td>
<td>18</td>
<td>31</td>
<td>5</td>
<td>.841</td>
</tr>
<tr>
<td>11.</td>
<td>Cutting across departmental lines gives rise to administrative problems that require tactful handling</td>
<td>19</td>
<td>23</td>
<td>32</td>
<td>0</td>
<td>.824</td>
</tr>
<tr>
<td>12.</td>
<td>Survey course instructors tend to be loyal to specialized departments rather than to survey courses</td>
<td>21</td>
<td>14</td>
<td>36</td>
<td>3</td>
<td>.789</td>
</tr>
</tbody>
</table>
TABLE 1 (continued)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Problem</th>
<th>(2)</th>
<th>(1)</th>
<th>(0)</th>
<th>Average weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.</td>
<td>Survey courses are likely to be superficial</td>
<td>19</td>
<td>15</td>
<td>36</td>
<td>4</td>
</tr>
<tr>
<td>14.</td>
<td>Survey courses provide un-integrated rather than unified introduction to field</td>
<td>18</td>
<td>16</td>
<td>36</td>
<td>4</td>
</tr>
<tr>
<td>15.</td>
<td>Most survey courses taught by specialists as preparation for advanced work rather than as a part of general education</td>
<td>16</td>
<td>19</td>
<td>37</td>
<td>2</td>
</tr>
<tr>
<td>16.</td>
<td>Students in survey courses get too much of a smattering of many fields</td>
<td>16</td>
<td>18</td>
<td>37</td>
<td>3</td>
</tr>
<tr>
<td>17.</td>
<td>Survey courses fail to provide foundation for advanced work</td>
<td>17</td>
<td>10</td>
<td>44</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>Survey courses are not popular with students</td>
<td>8</td>
<td>23</td>
<td>38</td>
<td>5</td>
</tr>
<tr>
<td>19.</td>
<td>Survey courses make for careless work habits on part of students</td>
<td>16</td>
<td>7</td>
<td>47</td>
<td>4</td>
</tr>
<tr>
<td>20.</td>
<td>Students entering college are not ready for survey courses—should take these courses in junior or senior year of college</td>
<td>15</td>
<td>1</td>
<td>45</td>
<td>13</td>
</tr>
<tr>
<td>Rank</td>
<td>Problem</td>
<td>Is a problem now</td>
<td>Was a problem now solved</td>
<td>Was never a problem</td>
<td>No answer</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------------------------------------------------------------</td>
<td>------------------</td>
<td>-------------------------</td>
<td>---------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>21.</td>
<td>Teaching survey courses affects instructor's interest in and ability for scholarly research</td>
<td>12</td>
<td>5</td>
<td>53</td>
<td>4</td>
</tr>
<tr>
<td>22.</td>
<td>Students and teachers regard survey courses as &quot;dumb bell&quot; courses</td>
<td>8</td>
<td>9</td>
<td>57</td>
<td>0</td>
</tr>
<tr>
<td>23.</td>
<td>Survey courses do not challenge scholarship of instructors</td>
<td>7</td>
<td>10</td>
<td>56</td>
<td>1</td>
</tr>
<tr>
<td>24.</td>
<td>Survey courses are more expensive than usual courses</td>
<td>7</td>
<td>6</td>
<td>53</td>
<td>8</td>
</tr>
<tr>
<td>25.</td>
<td>Survey courses detract from subsequent courses by &quot;skimming the cream of interest&quot; from such courses</td>
<td>7</td>
<td>7</td>
<td>59</td>
<td>1</td>
</tr>
<tr>
<td>26.</td>
<td>There is a tendency for the administration to enroll weaker students in survey courses</td>
<td>7</td>
<td>3</td>
<td>62</td>
<td>2</td>
</tr>
</tbody>
</table>
TABLE 2

"Other" Survey Course Problems

<table>
<thead>
<tr>
<th>Problem</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is difficult to obtain adequate library facilities for survey course instruction</td>
<td>2</td>
</tr>
<tr>
<td>It is difficult to construct examinations which measure survey course objectives</td>
<td>2</td>
</tr>
<tr>
<td>It is difficult to develop a grading system which focuses attention on survey course objectives</td>
<td>2</td>
</tr>
<tr>
<td>It is difficult to develop in students initiative and individual interests</td>
<td>1</td>
</tr>
<tr>
<td>It is difficult to adapt survey courses to varied student abilities</td>
<td>1</td>
</tr>
</tbody>
</table>

Numbers 5, 12 and 15 from Table 1 and the final four from Table 2 indicate the relevance to this investigation. These tables do not, however, illustrate the only inadequacies of the survey course. As the following review of literature will demonstrate, other studies have pointed out problems that go beyond the inherent problems of the survey course: problems in interpreting literature, responding to literature, assessing appreciation of literature and attitudinal factors affecting interpretation.
Theories Concerning Response to Literature

Research on readers' interpretation of literature has been influenced most by I. A. Richards, who in 1929 investigated the difficulties undergraduates encountered most often in the interpretation of poetry. He distributed thirteen poems (no poet's name included) to Cambridge University students for written responses produced after repeated readings of the poetry during a week. The majority of these students found the poems confusing, complex, and incomprehensible because of the sources of difficulty which Richards categorized as follows:

1. Inability to grasp the author's meaning at one or more levels of comprehension (sense, feeling, tone, intention).
2. Misunderstanding of the imagery.
3. Inadequate sensuous apprehension of the form and movement of the poem.
4. The misleading effect of erratic associations and stereotyped responses.
5. Distortion through sentimental or inhibited response.
6. Confusions created by the doctrinal predisposition of the reader, especially when the reader's beliefs conflict with those presented in the poem.
7. The effect of general critical preconceptions and technical prejudgments.\(^5\)

---

The role of the reader in the transaction between the reader and the text has been most fully treated by Rosenblatt. The ways in which the reader and the text interact, and also the elements which block interpretation, are examined. Rosenblatt stresses that valid teaching techniques and approaches to literature should help an individual improve his capacity to respond adequately to the text and "to develop human insights and flexible habits of thinking." She urges that the classroom atmosphere be such that the student will be encouraged to respond personally. The student is then led to discover whether his response does justice to the text. "When the young reader considers why he has responded in a certain way, he is learning both to read more adequately and to seek personal meaning in literature."

**Attitudinal Factors Affecting Interpretive Responses**

Letton discovered that attitudinal factors may influence the reader's ability. In her study at the University of Chicago, the differences in the interpretive oral responses of 22 ninth graders were analyzed. One of Letton's hypotheses upheld by the study was that the students who had positive attitudes toward reading and had had past favorable experiences with poetry became
better readers than those students who had negative attitudes toward reading.6

Using a case study approach, Piekarz found that attitudes affect reading at the perceptual level (by helping to determine the printed words actually seen by the reader), at the understanding level (by twisting, distorting, and coloring ideas), and at the retention level (by specifying what will be remembered and what will be forgotten).7

Studies of Student Response to Literature

A strong positive relationship between literary judgment and self-involvement was found by Squire in a study published in 1956. Squire reported the reactions of 52 students in ninth and tenth grade to four short stories. During their reading, the students were interrupted by Squire in order to obtain their responses at certain divisions of the story. In addition, interviews of a nondirective nature sought to elicit feelings, ideas, opinions and reactions of the students. Responses were segmented by thought units and classified in the following categories:

6Mildred Letton, "Differences in the Interpretive Responses of Ninth Grade Students to Poetry" (unpublished doctoral dissertation, University of Chicago, 1958).

1. Literary judgment: responses concerned with the author's ideas, style, characterization, and with judgment of literary worth.

2. Interpretation: responses concerning the theme, motivation of characters.

3. Narration: responses involving only the incidents occurring in the story, with no attempt to interpret them generally.

4. Association: responses generally connecting ideas or incidents in the story with the reader's own experiences.

5. Self-involvement: responses specifically associating the reader with a definite character or his reactions, either by identification or rejection of the character.

6. Prescriptive judgment: responses which indicate a prescribed course of action a character should have taken which would have fit the standards of the reader.

7. Miscellaneous: responses not included in the other categories, such as irrelevant digressions.

Squire found that an individual's responses are conditioned by the dynamic interplay of a constellation of factors, rather than by single relationships. The factors involved suggest possible clues to the reader's participation.
Since the quality of individual interpretation was found to be unrelated to either the intelligence or the reading ability of the students, Squire felt that the quality of the interpretation was based chiefly on the maturity, personality, and experiential background of the reader.

Another significant contribution is the work of Purves and Rippere, who developed an elaborate system of components as a framework for analyzing responses to literature. The four major types of critical approaches to a literary work were categorized as follows:

Engagement-Involvement: This first category deals with the way in which the critic expresses his subjective experience with a work of art.

Perception: The second category presents the reader-critic's understanding of the literary work and the angle of vision from which he discusses the work, either "analytic, synthetic, or classificatory."

Interpretation: This category is based on the process of connecting the experience presented by the work with the reader's own experiences in order to generalize about it.

Evaluation: The last category consists of responses

---

8 James R. Squire, "The Responses of Adolescents to Literature Involving Selected Experiences to Personal Development" (unpublished doctoral dissertation, University of California, Berkeley, 1956).
evaluating the literary worth of the work. This judgment is based partially on the first three categories.

Each of these categories was analyzed in considerable detail by listing itemized classifications of critical analyses for each category.

Ziegler attempted to prove that test-determined teaching (which includes exercises designed to improve recognition of theme and sense-appealing words, and then tests of these skills) improved tenth-grade girls' appreciation of literary merit.

The results of this study showed that although the use of practice material leads to an increase in those abilities in which the students were drilled, they did not tend to gain in apprehension of literary value. The test was called the Ziegler Appreciation Test, but appreciation of literature was not what was tested. Rather it was skill in recognition of theme and ability to choose selections containing the most sense-appealing words.

A more recent study of the same kind by Smith and Burns aimed "to investigate the relative effectiveness of various practices on students' ability to interpret a poem from their first reading and on the attitudes they developed toward the poem." The investigators wished to learn whether or not the type of instruction given before students read a ballad affects the quality of interpretation.
Above-average ninth-graders were selected for the study and divided into four groups. Group I listened to a tape-recorded lecture on ballads, then read the poem silently. Group II was given the tape-recorded lecture in addition to an oral rendition of the ballad by the teacher. Group III was helped by the teacher to mark certain important words and phrases in the ballad, after listening to the tape-recorded lecture. Group IV had no prereading lecture or instructions; they were merely asked to read the poem silently.

The investigators found that Group III scored the highest in the interpretation test scores, according to the interpretations set up by the investigators, but the attitudes toward poetry were not different from those of the other groups. It was concluded that the type of instruction used before reading a ballad does affect the quality of interpretation. However, the investigators defined literary interpretation as the ability to paraphrase the story of the poem. What was determined from this study was only that students were better able to narrate the story of the poem when they had been given detailed prereading instructions.9

A study was conducted by Nelms on student judgment of poetic quality. A sampling of 120 poems was

studied by a panel of sixteen tenth-graders to determine what element in poetry would appeal to them most. Student responses to the poem were recorded on rating sheets patterned after the semantic differential format used by Osgood. These groups of poems, which had been ranked on a ten-point evaluative scale by a panel of judges, were selected for use in the study. Nelms concluded that students preferred poems with narrative interest, preferably concerning unusual people, moments of crisis, humorous events, war, or death. The appeal of the subject-matter to tenth-graders was, therefore, a strong factor. Nelms also found that the form of the poem did not matter to the students, but clarity did.

The kind of instruction which has been taking place in the typical classroom for the past half century has been described by Hoetker and Ahlbrand in a study done for the U.S. Office of Education. Summarizing the studies of instructional practices in the classroom, beginning with one reported in 1912, they find that the roles of teachers and pupils are firmly set, with teachers responsible for structuring lessons and evoking answers to questions and students responsible for short, factual answers.

Most of the studies described indicate that teachers talked between two-thirds and three-quarters of the time in an average lesson. Rarely was a lesson described in which teacher's questions called for anything
besides "rote memory or superficial comprehension." The average questioning time in the classroom was two questions per minute. As one of the investigators pointed out, "If it is contended . . . that questions asked in class should require pupils to reflect, to make inferences and to develop generalizations, it is clear that most of the oral questions asked by teachers . . . were not satisfactory."10

Assessing Appreciation Through Objective Questions Derived from Stated Objectives

One, of a number of international committees, under the direction of Professor Arthur W. Foshay of Columbia University, New York, has been concerned with constructing instruments to measure the understanding and appreciation of literature. Two short poems were chosen. These were "Two at Norfolk" by Wallace Stevens, and "Ample Make This Bed" by Emily Dickinson. Two tests, one in multiple-choice format and one with open-ended questions, were constructed for each poem. Each test required 45 minutes to one hour to complete. A sample of students was drawn and each took two of the tests. The first test was always on the poem "Two at Norfolk," and the second on the poem "Ample Make This Bed." Four pairings of tests were possible for this and they defined the four treatment groups. The data

were subsequently analyzed for internal consistency within the tests and correlations between tests on two different poems. The results of the data provided no evidence to suggest that open-ended and multiple-choice tests measured fundamentally different aspects of ability, though, the results seemed to suggest that the rankings obtained for a group of students would be very dependent upon which poem was chosen for the test.

Another approach to assessing appreciation of literature is to state explicitly the objectives in teaching literature for appreciation and then to devise objective tests to measure those specific objectives. In 1925 Hannah Logasa and Martha McCoy, at the University High School of the University of Chicago, developed a series of tests to be used in measuring appreciation. After stating objectives in teaching appreciation, they list several "guides" to appreciation which they claim can be taught as well as tested by standardized tests: (1) discovery of theme, (2) association of various pieces of literature that have common themes, (3) the degree to which the reader participates in the selection, (4) reaction to sensory images, (5) response to rhythms and recognition of differences between rhythms, (6) distinction between true and false imagery, (7) discovery of fresh and vivid expressions, and (8) the establishment of certain criteria of judgment to be applied to any poem. Then they devised eight separate kinds of tests to
measure the aspects of appreciation listed above. The tests are no longer in print.

In 1935 Pooley proposed to test appreciation by devising a large number of specific tests to measure types of fundamental responses to poetry and prose and types of secondary responses to poetry and prose. By fundamental responses he meant sensitivity to certain qualities of poetry and prose; by secondary responses he meant understanding or recognition of those qualities. Pooley stated that if such tests could be constructed they would have great impact on literary study. Unfortunately, his plan for constructing the tests was never realized.

Beginning in 1935, the Committee on the Evaluation of Reading of the Progressive Education Association began its work as part of the now famous Eight-Year Study. Their work was reported in 1942. They began by setting forth six aspects of reaction to reading: (1) satisfaction in the thing appreciated, (2) desire for more of the thing appreciated, (3) desire to express one's self creatively, (4) identification of one's self with the thing appreciated, (5) desire to clarify one's own thinking with regard to the life problems raised by the thing appreciated, and (6) desire to evaluate the thing appreciated. Then they described various overt activities and verbal responses which would reveal the presence or absence of the six reactions listed above. The final
step was the construction of a questionnaire to elicit in a retrospective way from the student the degree to which he exhibited the behaviors. The work of this committee is the first attempt to devise verifiable performance objectives (behavioral objectives) as a basis for measuring appreciation of literature.

Still another attempt to state objectives of literary study and construct objective questions from them is reported by White and Enochs. During World War II, as examiners for the Armed Forces Institute, they drew up a list of objectives for reading and interpreting literature in order to give veterans credit for studies and personal growth during their years in the army. The report of their work is of value primarily for the list of objectives, three of them having to do with appreciation: (1) the student reacts to his reading emotionally and imaginatively, (2) he incorporates the manifold results of his reading into his behavior so that they can contribute to his own personal development, and (3) he becomes acquainted with an increasing number of the books and authors that have made and are making significant contributions to our culture. They found it easier to devise tests for objectives relating to understanding and interpreting, rather than appreciating.

The most recent attempt to devise objective tests of appreciation after first stating the objectives for literary study is one by the National Assessment of
Educational Progress. The objectives were written by specialists in literary study, evaluated by school officials and laymen, and then returned to the specialists for revision. These objectives became the basis for various "exercises" or tests. Three broad goals for literary study were agreed on: the student should be able to (1) read literature of excellence, (2) become engaged in, find meanings in, and evaluate a work of literature, and (3) develop a continuing interest and participation in literature and the literary experience. More specific objectives are stated under each of these broad goals. Researchers agree that the series of tests developed from this method are far superior to most tests that measure appreciation after stating objectives.

As Chapter II has demonstrated, the results of the early investigation of survey course problems indicated that a major problem is an inability to fulfill survey course objectives. Generally, one of these objectives is appreciation, a positive response to literature. The latter part of Chapter II indicated that studies to measure appreciation and response have not been conclusive enough to correct this major problem of a survey course.

It is generally agreed within the profession that this major problem still exists within the survey course in literature—students do not seem to appreciate
literature as a result of their exposure to it within the survey setting. As a result, there is a need to investigate whether a different approach to teaching literature would aid in changing student attitudes toward literature and would aid in fulfilling the objective of appreciation in the survey setting.
CHAPTER III

DARTMOUTH CONFERENCE ON RESPONSE-CENTERED TEACHING

Chapter III will discuss the emergence of the Response-Centered Approach to teaching, primarily through the results of the Dartmouth Conference of 1966.

The Anglo-American Conference on the teaching and learning of English met at Dartmouth College in New Hampshire in the late summer of 1966. For a period of four weeks there were joined together forty-eight scholars and specialists in teaching English in the public schools and colleges: twenty-seven from the United States, twenty from the United Kingdom, and one from Canada. Since this was the first large-scale international conference on the teaching of English, the participants were carefully selected to secure diversity of experience, interest, and point of view. Some were teachers in primary and secondary schools, others teachers in schools of education, and still others university professors concerned about what had been going on in public education. They included specialists in the various disciplines of English—literature, linguistics, creative writing, rhetoric, composition and communication skills, and a dozen or so other specialists,
including psychologists, psycholinguists and sociolinguists who visited the Seminar from time to time as consultants.

The participants at Dartmouth were concerned about precisely the same issues as the Curriculum Project Centers: attempting to define English and thus establish a coherent methodology for teaching it effectively. Only four years earlier many in the profession had thought the problem would have been solved by then for Project English was soon to have completed its work, based on the theories and principles of the New Math and the New Science. But a great deal of change and a great many new ideas had emerged in the few short years since the structure-centered Nebraska Project had been funded early in 1962, and upon re-examination many both within and without the profession had found the entire project unsuitable as a curricular guide for English. Despite the fact that the project Centers were completing their curriculums and preparing them for national distribution, a sense of dissatisfaction and a new skepticism had slowly surfaced among the more prominent in the profession.

When Dartmouth convened, therefore, even those participants who had been directly involved with the structure-centered programs of Project English could be listed among the doubters: Paul A. Olson of Nebraska, S. W. Douglas of Northwestern, and Albert Kitzhaber and Wayne O'Neil of Oregon; all had themselves begun a
painful re-evaluation process and their misgivings were publicly voiced at the Conference.

While structure, sequence, and discipline had created the New Science, the participants at Dartmouth for the most part agreed that it simply did not provide the means for effectively teaching students to read, write, talk, listen or enjoy reading literature. Somehow, as the publications of Kohn, Holt and Fader illustrated, most English curriculums had neglected to address themselves to the personal and human qualities that each individual student is capable of bringing to the study of language and literature. In its quest for scholarship and excellence, the structure-centered reform movement of the early 1960s had lost sight of its original purpose and become trapped by its own intellectual energies. Defining English, establishing a curriculum for literature, and learning to teach both effectively and meaningfully were found to be tasks far more difficult than many had originally thought.

Although neither an articulate definition of English nor a detailed curriculum ultimately emerged from Dartmouth, the Conference as a whole managed superbly to construct a whole new and vibrantly-alive philosophy for the teaching of English and literature, based on both the student-centered, humanistic education movement occurring in America in the 1960s and on some fascinating and different ideas about the nature of language and literary
response presented at the Seminar by the British delegates.

After examining at great length the kinds of instruction traditionally offered and the curriculums for schools both in America and England, Dartmouth saw its pedagogical task as supplying to the study of English a theoretical basis on which to plan instruction and develop curriculums that had been almost totally neglected by the English teaching professions both in the United Kingdom and the United States. Dixon explains in *Growth Through English* that among the models or images of English widely accepted in schools on both sides of the Atlantic, all were composed of or centered about two basic concepts: the development of skills and the transmission of a cultural and intellectual heritage via the classics of literature. English instruction had concentrated heavily on both these components over the last several decades, with the result being on the one hand that almost universal literacy had been brought to both countries, and, on the other, that this literacy had been "dissipated," for the most part, on the impoverished literature of the popular press, which grew in answer to it.¹

In fact, almost everyone at the Conference was willing to admit that structure-centeredness had brought

the concentration of the teaching of skills, concepts, and literary heritages to their ultimate achievement in many of the Project English Curriculums: no grander or more elaborate a construction or method of operation could have been achieved for the careful articulation, delineation and transmission of knowledge about literature and language than the programs developed at Nebraska, Carnegie-Mellon, and Oregon. And in this respect, participants noted that after years of drill and exercise, there was little to show for the effort: the concentration of knowledge seemed not to have significantly improved either the communicative abilities of students or their appreciation of literature. Dartmouth was to propose, therefore, that the major limitations of these curricular formulations lie not in the area of English they choose to sketch (concepts, information, frames of reference), but rather "in the vast terrain they choose to ignore."²

And what were those areas that traditional, structure-centered, skills-oriented curriculums had neglected to consider? Simply the actual human experiences of everyday life: the talking and the thinking things over, the gossip and the reading, the diary, the newspaper and the conversation it evokes, the TV programs and an evening at the movies, the stories (oral and written) which compel retelling and passing along, the reflections on past

²Ibid., p. 2.
experiences and the memories that usher monologue and dialogue, and the writing about those vivid happenings, and always the readings and the "stories" we create through language which help us more fully to understand our world and our experiences and which give us pleasure constantly. In short, the participants at Dartmouth felt that English instruction in the past had for too long concentrated on themes, genre studies, critical theories and had failed to bring into the classroom the basis from which all the various language activities derive—involve in activity and engagement with life experiences themselves: that broad range of linguistic discovery which prompts the use of language in the first place and those very human and personal areas of existence which "join a man's language to his experience" and draw him naturally into reading and writing.³

And in ignoring involvement schools had not helped promote a craving for the pleasures of literature, for a student's own personal heritage and background is:

... a network of attitudes to experience and personal evaluations that he develops in a living response to his family and neighborhood. ... And this personal culture is what he brings to literature; in the light of it he reads the linguistic symbols (giving his own precious lifeblood!). What is vital is the interplay between his personal world and the world of the writer: the teacher of English must acknowledge both sides of the experience and know both of them intimately if he is to help bring the two into a fruitful relationship.⁴

³Ibid., p. 4. ⁴Ibid., p. 3.
Thus, by emphasizing texts and concepts and tradition, the average teacher was secure in presenting to students already formulated literature and fictions, the written word, the school's strength, instead of attempting to draw on student experiences of reality and self: their strength, their fictions. Dartmouth suggested, therefore, that only when we openly encourage students to bring into the classroom their experiences and their concerns about themselves and their lives do we produce the need to communicate and the motivation to learn and expand both language and imaginative potential.

At this conference, James Britton delivered a position paper entitled "The Response to Literature" which was so favorably received by the participants in general that the study group on the teaching of literature accepted the document as the framework for the group's final report. Following the thinking of Whitehead and Creber, and the psychologies of Piaget and Langer in particular, Britton noted that as with language growth, literary involvement and enjoyment does not begin with formal classroom instruction either: young children, Britton averred, come to school already having been engaged often intensely, in rich literary experiences, spontaneously responding to and delighting in oral stories, rhymes, folk songs, fairy tales, fantasies and myths, as well as imaginative TV programs and movies. In short, teachers
ought not to deal with literary awareness and response as though they were starting from scratch. Moreover, knowledge of human experience, feeling, and motivation, is also developed for the most part, like all language processes, outside school, in confrontations at home and with friends, in personal triumphs as well as in personal reprisals. Loneliness, anticipation, the celebration of life, and the knowledge of evil—none of these experiences can be approached directly and taught as "themes" or "unit-lessons" in class: with these matters, Britton's essay suggests one can only encourage the students to bring their inchoate personal emotions with them to class for exploration, discourse, discovery, and enlargement. All of one's natural delights and responses as well as all of one's ideas, subjective opinions and background experiences, will determine how one will react to the literature introduced into the classroom, and the growth of literary appreciation and awareness, Britton maintained, ought to be viewed as a gradually developing process of imaginative response and creative expressiveness. The participants agreed with Britton. Teachers of literature ought not to treat stories and poems as "works of art" or be overly concerned with content, interpretation, criticism, or techniques; rather, it was agreed that literature ought to exist within the classroom as a presentational and dramatic enactment of human experience which, when treated as such, demands effective as well as intellectual and
creative responses to the "fictions" and "stories" students bring with them to school.

Britton confirmed that what students will bring with them to the classroom are "gut reactions" or perhaps a remembrance, a "that's me" identification, or maybe just a personal fragment. But it is these fragments which must be accepted and expanded, not rejected, and above all, Britton warned, our pedantry as teachers of literature and defenders of the culture must not be allowed to stand in the way of the imaginative growth of our students:

Clearly a naive writer and a naive reader may share a satisfaction in circumstances which would only infuriate or at least disappoint a more sophisticated reader. Is this naive response different in kind from that we desire for literature, or merely different in intensity of feeling or complexity or comprehensiveness or verisimilitude? In other words, are such responses (and children must make many of them) the bad currency we seek to drive out, or are they tender shoots that must be fostered if there is to be a flower at all? ... Again, at quite a different level, teachers using the 'practical criticism' method sometimes introduced passages of literature paired with sentimental or otherwise second-rate writing, inviting comment leading to a verdict. Is this not an attempt to drive out bad currency? If, as I believe, satisfaction with the second-rate differs in degree but not in kind from the higher satisfaction, teachers should surely be concerned to open doors; as the pupils advance, other doors will close behind them with no need for the teacher to intervene.

Our aim, then, should be to refine and develop responses the children are already making to fairy stories, folk songs, pop songs, television serials, their own games, rhymes and so on.5

The implications for teaching methodology and curricular design from the preceding theoretical discussion are obvious: for the language processes of growth into literacy and growth into literary appreciation, what the student brings to school with him in terms of oral language ability, literary responses, and experiential background ought to be considered at least as important as anything the classroom can directly provide in terms of instructional opportunity. Moreover, what teachers actually do in the classroom, the activities they devise and the opportunities they provide, should not serve as an all too apparent halt to the natural language-growth-response-process, but rather should strive to enhance and expand the way students have developed and used language and literature all their lives and to extend into the classroom the experiences, fears, joys, triumphs and failures that students have talked about and wondered about since birth. In fact, in The Disappearing Dias, Whitehead flatly rejects the notion that English can be taught "directly," that is, as a completely structured model to be handed over to students for imitation, discovery, or emulation. The true task of English instruction, he affirms, is:

... to help children to refine, polish, raise to a higher level of sensitivity, effectiveness and precision a language which they already possess in a highly developed form. ... The main business of the English teacher is not instruction in any direct sense, nor even teaching in the sense which may be applicable
in some other subjects. It is the provision of abundant opportunity for the child to use English under the conditions which will most conduce to improvement; opportunity, that is, to use his mother-tongue in each of its four modes (listening, speaking, reading, writing) and for all the varied purposes (practical, social, imaginative, creative) which make up its totality; opportunity, moreover to use it under expert guidance and in situations which will develop ultimately his power to be self-critical about his own efforts.6

Thinking of English or literature, therefore, in terms of skills to be mastered, contents to be sequenced, and structures and approaches to be transferred, maneuvers us into thinking of language and literature as somehow external to the human being who uses it, a technique which can be mastered by intellectual effort, or a set of responses which can be learned by processes of conditioning.

Dartmouth was convinced that curriculums which attempt to emulate several cognitive and/or logical orientations will always remain inadequate, for to be effective such constructions would have to be as complex as the workings of the mind itself, and flexible enough to adjust to the different experiences and uses of language of each student. Simply, the deep structure of language, where meaning resides and from where literary response emanates, is highly individualistic and at the present time it is impossible to mesh out what we know of the

structure of the English language, the nature of the imagination, or the "why" of literary response, with the structure of each individual mind without seriously damaging the humane and effective aspects of English. The acquisition of language and the growth and development of the imagination in human beings more naturally follows a psychological-experiential-creative sequence, which is, to a great extent, idiosyncratic for each person.

What one selects from his experiences to explore through language and what kinds of experiences, language situations and "fictions" one happens to be part of by accident of birth or otherwise simply cannot be predicted. And although this is not to deny that cognitive patterns do not exist in language development, Dartmouth recognized far in advance of most others, that for too long the teaching of English has considered the logic and rhetoric of its subject-matter almost to the exclusion of the psychology of individual language users and story-responders. Dixon reports:

To the external observer, then, the attempt to derive a rational sequence for the teaching of English from the internal structure of the subject as studied at its highest level seems open to three major objections. In the first place, there is no body of agreement as to the nature of this structure nor does any such agreement seem attainable; it is not clear whether it should be looked for within the discipline of literary criticism or that of linguistics. Secondly, the search for this kind of 'structure' as a guiding principle leads to a retrogressive emphasis on 'knowledge' (knowledge about the language or about literature)
as opposed to 'ability to use.' And, thirdly, the desire for a step by step articulation leads (as is made explicit in Book, 1962) to a demand that the English teacher's field of activity be restricted to that which can be made incremental.\(^7\)

Thus, with respect to literature, it is not that Dartmouth assumed a necessarily anti-literary, uncritical stance, and one totally insensitive to the ideas contained in literary selections, but rather, following the new "transactional" psychologies, the writings and the creative work of men such as David Holbrook and J.W.P. Creber, and the student-centered philosophies of Holt, Herndon, Kozol and Fader, the Seminar felt acutely that courses of study in literature designed to teach a set number of selections, uncover major themes, demonstrate literary techniques, or generally teach for concepts and information about literature and literary periods, simply violated the true significance of literature and interfered with the pleasures good writing can afford when approached correctly, as part of a transactional process that contributes to the imaginative development of individual human beings.

It may appear that the Dartmouth Conference was adamantly opposed to the more formal concerns of literary instruction: the problem of artistic formulation and the importance of literary criticism and interpretive analysis, in short, knowledge about technique, style, form and genre.

\(^7\)Dixon, p. 84.
This is not the case, however. Dartmouth considered all of these "traditions" to be valid classroom concerns. Actually, the validity of such knowledge was not precisely the issue at Dartmouth, but rather, the Conference was more concerned with putting this kind of content in its proper perspective; that is, how should such knowledge be approached, how much is necessary, and how much importance it should be accorded? The Conference was inclined to believe that knowledge of structure, form, technique and genre will develop automatically if students are allowed to respond to literature freely and creatively and if they continuously receive satisfaction from their reading experiences:

An increasing sense of form must be taken to mean an extension of responses to some of them into a total and inclusive response.

Our sense of literary form increases as we find satisfaction in a greater range and diversity of works, and particularly as we find satisfaction in works which, by their complexity or subtlety of their distinctions, their scope or their unexpectedness, make greater and greater demands upon us. Our sense of form increases as our frame of reference of reality grows with experience, primary and secondary, of the world we live in. A sense of literary form must grow thus, from within; it is the legacy of past satisfactions. . . . Progress lies in perceiving gradually more complex patterns of events, in picking up clues more widely separated and more diverse in character, and in finding satisfaction in patterns of events less directly related to their expectations and, more particularly, their desires; at the same time, it lies in also perceiving the form of the varying
relationships between elements in the story and reality as increasingly they come to know that commodity.\textsuperscript{8}

In other words, Dartmouth believed that formal meanings and perceptions about structure are not necessarily apprehended through analysis (as the structure-centered curriculums believed), but, formal understanding and articulation are most effectively fostered by providing first for a personally meaningful encounter with literature, and then interpretation and structural designs can be intuited from these total experiences. Thus, although all formal considerations of stories and poems do relate to the literature curriculum, and are important, it was generally agreed at Dartmouth that in the final analysis none of these matters ought to become the central concern of any literature program; the desire for interpretation and criticism should arise from response itself.

This position was idealistic and naturally the practical question arose: what if form consciousness, the desire to know about literature, its techniques, its genres and modes, does not \textit{naturally} develop? It was Britton who spoke to this question most eloquently. Simply, he was willing to admit that in many instances 'form consciousness' may not develop. Students are not literary critics, he admonished, and what they bring to a text may ostensibly lead far away from the text:

\textsuperscript{8}Britton, pp. 4-5.
"Response may become articulate, finding expression in comment and criticism, but equally it may not; and this, as pedants, we find very difficult to admit." 9 Britton was aware that his stance did not please everyone at the Conference, but he did feel that his remarks presented a realistic perspective on the problem of teaching about literature in the English curriculum. Very few people will grow up to be critics or teachers, and for most, growing up to assume responsibilities in widely disparate occupations, their sense of what their own life is about will naturally occupy the forefront of their minds, and so they will derive from literature the pleasures and the formulations that seem most meaningful to their wants and needs. And it was to these goals, the Conference felt, that a literature program ought to be directed.

Two problems about formulation remain: (1) when should teachers introduce these matters, and (2) how much information about literature is necessary. In regard to the first question, Dixon reports that this problem might best be solved by individual teachers operating within specific classroom situations:

When we teachers tell ourselves (in syllabuses and curricular guides) that people should be familiar with this or that literature, should have a working knowledge of this or that rhetorical form, should be aware of varieties of English, differences in standard, etc.—in all these cases we are in effect giving ourselves

9Ibid., p. 5.
a reminder of what to be looking for in pupils' discoveries. These are the things the teacher is bearing in mind, waiting for the pupils to reach towards, looking for an opportunity to develop. So there are two levels: at the first, the structure the teacher bears in mind; at the other, his observation of the individual's development and his sense that at some point in that development, this is the appropriate moment—to judge by the pupil's signals—for the creation of a particular frame of reference to the meaningful. Thus, a discussion of the attitudes, feelings and ideas implied by a word, according to its context, may arise in reading a poem aloud, or in looking at an advertisement, or when a class that has just been reading say, Hemingway, suddenly turns to Dylan Thomas; indeed there are so many occasions for awareness of this kind to come to the surface through a hesitation, a question, or an argument, that it seems quite unnecessary for teachers suddenly to impose a set course on elementary semantics. 10

In other words, knowledge about literature is appropriate when it would serve to further extend and deepen initial responses. But this solution was found to be inadequate by some; and with respect to the second question, Whitehead remarked that there was even more "muddled thinking." This quote from James Squires' Response to Literature is perhaps the most informative piece of evidence available from the Dartmouth papers. But it is clear that the participants had no solution to this complex problem either:

On the other hand, to understand a literary work and to approach the experience that it offers, a student very often may need extrinsic information about, for example, the historical or cultural setting in which a work was written,

10 Dixon, p. 78.
or about the life, the thought, the sensibility of its author. The teacher should be able to judge how much information is necessary in any given case, considering the particular needs of the students confronting him. It follows, therefore, that his education should train him to make such judgements and equip him with the information to frame and support his teaching. 11

Although Dartmouth firmly rejected the notion of fixed, sequential curriculums for literature (or any other aspect of English for that matter), the Conference as a whole cannot be accused of disregarding entirely the problem of continuity and sequence. In fact, the question of attempting to establish possible "directions" for the study of literature was one of the most intensely contested issues at the Seminar. But the kinds of sequencing Dartmouth suggested were vastly different from traditional curricula and syllabi, precisely because the Seminar was aware that a curriculum for English and/or literature must deal with many different levels of growth and patterns of development simultaneously.

To begin with, Dartmouth recognized that the various aspects of English (reading, writing, listening, discourse, literature) cannot be fragmented, separated from one another, and taught in isolated sequences. As we have seen, the Seminar tended to view English as directly holistic and humanistic, consisting of an integrated body of attitudes, ideas, facts and conclusions that are all

intrinsically interrelated and bound together by a knowledge of the intimate relation that exists between a man's language and his experiences; simply, language activity resists fragmentation because it is essentially imaginative—"story creating"—and is part of the very fabric of individual human beings who are free to develop and transform themselves by conscious choice. Thus, if we seek continuity, Dartmouth suggested, our curriculums cannot attempt to disunify and teach as separate skills and subject-matters, language processes that are already inexorably integrated; to do so would be to seriously misrepresent how language actually functions within the human community: as a meaningful construct of whole human beings who bring all of their past experiences and present intellectual knowledges to bear on each creative and communicative response.

This recognition of the "wholeness" of English was, in fact, one of the major accomplishments of the Seminar, and the participants were convinced that much of the failure of teaching English well resulted from language arts programs that treated the various aspects of English as separate sequences. Even though integration was always planned for, it was painfully obvious that cohesiveness rarely eventuated. So in the first instance, a curriculum for literature would have to account for

\[12\] Dixon, p. 32.
the fact that all language activities are interrelated. Thus the teaching of literature would have to take its place within (not alongside) all the other involvements of the English classroom, and literature ought not to be considered the hub of study from which the other language arts would emanate; instead, creative, integrated language activity was seen as frequently including literary experience and vice-versa.

Dartmouth also looked at developing a sense of continuity and direction for literary response within the individual classroom. But growth here was viewed as an open-involvement-student-centered-learning experience proceeding "organically" according to the directions and the concerns of individual students or individual groups of students. Thus, in a year's work, for example, instead of structuring lessons about the analytical demands of an abstractly defined "content" or "work to be covered," Dartmouth suggested that the introduction of literature into the classroom center about the intellectual and imaginative exploratory curiosities of individual students responding creatively to any number of diverse stories, poems and dramas appropriate for a particular grade level. Activities and discussions were conceived of as necessarily being free-form, rather than proceeding through a tightly-knit and well-organized sequence of unit lessons. But this was not in any sense to reject pre-planning. In fact, Dartmouth was well
aware that structuring language activities for openness, freedom and growth possibilities was a far more difficult task than teaching according to a syllabus:

If in the course of reading some poems with a class, the teacher sees possibilities for acting, or if in the accompanying talk pupils are so seized with the topic that they want to write, then a unitary approach permits the flow from a prepared activity to one relatively unforeseen. Lessons become less preformulated. This is not to reject pre-planning and system: on the contrary, a teacher who is planning flexibly needs to consider beforehand many possible avenues that his pupils may discover in the course of a lesson, so that whichever catches their enthusiasm he is aware of its possibilities. The more active the part pupils are given, the more difficult to predict all that they will find an uncover: thus the need for a flexible teaching strategy rather than rigid lesson plans, and for teachers confidently able to move with a class from reading My Childhood to discussing old people they know or to acting encounters of youth and age.

. . . What unifies such varied classroom activities is the theme or aspect of human experience on which work centers.13

Furthermore, it was pretty well agreed that in all instances and at all levels teachers ought to very carefully attempt to move as often as possible from simple responses to even more creative and complex ones, all the while being very mindful of the psychological and emotional complexities involved in developing and refining literary responses.

In addition, the participants were well aware that literary response is both a receptive (inward, moral, private) aspect of language growth and development, as well as a productive one; that is, reading can easily lead

---

13 Ibid., p. 33.
to writing activities, to discourse, to drama, as well as result from them. And Harding added that the Response to Literature also included not only immediate response, but later effects and that overt response (verbal etc.) may indicate very little of one's inner response.\footnote{D. W. Harding, "The Report of the Study Group," in \textit{The Response to Literature}, ed. James R. Squires (Champaign, Illinois: NCTE, 1968), p. 11.} Dartmouth suggested, therefore, that teachers and planners must be aware of these kinds of continuities also. At times, teachers ought perhaps to help connect response, and at other times leave responses unresolved in the expectation that a greater degree of imaginative growth may result from this avoidance of closure.

Similarly, the Seminar pointed out that sequencing would have to be acutely aware of experiential growth patterns as well. What kinds of experiences, for example, can be considered typical of the elementary school child? of the adolescent? the undergraduate student? As John Dixon remarked, if we are to construct a curriculum closely related to student experiences, "to promote growth, then experience must come in some sort of order."\footnote{Dixon, p. 72.} Dixon makes it abundantly clear that students do not merely want teachers to entertain; they want them to teach; students need to feel they are going
somewhere and they need to experience both accomplishment and success: "Improvisation can thrive only within the framework that expresses, more or less articulately, an underlying pattern of development." And yet, imaginative growth patterns are often individual and complex to understand. Why one type of literature is passionately devoured by a certain youth at a certain time in his life is a difficult, if not impossible question to answer. And finally, there are linguistic growth patterns to consider, for the realization of literary responses and the increasing desire for "formulation" and "conceptualization" are no doubt closely connected with the student's growing language abilities and his slowly emerging sense of awareness and control over his linguistic powers.

Dartmouth was not interested in establishing a master-plan, the ultimate curriculum for literature, for English was seen as simply not lending itself to such massive all-encompassing constructs. Dartmouth was, however, more concerned with the problem: "What do we do in Monday's English class?" The Conference wanted to get down to talk about actual response provoking activities within the classroom. This particular and unique focus was aptly described by Albert Marckwardt when he commented that the concept of discipline at Dartmouth was "operational" rather than contentive; almost immediately upon

---

16 Ibid., p. 91.
the opening of the Conference the familiar question, "What is English?" was turned into, "What does the English teacher do?" which in effect was asking what the student might best be doing to develop his sensitivities to literature and his adroitness in the use of language.\(^\text{17}\)

In this regard, Dartmouth has provided the profession with a good idea of what an English class ought to look like and what both students and teachers ought to be doing: using language, doing together, creating, talking, dramatizing, miming, scripting, working in groups, improvising, sharing experiences, telling stories, and both acting on literature and reading it. Involvement, Activity, Engagement, Drama—these are the overriding themes of the Seminar.

As for literature particularly, Dartmouth suggested that the curriculum cannot teach literature directly by concentrating exclusively on what it is, but rather the English classroom ought to instead create viable, meaningful, personally relevant "contexts" within which literary experiences, the need and the desire to experience fictions and create them, might naturally and organically be intermixed with authentic, operational language activities. This essential notion

of the English classroom as providing a "context," a "place," wherein literature and human experience might find root, expand, and grow is eloquently expressed by Benjamin DeMott in the article, "Reading, Writing, Reality, and Unreality":

The substance of English is dramatic and presentational, a fullness, an embodiment, a wholeness not an isolated or swiftly nameable concentrate: not energy, not heat. But as already indicated . . . it is the place--there is no other in most schools--the place wherein the chief matters of concern are particulars of humanness--individual human feeling, human response, and human time, as these can be known through the written expression (at many literary levels) of men living and dead, and as they can be discovered by student writers seeking through words to name and compose and grasp their own experience. English in sum is about my distinctness and the distinctness of other human beings. Its function, like that of some books called great, is to provide an arena in which the separate man, the single ego, can strive at once to know what if anything he uniquely is, and what some brothers uniquely are. The instruments employed are the imagination, the intellect, and texts or events that rouse the former to life. And, to repeat, the goal is not to know dates and authors and how to spell recommend; it is to expand the areas of the human world--areas that would not exist but for art--with which individual man can feel solidarity and coexistence.18

Students ought to spend their time in class engaged in the active exploration of human experience--responding to literature--where the "stuff to be conceived" is the raw stuff of human interaction and not concepts or literary matters themselves.

---

Thus what emerges from Dartmouth—from all its official publications and its 1000 plus pages of "seminar papers"—is not a curriculum for teaching English or literature, but rather a set of values, a stance, a "clearing of the air." Dartmouth deflated several theories and endorsed several others; it frankly admitted the errors of the past but provided a positive sense of encouragement for the future; it re-asserted the importance of the humane and affective aspects of English and positively identified those areas where research is most vitally needed: the nature of oral language discourse, the nature of response, psycholinguistic patterns of development, and all those areas where child development intersects with the use of language.

And so, although Dartmouth raised many more questions about the teaching of English than it answered, the Seminar as a whole managed to stir something very deep within the profession, and even though a decade has passed, its true effects on the schools and the curriculum are yet to be seen. It would not, however, be an exaggeration to say that the Seminar in general has influenced the teaching of English and literature more profoundly than any single event of the past twenty years. Simply, what has stirred the heart of the profession so profoundly and altered so radically individual perceptions about the nature of English was the Seminar's sense of "bravado."
Dartmouth's recommendations about the teaching and learning of language and literature are not merely recommendations, but manifestos. The term "The Response to Literature" has come to stand for, not a curriculum, not even a plan of action, but rather a philosophy of education, and in a very real sense, a call to arms as well.

In view of this call to arms, in view of the survey course situation, in view of student attitudes to poetry, and in view of the potential value of response-centered approaches to teaching as proclaimed by the Dartmouth conference, it was decided to conduct a response-centered approach to teaching poetry in the survey setting in order to determine if this approach is preferred by students.
CHAPTER IV

THE RESEARCH DESIGN AND AN ANALYSIS OF

THE RESULTS

Introduction

Chapter IV will discuss the procedures used to develop the instruments, the design of the empirical investigation of an objective approach versus a response-centered approach to teaching two Renaissance poems, an explanation of the independent variable, and the findings of the empirical investigation.

Once the investigator learned that no research had been conducted to assess the effects of an objective approach and a response-centered approach to teaching Renaissance poetry in the survey setting, he proceeded to explore the possibilities of such an investigation as a possible dissertation proposal.

Immediately, it became apparent that studies to measure appreciation of poetry were enough in abundance to provide insight into the effects of teaching poetry through an objective approach, that, though there does not exist well-defined studies to measure appreciation through a response-centered approach, there does exist enough information on the nature of this approach to provide a
conceptual basis for such an investigation, and that such a comparative analysis of the two approaches would require some type of assessment of student attitudes towards these two approaches to teaching poetry.

Since the investigator assumed that these preferences would indicate a solid choice of the response-centered approach over the objective approach, it was necessary to conduct some type of preliminary test to substantiate this hypothesis. To this end, it was decided that a pre-test of attitudes should be constructed and administered, since the most appropriate data for educational research problems are those collected by means of tests or other measuring devices.

The Likert technique of summated ratings seemed the most appropriate vehicle for the questionnaire. This technique consists of (1) the collection of the statements in the usual ways, through interviews, essays, and informal closed and open-ended questionnaires, (2) the use of several of these items to which individuals respond along a continuum from "strongly agree" to "strongly disagree," (3) collapsing the outside categories and scoring each response 5, 3 or 1, depending upon the degree of favorable response toward the matter in question, (4) the summation of these scores on individual items to yield a score of general attitude, (5) an item analysis, and (6) the acceptance of the final attitude scale on the basis of
those items which significantly differentiate individuals with most positive attitude scores from those with low attitude scores toward the area of concern.

In developing this method of summated ratings, Ralph Likert gave two forms of a scale to a group, employing Thurstone's technique in one case and his own in the other. He found a correlation of better than .9 between scores of the subjects on the two forms. Therefore, current research has tended to utilize the less tedious method of summated ratings in the construction of attitude inventories.

Once the form of the questionnaire was decided upon, the content of the test became very crucial. In consultation with the Research Consulting Service of The College of Education of the Ohio State University, the investigator decided that the first part of the questionnaire should include some type of assessment of general attitudes toward poetry. Secondly, it was decided that some indication of the type of poetry instruction the students were accustomed to would be beneficial. Thirdly, questions to measure preferences to an objective approach to the Bower of Bliss were devised. Finally, questions to measure preferences to a response-centered approach to teaching the same poem were constructed.

In an investigation of this magnitude, the pilot survey is by far one of the best indicators of a successful outcome. Thus, it was decided early in the planning stages
to conduct a pilot survey. Several instructors who teach Introduction to Poetry at The Ohio State University were asked about allowing their class to serve as the preliminary population. Of those contacted, one seemed most enthusiastic and volunteered her class as the experimental group. Consequently, the pilot investigation was conducted at The Ohio State University to explore response-centered teaching and to develop and analyze the measuring instruments.

Each student was given a copy of the poem, with the instructions that they were to read the poem as homework and that they would respond to a questionnaire on the following class day.

The students of this particular class provided an ideal test population: there were approximately 45 students in the class; most were either sophomores or juniors, the typical survey course student; all were taking this course to satisfy the English requirement for their various curriculums; and all had been taught poetry in the traditional, objective way that most poetry is taught.

The pilot questionnaire was passed out, after a brief, but not biased, statement about the nature of the investigation. Each student was asked to indicate his preferences as to the way he would like to be taught this particular poem.
The results were tabulated, keypunched and an item analysis was made. The results overwhelmingly indicated that the students preferred to be taught through a response-centered approach, rather than through an objective approach. Thus, justification for pursuing the investigation was established.

The results of this pilot questionnaire were, more importantly, indicative of many more things. It was decided that merely having the students read the poem and indicate the way they would prefer to have it taught was not decisive enough and would not elicit the best test of their preferences. Therefore, it was decided that the investigator must actually teach the poems, utilizing the two approaches and then measure attitudinal preferences of the students.

To this end, the investigator immediately began research into the philosophy of the response-centered approach to teaching, since he was already quite familiar with objective approaches, having been formally trained in that method and having taught by it for several years. (A full discussion of the response-centered approach appears in Chapter III). Educators such as Rosenblatt and Purves provided enough information to convince the investigator that he could handle a response-centered approach.

Secondly, a committee member suggested that utilization of a second Renaissance poem would maximize internal
validity of the test and would thus increase the overall validity of the experiment. Consequently, the Bower of Vaine-Delight was added as the second poem to be taught by the two methods. This, of course, meant that statements had to be devised to measure attitudinal preferences of students to the two methods of teaching this particular poem.

The next major concern was the decision as to what students would serve as the final population of the investigation. Use of the pilot class was eliminated, since the experiment would take at least a week to complete and this amount of time seemed an incredible imposition on Dr. Munday's class time, especially since she had not planned to relinquish her students for a week. The next best thing was opted for. The investigator decided to wait until his return to full time teaching duties at Xavier University of Louisiana and to use one of his survey classes in World Literature as the final populus of the investigation.

This allowed for several improvements to the original plan. First, the investigator was in familiar surroundings, amidst the caliber of students he was accustomed to teaching. Secondly, the accuracy of the test was increased, since the students were responding to their own teacher, not someone who comes in, conducts an experiment and leaves. Consequently, the likelihood
of their responding more openly and freely in the classroom setting that they were accustomed to was enhanced. Next, the experiment was conducted during the fourth week of school which meant that the teacher and students were familiar with each other.

Finally, it was decided that the same test of general attitudes towards poetry which was administered at the beginning of the experiment would be administered at the end to ensure that predetermined attitudes toward poetry did not significantly prejudice the preferences of the students.

Schematically, the research design employed can be represented as follows:

\[ R \quad O_1 \quad X_1 \quad O_2 \quad X_3 \quad O_4 \quad O_6 \]

\[ R \quad O_1 \quad X_2 \quad O_3 \quad X_4 \quad O_5 \quad O_6 \]

where

- \( R \) = Random assignment of students to groups
- \( O_1 \) = General attitude toward poetry before the treatment
- \( X_1 \) = Response-centered treatment of the Bower of Bliss
- \( X_2 \) = Objective treatment of the Bower of Bliss
- \( O_2 \) = Test of attitudes towards a response-centered approach
- \( O_3 \) = Test of attitudes towards an objective approach
- \( X_3 \) = Objective treatment of Bower of Vaine-Delight
- \( X_4 \) = Response-centered treatment of Bower of Vaine-Delight
- \( O_4 \) = Test of attitudes towards an objective approach
05 = Test of attitudes towards a response-centered approach

06 = General test of attitudes toward poetry after the treatment.

The entire treatment covered one week, five class days, and the time varied from one hour to one hour and twenty minutes. The following summary details the day by day execution of the independent variable.

**Monday**

1. On the first day of the experiment, the investigator outlined the procedure to be followed to the participating group. In order to keep the experiment as unbiased as possible, the students were told only that they were going to be exposed to two different methods of teaching Renaissance poetry and that they would respond to statements concerning those methods.

2. Since there was no provision for substituting students, because of the small size of the test group, the importance of attending all of the sessions was stressed.

3. The students were then given copies of the two poems and were told to read them before the first session.

4. The students were then randomly divided into Group 01 and Group 02, each consisting of 15 students.

5. The pre-test of general attitudes towards poetry was administered to both groups.

6. Finally, Group 01 was told to report on Tuesday; Group 02 was told to report on Wednesday; Group 01 was
was told to report on Thursday; Group 02 was told to report on Friday; and Group 01 was told to join Group 02 after the session on Friday to complete the final phase of the experiment.

Tuesday--The Response-Centered Treatment of the Bower of Bliss.

1. One of the most crucial aspects of successful response-centered teaching is a class atmosphere which is conducive to open discussion. Thus, the investigator abandoned the customary arrangement of a class (the teacher standing up front with all of the students facing him) for a more relaxed circular seating arrangement in which the investigator was not the center of the circle, but a part of it.

2. According to the Dartmouth Conference's stance on how much background information is needed, students very often need extrinsic information about the work, the historical or cultural setting in which a work was written, or about the sensibility of the author in order to understand a literary work and to approach the experience that it offers. Therefore, the investigator began this session with a brief summary of the poem, including some information about the larger poem from which this poem was taken.

3. The students were then asked to respond to anything about the poem they desired. The first comment indicated that a student was surprised that the poem was so sexually explicit. This response was promptly seconded.
The investigator used this initial response to indicate, through references to several Renaissance poems, that sexual allusions and explicitness were common motifs of Renaissance poetry.

4. The students were then asked to consider how Sir Guyon dealt with Temptation and to consider how they individually dealt with Temptation. This provided the longest and most interesting part of the session, for we discovered that we, unlike Sir Guyon, yield to Temptation, whether that Temptation is cutting a class, indulging in pre-marital sex, disobeying the dormitory rules regarding the smoking of marijuana.

5. The test on attitudes towards a response-centered approach to the poem was administered, and the students were dismissed.

Wednesday—Objective Treatment of the Bower of Bliss

1. The relaxed class atmosphere of a response-centered approach to teaching was relinquished for a more stylized, traditional class atmosphere. The investigator stood in front of the class and lectured for the majority of the session, while the students took notes.

2. The lecture encompassed the traditional kinds of things covered in an objective appraisal of a poem:

   A. The author was briefly discussed.

   B. The epic tradition of which the poem was a part was discussed.
C. The setting of the poem was discussed.

D. A summary of the poem was presented. (For a detailed objective appraisal of the Bower of Bliss, refer to Appendix E.)

E. The rhyme scheme used in the poem was discussed by reference to a stanza and demonstrating that all of the other stanzas rhymed in the same way.

F. The different figures of speech in the poem were pointed out by references to key passages.

3. The students were asked if they had any questions or comments. None responded.

4. The test of attitudes towards the objective approach was administered and the students were dismissed.

Thursday—Objective Treatment of the Bower of Vaine-Delight

1. Again, the investigator lectured, while the students took notes:

   A. The author was briefly discussed.

   B. The epic tradition of which the poem was a part was discussed.

   C. The setting of the poem was discussed.

   D. The poem was summarized. (for a detailed, objective appraisal of the Bower of Vaine-Delight, refer to Appendix E)

   E. The different figures of speech used in the poem were discussed by references to passages.

2. The students were asked if they had any questions or comments.
3. One student wanted to know if Fletcher copied his poem from Spenser.

4. The investigator replied that all appearances seem to suggest that Fletcher did indeed copy Spenser. For example, Fletcher was a later Renaissance poet and Spenser's poem was so popular that Fletcher more than likely had read it. In addition, several passages in Fletcher's poem were word for word duplications of Spenser's passages. Finally, critics have generally agreed that Fletcher was greatly indebted to Spenser.

5. The test on attitudes towards an objective approach to the Bower of Vaine-Delight was administered, and the students were dismissed.

**Friday—Response-centered Treatment of Bower of Vaine-Delight**

1. Again, the relaxed class atmosphere necessary to a successful response-centered approach was used.

2. A brief summary of the poem was given.

3. The students were asked if they had any initial responses to the poem.

4. One student commented that this poem was just like Spenser's.

5. The investigator used this initial response to point out the many ways that the poems were similar.

6. One of the young nuns in the class responded that Fletcher made a foolish choice in using Christ as his main character because everyone knows that Christ could not be
tempted by the flesh. This comment controlled the rest of the session.

7. The investigator asked the students to consider the statement made by the nun and respond to it.

8. All of us, including the investigator, responded, and we, unanimously agreed that we don't consider Christ or even Angels as being sexually oriented. In addition, we agreed that this belief was a direct result of our religious conditioning and indoctrination.

9. The test of attitudes towards a response-centered approach to the Bower of Vaine-Delight was administered.

10. Group 01 joined Group 02 and both were given the posttest on their general attitudes towards poetry.

11. Afterwards, both groups were thanked for their participation and dismissed.

The investigator noted that in both cases where the response-centered approach was used, the four objectives of a response-centered curriculum as outlined by Purves in How Porcupines Make Love were met:

a. An individual will feel secure in his response to a poem and not be dependent on someone else's response. An individual will trust himself.

b. An individual will know why he responds the way he does to a poem—what in him causes that response. He will get to know himself.

c. An individual will respect the responses of others as being as valid for them as his is for him. He will recognize his differences from other people.

d. An individual will recognize that there are
common elements in people's responses. He will recognize his similarity with other people.

The tests were keypunched and analyzed. Based on the results of the tests, the following Hypotheses were established.

HYPOTHESIS I: Group 01 and Group 02 were different in their attitude toward poetry before the treatments.

<table>
<thead>
<tr>
<th>Pre.</th>
<th>Group</th>
<th>Mean</th>
<th>Std. Dev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>70.0667</td>
<td>7.914</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>67.2000</td>
<td>8.801</td>
<td></td>
</tr>
</tbody>
</table>

T 2-Tail Value

| 0.94 | 0.356 |

There is a significant difference beyond the .001 level between the means of Group 01 and Group 02, such that the observed mean differential is probably due to sampling error.

HYPOTHESIS II: Group 01 and Group 02 did show a significant gain in scores on attitudes toward poetry.

<table>
<thead>
<tr>
<th>Presum</th>
<th>Postsum</th>
</tr>
</thead>
<tbody>
<tr>
<td>68.6333</td>
<td>69.9667</td>
</tr>
</tbody>
</table>

There was a 1.3 gain in attitude from pre to post treatment.

T 2-Tail Value

| -2.68 | 0.012 |

There is a significant difference beyond the .001 level between the means of both groups, such that posttest attitudes toward poetry are significantly higher as shown by comparison of the means.

HYPOTHESIS III: There was a difference in total mean scores between the Response-Centered Treatment and the Objective Treatment.
<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Std.Dev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RCT</td>
<td>5.7037</td>
<td>0.660</td>
</tr>
<tr>
<td>OT</td>
<td>4.7833</td>
<td>0.623</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T Value</th>
<th>2-Tail Prob.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.94</td>
<td>0.000</td>
</tr>
</tbody>
</table>

There is a significant difference beyond the .001 level between the means of RCT and OT, such that RCT is significantly better as shown by comparison of the means.

**Conclusion**

Chapter IV has discussed the procedures used to develop the instruments, the design of the empirical investigation, the independent variable, and presented the findings of the investigation.
CHAPTER V

SUMMARY AND CONCLUSION

Chapter V will summarize the main problem investigated and the procedure used, draw some conclusions from the empirical investigation, and state some directions for further research.

Achieving objectives within the survey course has always been a problem. Studies as early as 1935 and subsequent studies have demonstrated that one of the major weaknesses of the survey course is that seldom, if ever, are the objectives realized in the survey setting.

Appreciation is usually one of these objectives, yet studies have revealed that this major objective of a survey course is difficult to generate within the survey course. Students do not seem to substantially appreciate poetry as a result of their exposure to it in the survey setting.

Whether a different approach to teaching, other than the traditional objective approach, would aid in generating appreciation became the major problem of this investigation.

In an effort to solve this problem, the investigator reviewed available literature on survey courses,
literature on appreciation and response-centered approaches to teaching. He then decided to conduct an experiment in which a controlled group of students was exposed to both an objective approach to two Renaissance poems and a response-centered approach and tested on their attitudes toward both approaches, in hopes of determining attitudinal preferences of students in a survey course, and in hopes of determining if a response-centered approach is more likely to generate appreciation in a survey setting. The data were analyzed and some conclusions drawn.

Certain limitations governed the investigation. First of all, there were limitations growing out of the brevity of the treatment; the design of the investigation indicated that there was no need to teach the same poem to the same group, utilizing two approaches; two different instruments were used to measure attitudes; and both methods were taught by the investigator.

The results of the investigation indicated several significant things. Group 01 and Group 02 were not significantly different in their attitude toward poetry before the treatment, yet Group 01 and Group 02 did show a significant gain in scores on attitudes toward poetry after the treatment; there was a 1.3 gain in attitude from pre to post treatment.

Secondly, there was a significant difference beyond the .001 level between means of the Response-Centered
Treatment and the Objective Treatment, such that the Response-Centered Treatment was significantly better as shown by comparison of the mean.

This significant result upheld the major premise upon which the investigation was based—that a response-centered approach to teaching does significantly generate appreciation in the survey setting, as opposed to an objective approach.

**Implications for Further Research**

Germinating from this investigation are several possible directions for further research. A basic limitation of this investigation was the brevity of the treatment. Though this limitation was realized early, it may have been too limiting. Future research, might, for example, extend the response-centered treatment over a longer period of time, preferably a semester or even an academic year.

Another possible direction for further research might be more clarification of the independent variable—the response-centered approach. Available information on this relatively new and unique approach to teaching does not outline specific methods of using this particular approach, simply because the very nature of the method defies regimentation. Future research, then, might seek to clarify this method.
Finally, further research might seek to vary the method so that the ultimate result will be a better response-centered approach.

In conclusion, what can be said as a result of this investigation is that, given a survey setting, given students' attitudinal preferences, the response-centered approach is more likely to generate appreciation in a survey course. An effective survey course, then, might, in some way, masterfully utilize response-centered approaches to teaching, without totally abrogating form and structure, but equally important, without abrogating those important real-life experiences and responses that a student brings with him to the study of poetry.
APPENDICES
APPENDIX A: PILOT QUESTIONNAIRE

Part I. The following statements refer to your prior training in English classes. Read each statement carefully and circle the degree to which you agree or disagree.

<table>
<thead>
<tr>
<th>Agree Strongly</th>
<th>Agree Moderately</th>
<th>Agree Slightly</th>
<th>Disagree Moderately</th>
<th>Disagree Slightly</th>
<th>Disagree Strongly</th>
</tr>
</thead>
<tbody>
<tr>
<td>+3</td>
<td>+2</td>
<td>+1</td>
<td>-1</td>
<td>-2</td>
<td>-3</td>
</tr>
</tbody>
</table>

1. I have always enjoyed English classes.  
2. I do not feel oppressed in English classes.  
3. My interests are satisfied in English classes.  
4. My responses are not encouraged in English classes.  
5. Studying poetry is interesting to me.  
6. I like poetry.  
7. I do not like Renaissance poetry.  
8. I do not feel at ease in discussing a poem.  
9. I prefer talking to fellow students about poetry.  
10. I do not like the way teachers teach poetry.  
11. The history of a poem helps me to understand it.  
12. A summary of the author's life does not help me to understand a poem more.  
13. I prefer the teacher's interpretation of a poem instead of mine.  
14. I am not able to grasp the author's meaning in a poem.  
15. Figuring out the imagery in a poem is not difficult for me.  
16. In summarizing a poem, I write what I think the teacher wants to hear.
Part II. Listed below are methods of teaching poetry that are frequently used in English classes. Next to each method, circle the degree of its use in the course you are now taking: Very Much, VM; Much, M; Some, S; Little, L; or Very Little VL.

17. Lecture by the teacher VM M S L VL
18. Class discussion with the teacher VM M S L VL
19. Small group discussions with the other students in the class VM M S L VL
20. Film and other media VM M S L VL
21. Individual study VM M S L VL

Part III. The following statements concern the traditional ways the Bower of Bliss poem can be taught. Indicate your preferences by circling the appropriate abbreviation.

Agree Agree Agree Dis- Disagree Disagree
Strongly Moderately Slight- agree Moderate- Strongly
ly Slight- ly

+3 +2 +1 -1 -2 -3

22. The theme of the Bower of Bliss should be thoroughly emphasized +3 +2 +1 -1 -2 -3
23. The many images in the poem should be explained +3 +2 +1 -1 -2 -3
24. The allusions to mythology should be explained +3 +2 +1 -1 -2 -3
25. I should be taught the author's purpose for writing the poem +3 +2 +1 -1 -2 -3
26. Any poems that are similar in theme and construction should be introduced +3 +2 +1 -1 -2 -3
27. The teacher should expect me to learn the different figures of speech in the poem +3 +2 +1 -1 -2 -3
28. I should be taught some facts about Edmund Spenser in order to enhance my appreciation of the poem +3 +2 +1 -1 -2 -3
29. The teacher should explain what was happening in England during the time the poem was written +3 +2 +1 -1 -2 -3
30. The larger poem from which the Bower of Bliss was taken should be discussed in class +3 +2 +1 -1 -2 -3
31. I should be tested on how much I learned from the teacher's discussion of the poem +3 +2 +1 -1 -2 -3
Part IV. The following statements concern a response-centered approach to teaching the Bower of Bliss. Indicate your preferences.

32. A discussion of the Bower of Bliss should emphasize the sexual aspects of the poem. +3 +2 +1 -1 -2 -3

33. Students should be allowed to discuss any of their own experiences with "Temptation." +3 +2 +1 -1 -2 -3

34. The teacher should encourage the student to respond to the poem in any way he wishes. +3 +2 +1 -1 -2 -3

35. The teacher should encourage the student to tolerate responses that differ from his +3 +2 +1 -1 -2 -3

36. The teacher should encourage the students to explore their areas of agreement and disagreement about the poem +3 +2 +1 -1 -2 -3

37. The student should be made to feel that he is never in competition with the other students +3 +2 +1 -1 -2 -3

38. Students should not have to learn imagery, allusions and the theme of the poem unless they want to +3 +2 +1 -1 -2 -3

39. A student should be evaluated solely on whatever response he gives and not have to worry whether he says what the teacher wants to hear +3 +2 +1 -1 -2 -3

40. Students should be free not to respond to anything about the Bower of Bliss, if they have nothing to say about it +3 +2 +1 -1 -2 -3
APPENDIX B: PRE-TEST AND POST-TEST OF GENERAL ATTITUDES TOWARDS POETRY

The following attitudinal measure was administered before and after the entire experiment. On a continuum from Strongly Agree (+3) to Strongly Disagree (-3), the students were asked to indicate the degree to which they agreed or disagreed with a particular statement.

1. I have always enjoyed English classes.
2. I do not feel oppressed in English classes.
3. My interests are satisfied in English classes.
4. My responses are not encouraged in English classes.
5. Studying poetry is interesting to me.
6. I like poetry.
7. I do not like Renaissance poetry.
8. I do not feel at ease in discussing a poem.
9. I prefer talking to fellow students about poetry.
10. I do not like the way teachers teach poetry.
11. The history of a poem helps me to understand it.
12. A summary of the author's life does not help me to understand a poem more.
13. I prefer the teacher's interpretation of a poem instead of mine.
14. I am not able to grasp the author's meaning in a poem.
15. Figuring out the imagery in a poem is not difficult for me.
16. In summarizing a poem, I write what I think the teacher wants to hear.
The following statements concern Objective approaches to teaching the Bower of Bliss. The students were asked to indicate the degree to which they agreed or disagreed with a particular statement.

1. The theme of the Bower of Bliss should be thoroughly emphasized.
2. The many images in the poem should be explained.
3. The allusions to mythology should be explained.
4. I should be taught the author's purpose for writing the poem.
5. Any poems that are similar in theme and construction should also be introduced.
6. The teacher should expect me to learn the different figures of speech in the poem.
7. I should be taught some facts about Edmund Spenser in order to enhance my appreciation of the poem.
8. The teacher should explain what was happening in England during the time the poem was written.
9. The larger poem from which the Bower of Bliss was taken should be discussed in class.
10. I should be tested on how much I learned from the teacher's discussion of the poem.
The following statements concern Objective approaches to teaching the Bower of Vaine-Delight. The students were asked to indicate the degree to which they agreed or disagreed with a particular statement.

1. The theme of the Bower of Vaine-Delight should be thoroughly emphasized.
2. The many images in the poem should be explained.
3. The allusions to mythology should be explained.
4. I should be taught the author's purpose for writing the poem.
5. Any poems that are similar in theme and construction should also be introduced.
6. The teacher should expect me to learn the many different figures of speech in the poem.
7. I should be taught some facts about Giles Fletcher in order to enhance my appreciation of the poem.
8. The teacher should explain what was happening in England during the time the poem was written.
9. The larger poem from which the Bower of Vaine-Delight was taken should be discussed in class.
10. I should be tested on how much I learned from the teacher's discussion of the poem.
The following statements concern Response-Centered approaches to teaching the Bower of Bliss. The students were asked to indicate the degree to which they agreed or disagreed with a particular statement.

1. A discussion of the Bower of Bliss should emphasize the sexual aspects of the poem.
2. Students should be allowed to discuss any of their own personal experiences with Temptation.
3. The teacher should encourage the student to respond to the poem in any way he wishes.
4. The teacher should encourage the student to tolerate responses that differ from his.
5. The teacher should encourage the students to explore their areas of agreement and disagreement about the poem.
6. The student should be made to feel that he is never in competition with the other students.
7. Students should not have to learn the imagery, allusions and the theme of the poem unless they want to.
8. A student should be evaluated on whatever response he gives and not have to worry whether he says what the teacher wants to hear.
9. Students should be free not to respond to anything about the Bower of Bliss, if they have nothing to say about it.
The following statements concern Response-Centered approaches to teaching the Bower of Vaine-Delight. The students were asked to indicate the degree to which they agreed or disagreed with a particular statement.

1. A discussion of the Bower of Vaine-Delight should emphasize the sexual aspects of the poem.
2. Students should be allowed to discuss any of their own personal experiences with Temptation.
3. The teacher should encourage the student to respond to the poem in any way he wishes.
4. The teacher should encourage the student to tolerate responses that differ from his.
5. The teacher should encourage the students to explore their areas of agreement and disagreement about the poem.
6. The student should be made to feel that he is never in competition with other students when discussing the poem.
7. Students should not have to learn the imagery, allusions and the theme of the poem unless they want to.
8. A student should be evaluated on whatever response he gives and not have to worry whether he says what the teacher wants to hear.
9. Students should be free not to respond to anything about the Bower of Vaine-Delight, if they have nothing to say about it.
APPENDIX C: ITEM ANALYSIS OF THE RESULTS

The following hypotheses were established, based on the results of the research design. The first ten hypotheses concern attitudes towards objective approaches to the Bower of Bliss and the Bower of Vaine-Delight.

HYPOTHESIS I: THERE IS NO SIGNIFICANT DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARDS THE STATEMENT THAT THE THEME OF THE POEMS SHOULD BE THOROUGHLY EMPHASIZED.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5.9333</td>
<td>0.799</td>
</tr>
<tr>
<td>2</td>
<td>6.0667</td>
<td>0.704</td>
</tr>
</tbody>
</table>

Since a positive mean score would be scored as 7, it is obvious that both groups felt it necessary that an objective approach to teaching poetry should concentrate on the theme.

HYPOTHESIS II: THERE IS NO DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARD THE STATEMENT THAT THE MANY IMAGES IN THE POEM SHOULD BE EXPLAINED.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6.2667</td>
<td>0.704</td>
</tr>
<tr>
<td>2</td>
<td>6.2667</td>
<td>0.704</td>
</tr>
</tbody>
</table>

This positive score indicates that the students favored a full explanation of the imagery in the poems.

HYPOTHESIS III: THERE IS NO SIGNIFICANT DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARD THE STATEMENT THAT THE ALLUSIONS IN THE POEM SHOULD BE EXPLAINED.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEANS</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6.3333</td>
<td>0.816</td>
</tr>
<tr>
<td>2</td>
<td>6.2667</td>
<td>0.704</td>
</tr>
</tbody>
</table>
This positive score indicates that an objective treatment of the poems should explain references to mythology.

HYPOTHESIS IV: THERE IS NO SIGNIFICANT DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARDS THE STATEMENT THAT THE STUDENT SHOULD BE TAUGHT THE AUTHOR'S PURPOSE FOR WRITING THE POEM.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5.3333</td>
<td>1.175</td>
</tr>
<tr>
<td>2</td>
<td>5.0000</td>
<td>1.173</td>
</tr>
</tbody>
</table>

This score indicates that the students were in favor of knowing the author's intention for writing the poems.

HYPOTHESIS V: THERE IS NO SIGNIFICANT DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARDS THE STATEMENT THAT ANY POEMS THAT ARE SIMILAR IN THEME AND CONSTRUCTION SHOULD BE INTRODUCED.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3.7333</td>
<td>1.624</td>
</tr>
<tr>
<td>2</td>
<td>4.4000</td>
<td>1.682</td>
</tr>
</tbody>
</table>

This score indicates that students are only slightly in favor of learning about other poems which are similar to the poems in question.

HYPOTHESIS VI: THERE IS NO DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARDS THE STATEMENT THAT THE TEACHER SHOULD EXPECT THE STUDENT TO LEARN THE DIFFERENT FIGURES OF SPEECH IN THE POEM.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2.9333</td>
<td>1.438</td>
</tr>
<tr>
<td>2</td>
<td>2.9333</td>
<td>2.086</td>
</tr>
</tbody>
</table>

This low score indicates that the students were not in favor of learning the different figures of speech in the poems.
HYPOTHESIS VII: THERE IS A SLIGHT DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARDS THE STATEMENT THAT THE STUDENTS SHOULD BE TAUGHT SOME FACTS ABOUT THE POET IN ORDER TO ENHANCE APPRECIATION OF THE POEM.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5.4667</td>
<td>1.787</td>
</tr>
<tr>
<td>2</td>
<td>4.6000</td>
<td>1.639</td>
</tr>
</tbody>
</table>

This difference in scores indicates that Group II was less in favor of learning about the poet than Group I.

HYPOTHESIS VIII: THERE WAS NO DIFFERENCE IN TOTAL ATTITUDE SCORES TOWARD THE STATEMENT THAT THE TEACHER SHOULD EXPLAIN WHAT WAS HAPPENING IN ENGLAND DURING THE TIME THE POEM WAS WRITTEN.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5.0000</td>
<td>1.732</td>
</tr>
<tr>
<td>2</td>
<td>5.0000</td>
<td>1.363</td>
</tr>
</tbody>
</table>

This score indicates that the students were moderately in favor of learning about the social milieu of which the poem was a part.

HYPOTHESIS IX: THERE WAS ONLY A SLIGHT DIFFERENCE IN TOTAL ATTITUDE SCORES TOWARD THE STATEMENT THAT THE LARGER POEM FROM WHICH THE EXCERPT WAS TAKEN SHOULD BE DISCUSSED IN CLASS.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3.5333</td>
<td>2.031</td>
</tr>
<tr>
<td>2</td>
<td>4.5333</td>
<td>1.685</td>
</tr>
</tbody>
</table>

This score indicates that students were not in favor of discussing the poem in the context of a larger poem.

HYPOTHESIS X: THERE IS NO SIGNIFICANT DIFFERENCE IN TOTAL MEAN SCORES TOWARDS THE STATEMENT THAT THE STUDENT SHOULD BE TESTED ON HOW MUCH WAS LEARNED FROM THE TEACHER'S DISCUSSION OF THE POEM.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2.9333</td>
<td>2.017</td>
</tr>
<tr>
<td>2</td>
<td>3.1333</td>
<td>1.885</td>
</tr>
</tbody>
</table>
This score indicates that the students were not in favor of being tested on what was taught about the poem.

The following hypotheses were formulated as a result of the responses to a response-centered approach to the two poems. Following each hypothesis will be a table which indicates the number of students who indicated a slightly positive attitude, a moderately positive attitude and a strongly positive attitude towards a particular statement. The total score represents the number of students out of 15 who indicated a positive attitude toward a statement.

HYPOTHESIS I: THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT A DISCUSSION OF THE POEM SHOULD EMPHASIZE THE SEXUAL ASPECTS OF THE POEM

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>4</td>
<td>2</td>
<td>13</td>
</tr>
</tbody>
</table>

HYPOTHESIS II: THERE IS A SLIGHTLY POSITIVE ATTITUDE TOWARD THE STATEMENT THAT STUDENTS SHOULD BE ALLOWED TO DISCUSS ANY OF THEIR OWN PERSONAL EXPERIENCES WITH TEMPTATION.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>1</td>
<td>3</td>
<td>11</td>
</tr>
</tbody>
</table>

HYPOTHESIS III: THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT THE TEACHER SHOULD ENCOURAGE THE STUDENT TO RESPOND TO THE POEM IN ANY WAY HE WISHES.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>4</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>14</td>
</tr>
</tbody>
</table>
**HYPOTHESIS IV:** THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT THE TEACHER SHOULD ENCOURAGE THE STUDENT TO TOLERATE RESPONSES THAT DIFFER FROM HIS.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4</td>
<td>9</td>
<td>14</td>
</tr>
</tbody>
</table>

**HYPOTHESIS V:** THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT THE TEACHER SHOULD ENCOURAGE THE STUDENTS TO EXPLORE THEIR AREAS OF AGREEMENT AND DISAGREEMENT ABOUT THE POEM.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>0</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>11</td>
<td>15</td>
</tr>
</tbody>
</table>

**HYPOTHESIS VI:** THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT THE STUDENT SHOULD BE MADE TO FEEL THAT HE IS NEVER IN COMPETITION WITH THE OTHER STUDENTS.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4</td>
<td>9</td>
<td>14</td>
</tr>
</tbody>
</table>

**HYPOTHESIS VII:** THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT STUDENTS SHOULD NOT HAVE TO LEARN THE IMAGERY, ALLUSIONS AND THE THEME OF THE POEM UNLESS THEY WANT TO.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>7</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>11</td>
</tr>
</tbody>
</table>

**HYPOTHESIS VIII:** THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT STUDENTS SHOULD BE EVALUATED ON WHATEVER RESPONSE THEY GIVE AND NOT HAVE TO WORRY WHETHER THEY SAY WHAT THE TEACHER WANTS TO HEAR.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>1</td>
<td>9</td>
<td>14</td>
</tr>
</tbody>
</table>
HYPOTHESIS IX: THERE IS A POSITIVE ATTITUDE TOWARD THE STATEMENT THAT STUDENTS SHOULD BE FREE NOT TO RESPOND TO ANYTHING ABOUT THE POEM, IF THEY HAVE NOTHING TO SAY ABOUT IT.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>SLIGHTLY</th>
<th>MODERATELY</th>
<th>STRONGLY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>3</td>
<td>3</td>
<td>12</td>
</tr>
</tbody>
</table>

HYPOTHESIS X: THERE IS NO SIGNIFICANT DIFFERENCE IN MEANS OF TOTAL ATTITUDE SCORES TOWARD ALL THE STATEMENTS CONCERNING RESPONSE-CENTERED TECHNIQUES OF TEACHING THE TWO RENAISSANCE POEMS.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>MEAN</th>
<th>STD. DEV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>51.4000</td>
<td>6.843</td>
</tr>
<tr>
<td>2</td>
<td>51.2667</td>
<td>5.120</td>
</tr>
</tbody>
</table>
APPENDIX D: THE POEMS USED IN THE EXPERIMENT

EDMUND SPENGER
(1552? - 1599)
The Faerie Queene
The Bowre of Blisse

42
Thence passing forth, they shortly do arrive,
Whereas the Bowre of Blisse was situate;
A place pickt out by choice of best alive,
That natures worke by art can imitate,
In which what ever in this worldly state
Is sweet, and pleasing unto living sense,
Or that may dayntiest fantasie aggrate,
Was poured forth with plentiful dispence.
And made there to abound with lavish affluence.

43
Goodly it was enclosed round about,
Aswell their entred guestes to keepe within,
As those unruly beasts to hold without;
Yet was the fence thereof but weake and thin;
Nought feard their force that fortillage to win,
But wisedomes powre, and temperaunces might,
By which the mightiest things efforced bin:
And eke the gate was wrought of subsaunce light,
Rather for pleasure, then for battery or fight.

44
Yt framed was of precious yvory,
That seamed a worke of admirable wit;
And therein all the famous history
Of Jason and Medaes was ywrit;
Her mighty charmes, her furious loving fit,
His goodly conquest of the golden fleece,
His falsed faith, and love too lightly flit,
The wondred Argo, which in venturous pееce
First through the Euxine seas bore all the flowr of Greece.

45
Ye might have seene the frothy billowes fry
Under the ship, as thorough them she went,
That seemd the waves were into yvory,
Or yvory into the waves were sent;
And other where the snowy substaunce sprent
With vermell, like the boyes bloud therein shed,
A piteous spectacle did represent,
And otherwhiles, with gold besprinkeled,
Yt seemd th' enchaunted flame, which did Creusa wed.

All this and more might in that goodly gate
Be red, that ever open stood to all,
Which thither came; but in the porch there sate
A comely personage of stature tall,
And semblaunce pleasing more than naturall,
That travellers to him seemed to entize;
His looser garment to the ground did fall,
And flew about his heeles in wanton wize,
Not fit for speedy pace or manly exercize.

They in that place him Genius did call—
Not that celestiall powre, to whom the care
Of life, and generation of all
That lives, pertaines in charge particulare,
Who wondrous things concerning our welfare,
And straunge phantomes doth let us oft forsee,
And oft of secret ill bids us beware—
That is our selfe, whom though we do not see,
Yet each doth in him selfe it well perceive to bee.

Therefore a god him sage antiquity
Did wisely make, and good Agdistes call;
But this same was to that quite contrary,
The foe of life, that good enveys to all,
That secretly doth us procure to fall,
Through guilefull semblaunts, which he makes us see.
He of this gardin had the governall,
And pleasures porter was devizd to bee,
Holding a staffe in hand for more formalitee.

With diverse flowres he daintily was deckt,
And strowed round about, and by his side
A mighty mazer bowle of wine was set,
As if it had to him bene sacrifide;
Wherewith all new-come guests he gratifide;
So did he eke Sir Guyon passing by;
But he his idle curtesie defide,
And overthrew his bowle disdainfully,
And broke his staffe, with which he charmèd semblantss sly.
Thus being entred, they behold around
A large and spacious plain, on every side
Strew'd with pleasures, whose fair grassy ground
Mantled with green, and goodly beautified
With all the ornaments of Flora's pride,
Wherewith her mother Art, as half in scorn
Of niggard Nature, like a pompous bride
Did deck her, and too lavishly adorn,
When forth from virgin bowre she comes in th' early morn.

There to the heavens, always jovial,
Lookt on them lovely, still in steadfast state,
Ne suffred storme nor frost on them to fall,
Their tender buds or leaves to violate,
Nor scorching heat, nor cold intertemperate
T' afflict the creatures, which therein did dwell;
But the mild air with season moderate
Gently attempted, and disposed so well
That still it breathed forth sweet spirit and wholesome smell.

More sweet and wholesome than the pleasaut hill
Of Rhodope, on which the nympe that bore
A gyant babe, her selfe for griefe did kill;
Or the Thessalian Tempe, where of yore
Faire Daphne Phoebus hart with love did gore;
Or Ida, where the gods lov'd to repair,
When ever they their heavenly bowres forlore;
Or sweet Parnasse, the haunt of Muses faire;
Or Eden selfe, if ought with Eden mote compaire.

Much wondred Guyon at the fair aspect
Of that sweet place, yet suffred no delight
To sinke into his sense, nor mind affect,
But passed forth, and lookt still forward right,
Bridling his will, and mastering his might,
Till that he came unto another gate—
No gate, but like one, being goodly dight
With boughes and branches, which did broad dilate
Their clasping armes, in wanton wreathings intricate.
105

54
So fashioned a porch with rare device,
Archt over head with an embracing vine,
Whose bounches head downe seemed to entice
All passers by to tast their lushious wine,
And id themselves into their hands incline,
As freely offering to be gatherèd,—
Some deape empurpled as the hyacine,
Some as the rubine, laughing sweetly red,
Some like faire emeraudes, not yet well ripenèd.

55
And them amongst, some were of burnisht gold,
So made by art, to beautifie the rest,
Which did themselves amongst the leaves enfold,
As lurking from the vew of covetous guest,
That the weake bowes, with so rich load opprest,
Did bow adowne, as over-burdenèd.
Under that porch a comely dame did rest,
Clad in faire weedes, but fowle disordered,
And garments loose, that seemed unmeet for womanhed.

56
In her left hand a cup of gold she held,
And with her right the riper fruit did reach,
Whose sappy liquor, that with fulnesse sweld,
Into her cup she scrudz with daintie breach
Of her fine fingures, without fowle empeach,
That so faire wine-presse made the wine more sweet.
Thereof she usd to give to drinke to each
Whom passing by she happened to meet;
It was her guise, all straungers goodly so to greet.

57
So she to Guyon offred it to tast;
Who taking it out of her tender hond,
The cup to ground did violently cast;
That all in peeces it was broken fond,
And with the liquor stained all the lond;
Whereat Excesse exceedingly was wroth,
Yet no'te the same amend, ne yet withstond,
But suffered him to passe, all were she loth;
Who nought regarding her displeasure forward goth.
There the most daintie paradise on ground,
It selfe doth offer to his sober eye,
In which all pleasures plenteously abound,
And none does others happinesse envye:
The painted flowres, the trees upshooting hye,
The dales for shade, the hilles for breathing space,
The trembling groves, the christall running by;
And, that which all faire workes dotr most aggrace,
The art, which all that wrought, appeared in no place.

One would have thought (so cunningly the rude
And scorned parts were mingled with the fine)
That Nature had for wantonesse ensude
Art, and that Art at Nature did repine;
So striving each th' other to undermine,
Each did the others worke more beautifie;
So diff'ring both in willes, agreed in fine:
So all agreed through sweete diversitie,
This gardin to adorne with all varietie.

And in the midst of all, a fountaine stood,
Of richest subsance that on earth might ber,
So pure and shiny that the silver flood
Through every channell running one might see;
Most goodly it with curious imageree
Was over-wrought, and shapes of naked boyes,
Of which some seemed with lively jollitee
To fly about, playing their wanton toyes,
Whilst others did them selves embay in liquid joyes.

And over all of purest gold was spred
A trayle of yvie in his native hew;
For the rich mettall was so coloured
That wight who did not well avis'd it vew
Would surely deeme it to be yvie trew;
Low his lascivious armes adown did creepe,
That themselves dipping in the silver dwe
Their fleecy flowres they tenderly did steepe,
Which drops of christall seemd for wantones to weeepe.
Infinit streames continually did well
Out of this fountaine, sweet and faire to see,
The which into an ample laver fell,
And shortly grew to so great quantitie
That like a little lake it seemed to bee;
Whose depth exceeded not three vubits hight,
That through the waves one might the bottom see.
All pale'd beneath with jasper shining bright,
That seem'd the fountaine in that sea did sayle upright.

And all the margent round about was set
With shady laurell trees, thence to defend
The sunny beames, which on the billowes bet,
And those which therein bathed, mote offend,
As Guyon hapned by the same to wend,
Two naked damzelles he therein espyde,
Which therein bathing seemed to contend
And wrestle wantonly, ne car'd to hyde
Their dainty parts from vew of any which them eyde.

Sometimes the one would lift the other quight
Above the waters, and then downe againe
Her plunge, as over maistered by might,
Where both awhile would cover'd remaine,
And each the other from to rise restraine;
The whiles their snowy limbes, as through a vele,
So through the christall waves appeared plaine;
Then suddenly both would theirselves unhele,
And th' amarous sweet spoiles to greedy eyes revele.

As that faire starre, the messenger of morne,
His deawy face out of the sea doth reare;
Or as the Cyprian goddess, newly borne
Of th' oceans fruitful froth, did first appeare,—
Such seemed they, and so their yellow heare
Christalline humour dropped downe apace.
Whom such when Guyon saw, he drew him neare,
And somewhat gan relent his earnets pace,
His stubborne brest gan secret pleasaunce to embrace.
The wanton maidens him espying, stood
Gazing a while at his unwonted guise;
Then th' one her selfe low ducked in the flood,
Abasht, that her a straunger did avise;
But th' other rather higher did arise,
And her two lilly paps aloft displayed,
And all that might his melting hart entise
To her delights, she unto him bewrayd;
The rest hid underneath, him more desirous made.

With that, the other likewise up arose,
And her faire lockes, which formerly were bownd
Up in one knot, she low adowne did lose;
Which flowing long and thick, her cloth'd arownd,
And th' yvorie in golden mantle gownd;
So that faire spectacle from him was reft,
Yet that, which reft it, no lesse faire was fownd;
So hid in lockes and waves from lookers theft,
Nought but her lovely face she for his looking left.

Withall she laughed, and she blusht withall,
That blushing to her laughter gave more grace,
And laughter to her blushing, as did fall;
Now when they spide the knight to slacke his pace,
Them to behold, and in his sparkling face
The secret signes of kindled lust appeare,
Their wanton meriments they did encrease,
And to him beckned to approch more neare,
And shewd him many sights, that courage cold could reare.

On which when gazeing him the palmer saw,
He much rebukt those wandring eyes of his,
And counseld well, him forward thence did draw.
Now are they come nigh to the Bowre of Blis
Of her fond favorites so nam'd amis;
When thus the palmer: Now, sir, well avise,
For here the end of all our travell is;
Here wonnes Acrasia, whom we must surprise,
Else she will slip away, and all our drift despise.
Eftsoones they heard a most melodious sound,
Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this paradise, be heard elswhere:
Right hard it was for wight which did it heare
To read what manner musicke that mote bee;
For all that pleasing is to living eare
Was there consorted in one harmonee,
Birdes, voyces, instruments, windes, waters, all agree.

70

The joyous birdes shrouded in chearefull shade,
Their notes unto the voyce attempred sweet;
Th' angelicall soft trembling voyces made
To th' instruments divine respondence meet;
The silver sounding instruments did meet
With the base murmure of the waters fall;
The waters fall with difference discreet,
Now soft, now loud, unto the wind did call:
The gentle warbling wind low answered to all.

71

There, whence that musick seemed heard to bee,
Was the faire witch her selfe now solacing.
With a new lover, whom through sorcery
And witchcraft, she from farre did thither bring;
There she had him now layd a slombering.
In secret shade, after long wanton joyes,
Whilst round about them pleasantly did sing
Many faire ladies and lascivious boyes,
That ever mixt their song with light licentious toyes.

72

And all that while, right over him she hong
With her false eyes fast fixèd in his sight,
As seeking medicine, whence she was stong,
Or greedily depasturing delight;
And oft inclining downe with kisses light,
For feare of waking him, his lips bedewd,
And through his humid eyes did sucks his spright,
Quite molten into lust and pleasure lewd;
Wherewith she sighed soft, as if his case she rew'd.
The whiles some one did chaunt this lovely lay:
Ah see, who so faire thing doest faine to see,
In springing flowre the image of thy day;
Ah see the virgin rose, how sweetly shee
Doth first peepe forth with bashfull understee,
That fairer seemes, the lesse ye see her may;
Loe see soone after, how more bold and free
Her bared bosome she doth broad display;
Loe see soone after, how she fades, and falles away.

So passeth, in the passing of a day,
Of mortall life the leafe, the bud, the flowre;
Ne more doth flourish after first decay,
That earst was sought to decke both bed and bowre,
Of many a ladie, and many a paramowre:
Gather therefore the rose, whilst yet is prime,
For some comes age that will her pride deflowre:
Gather the rose of love, whilst yet is time,
Whilst loving thou mayst loved be with equall crime.

He ceast, and then gan all the quire of birdes
Their diverse notes t' attune unto his lay,
As in approvance of his pleasing words.
The constant paire heard all that he did say,
Yet swarved not, but kept their forward way,
Through many covert groves and thickets close,
In which they creeping did at last display
That wanton ladie, with her lover lose,
Whose sleepie head she in her lap did soft dispose.

Upon a bed of roses she was layd,
As faint through heat, or dight to pleasant sin,
And was arayd, or rather disarayd,
All in a vele of silke and silver thin,
That hid no whit her alablaster skin,
But rather shewed more white, if more might bee;
More subtile web Arachne can not spin,
Nor the fine nets which oft we woven see
Of scorched deaw, do not in th' aire more lightly flee.
Her snowy brest was bare to readie appyle
Of hungry eies, which n'ote therewith be fild,
And yet through langour of her late sweet toyle,
Few drops, more cleare than nectar, forth distild,
That like pure orient perles adowne it trild,
And her faire eyes sweet smyling in delight
Moysten'd their fierie beames, with which she thrild
Fraile harts, yet quenched not--like starry light
Which sparekling on the silent waves, does seem more bright.

The young man sleeping by her seemed to bee
Some goodly swayne of honorable place,
That certes it great pittie was to see
Him his nobilitie so foule deface;
A sweet regard, and amiable grace,
Mixed with manly sternnesse did appeare
Yet sleeping, in his well proportioned face,
And on his tender lips the downy heare
Did now but freshly spring, and silken blossomes beare.

His warlike armes the idle instruments
Of sleeping praise, were hong upon a tree,
And his brave shield, full of old moniments,
Was fowly ra'ist, that none the signes might see;
Ne for them, ne for honour carèd hee,
He ought, that did to his advauncement tend,
But in lewd loves, and wastfull luxuree,
His dayes, his goods, his bodie he did spend:
O horrible enchantment, that him so did blend!

The noble elfe, and carefull palmer drew
So nigh them minding nought but lustfull game,
That suddein forth they on them rusht, and threw
A subtile net, which onely for the same
The skilfull palmer formally did frame.
So held them under fast, the whiles the rest
Fled all away for feare of fouler shame.
The faire enchantresse, so unwares opprest,
Tryde all her arts, and all her sleights, thence out to
wrest.
And eke her lover strove, but all in vaine;
For that same net so cunningly was wound,
That neithir guile, nor force might it distraine.
They tooke them both, and both them strongly bound
In captive bandes, which there they readie found;
But her in chaines of adamant be tyde:
For nothing else might keepe her safe and sound;
But Verdant (so he hight) he soone untyde,
And counsell sage in steed thereof to him applyde.

But all those pleasant bowres and pallace brave,
Cuyon broke down, with rigour pittilesse;
Ne ought their goodly workmanship might save
Them from the tempest of his wrathfulnesse;
But that their blisse he turn'd to balefulnesse:
Their groves he feld, their gardins did deface,
Their arbers spoyle, their cabinets suppresse,
Their banket houses burne, their buildings race,
And of the fairest late, now made the fowlest place.

Then led they her away, and eke that knight
They with them led, both sorrowful and sad;
The way they came, the same retourn'd they right,
Till they arrived, where they lately had
Charm'd those wild-beasts, that rag'd with furie mad,
Which now awaking, fierce at them gan fly,
As in their mustresse reskew, whom they lad;
But them the palmer soone did pacify.
Then Guyon askt, what meant those beastes, which there
did ly.

Said he, These seeming beasts are men indeed,
Whom this enchauntresse hath transformed thus,
Whylome her lovers, which her lusts did feed,
Now turned into figures hideous,
According to their mindes like monstruous,
Sad end (quoth he) of life intemperate,
And mournefull meed of joyes delicious;
But palmer, if it mote thee so aggrate,
Let them returned be unto their former state.
Streight way he with his vertuous staffe them strooke,
And streight of beasts they comely men became;
Yet being men they did unmanly looke,
And stared ghastly, some for inward shame,
And some for wrath, to see their captive dame;
But one above the rest in speciall,
That had an hog beene late, hight Grille by name,
Repined greatly, and id him miscall
That had from hoggish forme him brought to naturall.

Said Guyon: See the mind of beastly man,
That hath so soone forgot the excellence
Of his creation, when he life began,
That now he chooseth, with vile difference,
To be a beast, and lacke intelligence.
To whom the palmer thus: The donghill kind
Delights in filth and foule incontinence;
Let Grill Be Gill, and have his hoggish mind,
But let us hence depart, whilst wether serves and wind.
GILES FLETCHER

THE BOWER OF VAINE-DELIGHT

XXXIX

All suddenly the hill his snow devours,
In lieu whereof a goodly garden grew,
As if the snow had melted into flow'rs,
Which their sweet breath in subtle vapours threw,
That all about perfumed spirits flew.
   For whatsoever might aggrate the sense,
   In all the world, or please the appertence,
Here it was poured out in lavish affluence.

XL

Not lovely Ida might with this compare,
Though many streams his banks besilvered,
Though Xanthus with his golden sands he bear:
Nor Hybla, though his thyme depastured,
As fast again with honey blossomed:
   No Rhodope, No Tempe's flowry plain:
   Adonis' garden was to this but vain,
Though Plato on his beds a flood of praise did rain.

XLI

For in all these some one thing most did grow,
But in this one grew all things else beside;
For sweet variety herself did throw
To every bank, here all the ground she did
In lily white, there pinks eblazed white,
   And damask all the earth; and here she shed
Blue viloets, and there came roses red:
And every sight the yielding sense as captive led.

XLII

The garden like a lady fair was cut,
That lay as if she slumbered in delight,
And to the open skies her eyes did shut;
The azure fields of heav'n were 'sembled right
In a large round, set with the flow'rs of light
   The flow're-de-luce, and the round sparks of dew,
   That hung upon their aquire leaves, did shew
Like twinkling stars, that sparkle in the evening blue.
XLIII

Upon a hilly bank her head she cast,
On which the bower of vain-delight was built.
White and red roses for her face were plac't,
And for her tresses marigolds were split.
Them broadly she displayed, like flaming gilt,
    Till in the ocean the glad day were drown'd;
Then up again her yellow locks she wound.
And with green fillets in their pretty cauls them bound.

XLIV

What should I here depaint her lily hand,
Hew veins of violets, her ermine breast,
Which there in orient colours living stand:
Or how hew gown with silken leaves is drest,
Or how her watchman, arm'd with boughy crest,
    A wall of prim hid in his bushes bears,
Shaking at every wind their leavy spears,
While she supinely sleeps ne to be waked fears?

XLV

Over the hedge depends the gaping elm,
Whose greener head, empurpuled in wine,
Seemed to wonder at his bloody helm,
And half suspect the bunches of the vine,
Lest they perhaps his wit should undermine,
    For well he knew such fruit he never bore:
But her weak arms embraced him the more,
And her with ruby grapes laugh'd at her paramout.

XLVI

Under the shadow of these drunken elms
A fountain rose, where Plangloretta uses
(When her some flood of fancy overwhelms,
And one of her favourites she chooses)
To bathe herself, when she in lust abuses,
    And from his wanton body sucks his soul,
Which drown'd in pleasure, in that shallow bowl,
And swimming in delight, doth amorously roll.
XLVII

The font of silver was, and so his showers
In silver fell, only the gilded bowls
(Like to a furnace, that the min'ral powers)
Seem'd to have melt' it in their shining holes:
And on the water, like to the burning coals,
  On liquid silver leaves of roses lay:
  But when Panglory here did list to play,
Rosewater then it ran, and milk it rain'd they say.

XLVIII

The roof thick clouds did paint, from which three boys
Three gaping mermaids with their eawrs did feed,
Whose breaths let fall the streams, with sleepy noise,
To lions mouths, from where it leapt with speed,
And in the rosy laver seem'd to bleed,
  The naked boys unto the waters fall,
  Their stony nightingales had taught to call,
When zephyr breath'd into their wat'ry interail.

XLIX

And all about, embayed in soft sleep,
A herd of charmed beasts a-ground were spread,
Which the fair witch in golden chains did keep,
And them in willing bondage fettered:
Once men they liv'd, but now the men were dead,
  And turn'd to beasts, so sabled Homer old,
  That Circe with her potion, charm'd in gold,
Us'd manly souls in beastly bodies to immould.

L

Through this false Eden, to his leman's bow'r,
(Whom thousand souls devoutly idolize)
Our first destroyer led our Saviour,
There in the lower room, in solemn wise,
They danc'd a round, and pour'd their sacrifice
  To plump Lyaeus, and among the rest,
  The jolly priest, in ivy garlands drest,
Chaunted wild orgials, in honour of the feast.
LI

Others within their arbours swilling fat
(For all the room about was aboured)
With laughing Bacchus, that was grown so fat,
That stand he could not, but was carried,
And every evening freshly watered,
To quench his fiery cheeks, and all about
   Small cocks broke through the wall, and fallied out
Flaggons of wine, to set on fire that scolding rout.

LII

This their inhumed souls esteem'd their wealths,
To crown the boozing can from day to night,
And sick to drink themselves with drinking healths,
Some vomiting, all drunken with delight.
Hence to a loft carv'd all in ivory white
   They came, where whiter ladies naked went,
   Melted in pleasure, and soft languishment,
   And sunk in beds of roses, amorous glances sent.

LIII

Fly, fly, thou holy Child, that wanton room,
And thou, my chaster muse, those harlots shun,
And with him to a higher story come,
Where mounts of gold, and floods of silver run,
The while the owners, with their wealth undone,
   Starve in their, and in their plenty pine,
   Tumbling themselves upon their heaps of mine,
Glutting their famish'd souls with the deceitful shine.

LIV

Ah! who was he such precious perils found?
How strongly nature did her treasures hide,
And threw upon them mountains of thick ground.
To dark their cry lustre! but quaint pride
Hath taught her sons to wound their mother's side,
   And gage the depth, to search for flaring shells,
   In whose bright bosomspuny Bacchus swells,
That neither heaven nor earth henceforth in safety dwells.
LV

O sacred hunger of the greedy eye,
Whose need hath end, but no end covetise,
Empty in fulness, rich in poverty,
That having all things, nothing can suffice,
How thou befranciest the men most wise!

The poor man would be rich, the rich man great,
The great man king, the king in God's own seat
Enthron'd, with mortal arm dares flames, and thunder threat.

LVI

Therefore above the rest ambition sate,
His court with glitterant pearl was all inwall'd,
And round about the wall, in chairs of state,
And most majestic splendour were install'd
A hundred kings, whose temples were impall'd
In golden diadems, set here and there
With diamonds, and gemmed every where,
And of their golden virges none disceptred were.

LVII

High over all. Panglory's blazing throne,
In her bright turret, all of crystal wrought,
Like Phoebus' lamp, in midst of heaven, shone:
Whose starry top, with pride infernal fraught,
Self-arching columns to uphold were taught:
In which her image still reflected was
By the smooth crystal, that most like her glass,
In beauty and in frailty did all others pass.

LVIII

A silver wand the sorceress did sway,
And for a crown of gold, her hair she wore;
Only a garland of rose-buds did play
About her locks and in her hand she bore
A hollow globe of glass, that long before
She full of emptiness had bladdered,
And all the world therein depicted:
Whose colours, like the rainbow, ever vanished.
Such wat'ry orbicles young boys do blow
Out from their sopy shells, and much admire
The swimmimming world, which tenderly they row
With easy breath till it be waved higher:
But if they chance but roughly once aspire,
The painted bubble instantly doth fall.

Here when she came, she 'gan for music call,
And sung this wooing song, to welcome him withal.

Love is the blossom where there blows
Every thing that lives or grows:
Love doth make the heav'ns to move,
And the sun doth burn in love:
Love the strong and weak doth yoke,
And makes the ivy climb the oak;
Under whose shadows lions wild,
Softened by love, grow tame and mild:
Love no med'cine can appease,
He burns the fishes in the seas;
Not all the skill his wounds can stench,
Not all the sea his fire can quench:
Love did make the bloody spear
Once a leavy coat to wear,
While in his leaves there shrouded lay
Sweet birds, for love, that sing and play:
And of all loves joyful flame,
I the bud, and blossom am.
Only bend thy knee to me,
Thy wooing shall thy winning be.

See, see the flowers that below,
Now as fresh as morning blow,
And of all, the virgin rose,
That as bright Aurora flows:
How they all unleaved die,
Losing their virginity;
Like unto a summer shade,
But now born and now they fade.
Every thing doth pass away,
There is danger in delay;
Come, come gather then the rose,
Gather it, or it you lose.
All the sand of Tagus shore
Into my bosom casts his ore;
All the valleys swimming corn
To my house is yearly borne:
Every grape of every vine
Is gladly bruis'd to make me wine.
While ten thousand kings, as proud
To carry up my train have bow'd,
And a world of ladies send me
In my chambers to attend me.
All the stars in heav'n that shine,
And ten thousand more, are mine:
Only bend thy knee to me,
Thy wooing shall thy winning be.

IX
Thus sought the dire enchantress in his mind
Her guileful bait to have embosomed:
But he her charms dispersed into wind,
And her of insolence admonished,
And all her optic glasses shattered.
So with her sire to hell she took her flight,
The starting air flew from the damned sprights;
Where deeply both aggrieved, plunged themselves in night.
APPENDIX E: OBJECTIVE APPRAISALS OF THE TWO POEMS USED IN THE EXPERIMENT

Spenser was born in London, perhaps in East Smithfield, in 1552, or within the two years following. He was related to a noble Spenser family, but was not himself richly born. From 1561 he attended a famous Elizabethan school, Merchant Taylors, then a new foundation, and, under the eye of the great schoolmaster Richard Mulcaster, he led for eight years the arduous life of an Elizabethan schoolboy. He learned a little Hebrew, some Greek, and a great deal of Latin. In addition, he was taught English, as well as singing and acting. Spenser was a "poore scholler" and paid no fees, though this does not mean that his family was destitute.

In 1569, he obtained a grant from a charitable fund and matriculated at Pembroke Hall, Cambridge, as a sizar (poor student). This required him to do certain jobs around the college in return for free meals, but did not limit his right to enjoy the benefits available at this militantly Puritan college. He studied rhetoric, logic and moral philosophy, and took part in formal disputation. After four years, he graduated B.A., and embarked on the three-year M.A. course, which included philosophy,
astronomy, Greek and mathematics. Most of this study was based on ancient authors. There was no formal study of modern languages.

Before the appearance of Books I-III of the Faerie Queene, he had published only a few schoolboy exercises in 1569 and the somewhat startling and virtuoso Shepherd's Calendar in 1579. His poetry was written during an active public life in the administration of Ireland.

The first installment of the Faerie Queene was an immediate success. The demand for more of his poetry was met by the publication of a number of early and inferior poems in three volumes. Between these and Books IV-VI of the Faerie Queene were Colin Clout's Come Home Again (1595) and Amoretti and Epithalamion (1595). The next year saw the publication of Books IV-VI. Of his unpublished works, only two cantos from an unfinished book of The Faerie Queene survived his death. He was buried in Westminster Abbey upon his death in 1599.

From Spenser's "Letter of the Author's" to his friend Sir Walter Raleigh which accompanied the first edition of the epic, we learn much about the poet's general intention in writing the masterpiece. First, we learn that the whole poem, of which only the first three books were published in 1590, was to have been a long allegorical epic in twelve books, an ambitious plan the poet did not live to complete. In 1596, Books IV-VI appeared for the
first time. Of the second half of his projected epic, however, only a fragment from Book VII survives.

Secondly, we learn from the letter that he was conscious of writing in an epic tradition running from Homer to the contemporary Italian poet Torquato Tasso (1544-1596), and that one of the main purposes of this tradition was to set forth examples of virtuous behavior in the characters of the epic heroes.

Finally, we learn that the subject of the epic was the fashioning of a "gentleman or noble person in virtuous and gentle discipline."

As a suitable vehicle for a long narrative poem, Spenser invented the stanza that bears his name. Suggestions for its construction may have been taken from the three Italian metres—the Ottava Rima, the Terza Rima, the Sonnet and the Ballade stanza. Or Spenser may have modelled after Chaucer whose Monks Tale has an eight-line stanza with the rime scheme ababbcbc which Chaucer had introduced from France. Spenser's stanza is this form plus the final Alexandrine.

The Spenserian stanza is made up of eight lines in iambic pentameter, followed by one iambic hexameter, or Alexandrine. There are three sets of rhymes arranged in the order ababbcbcc. The two quatrains are bound together by the b rhymes, and the Alexandrine, which rhymes with the sixth and eight lines, draws out the harmony.
The gorgeous close of Book II of *The Faerie Queene*, the adventure in the Bower of Bliss, is the climatic event of Sir Guyon's quest through fairyland and the fulfillment of his purpose—the destruction of Acrasia's Bower of sensual delight and the subsequent attainment of temperance. Throughout the eleven cantos preceding the Bower of Bliss, we are constantly reminded of this purpose. Cantos i to vii present various examples of Temperance and its opposite. Guyon's adventures, in fact, begin when he encounters two victims of Acrasia. It is through Acrasia's wiles and his own intemperance that Mordant has been entrapped. He has been rescued from her by the faithfulness of Amavia, his wife, but has been killed at the fountain by the long-range effects of Acrasia's enchantments:

The power of perverse sensuality may apparently be overcome, but its secret consequences may endure, and the mere contact with purity, symbolized by the fountain, may bring them fatally to light.¹

These consequences may be fatal to others, too, as we see in the suicide of Amavia and the baby's hands stained with its mother's blood. This is a powerful statement of the theme at the opening of the book; its function is

to make the power of Acrasia and the consequences of intemperance immediately dangerous and real.

Canto ii is a piece of allegory with an explicitly Aristotelian base, the doctrine of the Golden Mean. Of the three sisters, Elissa represents defect, Perissa excess, and Medina the just balance. Braggadocchio, who steals Guyon's horse in canto iii, can also be seen as an example of intemperance. Cantos iv and v are devoted to various *exempla* of anger, Furor and Occasion, Pyrochles and his attendant, Atin or Strife.

The sixth canto introduces us to Phaedria, the seductive lady of the Idle Lake. Perhaps foreshadowing the Bower scene, at this point Guyon briefly deserts his Palmer and is distracted by Phaedria's wiles. After this episode, he is brought to the cave of Mammon (canto vii) and is shown the splendid halls of Pluto and the Garden of Proserpine (Hell).

Swooning after his stay in Hell, Guyon is about to be despoiled by Phrochles and Cymochles when he is rescued by Arthur (canto viii). Then he is led in canto ix to the House of Alma or Temperance for instruction and restoration:

The castle of Alma is both the allegorical set piece and the allegorical centre of Book II. It represents the proper constitution of the body governed by Temperance.²

²Hough, p. 157.
Canto x brings Arthur and Guyon to the chamber of memory, where they find the chronicles of British and Elfin kings. Canto xi centers on Arthur's fight with Maleger, the outlandish leader of the attackers of the House of Alma.

In the course of their voyage to the final test, the Bower of Bliss, Guyon and the Palmer encounter an intimidating range of temptations. They pass the gulf which gorges itself on the greedy, the Rock of Reproach which wrecks those who spend their substance on wanton joys and intemperate lusts, the Idle Lake and delectable Floating Island where the slothful Phaedria makes her home, an isle inhabited by a maiden who tries to affect Guyon's heart "with fraile infirmity" by arousing a foolish pity, and mermaids, so transformed because they strove for mastery with the muses themselves, inviting weary travelers to their port of rest from troubling toil. There are representatives of the passions, too, like the "fatal birds"/Such as by nature men abhorre and hate."

However, it is the Bower of Bliss which is the most artfully wrought snare for the knight who would achieve the virtue of temperance:

One would have thought, (so cunningly the rude and scorned parts were mingled with the fine,) That Nature had for wantonesse ensude Art, and that Art at nature did repine; So striving each th' other to undermine, Each did the other's work more beautify.  
(B.O.B. Bk. II, st. 59)

---

In this strange world, nature and art are mingled in so unnatural a fashion that nature seems to imitate art. By this impropriety, Spenser gives sensual pleasures their full effect, but at the same time sends out his warning:

Spenser's conscious intention, no doubt, was merely to produce a picture which should do justice both to the pleasantness and to the vice. He has done this in the only way possible—namely, by filling his Bower of Bliss with sweetness showered upon sweetness and yet contriving that there should be something subtly wrong throughout.⁴

Although Nature and Art are here essentially in conflict, to the unwary, they are at one in an effect of apparent harmony. Everything entices, embraces, reaches out to trap: "boughs and branches, which did broad dilate/their clasping arms, in wanton wreathings intricate." A wanton maiden rises from the fountain to dispel "her two lilly paps aloft;" soon afterward someone sings of the Virgin Rose and the uncertainty of its temptation. These interwoven enticements are the web into which man is led by his sensual nature.

The governor of the Bower of Bliss is named Genius, man's tutelary spirit, the power which generates and maintains his life. As such, Genius should be the representative of the rational Nature in man, but this governor is not:

To be drawn into Acrasia’s bower is not to follow a rational impulse, but to take a trick for the truth, to worship life’s enemy in the guise of its guardian, to submit to the innate bestial nature in man, as the lover of Acrasia, who, stirred by his concupiscent nature, loses his manhood and becomes a beast.

However beautiful she may appear to be, Spenser makes clear the excesses of Acrasia and her Bower:

Upon a bed of roses she was layd,
As faint through heat, or dight to pleasant sin,
And was arayd, or rather disarayd,
All in a veil of silk and silver thin,
That hid no whit her alabaster skin,
But rather shewd more white, if more might be:
More subtile web Arachne cannot spin,
Nor the fine nets, which oft we woven see
Of scorched deaw, do not in th’ air more lightly flee.

Her snowy breast was bare to ready spoile
Of hungry eies, which n’ote therewith be fild;
And yet through languour of her late sweet toyle,
Few drops, more clear than nectar, forth distild
That like pure orient perles adowned it trild:
And her faire eyes, sweet smiling in delight,
Moystened their fierie beams, with which she trild
Fraile harts, yet quenched not, like starry light,
Which, sparkling on the silent waves, does seem more bright.

Acrasia seems to be the essence of womanly beauty. Yet, she, like the rest of the Bower, is fraudulent. By enchantment, she is not what she seems. This point is reinforced by stanzas 79 and 80 which describe one of the "fraile harts" who is her victim. Guyon responds
with "rigour pittilesse" binds Acrasia and destroys the Bower of Bliss. Her victims are restored to their human state, although they "did unmanly looke/And stared ghastly, some for inward shame." Only Gryll resists and prefers his bestial captivity; the lecher and glutton is allowed to live on as a hog.

Clearly, the Bower of Bliss is filled with allegorical significance. At this time some attempt should be made to determine some possible origins and possible meanings of the allegory of Book II in general and the Bower of Bliss in particular. For example, the name of the champion of this legend recalls Guy of Warwick of the chivalric romances. It also echoes the theme-word "Guide"—"God guide thee, Guyon," says the Red Cross Knight. Its choice seems to have been dictated by other associations as well. Gehon, one of the four rivers of the Garden of Eden, was traditionally interpreted to signify the virtue of temperance since "it cleanses the worthless body and quenches the fire of the vile flesh." Even more directly pertinent is the etymology of the word "gyon" which appears in the Golden Legend life of St. George. Among the interpretations there given for the saint's name is the following: "George may be sayd

of gera:—that is a wrastler, that is an holy wrastler. For he wrasteled with the dragon." And surely both Guyon and Arthur are wrestlers in the Legend of Temperance; they wrestle as St. Paul says the armed Christian must, not with the flesh and blood, but with Furor, with Maleger, with Impotence, with their own natures.6

The theme of Book II in fact may move from a treatment of Temperance to Continence. According to Graham Hough:

In this book we have little difficulty with Spenser’s claim to follow Aristotle: Temperance is certainly one of the Aristotelian virtues (Eth. Nic. 3. 10-12). But Spenser’s rendering of it seems to owe more to Aristotle’s Continence (Eth. Nic. 7. 1-10) than to temperance itself; or perhaps, he makes a fusion of the two.7

The temperate man is so well-ordered that he does not feel the temptations of passion or desire; the continent man feels them but resists them. Surely the latter is Guyon’s case, for his temptation is clear from the moment he sees the "Two naked Damzelles."

Critics have frequently pointed to Ariosto’s Orlando Furioso as a possible source of the allegory of the Bower of Bliss. However, except for the black-robed pilot Reason, who directs Guyon’s voyage across the wide

---


and perilous waters to Acrasia's bower, there is little in the twelfth canto that may be traced to Ariosto. In fact, in the final disposal of the enchantress, there is a marked difference. In Ariosto, the transformed lovers are restored to their former shapes, without resistance, but in Spenser they are restored with wrath, with shame, and in one case (Gryll) with repinings and revilings. Moreover, Ariosto's enchantress Alcina, shorn of all her beauties by the magic ring, shows herself to be shrunken, old, and ugly, but Spenser's Acrasia, all her beauty unimpaired, is bound and sent to the Faerie Queene for judgment. Ariosto tells us that Alcina's palace stood untenanted while she and all her forces pursued Ruggiero and that when he at last escaped them, she wished to destroy herself. In Spenser's allegory, on the other hand, Guyon and the Palmer lay waste the Bower of Bliss.

The allegorical importance of these differences is at once apparent. The first duty of an enchantress is to be enchanting. If Acrasia and her Bower were not powerfully tempting, the achievement of temperance would not require such great knightly strength. Thus, Spenser gives the power of the senses its due by admitting the continuing beauty of Acrasia and by not suggesting that she is "really" shrunken, old and ugly as is the case with Alcina. Secondly, Spenser's Bower is significantly
different from Ariosto's because Guyon knows from the start that his enemy is Acrasia and that her bower is evil, whereas, Ruggerio is wholly enchanted by Alcina's bower at the start, and only gradually finds out that it is false. By deliberately hinting at the bower's falseness all along, Spenser's theme—that we willingly deceive ourselves with a pleasure that we half know will destroy us—is more powerful.

Spenser, interestingly re-characterizes some of Alcina's infirmities and gives them to Duessa: "in Duessa he horrible increased the hideousness of the exposure." It is as if Ariosto is saying that sensual pleasure is not true pleasure. If seen aright, it is disgusting. When we turn resolutely from its presence, it ceases to exist, for its life is only in our submission to it. But Spenser, with a more intense passion, replies that falsehood is, in truth, ugly, but pleasure is still pleasure. We cannot wait for the reaction of satiated appetite to free us; we must learn to look upon it in all its beauty and allurement, triumph over temptation and bind it with chains of steel.

Perhaps in no other section of the Faerie Queene does Spenser use the ancient themes with more expressiveness of imagery than he does in the Bower of Bliss

---

scene. According to Kathleen Williams, "the way in through the fragile wall is by the dream gate of ivory (the Idle Lake, we remember, was an earlier stage of the route) showing the outcome, all blood and flame and sadistic horror of Medea's obsessive sensuality." Near it sits the false Genius, working like Acrasia and the other enchantress Medea through "guileful semblants" to procure man's fall. Inside the gate the place is lovely. We are warned that it is alluring, wanton, like Flora who seems an innocent goddess of natural growth but whose naturalness is achieved by art. Nature is not really like this:

\[
\ldots \text{ goodly beautified} \\
\text{With all the ornaments of Floraes pride,} \\
\text{Wherewith her mother Art, as half in scorn} \\
\text{Of niggard Nature, like a pompous bride} \\
\text{Did decke her, and too lavishly adorne,} \\
\text{When forth from virgin bowre she comes in the early morne.} \\
\text{(B.O.B. Bk. II. st. 50).}
\]

To reach Acrasia one goes through a state of apparent krasis, and this is why there is so much stress on dreaminess and guile, on the Circe prototype and on Medea and Flora, and on the porter who calls himself Genius like the life-giving regulator of nature in Alanus' Plente of Kynde and in the garden of Adonis but who is really the foe of life.\(^9\)

But Acrasia's Bower only falsely appears to offer natural and permissible pleasure. Spenser insists on

---


\(^{10}\)Ibid., p. 73.
its convincing appearance of goodness. The further Guyon enters the bower, the more nature becomes peculiar, with a queer twisted relationship to both humanity and art. Nature and Art do not co-operate but compete. It is as if Spenser is saying that the further man yields to temptation, the more twisted and perverted that temptation becomes.

At the Bower's center, the imagery is most explicit. Acrasia and Verdant are caught by Guyon in a golden net like that in which Vulcan had trapped Venus and Mars for the gods to laugh at. The young man Verdant, the inactive and degraded warrior reduced to a kind of suspended animation while his armour hangs forgotten upon a tree, and Acrasia leaning over him awake and dominant "greedily depasturing delight" are Spenser's striking uses of a subject treated often in Renaissance art. One might see, for example, a crafty Venus taking Mars' weapons for her own subtle purposes of power and subduing him to sleepy weakness, as Acrasia here subdues Verdant. In resisting the charms of Acrasia's wanton maidens, who emulate Venus as they play in the fountain like "the Cyprian goddess newly borne/Of th' oceans fruitful froth," and in breaking Acrasia's power and restoring Verdant to his proper strength, Guyon is performing the task which the narrative has kept constantly before us in the words and actions of character after character. This task—the destruction of
Acrasia's Bower and the attainment of Temperance or Continence—is enhanced by allusions to and modification of already existing imagery.

The second passage for consideration is The Bower of Vaine-Delight, taken from the larger poem, Christ's Victory and Triumph Over Death by Giles Fletcher. Of the poet's life very little is known. His contemporaries left his life unwritten and nothing can now be known of his personal life. Born in the late 1600s, he was of a poetical family. Both his father, Dr. Giles Fletcher, and his brother, Phineas Fletcher, were also published poets.

The character of Giles seems to have been amiable and pious. In a learned and poetical age, he cultivated poetry with distinguished success which gained him the praise of his contemporaries, but failed to give him notoriety after his death. This particular poem was published at Cambridge in 1710 and met limited, but immediate success.

In Giles Fletcher's Bower of Vaine-Delight, the images that he creates appeal more directly to the senses of the reader. Thus, his imitation of the Bower of Bliss has a much more powerful sensuous appeal.

Fletcher's "Christ" begins with a noble and impressive allegory of a debate between Justice and Mercy before God:
The debate between Justice and Mercy in "Christ's Victorie in Heaven" is Giles Fletcher's version of the popular mediaeval debate between the Four Daughters before God. This subject was still a favorite in sermons and poetry, so that he was not being uniquely or outrageously old-fashioned in using it. He was, however, reaffirming his sympathy with Spenser. . . . Spenser instructs the reader who wishes to know more about Nature's garments to "Go seek he out Alane where he may be sought." Fletcher, whether acting on this advice or not, does exactly that.11

On earth Christ is dwelling in the wilderness. It is here that we get our first indication of the great difference of Fletcher's sensuous images. He produces, for example, an almost embarrassingly feminine description of Christ's physical beauty:

His cheekes as snowie apples, sop't in wine,  
Had their red roses quencht with lillies white,  
And like to garden strawberries did shine  
Wash't in a bowle of milk, or rose buds bright,  
Unbosoming their breasts against the light. . . .12

(C.V.T. Bk. II., st. 2)

Satan comes as an aged hermit just as Archimago comes to the Red Cross Knight in the Faerie Queene. Under pretense of leading Christ to his hermitage, Satan leads him to the Bower of Despair, which is Fletcher's most obvious borrowing from the Faerie Queene. Many critics, Headly


especially, condemn this passage as a "curious instance of plagiarism," as Cory points out in his article on Fletcher.

Christ comes to the baleful bower. About the den are venemous herbs and "ragged trees." Everywhere "dead bones and skulls were cast and bodies hanged were."

Fletcher's word choice is almost an exact duplication of Spenser's twenty-ninth stanza of Book I.

And all about old stocks and stubs of trees Whereon nor fruit nor leaf was ever seen, Did hang upon the ragged rocky knees.

Fletcher's description of Despair is another example of word-for-word duplication:

His black uncombed locks dishevelled fell About his face; through which, as brands of Hell, Sunk in his skull, his staring eyes did glowe, That made him deadly looke. . .

His cloathes were ragged clouts, with thorns pind fast.

(C.V.T., Bk.II, sts. 25-26)

Spenser's Despair is described as:

His griesie lockes, long growen and unbound, Disordered hong about his shoulders round, And hid his face; through which his hollow eyne Lookt deadly dull, and stared as astound;

His garments nought but many ragged clouts, With thorns together pind and patched was.

(B.O.B. Bk. I, st. 29)

Christ steals away and flies with Satan to where "Presumption her pavillion spread over the temple the bright stars among." Here, too, all temptations prove futile and angels bring Christ to a mountaintop where he endures the supreme temptation.
It is here that Fletcher's sensuousness shows itself quite distinctive when he adapts Spenser's episode of the Bower of Bliss to Christ's Temptation in the Wilderness. Fletcher leads Christ through a garden in which he substitutes a luscious description of Pangloretta (Vaine-Glorie) copulating in a fountain for the bathing nymphs who first succeed in tempting Guyon.

In the descriptions which follow anyone who has read Spenser's Bower of Bliss will see both the general indebtedness and originality of Fletcher as he creates his more explicitly sensuous Bower of Vaine-Delight. In Spenser's passage, the sense of sight is the major sense that is affected, whereas in Fletcher all the reader's senses are much more obviously appealed to. For purposes of comparison, I will quote a passage from both poets, beginning with Spenser:

Thence passing forth, they shortly do arrive,
Whereas the Bower of Bliss was situate,
A place picked out by choice of best alive
That nature's work by Art can imitate:
In which whatever in this worldly state
Is sweet and pleasing unto the living sense,
Was poured forth with plentiful dispense, 
And made there to abound with lavish affluence.

. . .

Thus being entered, they beheld around
A large and spacious place, on every side
Strewed with pleasance, whose fair grassy ground
Mantled with green, and goodly beautified
With all the ornaments of Flora's pride,
Wherewith her mother Art, as half in scorn
Of niggard Nature, like a pompous bride
Did deck her, and too lavishly adorn,
When forth from virgin bower she comes in th' early morn. . .
Much wondered Guyon at the fair aspect
Of that sweet place, yet suffered no delight.
To sink into his sense, nor mind affect;
But passed forth, and looked still foward right,
Bridling his will, and mastering his might,
Till that he came into another gate;
No gate, but like one, bearing goodly bright
With boughs and branches, which did broad dilate
Their clasping arms, in wanton wreathings intricate.

(B.O.B., Bk. II., sts. 42, 50, 53)

The following is a corresponding passage from Fletcher:

All suddenly the hill his snowe devours,
In lieu whereof a goodly garden grew,
As if the snow had melted into flow'rs
Which their sweet breath in subtil vapours threw,
That all about perfumed spirits flew:
For what as ever might aggrate the sense,
In all the world or please the appertence,
Here it was poured forth in lavish affluence.

For in all these some one thing most did growe,
But in this one grew all things besides,
For sweet Varietie herself did throw
To every banke; here all the ground she dide
In lillie white; these pinks emblazed wide;
And damask't all the earth, and here she shed
Blue violets and there came roses red;
And every sight the yielding sense, as captive led.

The garden like a lady fair was cut,
That lay as if she slumbered in delight,
And to the open skies her eyes did shut,
The azure fields of heav'n were 'semblled right
In a large round, set with the flowers of light,
The flowre-de-luce, and the round sparkes of deaw,
That hung upon the azure leaves, did shew,
Like twinkling starrs, that sparkle in th' eavning blew.

Upon a hillie bank her head she cast,
On which the bowre of Vaine-Delight was built,
White and red roses for her face were plac't,
And for her tresses marigold were split,
Then broadly she displaid, like flaming guilt
Till in the ocean the glad day were drown'd,
Then up again her yellow lockes she wound,
And with green fillets in their prettie calls
them bound.

(C.V.T. Bk. II., 39-42)
Just from reading this short passage, one can see the immediate effect that the lines have on all the senses. Our sense of smell is immediately aroused by the flowers, "which their sweet breath in subtil vapours threw."

Fletcher is careful to describe, in the most specific detail, the flowers he wants to arouse us: "Blue violets, and there came roses red"/"White and red roses for her face were plac't,/And for her tresses marigolds were split." By deliberately and carefully describing the flowers, each sense begins to enhance the pleasure of the others. For example, we see what we smell and we smell what we see and so on.

Fletcher does not stress the conflict of Nature and Art, but rather attributes to "sweet Varietie" the responsibility for the enchanting beauty of the bower: "For sweet Varietie ... she shed/Blew violets and there came roses red;/And every sight the yielding sense, as captive led." Our sense of sight is powerfully affected by the image of the garden itself, which is cut and shaped like a lady "that lay as if she slumbered in delight."

Thus, not only is the sense of sight immediately affected, but the innate primordial urge is affected as well. It is this type of visual imagery that has perhaps the most powerful effect upon the reader. Miss Grundy, for example, sees this visual imagery in terms of the literary baroque:
Actually, the most strikingly baroque part of Fletcher is his visual imagination. Many of the pictorial and descriptive effects he achieves vividly recall the work of baroque artists, of Bernini, Rubens, Gentileschi, and others.\textsuperscript{13}

Pangloretta's fountain, for instance, with its roof of painted clouds, its "gaping mermaids" and "Lions' mouths" is certainly an image comparable to the type seen in numerous baroque paintings. Moreover, there is the globe of the winged angels that in Fletcher's description of the Ascension "burst forth" from Heaven to catch Christ swiftly up on their spotted feathers." These angels have appeared elsewhere in the poem, dancing around the canopy of Mercy ('and little Angels, holding hands, daunc't all around), bearing Mercy into the breast of Christ (II. ii), and tempting Him to presumption (A flight of little Angels, that did wait/Upon their glittering wings to latch him straight), and bearing Him food after the Temptation ('A heavenly volie of light Angels flew').

Fletcher also appeals insistently to the sense of sound. Christ hears someone sing a voluptuous lay like that with which one of Acrasia's damsels greets Sir Guyon:

\begin{quote}
See the flowers that below,  
Now as fresh as morning blowe;  
And of all the Virgin Rose,  
Everything doth passe away  
There is danger in delay  
Come, come gather then the rose.  
\end{quote}

\hspace{1cm} (C.V.T. Bk. II. st. 59)

\textsuperscript{13}Grundy, p. 199.
This image of the rose as both sacred and profane is a recurrent Renaissance motif. In its role as a reminder that time flies and should therefore be utilized, the rose traces its lineage back through the ages at least as far as the apocryphal Wisdom of Solomon 2:8, "Let us crown ourselves with rosebuds before they be withered." However, during the Renaissance, the rose was, more broadly than ever before, related to sexual seduction in the lyrics of major and minor poets.

For Fletcher, however, the rose is restored to its wider range of significance. The rose is also traditionally related to the Virgin Mary, Christ, Paradise, and Divine Love, although the devotional poets of the seventeenth century had made far less use of its Christian meanings than had their medieval predecessors. This is perhaps because it had been appropriated as a predominately secular flower in the early Renaissance and therefore too strongly suggested human folly rather than holiness. Perhaps the widespread classical revival had helped to restore the rose's wider range of suggestiveness, and of course, the medieval religious meanings had never totally vanished. Throughout the Renaissance occasional Christian roses appeared, showing that the old associations with Christ, Heaven, and the Virgin Mary were still alive. In any case, throughout Fletcher's Bower of Vaine-Delight, roses appear, with this wider suggestiveness, as similes for Christ's
spiritual beauties, as floral adornments of his earthly or heavenly paths, but also as worldly temptations.

Both Spenser and Fletcher use beds of roses where naked women disport. Both have groves where branches twine in drunken abandon. Both have fountains adorned with naked wanton boys. As the men, after being seduced by Acrasia, had been bound, so the men of Pangloretta are "embayed in soft sleep, a herd of charmed beasts aground were spread/Which the faire witch in golden chains did keep./And them in willing bondage fettered." To be drawn into Pangloretta's domain, therefore, is to submit to the innate bestial nature in man. To withstand the temptation of the Flesh is to defeat Vaine-Glorie, to shatter the temptation of the flesh as Christ shattered "all her optic glasses," to make temptation retreat to the innermost recesses of the mind and to defeat the powerful sensuous appeal of the Bower of Vaine-Delight.

To determine the history of the traditional kind of teaching which could produce the preceding critique of the two Bowers, one has but to examine M. H. Abrams' definitive book, The Mirror and the Lamp. Early in the book, he discusses the four coordinates of art criticism. The first of these is content, that is, the material with which the author concerns himself, including people and events, nature, human values, the society, ideas and feelings, and everything else about which it is possible
to write a poem. Second, there is the work which contains this content. Third, there is the artist who created the work. Finally, there is the audience to whom it is presumably addressed.

One can categorize the various approaches to teaching literature by considering the particular coordinate with which the critic/teacher is most deeply concerned. The mimetic theorists focus on the content with which the work deals. An attempt is made to explain the work and to evaluate it in terms of its relationship to the content—to what may loosely be called "life" or "reality." Poetry is, for this kind of critic/teacher, imitation.

A second kind of approach, the pragmatic theory, looks at the work of art "chiefly as a means to an end, an instrument for getting something done, and tends to judge its value according to its success in achieving that aim." This is of course oriented toward the audience as the most important element or coordinate. As Abrams puts it:

The central tendency of the pragmatic critic is to conceive a poem as something made in order to effect requisite responses in its readers; to consider the author from the point of view of the powers and training he must have in order to achieve this end; to ground the classification and anatomy of poems in large part on the special effects each kind and component is most competent to achieve; and to derive the norms of the poetic art and canons of critical appraisal from the
needs and legitimate demands of the audience to whom the poetry is addressed.¹⁴

A third approach, which is described as the expressive theory, is primarily concerned not with the degree to which the poem imitates external objects, not with the poem's effect on the audience; the expressive theory is concerned with the poet, with his state of mind while he was creating the poem, with his intentions, and with the unique way in which his own peculiar genius is reflected in the work. William Wordsworth's definition of poetry as "the spontaneous overflow of powerful feelings" is essentially an expressive theory. So is Shelley's Defence of Poetry, in which poetry is defined as "the record of the best and happiest moments of the happiest and best minds." In this view of poetry as the expression of an artistic personality, the audience and even the content of the work fade into insignificance.

As Abrams points out, all three of these critical theories—the mimetic, concerned with the content of the work, the pragmatic, concerned with the effects on the audience, and the expressive, concerned with the emotions and intellectual capacities of the poet, do finally get down to considering the poem as a work of art. One must recognize, though, that for each of the preceding kinds

of critic/teachers, the analysis of the poem and its evaluation is, by definition, a secondary consideration rather than a primary one. It is not a secondary consideration, however, for the adherents of the fourth type of criticism, the objective approach. This theory is immediately recognizable as the one propounded by the "New Critics." Critic/teachers of this particular approach consider the work of art on principle, as an aesthetic structure totally independent of all the other coordinates—indeed of the content; independent of the poet's personality; independent of the effects on the audience. The objective critic/teacher analyzes the work, according to Abrams, "as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being." T. S. Eliot's statement that "when we are considering poetry we must consider it primarily as poetry and not another thing" expresses this particular ideal. So does Archibald MacLeish's line, "A poem should not mean but be," and so do the pronouncements of critics like Cleanth Brooks and Robert Penn Warren. Their famous argument against the heresy of paraphrase, for example, rests on the assumption that the poem is totally self-sufficient; that it need not and indeed cannot be reduced to a prose sense separate from the statement in the poem itself.
APPENDIX F: FIGURES OF SPEECH USED IN THE TWO POEMS

The following is a list of the figures of speech, defined and illustrated, that are found in Edmund Spenser's Bower of Bliss and Giles Fletcher's Bower of Vaine-Delight.

<table>
<thead>
<tr>
<th>Figure of Speech</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anaphora</td>
<td>Repetition of the same word or phrase at the beginning of successive clauses or sentences.</td>
</tr>
<tr>
<td>Antimetabole</td>
<td>Alternation of words or phrases.</td>
</tr>
<tr>
<td>Antistropne</td>
<td>Inversion of the order of words or phrases.</td>
</tr>
<tr>
<td>Antitheton</td>
<td>Opposition or contrast of ideas.</td>
</tr>
<tr>
<td>Antonomasia</td>
<td>Change of name.</td>
</tr>
<tr>
<td>Apostrophe</td>
<td>Direct address to an absent person.</td>
</tr>
<tr>
<td>Asyndeton</td>
<td>Combination of words or phrases into one word.</td>
</tr>
<tr>
<td>Auxesis</td>
<td>Increase.</td>
</tr>
<tr>
<td>Brachylogia</td>
<td>Shortening of words.</td>
</tr>
<tr>
<td>Ecpophonesis</td>
<td>Imitation.</td>
</tr>
<tr>
<td>Epitheton</td>
<td>Ornamenting.</td>
</tr>
<tr>
<td>Gnome</td>
<td>A wise or sagacious person.</td>
</tr>
<tr>
<td>Metaphora</td>
<td>Transferring of the signification of a word from one object to another.</td>
</tr>
<tr>
<td>Paroemia</td>
<td>A saying that is entertaining or amusing.</td>
</tr>
<tr>
<td>Periphrasis</td>
<td>Expression of an idea by a longer phrase.</td>
</tr>
<tr>
<td>Ploce</td>
<td>An error in speech or writing.</td>
</tr>
<tr>
<td>Polysyndeton</td>
<td>Combination of several words into one.</td>
</tr>
<tr>
<td>Prolepsis</td>
<td>Foretelling the future.</td>
</tr>
<tr>
<td>Simile</td>
<td>Likeness.</td>
</tr>
<tr>
<td>Synoeciosis</td>
<td>Synonymy.</td>
</tr>
<tr>
<td>Traductio</td>
<td>Translation.</td>
</tr>
</tbody>
</table>
1. **ANAPHORA** This figure repeats the same word at the beginning of successive lines.

   His goodly conquest of the golden fleece,
   His falsed faith, and love too lightly flitt;

   And strange phantomes doth lett us ofte forsee,
   And ofte of secret ill bids us beware.
   Bower of Bliss

   Or how her gown with silken leaves is dressed;
   Or how her watchman, armed with boughy crest,
   Bower of Vaine-Delight

2. **ANTIMETABOLE** This figure repeats words in inverted order to contrast the meaning, often with the effect of word play.

   Love doth make the heavens to move,
   And the sun doth burn in love.
   Bower of Vaine-Delight

3. **ANTISTROPHE** This figure repeats the last word or phrase of a line in succeeding lines. This would make each line end with the same word thus creating identical rhymes. But there are variations of this figure, since it may also consist of repeating a word in the middle of successive lines.

   To th’ instruments divine respondence meet;
   The silver sounding instruments did meet.
   Bower of Bliss

   Come, come gather then the rose,
   Gather it, or it you lose.

   And a world of ladies send me
   In my chamber to attend me.
   Bower of Vaine-Delight
4. **ANTITHETON**  This figure joins together words or ideas which are contrary in meaning.

   Her mighty charmes, her furious loving fitt;
   Nor scorching heat, nor cold intemperate,
   Now soft, now loud, unto the wind did call;
   And thou, my chaster muse, those harlots shun,
   Empty in fulness, rich in poverty,
   But now born, and now they fade.

   **Bower of Bliss**

5. **ANTONOMASIA**  Instead of calling a person by his proper name, this figure inserts a name which describes one of his characteristics.

   Our first destroyer led our Savior;
   Fly, fly, thou holy Child, that wanton room.

   **Bower of Vaine-Delight**

6. **APPOSTROPHE**  This figure is employed when a poet, suddenly breaks off his thought to address some person or thing in the second person.

   Fly, fly, thou holy Child, that wanton room,
   And thou, my chaster muse, those harlots shun.
   See, see the flowers that belowe,
   Now as fresh as morning blow;

   **Bower of Vaine-Delight**

7. **ASYNDETON**  This figure consists of a series of words, phrases, or clauses kept together without the use of conjunctions.

   Of mortall life, the leafe, the bud, the flower;

   **Bower of Bliss**
8. **AUXESIS** This figure consists of words, phrases, etc., placed in climatic order.

   Of mortall life the leafe, the bud, the flower;
   Bower of Bliss

9. **BRACHLOGIA** This figure may be considered a part of the figure asyndeton, since it consists of words, which are kept together without the use of conjunctions.

   His dayes, his goods, his bodie, he did spend;
   Bower of Bliss

10. **ECPHONESIS** This figure consists of a sudden outburst of emotion expressed in exclamation.

   O horrible enchantment, that him so did blend!
   Bower of Bliss

   O sacred hunger of the greedy eye,
   Whose need hath end, but no end covetise;
   Bower of Vaine-Delight

11. **EPIPHONEMA** This figure illustrates the epigrammatic conclusion wherein a line or two at the close of a poem or section forms a clevel conclusion without repeating what has come before.

   So passeth in the passing of a day,
   Of mortall life the leafe, the bud, the flower;
   Ne more doth florish after first decay,
   That earst was sought to deck both bed and bowre
   Of many a lady; and many a Paramowre.
   Gather therefore the Rose whilst yet is prime,
   For soon comes age that will her pride deflowre;
   Gather the Rose of love whilst yet is time
   Whilst loving thou mayst loved be with equall crime.
   Bower of Bliss
Love no med'cine can appease,
He burns the fishes in the seas;
Not all the skill his wounds can stench,
Not all the sea his fire can quench;
Love did make the bloody spear
Once a leafy coat to wear,
While in his leaves there shrouded lay
Sweet birds, for love, that sing and play:
And of all love's joyful flame,
I the bud and blossom am.
Only bend thy knee to me,
Thy wooing shall thy winning be.

Bower of Vaine-Delight

12. **EPITHETON** This figure consists of joining adjectives
to nouns to further describe them.

Was the faire Witch her selfe now solacing
A subtile net, which only for that same
The skillful Palmer formally did frame;
Bower of Bliss

Not lovely Ida might with this compare
A herd of charmed beasts aground were spread,
Bower of Vaine-Delight

13. **GNOME** This figure is what we would term today a
proverb.

Gather therefore the Rose whilst yet is prime,
Bower of Bliss

And thou my chaster muse, those harlots shun,
Love doth make the heav'ns to move,
Love the strong and weak doth yoke,
Love no med'cine can appease,
Gather it, or it you lose.
Bower of Vaine-Delight
14. **METAPHORA** This figure is an implied comparison where the likeness is assumed, and the picture of comparison is put directly in place of the thing itself.

Sayd he: "These seeming beasts are men indeed."

*Bower of Bliss*

The garden like a lady fair was cut,

*Bower of Vaine-Delight*

15. **PAROEMION** This figure is what we today term alliteration.

Nought feard theyr force that fortilage to win
With bowes and branches, which did broad dilate
And with her right the riper fruit did reach,

*Bower of Bliss*

On liquid silver, leaves of roses lay:
The while the owners, with their wealth undone,

*Bower of Vaine-Delight*

16. **PERIPHRASIS** This figure is what we would term today circumlocution. Where a few words might be used to express the thought, a great many are employed.

So passeth, in the passing of a day,
Of mortall life the leafe, the bud, the flower;
Ne more doth florish after first decay,
That earst was sought to deck both bed and bowre
Of many a lady; and many a Paramowre.
Gather therefore the Rose whilst yet is prime,
For soone comes age that will her pride deflowre:
Gather the Rose of love whilst yet is time,
Whilst loving thou mayst loved be with equall crime.

*Bower of Bliss*

But if they chance but roughly once aspire,
The painted bubble instantly doth fall.

*Bower of Vaine-Delight*
17. **PLOCE** This figure consists of the repetition of a word but with words intervening. Often the repetition brings a slight change in meaning.

Whose need hath end, but no end covetise; Gather it, or it you lose Bower of Vaine-Delight

18. **POLYSYNDETON** This figure is the opposite of *asyndeton* in that words, phrases, and clauses are linked together by the use of conjunctions.

Blue violets, and there came roses red; Bower of Vaine-Delight

19. **PROLEPSIS** This figure first makes a general statement and then it amplifies it.

Goodly it was closed round about, Aswell their entred guestes to keep within, As those unruly beasts to hold without; Yet was the fence thereof but weake and thin: Nought feared theyr force that fortillage to win, But wisdomes powre, and temperaunces might, By which the mightiest things enforced bin; And eke the gate was wrought of substance thin, Rather for pleasure than for battery or fight. Bower of Bliss

Upon a hilly bank her head she cast, On which the bower of Vaine-Delight was built; White and red roses for her face were plac'd, And for her tresses marygolds were split: Them broadly she display'd, like flaming gilt, Till in the ocean the glad day were drown'd; Then up again her yellow lockes she wound, And with green fillets in their pretty calls them bound: Bower of Vaine-Delight
20. **SIMILE** This figure is an expressed comparison.

As that faire Starre, the messenger of morne,
His deawy face out of the sea doth reare;
Bower of Bliss

The garden like a lady fair was cut.

The font of silver was, and so his show'rs
In silver fell, only the gilded bowls
(Like to a furnace, that the mineral pours)
Bower of Vaine-Delight

21. **SYNOECIOSIS** This figure combines in one statement words of opposing meaning thus reconciling things that differ.

Ah! Who was he such precious perils found?
How strongly nature did her treasures hide,
And threw upon him mountains of thick ground,
To dark their ory lustre!
Bower of Vaine-Delight

22. **TRADUCTIO** This figure repeats a word in different grammatical forms which differ only in their endings.

Ah! see, whose fayre thing doest faine to see,
Bower of Bliss

And from his Father him a banquet brought,
Through the fine element; for well they knew,
After his Lenten fast, he hungry grew;
Bower of Vaine-Delight
BIBLIOGRAPHY
BIBLIOGRAPHY

Books:


Burton, Dwight I. *A Comparison of Three Methods for Teaching Appreciation of the Short Story to Twelfth-Grade Students*. (Unpublished Doctoral Dissertation, University of Minnesota, 1951)


Rigg, Melvin D. The Rigg Poetry Judgment Test. Iowa City, Iowa: Bureau of Educational Research and Services, State University of Iowa, 1942.

Rose, William S. The Orlando Furioso Translated into English Verse from the Italian of Ludovico Ariosto. London: George Bell and Sons, 1896.


Journals:


