A PRELIMINARY INVESTIGATION INTO THE RELATIONSHIPS BETWEEN THE LEARNING STYLE PREFERENCES AND THE LITERARY RESPONSE PATTERNS OF SELECTED GRADE ELEVEN STUDENTS

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General 0401
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Medieval 0297
Modern 0298
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Canadian (French) 0355
English 0593
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Philosophy 0422
Religion
General 0318
Biblical Studies 0321
Clergy 0319
History of 0320
Philosophy of 0322
Theology 0469

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American Studies 0323
Anthropology
Archaeology 0324
Cultural 0326
Physical 0327
Business Administration
General 0310
Accounting 0272
Banking 0770
Management 0454
Marketing 0338
Canadian Studies 0385
Economics
General 0501
Agricultural 0503
Commerce-Business 0505
Finance 0508
History 0509
Labor 0510
Theory 0511
Folklore 0358
Geography 0366
Gerontology 0351
History
General 0578

Ancient 0579
Medieval 0581
Modern 0582
Black 0328
African 0331
Asia, Australia and Oceania 0332
Canadian 0334
European 0335
Latin American 0336
Middle Eastern 0333
United States 0337
History of Science 0585
Law 0398
Political Science
General 0615
International Law and
Relations 0616
Public Administration 0617
Recreation 0814
Social Work 0452
Sociology
General 0626
Criminology and Penology ... 0627
Demography 0938
Ethnic and Racial Studies 0631
Individual and Family
Studies 0628
Industrial and Labor
Relations 0629
Public and Social Welfare 0630
Social Structure and
Development 0700
Theory and Methods 0344
Transportation 0709
Urban and Regional Planning 0999
Women's Studies 0453

THE SCIENCES AND ENGINEERING

BIOLOGICAL SCIENCES
Agriculture
General 0473
Agronomy 0285
Animal Culture and
Nutrition 0475
Animal Pathology 0476
Food Science and
Technology 0359
Forestry and Wildlife 0478
Plant Culture 0479
Plant Pathology 0480
Plant Physiology 0817
Range Management 0777
Wood Technology 0746
Biology
General 0306
Anatomy 0287
Biostatistics 0308
Botany 0309
Cell 0379
Ecology 0329
Entomology 0353
Genetics 0369
Limnology 0793
Microbiology 0410
Molecular 0307
Neuroscience 0317
Oceanography 0416
Physiology 0433
Radiation 0821
Veterinary Science 0778
Zoology 0472
Biophysics
General 0786
Medical 0760

EARTH SCIENCES
Biogeochemistry 0425
Geochemistry 0996

Geodesy 0370
Geology 0372
Geophysics 0373
Hydrology 0388
Mineralogy 0411
Paleobotany 0345
Paleoecology 0426
Paleontology 0418
Paleozoology 0985
Palynology 0427
Physical Geography 0368
Physical Oceanography 0415

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Environmental Sciences 0768
Health Sciences
General 0566
Audiology 0300
Chemotherapy 0992
Dentistry 0567
Education 0350
Hospital Management 0769
Human Development 0758
Immunology 0982
Medicine and Surgery 0564
Mental Health 0347
Nursing 0569
Nutrition 0570
Obstetrics and Gynecology .. 0380
Occupational Health and
Therapy 0354
Ophthalmology 0381
Pathology 0571
Pharmacology 0419
Pharmacy 0572
Physical Therapy 0382
Public Health 0573
Radiology 0574
Recreation 0575

Speech Pathology 0460
Toxicology 0383
Home Economics 0386

PHYSICAL SCIENCES
Pure Sciences
Chemistry
General 0485
Agricultural 0749
Analytical 0486
Biochemistry 0487
Inorganic 0488
Nuclear 0738
Organic 0490
Pharmaceutical 0491
Physical 0494
Polymer 0495
Radiation 0754
Mathematics 0405
Physics
General 0605
Acoustics 0986
Astronomy and
Astrophysics 0606
Atmospheric Science 0608
Atomic 0748
Electronics and Electricity 0607
Elementary Particles and
High Energy 0798
Fluid and Plasma 0759
Molecular 0609
Nuclear 0610
Optics 0752
Radiation 0756
Solid State 0611
Statistics 0463

Applied Sciences
Applied Mechanics 0346
Computer Science 0984

Engineering
General 0537
Aerospace 0538
Agricultural 0539
Automotive 0540
Biomedical 0541
Chemical 0542
Civil 0543
Electronics and Electrical 0544
Heat and Thermodynamics ... 0348
Hydraulic 0545
Industrial 0546
Marine 0547
Materials Science 0794
Mechanical 0548
Metallurgy 0743
Mining 0551
Nuclear 0552
Packaging 0549
Petroleum 0765
Sanitary and Municipal 0554
System Science 0790
Geotechnology 0428
Operations Research 0796
Plastics Technology 0795
Textile Technology 0994

PSYCHOLOGY
General 0621
Behavioral 0384
Clinical 0622
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Commerce 0688
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Éducation permanente 0516
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Enseignement bilingue et
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Enseignement secondaire 0533
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Évaluation 0288
Finances 0277
Formation des enseignants 0530
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Lecture 0535
Mathématiques 0280
Musique 0522
Orientation et consultation 0519
Philosophie de l'éducation 0998
Physique 0523
Programmes d'études et
  enseignement 0727
Psychologie 0525
Sciences 0714
Sciences sociales 0534
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Langues
  Généralités 0679
  Anciennes 0289
  Linguistique 0290
  Modernes 0291
Littérature
  Généralités 0401
  Anciennes 0294
  Comparée 0295
  Médiévale 0297
  Moderne 0298
  Africaine 0316
  Américaine 0591
  Anglaise 0593
  Asiatique 0305
  Canadienne (Anglaise) 0352
  Canadienne (Française) 0355
  Germanique 0311
  Latino-américaine 0312
  Moyen-orientale 0315
  Romane 0313
  Slave et est-européenne 0314

PHILOSOPHIE, RELIGION ET THÉOLOGIE
Philosophie 0422
Religion
  Généralités 0318
  Clergé 0319
  Études bibliques 0321
  Histoire des religions 0320
  Philosophie de la religion 0322
Théologie 0469

SCIENCES SOCIALES
Anthropologie
  Archéologie 0324
  Culturelle 0326
  Physique 0327
Droit 0398
Économie
  Généralités 0501
  Commerce-Affaires 0505
  Économie agricole 0503
  Économie du travail 0510
  Finances 0508
  Histoire 0509
  Théorie 0511
Études américaines 0323
Études canadiennes 0385
Études féministes 0453
Folklore 0358
Géographie 0366
Gérontologie 0351
Gestion des affaires
  Généralités 0310
  Administration 0454
  Banques 0770
  Comptabilité 0272
  Marketing 0338
Histoire
  Histoire générale 0578

Ancienne 0579
Médiévale 0581
Moderne 0582
Histoire des noirs 0328
Africaine 0331
Canadienne 0334
États-Unis 0337
Européenne 0335
Moyen-orientale 0333
Latino-américaine 0336
Asie, Australie et Océanie 0332
Histoire des sciences 0585
Loisirs 0814
Planification urbaine et
  régionale 0999
Science politique
  Généralités 0615
  Administration publique 0617
  Droit et relations
    internationales 0616
Sociologie
  Généralités 0626
  Aide et bien-être social 0630
  Criminologie et
    établissements
    pénitentiaires 0627
  Démographie 0938
  Études de l' individu et
    de la famille 0628
  Études des relations
    interethniques et
    des relations raciales 0631
  Structure et développement
    social 0700
  Théorie et méthodes. 0344
  Travail et relations
    industrielles 0629
Transports 0709
Travail social 0452

SCIENCES ET INGÉNIERIE

SCIENCES BIOLOGIQUES
Agriculture
  Généralités 0473
  Agronomie. 0285
  Alimentation et technologie
    alimentaire 0359
  Culture 0479
  Élevage et alimentation 0475
  Exploitation des péturages 0777
  Pathologie animale 0476
  Pathologie végétale 0480
  Physiologie végétale 0817
  Sylviculture et faune 0478
  Technologie du bois 0746
Biologie
  Généralités 0306
  Anatomie 0287
  Biologie (Statistiques) 0308
  Biologie moléculaire 0307
  Botanique 0309
  Cellule 0379
  Écologie 0329
  Entomologie 0353
  Génétique 0369
  Limnologie 0793
  Microbiologie 0410
  Neurologie 0317
  Océanographie 0416
  Physiologie 0433
  Radiation 0821
  Science vétérinaire 0778
  Zoologie 0472
Biophysique
  Généralités 0786
  Medicale 0760

SCIENCES DE LA TERRE
Biogéochimie 0425
Géochimie 0996
Géodésie 0370
Géographie physique 0368

Géologie 0372
Géophysique 0373
Hydrologie 0388
Minéralogie 0411
Océanographie physique 0415
Paléobotanique 0345
Paléoécologie 0426
Paléontologie 0418
Paléozoologie 0985
Palynologie 0427

SCIENCES DE LA SANTÉ ET DE L'ENVIRONNEMENT
Économie domestique 0386
Sciences de l'environnement 0768
Sciences de la santé
  Généralités 0566
  Administration des hipitaux .. 0769
  Alimentation et nutrition 0570
  Audiologie 0300
  Chimiothérapie 0992
  Dentisterie 0567
  Développement humain 0758
  Enseignement 0350
  Immunologie 0982
  Loisirs 0575
  Médecine du travail et
    thérapie 0354
  Médecine et chirurgie 0564
  Obstétrique et gynécologie ... 0380
  Ophtalmologie 0381
  Orthophonie 0460
  Pathologie 0571
  Pharmacie 0572
  Pharmacologie 0419
  Physiothérapie 0382
  Radiologie 0574
  Santé mentale 0347
  Santé publique 0573
  Soins infirmiers 0569
  Toxicologie 0383

SCIENCES PHYSIQUES
Sciences Pures
Chimie
  Généralités 0485
  Biochimie 487
  Chimie agricole 0749
  Chimie analytique 0486
  Chimie minérale 0488
  Chimie nucléaire 0738
  Chimie organique 0490
  Chimie pharmaceutique 0491
  Physique 0494
  PolymÇres 0495
  Radiation 0754
Mathématiques 0405
Physique
  Généralités 0605
  Acoustique 0986
  Astronomie et
    astrophysique 0606
  Electronique et électricité 0607
  Fluides et plasma 0759
  Météorologie 0608
  Optique 0752
  Particules (Physique
    nucléaire) 0798
  Physique atomique 0748
  Physique de l'état solide 0611
  Physique moléculaire 0609
  Physique nucléaire 0610
  Radiation 0756
Statistiques 0463

Sciences Appliqués Et Technologie
Informatique 0984
Ingénierie
  Généralités 0537
  Agricole 0539
  Automobile 0540

Biomédicale 0541
Chaleur et ther
  modynamique 0348
Conditionnement
  (Emballage) 0549
Génie aérospatial 0538
Génie chimique 0542
Génie civil 0543
Génie électronique et
  électrique 0544
Génie industriel 0546
Génie mécanique 0548
Génie nucléaire 0552
Ingénierie des systèmes 0790
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Métallurgie 0743
Science des matériaux 0794
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Technique minière 0551
Techniques sanitaires et
  municipales 0554
Technologie hydraulique 0545
Mécanique appliquée 0346
Géotechnologie 0428
Matières plastiques
  (Technologie) 0795
Recherche opérationnelle 0796
Textiles et tissus (Technologie) .. 0794

PSYCHOLOGIE
Généralités 0621
Personnalité 0625
Psychobiologie 0349
Psychologie clinique 0622
Psychologie du comportement .. 0384
Psychologie du développement .. 0620
Psychologie expérimentale 0623
Psychologie industrielle 0624
Psychologie physiologique 0989
Psychologie sociale 0451
Psychométrie 0632

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A PRELIMINARY INVESTIGATION INTO THE RELATIONSHIPS

BETWEEN THE LEARNING STYLE PREFERENCES AND THE

LITERARY RESPONSE PATTERNS OF SELECTED GRADE

ELEVEN STUDENTS

BY

TANNIS R. NIZIOL

A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment of the requirements for the degree of

MASTER OF EDUCATION

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Abstract

The purpose of this study was to discover if there were any relationships between the learning style preferences of selected grade eleven students and their patterns of response to literature.

The researcher used the Myers-Briggs Type Indictor (MBTI) as a determiner of learning style among twenty-nine grade eleven students from a high school in a suburban community of Edmonton, Alberta, Canada. After writing two free-response protocols in response to a short story and a poem, and upon completion of the Response Preference Measure, twenty-nine of the one hundred and four students were grouped for closer study. Their protocols were submitted to a content analysis using Alan Purves' schema (1968). As well, their selection of items on the Response Preference Measure were analyzed to determine which questions they felt were the most and least important to ask about a literary work.

In general, the study revealed that there were no significant relationships between how a particular MBTI group might be predicted to respond to literature and how they actually responded. For example, groups that should have used more Engagement-Involvement than their more analytical counterparts, were found to be just as capable of Perception and Interpretation, if not more so.

Other studies in written response, using a system of
content analysis, revealed that there was more Perception
and Interpretation in older students and greater Engagement-
Involvement and Evaluation in younger students. This
study's results give further support to these previous
findings. The researcher also confirmed that greater
attention was paid to issues related to content rather than
form in response to literature. This study also revealed a
slight preference for the short story in the degree to which
students used Perception and Interpretation.

Although the study did not discover any relationship
between learning style and response to literature, the
researcher feels that her question merits further
investigation. She would advocate an entirely different
mode of inquiry than the one used in this study, one that is
more qualitative and collaborative. Also, a larger, more
generalizable sample would be recommended for further
quantitative study of this question.

LIST OF TABLES

CHAPTER I

PREFACE

My initial attraction to a study in response to literature evolved from my inherent fascination with the students and the unique cache of wisdom and personality traits they brought to my English classes. I felt intuitively that learners brought much more than their lifelong repertoire of favourite stories, poems, and facts about literature. I observed, all but informally, how some students seemed so "at home" in a discussion that was more interpretive and perceptive in nature while others appeared almost panicked at what they felt was their inability to speak a secret, foreign language. Furthermore, some students seemed to achieve higher grades in a testing situation that was more traditional such as a question and short answer test requiring them to respond at a knowledge or comprehension level. These same students appeared to enjoy formal grammar exercises where sentence diagramming and parsing put the English language well within their control.

These observations about the differences among my students lead me to a consideration of personality type and learning style preferences. My positive experiences with the Myers-Briggs Type Indicator (MBTI), both as an undergraduate learner and as a teacher involved in a variety

of MBTI workshop settings, made me think that the MBTI would be a credible tool for assessing learning style differences in my Master's Thesis study in response to literature.

The study gradually evolved into a measure of the relationships between the preferred learning styles of selected grade eleven students and the patterns of their written responses to two different forms of literature.

Introduction

Any investigation into the nature of literary response is essentially an exploration of an individual reader's uniqueness as a human being. During the dynamic interaction that takes place between the reader and the literary text, this uniqueness forms the foundation of his/her response to the text. This should not be a difficult concept to accept for the same general truth applies to almost any differences that exist between people. Whether a person chooses one type of movie over another or one style of fashion over another, his unique preferences colour his perception and interpretation of objects and events. Perhaps William Blake captures this truth best:

> Both read the Bible day and night.
> But thou read'st black where I read white.
> The Vision of Christ that thou dost see
> Is my Vision's Greatest Enemy.
> Thine has a great hook nose like thine;
> Mine has a snub nose like to mine.

(cited in Holland, 1975, p. ix)

Clearly, Blake acknowledged the differing visions that motivate people, but he was not closer to fully

understanding the origin of such differences than are the
literary critics of the past and present. What, then,
accounts for the often drastically differing responses to a
text? Indeed, the answer is complex and multifaceted, but
many believe that the unique psychological orientation of
each reader is the most influential factor in literary
response (Lesser, 1957; Holland, 1968, 1973, 1975; Slatoff,
1970; Bleich, 1975; Iser, 1978).

In the past, experts in both fields of literature and
psychology have dealt with the "how" of literary response in
different, but equally simplistic ways. Literary critics of
the school of New Criticism dismissed it by demanding a
uniform, well-educated reading of a work through a close
analysis of the text. Psychoanalysts often reduced it to a
study of inkblots and an individual's Oedipus complex. The
present day emphasis upon the literary "transaction" between
the reader and the text (Bleich, 1975; Holland, 1975; Iser,
1988; Rosenblatt, 1978) reflects a balance that has taken
centuries to achieve.

It would, therefore, seem wise to preface a study into
literary response with a close look at how a reader-based
theory of response evolved.

THE STUDY OF LITERATURE: AN HISTORICAL PERSPECTIVE

It would seem unbelievable to someone educated in the
English classrooms of the last few decades that literature
study was not always a part of the curriculum, if not the

central part (Squire, 1964). In fact, it was not until the late 1800s that English literature was considered a legitimate school subject. However, its eventual insertion into the school curriculum did not come about through the purest of literary motivations.

Arthur N. Applebee, in his <u>Tradition and Reform in the Teaching of English: A History</u> (1974), identified three influential instructional traditions that went into shaping the school's attitude toward literature and its study.

> At least three traditions were already fully intertwined in the English Curriculum of 1890: an ethical tradition which placed its emphasis on moral and cultural development, a classical tradition of intellectual discipline and close textual study and a non-academic tradition more concerned with "enjoyment" and "appreciation". The interactions of these various traditions in the early history of the teaching of English represent less a battle between conflicting points of view than a web of accepted assumptions, all the more pervasive and far reaching because they were never made explicit (p. 1).

The ethical tradition was born in the elementary school of a concern that young children should be taught the moral and religious dogma of the society while, at the same time, learning the rudiments of good language use. As a result of this concern, and the rising cost of printing, the standard "reader" or "primer" of the 1500s included "an alphabet and syllabarium, and creed, a catechism, and a collection of prayers and devotional exercises" (Applebee, p. 2). Learning to read and write was considered secondary to the higher aims of religion, cultural traditions, and

responsible citizenship. Therefore, literary selections included in the texts of the times were chosen less for their literary quality than for their moral content.

However one might criticize the goals and aims of these early curricular materials, they were an important developmental step toward the increasing role of literature in the school. As quality literary selections, albeit fragments and precis, gradually replaced those from religious and biblical sources, an academic literary heritage began to be created.

At the same time as the elementary school movement, the Classical Tradition of the secondary institution emerged. It emphasized, above all else, mental discipline and the development of memory and reason. The more inherently structured the subject matter was, the more it would serve to train such important faculties.

> Other subjects could compete for attention only as they demonstrated that they, too, had a substance that would ensure the same discipline of mind that the classical languages provided. Thus the problem which English, and in particular English Literature, had to surmount was that, as far as the classicist could see, it was too easy -- it had no substance, no organized body of knowledge, no rules, no theory, in short nothing to promote the rigorous mental training, the discipline, that was the justification of an education. Only by being grafted onto other disciplines with more evident justifications did literature find a place at all in the early curriculum, for it was only in such a form that it seemed to offer more than the "mere chatter about Shelley" of which so many complained (Applebee, p. 6).

The emphasis on the structured acquisition of mental discipline allowed ample room for the introduction of the rote learning of grammatical precepts. The study of the English Language, alongside Latin and its other classical counterparts, was made respectable by a disciplined approach to proper usage, sentence analysis and diagramming, and the memorization of the rules which govern the English language. So obsessed did the scholars and educators become with the one "correct" usage of English, that by the late 1700s English grammar texts were firmly enshrined in the schools as veritable linguistic bibles. It was believed that a systematic exposure to their canons and codes would surely lead its readers to rewards both academic and moral. It is interesting to note that it was during this surge of grammatical fervour that the famous Richard Bentley, among others, set about correcting the grammatical structures of some of the great literary writers of the seventeenth and eighteenth centuries. Bentley even went so far as to suggest certain textual revisions to Milton's "Paradise Lost" in an introduction to a new edition of the work (Applebee, 1974). No one was above grammatical reproach, not even a Milton or a Shakespeare.

Simultaneous to the development of a rigid regimen of grammar study in secondary schools, an interest in the principles of rhetoric and oratory was also emerging. The proponents of this new course of study felt the teaching of

theories related to diction, style, and figurative language, were essential to effective expression whether written or oral. However, they took the same approach as the grammarians in that "they were prescriptive, filling their texts with rules to be followed, and with examples of errors of expression as well as of the successes of the best writers" (Applebee, p. 9). It was the careful analysis of the works of the "best writers" that marked the tentative entrance of literature study into the English curriculum of the late 1700s. Latin and Greek works were soon joined by those of Pope, Dryden, Milton, and Shakespeare.

The increasing presence of literary works in the English program did not, however, signify a change in attitude or pedagogy. In fact, a literary text was treated like any other written passage; its sole purpose was to provide students with ready-made exercises in parsing and analysis. Under the close watch of the student-critic, literature was carefully scrutinized for any breach of rhetorical law. A line-by-line analytic approach to literature was intended to teach the principles of sound expression and only that (Applebee, 1974).

Apart from its capacity to exercise the theories of rhetoric in a practical, accessible way, literature also provided a fertile ground for the training of the memory. Rich with history, the literary tradition could be easily compiled into a distinct body of knowledge, characterized by

names, dates, and places. By the late 1800s, numerous textbooks were published containing many interesting facts surrounding the life and works of a variety of authors. Unfortunately, true to its emphasis on the development of the mental faculties, the curriculum did not see a selection of the author's works as a necessary part of these "history" texts.

Although English as a school subject had been legitimized through the somewhat twisted motivations of the ethical and classical movements, literature was still considered rather suspect. Literary works were still kept at arm's length by the year 1900 for fear that the unguided young mind might read them for sheer pleasure and perhaps misinterpret their meaning. Yet, the impersonal analysis of texts which they undertook in schools was considered safe because the teacher-expert would give a line-by-line uniform interpretation hopefully leaving no room for personal insights or frivolous fantasies. Of course, some self-righteous critics would also see the danger of students modelling the "poor" usage of the "best writers" if the teacher were not present to point out their grammatical irregularities.

It is not surprising, then, that exposure to literature for the sheer pleasure of reading was practically unheard of in the school system leading up to the twentieth century. It simply was not justifiable given the utilitarian

philosophy underlying the English curriculum and the purely functional role assigned to literary materials. However, despite these philosophical roadblocks, there were some seeds of change being planted on the periphery of the academic institutions. Student extra-curricular organizations such as debating societies and literary clubs sprang up around the college campuses. Literary speakers were invited to address their membership and controversial literature was openly debated. Literary magazines and libraries were sponsored by student groups, providing them the opportunity to read the fiction, poetry, or drama that college courses often excluded. So popular were these organizations, they became a valued component of the student's education. Eventually, it became an unwritten expectation that students should read as much literature as possible during their years of formal education. In essence, "the college objected to giving English literature a place as a subject to be 'taught' rather than something to be read and enjoyed on one's own" (Applebee, p. 12).

There were many factors that contributed to the slow, but gradual, acceptance of literature study as a school subject in its own right. The three traditions just outlined were obviously a tremendous hindrance along the road to acceptance. They were also necessary in giving literature study, as it is known now, its definition and purpose. In addition, there were many other influences both

human and social, all of which cannot be mentioned here.

However, one man had an especially significant impact upon

the way literature was regarded by both academic and social

institutions. His name was Matthew Arnold, a British poet,

critic, teacher, and School Inspector (Young, 1987).

Matthew Arnold did much to fuel the smouldering debate

of the 1880s and 1890s concerning the establishment of

literature as a school subject. He felt strongly that

> We should conceive of poetry worthily, and more
> highly than it has been the custom to conceive of
> it. We should conceive of it as capable of higher
> uses, and called to higher destinies than those in
> general men have assigned to it hitherto. More
> and more mankind will discover that we have to
> turn to poetry to interpret life for us, to
> console us, to sustain us. Without poetry, our
> science will appear incomplete: and most of what
> we know passes with us for religion and philosophy
> will be replaced by poetry (Arnold, 1888, as cited
> in Cocoran and Emery, 1987).

His belief in the humanizing effect that literature could

have on society signified a monumental shift in the way it

would be viewed in the future. It would no longer be seen

as a tool to train the mental faculties, but as a medium

whose message could potentially transform society through

its readers. The literary text which had been previously

prostituted for the sake of moral and linguistic motives,

would now be treated as a sacred journal of society's

cultural and human journey. Like others, Arnold had become

disillusioned with previous attempts to affect positive

social change. As a result of this disenchantment,

> English literature was carried into the school
> curriculum on a sea of faith, a faith that great
> works of literature could have a civilizing
> influence on the nation, could do for the masses
> what the classics had apparently failed to do for
> the privileged, could provide a bulwark against
> rising materialism, could compensate for the
> failure of religion to socialize and to humanize
> the nation. Culture was to be represented by
> literature, and English teachers were to be its
> missionaries (Young, 1981, p. 8).

Literature, worthy of study in its own right, had finally won its place. Its promise to help young minds and hearts pursue their perfection "by means of getting to know, on all the matters which concern us, the best which has been thought and said in the world" (Arnold, 1869, Preface, as cited in Young, 1987, p. 8) was literature's ultimate justification. The issue would no longer be whether literature should be taught or not, but "how" it should be taught.

Trends in Literary Criticism and Classroom Practice

Much could be said about the early beginnings of the teaching of literature. Once again, there were many influences, social and political, which helped set the direction for literature instruction. Documents were written, committees struck, and reports compiled. Unfortunately, it is not possible to chronicle each of them within these pages. Nevertheless, some mention must be made of two critical trends which have deeply influenced twentieth century instructional practice and have set the

stage for the transactional response theories of Rosenblatt, Iser, Holland, and Bleich.

Although Matthew Arnold's emphasis upon literature as the humanizing transmitter of culture transported literature to the level of a revered art form, it also firmly established the indisputable authority of the literary text. The text was perceived by educators as presenting a fixed view of life and society. As a consequence,

> There was a constant temptation to ignore culture
> as the pupil knows it, a network of attitudes to
> experience and personal evaluations that he
> develops in a living response to his family and
> neighbourhood. But this personal culture is what
> he brings to literature; in the light of it he
> reads the linguistic symbols (giving his own
> precious life-blood!)
>   (Dixon, 1975, p. 3)

The idea of a "personal culture" was foreign, if not blasphemous, to the majority of English teachers in the first half of this century. They espoused the literary theories of the "New Critics" who completely denied the personal contributions of the reader when engaged in literature study. The literary work, whether novel, poem, or play, was seen as a fixed entity with total autonomy (Welleck and Warren, 1956). As such, it could be regarded as an object whose inner workings could be easily explained through close textual analysis and nothing else (Young, 1987; Thomson, 1987; Dias and Hayhoe, 1988). Any concern for the reader in the critical process would leave the reader and the teacher open to "affective fallacy". A fate

worse than death, this would inevitably lead to a confusion between the poem, in and of itself, and its "effects" upon the reader.

The New Critics were, in effect, advocates of an archaeological approach to criticism (Iser, 1978; Tompkins, 1980). They believed that "meaning, as a buried secret, should be accessible to and reducible by the tools of referential analysis" (Iser, 1978, p. 5). When viewed from this model, the teacher was the one who possessed the map which led to the buried cache of meaning; she was the expert reader who guided her pupils through the foreign signs and symbols of the text. They were rewarded when they were able to answer carefully structured questions in exactly the same way as they had been rehearsed and parroted in class. With rare exception, these questions were a generic list that could be asked of any work with respect to text, rhetoric, and meaning.

A. Questions about the text itself
   1. What is its kind?
   2. What are its parts?
   3. How are the parts related?

B. Questions of rhetoric
   1. Who is speaking?
   2. What is the occasion?
   3. Who is the audience?

C. Questions about meaning
   1. What meaning has each word in its particular context?
   2. What do the diction and grammar of the text tell us about its purpose?
   3. What is the paraphrasable content of the work, its statement?

4. What intention - high seriousness,
    irony, comedy, and the like -- is
    apparent and how is it made
    apparent?
5. What part of the meaning is sacrificed by
    paraphrase, by substitution of words other
    than those used by the author?

                    (Commission on English, 1965, p. 58
                         as cited in Applebee, 1974).

Although the New Critics were preoccupied with

excavating meaning through interpretation, they did not see

the possibility of multiple meanings (Iser, 1978). They

believed that only one meaning existed and the reader was

the "passive consumer of a completely formed product"

(Thomson, 1987, p. 88).

> Reading poetry in the New Critical way meant
> committing yourself to nothing; all that poetry
> taught you was "disinterestedness", a serene,
> speculative, impeccable even-handed rejection of
> anything in particular...It was in other words, a
> recipe for political inertia, and thus for
> submission to the political "status quo"
> (Eagleton, 1983, p. 50).

New Criticism heartily rejected the influence of cultural

codes upon interpretation. Their belief in the "notion of

the bounded self-sufficient work" (Scholes, 1982, p. 100)

allowed no place for political or social concerns. The

successful, well-trained reader would eventually see and

appreciate the intricate harmony created by the various

literary devices, rather than see any social relevancy

(Scholes, 1985; Thomson, 1987; Probst, 1988). Ideally, his

task was to "take a poem into which a poet has diligently

stuffed specific number of beauties or effects, and

complacently to extract them, one by one, like his prototype 'Little Jack Horner'" (Frye, 1957, p. 17-18).

The philosophy of the New Critics continued to influence instructional practice well into the 1950s and beyond. It was at this time that another critical theory began to make its impact as well. Structuralism resembled New Criticism in its denial of the reader's personal response to literature. It, too, favoured an objective, close analysis lead by an expert reader, the teacher. Yet, despite this basic similarity between the two theories, Structuralism had a significantly different emphasis.

The Structuralists were primarily interested in imparting a clear understanding of those structures within a text which create literary meaning. Less focused upon the referential autonomy of a single text, they conceived of a universal literary code whose structures and devices were deeply embedded in all literary works of merit. Theirs was a theory more interested in "how" meaning was created through a systematic framework, than in the thematic significance of an individual work. As Jonathan Culler (1983) points out:

> If in attempting to describe the literary work, "Structuralist" criticism deploys various theoretical discourses, encouraging a kind of scientific encroachment, then critical attention comes to focus not on a thematic content that the work aesthetically presents but on the conditions of signification, the different sorts of structures and processes involved in the production of meaning. Even when structuralists engage in interpretation, their attempt to analyze

the structure of the work and the forces on which
it depends leads to concentration on the relation
between the work and its enabling conditions and
undermines, as the opponents of structuralism seem
to sense, the traditional interpretive project
(p. 20).

It would appear, then, that the task of the reader is a

monumental one indeed. He must be capable of approaching a

literary text with a solid understanding of the structures

which have formed it. Without this knowledge base, the

student would be practically an illiterate in the literature

classroom. Once again, by necessity, teachers must assume

the role of ultimate keeper of a complex, mysterious code

and they are destined by design to communicate a

dispassionate clinical view of literary art.

The far-reaching effects of New Criticism and

Structuralism have left teachers of literature feeling

confused about their real task in the English classroom.

Consequently, they have often felt more comfortable with

those aspects of the literature curriculum which have clear-

cut objectives related to specific content. Rather than

attend to the call for an experiential curriculum by the

Progressives of the 1930s, they succumbed to the pressures

and predictability of contemporary criticism which saw

literature as a distinct body of knowledge to be imparted

(Applebee, 1974). A theory of literature as a series of

"felt" experiences (Dewey, 1933; Rosenblatt, 1938) was too

revolutionary and was soon discredited as being too

unscholarly. Although teachers could readily accept the

humanistic and aesthetic nature of literature, they were not
prepared to allow it to shape the way they taught.
Humanistic aims were a by-product of exposure to specific
content and if any changes were to be made it was in the
choice of that content rather than in methodology.

As outlined earlier, English as a distinct subject
gained acceptance only by basing its curricular objectives
upon the logical principles of other subject matter. It
was, therefore, doubly difficult to persuade educators that
education, in particular English instruction, should be
firmly founded upon the principles of child psychology.
John Dewey and the Progressives encountered opposing views
that were deeply entrenched in the minds of those who wrote
and interpreted curriculum. The notion that there were
clear, precise steps which take a reader from immature to
mature literary criticism denied the possibility of "growth"
through a continuous "relationship" to literary experiences.
The progressive educators felt that

> What we seek to do in English is not to add
> discrete components of skill or knowledge, but
> gradually to elaborate the linguistic and
> intellectual repertoire of our students. A
> process that is more fluid than linear, more
> fortuitous than predictable (Applebee, 1974,
> p. 255).

The voice of dissent that the Progressives represented
caused many scholars and philosophers to question the one-
way communication of instructional practice (Kilpatrick,
1936; Dewey, 1938). Those involved with literature

education also began to ponder the dialogical nature of educational experience and to acknowledge that the student reader's interaction with literature was a dynamic one that was not easily explained. A new philosophy of the reader and his/her

 response to literature was emerging in the late 1920s and into the 1930s (Richards, 1929; Rosenblatt, 1938). Researchers became increasingly fascinated with studying this "new" readers, no longer a tabula rasa but someone capable of contributing a wisdom of his/her own. Their inquiries opened the door to an in-depth look at many new aspects of response, one of which involved the psychological style of the reader and its relationship to the literary response of an individual.

This investigation proposes to open the door a little further by once again looking at readers and their response to the literary text. She chooses to do this by exploring the learning styles and the characteristic ways selected readers respond to two pieces of literature in a written protocol format.

Statement of the Problem

As in the investigation done by Alan Purves in 1968, this study largely restricts itself to an examination of the written responses of students to literature. However, as James Squire cautions in the introduction to Purves'

<u>Elements of Writing About a Literary Work: A Study of</u>

<u>Response to Literature</u>, (1968), this researcher notes that

> The elements of writing about literature are not
> necessarily identical with the elements of
> response. Reactions secured through written
> protocols may reflect more what students have been
> taught to think and feel about literature, rather
> than what they actually think and feel (p. vi).

Although this study will rely heavily on the content

analysis of students' written responses to literature, it

will depart from other content analysis studies (Richards,

1929; Taba, 1955; Wilson, 1966; Squire, 1964; Purves, 1968)

in a rather significant way. Whereas most of these studies

have considered the effects of such variables as age, sex,

mental ability, cultural setting, instructional technique,

and the selection of literature used, this study will focus

primarily on one variable - the relationships between an

individual's pattern of response and his/her learning style.

A major aim of this study was to add to the research

evidence that seeks to relate the reader's characteristic

way of coping with the world around him to his/her patterns

of response to literature. (1) In order to determine if any

such relationship exists, the investigator first examined

the psychological learning styles of selected eleven

students by administering the Myers-Briggs Type Indicator

(Briggs and Myers, 1977). (2) She then selected a group of

twenty-nine students for closer examination based on the

results of their MBTI profiles. (3) These selected students

were then asked to write a response protocol to one short

story and one poem. (4) Through a content analysis of their protocols using the Purves categories, the researcher profiled four groups of students and their literary response patterns. (5) Using the data collected through the course of the study, the investigator then set about answering the fundamental question of this study: Are there differences in response to literature in general among students of different learning styles?

Delimitations

(1) Carl Jung's theories of psychological type, as interpreted by the MBTI (Myers-Briggs Type Indicator, Briggs and Myers, 1977), have been directly applied to research in learning style. The MBTI's emphasis on testing cognition and affect is also similar to that of other learning style testing instruments (Hill, 1975; Kolb, 1976; Gregorc, 1982). However, the degree to which each instrument measures the separate aspects of cognition and affect varies. Some are more comprehensive than others by testing cognitive and affective modes together (Briggs and Myers, 1977; Hill, 1975). In addition to these two aspects, others have been designed to measure physiological style elements such as personal nutrition and health, gender-related differences, and response to physical surroundings (Dunn, Dunn, and Price, 1978; Keefe and Monk, 1986).

This investigator has chosen the Myers-Briggs Type Indicator (Briggs and Myers, 1977) for its broader

application as well as its ability to assess both the affective and cognitive style elements. Although the MBTI was originally designed to determine psychological type, its widespread use by educational researchers over the decades has made it a valued and reliable measurement of learning style as well (Myers and Myers, 1980; Lawrence, 1982).

(2) In recognition of the influence that form may have on literary response (Speer, 1929; Lewis, 1972; Cornaby, 1974; Petrosky, 1975), this study has included a literary selection from the short story genre and one from that of poetry.

Limitations of the Study

The following limitations are inherent in this study:

(1) Students were encouraged to respond to the Myers-Briggs Type Indicator according to how they perceive their everyday attitudes and behaviours. The results of the scored inventories will be interpreted to the students and they will be given an opportunity to verify the results. Only data which had been thus validated was used in this study.

(2) The twenty-nine subjects were selected on the strength of their school-based English scores (i.e. average term scores of **seventy percent** or more) and on the basis of the MBTI's sixteen type categories. A minimum term score was imposed so as to acknowledge academic performance as a

possible factor in response patterns (Cooper, 1969; Pollock, 1972; Purves, 1973, Garrison and Hynds, 1991).

(3) The individual student's degree of willingness to respond to particular activities was somewhat dependent upon the rapport established between the investigator and the student. Every attempt was made to encourage cooperation.

(4) It was expected that exposure to a variety of teaching styles throughout their secondary literature program would affect the ways students respond to a literary work. Despite the impossible task of determining which response patterns are natural and which are learned, an attempt was made to encourage students to respond as naturally as possible without considering their teachers as audience.

Definition of Terms

In this investigation the following terms will be used as defined:

Patterns of Response: refers to those categories of a student's written response as outlined by Purves and Rippere (1968): Engagement; Perception; Interpretation; Evaluation; and Miscellaneous.

Written Protocol: is the free written response of a student after reading a literary work. Although this is not the traditional use of the term "protocol", it has been used in this context by others who have studied written response to literature (Richards, 1929; Squire, 1964; Wilson, 1966).

Learning Style: preferred psychological traits, both affective and cognitive, which serve as relatively stable indicators of how students perceive, interact with, and respond to their learning environment and subject matter (Keefe, 1987).

Myers'-Briggs Type Indicator (MBTI): an assessment tool for measuring an individual's psychological learning style on a cognitive and affective level. It describes how a learner prefers to interpret meaning, to communicate values, and to interact with the world.

CHAPTER II

LEARNING STYLES

Introduction

During the past few decades a number of studies by scholars and graduate students have sought to describe the essential nature of the reading act and the factors which affect it. As indicated in Chapter I, this field of exploration is relatively new and one with a powerful potential to influence the way literature is taught and experienced in the secondary school. Any examination of the reading process soon reveals that it is indeed complex, involving a number of variables: the reader's orientation, development and gender; the literary text with its particular voice, form, and content; and the response process itself which considers the how and why of the reader's experience with the text (Beach and Hynds, 1990).

The act of reading and responding to literature begins with the individual reader. Understanding this complex act means examining the reader and the various ingredients which might influence his literary response. Some of the studies highlighting literary response have looked at the reader's orientation as a precondition to response. Orientation is understood to include such influences as the reader's attitude or stance, personality, reading style, culture, and knowledge base (Beach and Hynds, 1990).

The fundamental question of the present study deals
with one aspect of a reader's psychological precondition.
It will observe the relationship, if any, between an
individual's learning style preference and his response to
selected pieces of literature.

In order to look at this question in light of past
related literature and research, Chapter II looks more
closely at the body of knowledge that best relates to
Learning Styles. Chapter III then focuses upon those
literary response theories most relevant to this study.

Review of Related Literature

With the gradual abolition of teaching techniques that
are more mechanistic and oblivious to the learner, educators
and psychologists have come to view the brain as a very
complex system for processing and storing information. They
have also come to appreciate that learners do this
processing of information in a way that is uniquely
personal. As a result, the current concept of "learning
style" has opened the door to the assessment and
understanding of this process.

Although the study of learning styles is a rather
recent field of research, approximately thirty instruments
capable of learning styles assessment have been developed
(Jensen, 1987). The most frequently used among them are the
Matching Figures Test (Kagan, 1965), Group Embedded Figures
Test (Witkin, 1971), Cognitive Style Mapping Inventory

(Hill, 1975), Learning Style Inventory by David Kolbe (1976), Dunn, Dunn, and Price's Learning Styles Inventory (1978), Gregorc's Style Delineator (1982) and the NASSP Learning Style Profile (Keefe and Monk, 1986). Altogether, the various learning styles instruments assess about twenty different aspects of style (Keefe, 1987).

Learning style is a composite term that encompasses a variety of style elements, the number of which depends upon the particular aspect of style being assessed. In 1981, the National Association of Secondary School Principals (NASSP) but together a national task force on learning style. They came up with the following working definition of learning style:

> Learning Style is the composite of characteristic
> cognitive, affective, and psychological factors
> that serve as relatively stable indicators of how
> a learner perceives, interacts with, and responds
> to the learning environment. It is demonstrated
> in that pattern of behaviour and performance by
> which an individual approaches educational
> experiences. Its basis lies in the structure of
> neural organization and personality which both
> models and is molded by human development and
> learning experiences of home, school, and society
> (Keefe and Languis, 1983, p. 3).

Figure 2.1

**NASSP Learning Styles Task Force
Conceptual Model**
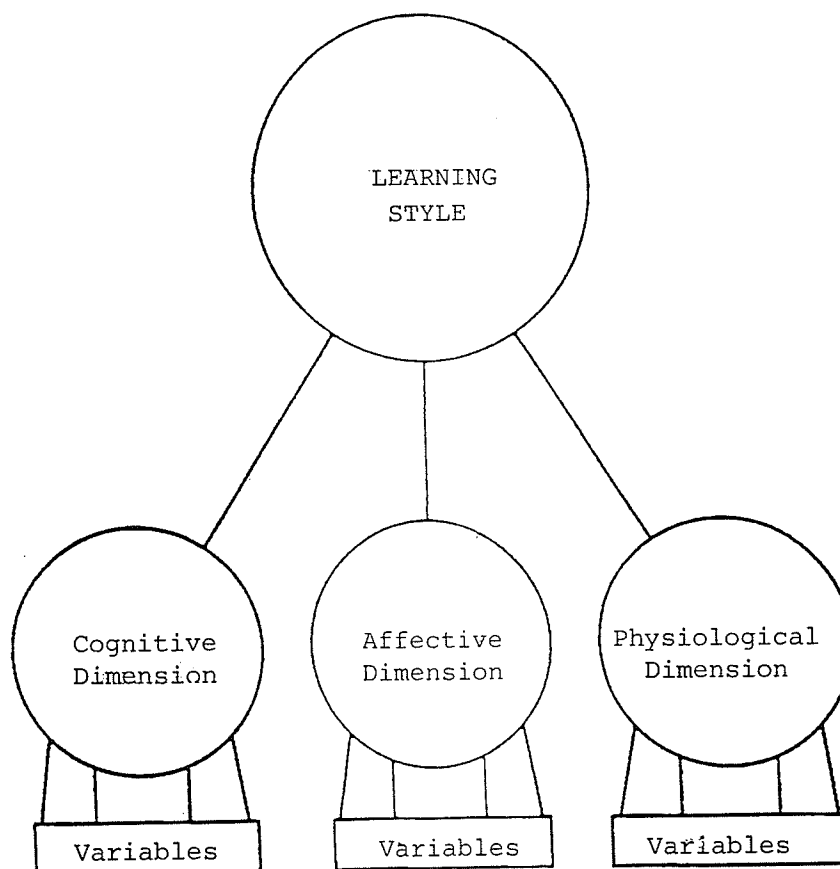
Source: Keefe, 1987.

The task force also agreed that the umbrella term "learning style" encompasses three essential and separate dimensions: (vide Figure 2.1, p. 27) cognitive (modes of processing information - perceiving, thinking, remembering, and problem solving) (Messick, 1976); affective (motivational process - modes of arousing, directing, and sustaining behaviours like attention, expectancy, and incentive) (Keefe, 1979); physiological (modes of responding based on sex-related differences, nutrition and health, and the physical environment) (Keefe, 1979). The task force also concluded that each of these dimensions would consist of a number of different elements or variables, (vide Figure 2.2, p. 29). The NASSP eventually designed an instrument that would give life to the conceptual framework they had created. The resulting instrument, the "NASSP Learning Style Profile" (Keefe and Monk, 1986), represented a unique change in learning style measurement, for it attempted to measure all three dimensions whereas past instruments accommodated one or two (Kagan, Moss, and Sigel, 1963; Hill, 1975; Witkin, 1975).

Cognitive Dimension

The cognitive style dimension has been considered from a number of different angles by a variety of researchers. Some have outlined as few as nine cognitive styles (Messick, 1976) (vide Figure 2.2), while others as many as twenty-

seven (Hill, 1971). However, the majority of investigators have tended to regard cognitive styles as being on a continuum from those more concerned with perceptual variables to those with more emphasis upon conceptual variables. For example, Witkin would be considered at the perceptual end of the spectrum and Kagan at the conceptual.

Apart from the perceptual and conceptual aspects of the cognitive dimension, there is also the behaviourial aspect of learning -- the aspect with which this investigation will be most concerned. Two behaviourial models were designed by Kolb (1976) and Gregorc (1982).

Figure 2.2

STUDENT LEARNING STYLE	
Cognitive Styles	
Reception Styles	**Concept Formation and Retention Styles**
•Perceptual modality preferences	•Conceptual tempo
•Field independence vs. dependence	Conceptualizing styles
Scanning	Breadth of categorizing
Constricted vs. flexible control	Cognitive complexity vs. simplicity
Tolerance for incongruous or unrealistic experiences	•Leveling vs. sharpening
Strong vs. weak automatization	
Conceptual vs. perceptual motor dominance	

Cognitive Styles

Reception Styles

- •Perceptual modality
    preferences
- •Field independence vs.
    dependence
  Scanning
  Constricted vs.
    flexible control
  Tolerance for incongruous
    or unrealistic
    experiences
  Strong vs. weak
    automatization
  Conceptual vs. perceptual
    motor dominance

Concept Formation and Retention Styles

- •Conceptual tempo
  Conceptualizing styles
  Breadth of categorizing
  Cognitive complexity
    vs. simplicity
- •Leveling vs. sharpening

Affective Styles

Attention Styles

- •Conceptual level
  Curiosity
  Persistence or
    perseverance
  Level of Anxiety
  Frustration tolerance

Expectancy and Incentive Styles

- •Locus of control
- •Achievement motivation
  Self-actualization
  Imitation
  Risk taking vs.
    cautiousness
  Competition vs.
    cooperation
  Level of aspiration
  Reaction to
    reinforcement
- •Social motivation
  Personal interests

Physiological Styles

- •Masculine-feminine
    behaviour
  Health-related behaviour
  Time rhythms
  Need for mobility
  Environmental elements

Source: Keefe, 1979, p. 17.

Kolb (1970, 1976, 1977) was interested in examining two dimensions of cognitive behaviour. The first would describe how a learner "perceives" information and experiences. For example, Kolb believed that people perceive information along a continuum ranging from concrete to abstract. At the concrete end, individuals prefer to learn from specific experiences and feelings. They also relate more easily to and are more sensitive to people and feelings. The abstract learner, on the other hand, prefers to learn by thinking and systematic planning. Such a learner is more comfortable confronting a situation at an intellectual level rather than an emotional one. The second dimension of cognitive behaviour would describe how an individual processes his/her perception. According to Kolb, s/he can do this in one of two ways. The information received can be processed by reflective observation, watching and listening for meaning, or by jumping right in and taking some definite action. From the two dimensions of perceiving and processing, Kolb devised a four-quadrant system that would describe four different types of learners (Figure 2.3, p. 33). **Type One** learners perceive information concretely and process it reflectively. They need to be personally involved and yet learn a great deal by listening to and sharing with others. **Type Two** individuals perceive information abstractly and intellectually and process it through reflective examination of factual data. **Type Three** learners perceive information

abstractly and process it actively. They need to experience theories in a practical way. Finally, the **Type Four** learners are those who perceive information concretely and process it actively. They are interested in the hidden potential of a thing or idea and are willing to risk acting on a hunch (McCarthy, 1980).

Anthony Gregorc looked at learning style from a phenomenological perspective

> Learning style, from a phenomenological viewpoint, consists of distinctive and observable behaviours that provide clues about the mediation abilities of individuals. In operational terms, people through their characteristic sets of behaviour "tell" us how their minds relate to the world and, therefore, how they learn. These characteristic sets reflect specific mind-qualities that persist even though goals and content may change (Gregorc, 1979, p. 19).

Figure 2.3
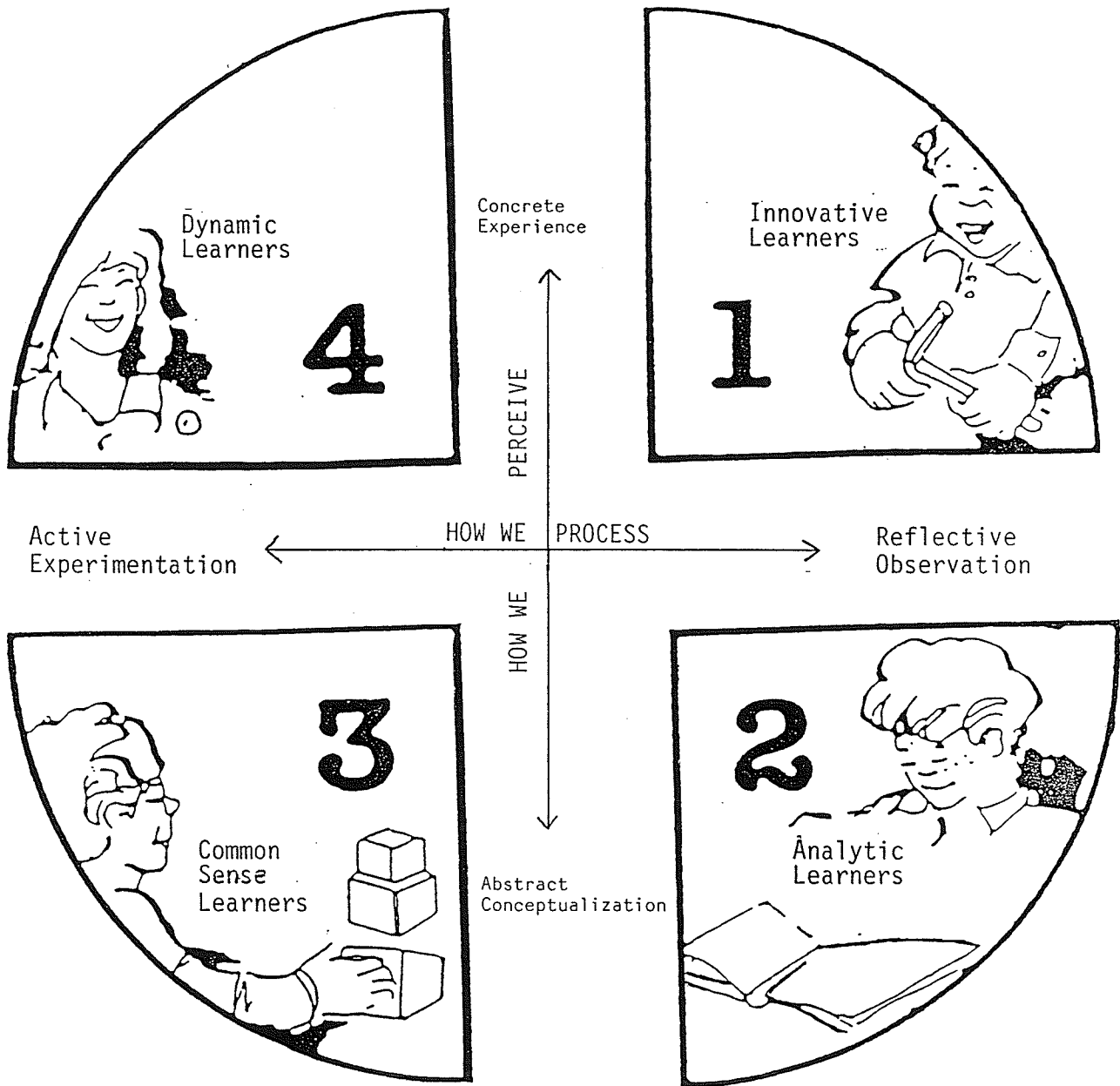
Gregorc explained these mind-qualities through a system of four distinct dualities: (1) abstract and concrete perception; (2) sequential and random ordering; (3) deductive and inductive processing and; (4) separative and associate relationships. According to him, "Everyone has all of these qualities, but most people also have innate tendencies that 'tip' toward one aspect of a duality rather than the other, i.e., we are more concrete than abstract or more sequential than random" (Gregorc, 1979, p. 19).

In seeking to work these dualities into distinct learning style patterns, Gregorc used only two of them, those of perception and ordering. Four learning patterns emerged: (1) concrete sequential (CS); (2) concrete random (CR); (3) abstract sequential (AS); and (4) abstract random (AR). Although he maintained that each person exhibits to some degree a combination of all four patterns, Gregorc observed distinct preferences for one style over another. Table 1 outlines the characteristic elements of one such style pattern (Gregorc, 1982, as cited in Prentice, 1984).

As agreed upon by the NASSP task force, cognitive style describes a person's characteristic modes of processing information through means of perception, thought, memory, and problem solving (Messick, 1976). "As such, its influence extends to almost all human activities that implicate cognition" (Prentice, 1984, p. 24), including the reading of literature.

Table 1

Dominant Abstract-Random (AR) Style Characteristics

General: An emotional, exuberant idealist. Psychic, perceptive, and critical. Emotionally sensitive rather than objective, evaluative or intuitive.

Specific:
1. Uses sixth sense for "vibrations"; attuned to body language, colour and mood.
2. Sees situation in greys.
3. Is affectively based.
4. Accepting of person authority, medium is the message.
5. Has multi-sensory personal experience and group orientation (likes to receive information in group discussion and forms strong relationships with others).
6. Anticipates subjective-personal performance; gives and expects to receive approval feedback.
7. Sees a whole.
8. Follows broad overarching guidelines under minimal structure, restraint and limitation; enjoys freedom from rules and guidelines.
9. Likes a "busy" environment and multisensory experiences; prefers psychically pleasing environment.
10. Communicates through sound, colour, music, symbols, poetry, and gestures. Uses metaphoric language because he thinks in images which cannot be communicated well in a linear or direct manner. Uses hands and body movements naturally when communicating. Talks in sentence fragments.

Affective and Physiological Dimensions

Keefe (1979) discovered that research in learning style occurred as early as 1892. However, this research and that which followed in the first half of the twentieth century dealt primarily with the cognitive dimension of learning. Since the 1960s the field of learning style inquiry has been broadened to include affective and physiological style factors. These two dimensions, although distinctly separate in nature, have been frequently treated together in the research literature and the learning style instrumentation. Consequently, they will be discussed together in this review.

Affective learning style "encompasses those dimensions of personality that have to do with attention, emotion, and valuing" (Keefe, 1979, p. 11). Those dimensions involve motivational processes "that are subject to a wide variety of influences" (Keefe, 1979, p. 11), both personal and environmental. Physiological style factors are perhaps the most observable learning influences. They are biologically based and include such variables as nutrition, health, gender and physical environment.

Figure 2.4

Diagnosing Learning Styles

STIMULI

ENVIRONMENTAL

EMOTIONAL

SOCIOLOGICAL

PHYSICAL

PSYCHOLOGICAL

ELEMENTS

Sound   Light   Temperature   Design

Motivation   Persistence   Responsibility   Structure
M T W TH F

Peers   Self   Pair   Team   Adult   Varied

Perceptual   Intake   Time   Mobility

Analytic   Cerebral Dominance   Impulsive
Global   Reflective
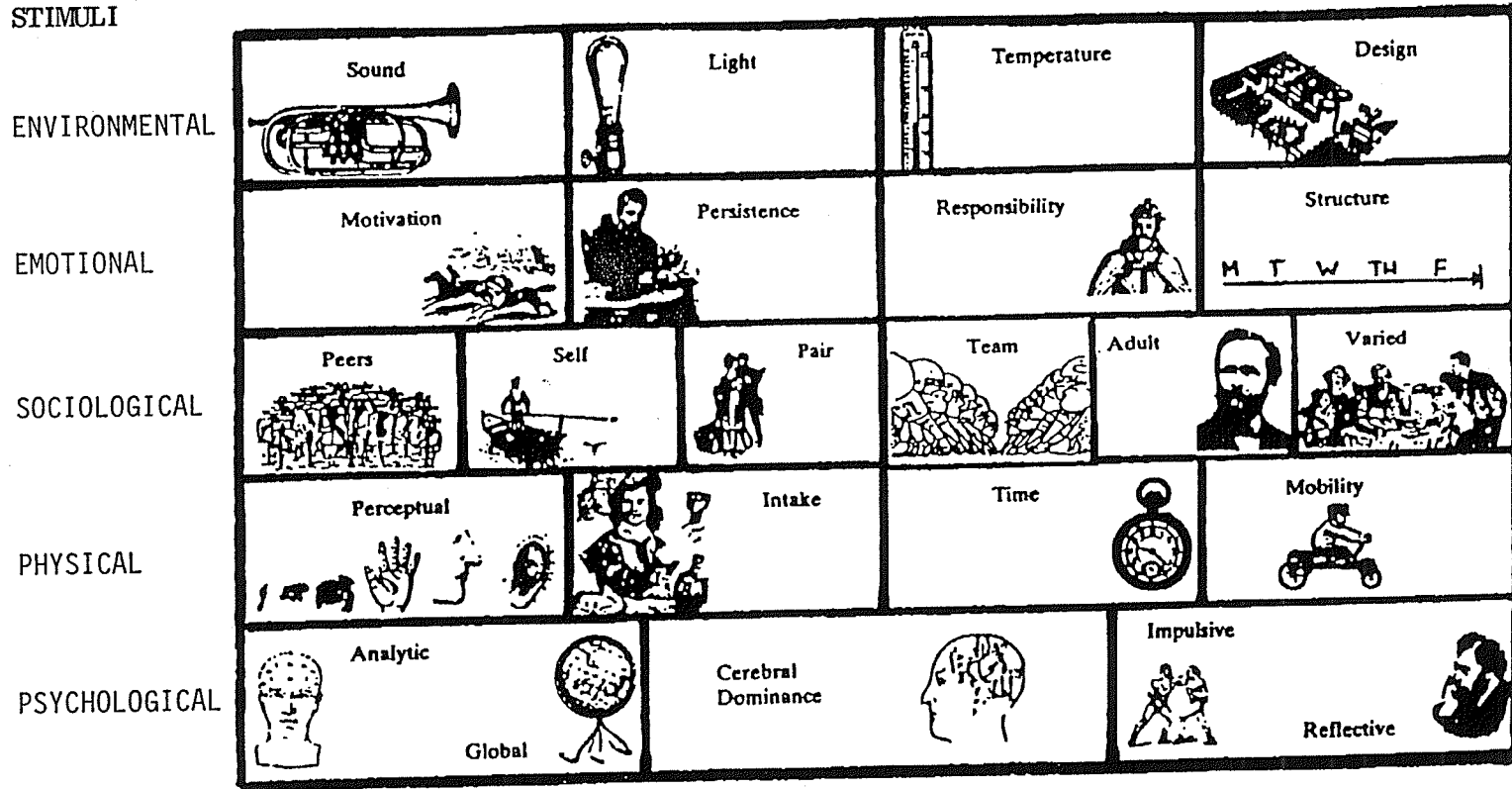
Designed by: Rita Dunn
Kenneth Dunn

Many of the most recent learning style measurement tools have been designed to look at the interaction between affective and physiological factors as they relate to learners and their environment. The most popular among these is that developed by Dunn, Dunn, and Price (1978). Their Learning Styles Inventory is what Keefe (1979) has called the most "synergistic"; it treats eighteen environmental, emotional, sociological and physical stimuli (Figure 2.4). Although the psychological elements of learning styles, i.e. cognition, have been acknowledged by the Dunn, Dunn, and Price conceptual model, they do not feel that enough extensive field study has been done to include it in their Learning Style Inventory (Dunn, Dunn, and Price, 1979, p. 54).

Psychological Type and Learning Styles: A Case for The MBTI

It is important to point out that the learning style inventories most frequently used, and the ones just outlined, are primarily designed to assess "how the student is behaving or how the student believes he or she performs best" (Jensen, 1987, p. 182). Yet, despite the obvious advantages of understanding the patterns in a student's learning behaviours, there are some learning style researchers who feel most assessment instruments fail to "provide clues as to whether the students' behaviour is truly their learning styles or how they were taught to learn" (Jensen, 1987, p. 182). This limitation in learning

style assessment has prompted many (McCaulley & Natter, 1974; Myers, 1980; Lawrence, 1982; Jensen & DiTiberio, 1984) to look to psychological personality type assessment as a better way of cutting through "the veil of behaviour to underlying cognitive functions" (Jensen, 1987, p. 182). As a result, a great deal of research on learning styles has been conducted using a psychological type instrument called the Myers-Briggs Type Indicator (MBTI) (Briggs and Myers, 1977).

While the MBTI was first developed as a measurement of personality type, it is now seen to have some striking advantages as a tool for learning styles assessment.

> First, the MBTI is better normed than most instruments of its kind. It was painstakingly developed over a 20-year period. Second, the MBTI is more sophisticated and complex than most learning style assessments. Rather than identify a few "Styles", for example, field-dependent versus field-independent, the MBTI can identify 16 types or 16 approaches to learning.

> Because of its sophistication, the MBTI can, as Lawrence (1984) has documented, account for most of the traits identified by other widely used instruments.

> ...Rather, than assessing behaviour, the MBTI assesses personality type. Once the student's type is identified, teachers can make predictions about how that student learns best, which may or may not be consistent with his or her behaviour, and suggest alternative methods of study (Jensen, 1981, p. 181-182).

When the term "learning styles" is used in connection with the MBTI, it is meant to encompass the same variables as those identified in the NASSP study. The MBTI as an

assessment instrument of learning styles measures two of the three style dimensions those identified as cognitive and affective (Keefe, 1982). Lawrence (1984), in his "Synthesis of Learning Style Research Involving the MBTI", used the following terms to describe four different ways the MBTI defines learning style:

1. Cognitive style in the sense of preferred or habitual patterns of mental functioning, information processing, and the formation of ideas and judgements.

2. Patterns of attitudes and interests that influence what a person will attend to in a potential learning situation.

3. A disposition to seek out learning environments compatible with one's cognitive style, attitudes, and interest, and to avoid environments that are not congenial.

4. A disposition to use certain learning tools and avoid others.

(Cited in Jensen, p. 182)

A quick overview of the relationship between type and learning styles can be seen in Figure 2.5, "Type and Learning Styles". The "type" terminology will be explained in the following section, which outlines the origins and development of the MBTI.

The Myers Briggs Type Indicator

The MBTI was created in 1943 as an extension of Carl Gustav Jung's (1921) theory of psychological type. The principal creator of the instrument, Isabel Briggs Myers, wanted to establish the practical implications that the measurement of psychological type could bring to both the

Figure 2.5

Type and Learning Styles

Extraversion (E)

Es learn best in situations filled with movement, action, and talk. They prefer to learn theories or facts that connect with their experience, and they will usually come to a more thorough understanding of these theories or facts during group discussions or when working on cooperative projects. Es tend to leap into assignments with little "forethought," relying on trial-and-error rather than anticipation to solve problems.

Sensory Perception (S)

Ss learn best when they move from the concrete to the abstract in a step-by-step progression. They are thus at home with programmed, modular, or computer-assisted learning. They value knowledge that is practical and want to be precise and accurate in their own work. They tend to excel at memorizing facts.

Thinking Judgment (T)

Ts are most motivated when provided with a logical rationale for each project and when teachers acknowledge and respect their competence. They prefer topics that help them to understand systems or cause-and-effect relationships. Their thought is syllogistic and analytic.

Judgment (J)

Js tend to gauge their learning by the completion of tasks: reading "x"-amount of books, writing "x"-amount of papers, or making "x"-amount of reports. They thus prefer more structured learning environments that establish goals for them to meet.

Introversion (I)

Since Is may be more quiet and less active in the classroom, teachers may feel the need to press them into taking part in group discussions. Such pressure, however, will often only increase their withdrawal. Teachers need to respect their need to think in relative solitude, for that is how they think best. Is will be more willing to share their ideas when given advance notice. This will allow them time to think about how they will become active in the classroom.

Intuitive Perception (N)

Ns tend to leap to a conceptual understanding of material and may daydream or act-out during drill work or predominately factual lectures. They value quick flashes of insight but are often careless about details. They tend to excel at imaginative tasks and theoretical topics.

Feeling Judgment (J)

Fs are most motivated when given personal encouragement and when shown the human angle of a topic. Fs think to clarify their values and to establish networks of values. Even when their expressions seem syllogistic, they usually evolve from some personally held belief or value.

Perception (P)

Ps tend to view learning as a free-wheeling, flexible quest. They care less about deadlines and the completion of tasks. They prefer open and spontaneous learning environments and feel "imprisoned" in a highly structured classroom.

Adapted from McCaulley and Natter (1974) and Lawrence (1984).

personal and professional worlds of an individual. She also believed that at the very root of war and human misunderstanding was the failure to appreciate both the similarities and differences among people (Myers & Myers, 1980).

Surprisingly, Isabel Myers was not a psychologist or statistician. In fact she was a successful fiction writer, mother and homemaker. But her observations of human behaviour especially during the Second World War, and her intense interest in Jungian typology were the stimuli she needed to begin the slow process toward the creation and acceptance of a tool that would somehow describe the preferred attitudes, feelings, perceptions, and behaviours of the various psychological types. What she needed to know about psychometrics and statistics she found in libraries, but a testing ground for her newly developed instrument was not as easily accessible. It was finally the medical school educators and school principals who allowed her access to their students and the chance to gather valuable data with which to streamline and perfect the MBTI. In fact, it took decades before the MBTI was accepted within the psychological community as a reliable measure of personality type. It is important to note, however, that most personality measurements, especially in the area of typologies, were received with hostility and suspicion. It was not until the 1960s that personality assessment came

into vogue and the MBTI won favour with such professional organizations as the Educational Testing Service and the Institute of Personality Assessment and Research at the University of California. Significant research using the instrument was not undertaken by these institutions until Consulting Psychological Press and the Center for Application of Psychological Type took over as the primary publisher and research laboratory for the MBTI in 1975 (Myers & Myers, 1980).

Because this study is primarily designed to examine the psychological dimensions of literary response, the Myers-Briggs Type Indicator was chosen to determine the psychological learning style of each student. This particular instrument is appropriate due to its widespread use in non-psychiatric populations such as education, vocational counselling, and business. Based on Carl G. Jung's theory of psychological "types", the MBTI was designed to sort people into groups according to their dominant mental processes and their fundamental orientation to life. Essentially, it describes how learners

> ...prefer to perceive meaning (sensing vs intuition), to express values and commitment (thinking vs feeling), and to interact with the world (extraversion vs introversion). The judging vs perceiving dimension simply identifies the learner's dominant preference in approaching reality (affective or cognitive) (Keefe, 1978, p. 23).

The Myers-Briggs Type Indicator is a paper and pencil test used to identify a learner's preferred style or type

according to four separate dichotomies (Figure 2.6, p. 45).
For each dichotomy the student receives a raw score which
determines an overall profile of his four preferences.
According to type theory, these four preferences or
dichotomies interact, resulting in sixteen possible four-
letter types. An INTJ, for example, is an introvert who is
intuitive, thinking and judging. For each of the sixteen
types, a detailed description is provided which
distinguishes it from the other fifteen (deVito, 1985).

Carl Jung's theory of psychological type centered
around three separate dichotomies: Extraversion -
Introversion, Sensation - Intuition, Thinking - Feeling. A
fourth dichotomy, Judgement - Perception, is thought by many
Jungians to be implicit in his theory. As a result Myers
made it explicit in the MBTI as the fourth preference
variable. This fourth function allowed for a more precise
identification of the dominant preference most favoured
(McCaulley, 1981).

Figure 2.6

FOUR PREFERENCES ARE SCORED TO ARRIVE AT A PERSON'S TYPE

← ← ← DOES THE PERSON'S INTEREST FLOW MAINLY TO → → →	
E THE OUTER WORLD OF ACTIONS, OBJECTS AND PERSONS? EXTRAVERSION	THE INNER WORLD OF **I** CONCEPTS AND IDEAS? INTROVERSION

← ← ← DOES THE PERSON PREFER TO **P**ERCEIVE → → →	
S THE IMMEDIATE, REAL PRACTICAL FACTS OF EXPERIENCE AND LIFE? SENSING	THE POSSIBILITIES, **N** RELATIONSHIPS AND MEANINGS OF EXPERIENCES? INTUITION

← DOES THE PERSON PREFER TO MAKE **J**UDGMENTS OR DECISIONS →	
T OBJECTIVELY, IMPERSONALLY, CONSIDERING CAUSES OF EVENTS & WHERE DECISIONS MAY LEAD? THINKING	SUBJECTIVELY AND **F** PERSONALLY, WEIGHING VALUES OF CHOICES & HOW THEY MATTER TO OTHERS? FEELING

← ← ← DOES THE PERSON PREFER MOSTLY TO LIVE → → →	
J IN A DECISIVE, PLANNED AND ORDERLY WAY, AIMING TO REGULATE & CONTROL EVENTS? JUDGMENT	IN A SPONTANEOUS, **P** FLEXIBLE WAY, AIMING TO UNDERSTAND LIFE AND ADAPT TO IT? PERCEPTION

Extraversion/Introversion

As with all the other functions, people display a preferred attitude toward the world of people and things. The extravert relates most comfortably to the outer world of action, people and his environment. However, the inner world of ideas is more attractive to those who prefer introversion. This does not mean that a person is incapable of both extraversion and introversion. In fact, most healthy, well-adjusted people can move with relative ease between the world of ideas and the world of people. However, when given a choice, extraverts operate best when called upon to act and introverts operate best when called upon to reflect (Myers & Myers, 1980).

On the other hand, a strong introvert will typically choose a quiet, private atmosphere to work things out and will make sure he has time to consider things adequately. He will process a new concept by himself first, and then prefer to work alone or with just a few others. The introvert likes to set his own standards and work to his personal set of expectations (Lawrence, 1982).

Mode of Perception: Sensing-Intuition

More than any of the other functions, the sensing-intuition preference reveals most about an individual's basic learning style. This preference deals with the fundamental way in which he finds out what a situation or problem is and what are the possible things he may do in

response to it. This exercise of perception can be carried out in one of two preferred ways (Myers, 1980).

The sensing mode of perception draws a person to the literal meaning of experiences. This learner perceives with the five senses attending to factual details and to what is said and done. Observant of the everyday things in life, this individual prefers to work with the known, with the physical realities of the present moment (Lawrence, 1982).

The intuitive perceivers, on the other hand, prefers to look for possibilities and relationships rather than work with known facts. They are attentive to experiences by way of memory and association. This allows them to see a pattern of meaning and to "read between the lines". Inclined to operate on a "hunch", the intuitive learners will take risks with an idea that seems to come from nowhere rather than stick to conventional wisdom. There are less "earthbound" and more excited by the possibilities for the future than are the sensory learners (Lawrence, 1982).

Judgement Process: Thinking-Feeling

In the last two decades much has been said and written about the "decision-making process". It has been the frequent subject of self-improvement seminars and management training programs. For the educator, the way in which people make decisions or arrive at a judgement has become as much a concern as the outcome of the decision itself. This new direction reveals a great deal, for if the process can

be better understood then perhaps the wisdom of the judgement can be more easily evaluated.

The very terms "thinking" and "feeling" hold a variety of meanings for people and so can be easily misunderstood in the context of learning style. Gordon Lawrence, in <u>People Types Tiger Stripes</u> (1982), limits their meaning in this way.

> Thinking (T) is the term used to define a logical decision-making process, aimed at an impersonal finding. Feeling (F) is a term for a process of appreciation, making judgements in terms of a system of subjective, personal values. Both thinking and feeling are considered rational processes because they use reasoning to arrive at conclusions or decisions, p. 9)

This distinction is important to remember in the event that one is tempted to stereotype the "feeler" as an irrational, intellectual incompetent, or the "thinker" as a cold-blooded, data collector, incapable of emotion.

For persons who prefer to make decisions in the thinking mode, the logical analysis of objectives and impersonal criteria is central. They tend to be skeptical of those things that cannot be categorized and from which a cause and effect relationship cannot be clearly drawn (Lawrence, 1982). They value logic over sentiment and use a systems approach to decision-making (Myers & Myers, 1980).

When reasoning with feeling, personal, subjective data come into play. Human values and motives are weighed and appreciated for their worth. Relationships and the maintenance of harmony and trust are of utmost consideration

(Lawrence, 1982). Because the "feeling" types may be more detailed in describing the nuances and feelings involved in a problem under consideration, they are often accused of "rambling" and repeating themselves (Myers & Myers, 1980).

The Process That Dominates in the Outer World - Judging-Perceiving

This preference gauges an individual's behaviours and reactions when interacting with the outside world. This is something everyone must do and is not the sole territory of the extravert. However, the Judging and Perceiving preference is of most value in determining which of the processes (Thinking/Feeling or Sensing/Intuition) is most dominant during these encounters. This dominant function is determined in a different way for extraverts than for introverts.

When people take a judging (J) attitude toward the outer world, they use the thinking (T) or feeling (F) function in an outward fashion. The prefer a way of life that is routine and goal-oriented. Liking situations that they can control and regulate, they need closure and a visible product, even when full data collection has not been completed. They do not feel comfortable with open-endedness.

The life that is lived with perception (P) using sensing (S) or intuition (N) in outward behaviour is one that is easily adaptable and always in a state of change. The perceivers are accepting of and pleased with spontaneous

happenings even if previous arrangements must be altered.
Because the perceivers may, as they receive a new insight,
alter their plans for action, they are often labelled
frivolous and irresponsible. Once again the perceiving
function has strong implications for an individual's
approach to learning.

> Students who relate to the world through the
> perception (P) process are oriented to learning
> all they can about a particular situation. They
> prefer to leave questions open and to explore for
> the sake of exploring.

> They do not like schedules and opt to proceed
> in flexible, informal fashion. Discovery is more
> important than production, the process more
> interesting than the product. The perceiver may
> still be gathering information the day before the
> project is due. Often well-intentioned,
> perceivers are sometimes viewed as procrastinators
> because they lack the natural skills to function
> well in the structured school environment (Wheely
> and Foley, 1978, p. 53).

Identifying an Individual's Dominant Function

Although the attitudes and behaviours revealed through
the JP dimension add further insight into a person's type,
the primary purpose of this index is to determine the
dominant and auxiliary functions. The JP index, as
mentioned previously, was designed specifically for the Type
Indicator as a bridge between Jung's theory and its
practical application. Briggs and Myers thought it
essential to be able to identify which of the functions,
Sensing/Intuition or Thinking/Feeling, was most dominant and
visible to the world in which they lived. "Thus if an
individual reports a preference for J, then the judgement

function (either T or F) is extraverted; if the individual
is an extravert (E), then that function is the dominant"
(McCaulley, 1981). The S or N variable would be introverted
and serve as an auxiliary function. The reverse would be
true if the person is an introvert (I); his J preference
would make the T/F function introverted but still dominant
and the S/N preference an extraverted auxiliary.

The different combinations of the two attitudes (E and
I) and the four functions (S/N and T/F) result in sixteen
possible Jungian Types that can be determined through the
administration of the MBTI (vide Figure 2.7). Each
preferred function and attitude works together to provide an
individual with a description of his/her basic orientation
toward experiences and relationships. Some of the
behaviours resulting from their dynamic, and yet balanced,
interactions are more visible than others.

> For example, the combination ESTP describes a
> person who habitually spends more time
> extraverting than introverting; when extraverting
> the person attends primarily to the immediate
> material of present experience (S); decisions are
> made through reliance on logical outcomes (T), but
> the judgement process, being introverted, is less
> visible in behaviour than the extraverted sensing
> process. The main orientation of the ESTP is
> toward the flow of new experience in the
> environment (ES), and little attention is given to
> introspection or imagination (IN).
>
> (McCaulley, 1981, p. 303)

Figure 2.7

Characteristics Frequently Associated with Each Type in Young People

	SENSING TYPES		INTUITIVE TYPES	
	Thinking Types	**Feelings Types**	**Feeling Types**	**Thinking Types**
	ISTJ Serious, quiet, earn success by concentration and thoroughness. Practical, orderly, matter-of-fact, logical realistic, and dependable. See to it that everything is well organized. Take responsibility. Make up their own minds as to what should be accomplished and work toward it steadily, regardless of protests or distractions.	**ISFJ** Quiet, friendly, responsible, and conscientious. Work devotedly to meet their obligations and serve their friends and school. Thorough, painstaking, accurate. May need time to master technical subjects, as their interests are usually not technical. patient with detail and routine. Loyal, considerate, concerned with how other people feel.	**INFJ** Succeed by perseverance, originality, and desire to do whatever is needed or wanted. Put their best efforts into their work. Quietly forceful, conscientious, concerned for others. Respected for their firm principles. Likely to be honored and followed for their clear convictions as to how best to serve the common good.	**INTJ** Usually have original minds and great drive when they choose to use them. In fields that appeal to them, they have a fine power to organize a job and carry it through with or without help. Skeptical, critical, independent, determined, often stubborn. Must learn to yield less important points in order to win the most important.
	ISTP Cool onlookers-quiet, reserved, observing and analyzing life with detached curiosity and unexpected flashes of original humor. Usually interested in impersonal principles, cause and effect, how and why mechanical things work. Exert themselves no more than they think necessary, because any waste of energy would be inefficient.	**ISFP** Retiring, quietly friendly, sensitise, kind, modest about their abilities. Shun disagreements, do not force their opinions or values on others. usually do not care to lead but are often loyal followers. Often relaxed about getting things done, because they enjoy the present moment and do not want to spoil it by undue haste or exertion.	**INFP** Full of enthusiasms and loyalties, but seldom talk of these until they know you well. Care about learning, ideas, language, and independent projects of their own. Tend to undertake too much, then somehow get it done. Friendly, but often too absorbed in what they are doing to be sociable. Little concerned with possessions or physical surroundings.	**INTP** Quiet, reserved, brilliant in exams, especially in theoretical or scientific subjects. Logical to the point of hair-splitting. Usually interested mainly in ideas, with little liking for parties or small talk. Need to have sharply defined interests. Tend to choose careers where some strong interest can be used and useful.
	ESTP Matter-of-fact, do not worry or hurry, enjoy whatever comes along. Tend to like mechanical things and sports, with friends on the side. May be a bit blunt or insensitive. Can do math or science when they see the need. Dislike long explanations. Are best with real things that can be worked, handled, taken apart, or put together.	**ESFP** Outgoing, easygoing, accepting, friendly, fond of a good time. Like sports and making things. Know what's going on and join in eagerly. Find remembering facts easier than mastering theories. Are best in situations that need sound common sense and practical ability with people as well as with things.	**ENFP** Warmly enthusiastic, high-spirited, ingenious, imaginative. Able to do almost anything that interests them. Quick with a solution for any difficulty and ready to help anyone with a problem. Often rely on their ability to improvise instead of preparing in advance. Can usually find compelling reasons for whatever they want.	**ENTP** Quick, ingenious, good at many things. Stimulating company, alert and outspoken. May argue for fun on either side of a question. Resourceful in solving new and challenging problems, but may neglect routine assignments. Often turn to one new interest after another. Skillful in finding logical reasons for what they want.
	ESTJ Practical, realist, matter-of-fact, with a natural head for business or mechanics. Not interested in subjects they see no use for but can apply themselves when necessary. Like to organize and run activities. May make good administrators, especially if they remember to consider others' feelings and points of view.	**ESFJ** Warm-hearted, talkative, popular, conscientious, born cooperators, active committee members. Always doing something nice for someone. Work best with encouragement and praise. Little interest in abstract thinking or technical subjects. Main interest is in things to directly and visibly affect people's lives.	**ENFJ** Responsive and responsible. Generally feel real concern for what others think or want, and try to handle things with due regard for other people's feelings. Can present a proposal or lead a group discussion with ease and tact. Sociable, popular, active in school affairs, but put time enough on their studies to do good work.	**ENTJ** Hearty, frank, able in studies, leaders in activities. usually good in anything that requires reasoning and intelligent talk, such as public speaking. Are usually well informed and keep adding to their fund of knowledge. May sometimes be more positive and confident than their experience in an area warrants.

Source: Myers (1987), <u>Introduction to Type</u>, p. 7.

Studies of Learning Styles and Response to Literature

Few studies have been conducted into the relationships between learning style and patterns of response to literature. However, there is a growing body of research that has delved into the process of response as it relates to psychological orientation.

In 1973 Kuehn used an eleventh grade population to test his hypothesis that Engagement-Involvement responses (Purves, 1968) would be higher among those students who were measured as "self-actualizing" by the Personal Orientation Inventory. Kuehn's main hypothesis was verified. However, he did admit that the findings were somewhat clouded by differences between the sexes when considering the relationships between the self-actualization sub-scores and the responses of Engagement-Involvement.

Another piece of research examined the effect of personality orientation upon the literary responses of grade nine students. Petrosky (1976) analyzed student patterns using their responses to the Thematic Apperception Test and to various literary texts. One student's literary response showed a willingness to reveal her thoughts and feelings which, according to the Thematic Apperception Test, was related to her "need" to share and explore. Yet, another student's reluctance to reveal her thoughts and feelings was a way of fulfilling her "need" control.

"Field orientation as a predictor of reader response to literature" (Wheeler, 1983) analyzed the relationship between the field orientation of community college students and their responses to a literary work. Wheeler used the Group Embedded Figures Test and one short story. Literary responses were examined using the Purves (1968) categories. Students who were field independent and older show a preference for Interpretation and Evaluation responses. Students who were field dependent and younger preferred to use the Engagement-Involvement and perception categories of response.

Gilman (1986) measured the introversion/extraversion preference of one hundred and forty-two students using the Eysenck Personality Inventory. They then responded to two literary texts and two paintings using semantic differential pairs to measure perceived stylistic complexity, interest, and pleasure. The more stylistically complex the work the lower the pleasure rating it received. Extraverts and introverts were more alike in their pleasure ratings of the various works.

Perhaps the most influential researcher and theorist in the area of psychological orientation and response is Norman Holland. His 1975 study used psychological tests and extensive interviews to discover the link between the way five readers responded to five short stories and their own personality styles. The results of the study show that

readers interact with a work using characteristic defenses,

fantasies, structures and identities.

Holland in <u>5 Readers Reading</u> (1975) was intent upon

showing that

> ... readers respond to literature in terms of
> their own "lifestyle" (or "Character" or
> "personality" or "identity"). By such terms,
> psychoanalytic writers mean an individual's
> characteristic way of dealing with the demands of
> outer and inner reality. Such a style will have
> grown through time from earliest infancy. It will
> also be what the individual brings with him to any
> new experience, including the experience of
> literature. Each new experience develops the
> style, while the pre-existing style shapes each
> new experience. And this style can be described
> quite accurately ... (p. 8).

Unlike the New Critics, he rejected the procedure of

analysis which treated the literary text "as so many 'words-

on-a-page'" (1975, p. 12). By contrast Holland considered

the reading of literature to be an interactive process

> A literary text, after all, --- consists only of a
> certain configuration of specks of black carbon on
> dried wood pulp. When these marks become words,
> when those words become images or metaphors or
> characters or events, they do so because the
> reader plays the part of a prince to the sleeping
> beauty. He gives them life out of his own
> desires. When he does so, he brings his lifestyle
> to bear on the work, he mingles his unconscious
> loves and fears and adaptations with the words and
> images he synthesizes at a conscious level (1975,
> p. 12).

Holland, along with Kintgen (1984), undertook a study

of readers that would both characterize their identity and

describe their actions while reading. In doing so, Holland

administered an I-Test, a personality test he created to

compare the personalities of readers. From the reading of

an individual reader's I-Test results, Holland predicted the way s/he would attend to a piece of literature. Protocol results supported his prediction. In the final analysis, Holland and Kintgen (1984) believe that "the more we interpret a reader -- and we are ourselves readers -- the more we can appreciate the patterned idiosyncrasy in all interpretive activities" (p. 491).

SUMMARY

Chapter II contained an overview of the literature concerning Learning Styles and outlined a few of the most accepted measurements of an individual's preferred style. It also made a case for the selection of the MBTI for use in this study and how Carl Jung's term "psychological type" (1921) has come to describe what is now called learning style (Bargar & Hoover, 1984).

CHAPTER III

LITERARY RESPONSE

Introduction

In 1929, I.A. Richards published what is now considered to be a seminal piece of research in the field of response to literature, <u>Practical Criticism</u> (Richards, 1929). It was unique for its time in that it focused upon readers and their raw responses to literature. Richards was interested in examining the nature of the uncoached responses of undergraduate and graduate students at a British university to thirteen untitled poems. From his content analysis of their written protocols, Richards was able to identify ten difficulties which hindered their full, "correct" response to a poem:

1. failure to make out the plain sense or to understand poetry "as a set of ordinary intelligible English sentences"'
2. difficulties in sensuous apprehension of the rhythm of words and phrases;
3. difficulties in visualizing imagery;
4. Mnemonic irrelevancies which lead readers to digress;
5. stock responses to the content of works;
6. oversentimentality in response;
7. overinhibition in response;
8. doctrinal adhesions about the world which interfere in readings;
9. technical presuppositions about how literary writing should be done;
10. general critical preconceptions about literature.

Richards also summarized four characteristics of a literary work that readers must understand if they are to make a valid criticism - sense, feelings, tone, and intention.

Although Richards' study of readers' responses was indeed a ground-breaking one and was instrumental in focusing attention upon the reader's role in the reading act, it did not attempt to explain individual responses. As Holland asserts about Richards, "Without a psychology adequate to explain individual responses one does not know what to do with them except pass judgement on them" (1975, p. 7). However, despite his apparent dogmatism about appropriate and inappropriate readings, Richards' conclusions about student misreading were valuable. They gave future educators a concrete list of items to consider when looking at a response to literature.

As valuable as Richards' conclusions and his main theses that "the only goal of all critical endeavors... is improvement in communication" (Richards, 1929, p. 11), he should be most remembered for opening the door to subsequent research on readers and how they read. The reader could no longer be so easily dismissed as the unemotional recipient of literary facts, the "tabula rasa" on which was to be written the literary wisdom of the ages.

Chapter III, then, will look at those literary theories that have developed out of a concern for and an interest in the reader. It will look most closely at Louise Rosenblatt's "Transactional Theory" of response and its unique view of both the reader and the literary work.

Response to Literature

It was Louise Rosenblatt (1938) who provided the strongest theoretical framework for a gradually emerging branch of critical theory known as Reader-Response Criticism. She set out a philosophy of the reader that challenged the English educator's view of the text, what the reader brings to it, and the teaching strategies that best facilitate response.

> ... the experience of literature, far from being for the reader a passive process of absorption, is a form of intense personal activity. The reader counts for at least as much as the book or poem itself; he responds to some of its aspects and not others; he finds it refreshing and stimulating, or barren and unrewarding. Literature, is thus for him a medium of exploration. Through books, the reader may explore his own nature, become aware of potentialities for thought and feeling within himself, acquire clearer perspective, develop aims and a sense of direction. He may explore the outer world, other personalities, other ways of life. (Rosenblatt, 1938, p. 6).

Rosenblatt's concern for the reader's personal experience of literature compelled her to reject the reading process as an impotent relationship between text and reader.

> The adolescent can be easily lead into an artificial relationship with literature. Year after year as freshmen come into college, one finds that even the most verbally proficient of them often those most intimately drawn to literature have already acquired a hard veneer, a pseudo-professional approach. They are anxious to have the correct label -- the right period, the biographical background, the correct evaluation. They read literary histories and biographies, critical essays, and then, if they have the time, they read the work (1956, p. 71).

Instead, Rosenblatt conceived of the reader's relationship

to the text as one that is "reciprocal, mutually defining"

(Rosenblatt, 1986). This relationship implied the

transactional nature of the reading act.

The term "transaction" was borrowed by Louise

Rosenblatt from John Dewey. Dewey used it out of a

dissatisfaction with the term "interaction", one which

Rosenblatt found equally inadequate when attempting to

explain what is essentially a reciprocal event and not

simply the collision of two separate and distinct entities.

She explains the difference between the two terms in this

way:

> Dewey wanted to emphasize the idea that each
> element in the relationship is acting on the
> other. Each is shaping and being shaped by this
> relationship, so that each in a sense is different
> by virtue of that relationship. An example is man
> in relation to nature. Man is affecting nature
> and nature is affecting man; they are not separate
> and distinct as the ecologists remind us. Well,
> Dewey decided, finally, to use the term
> "Transactions" to indicate a situation in which
> there is this reciprocal relationship. He
> explains in Knowing and the Known, the book he and
> Arthur F. Bentley published in 1949, that you
> can't have something known without a knower, and
> vice versa. There may be something out there but
> it won't be known unless there is a knower. The
> known is the relationship between something out
> there and the text. The reader is in a
> relationship with the text, but to some extent the
> reader makes the text because the reader brings a
> certain way of interpreting even the symbols on
> the page, and the reader has to draw on his or her
> own past experiences to bring meaning, into infuse
> meaning, into the symbols. There is necessarily
> an aura of personal association. We have a reader
> and a text, and the poem is the result of this
> two-way relationship. The text is stimulating or
> acting on the reader; the reader is even selecting

out, to some extent, what he is responding to in
the text. Then the reader has to organize those
responses into a meaning, whether it is a poem or
scientific report, something happens in the
transaction between the reader and the text (1981,
p. 4-5).

Rosenblatt's insistence upon the use of the term

"transaction" has also been due to a misuse of the broader

term "response" (Rosenblatt, 1985). As one of the earliest

advocates of Reader-Response Criticism, she has continually

felt the need to reaffirm the individuality of the reader

A specific reader and specific text at a specific
time and place; change any of these... and there
occurs a different circuit, a different event -- a
different poem (Rosenblatt, 1978, p. 4).

However, her affirmation of the unique reader did not negate

a responsibility to the text in the interpretive process.

In The Reader, the Text, the Poem: the Transactional Theory

of the Literary Work (1978), Rosenblatt spoke of the text as

a constraint which

... presents limits or controls; the personality
and culture brought by the reader constitutes
another type of limitation on the resultant
synthesis, the lived-through work of art. The
reader's attention constantly vibrates between the
pole of the text and the pole of his own responses
to it (p. 129).

Thus, Rosenblatt defends against those who would dismiss

Reader-Response Criticism as an undisciplined approach more

concerned with emotionality than textual fidelity. Yet, she

will not go so far as to relinquish her primary premise

"that a text, once it leaves its author's hands, is simply

paper and ink until a reader evokes from it a literary

work -- sometimes even a literary work of Art" (1978, p. ix).

Closely aligned to Rosenblatt and her transactional theory is Wolfgang Iser, who also asserts that a literary work in the absence of a reader is no more than ink on a page (Iser, 1978). Considered to be part of a German school of critical thought known as "reception aesthetics", his literary credo allows the text and the reader to co-exist without one taking away the worth of the other. They enjoy a relationship that is constantly breathing life into the reading process, making it ever-changing and ever-new. It is not a relationship between a lifeless subject and object, but, instead, "there is a moving viewpoint which travels along inside that which it has to apprehend. This mode of grasping an object is unique to literature" (Iser, 1978, p. 109).

Iser's reference to a "moving viewpoint" is an important part of how he envisions, the reader/text transaction. Thomson (1987) explains clearly this concept of the travelling or shifting viewpoint:

> The text can never be perceived as a whole at any
> one time as for example, a painting can. At each
> reading most of the reader is operating within one
> of the textual perspectives, whether it be that of
> a narrator or one of the characters of the plot-
> line or of the narratee. In being led through
> these shifting viewpoints the reader is manoeuvred
> into taking up a position from which all these
> different perspectives can eventually be fitted
> together in such a way as to make sense. The
> reader is engaged in a continual process of
> constructing meaning, organizing the text's

elements into coherence, generating expectations
about what might come next and, in the light of
what does happen next, forming new expectations
and retrospectively modifying previous
understanding. Thus our response to a text is a
dynamic process of self correction... (p. 115).

Central to the life of this dynamic process of

constructing and reconstructing meaning is Iser's belief

that the reader's personal experience is as relevant as

his/her "repertoire" of literary and historical knowledge.

The text, Iser claims, "sets off the sequence of mental

images which lead to the text translating itself into the

reader's consciousness" (1978, p. 38). These images and

their context will be illuminated and coloured by the

reader's personal experiences as he associates unfamiliar

emotions, people, places, and events with what he has

already lived. In many ways, Iser implies an "astonishing

process" (1978, p. 19) that is fuelled by an instinctual

felt experience, the inner life of the psyche.

> ... it is in the reader that the text comes to
> life and this is true even when the "meaning" has
> become so historical that it is no longer relevant
> to us. In reading we are able to experience
> things that no longer exist and to understand
> things that are totally unfamiliar to us... (Iser,
> 1978, p. 19).

Although Louise Rosenblatt can be credited with drawing

attention to the reader's contribution to the meaning of a

literary text and publicly denouncing the notion that there

is only one correct interpretation, the label "Reader-

Response Criticism" actually encompasses a variety of

theoretical models. The one just discussed, the

transactional model, as espoused by Rosenblatt and Iser, is
one which tries to conceptualize what happens when the
reader and text communicate with each other. The other
model to be discussed here is more psychoanalytic in nature
but starts from the same fundamental Reader-Response
viewpoint. Two of the most influential proponents of the
psychoanalytic stance are Norman Holland (1968, 1975) and
David Bleich (1975, 1978).

Whereas Rosenblatt and Iser focus on what occurs in the
transaction between equal partners, texts and readers, the
psychoanalytic critics concentrate upon the text that is
found solely within the reader (Dias & Hayhoe, 1988).
Bleich absolutely rejects the New Critical concept of a
stable, objective literary interpretation. However, he also
goes a step further by denying Rosenblatt's notion of a co-
creative transaction whereby the text and the reader are
both actively involved in the creation of meaning.

> The subjective paradigm, in emphasizing the
> distinction between real objects, symbolic
> objects, and subjects (i.e. people), holds that
> only subjects are capable of initiating action...
> (Bleich, 1978, p. 110-111).

In Bleich's subjective paradigm communication takes a
very different meaning from that described by transactional
theorists. Communication does not take place between the
reader and literature, with each mutually informing the
other. The text, in fact, has nothing to offer the reader
except an opportunity for meditation and discussion with

other readers. And, it is in the aftermath of reading, not

the act of reading itself, that meaning is possible.

> The practice of formulating response statements is
> a means for making a language experience (hearing,
> speaking, reading, or writing) available for
> conversion into knowledge. A response can acquire
> meaning only in the context of a predecided
> community (two or more people) interest in
> knowledge (Bleich, 1978, p. 132).

Bleich's (and later Fish, 1980) idea of an

"interpretive community" that creates knowledge and lends

credibility to an otherwise impotent text is in some ways

contradictory to his major thesis. He can acknowledge that

interaction among readers, but he seems unable to conceive

of some degree of interaction between the writer and the

reader, both of whom are members of interpretive

communities.

Holland is less extreme than Bleich in his rejection of

textual influence in the construction of literary meaning.

He acknowledges the text as the initiator of meaning as the

reader begins the process of recreating the text. However,

in the unique recreation of the text, the reader learns less

about the work itself than s/he does about himself.

Holland, more than any other Reader-Response centered

critic has shed tremendous light upon the unconscious

strategies readers use in relation to the literary text. He

has concluded that

> Readers read differently because of their
> different personalities, and we can understand
> both the large and small interaction of a reader
> with what he reads by relating them to an

invariate "Identity theme" abstracted from his ego
choices (Holland, 1975, p. 203).

As a result of his grounding in psychoanalytic
psychology, Holland uses the term "identification" in a
different way than do most literary critics.

> In other words this holistic approach asks that we
> go far beyond the psychological terms customarily
> offered casually by literary critics as
> explanations of response: the two most common are
> symbolism and identification.

> Identification is a complex concept in
> psychoanalytic psychology; it has a range of
> meanings no one of which seems to coincide with
> what literary people mean by the term. That is,
> when critics speak of identification they imply an
> individual or an audience putting itself in the
> place of a character on the basis either of
> sympathy for his predicament or a superficial
> similarity between the character and themselves --
> salesmen identify with Willy Loman, boys with Huck
> Finn, and so on. The psychologist, however, sees
> in identification a permanent change in someone's
> ego: we all develop by identifying in various ways
> with others, chiefly parents, and these
> identifications remain, permanently structuring
> our egos (1975, p. 203-204).

This permanent style of response on the part of the reader
goes beyond surface similarities to psychological
similarities at a much deeper, unconscious level.

In the final analysis, then, Holland sees the reader
and text not as an object and subject blindly interacting
with each other, but as a dynamic encounter between "the
alien 'me' and the real, virtual 'me' -- which are never
completely cut off from each other" (1968, p. 298).

Psychoanalytic theories, as conceptualized by Bleich
and Holland, although in many ways different from Iser's and

Rosenblatt's, do support the basic premise of Reader-Response oriented critics. They, too, reaffirm the individuality of the reader the value of personal response. Despite some obvious theoretical weaknesses that tend to trap the reader in his own subjectivity (Bleich, 1975, 1978), the psychoanalytic model has discouraged the idea of an autonomous, rigid text. Holland's idea of an "identity theme" which permeates our approach to life events is of value to both theorists and teachers in the classroom. He has heightened their awareness of personality differences among readers and has created a strong case for a more psychological approach not only to literature but also to the activity of learning.

SUMMARY

Responding to literature, then, as understood by the various reader-response critics and as outlined in Chapter III, involves activity that is intensely individual and yet somehow mysteriously dependent upon the text and the world that the reader brings to it. Yet as Rosenblatt so clearly stated:

> If we think of the total literary transaction, we must recognize that the reader brings to or adds to the nonverbal or socio-physical setting his whole past experience of life and literature. His memories, his present preoccupations, his sense of values, his aspirations enter into a relationship with the text (1978, p. 81).

As revealed by Rosenblatt and other response based theorists, the reader's relationship to a vibrant text is as

an individual who has a rich, complex personality and a unique style of living. This acknowledgment is central to this study which is essentially a look at the possible relationships between personal learning style and the ways in which students respond to selected pieces of literature.

CHAPTER IV

INSTRUMENTS AND MEASURES

Introduction

The current chapter examines more closely the various instruments and measures used in this study. It provides a rationale for the use of the

(1)   Myers-Briggs Type Indicator,

(2)   Literary Selections

(3)   Purves System of Content Analysis

(4)   Response Preference Measure

This chapter also explains in brief how the instruments will be scored.

The Myers-Briggs Type Indicator

Reliability and Validity Data: Isabel Myers particularly saw reliability as a function of the characteristics of particular populations.

> She hypothesized that adults and other populations likely to have achieved high levels of type development will be clearer about their preferences; therefore, samples from these groups will yield higher internal consistency reliabilities than samples from less developed groups. On the assumption that good judgement is the last of the functions to develop, Myers hypothesized that reliability values for the TF scale would be most sensitive to lack of full type development in the subjects (McCaulley, 1981, p. 315).

Considerable reliability-data have been collected for the MBTI including measure of internal consistency and test-

retest reliabilities of the four separate scales and sixteen type classifications.

Test-retest reliability is concerned with how often people come out the same type when retested as when originally tested.

> In nine samples for which retest data on type categories are available on samples retested from intervals of five weeks to six years, a range of from **31 percent** to **61 percent** of cases fell in the same type on retest. The highest percentage occurred in the same with the longest time interval: ninety-four elementary school teachers retested after six years (Wright, 1966). From **70 percent** to **88 percent** of the cases in the samples had three or all four preferences in common, on retest. From **10 percent** to **22 percent** had two preferences in common, and from **2 percent** to **7 percent** had only one preference the same on retest. Only one individual in the composite sample of 1,444 persons changed on all four preferences (McCaulley, 1981, p. 318).

Other researchers who have tested for test-retest reliability have also found change of preference to be dependent upon the strength of the original preference (Howes and Carskadon, 1979). Those less sure on their original test scores were more likely to change upon retesting.

Construct validity studies of the MBTI have looked at a variety of areas in life. This broad range is possible because the MBTI tests behaviours and attitudes common to many of life's daily activities. Some investigations of the MBTI's validity have involved predictions about specific types: type difference in career choice; creativity; psychology students (McCaulley, 1981).

In **summary**, there is considerable evidence as to the construct validity of the MBTI. Relationships expected to occur based on "type" theory have been shown to occur as predicted, while those not expected to occur tend not to occur. The MBTI follows a forced-choice format; each of the 126 items (Form G of the instrument) has two or three possible responses. Each item represents two opposing, rather than competing, choices. Over the years, some items have been rewritten to simplify language and avoid any ambiguity (DeVito, 1985).

Literary Selections

A number of factors were considered in the selection of literature for this study. As well as the criteria of length and readability, this investigator used those established by Squire in his 1964 study: relation to certain key experiences of adolescents, lack of familiarity, level of complexity, and capacity for eliciting a variety of responses. Perhaps stronger than all these factors was the fact that, in the case of "Use of Force", the story had already been used in a number of other studies in literary response, notably the IEA study. In addition, researchers such as Purves (1968), Cornaby (1974), and Corcoran (1977) found the story to be appropriate both in length and theme.

"Use of Force" by William Carlos Williams describes the encounter between a sick young girl and a doctor called in by her parents after three days of illness. Fearing that

she may be a victim of a recent diphtheria outbreak, the doctor attempts to look at her throat for any telltale symptoms. He soon discovers that he has a veritable tigress on his hands who will not open her mouth for anyone. Like a wounded animal she claws and fights until the furious doctor resorts to brute force to pry open her jaws.

The emotional pitch of the story offset by the obstinacy of the child, as well as the persistence and eventual anger of the doctor, make this story capable of involving the reader at a variety of levels. The story poses little or no difficulty in relating to the point of view of the doctor who serves as narrator; the story describes one isolated incident with no need for other background details. In regard to language style, the story is told in simple, direct almost sterile terms. However, emotional intensity increases with the doctor's growing anger.

One of the researchers who investigated literary response using Purves' system of content analysis was Bill Corcoran (1977). Unlike others who used one genre exclusively to study response patterns (Richards, 1929; Squire, 1964; Wilson, 1966), Corcoran had his subjects respond to both a short story and a poem. He was interested in studying any effects that a change of form may have on literary response. Corcoran was one of the researchers who

used the story "Use of Force". His choice for a poem was
"Corner" by Ralph Pomeroy.

This researcher felt Corcoran's choice of poem an
excellent one, well suited to her study and the age of her
subjects. Like Corcoran (1977), she felt, "Corner" has the
potential to invite student response in a wide variety of
Purves' subcategories. Consistent with this prerequisite,
Corcoran felt that "comparability at the subcategory level,
recommended the use of narrative as opposed to a brief
lyric, or other unique poetic forms such as kaiku, cinquain,
or even the sonnet or the ode" (1977, p. 104). The poetry
selection also needs to be representative of those language
devices we associate with the poetic genre - imagery,
rhythm, metaphor, simile, symbolism, etc. "Corner" meets
these criteria as well as being age appropriate for the
seventeen-year-old in its mixture of form, content, and
language. An additional consideration for its use in the
present study is the fact that it has been used successfully
in similar circumstances by at least one other researcher in
the field of literary response (Corcoran, 1977).

"Corner" is similar in theme to "Use of Force" in that
it describes a confrontation between two people. A young
loiterer engages in a nonverbal battle of wills with a "cop"
who is watching him from his parked motorcycle. Resenting
the smug attempts of the cop to intimidate him the loiterer
remains at his leaning post; "I cannot back down. I am

there." Apart from its compelling theme, "Corner"
incorporates vivid description and well crafted imagery in
contemporary language. Like "Use of Force" this poem does
not require other background details; it describes one
isolated incident. The poem is told from the point of the
loiterer who also serves as the narrator.

Content Analysis of Protocols

Studies in response to literature have used a variety
of techniques and tools to investigate the way readers
attend to a literary work. One such method has been
labelled "Content Analysis". As the title so aptly infers,
content analysis is a process by which the content of a
student's work is analyzed for a particular predetermined
purpose.

Content analysis as a means of measuring response to
literature is quite flexible

> It can be based on an oral or written response.
> It can be obtained either in a test situation or
> in a natural situation, as in a tape recording of
> a small, student discussion (Cooper, 1972, p. 17).

Added to its flexibility is the ability of this method
to capture some of the subtler ways that students respond to
literature. It is far more discriminating than is objective
testing because it uses a student's own world rather than
his/her choices on a forced-choice type of instrument.

As stated earlier in this chapter, one of the first
educators to experiment with a content analysis of students'
responses to literature was I.A. Richards (1929). However,

as important as his conclusions have been to the teaching of
literature, the intent of his content analysis approach was
different from that of subsequent studies (Taba, 1955;
Squire, 1964; Wilson, 1966; Purves, 1968). Richards was
more concerned with pointing out the stumbling blocks to
response rather than with the process of response itself and
"his terms did not seem to be sufficiently specific or
detailed" (Purves, 1968, p. 2).

Taba (1955) was one of the first to conduct a content
analysis of response to literature since the method was
first formalized in 1952 as a recognized tool for research.
Taba's year-long study was an examination of how sensitivity
to literature could be extended through discussion. Fifty-
one grade eight class discussions of short stories were
recorded and then analyzed. She slotted student discussion
statements into four general categories: projections,
generalizations, self-references, and irrelevancies. The
first two categories, projections and evaluations were
broken down further into subcategories, six and two
respectively.

As a result of her investigation, Taba discovered that
the majority or responses, **50.0** to **87.2 percent,** fell into
the Projection category. The results also revealed
different types of readers: those who read the story
unencumbered by past experience; readers who interpret
meaning only as it relates to their personal experience;

students who want to control the characters' actions; and readers who generalized and are open to new experience (Taba, 1955).

Squire (1964) continued with the content analysis approach in examining the response process. He was interested in exploring the responses of ninth and tenth grade students while reading four short stories. What was particularly significant was his method of dividing the stories into segments and then recording an interview with each student after he had read each of the segments. After studying their recorded responses, Squire devised seven categories by which to code the elements of response: literary judgements, interpretational responses, narrational reactions, associational responses, self-involvement, prescriptive judgements, and miscellaneous. He then examined response patterns as they related to characteristics of sex, intelligence, reading ability, socioeconomic status, and certain personality traits.

Squire's results showed that more than **42 percent** of all responses were coded as interpretational. This finding differed significantly from what Taba found to be students' preoccupation with factual restatements, something akin to Squire's narrational category (Squire, 1964).

Not only did Taba's data results differ from Squire's but so did Wilson's (1966). Using the same categories of content analysis that Squire devised, Wilson studied the

written responses of college freshmen to three novels. He
reported an even higher percentage of interpretational
responses (**78.4%**) after the study of the novel, something he
attributed to the age of his subjects.

It was purves' 1968 research report, <u>Elements of
Writing About a Literary Work: A Study of Response to
Literature</u>, that presented the most exhaustive system of
content analysis. He studied the responses of literary
critics, teachers, and students to literary works and then
designed a content analysis schema of 120 elements grouped
into four general categories and twenty-four subcategories.
The four broader categories were labelled engagement-
involvement, perception, interpretation, and evaluation.
Widely accepted as the most time consuming system of content
analysis, Purves' coding schema is considered to be the most
descriptive way of capturing an accurate picture of the
student response protocol. In fact, within the first ten
years thirty studies were found to have used Purves'
elements (Applebee, 1977). As Purves himself states:

> The accuracy comes, I think, from the fact that
> the elements <u>describe</u> subject matter more than
> they <u>assert</u>, so that the reader is not seduced by
> the rightness or wrongness of an interpretation
> but can concentrate on how the student makes his
> interpretation. Even though the question of
> rightness and wrongness certainly is the concern
> of the teacher, a misinterpretation can best be
> corrected if the teacher knows the process by
> which it was derived (Purves, 1968, p. 5).

Because of his involvement in an international study,
International Education Achievement, Alan Purves was

interested in devising a method for analyzing written response to various literature selections. Not only did he need to design a schema for content analysis that would apply to a wide variety of expressed responses to works of literature, but he also was concerned with finding a common ground for comparing the essays of students form different countries.

Finding a common ground for content analysis involved a team of critics and scholars who experimented with and examined a compilation of statements about one piece of literature. They eventually arrived at an acceptable list of elements that could be "a means of characterizing the typical patterns of a large group and particularly a means of assuring a neutral, public and comprehensive reading of a great number of essays" (Purves, 1968, p. 1-2).

Although this study is not concerned with testing the same population or variables as Purves and the IEA study, this researcher did want to be able to characterize the response patterns of students of different learning styles. To that end, the "elements" are proven to be an objective and already tested instrument.

The elements are divided into four categories based upon what Purves describes as four general relationships.

> If one considers the writer or audience and his
> relationship to the other three traditional
> "elements" of aesthetic theory - the "work", the
> "universe" of which the work treats, and the
> "artist" (including the literary and historical
> context in which he operates) - one can see

emerging four general relationships: the direct
interacting of writer and work (including much of
what hampers that interaction), the writer's
viewing of the work and its author as objects, the
writer's relating of the universe portrayed in the
work to the universe as the writer conceives it to
be and the writer's judging of the work in
relation to the artist, the universe, or the
writer himself. These four relationships define
the categories into which the elements fall
(Purves and Rippere, 1968, p. 5-6).

The four categories are therefore defined as:

Engagement-Involvement (statements the reader makes about

his personal experience of the work); Perception (analytic

statements made about the work as an object distinct from

the reader); Interpretation (statements about the general

meaning of the work); Evaluation (personal or objective

statements about the worth of the work). Purves and Rippere

(1968) also added a fifth category - Miscellaneous - to

accommodate those statements that do not readily fit into

one of the other four.

Each of the five categories is divided into

subcategories and elements, Purves did not intend for the

elements to be taxonomical. Just as the reader's thoughts

do not follow in logical order, but may move from those of

evaluation to those of perception and then back to

evaluation, the categories and elements are in no particular

order.

Appendix C

SUMMARY AND CODE LIST
The Elements of Writing about a Literary Work

100 *Engagement General*
110 *Reaction to Literature*
    111 Reaction to author
    112 Assent
    113 Moral taste
120 *Reaction to Form*
    121 Re-creation of effect
    122 Word Associations
    123 Retelling
130 *Reaction to Content*
    131 Moral reaction
    132 Conjecture
    133 Identification
    134 Relation of incidents to those in the writer's life
200 *Perception General*
    201 Citation of stance
    202 Objective perception
    203 Reading comprehension
    204 Style unspecified
210 *Language*
    211 Morphology and typography
    212 Syntax
    213 Sound and sound patterns
    214 Diction
    215 Etymology, lexicography, and dialect
220 *Literary Devices*
    221 Rhetorical devices
    222 Metaphor
    223 Imagery
    224 Allusion
    225 Conventional symbols
    226 Larger literary devices
    227 Irony
    228 Presentational elements
    229 Perspective
230 *Content*
    231 Subject matter
    232 Action
    233 Character identification and description
    234 Character relationships
    235 Setting
240 *Relation of Technique to Content*
250 *Structure*
    251 Relation of parts to parts
    252 Relation of parts to whole
    253 Plot
    254 Gestalt
    255 Allegorical structure
    256 Logic
260 *Tone*
    261 Description of tone
    262 Effect

    263 Mood
    264 Pace
    265 Point of view
    266 Illusion
    267 Orientation
    268 Image patterns
270 *Literary Classification*
    271 Generic classification
    272 Convention
    273 Traditional classification
    274 Interpretive tradition
    275 Critical dictum
280 *Contextual Classification*
    281 Author's canon
    282 Textual criticism
    283 Biographical
    284 Intentional
    285 Historical
    286 Intellectual history
    287 Sources
300 *Interpretation General*
    301 Citation of stance
    302 Interpretive context
    303 Part as key
310 *Interpretation of Style*
    311 Symbolic use of style
    312 Inferred metaphor
    313 Inferred allusion
    314 Inferred irony
    315 Derivation of symbols
    316 Inferred logic
320 *Interpretation of Content*
    321 Inference about past or present
    322 Character analysis
    323 Inference about setting
    324 Inference about author
330 *Mimetic Interpretation*
    331 Psychological
    332 Social
    333 Political
    334 Historical
    335 Ethical
    336 Aesthetic
340 *Typological Interpretation*
    341 Psychological
    342 Social
    343 Political
    344 Historical
    345 Philosophical
    346 Ethical
    347 Aesthetic
    348 Archetypal

Appendix C (Continued)

350 *Hortatory Interpretation*
351 Psychological
352 Social
353 Political
354 Historical
355 Philosophical
356 Ethical
357 Aesthetic
358 Archetypal
400 *Evaluation General*
401 Citation of criteria
410 *Affective Evaluation*
420 *Evaluation of Method*
421 Formal
422 Rhetorical
423 Typological rhetoric
424 Generic
425 Traditional
426 Originality
427 Intentional
428 Multifariousness

430 *Evaluation of Author's Vision*
431 Mimetic plausibility
432 Imagination
433 Thematic importance
434 Sincerity
435 Symbolic appropriateness
436 Moral significance
437 Moral acceptability
500 *Miscellaneous*
501 Divergent response
502 Rhetorical filler
503 Reference to other writers
504 Comparison with other works
505 Digression
506 Unclassifiable

Source: Alan Purves (1968)
(Vide Appendix C, p. 193)

In summary, content analysis studies, whether they have used the Squire schema (Wilson, 1966; Fanselow, 1971) or that of Purves (Cooper, 1969; Beach, 1972; Corcoran, 1977), show the following general results (Purves & Beach, 1972):

1. Students respond more to content than form or style.

2. Response is most often superficial and imperceptive.

3. With maturity and schooling there is less evaluation and emotion in responses and more perception and interpretation.

Response Preference Measure

The Response Preference Measure (RPM) was designed by Alan Purves and the Committee for Literature of the International Association for the Evaluation of Educational Achievement (1970). The purpose of the instrument was to determine a reader's preferred way of responding to a literary work or group of works (Cooper, Fagan, and Jensen, 1975).

The twenty instrument items are based on the same four response categories Purves used in his 1968 study, Elements of Writing About a Literary Work. The categories are Engagement - Involvement, Interpretation, Evaluation, and Perception. The twenty questions are not specific to any particular genre or work of literature. They can be posed

of literature in general or of a particular title of a work
(vide Appendix B).

The researcher has chosen to use this additional
instrument so as to test students' response to literature in
general as well as to a specific poem and short story. The
validity of RPM is largely due to its relationship to
Purves' content analysis categories, which attempt to
classify all of the various expressed responses to a work of
fiction. Conventional reliability criteria do not apply to
the Response Preference Measure (Cooper, Fagan, and Jensen,
1975).

Scoring and Analysis

The Myers-Briggs Type Indicator can be scored in a few
ways. However, to save both money and postal time, this
researcher used the hand-scoring option rather than the
computer scoring. An analysis of which student's learning
style will be provided on a graph report form. Students
will also receive a written description of their types and
some of the practical implication involved.

The literary response protocols will be scored by the
researcher using the system of content analysis developed by
Purves and Rippere (1968). Each protocol will be coded
statement by statement into one of twenty-four
subcategories. Purves and Rippere defined - statement - as
"anything that is set off by its own terminal punctuation,

including sentence fragments and epithets" (Purves and Rippere, 1968, p. 68).

There are four methods of data analysis that are the most fruitful according to Rippere (1968): percentage of statements in a paper devoted to each element; profile by category; profile by subcategory; and profile by paradigm. She points out both the positive and the negative aspects of each method. Some are more general than others and some provide a better profile of individuals rather than just the groups as a whole.

For the purposes of this study, the researcher felt that profile by subcategory would be the most practical and appropriate method of reporting. It is less detailed and less subtle than reporting element by element, but much less general than reporting by general category. In other words, using the twenty-four subcategories would avoid too great a complexity as well as avoid oversimplication.

The scoring and analysis of the Response Preference Measure (Purves, 1970) will follow an adaptation of the measure by Bill Corcoran (1977). In his study of literary response he asked the same questions as Purves did in the IEA study but made them apply to any story, poem, or piece of literature in general. He also numbered and ordered each question according to Purves' twenty-four subcategories. In choosing the five questions that they feel are most important to ask about a piece of literature, students will

reveal a more generalized preference for response to literature. The results of their preferences will be reported alongside those revealed in the written protocols to see if any correlation exists. The questionnaire and how the questions are coded can be seen in Appendix D.

It is important to point out that all instruments and measures were scored by the investigator. This avoided having to train others. However, this factor may have also altered the results of the content analysis of the protocols.

CHAPTER V

GENERAL PROCEDURES

Introduction

This study sought to discover the various learning styles present in a grade eleven population using the Myers-Briggs Type Indicator (Briggs and Myers, 1977). Secondly, it examined the literary response patterns of twenty-nine selected subjects through an in-depth content analysis of their written protocols. The study then focused upon the response patterns of the different subjects to determine if any relationships existed between learning style and literary response.

Sample

One hundred and four (n = 104) grade eleven English 20 students were involved in the initial stage of this study. They attended a grades ten to twelve high school located in what is referred to as a "bedroom community" attached to the outskirts of the city of Edmonton, Alberta, Canada.

The grade eleven "English 20" course in this particular school has five sections. In the Province of Alberta the English 20 curriculum is designed to meet the needs of those students capable of doing work at grade level or beyond, while the English 23 curriculum is designed for those whose skills need remediation. The researcher included only students from the English 20 sections.

Grade eleven students were selected for this study for two reasons. 1. Some experts in the field of learning style research contend that a person's preferred style does not take definite shape until late adolescence (Kaufman, 1981, p. 90). 2. Also, by grade eleven students are likely to be at ease with writing an "open ended", less structured response to literature.

General Procedures

This investigation involved the following procedures:

1. One hundred and four grade eleven students representing four different classes were assessed for their individual learning style preferences using the Myers-Briggs Type Indicator.

2. The students then participated in three additional tasks involving:

i. a free-written response (protocol) to the short story "Use of Force" (Appendix A).

ii. a free-written response to the poem "Corner" (Appendix A).

iii. the completion of the Response Preference Measure (RPM) (Purves, 1970) (Appendix B).

3. Students from each of the sixteen learning style categories, with mid-term English scores of at least **seventy percent** were randomly selected as subjects and then regrouped for closer study.

4. The written protocols of the twenty-nine selected subjects were scored by the investigator using Purves's "Elements" (1968) (Appendix C).

5. The researcher examined the results of the content analysis and the RPM to observe any relationships between like-types and how they responded to literature.

Procedures in Detail

Prior to the administration of the MBTI, the one hundred and four grade eleven students were given a brief outline of the study by the investigator. Their role in Step One of the procedure was explained as well as that of the twenty-nine subjects. In general terms, the students learned that the investigation was seeking to examine the relationship between the ways students respond to literature and the ways they feel and think about things in everyday life. The students were assured that strict confidentiality would be maintained and that participation in the study was voluntary. Only first names were attached to the various data, but students who were interested in the results of the study would have general information made available to them.

The Myers-Briggs Type Indicator was administered by the researcher after she had given a brief introduction, explaining the intent of the MBTI, its role in the study, and the instructions they were to follow. The researcher then hand-scored each of the one hundred and four computer sheets.

When the investigator met with the teaching staff involved with the four grade eleven classes she discovered that they wanted their students to be involved in all steps of the study. So, rather than give the short story, poem, and Response Preference Measure to only twenty-nine of the students it was decided to have all one hundred and four students involved. The teachers felt the experience of writing a response to literature they were not familiar with would be a valuable exercise. They were also interested to know the results of the Response Preference Measure on a larger scale than the twenty-nine students could provide.

In the next step of the investigation the students were given their first literature task with the following instructions:

> You have in front of you a copy of the short story
> "Use of Force" as well as several sheets of lined
> paper. You will have forty-five minutes to read
> the story and react to it in writing as thoroughly
> as possible. You are not writing this reaction
> paper for term marks, so my may choose to respond
> in any way you like. You may begin.

If the investigator was asked for further direction or clarification, she simply repeated the instructions previously given. This was necessary so as not to indicate a preference for a particular kind of response.

The second protocol writing session was similar to the first. All one hundred and four students responded to the poem "Corner" after being given the following instructions:

> You have in front of you a copy of the poem
> "Corner" as well as several sheets of lined paper.

> You will have forty-five minutes to read the poem
> and react to it in writing as thoroughly as
> possible. You are not writing this reaction paper
> for term marks, so you may choose to respond in
> any way you like. You may begin.

Once again, if the investigator was asked for any

further clarification of the task, she simply repeated the

instructions previously given.

At the end of the forty-five minutes allotted for the

poetry protocol, students were given another fifteen minutes

to complete the Response Preference Measure (Purves, 1970)

according to the following instructions:

> Here are a number of questions that might be asked
> about any piece of literature (i.e. poem, short
> story, novel, play). Read the list carefully and
> choose the five questions that you think are the
> **most** important to ask about literature. Then
> choose five questions that you think are the **least**
> important to ask about literature. List the
> number of each questions in the appropriate space
> on your answer sheet.

Once MBTI profiles had been compiled for each of the

students, the investigator met with each class to provide a

detailed analysis of each student's learning style. The

implications of each of the four functions (EI, SN, TF, JP)

were described as well as some of their practical

manifestations. They also had the opportunity to ask

questions or offer comments. Students who felt there was a

discrepancy between their individual profiles and how they

saw themselves were encouraged to make that known to the

investigator after the feedback session. Three students out

of one hundred and four came forward to do so and in all

three cases the discrepancy involved one function in which the scores were very close.

SUMMARY

This study intended to explore the relationship between learning style and the literary response patterns of grade eleven students. One hundred and four students wrote the Myers-Briggs Type Indicator and then wrote two protocols, one in response to a short story and another to a poem. They then completed the Response Preference Measure. After a selection of twenty-nine students, representing a maximum of two students from each of the sixteen categories, the investigator analyzed the literary response protocols and RPM of those four separate groups of students. How these groups were designed is discussed in detail in Chapter VI.

CHAPTER VI

RATIONALE FOR EMPLOYING AND UTILIZING THE INSTRUMENT

Introduction

Chapter VI explains the rationale for the grouping of the sixteen MBTI types for this particular study. It also takes a look at the estimated frequency of the sixteen types in similar populations and compares this study's initial population of one hundred and four grade eleven students to those estimates.

Choosing the Case Studies

As already outlined in Chapter V, written data was gathered from all one hundred and four grade eleven students involved in the initial stags of the study. This included their written responses to:

1. Myers Briggs Type Indicator

2. Short Story: "The Use of Force"

3. Poem: "Corner"

4. Response Preference Measure

The researcher then scored the MBTI and provided the students with feedback about teach of their individual type profiles as well as general information about each of the functions as it relates to learning styles. After this step was completed she went about selecting students for further study. The aim of that selection was to choose a smaller group of students from the sample of one hundred and four

for a closer, more detailed examination of their learning
styles and literary response patterns. This was
accomplished in three stages:

1.   Students with a term grade in English of less than
seventy percent were eliminated from consideration for
case study. The number with less than **seventy percent**
was forty-eight students or **forty-six percent** of the
population.

2.   The remaining **fifty-four percent** or fifty-six
students had their names written on a piece of paper
and were sorted into groups according to MBTI type,
sixteen groups in all.

3.   Two names were then drawn from each of the sixteen
type groups. (In reality, however, there were three of
the sixteen personality type groups that had only one
student remaining after the first stage of the
selection process. This meant that the final number of
students was 29 rather than the anticipated 32. In
fact one of the types, ENTJ, had only one student in
the entire sample of one hundred and four. Luckily,
she had a term grade of **seventy percent** or more.)

After the selection process was completed the
researcher scored each of the twenty-nine students'
responses to the:

1.   short story "Use of Force"

2.   poem "Corner"

3. Response Preference Measure.

She then looked at the various ways that she could examine the MBTI type of each of the twenty-nine students and also provide a profile of how each type responded to literature within the confines of this study.

Using the MBTI to Group Like Types

Although the MBTI is designed to determine a person's basic orientation to life and the world around him, it is not always necessary or helpful to consider only the information provided by the predicted characteristics of the sixteen types. Myers (1985) carefully designed a "type table" to "highlight similarities and differences of the types by their placement. Each type has three letters in common with any adjacent type." (Myers and McCaulley, 1985, p. 30). The type table presents the sixteen types in logical relationship to each other. The format of the type tables looks like this (Myers and McCaulley, 1985, p. 31).

Myers had a particular rationale for the position of each of the types on the table. For example, the thinking types (T) are on the two outside columns while feeling types (F) are on the two inside columns.

> Myers chose this placement so that it would be
> easy to remember by considering that the feeling
> (F) types, with their higher need for affiliation,
> are in the middle columns, surrounded by other
> types. The more objective thinking (T) types are
> in the outer columns with unpeopled space beside
> them.
>   (Myers & McCaulley, 1985, p. 31)

Figure 6.1

Format of Type Tables

ISTJ	ISFJ	INFJ	INTJ
ISTP	ISFP	INFP	INTP
ESTP	ESFP	ENFP	ENTP
ESTJ	ESFJ	ENFJ	ENTJ

Extraversion-Introversion

I
E

Sensing-Intuition

S	N

Thinking-Feeling

T	F	F	T

Judgment-Perception

J
P
P
J

Source: MBTI Manual (1985)

Myers' design of the type table allows us to look at the combinations of the functions in a variety of ways.

This researcher chose to consider the "columns" of the type table (ST, SF, NF, NT) when looking at the styles of the twenty-nine students. The combination of perception (S or N) with judgement (T or I) describes "type characteristics which are assumed to stem from the preferred

use of these mental functions" (Myers & McCaulley, 1985, p. 33). Isabel Myers considered this grouping of the types to be the most important (Myers & McCaulley, 1985).

However, there were two other researchers who preferred to group the types differently when looking at learning style (Lawrence, 1982; Kiersey and Bates, 1984).

In brief, Lawrence preferred to look at the "quadrant" groupings on the type table. These combine perception (S or N) with extraversion or introversion (E or I). They are thought to be the best predictors of academic aptitude and achievement (Myers and McCaulley, 1985). For example, Lawrence (1982) theorized that the IN quadrant of students is more likely to learn best in a situation that provides them with opportunities to be creative and to discover solutions in their own way. The IN group would also be most comfortable when they are encouraged to express hunches or inspirations. For a more detailed description of each of the four groups (ES, IS, EN, IN) and their learning preferences see Lawrence's People Types and Tiger Stripes (1982).

Kiersey and Bates (1984) prefer the word "temperament" in place of "type". Upon altering a person's type using the MBTI, Kiersey saw little use in "memorizing the sixteen portraits, but in understanding the temperamental base of the types" (p. 26). Based on the four temperaments of Hippocrates - the Sanguine, Choleric, Phlegmatic, and

Melancholic - Kiersey's four based temperament personality
types are the Artisan (SP), Guardian (SJ), Rational (NJ),
and Idealist (NF), (Kiersey, 1982). He encourages all types
to abandon what he has termed the "Pygmation Project" the
human being's attempt to change others into copies of
himself.

Both Kiersey and Lawrence grouped the types in vastly
different ways and for different reasons. I chose to follow
Myers' grouping of types in education. Myers felt that
teachers who had ascertained their students' types using the
MBTI were better able to "catch the interest, of ST,SF, NF,
and NT respectively" (Myers, 1971, p. 94). She felt it was
important to provide students with activities that would use
the different kinds of perception (S or N) and judgment (T
or F) "one at a time in appropriate ways" (p. 98).

> Exact observation will exercise sensing. Figuring
> out possible ways to solve a problem will exercise
> intuition. Thinking out all the unintended
> consequences that may result from an action will
> exercise thinking. Weighing out how people will
> feel about things will exercise feeling.
>
> (Myers, 1971, p. 98)

Myers also saw a student's response to certain learning
activities to be directly related to his/her type. She
maintained that a teacher who was adept at observation could
learn a lot about how she can best help a student to learn.

> The sensing child should find the sensing exercise
> easier and more fun than the intuitive exercise.
> The little thinker will prefer thinking about

consequences to guessing about other people's feelings.

<div align="right">(Myers, 1971, p. 98)</div>

Myers felt that a person's "preferred" or favourite combination of perception and judgement (ST, SF, NF, NT) provides that person with his/her greatest strengths, if it is trusted and developed. As well, she advocated using the less-preferred functions when they could be of more use in a particular situation (Myers, 1976). Table 2 provides a quick overview of the combinations of perception and judgement.

Table 2 The Combinations of Perception and Judgment				
	ST	SF	NF	NT
People who prefer	Sensing and thinking	Sensing and feeling	Intuition and feeling	Intuition and thinking
Focus attention on	Facts	Facts	Possibilities	Possibilities
And handle these with	Impersonal analysis	Personal warmth	Personal warmth	Impersonal analysis
Thus they tend to	Practical and matter-of-fact	Sympathetic and friendly	Enthusiastic and insightful	Logical and ingenious
And find scope for their abilities in	Technical skills with facts and objects	Practical help and services for people	Understanding and communication with people	Theoretical and technical developments

Source: Introduction to Type I

<div align="center">

Preliminary Results: Type Distribution in the Sample Population

</div>

In exploring hypotheses about type and sample populations, it is necessary to adopt some reasonable estimate of the frequencies to be expected in some comparison population. The obvious statistical approach would be to expect one-sixteenth 6.25%) of the population to fall in each of the sixteen types. The fact is that even

distributions of types are very rare (Myers & McCaulley, 1985, p. 38).

Myers' statement above was certainly accurate. There was no even distribution of the sixteen types included in this sample. Table 3 shows the percentage of each of the sixteen types found in the initial sample of one hundred and four grade eleven students that tested in this study. It also presented a breakdown of the number of students who showed preference for each of the functions taken separately and when grouped with others. As noted earlier this study is particularly interested in the type grouping highlighted to the right of the table (ST, SF, NF, NT).

There are three estimates of frequency of type in the general population available: (1) Myers' Estimates of Type Distributions (1962); (2) MBTI Data Bank; and (3) SRI International Longitudinal Study of Values (Myers and McCaulley, 1985). For the purposes of this study Myers' estimate of type was examined. In the spring of 1957 Myers administered the MBTI to grade eleven and twelve students from twenty-seven high schools in Pennsylvania (4,933 males and 4,387 females). Because this study did not report MBTI types by gender group, as did Myers' study, it was difficult to provide an accurate picture of the estimated frequency of each of the sixteen types. On the surface it appeared that this sample population distribution did not resemble the Myers' estimates regardless of gender considerations.

Table 3   **Type Distribution in Sample Population Grade 11**

(N = 104)

	Sensing Types		Intuitive Types	
	With Thinking	With Feeling	With Feeling	With Thinking

Sensing - With Thinking	Sensing - With Feeling	Intuitive - With Feeling	Intuitive - With Thinking	
ISTJ N= 4 %= 3.85	ISFJ N= 4 %= 3.85	INFJ N= 3 %= 2.88	INTJ N= 7 %= 6.73	Judging / Introverts
ISTP N= 3 %= 2.88	ISFP N= 8 %= 7.69	INFP N= 13 %= 12.50	INTP N= 7 %= 6.73	Perceptive
ESTP N= 5 %= 4.81	ESFP N= 7 %= 6.73	ENFP N= 18 %= 17.31	ENTP N= 10 %= 9.62	Perceptive / Extraverts
ESTJ N= 8 %= 7.69	ESFJ N= 2 %= 1.92	ENFJ N= 4 %= 3.85	ENTJ N= 1 %= 0.96	Judging

	Number	Percent
E	55	52.88
I	49	47.12
S	41	39.42
N	63	60.58
T	45	43.27
F	59	56.73
J	33	31.73
P	71	68.27
IJ	18	17.31
IP	31	29.81
EP	40	38.46
EJ	15	14.42
ST	20	19.23
SF	21	20.19
NF	38	36.54
NT	25	24.04
SJ	18	17.31
SP	23	22.12
NP	48	46.15
NJ	15	14.42
TJ	20	19.23
TP	25	24.04
FP	46	44.23
FJ	13	12.50
IN	30	28.85
EN	33	31.73
IS	19	18.27
ES	22	21.15

However, when it came to examining the EI scales, this study's sample was similar in distribution to all three normative populations (Myers & McCaulley, 1985).

Myers' sample:	61% E	(males)
	68% E	(females)
Data Bank sample:	49% E	(males)
	55% E	(females)
VALS sample:	36% E	(males)
	43% E	(females)

The grade eleven students (male and female combined) tested in this study were 53% E and 47% I (vide Table 3).

Several factors could contribute to the lack of correction between the estimated frequency and the distribution frequency displayed by this study's population. The reasons most often cited are those outlined in the MBTI Manual (Myers and McCaulley, 1985, p. 57).

- There may be a lack of differentiation of type. Such a lack occurs more often in young people.

- There may be difficulty choosing between the expectations of one's parents and one's own preferences.

- The respondent may feel torn between demands of work and his or her own preferences.

- The respondent is in a life crisis and is not using his or her typical mode of coping.

- The MBTI was administered in a situation involving authority (e.g., for employment) and questions were answered in terms of one's perception of that authority's preferences instead of one' own.

- The terms used in the MBTI were misunderstood and the respondent rejected the term because of an assumed negative connotation, such as when introversion is interpreted to mean "neurotic" or "shy," when judgment is interpreted to mean "judgmental," or when feeling is interpreted to mean "overemotional." When explaining the MBTI, you may need to repeat a discussion of the meanings of these terms in the context of the MBTI.

- The individual was confused because of perceived social pressures. This confusion is most likely to occur with the TF scale if the respondent equates thinking with masculinity and feeling with femininity.

- The respondent believed that the type description must fit his or her own characteristics perfectly to be accepted. The interpreter should repeat the discussion about how there are *individual differences* within any particular type.

- The respondent may be in a growth period in which previously unused or unappreciated processes are being developed. During such a period there may be uncertainty about previously trusted processes as the less-developed processes become differentiated.

SUMMARY

Chapter VI established the way in which the sixteen types would be grouped according to the Myers "Type Table". It provided a rationale for dividing the twenty-nine students into four groups, those with a preference for either ST, SF, NF, or NT. At the same time it acknowledged that there are a variety of equally valid ways to group the functions when attempting to examine groups with like-preferences.

This chapter also provided the population distribution for each of the sixteen types and a breakdown of the population distribution by each function taken separately. It did not see any significant correlation between the predicted frequency distribution in Myers' grade eleven and twelve population and this study's population distribution.

It should also be noted that the most even distribution among the types with this sample occurred when looking at the "columns" on the Type Table, the ST, SF, NF, and NT groupings. With the exception of the NF group which represented **36.54 percent** of the sample, these groupings are quite comparable in size (vide Table 3). The unusually high number of NFs is difficult to explain given the fact that in the general population:

- INFJ represents an estimated **1 percent**

- ENFP represents an estimated **5 percent**

- INFP represents an estimated **1 percent**

The ENFJ's (**3.85 percent**) of this study sample were the only NF group that was even close to the general population estimate of **5 percent** (Kiersey and Bates, 1984). It was also interesting to note that Kiersey and Bates estimated that only one student per classroom, at best, was an introverted NF (INFJ, INFP). This sample, representing four classrooms, registered INFJ's at three students and the INFP's at thirteen students, well above the estimated distribution put forth by Kiersey.

Kiersey & Bates (1984) also gave an estimated **12 percent** as the distribution for NTs among children. This study's sample has **24.04 percent** of the students preferring NT.

CHAPTER VII

RESEARCH FINDINGS

THE ST RESPONSE PATTERNS

Introduction

Chapters seven, eight, nine and ten report the relationships between the learning style preferences of four separate MBTI groupings and their literary response patterns as determined by Purves' (1968) system of content analysis.

More specifically each of these chapters answers the following questions:

1. What is the pattern of response made by each of the four MBTI groups to the short story, "The Use of Force"?

2. What is the pattern of response made by each of the four MBTI groups to the poem, "Corner"?

3. What is the pattern of response made by each of the four MBTI groups to the Response Preference Measure?

The answers to these questions are reported using both narrative and graphic summaries. The subjects' actual protocols are located in Appendix E thourgh H.

Beginning with Chapter VII, each one of the four chapters examines a different MBTI grouping (ST, SF, NF, NT) separately. A description of the membership of each group as well as some of the predicted characteristics of each group is provided at the outset of each chapter.

Chapter XI will answer this study's most fundamental question:

> **Are there any relationships between learning style preference and the literary response patterns of selected grade eleven students?**

Analysis Note

Response Protocol

Each protocol was coded statement by statement into one of twenty-four subcategories. A statement is any group of words written by a student that is set off by punctuation marks of some kind. The protocols were transcribed exactly as they were written with no attempt made to correct them.

It must be noted that the researcher may have, through inexperience at content analysis, incorrectly categorized a statement. Thus a case could be made in some instances, for a different subcategory than the one allocated.

The total number of statements written by an entire group does not always accurately represent its response pattern. In some groups, SF for example, there were one or two students who were particularly prolific and accounted for a large percentage of the total statements. As well one student may be responsible for all of the statements in one category. The major discrepancies are noted when each group is discussed. Individual protocols also provide a picture of this in Appendix E through H.

Finally, the percentages that will be used in reporting the response patterns were calculated by taking the total

number of statements made by each group about the literary work and then reporting the percentage of those statements that were allocated to each subcategory.

MBTI Groupings

When twenty-nine students were selected for closer analysis there was no consideration given to the "strength" of an individual's preference for each of the four MBTI scales. When the MBTI Report Forms for this sample are examined it is important to note that preference scores show how consistently a student chose one preference over the other. Higher scores usually mean a **clearer** preference.

When considering the middle two functions as the basis on which to group the twenty-nine subjects, no weight was given to which of the two functions SN or TF, was labelled dominant by the MBTI theory. A brief discussion of the significance given to the "dominant" and "auxiliary" functions was undertaken in Chapter II.

Subjects

Each of the four groups contains a minimum of seven and a maximum of eight students. Although there was no effort made to look at the role of gender in this study, the number of males and females in each group is noted in each chapter. As well, the first names of each group member will be listed at the beginning of each analysis. These names will be used when referring to particular MBTI profiles or protocols.

PROFILE OF THE ST GROUP

Michael	ISTP
Lee	ISTP
Jeff	ISTJ
Kathleen	ISTJ
Sheila	ESTP
Jason	ESTP
Charlene	ESTJ
Patti	ESTJ

ST people count on their sensing for purposes of perception and on thinking for purposes of judgements. According to MBTI theory, their main focus is upon the facts, since facts can be collected and verified by the senses - by smelling, touching hearing, tasting, and seeing. When they have to make a decision about the concrete facts STs will do so using impersonal analysis, with little or no weight given to the human dimension or feelings that come into play. The STs prefer their ideas to be based on solid logic or on the wisdom of past experience. They are interested in impersonal principles and in relationships that show clear cause and effect. They are less interested in how others feel or see things and can appear blunt or insensitive.

This group has eight subjects, 4 males and 4 females, all of whom indicated a preference for using **Sensing (S)** and **Thinking (T)** when gathering information and making decisions.

When looking at these eight people it is worthwhile noting that there were twenty STs in the total population of one hundred and four grade eleven students, approximately **19.23 percent** (Table 3). This group of eight represents about one-fifth of the total sample.

It is also worthwhile to examine the MBTI Report Form for each member of this group. All eight displayed a clear preference for T as indicated by the high score in the box labelled T. In the case of S, all but one of the eight displayed a high score. Lee reported a lower score of 5.

In combination this group of eight STs wrote 102 statements in response to the short story, "The Use of Force" and 74 statements in response to the poem "Corner", significantly less than each of the other three groups. The number of "Use of Force" statements seemed evenly distributed among the eight. However, "Corner" elicited 21 response statements from Jason.

<u>CONTENT ANALYSIS: PATTERN OF THE ST RESPONSE</u>

1. <u>**WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL ST STUDENTS TO THE SHORT STORY?**</u>

<u>**GENERAL CATEGORY PATTERN**</u>

The **ST** response to "The Use of Force" showed distinct preference for the categories of response labelled **Perception** and **Interpretation** (Figure 7.1).

Perception "encompasses the ways in which the person looks at the work as an object distinct from himself..." (Purves, 1968, p. 6). It describes the reader's understanding of the work, the author's technique through use of language, literary devices, structure and tone. The reader also exercises Perception when he classifies a work according to its particular tradition and context.

The **ST Perception** statements in response to "The Use of Force" accounted for **30.39 percent** of the total number of their protocol statements, second behind those of Interpretation.

Interpretation is a process by which the reader attempts "to find meaning in the work, to generalize about it, to draw inferences from it, to find analogues to it in the universe that the writer inhabits" (Purves, 1968, p. 7). Whereas Perception is more of an exercise in analysis and synthesis of the objective work in isolation, Interpretation is more about analyzing the work as an "aesthetic symbol" (p. 7). The reader's world and experiences meet those of the literary work and a new creation may evolve.

ST Interpretation responses to the short story accounted for **42.16 percent** of the ST short story protocol statements.

SUBCATEGORY PATTERN

The ST group showed a clear preference for **Perception** and **Interpretation** when they responded to "The Use of Force", **30.39 percent** and **42.16 percent** respectively.

When the Perception and Interpretation responses made by STs are broken down into their subcategories, the researcher had a clearer view of the nature of their Perception and Interpretation (Figure 7.2).

PERCEPTION

Under the umbrella of Perception, there are nine subcategories of perception. The two subcategories that were most frequently used by the selected readers were:

> **230 Perception of Content**
>
> **260 Perception of Tone**

230 Perception of Content

ST responses in this subcategory were **14.71 percent** of their total number of statements made about "The Use of Force", the highest number within the Perception category.

Perception of Content refers to those statements that reflected the reader's understanding of the subject matter action, and setting of the story (vide Appendix C). It also encompasses the reader's perception of the characters and their relationships to one another. Here are a few examples of ST statements that were coded as Perception of Content (Appendix E).

Figure 7.1

ST "FORCE" by General Category

%
Percentage of Total Statements
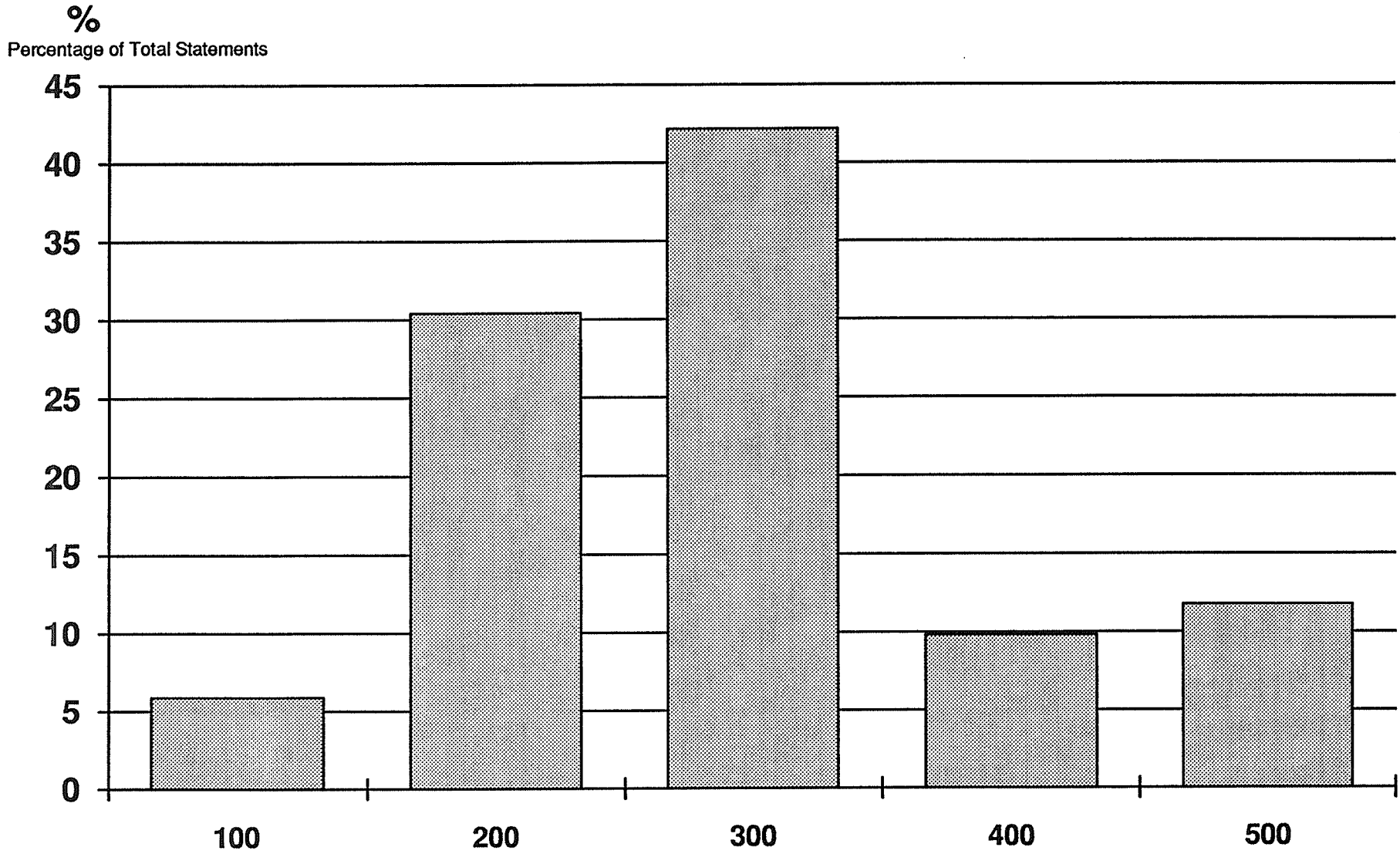
Figure 7.2 — ST *"FORCE"* by Subcategory
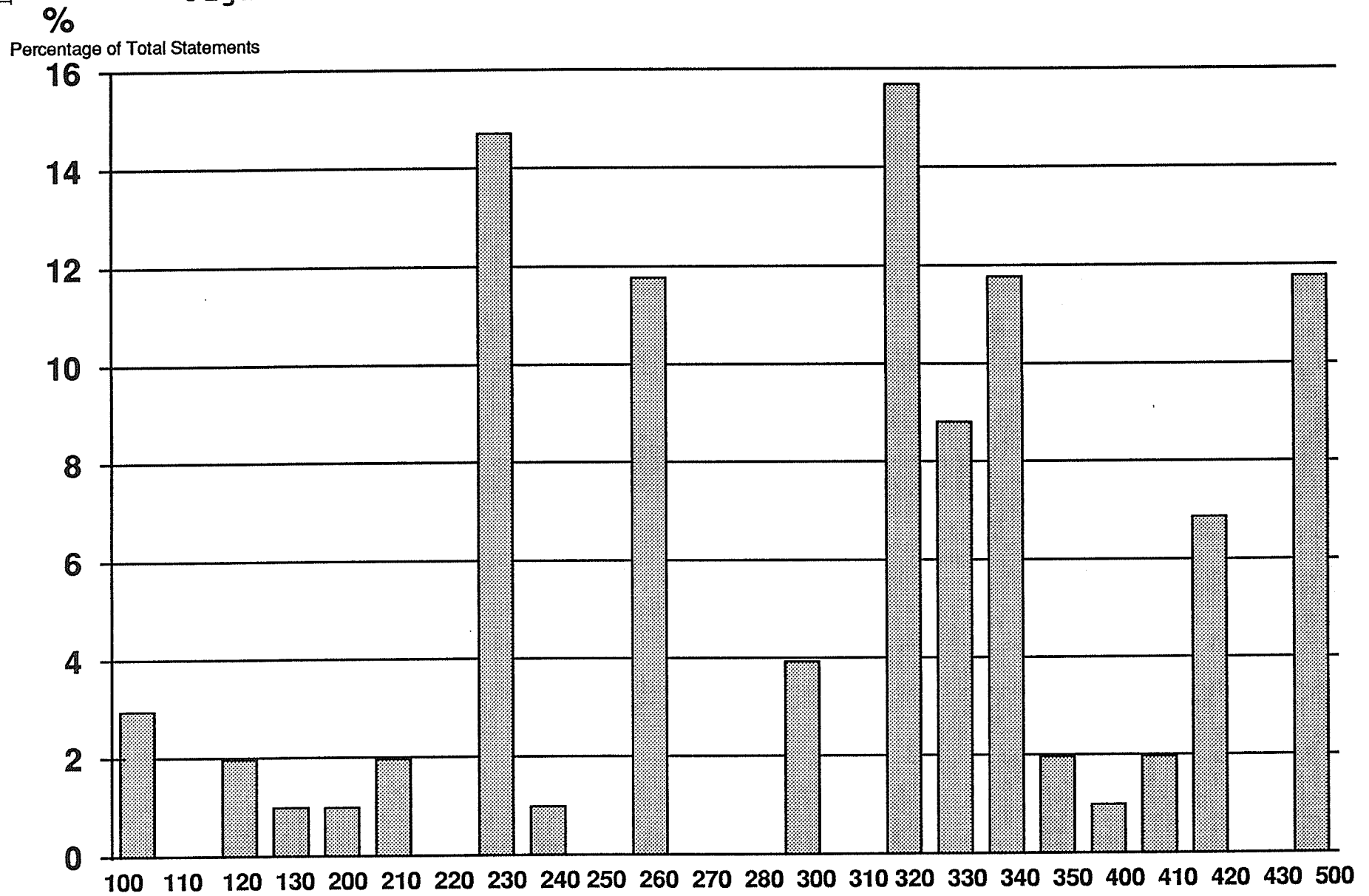
A. In the short story "The Use of Force" by William Carlos Williams, a middle aged, well educated doctor, is called to the home of a humble family possibly living in the country, to make a diagnosis of their daughters failing health. (Jason)

B. But when Diptheria a fatal disease is the case, the doctor forces the girl to let him see her throat. (Sheila)

C. The young girl did not want to face up to the problem, the doctor wanted to discover the problem, and the complications are what occured because of this. (Patti)

260 Perception of Tone

ST response in this subcategory were **11.76 percent** of the total number of statements made about "The Use of Force" second only to the subcategory just discussed.

Perception of Tone refers to those statements that reflected the reader's understanding such elements as tone, mood, pace, and point of view (vide Appendix C). Here are a few examples of ST statements that were coded as Perception of Tone:

A. The author is letting the doctor be the narrator so the reader can get a clear insight into how he feels and what he is thinking. (Charlene)

B. The mood in this story is one of confusion and frustration. (Lee)

C. The mood is one of anticipation. (Kathleen)

INTERPRETATION

Within the larger category of Interpretation Purves designed six subcategories of interpretation. The three

subcategories most frequently used by the selected ST
readers were:

320 Interpretation of Content

340 Typological Interpretation

330 Mimetic Interpretation

320 Interpretation of Content

ST responses in this subcategory were **15.69 percent** of
the total statements written about "The Use of Force", the
highest number within the larger category of Interpretation.

Interpretation of Content refers to those statements
that make inferences about such elements as setting,
character motivation, or the author. Here are a few
examples of ST statements that were coded as Interpretation
of Content:

   A. There is also the possibility that she has an
      active imagination at that age she might have
      an unrealistic idea of what a doctor does.
      (Jeff)

   B. The author also shows how angered the doctor is
      by watching how little control and how gutless
      her parents are (Charlene)

   C. If the parents were a bit harsher maybe the use
      of force may not of been needed (Lee)

340 Typological Interpretation

ST responses in this subcategory accounted for **11.76
percent** of the total statements made in the ST short story
protocols, the second highest percentage within the more
general category of Interpretation.

Typological Interpretation refers to the reader's view of the literary work as saying something about the world that is typical or highly generalized. For example:

A. In response to the short story "The Use of Force" the story made me think about the usage of force in situations like this, where there is no other option (Jeff)

B. One accomplishes a task through the use of such evil at his disposal and justifies it with on simple statement, "it was for their own good (Jason).

C. People all ages feel determined, compelled to accomplish feats whether it is for themselves or for others (Sheila).

330 Mimetic Interpretation

This subcategory contained **8.82%** of the total ST statements made in reference to "The Use of Force", three percentage points less than those in subcategory 320.

Mimetic Interpretation refers to the kind of interpretation that presents the work as a mirror of the outside world which is connected to the world of the work.

In presenting a few statements to illustrate the ST's use of this subcategory it should be noted that Jason wrote the majority of the statements in subcategory 330. He was responsible for **7.84 percent.** Sheila was the only other student to make Mimetic Interpretation statements.

A. Of course whether it be as Hilter during the World Wars, or, in this case, a simple doctor makes his assessment, the animal spirit takes over their very action and leads them to violence (Jason)

B. Even in modern times as illustrated by Williams
   violence is still a major way for people to
   accomplish tasks (Jason).

2. WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL ST STUDENTS TO THE POEM?

GENERAL CATEGORY PATTERN

The ST response to "Corner" demonstrated an overwhelming preference for the category of **Interpretation** (Figure 7.3). Statements of Interpretation accounted for **58.11 percent** of the total number of their protocol responses to "Corner". A distant **17.57 percent** were coded as Perception (Figure 7.3).

As outlined in the previous section **Interpretation** is the process of connecting the reader's world with that of the literary work. The reader analyzes the work so as to find meaning and make sense of his own experiences.

SUBCATEGORY PATTERN

The ST group used Interpretation in well over half of their statements about "Corner". However, when looking at the nature of their interpretative responses there are two subcategories that were most preferred:

320 Interpretation of Content

340 Typological Interpretation

Figure 7.3 ST "CORNER" by General Category

%
Percentage of Total Statements
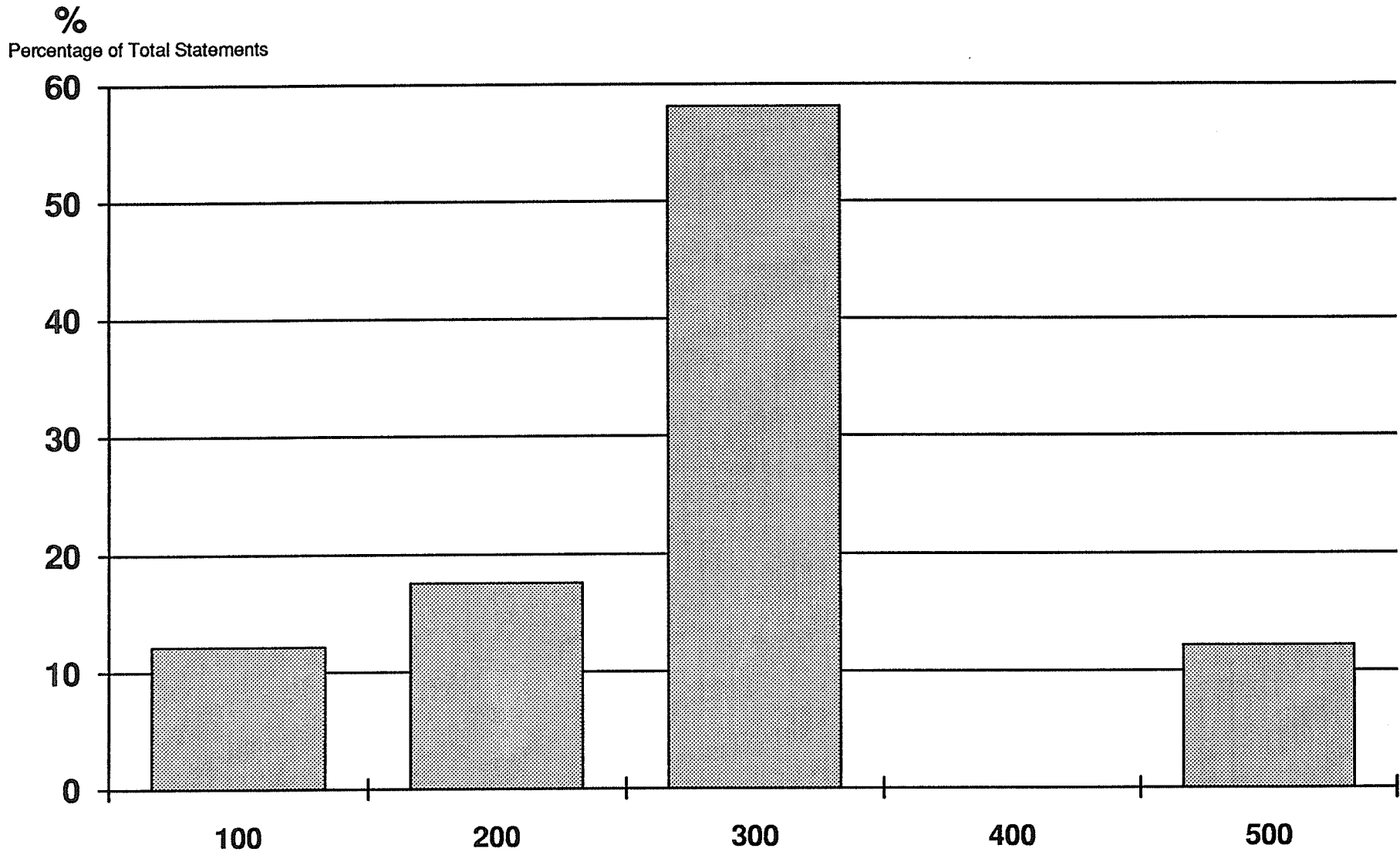
ST *"CORNER"* by Subcategory

Figure 7.4

%

Percentage of Total Statements
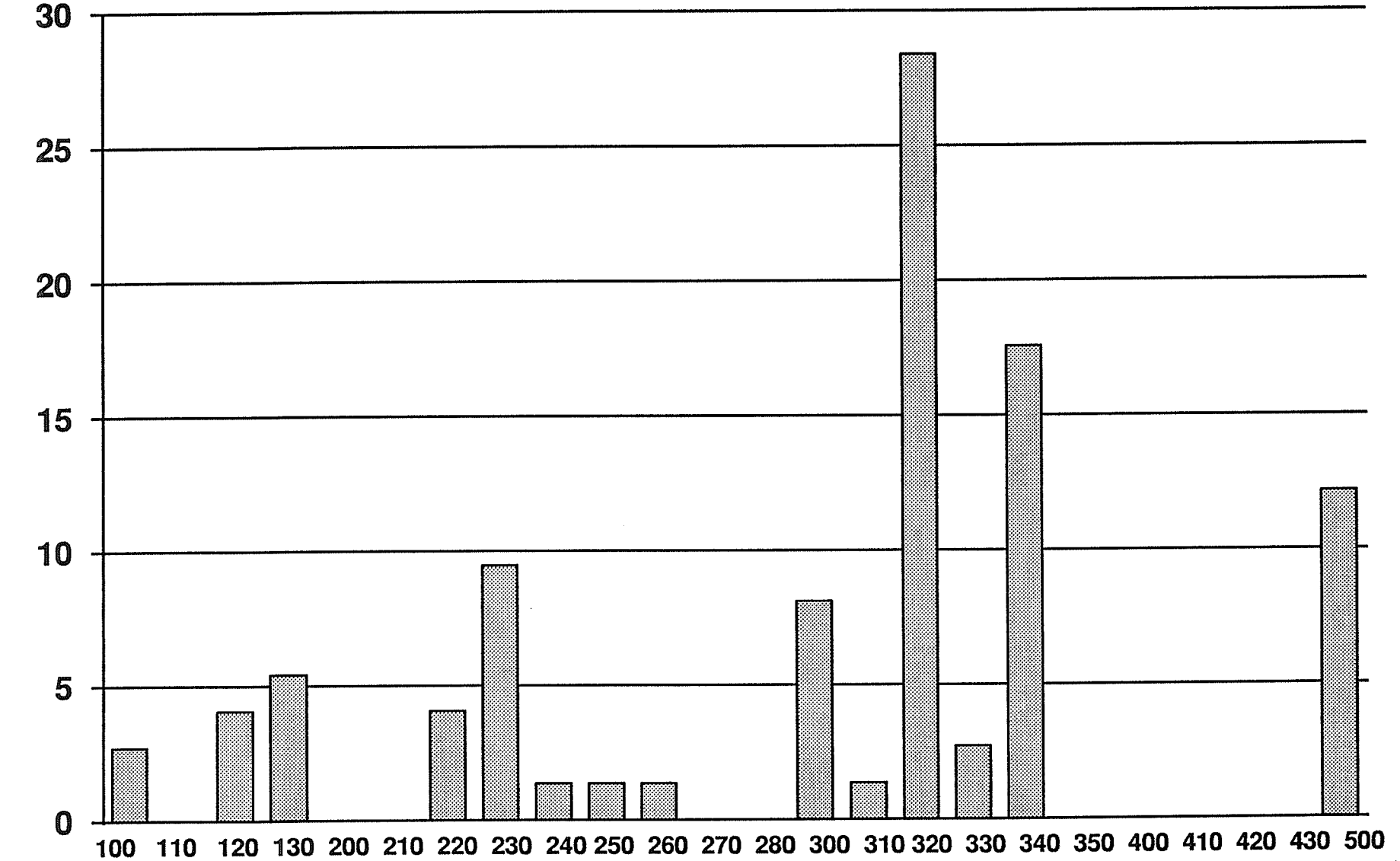
320 Interpretation of Content

ST responses in this subcategory were **28.38 percent** of the total number of statements made about "Corner" the highest number within the category of interpretation.

Interpretation of Content refers to those reader statements that infer things about the elements of setting, character motivation, or the author. Here are a few samples of ST responses to "Corner" that were allocated to this subcategory.

A. The boy make just have committed a crime and does not wish to be caught   (Jason)

B. As stated in the story "Prince of coolness. King of fear.", both the men are trying to intimidate the other   (Patti)

C. The writer portrays the man as being extremely nervous and bound by total and complete fear of what will happen to him   (Lee)

340 Typological Interpretation

ST responses in this subcategory accounted for **17.57 percent** of the total statements made in ST poetry protocols, the second highest percentage made within the general category of Interpretation.

Typological Interpretation refers to the literary work as a symbol of the reader's own experience of world.   The work holds some general truths about the political, social, historical or psychological makeup of humankind.   For example:

A. I think this is a typical reaction when two people from different lifestyles meet (Mike)

B. One who is just lazy and does nothing, perhaps doesn't feel as important, a need to be in society (Sheila).

3. **WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL ST STUDENTS TO THE "RESPONSE PREFERENCE MEASURE"?**

The Response Preference Measure (Appendix B) asked each student to consider a list of twenty-three questions and to

(1) **choose the five questions that are most important to ask about a piece of literature.**

(2) **choose the five questions that are lest important to ask about a piece of literature.**

These twenty-three questions are each labelled with one of the corresponding twenty-four Purves subcategory codes. However, the 500 category, Miscellaneous, was not included in this instrument.

In presenting the findings from this instrument, the researcher will limit discussion to those questions agreed upon by half or more of the particular groups' members.

The Most Important Questions To Ask

There were three questions that half, or **four** out of eight, of the STs could agree upon (Figure 7.5)

100 How did I feel after reading the story/poem/literature in general?

200 Are there any features of the story/poem/literature in general which I don't understand?

230 What happens in the story/poem/literature in general?

STs also chose questions **130, 220, 300,** and **310** as somewhat important, with **three** out of eight people in agreement.

The Least Important Questions to Ask

Half of the ST group felt that questions **110** and **270** were of little importance when discussing a piece of literature (Figure 7.6).

110 **Is this a proper subject for a story/poem/literature in general?**

270 **What type of story/poem/literature is it? Is it like any other I have read or studied.**

Three out of eight STs also felt 130 and 220 were insignificant questions to ask about literature.

SUMMARY

The St group indicated a clear preference for **Interpretation** and **Perception** in response to both the short story and the poem. Interpretation was overwhelming in response to the poem with **58.11 percent.**

The Response Preference measure showed that half of the STs felt that clarifying one's understanding of the story was important. Half also felt that room for a "felt" response should be made after reading a work. Of little importance to STs were questions that classify a piece of literature or determine whether it has a proper subject matter.

RESPONSE PREFERENCE MEASURE
ST "MOST IMPORTANT"

Figure 7.5

OF PEOPLE CHOOSING
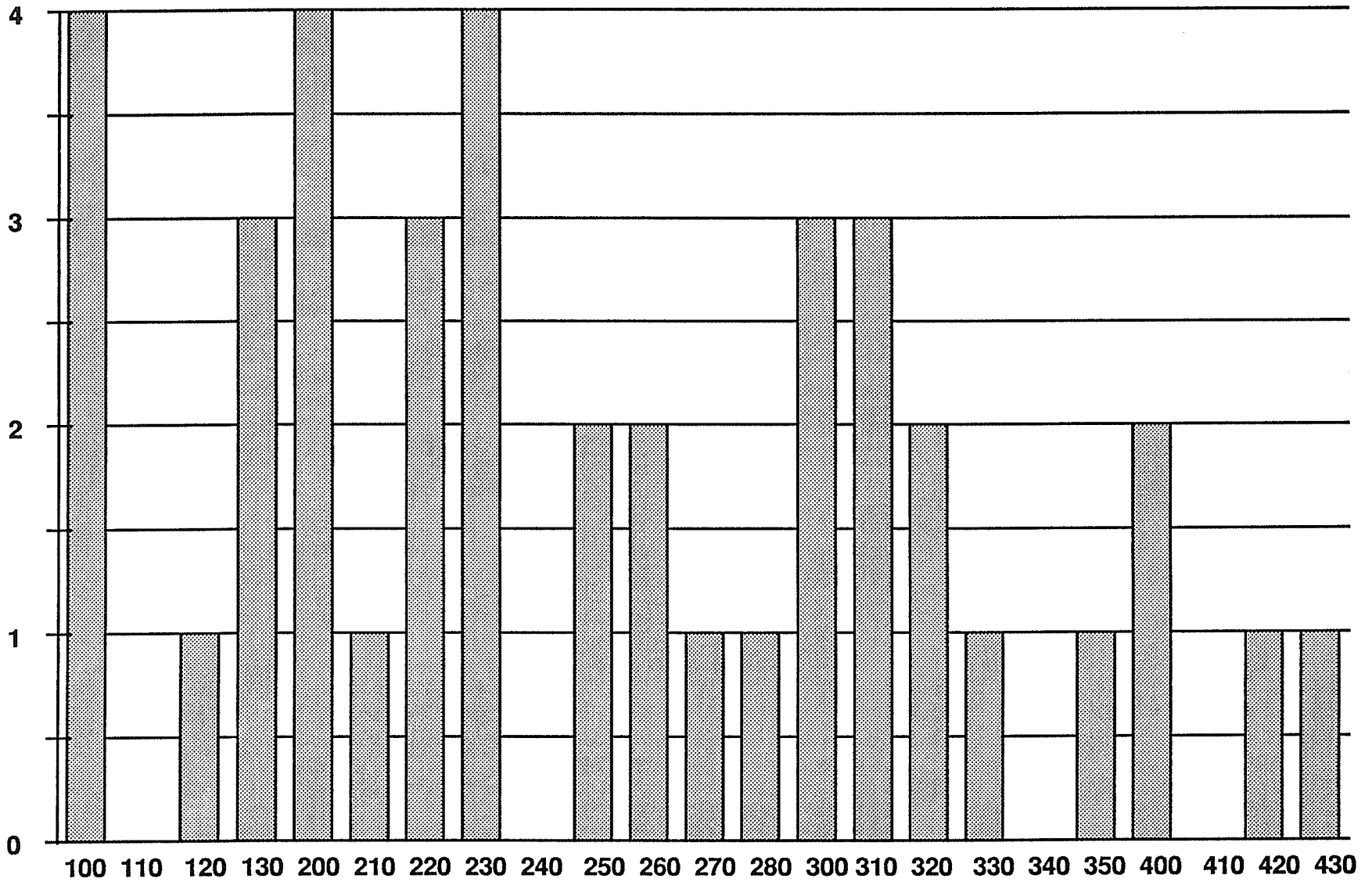
RPM Questions by Subcategory Code

Figure 7.6

**RESPONSE PREFERENCE MEASURE
ST "LEAST IMPORTANT"**
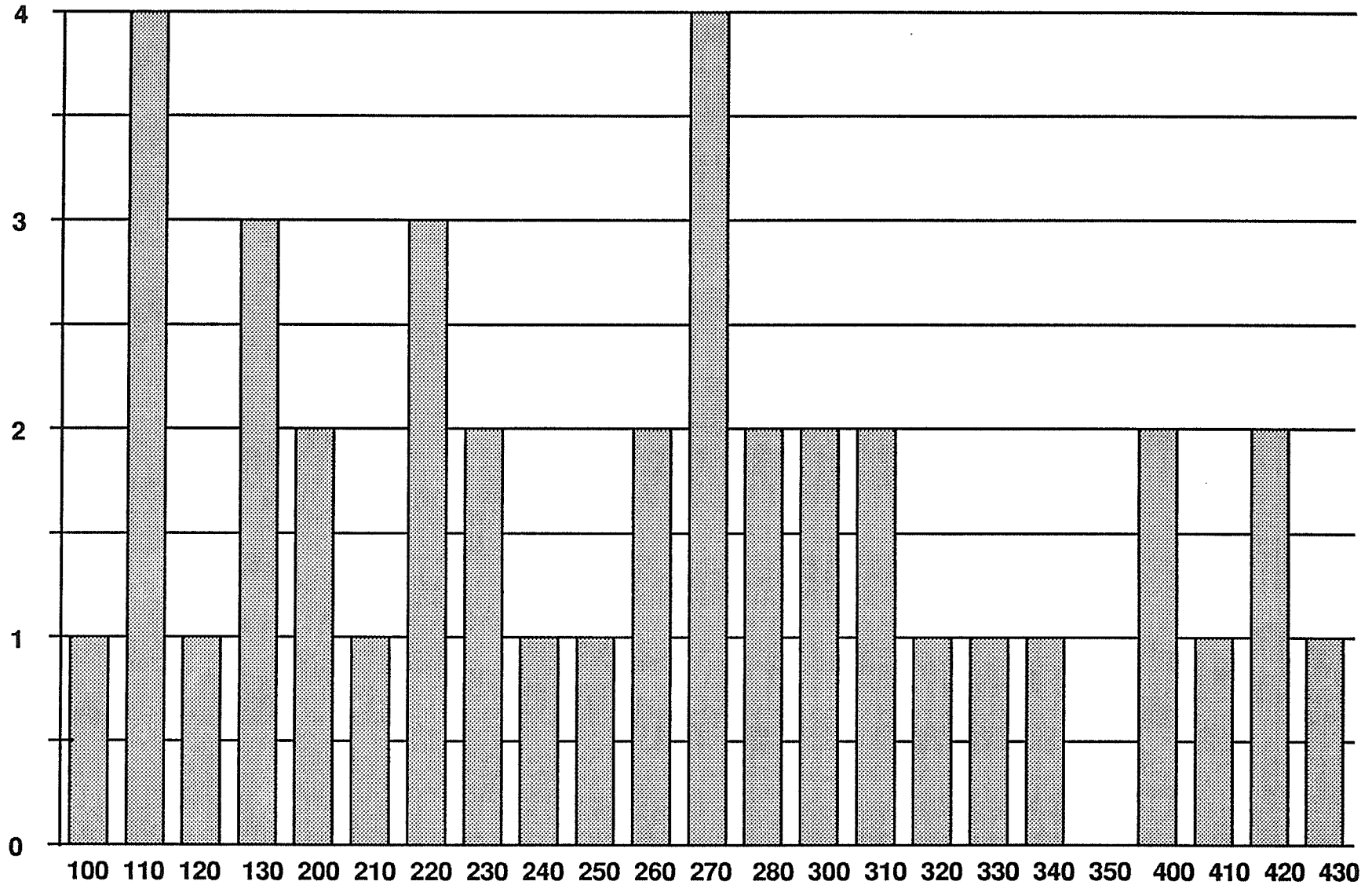
CHAPTER VIII

RESEARCH FINDINGS

THE SF RESPONSE PATTERNS

Introduction

In the current chapter, the researcher analyzes the SF group's patterns of response. It contains both a graphic and narrative summary of the study's findings. The SF students' actual protocols are located in Appendix F.

PROFILE OF THE SF GROUP

Drew	ISFJ
Andrea	ISFJ
Jillian	ISFP
Ryan	ISFP
Heather	ESFP
Alison	ESFP
Michelle	ESFJ

The SF people are similar to STs in that they also prefer to use sensing for purposes of perception. However, they are better at making judgements when they use feeling.

People who prefer SF are concerned with facts and less with theories. However, they are also more interested in facts about people than facts about things. They work best in situations requiring common sense and practicality. They tend to approach the decision making process with subjectivity and personal warmth, prepared to weigh the

human factors involved. As a result SPs are often considered friendly and sympathetic.

This group has seven subjects, five females and two males, all of whom indicated a preference for **Sensing (S)** and **Feeling (F)** when gathering information and making decisions.

When examining the SF type of this group of seven people it is important to note that there were twenty-one SFs in the entire population of one hundred and four grade eleven students, approximately **20 percent**. This group of seven represents one-fifth of the initial sample's population (Table 3).

It is also worthwhile to note the MBTI Report Form for each member of this group. There were six that indicated a clear preference for S, with scores in the box labelled "S" ranging from 11 all the way to 47. Jillian had a lower score of 3. In the case of F, five out of seven students displayed a distinct preference. Michelle and Drew both registered a lower score of 3.

In combination this group of seven SFs wrote 122 statements in response to the short story "The Use of Force" and 112 in response to the poem "Corner". In response to the story and the poem Andrea, Heather, Michelle, and Jillian wrote the majority of statements with the rest of the protocols averaging a much lower number (Appendix F).

CONTENT ANALYSIS: PATTERN OF THE SF RESPONSE

1. **WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL SF STUDENTS TO THE SHORT STORY?**

GENERAL CATEGORY PATTERN

The SF statements about "The Use of Force" showed a distinct preference for three general categories of response, those of **Engagement-Involvement, Interpretation** and **Perception** (Figure 8.1)

The previous chapter already defined what constitutes statements of Interpretation and Perception. This group's content analysis showed the additional dimension of **Engagement-Involvement.** When the readers wrote about the ways they experienced or felt about the text or the ways they reacted to it, they were expressing the elements of Engagement-Involvement.

SUBCATEGORY PATTERN

The SF group showed preference for the categories of **Engagement-involvement (31.15%) Interpretation (31.15%)**, and **Perception (24.59%)** (Figure 8.2).

When the three categories of responses used by SFs are broken down into their subcategories, the researcher has a clearer picture of the nature of their response.

ENGAGEMENT-INVOLVEMENT

This general category encompasses four subcategories of response. The subcategory most used by the SF group was **130 Reaction to Content.**

Figure 8.1   **SF "FORCE" by General Category**

%
Percentage of Total Statements
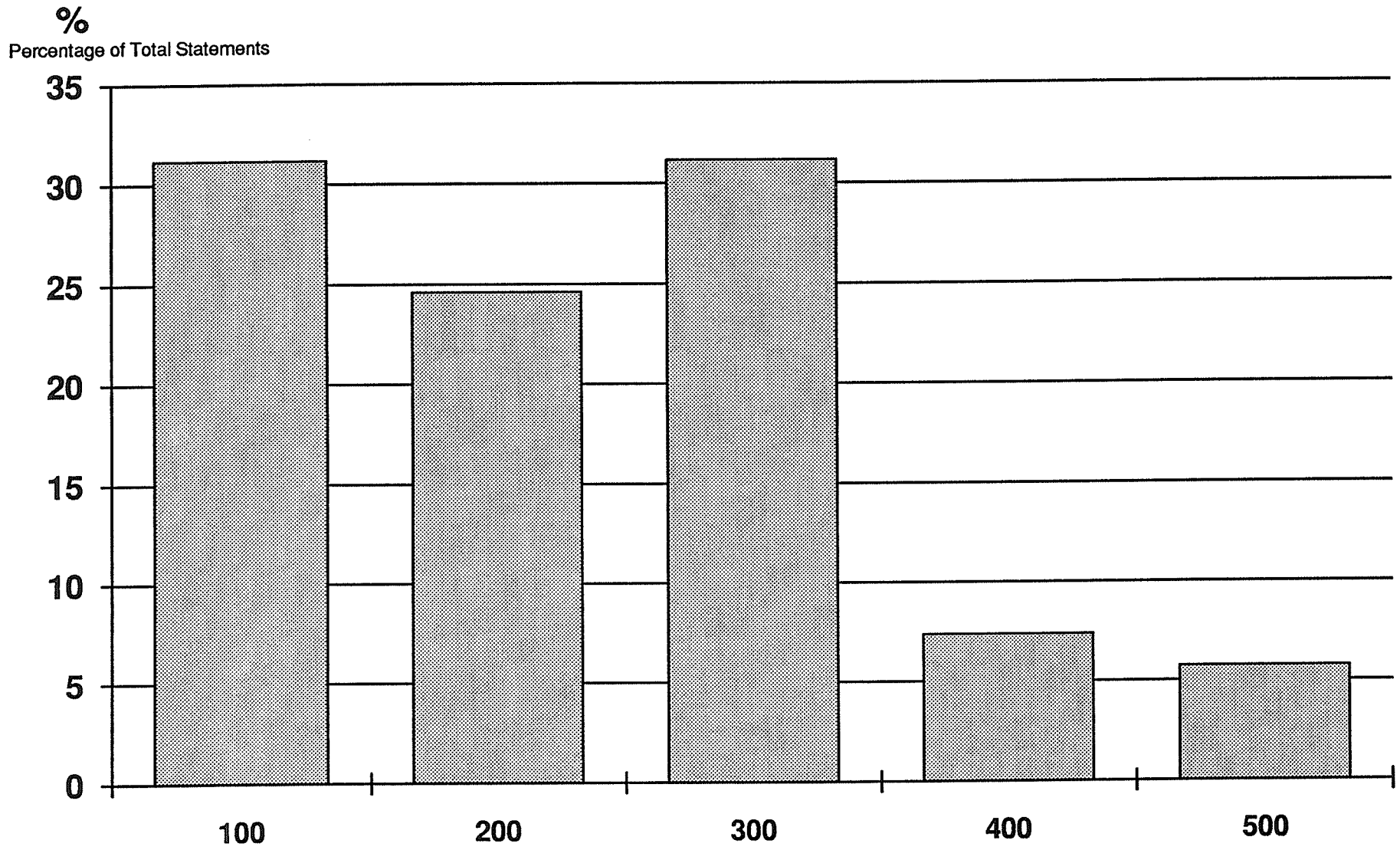
SF *"FORCE" by Subcategory*

Figure 8.2

%

Percentage of Total Statements
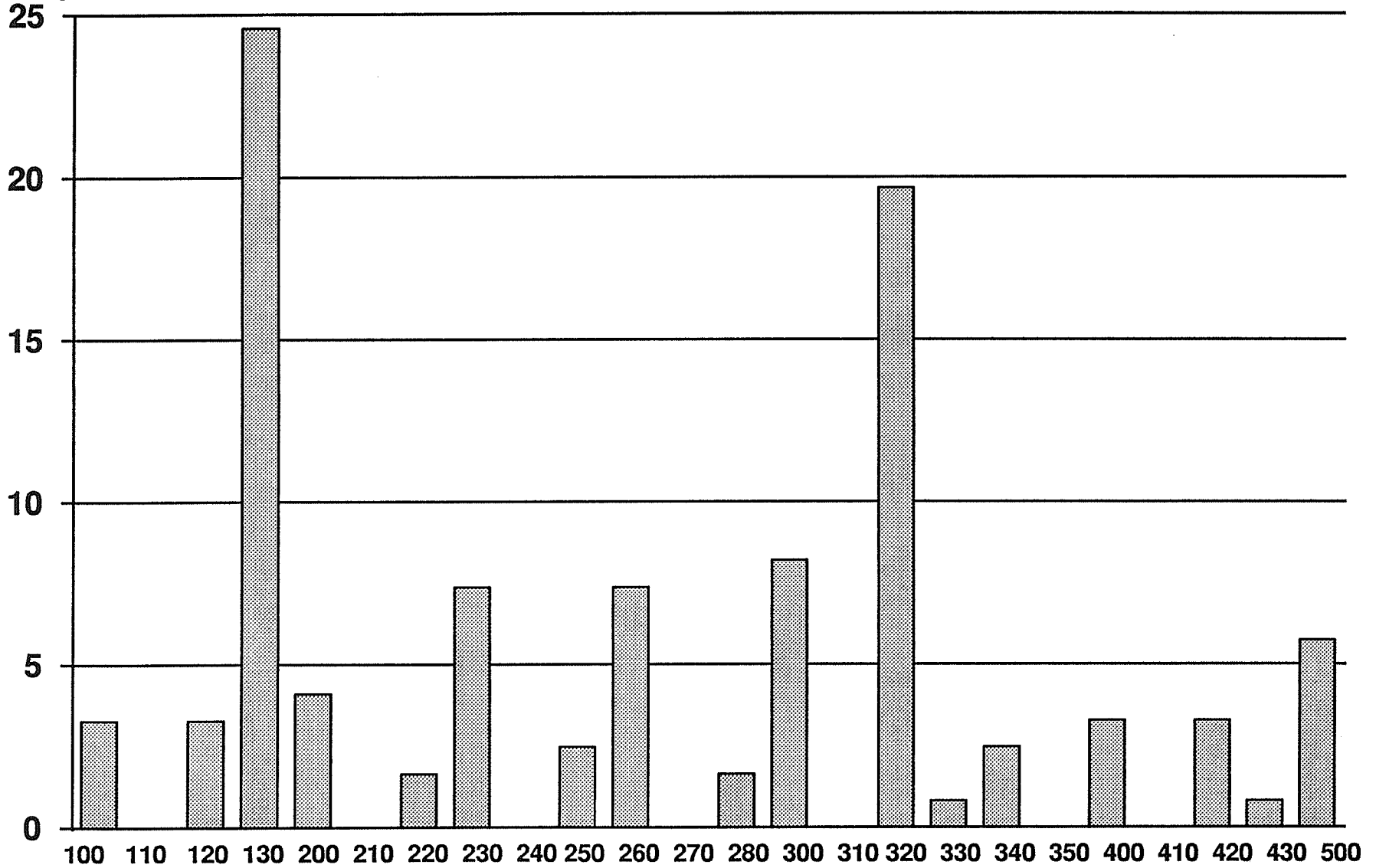
130 Reaction to Content

SF responses in this subcategory were **25.59 percent** of all statements made by this group about "The Use of Force", the highest number in the whole category of Engagement-Involvement. Ryan's protocol should be considered when discussing this subcategory. It contained almost half of this type of response.

Reaction to Content "is the expression of the writer's reaction to the world of the work as if that world were not fictional" (Purves, 1968, p. 12). This may take the form of a oral reaction, or identification with someone or something based on his/her own life (vide Elements, Appendix C). Here are some Reaction to Content statements from among the group of SFs:

A. This story reminds me of many experiences I can remember from my childhood (Ryan).

B. I can relate (Alison)

C. When I read this story, I think of my parents. (Michelle).

They were always discussing medical cases they are experiencing at the time, nothing near so dramatic as this story (Michelle)

INTERPRETATION

There are six subcategories of interpretation designed by Purves to describe the various elements associated with this kind of response. SF statements revealed an overwhelming preference for subcategory **320 Interpretation of Content** (Figure 8.2).

320 Interpretation of Content

SF responses in this subcategory were **19.67 percent** of all statements made by this group about the short story selection, by far the highest percentage in the whole category of Interpretation.

Interpretation of Content involves such elements as inferences about he past or present, setting or author. It also includes statements that analyze the characters in the story.

A. The little girl within the short story is struggling to show her own identity and her stubbornness is apparent as she refuses to allow the doctor to examine her throat (Andrea)

B. Although they are not fully trusting in the doctor, their fear for their child overrides this and they are willing to do anything for the little girl (Jillian)

C. The girl in the story appears to be an only child with a ferocious temper (Michelle)

PERCEPTION

The general category that Purves labelled as **Perception** accounts for statements that pay attention to the literary work as a separate entity with its own particular, language, literary devices, structure and tone. Perception responses reflect an awareness of the work as part of a larger body of literature and as having been created in a unique context.

SFs wrote **24.59 percent** of their statements in this category, but when the researcher did a breakdown of this number by subcategory there was no one of the nine that

contained the majority of perception responses. However, two of them contained an equal number of **7.38 percent** (Figure 8.2):

> **230 Perception of Content**
>
> **260 Perception of Tone**

230 Perception of Content

SF responses in this subcategory were **7.38 percent** of the total number of statements made about "The Use of Force".

Perception of Content refers to those statements that reflected an understanding of the story's subject matter, events, and setting. It also encompasses responses that were concerned with who the characters are and how they are related to one another.

> A. The Use of Force, a short story by William Carlos Williams tells the experience of a small town doctor paying a house call to a relatively poor family with a sick little girl (Andrea).
>
> B. This story is basically about the conflict of a doctor and a very persistent patient (Jillian).
>
> C. She didn't want anyone to find out her secret. (Heather)

260 Perception of Tone

The statements the SF group made in this subcategory were also **7.38 percent** of the total response to "The Use of Force."

Perception of Tone describe those responses that drew attention to the story's point of view, mood, pace and image

patterns. It should be noted that there were two protocols that were especially conscious of Perception of Tone, those belonging to Heather and Jillian.

    A. The conflicts, and all the feelings in the story as shown from first person point of view with the doctor as the narrator (Jillian)

    B. The mental point of view in the story is narrator as participant (Heather)

2. WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL SF STUDENTS TO THE POEM?

GENERAL CATEGORY PATTERN

Similar to their response to the short story, SFs have a fairly equal distribution of statements among three general categories of response: **Engagement-Involvement (24.1%); Perception (32.14%); and Interpretation (28.57%)** (vide Figure 8.3).

SUBCATEGORY PATTERN

When the three categories of statements used by the SF group are broken down a clearer picture of their response emerges (Figure 8.4).

ENGAGEMENT-INVOLVEMENT

Of the four subcategories the most frequently used was **130 Reaction to Content.**

Figure 8.3   SF "CORNER" by General Category

%
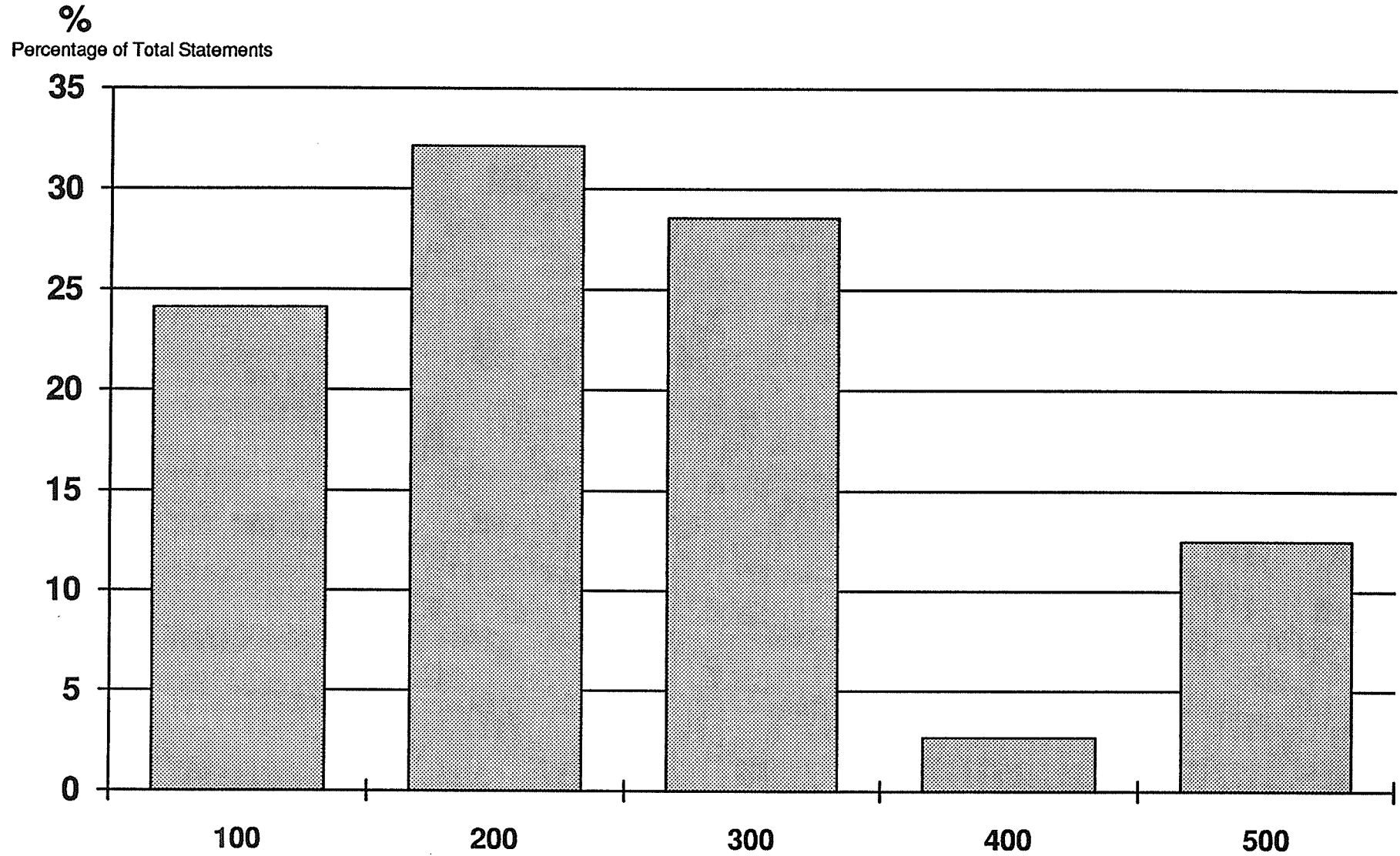
Figure 8.4

SF *"CORNER" by Subcategory*

Percentage of Total Statements
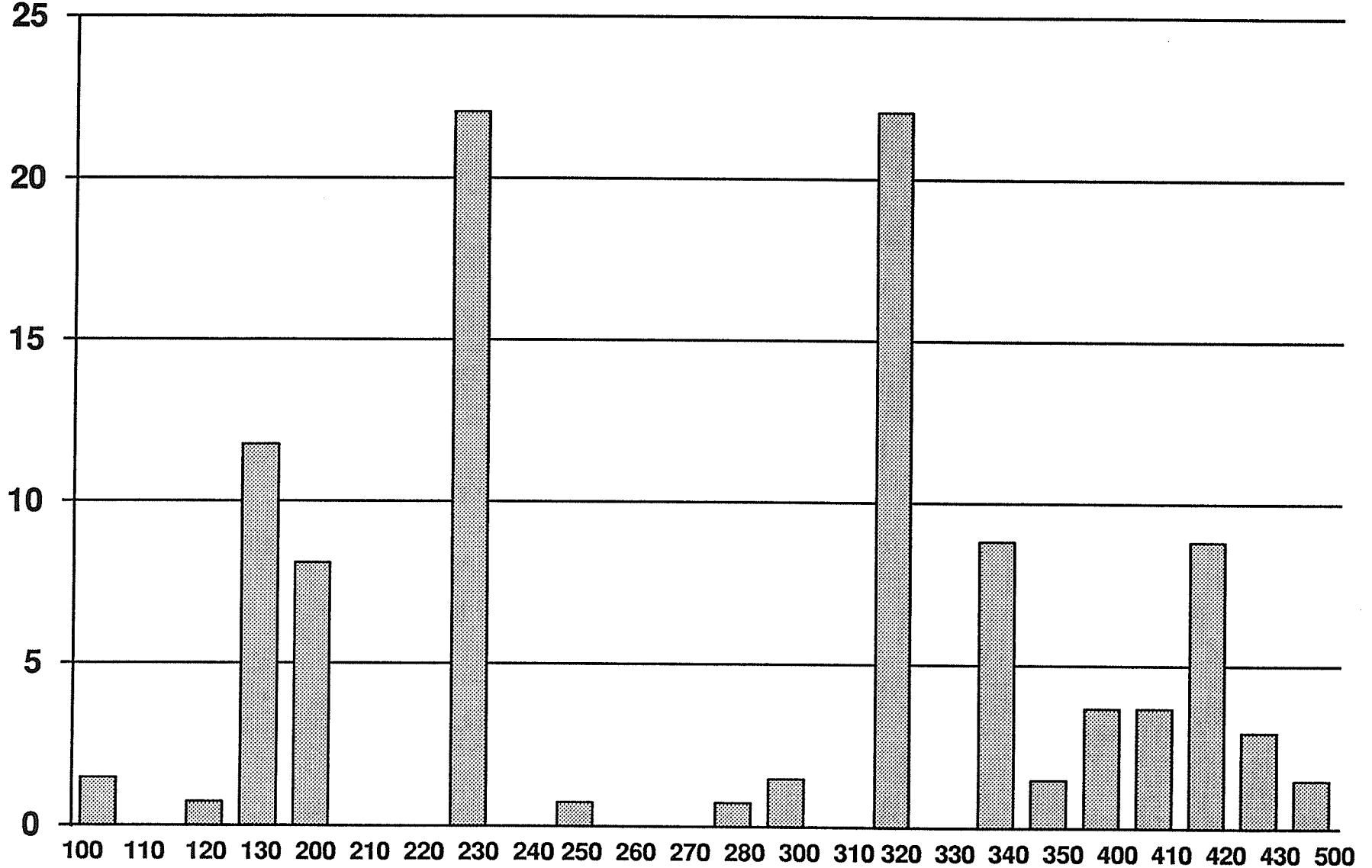
130 Reaction to Content

SF "Corner" protocols had **17.86 percentage** of all their statements coded in this subcategory. This percentage demonstrated a strong preference for making statements that show the reader's reaction to the poem's events as they relate to his/her own experiences. This could be in the form of a moral reaction or an identification with someone or something in the poem. A point worth noting is the large number of 130 statements in Ryan's protocols, similar in profile to his short story protocol.

    A. He reminds me kind of James Dean (Heather).

    B. The guy with the cigarette reminds me of the
       kids in school here (Michelle).

    C. This poem also reminds me of how I usually feel
       around cops (Ryan).

PERCEPTION

The SF group wrote **32.14 percent** of their statements about "Corner" in this category, but a breakdown of that figure into the responses by subcategory revealed a fairly even distribution of them among three subcategories of Perception (Figure 8.4):

       210 Perception of Language

       220 Perception of Literary Devices

       230 Perception of Content

210 Perception of Language

SF response in this subcategory was **8.04 percent** of their total response to "Corner"

Perception of Language indicates a sensitivity to the linguistic elements of the work.

    A. It says "The cop slumps alertly." When one slumps they <u>CANNOT</u> be alert (Heather).

    B. Certain phrases caught me eye, like,

        I just stand there watching. (Michelle)

220 Perception of Literary Devices

Statements in this subcategory of response were **7.14 percent** to the total for "Corner".

Perception of Literary Devices pertains to those responses that mentioned such elements as metaphor, allusion, imagery, irony, or any other of the conventional literary devices.

    A. There are some metaphors: "I am becoming sunlight," similes: "my boots run like tar" "quick as a crawer." (Heather)

    B. This poem is basically composed of alot of imagery and description (Jillian)

230 Perception of Content

SF protocols about "Corner" contained **7.14 percent** of statements from this subcategory.

Once again, **Perception of Content** statements examine action, setting, and characters of the poem.

    A. They are both watching each other long and hard, every move they make (Alison)

    B. He just sat on his motorcycle and stared at the guy and didn't say anything and didn't move. (Michelle).

INTERPRETATION

Interpretive responses were **28.57 percent** of the total

SF "Corner" statements. These statements were primarily in

subcategory **320 Interpretation of Content.**

320 Interpretation of Content

SF protocols written in response to "Corner" contained

20.54 percent of all their statements.

Remembering that **Interpretation of Content** statements

make inferences about the past or present, setting or author

as well as the characters in the poem, here are a few SF

responses:

A. Neither one of them really knows why they are
   enemies or why they resent each other.
   (Andrea)

B. The cop trying to show his power. (Heather)

C. The police officer <u>could</u> be prejudice towards
   young people on the streets thats why he is
   keeping an eye on him. (Alison).

3. **WHAT ARE THE RESPONSE PATTERNS MADE BY ALL NF STUDENTS**
   TO THE "RESPONSE PREFERENCE MEASURE"?

The Response Preference Measure (Appendix B) asked each

student to consider a list of twenty-three questions and to

(1) **choose the five questions that are most**

   important.

(2) **choose the five questions that are lest**

   important to ask about a piece of literature.

These twenty-three questions are each labelled with one of

the corresponding twenty-four Purves subcategory codes.

However, the 500 category, Miscellaneous, was not included in this instrument.

In presenting the findings from this instrument, the researcher will limit discussion to those questions agreed upon by half or more of the particular groups' members.

The Most Important Questions to Ask

The SF group of seven members chose three questions as the most important to ask about a literary work (Figure 8.5). **Six chose question 260, five chose 350, and four chose 100.**

> 260   What is the atmosphere, mood, or point of view of the story/poem/literature in general?
>
> 350   What is the moral of the story/poem/piece of literature?
>
> 100   How did I feel after I read the story/poem/literature in general?

Slightly less importance was given to questions **200** and **220** by **three** out of seven members of the SF group.

The Least Important Questions to Ask

Least importance was assigned to questions **210** and **240** with **five and four students respectively** selecting them.

> 210   Has the writer used words or sentences differently from the way people usually write?
>
> 240   How is the way the story/poem/literature in general is written related to what it is about?

Less agreement was reached about questions **110, 250,** and **410** with slightly less than half, or **three Sfs,** choosing them as least important.

SUMMARY

The SF protocols for both the short story and the poem indicate a preference for **Engagement-Involvement** (vide "Ryan", Appendix F), **Perception,** and **Interpretation.**

The Response Preference Measure indicated that this group was also sensitive to mood, point of view, as well as the moral implications of a story. Half also felt that an emotional response was acceptable after a reading. Perceptions of the writer's language techniques were irrelevant to over half of the SFs.

RESPONSE PREFERENCE MEASURE
SF "MOST IMPORTANT"

Figure 8.5

RESPONSES
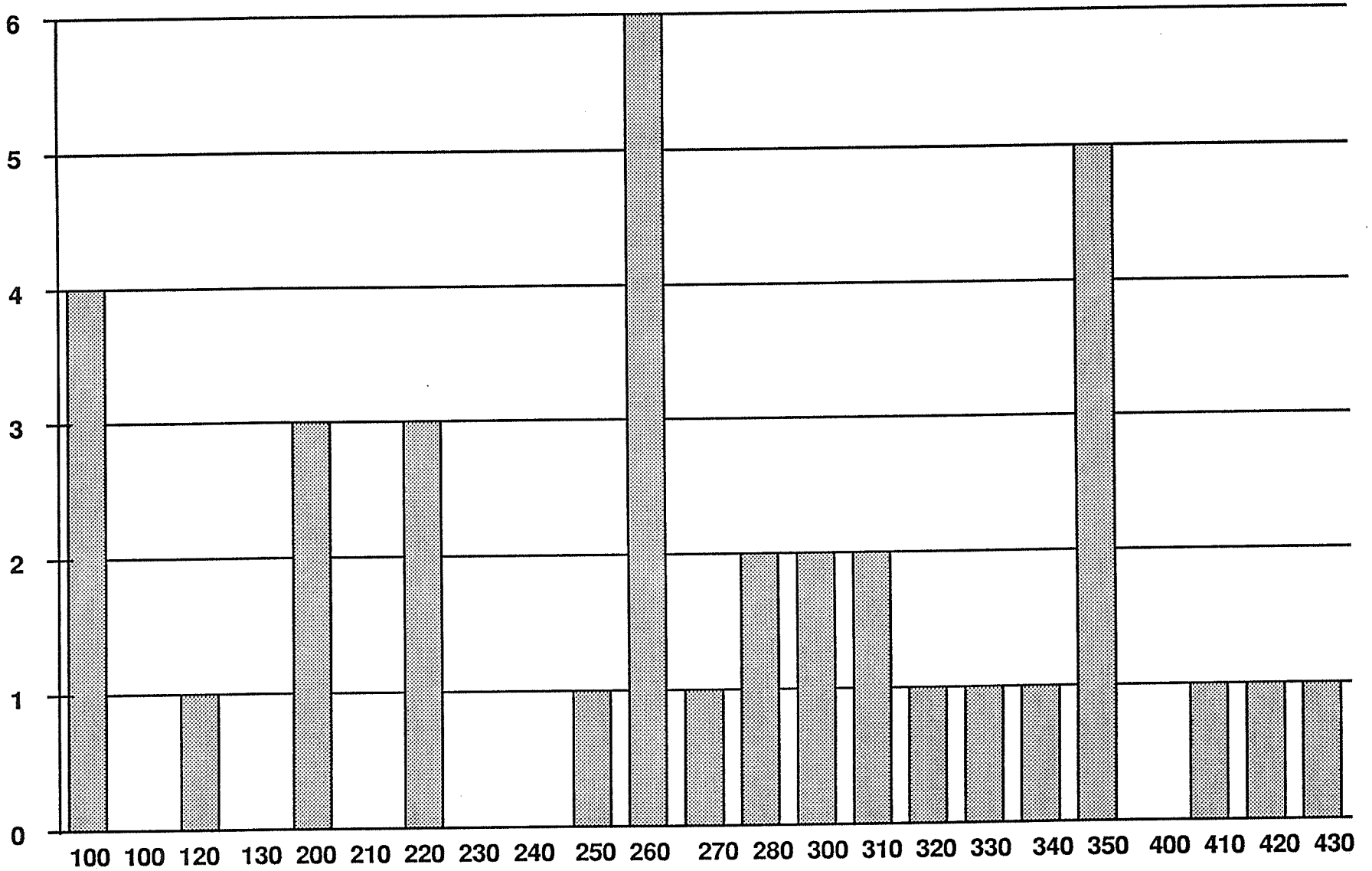
RPM Questions by Subcategory Code

RESPONSE PREFERENCE MEASURE
SF "LEAST IMPORTANT"

Figure 8.6

OF PEOPLE CHOOSING
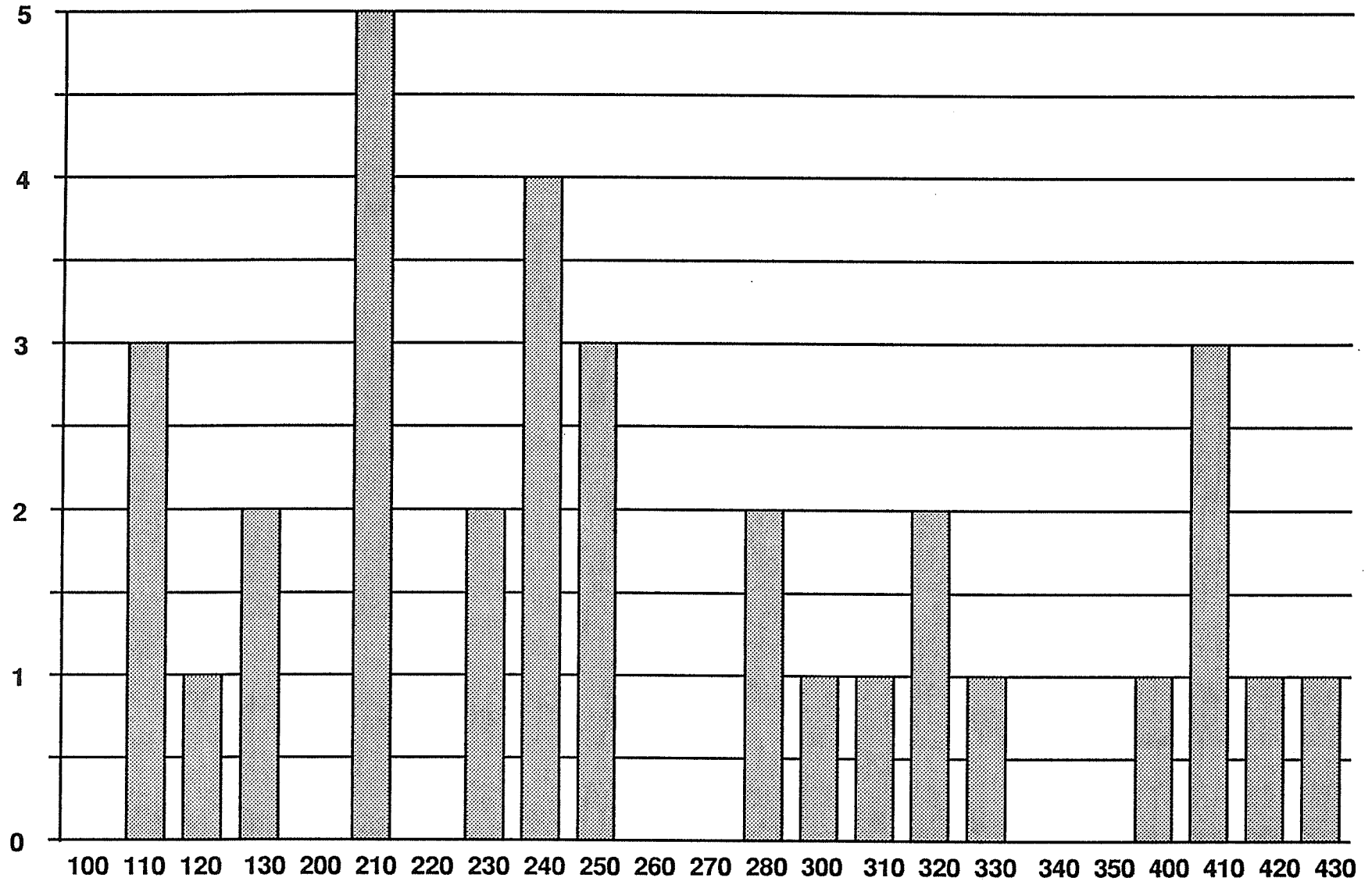
RPM Questions by Subcategory Code

CHAPTER IX

RESEARCH FINDINGS

THE NF RESPONSE PATTERNS

Introduction

Chapter Nine presents the ways in which the NF students responded to two pieces of literature and the Response Preference Measure. It provides information in both narrative and graphic formats. The NF group's actual protocols are located in Appendix G.

PROFILE OF THE NF GROUP

Tanis	INFJ
Jennifer	INFP
Alice	INFP
Meagan	ENFP
Teresa	ENFP
Jill	ENFJ
Fred	ENFJ

The NF types make decisions with personal warmth. However, they are not focused primarily on the facts but moreover on new possibilities and the discovery of truth.

They need to find meaning in their endeavors and are especially interested in pursuing those ideas and causes which are concerned with the human condition. Their intuition lets them see subtleties and underlying patterns

whether they be found in relationships, and the written or spoken word. To quote Kiersey (1984)

> Their hunger is not centered on **things** but **people**.
> They are not content with **abstractions;** they seek
> **relationships.** Their need does not ground to
> **action;** it vibrates with **interaction** (p. 66).

This group has seven subjects six females and one male, all of whom indicated a preference for **Intuition (N)** and **Feeling (F)** when gather information and making decisions.

When looking at the NF group it is worthwhile noting that there were thirty-eight NFs in the total population of one hundred and four, approximately **36.54 percent** Table 3), the largest of the four type groups used in this study.

The MBTI report forms for the NF group revealed a generally solid preference for both N and F. The only exception to this was "Tanis" who reported a lower score of 1 on the F scale.

In combination this group of seven wrote 136 statements in response to the short story and 102 in response to the poem "Corner". The number of statements contributed by each member of the group to both literary forms was quite even. "Fred" was an exception to this, writing 24 statements for both the short story and the poem. As well, Jill wrote a high of 34 statements in response to the short story.

CONTENT ANALYSIS: PATTERN OF THE NF RESPONSE

1. **WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL NF STUDENTS TO THE SHORT STORY?**

GENERAL CATEGORY PROFILE

The **NF** response to "The Use of Force" showed distinct preference for the content analysis categories labelled **Perception** and **Interpretation** (Figure 9.1)

Perception "encompasses the ways in which the person looks at the work as an object distinct from himself..." (Purves, 1968, p. 6). It describes the reader's understanding of the work, the author's technique through use of language, literary devices, structure, and tone. The reader also exercises perception when he classifies a work according to its particular tradition and context.

The **NF Perception** statements in response to "The Use of Force" accounted for **31.62 percent** of the total number of their protocol statements, second behind those of Interpretation.

Interpretation is a process by which the reader attempts "to find meaning in the work, to generalize about it, to draw inferences from it, to find analogues to it in the universe that the writer inhabits" (Purves, 1968, p. 7). Whereas Perception is more of an exercise in analysis and synthesis of the objective work in isolation, Interpretation is more about analyzing the work as an "aesthetic symbol". The writer's world and experiences meet those of the literary work and a new creation may evolve.

NF Interpretation responses to the short story accounted for **33.82 percent** of the NF short story protocol statements.

SUBCATEGORY PATTERN

The NF group showed a clear preference for **Perception** and **Interpretation** when they responded to "The Use of Force", **31.62 percent** and **33.82 percent** respectively.

When the Perception and Interpretation responses made by NFs are broken down into their subcategories the researcher had a clear picture of the nature of these responses (Figure 9.2).

PERCEPTION

Under the general category of Perception, there are nine subcategories. The subcategory NFs most frequently used was:

230   **Perception of Content**

230 Perception of Content

NF responses in this subcategory were **22.06 percent** of their total number of statements made about "The Use of Force".

Perception of Content refers to those statements that reflected the reader's understanding of the subject matter, action, and setting of the story (vide Appendix C). It also encompasses the reader's perception of the characters and their relationships to one another. Here are a few examples

of NF statements that were coded as Perception of Content
(Appendix E).

  A. A disease had been around the school where the
     family was living. (Jill)

  B. Upon meeting the girl, the doctor describes her
     as "an usually attractive little thing"
     (Tanis)

  C. When Williams first began describing the
     situation, he explained the stubborness the
     young girl Matilda possessed and he explained
     the desires the doctor possessed (Teresa)

INTERPRETATION

Within the larger category of Interpretation, Purves
designed six subcategories of interpretation. The
subcategory most frequently used by the selected NF readers
was

320 Interpretation of Content

320 Interpretation of Content

NF response in this subcategory were **22.06 percent** of
the total statements written about "The Use of Force".

Interpretation of Content refers to those statements
which make inferences about such elements as setting,
character motivation, or the author. Here are a few
examples of NF statements that were coded as 320.

  A. The child was really disappointed and ashamed
     because of her defect, but I don't know why she
     didn't give in when she knew that if the doctor
     didn't find out what the matter was with here,
     that she might actually die. (Meagan).

  B. His brutality will probably scar the child -
     both physically and mentally, for the rest of
     her life - creating a total fear for strangers
     and doctors alike. (Alice)

Figure 9.1 **NF " *FORCE* " by General Category**
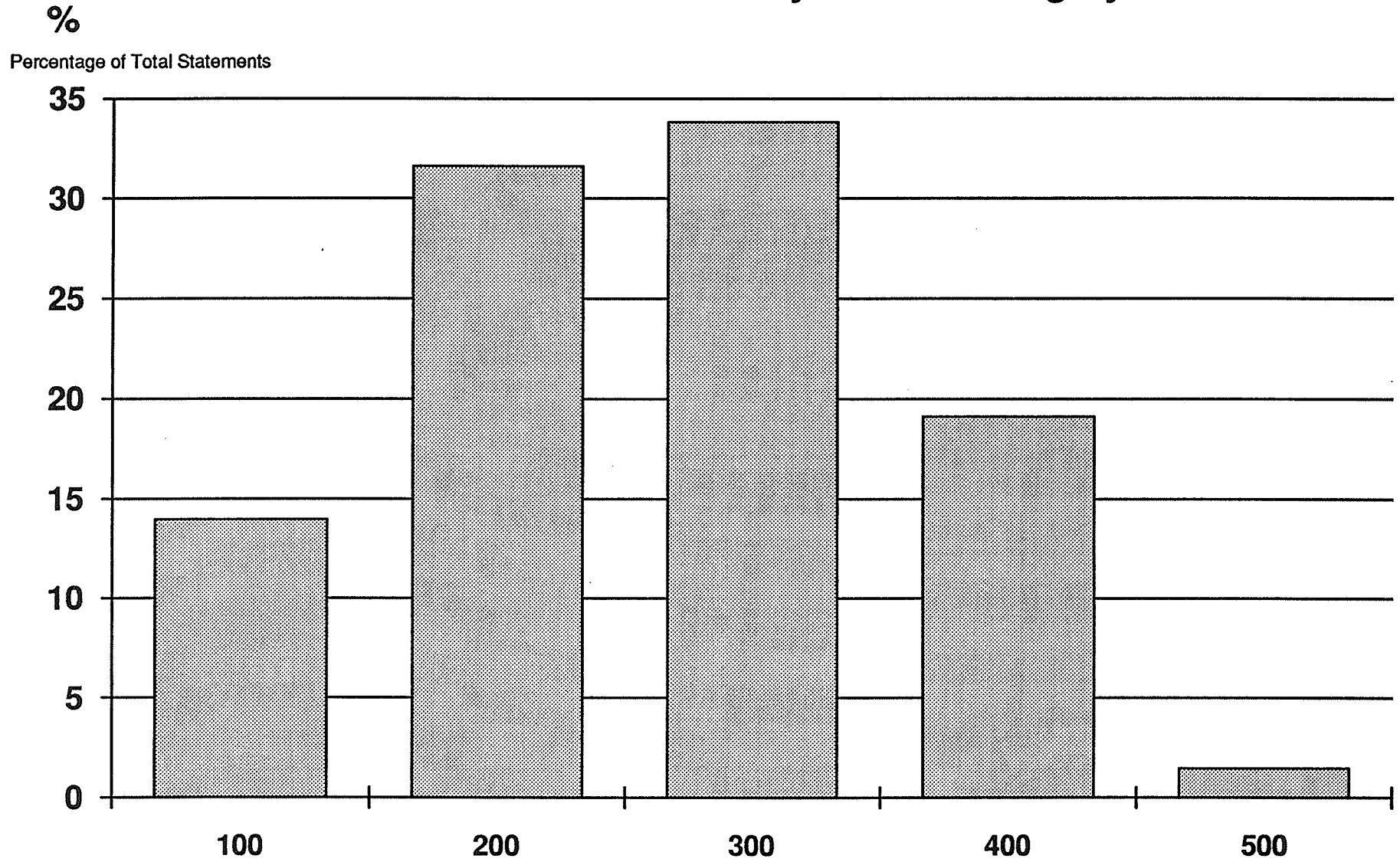
Figure 9.2 NF *"FORCE"by Subcategory*

%
Percentage of Total Statements
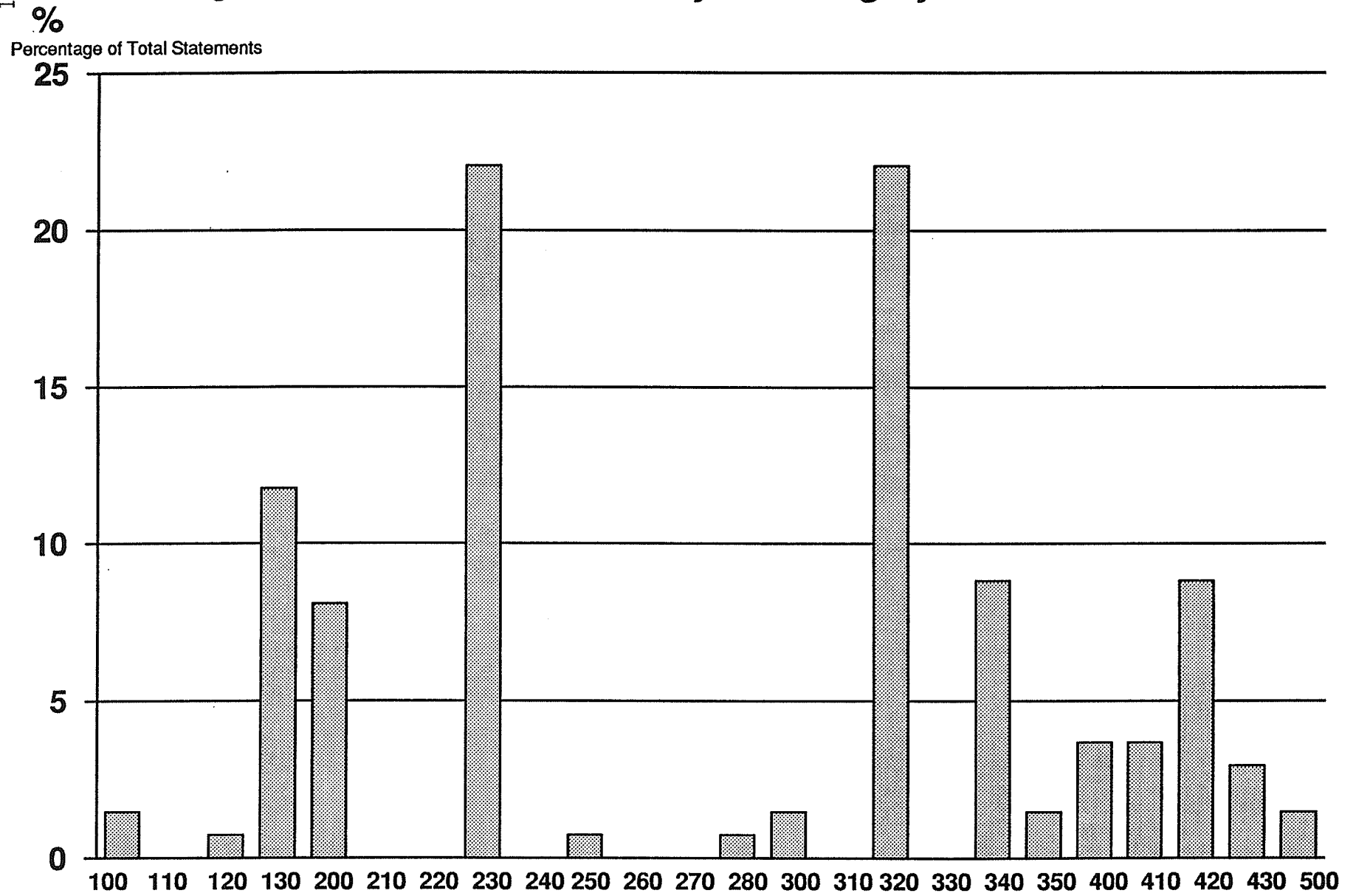
C. As the story continues, the doctor begins to "fall in love with her" because of her fiery spirit and determination. (Tannis)

2. WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL NF STUDENTS TO THE POEM?

GENERAL CATEGORY PATTERN

The NF response to "Corner" demonstrated an overwhelming preference for the category of **Interpretation** (Figure 9.3) Statements of Interpretation accounted for **51.96 percent** of their total protocol responses to "Corner". Although **Perception** statements were half as many at **26.47 percent** they will also be discussed here.

As outlined in the previous section **Interpretation** is the process of connecting the reader's world with that of the literary work. The reader analyzes the work so as to find meaning and make sense of his own experiences. **Perception** is more of an exercise in analysis of the work in in isolation from the reader's experience of it.

SUBCATEGORY PATTERN

The NF group recorded almost **60 percent** of their poetry responses in the **Interpretation** category with **Perception** a far distant second at **26.47 percent**.

When these two general categories are analyzed by subcategory for NFs, a clearer picture emerges.

INTERPRETATION

Interpretation contains six subcategories of response. The one most frequently used by NFs was:

320 Interpretation of Content

320 Interpretation of Content

NF responses in this subcategory were **34.31 percent** of their total poetry statements, by far the highest within the category of Interpretation.

Once again **Interpretation of Content** statements are inferences about setting, character, or author. Following are a few examples of NF interpretive comments:

A. The cop is not at all an enemy, not at all waiting to jump on the person as a bird of prey would (Fred)

B. They both try hard to seem at ease with each other, but they do not succeed. (Meagan)

C. The fear of the cop makes him no long "Mr. Cool", but he realizes that cool is not right! (Jill)

PERCEPTION

There are nine subcategories of Perception. Although much less significant than their interpretive response in the area of content, the Perception subcategory most preferred was:

230 Perception of Content

230 Perception of Content

NF responses in this subcategory were **10.78 percent** of the total poetry statements made by their group.

Again **Perception of Content** makes reference to the reader's understanding of subject matter, action, and setting of the story. Following are a few of the NF responses coded 230:

Figure 9.3   **NF "CORNER" by General Category**
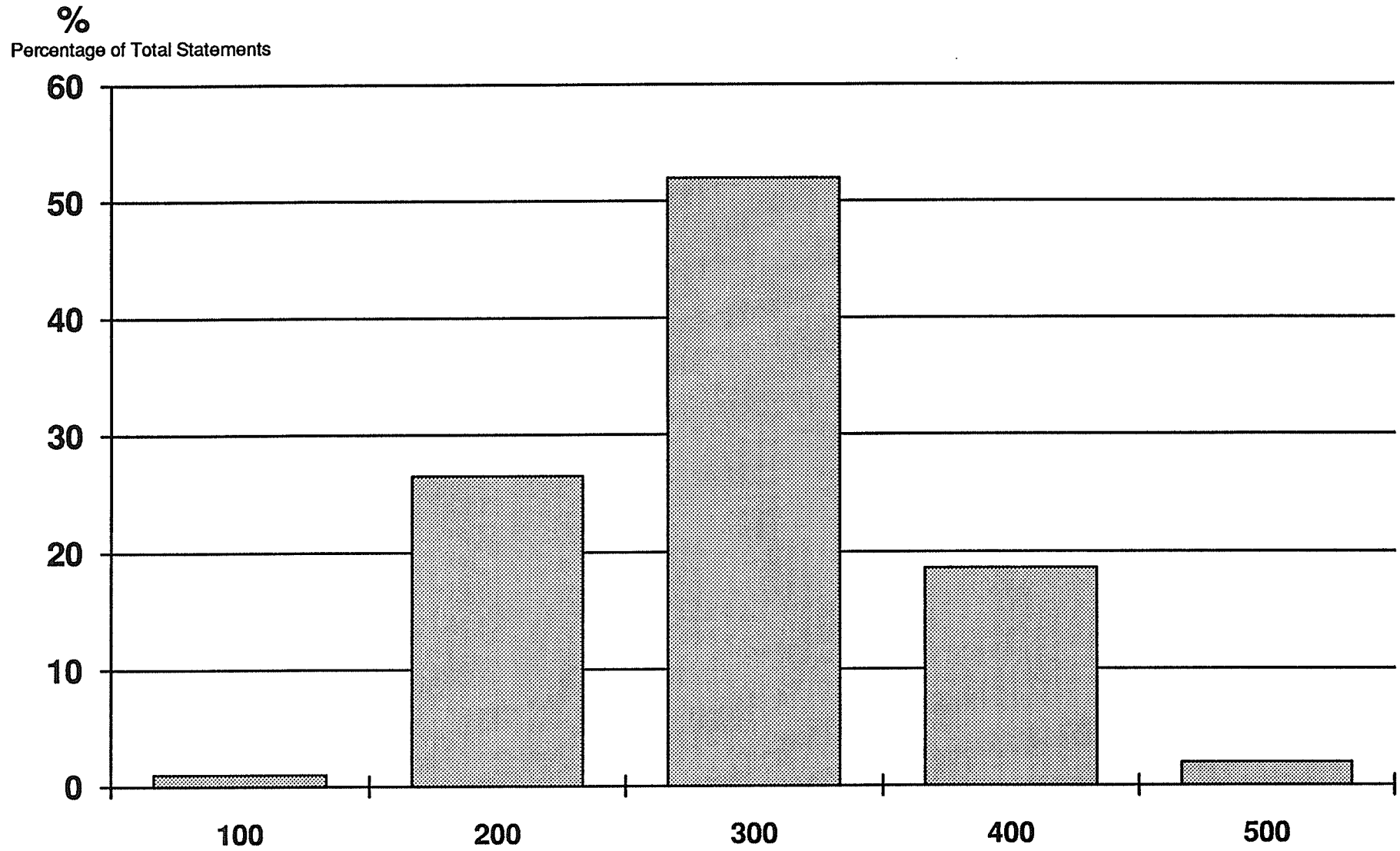
Figure 9.4

NF *"CORNER"by Subcategory*
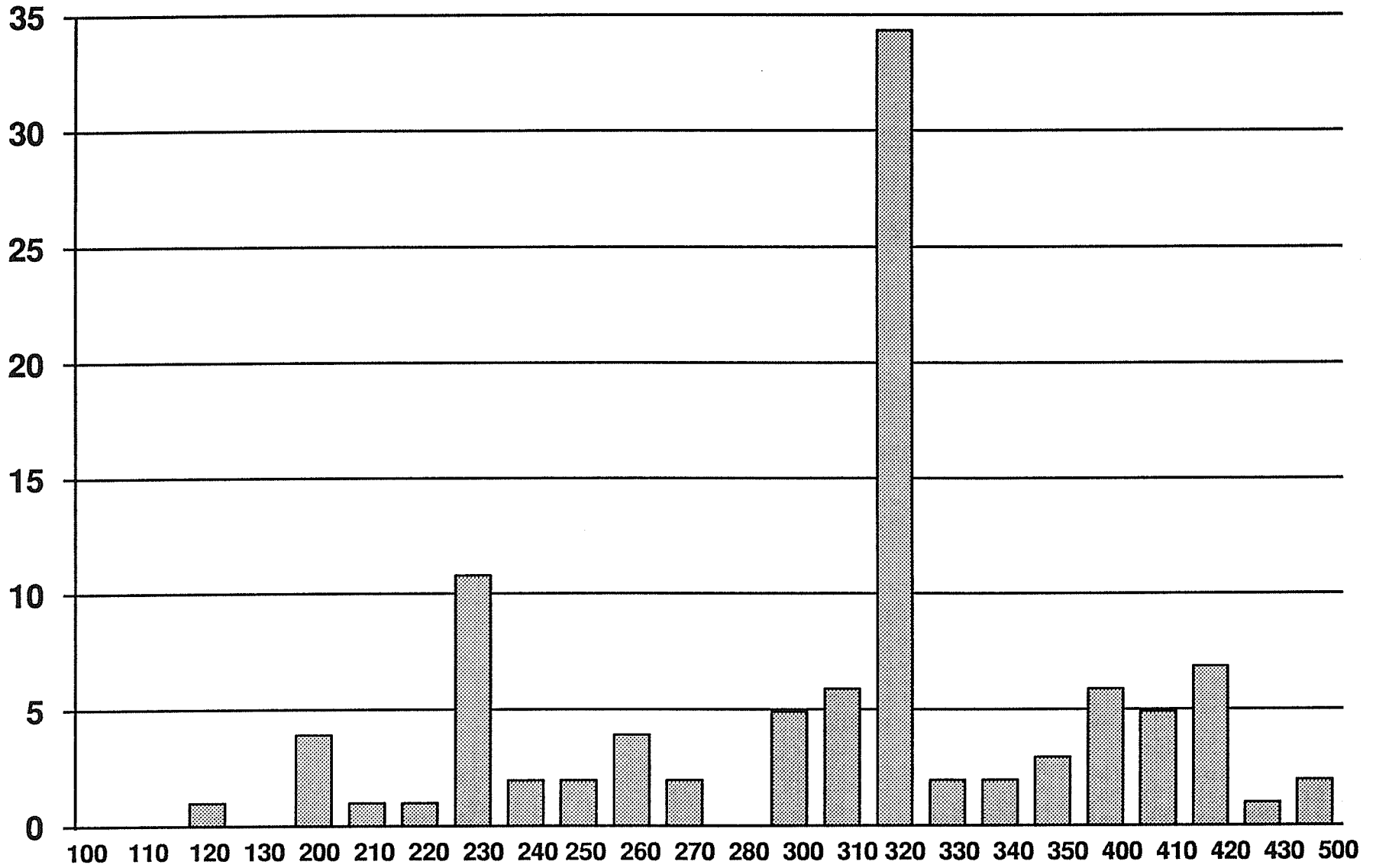
A. For some unknown reason, the moment they see each other there is a rivalry between the two. (Teresa)

B. The author makes an assumption that the cop is an enemy. (Fred)

C. Then the guy is just standing there, acting cool and bravely takes out a cigarette. (Jill)

3. **WHAT ARE THE RESPONSES MADE BY ALL NF STUDENTS TO THE "RESPONSE PREFERENCE MEASURE"?**

The **Response Preference Measure** (Appendix B) asked each student to consider a list of twenty-three questions and to

(1) choose the five questions that are **most important** to ask about a piece of literature

(2) choose the five questions that are **least important** to ask about a piece of literature.

These twenty-three questions are each labelled with one of the corresponding twenty-four Purves subcategory codes. However, the 500 category, Miscellaneous, was not included in this instrument.

In presenting the findings from this instrument, the researcher will limit discussion to those questions agreed upon by half or more of the particular groups' members.

The Most Important Questions to Ask

There were two questions that garnered support from **four** out of eight NF group members, those coded as **100** and **260**

100   How did I feel after reading the story/poem literature in general?

> 260   What is the atmosphere, mood, or point
>   of view of the story/poem/literature in
>   general?

Figure 9.5 illustrates the number of NFs choosing the other

subcategory question. Worth noting are questions **220, 340,**

and **410** which were selected by three out eight members

The Least Important Questions to Ask

There was one question that received almost unanimous

support fro the NF group. **Seven** out of eight chose question

110 as the last important to ask about a literary work

(Figure 9.6).

> 110   Is this a proper subject for a
>   story/poem/literature in general?

Less significant, **four** out of eight, was the agreement

over questions **210, 250,** and **270.**

> 210   Has the writer used words or
>   sentences differently from the way
>   people usually write?

> 250   How does the story/poem/literature in
>   general build up? How is it
>   organized?

> 270   What type of story/poem/literature is
>   it? Is it like any other I have read
>   or studied?

Note that questions **130** was chosen by **three** out of

eight NFs.

SUMMARY

The NF group demonstrated overwhelming preference for

Interpretation and **Perception** when responding to both the

poem and the short story. Their Interpretation score was

particularly high, **51.96 percent,** in response to the poem.

The **Response Preference Measure** received overwhelming agreement from seven out of eight NFs who felt that what a piece of literature talked about was not to be judged as proper or improper. Also half of the group believed that a question that required an emotional response after reading was important to ask students.

Figure 9.5

RESPONSE PREFERENCE MEASURE
NF "MOST IMPORTANT"

OF PEOPLE CHOOSING
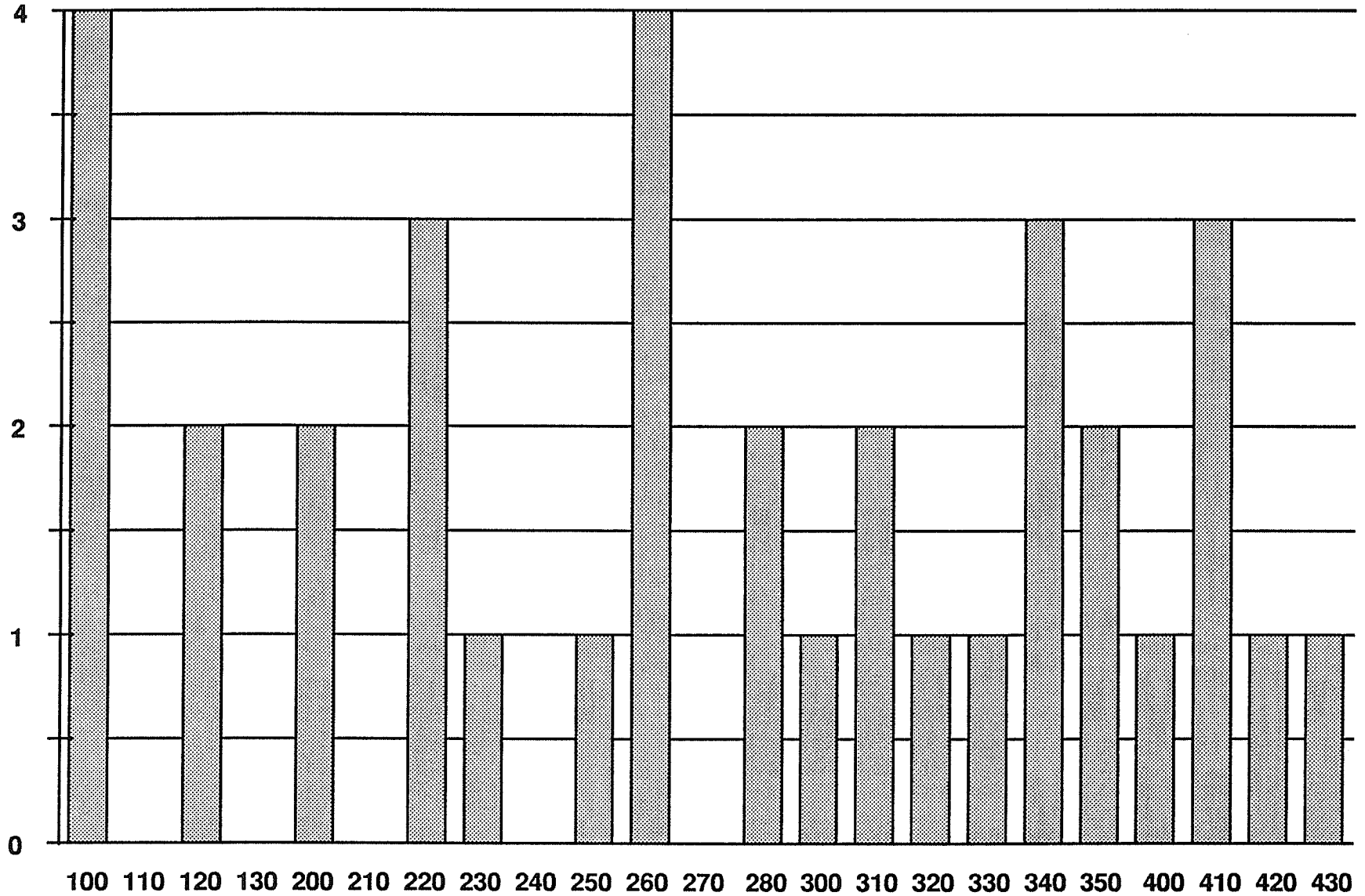
RPM Questions by Subcategory Code

RESPONSE PREFERENCE MEASURE
NF "LEAST IMPORTANT"

Figure 9.6

OF PEOPLE CHOOSING
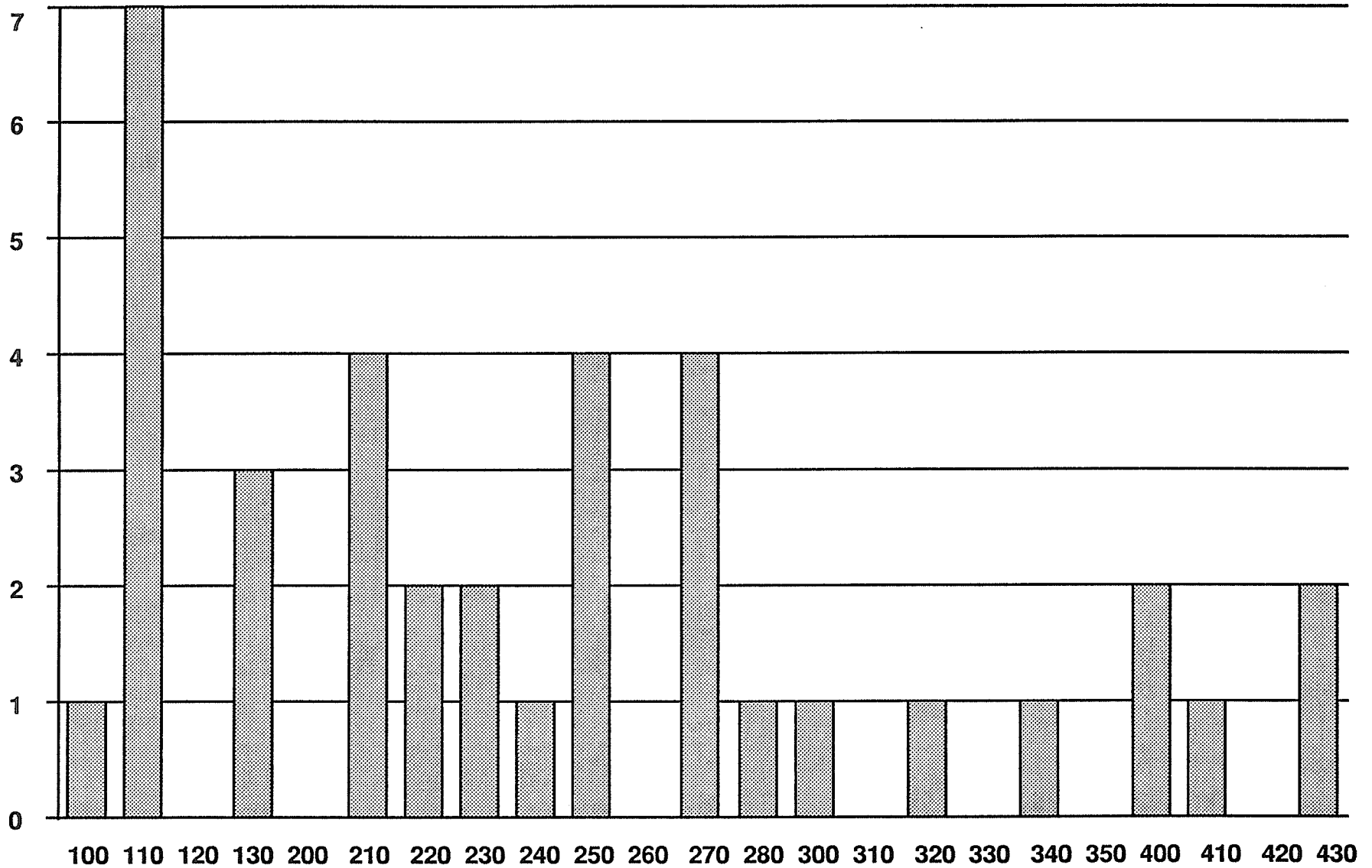
RPM Questions by Subcategory Code

CHAPTER X

RESEARCH FINDINGS

THE NT RESPONSE PATTERNS

Introduction

Chapter Ten discusses the NT group's patterns of response by providing both a narrative and graphic summary of the findings. The protocols for the NTs are located in Appendix H.

PROFILE OF THE NT GROUP

Sajid	INTJ
Janet	INTJ
Gavin	INTP
Carrie	INTP
Jennie	ENTP
Doug	ENTP
John	ENTJ

NTs prefer intuition for purposes of perception but they prefer objectivity of thinking for purposes of judgement.

They need to understand, predict, explain and control even if that means subordinating the human elements. The NT learners want to know the **why** and **how** of an idea and love to uncover contradictions or inconsistencies. They find intellectual discussions stimulating and fun although their logic is strictly impersonal leaving no room for emotional

display. NTs are adapt at entertaining new possibilities especially when they can employ a technical, scientific, or theoretical approach.

The NT group has seven people, four males and three females, all of whom indicated a preference for **Intuition (N)** and **Thinking (T)** when gathering information and making judgements.

An examination of the population distribution for NTs, it should be noted that there were a total of twenty-five in the larger sample population of one hundred and four grade eleven students, approximately **24 percent** or one-quarter (Table 3).

It is also important to examine the MBTI Report Form for each member of the NT group. They reveal strong preference for both N and T as indicated by the scores in boxes labelled N and T.

In combination, this group of seven wrote 122 statements in response to the short story "The Use of Force" and 131 in response to the poem "Corner". The most prolific response protocols came from Janet with 56 statements for the poem and 31 for the short story. Gavin also wrote a large number of short story responses with 31 statements. The shortest response, 6 statements, came from Jennie in response to "Corner".

CONTENT ANALYSIS: PATTERN OF THE NT RESPONSE

1. WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL NT STUDENTS TO THE SHORT STORY?

GENERAL CATEGORY PROFILE

The **NT** response to the short story "The Use of Force" showed distinct preference for the more general categories of **Perception** and **Interpretation** (Figure 10.1).

Perception "encompasses the ways in which the person looks at the work as an object distinct from himself..." (Purves, 1968, p. 6). It implies the reader's understanding of the literary language, literary devices, structure, and tone. The reader also indicates perception when he classifies a work according to its particular tradition and context.

The NT **Perception** responses to "The Use of Force" accounted for **29.51 percent** of their total responses to this short story, second behind those of Interpretation.

Interpretation is a process by which the reader attempts "to find meaning in the work, to generalize about it, to draw inferences from it, to find analogues to it in the universe that the writer inhabits" (Purves, 1968, p. 7). Whereas perception is more of an exercise in analysis and synthesis of the objective work in isolation, Interpretation is more about analyzing the work as an "aesthetic symbol" (p. 7). The reader's world and experiencing meet those of the literary work and a new creation may evolve.

Interpretation responses by NTs to the short story accounted for **34.43 percent** of their total short story statements.

SUBCATEGORY PATTERN

The NT group manifested a clear preference for **Perception** and **Interpretation** when they responded to "The Use of Force", **29.51 percent** and **34.43 percent** respectively.

However, a profile of this group at the subcategory level provides a more subtle picture of their Perception and Interpretation (Figure 10.2).

PERCEPTION

There are nine subcategories under the more general term of Perception. The subcategory utilized most by NT readers was:

> **230 Perception of Content**

230 Perception of Content

NT responses in this subcategory were **24.59 percent** of their total statements about "The Use of Force".

Perception of Content refers to those statements which reflected the reader's understanding of what was happening in the story, what it was all about. It also takes into consideration the reader's perception of the characters and their relationships to one another (vide Appendix C). Following are a few NT statements that were coded under Perception of Content (Appendix H)

A. "The Use of Force" is a story about a doctor, a young girl and their struggle to find her illness (Doug).

B. Why did the young girl hide a disease that could be fatal? (Jennie)

C. The child's mouth, cut, bruised and bleeding is finally pried open long enough for a quick examination (Sajid)

INTERPRETATION

Within the larger category of Interpretation, there are six subcategories of response. As can be seen in Figure 10.2 all the Interpretation subcategories were used by the NTs, in varying degrees. However, there were two that they preferred:

320 **Interpretation of Content**

340 **Typological Interpretation**

320 Interpretation of Content

NT responses in this subcategory were **9.02 percent** of their total short story responses.

Interpretation of Content refers to those statements that make inferences about such elements as setting, character motivation, or the author. Here are a few examples of NT statements that were allocated to subcategory 320:

A. The narrator seems almost to have been driven to this conceptualization of the child by the panicking attitudes of the child's parents. (Janet)

B. And so, the virtuous doctor's pledge was fulfilled, he protected her. (Gavin)

Figure 10.1 **NT "FORCE" by General Category**

%
Percentage of Total Statements
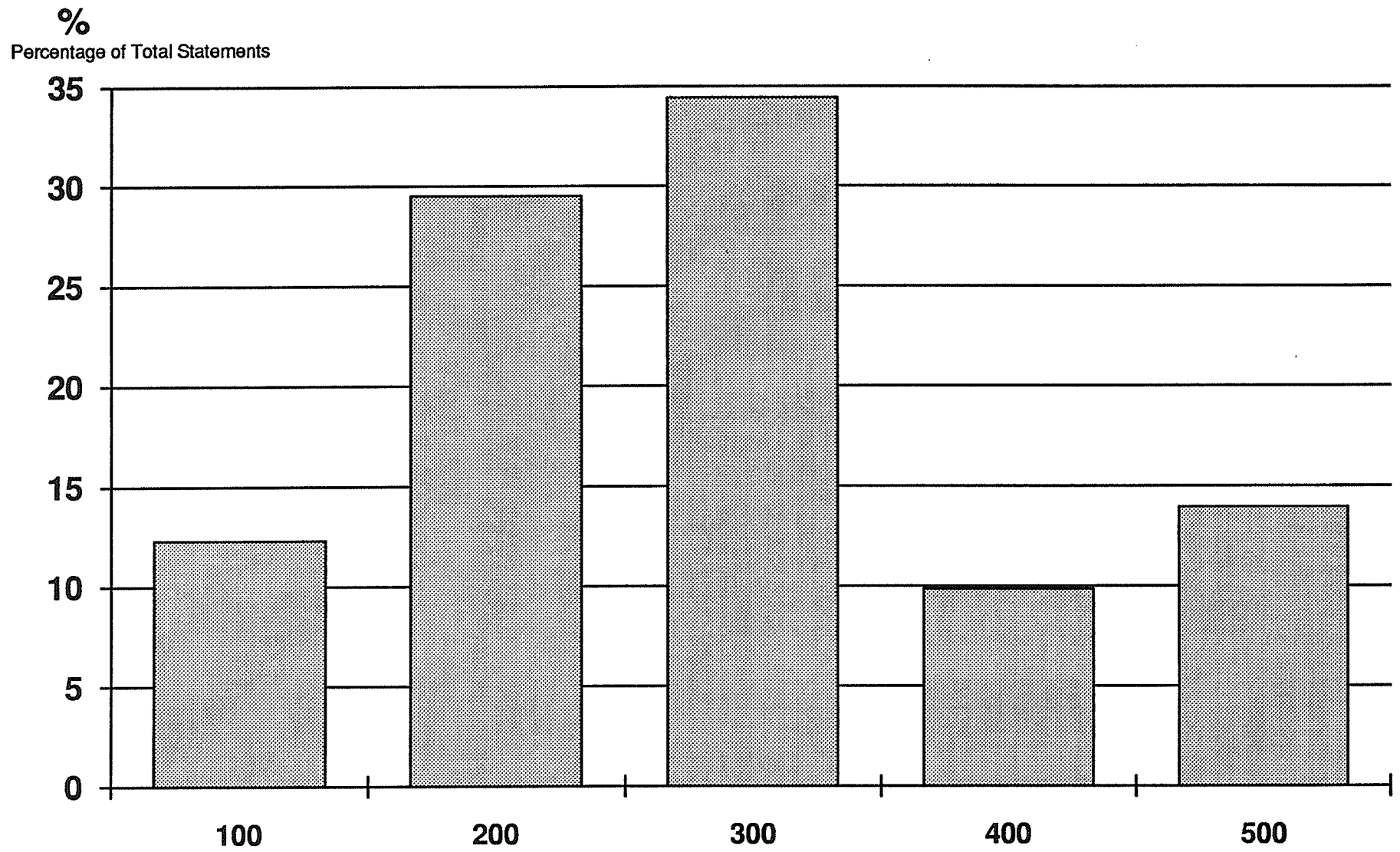
NT *"FORCE" by Subcategory*

Figure 10.2

%
Percentage of Total Statements
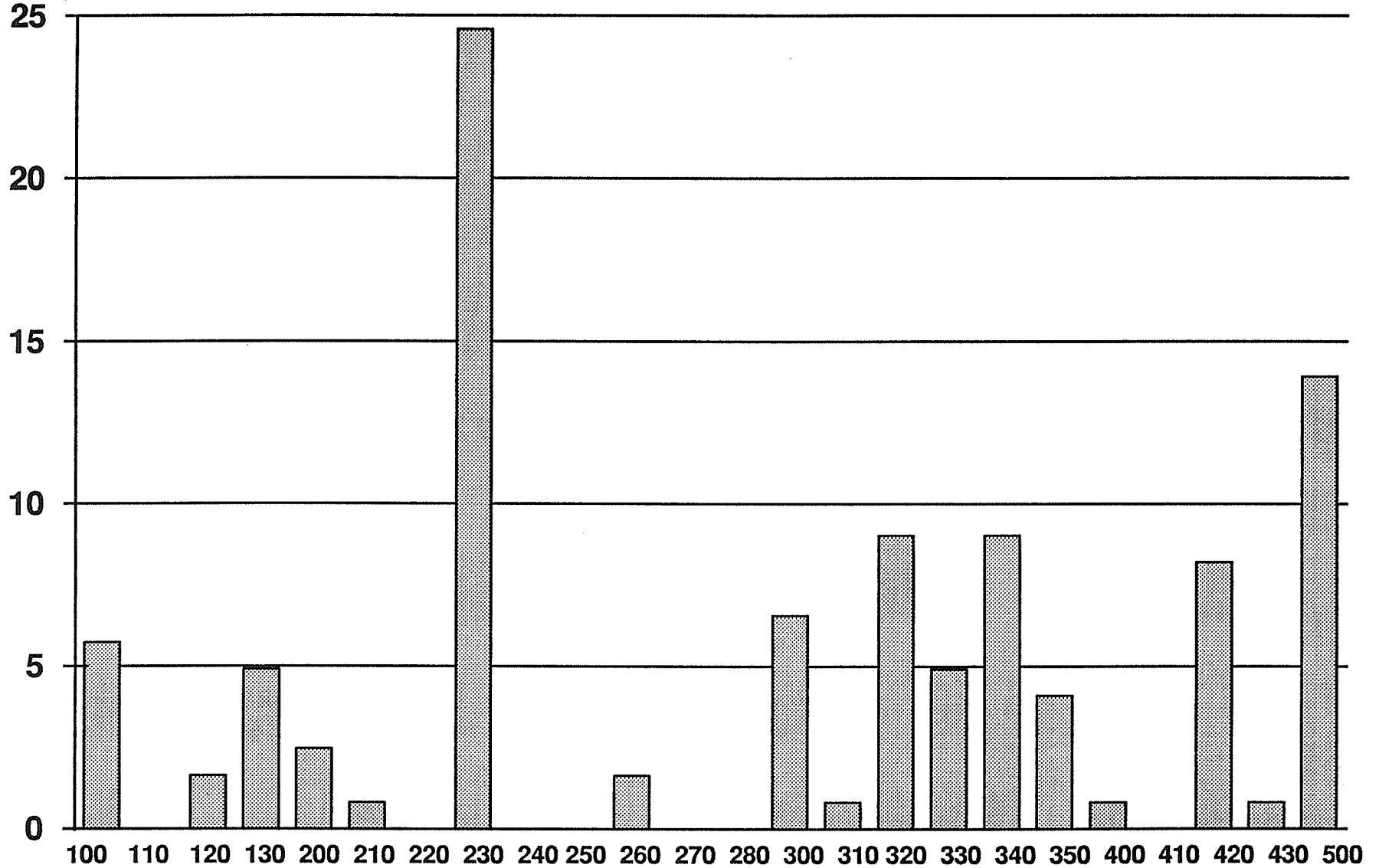
C. The girls parents were less developed but the reader can sense how uncomfortable they feel, and embarassed. (Carrie)

340 Typological Interpretation

The NT group wrote **9.02 percent** of their short story statements in this subcategory, the same percentage as were in subcategory 320.

Typological interpretation refers to the reader's view of the literary work as saying something about the world that is typical or highly generalized. For example:

A. People become angry and thus make irrational choices and decisions. (Doug)

B. The Use of Force says much about society as a whole. (John)

C. On the other hand, perhaps this is the way in which most doctors view their patients, merely as carriers of disease (Janet)

2. WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL NT STUDENTS TO THE POEM?

GENERAL CATEGORY PROFILE

The **NT** response to "Corner" demonstrates a strong preference for **Interpretation, 29.01 percent**, and moderate preferences for **Perception** and **Evaluation, 18.32 percent** and **16.03 percent respectively** (Figure 10.3). Although, strongest showing, **29.77 percent**, was in the **Miscellaneous** category, the researcher will not deal with that in any significant way. Suffice it to say, there was one protocol, Janet's 57 "Corner" statements, that accounted for most if not all Miscellaneous statements.

The nature of Interpretation and Perception responses has been discussed throughout this chapter. However **Evaluation** has not. Evaluative statements are those that state the reader's opinion of the work in general, the author's technique, and also the author's vision.

320 Interpretation of Content

320 Interpretation of Content

NT responses in this subcategory were **17.56 percent** of their total "Corner" statements (Figure 10.4).

Interpretation of Content refers to the kind of response that discusses the elements of settings, character motivation, or author. The following NT statements demonstrate some of these characteristics:

A. He knew what he was doing was wrong, otherwise he wouldn't have felt guilty (Jennie)

B. Yet even this is incorrect, as the police man, knowing he is the true power here, car break off the conflict at any time with no loss of face (Sajid)

C. The man's pride and stance will not let him back down (Gavin)

PERCEPTION

NTs wrote **18.32 percent** of their "Corner" statements within the general category of Perception. Of the nine subcategories they indicated the strongest preference for:

230 Perception of Content

230 Perception of Content

Responses made by NTs in this subcategory accounted for **10.69 percent** of their total statements about "Corner".

The **Perception of Content** statement indicates the reader's grasp of the action, setting, and the interrelationships of the characters contained within the poem. Following are some NT statements in subcategory 230 (Appendix H).

A. It looked as if he was loitering, he was sure littering, spitting his gum out like that and throwing his cigarette on the ground. (Jennie)

B. It chronicles a moment of tension between and narrator and a police officer (Janet)

C. The man leans on his motorcycle (Gavin)

EVALUATION

The NT group wrote **16.03 percent** of their poetry protocol statements as indicative of some kind of evaluation. Although there was some evaluation in all of the four subcategories the highest percentage was:

420 **Evaluation of Method**

420 Evaluation of Method

The NT response in this subcategory, **9.16 percent** of all "Corner statements", refers to the reader's evaluation of the way the poem was written. For example:

A. The diction is very straightforward, and even the imagery is not too terribly complicated. (Janet)

B. The rythem of this poem is less than desireable, a reader may have a hard time keeping interested in it because of the awkward rythem and lack of rhyme. (Carrie)

C. Whether this was done intentionally or not is irrelevant; it detracts from the poem's coherence and unity (John)
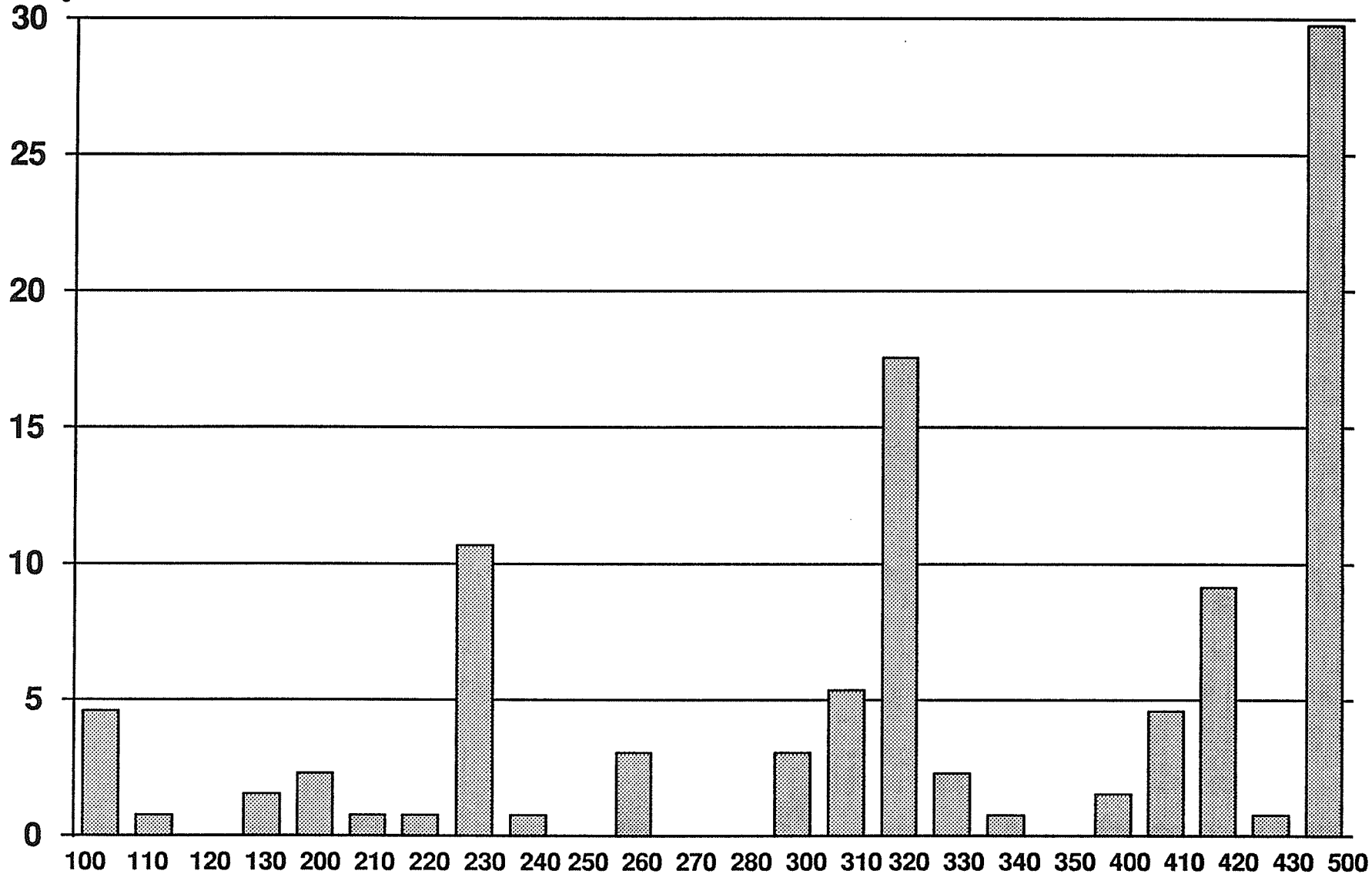
Figure 10.3   NT "CORNER" by General Category
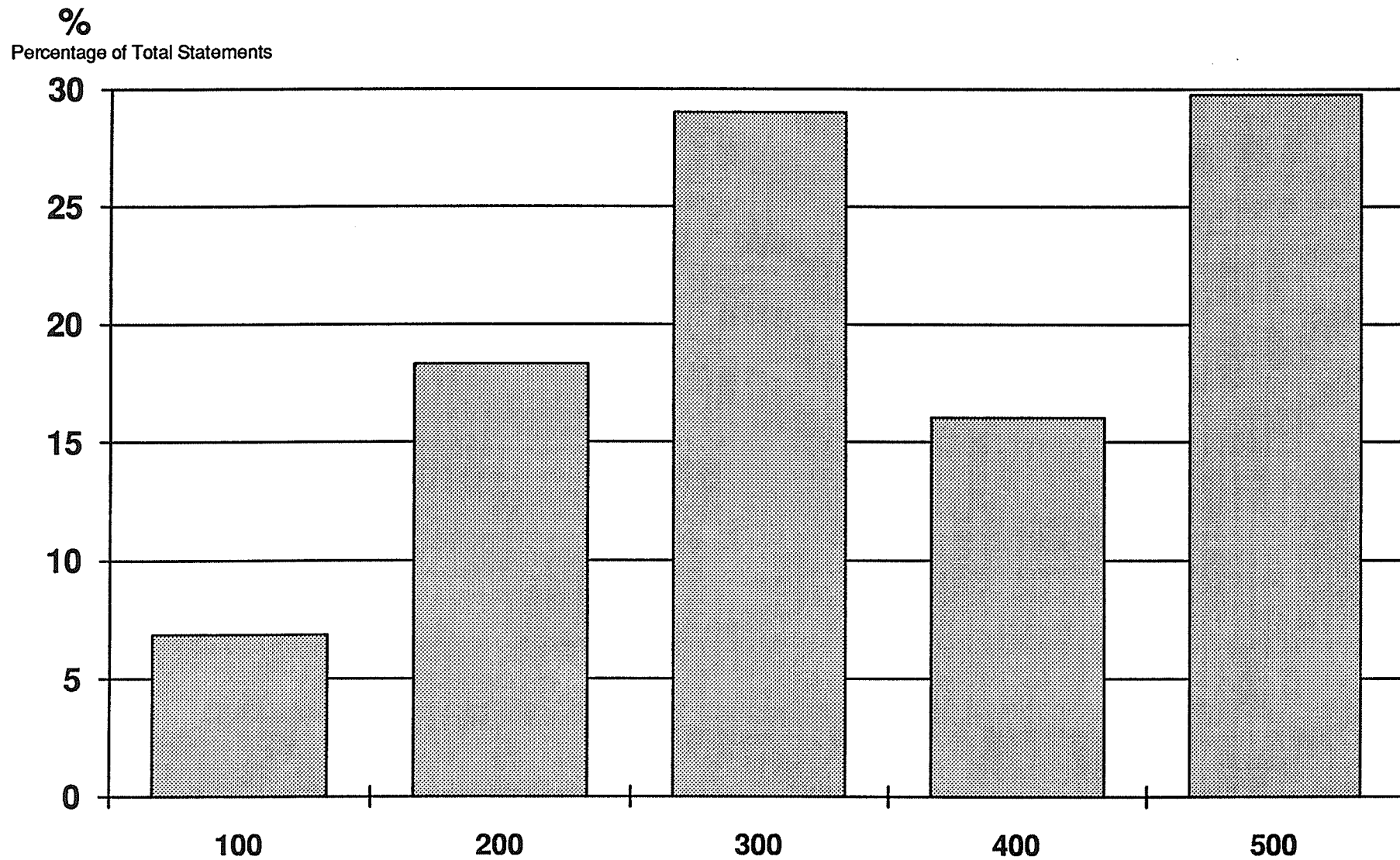
NT *"CORNER" by Subcategory*

Figure 10.4

%
Percentage of Total Statements

3. WHAT ARE THE PATTERNS OF RESPONSE MADE BY ALL NT STUDENTS TO THE "RESPONSE PREFERENCE MEASURE"?

The Response Preference Measure (Appendix B) asked each student to consider a list of twenty-three questions and to

(1) **choose the five questions that are most important to ask about a piece of literature**

(2) **choose the five questions that are least important to ask about a piece of literature.**

These twenty-three questions are each labelled with one of the corresponding twenty-four Purves subcategory codes. However, the 500 category, Miscellaneous, was not included in this instrument.

In presenting the findings from this instrument, the researcher limits discussion to those questions agreed upon by half or more of the particular group's members.

The Most Important Questions to Ask

There were four questions that the NTs felt were relatively important to ask about a literary work. One received agreement from **five** out of seven members (Figure 10.5).

> 310 **Is there anything in the story/poem/literature in general that has a hidden meaning?**

Three other questions were chosen as most important by **four** out of seven NTs, more than half the group.

> 100 **How did I feel after reading the story/poem/literature in general?**

> 260 What is the atmosphere, mood, or point
> of view of the story/poem/literature in
> general?

> 420 Is the story/poem/literature well
> written?

Slightly less than half of the NTs chose question **300** as relatively important.

The Least Important Questions to Ask

Five out of seven NTs agreed that question **210** was the least important one to ask about literature (Figure 10.6).

> 210 Has the writer used words or
> sentences differently from the way
> people usually write?

Also of little importance to the NT group was question **110** with **four** out of seven in agreement.

> 110 Is this a proper subject for a
> story/poem/literature in general?

Less significant but worth noting are questions **330** and **430** which received support from **three** members each.

SUMMARY

NTs preferred **Perception** and **Interpretation** in response to both the short story and poem. The high percentage of **Miscellaneous** statements in response to "Corner" was due to the rather prolific protocol written by "Janet". This group was also concerned with doing an **Evaluation** of the poet's technique.

The NT **Response Preference Measure** illustrated the importance of a personal response to a literary work and a

sensitivity to tone or mood. How well the author writes is
also of importance to NTs. They also felt that questions
about technique, structure, and the suitability of the
poem's subject matter were least important to ask.

RESPONSE PREFERENCE MEASURE
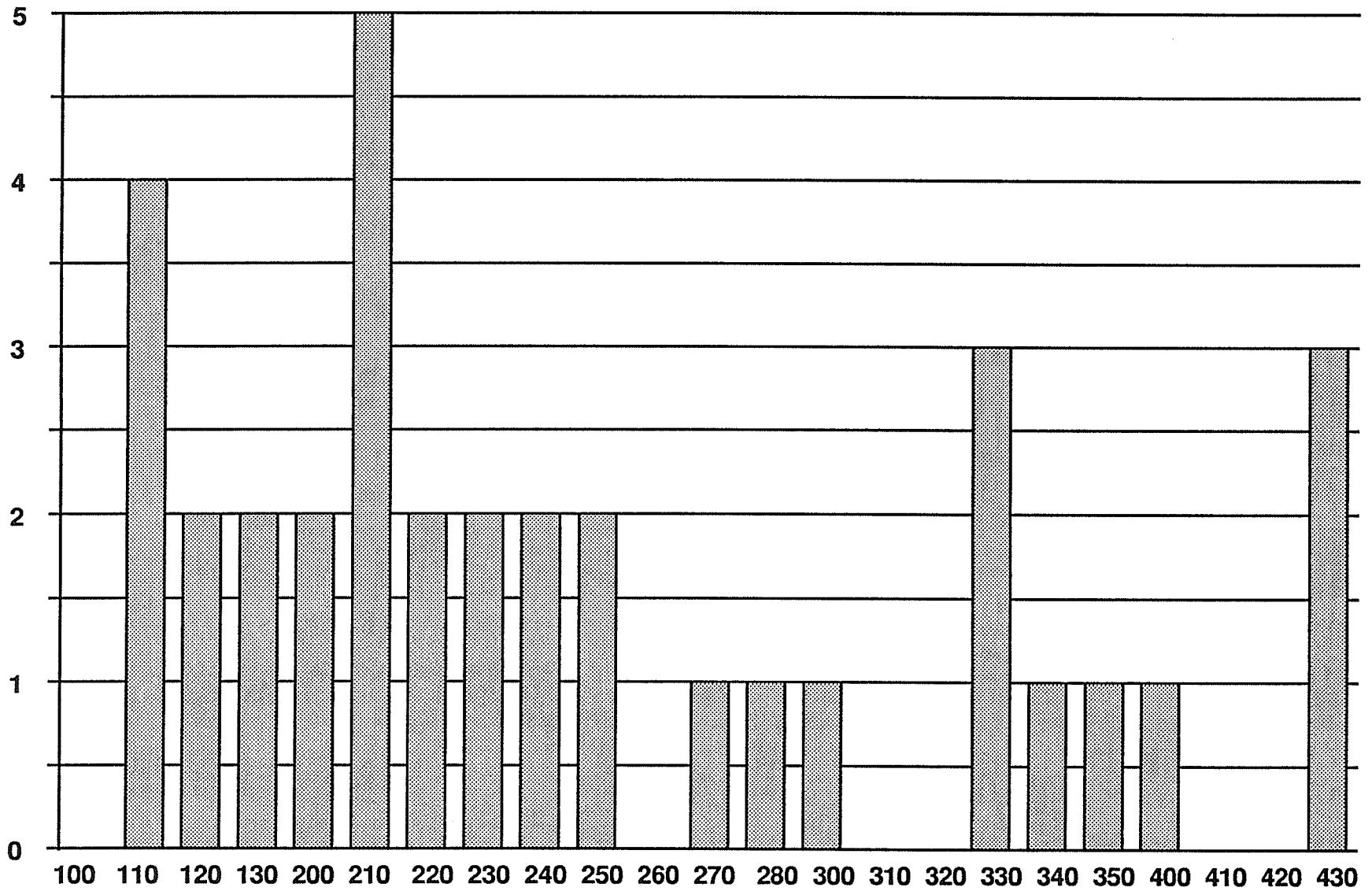## NT "MOST IMPORTANT"

Figure 10.5

OF PEOPLE CHOOSING

RPM Questions by Subcategory Code

175
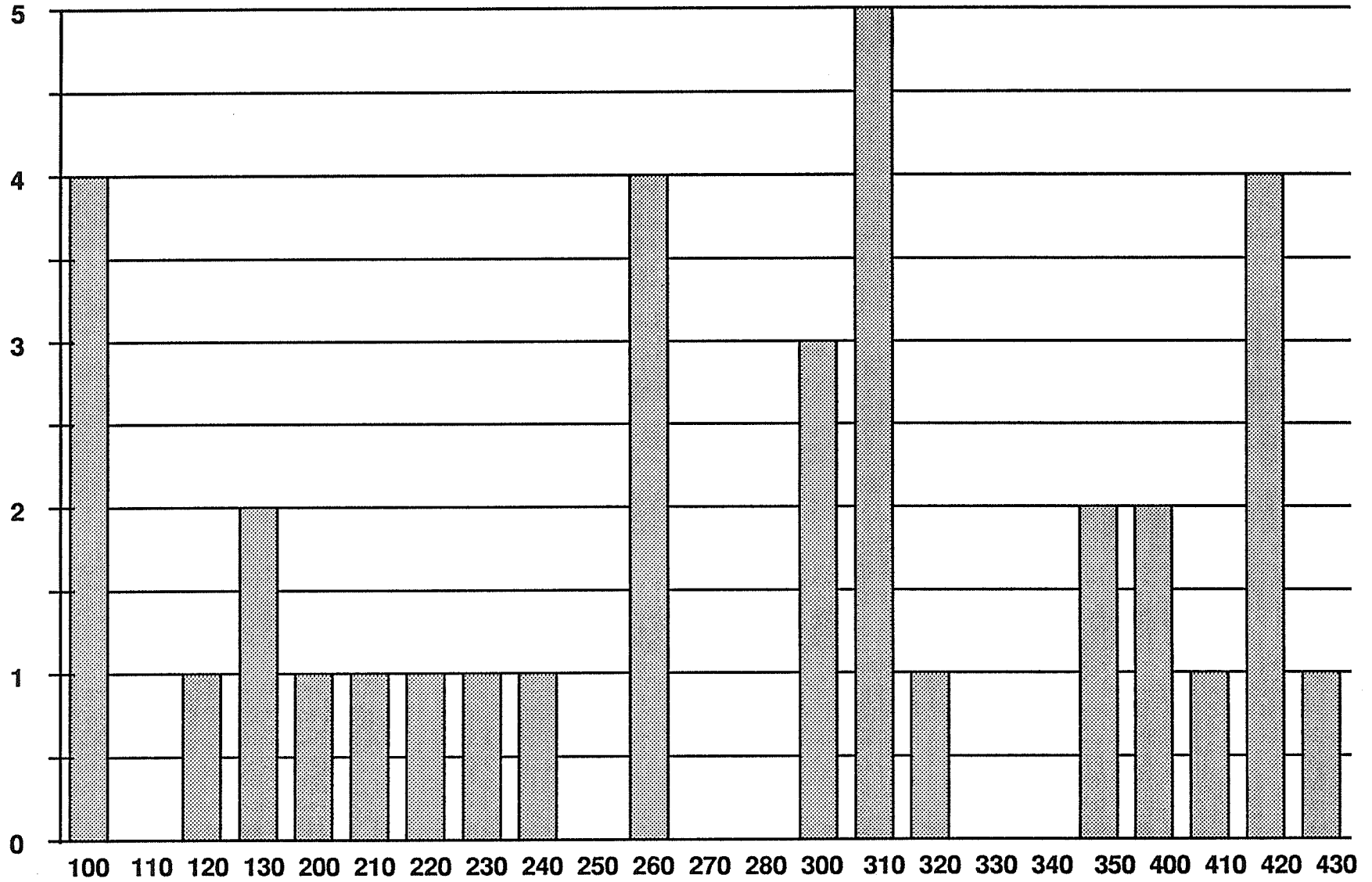
Figure 10.6

RESPONSE PREFERENCE MEASURE
NT "LEAST IMPORTANT"

OF PEOPLE CHOOSING

RPM Questions by Subcategory Code

CHAPTER XI

CONCLUSIONS AND IMPLICATIONS FOR TEACHING

Introduction

The researcher analyzed the literary response protocols and **Response Preference Measures** of four different groups of grade eleven students using the **Content Analysis** schema created by Alan Purves (1968). Building upon the research of other educators and researchers (Richards, 1929; Taba, 1955; Squire, 1964; Wilson, 1966), Purves provided a meaningful approach to examining the content of a student's written responses to the literature that s/he reads.

This investigation also wanted to determine if there were any links between the learning style preferences of the selected students and the patterns of their responses to two different literary selections as well as to the Response Preference Measure. A case was made for the use of the Myers-Briggs Type Indicator to determine the learning styles of an individual. This measurement grouped the students into one of a possible sixteen styles and from there they were grouped into four smaller grouping of similar types.

Following are presented a summary of the findings of the study, the main conclusions arising from the study and the implications of these conclusions for teaching and for further research.
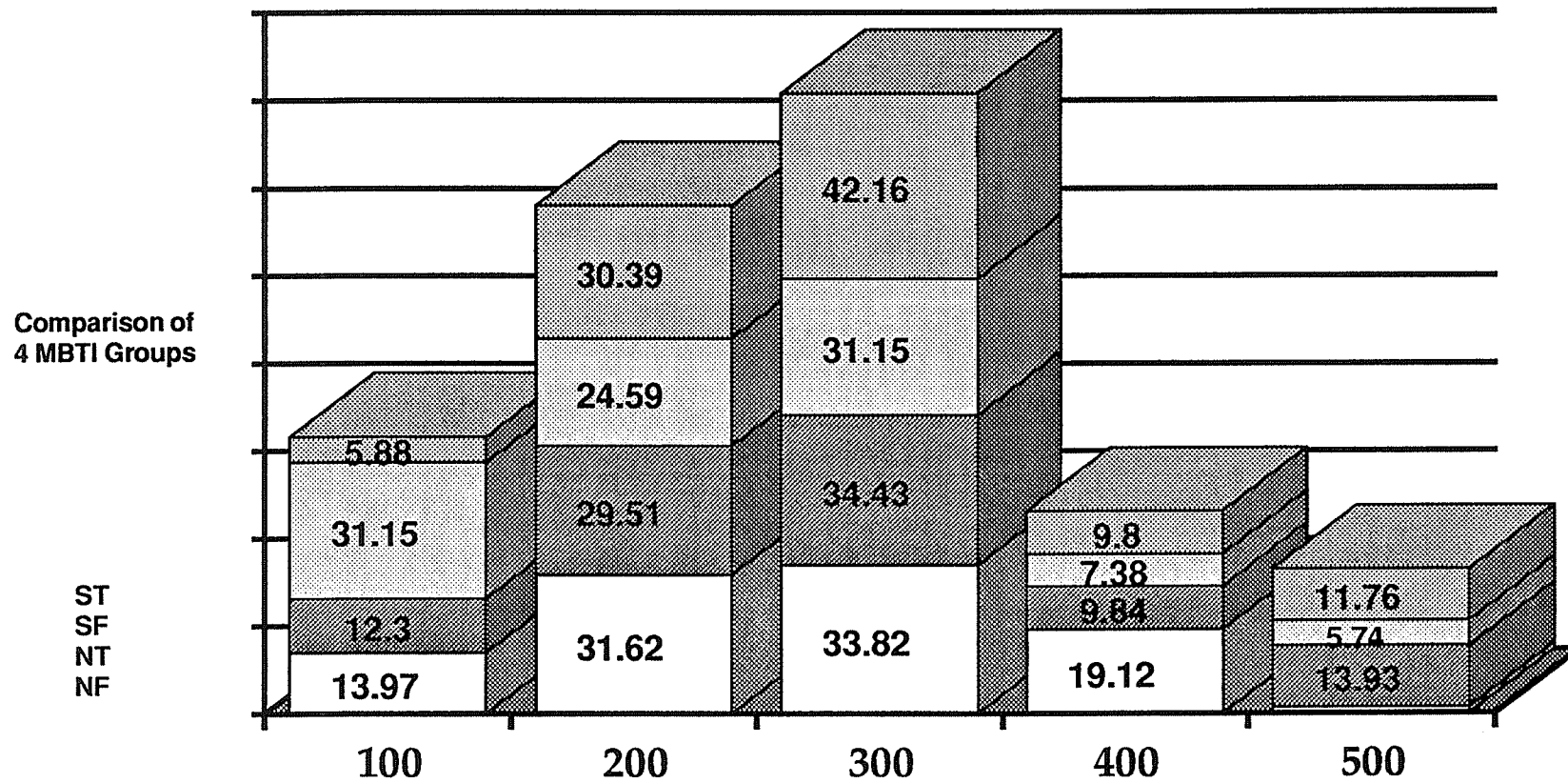
Figure 11.1　"FORCE" by General Category
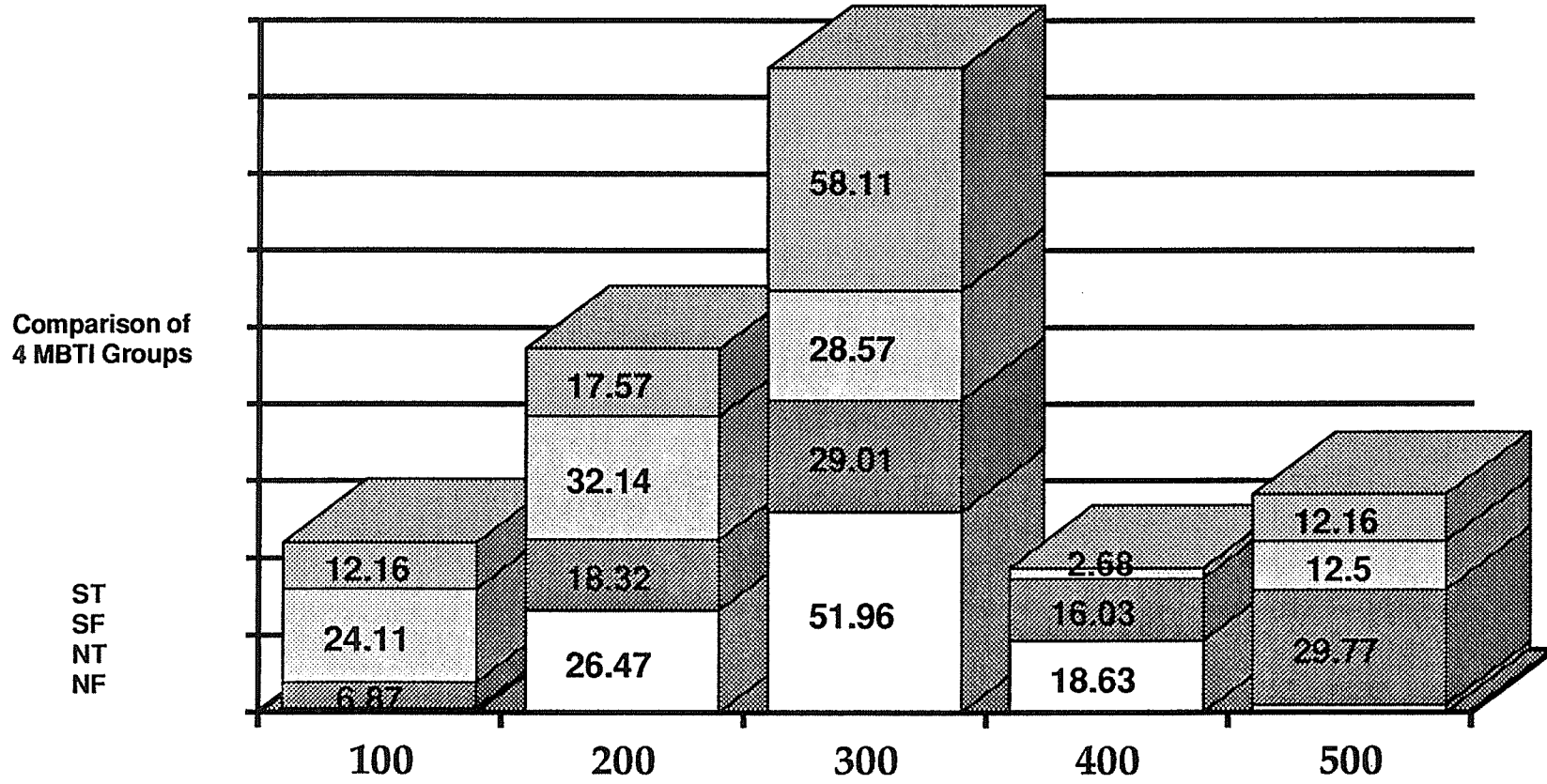
Figure 11.2 "CORNER" by General Category

Comparison of 4 MBTI Groups

ST
SF
NT
NF

Figure 11.3

COMPARISON OF MBTI GROUPS
BY SUBCATEGORY

	NT Force	NF Force	ST Force	SF Force
100	5.74%	1.47%	2.94%	3.28%
110	0.00%	0.00%	0.00%	0.00%
120	1.64%	0.74%	1.96%	3.28%
130	4.92%	11.76%	0.98%	24.59%
200	2.46%	8.09%	0.98%	4.10%
210	0.82%	0.00%	1.96%	0.00%
220	0.00%	0.00%	0.00%	1.64%
230	24.59%	22.06%	14.71%	7.38%
240	0.00%	0.00%	0.98%	0.00%
250	0.00%	0.74%	0.00%	2.46%
260	1.64%	0.00%	11.76%	7.38%
270	0.00%	0.00%	0.00%	0.00%
280	0.00%	0.74%	0.00%	1.64%
300	6.56%	1.47%	3.92%	8.20%
310	0.82%	0.00%	0.00%	0.00%
320	9.02%	22.06%	15.69%	19.67%
330	4.92%	0.00%	8.82%	0.82%
340	9.02%	8.82%	11.76%	2.46%
350	4.10%	1.47%	1.96%	0.00%
400	0.82%	3.68%	0.98%	3.28%
410	0.00%	3.68%	1.96%	0.00%
420	8.20%	8.82%	6.86%	3.28%
430	0.82%	2.94%	0.00%	0.82%
500	13.93%	1.47%	11.76%	5.74%

Figure 11.4

"FORCE" by Subcategory
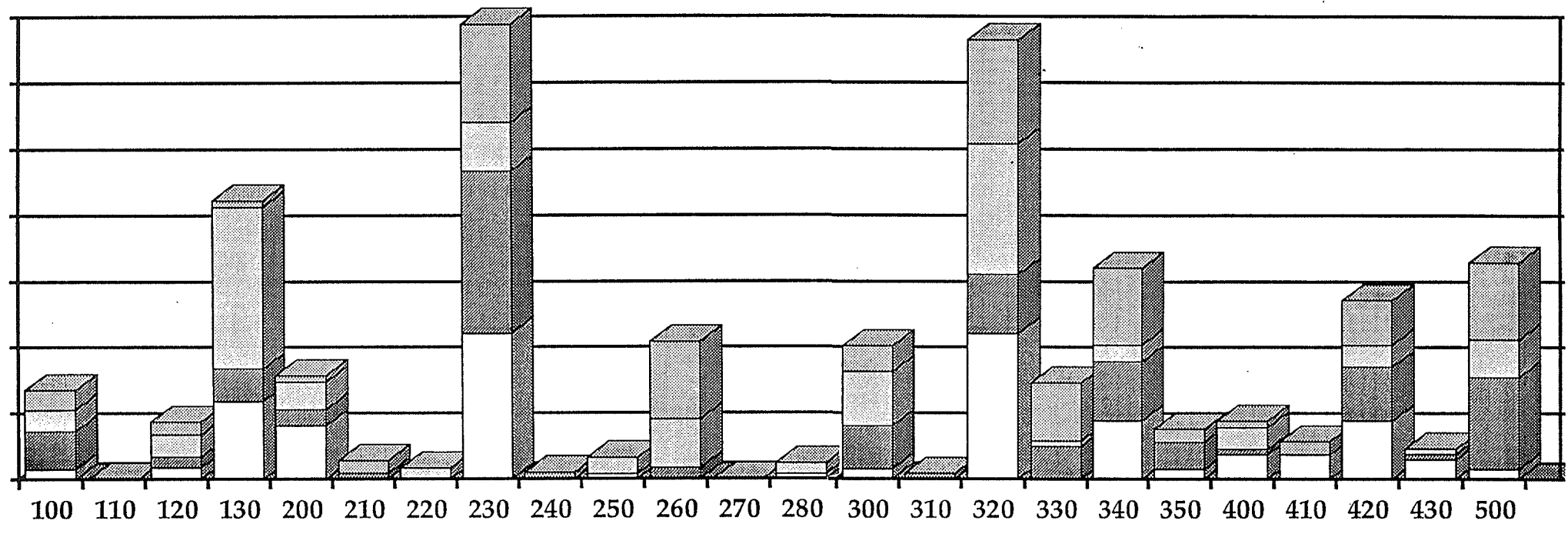
ST
SF
NT
NF

Figure 11.5

COMPARISON OF MBTI GROUP
BY SUBCATEGORY

	NT Corner	NF Corner	ST Corner	SF Corner
100	4.58%	0.00%	2.70%	3.57%
110	0.76%	0.00%	0.00%	0.89%
120	0.00%	0.98%	4.05%	1.79%
130	1.53%	0.00%	5.41%	17.86%
200	2.29%	3.92%	0.00%	0.89%
210	0.76%	0.98%	0.00%	8.04%
220	0.76%	0.98%	4.05%	7.14%
230	10.69%	10.78%	9.46%	7.14%
240	0.76%	1.96%	1.35%	1.79%
250	0.00%	1.96%	1.35%	3.57%
260	3.05%	3.92%	1.35%	2.68%
270	0.00%	1.96%	0.00%	0.89%
280	0.00%	0.00%	0.00%	0.00%
300	3.05%	4.90%	8.11%	1.79%
310	5.34%	5.88%	1.35%	5.36%
320	17.56%	34.31%	28.38%	20.54%
330	2.29%	1.96%	2.70%	0.89%
340	0.76%	1.96%	17.57%	0.00%
350	0.00%	2.94%	0.00%	0.00%
400	1.53%	5.88%	0.00%	0.00%
410	4.58%	4.90%	0.00%	0.89%
420	9.16%	6.86%	0.00%	0.89%
430	0.76%	0.98%	0.00%	0.89%
500	29.77%	1.96%	12.16%	12.50%

Figure 11.6

"CORNER" by Subcategory
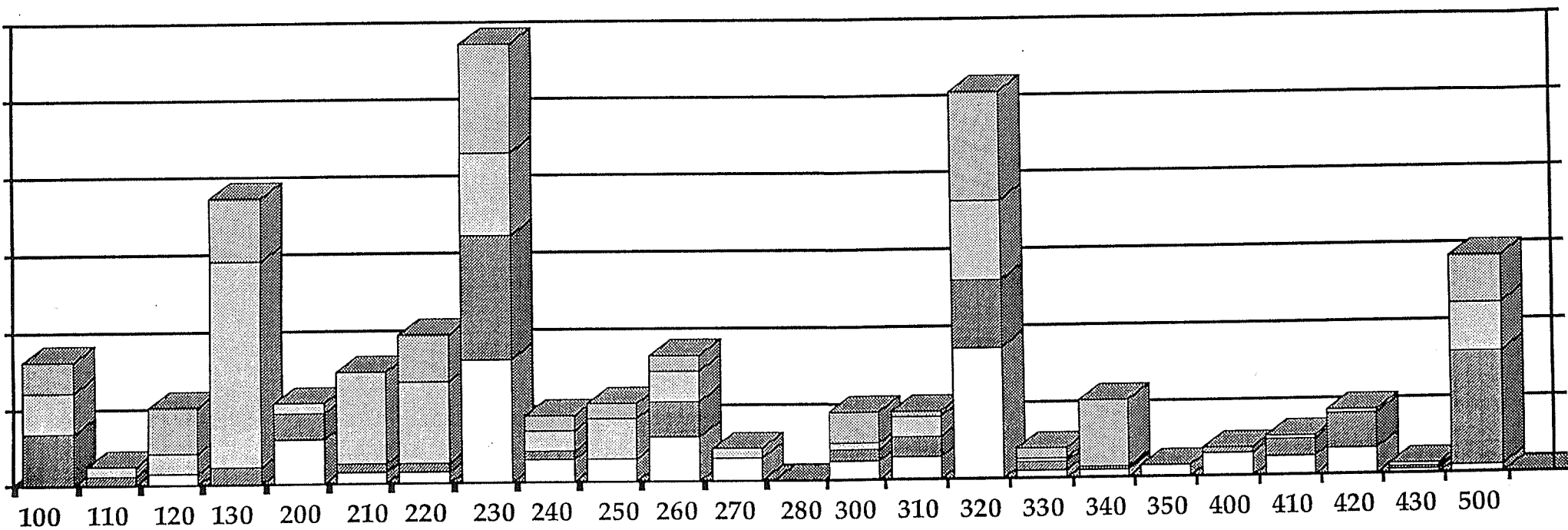
ST
SF
NT
NF

SUMMARY OF THE FINDINGS

The Short Story and Poem: General Categories

Content analysis of the short story and poetry protocols by General Categories revealed the following:

(1) Only one group, **SF**, demonstrated a strong preference for the **Engagement-Involvement** category of response. Although all seven members of this group wrote some statements in this category, both Ryan's protocols were predominantly Engagement-Involvement (**Appendix F**). This accounted for the group's higher percentage in this category when compared with the other three groups.

(2) Most of the four groups experienced more Engagement-Involvement with the short story than with the poem. **ST** group, however, did not. Their responses went from **5.88 percent** with "The Use of Force" to **12.16 percent** with "Corner".

(3) The NF group had a particularly weak Engagement-Involvement response to the poem, a low **.98 percent**.

(4) To varying degrees, all four MBTI groups revealed a high frequency of **Perception** in response to both literary forms. In total, across all four groups, there were more perceptive statements about "The Use of Force" than about "Corner". Groups **SF** and **NT** were quite similar in their perceptive response to the short story, **24.59 percent** and **29.51 percent**. While groups

ST and NF were similar at **30.39 percent** and **31.62 percent.**

(5) Three of the four groups, **ST, NF,** and **NT** used less perception in response to the poem "Corner", especially ST. However, **SF** used more perception in response to the poetry selection.

(6) When it came to an examination of the interpretive response **STs** wrote the highest percentage of **Interpretation** statements to both the short story **(42.16 percent)** and the poem, **(58.11 percent).** The other three groups, **SF, NF,** and **NT** were quite similar to one another in their response to "The Use of Force", **31.15, 33.82,** and **34.43 percent.**

(7) Two of the groups, **ST** and **NF** wrote significantly more interpretation statements about the poem with similar increases of approximately **16** and **18 percent** respectively. In contrast, the **SF** and **NT** groups wrote fewer interpretative statements about the poem, however the change in percentage from one literary form to another was not as dramatic for them.

(8) The general category of **Evaluation** was most heavily and consistently used by the **NF** group, **19.12 percent** in response to the short story and **18.63 percent** in response to the poem. **STs** wrote the smallest number of evaluation statement, **9.80 percent** about "The Use of Force" and none about "Corner".

(9) **NTs** wrote almost twice as many evaluative statements in response to the poem as compared to the short story. However, the other three groups were different. **ST, SF,** and **NF** each experienced a varying degree of increased evaluation in response to the short story.

(10) **ST** and **NF** were the two most consistent users of the **Miscellaneous** category. Their percentages in this category, although markedly different from one another, showed no significant change when they moved from the short story to the poem. The **NF** group was notably lower than the other 3 groups. They showed some degree of increased Miscellaneous response to the poem particularly the **NT** group which went from **17.19 percent** in response to the short story to **30.95** in response to the poem. The NT group's marked increase is more easily explained upon an examination of the protocols (Appendix H). Janet's 57 statements in response to "Corner" revealed a propensity for asking speculative questions that grew out of her curiosity about the young man's family life. These were unclassifiable in many cases and, therefore, greatly altered the Miscellaneous category profile for the NT group.

The Short Story and Poem: Subcategories

The content analysis patterns across the five general categories revealed a significant preference for the categories of **Perception** and **Interpretation** by all four MBTI

groups. Generally, the content analysis by subcategory done in this study supports the findings of other research using systems of content analysis (Squire, 1964; Wilson, 1966; Purves, 1968; Cooper, 1969; Beach, 1972; Corcoran, 1977).

1. Students respond more to content than form or style.

2. With maturity and schooling, there is less evaluation and emotion in responses and more perception and interpretation.

Evidence of these findings can be found in the following:

(1) True to the past research results just mentioned Engagement-Involvement response was not as strong as those of Perception and Interpretation. The results of this study also support the finding that reaction to content was more preferred than reaction to form.

(2) The subcategories of Perception and Interpretation that contained the highest percentages of student statements were those dealing with content rather than form or style as suggested by previous research. This was true of most of the four MBTI groups whether in response to "The Use of Force" or "Corner", with the possible exception of the **ST** and **SF** groups. The Perception responses of SFs to both the short story and the poem were consistently spread out among two or three subcategories of Perception. Although they did pay attention to **Perception of Content** in the short story (**7.38 percent**), they were equally perceptive of **Tone,**

7.38 **percent.** They responded in a like manner to "Corner" with three categories of perception receiving equal treatment: Perception of **Language, 8.04 percent;** Perception of **Literary Devices, 7.14 percent;** and Perception of **Content, 7.14 percent.**

(3) Although relatively low in comparison to its preference for Perception of Content, the **NT** group's score in the area of Perception of **Tone** was almost equal to that of the other groups in response to both literary forms. It is also worthwhile noting that in response to the short story NFs were not at all sensitive to tone.

(4) The **STs** did focus more on Perception of Content than did the SFs but not as exclusively as the **NF (22.06 percent)** and **NT (23.44 percent)** groups. In response to the short story most of their statements were divided into: Perception of **Content, 14.71 percent;** and Perception of **Tone, 11.76 percent.** In response to the poem most of their statements were in the subcategories of **Content (9.46 percent)** and **Literary Devices (4.05 percent).**

(5) **Interpretation of Content** was the favourite subcategory of Interpretation across all four of the MBTI groups when responding to both the short story and the poem. **NFs** were strongest in this area with **34.31 percent** in response to "Corner" and **22.06 percent** to "The Use of Force". The **ST** group was not far behind in

its response to the poem at **28.38 percent** and **SFs** responded to the short story with **19.67 percent** of its statements.

(6) The **NTs** departed from the others in their degree of preference for Interpretation of Content. This group as a whole registered the lowest subcategory score in response to "Corner" (**17.56 percent**) and more dramatically so in response to the short story (**9.02 percent**). The rest of their interpretive statements about the short story were sprinkled amongst the subcategories of **Typological** Interpretation (**9.02 percent**) and **General** Interpretation (**6.25 percent**).

(7) The **ST, NF,** and **NT** groups were not for apart in the number of their statements coded as **Typological** Interpretation when writing about the short story. However, in response to the poem STs were all alone with **17.57 percent** of their statements in the Typological Interpretation subcategory.

(8) There was virtually no Interpretation of Style in response to "The Use of Force". However, in response to "Corner" three groups (SF, NF, NT) demonstrated similar degrees of sensitivity to style at approximately **6 percent.**

(9) **Evaluation** was of strong interest to the NF group especially when compared with the other groups. NF's responded with **19.12 percent** evaluative statements

about "The Use of Force" and **18.63 percent** about

"Corner".   They were particularly attentive to the

author's method in their evaluative statements.   In

response to the short story it was the Evaluation of

Method subcategory that saw some agreement amongst **ST**

(6.86 percent), **NF (8.82 percent)** and **NT (8.20**

percent).

(10) Statements revealing Affective Evaluation were less

prevalent in response to both the short story and the

poem.   The NF and NT groups reported **4.90 percent** and

4.58 percent in this subcategory about the poem.   In

response to the short story only St and NF made

evaluative statements in this category and they were

minimal.

(11) The ST group made no Evaluation statements of any kind

about the poem "Corner".

The Response Preference Measure

This measurement was created and designed by Alan

Purves et al (1970) for use in the International Evaluation

and Achievement study (IEA).   The purpose of the instrument

was to provide a way to determine a reader's **preferred** way

of responding to a literary work, one in particular or all

works in general.   Because there are many factors which

could influence a written response to a particular work,

this study wanted to take some of those away by not looking

solely at what their protocols reveal is important to them

about literature. The Response Preference Measure asked
students to list those five questions they felt were most
important to ask about a piece of literature in general and
those five questions they felt were least important to ask.
Following are the results of the RPM (vide Appendix B).

The Most Important Questions to Ask

> (1) Sixteen of the twenty-nine students, four from
>   each group, felt that asking "**How did I feel after**
>   **reading the story/poem/ literature in general?**"
>   was the most important question to ask about a
>   piece of literature.

> (2) A less significant number, three from each of ST,
>   SF and NF groups, nine in total, felt that asking
>   about **metaphors, imagery** and **writer's devices** was
>   important.

> (3) All groups indicated that some degree of
>   importance should be attached to questions about
>   **mood, atmosphere or point of view,** particularly
>   the SF and NT groups. SFs were almost unanimous
>   about questions **260** with six out of seven members
>   in agreement.
>
>   NTs were more than half in agreement with four out
>   of seven members choosing questions 260.

> (4) The SF group demonstrated a strong preference for
>   questions **350** which attempts to focus on the **moral**
>   of the literary work. Five out of a total of

seven students chose questions 350 as most important.

(5) "Is there anything in the poem/story/literature in general that has a hidden meaning?" This question attracted five out of seven NTs.

(6) Half of the ST group assigned importance to two similar questions that dealt with one's perception of literature. Knowing what was happening in the story (230) and identifying those features of the literary work that were not understood (200) were of significance for the STs.

(7) The evaluative question Is the story/poem/literature well written? (420) was particulary appealing to the NTs with four out of seven of them choosing it as one of the most important questions.

The Least Important Questions to Ask

(1) Is this a proper subject for a story/poem/literature in general? was chosen by seven out of eight NF group members as the least important question to ask. The other three groups chose this question as well, four from ST and NT, and three from the SF group.

(2) All four groups assigned little importance to questions of literary technique or classification,

with at least four from each group agreeing on a question of that nature.

CONCLUSIONS

This study sought to discover if there were any relationships between the learning style preferences of students and the way they respond to literature. The following conclusions flow from the findings presented in the previous section. The conclusions reached are the result of more specific questions asked about the response patterns of the four different groups of students. These questions looked at the influence that form may have had on the literary responses of different learning styles. And finally, the Response Preference Measure looked at literary response preferences from a different perceptive.

ARE THERE ANY RELATIONSHIPS BETWEEN LEARNING STYLE PREFERENCE AND THE LITERARY RESPONSE PATTERNS OF SELECTED GRADE 11 STUDENTS?

(1) **The results of this study do not show evidence of any kind of relationship between learning style preference and patterns of literary response.**

This researcher intuited that a content analysis of response protocols would reveal some kind of relationship between these two variables. However, within the confines of this study, none was found.

(2) The literary response patterns of each of the four groups examined separately and together do not

reveal anything that would be predicted as characteristic of a certain MBTI type. For example the STs who are predicted to be more analytical, matter-of-fact and logical should have, according to type theory, used more interpretation in their responses than any of the other groups. Although they did, their exact opposites, the NFs, used just slightly less interpretation. The other two groups were not that far behind.

(3)   STs, the matter-of-fact, unfeeling types were surprisingly "emotional" with more Engagement-Involvement than the NFs the more predictably "feeling" group.

(4)   The four groups' literary response patterns were more a function of their age than their particular learning styles. The sample of grade eleven students used in this study showed an overwhelming preference for Interpretation and Perception and very little for Engagement-Involvement and Evaluation. This was predicted by other studies using Purves' (1968) system of Content Analysis as well as that of Squire (1964).

(5)   The subcategory analysis of student responses supported the findings of other content analysis studies as well. When students used Perception

and Interpretation they did so more in response to content than form.

(6) Form did play somewhat of a role in the response patterns. Most of the groups used more of Perception and Interpretation statements in response to the short story.

(7) The Response Preference Measure revealed some agreement about what is most important to ask about literature. More than half of the twenty-nine felt questions about mood and atmosphere were important. In equal numbers, they thought an emotional response was important after reading.

(8) Eighteen of the twenty-nine did not feel the subject matter should be judged as proper or improper for a piece of literature.

(9) Seventeen of the twenty-nine subjects, at least four from each group, assigned little importance to Perception questions dealing with structure, literary classification, historical period, or language technique.

Limitations of the Study

The study was designed to examine the relationships between learning style and literary response patterns. There was no apparent relationship discovered within the context created by this study. However, it is important to

examine more critically the research procedure before closing the book on this study.

This curriculum inquiry used a research model that was not exploratory in nature. It allowed for only one form of communication. That written communication did not deal with student perception of literature or of themselves as readers and learners. Rather it only served as a **measurement** for content analysis. Teachers were not asked about their programs, their students and what they felt about literary response. This inquiry measured two variables and plotted them on a graph. The original question was qualitative by nature and was answered in purely quantitative language.

The written protocols, although essential, could have been used in different ways. As well as submitting them to a content analysis they could have been examined for what they actually said and how they said it. Nuances could have been picked up that better reflect the personality of the reader. For example the researcher noticed that some readers used the word "feel" throughout much of their writing while some others revealed a distinct awareness of the lines of authority and were concerned with the way things logically should be.

Greater attention should have been paid to the selection of the students. There should have been more student. Some students' protocols were so predominantly in one subcategory that they significantly distorted the

profile of their entire group. Also, more information should have been gathered from the students by using more qualitative means (i.e., interviews, participant observation, case studies).

Teachers were left out of the study as sources of relevant data. In retrospect, this was unfortunate. A better understanding of the different teaching styles the students were exposed to might have been useful. How their subjects viewed their present and past literature teachers might also have some bearing on their response to literature.

Possible Implications and Suggestions for the Classroom

This study did not discover any significant relationships between individual learning style and patterns of response to literature. Nevertheless, this researcher's intuition tells her that with a different design and procedure the link between learning style and response could be made. The researcher's suggestions for the classroom are based upon an appreciation of the reader and the uniqueness of his response to literature.

(1) Teachers can perhaps begin to do a little inquiry of their own. For example:

    i.   What is my teaching style? What are my particular strengths? Blind Spots?

    ii. What types of learners do I have this year?

    iii. How do they feel about reading literature?

    iv. What forms do they prefer?

v. How would they describe the best English teacher they've ever had?

vi. Where do they like to read the best?

(2) Students need to be exposed to a variety of literary forms, even those the teacher isn't as comfortable with by nature or by training.

(3) Students **do** have different learning styles. Teachers who are interested in exploring this with their students should talk with school counsellors for information or help with administering a learning styles assessment. Some excellent instruments were discussed in Chapter II.

(4) Teachers should create a literature classroom where a variety of interactions can take place with a variety of texts. A learner needs to be allowed to learn from his/her own experience, that of the teacher, and those of other leaners.

(5) Readers need to be given a chance to respond to what they read. too often they jump from the last word of the text into a long list of "Chapter Questions" which only serve to test their knowledge and comprehension of what they've read. Teachers need to know the difference between an **efferent** response and an **aesthetic** response (Rosenblatt, 1978; Many & Wiseman, 1992) and the activities that facilitate these very different kinds of responses. To illustrate this

difference, the researcher includes her adaptation from Many & Wiseman (1992, p. 275-276).

EFFERENT PROBES

After reading Chapter 1

- How does the author develop the characters of 1).... 2)...?

- Do you feel the actions of the characters in the first chapter express values and beliefs that are realistic for this time period?

After reading Chapter 2-4

- Evaluate the development of the plot in these three chapters.

- Examine the authenticity of the language of the characters.

After reading Chapter 5-7

- How are the conflicts related to character development?

- Analyze the author's description of the environment and of activities in terms of the degree to which they paint a realistic portrait of this era.

After reading Chapters 8-11

- In a *Critical handbook of Children's Literature*, Luken states, "Didacticism or instruction is the function of textbooks...[some] narratives are so filled with teaching details about a historical period, a geographical area, a social inequity, or a physical disability that conflict, character, and theme are lost in 'what the reader ought to know'." Critique this book in light of that statement.

AESTHETIC PROBES

After reading Chapter 1

- Write anything you want about the chapter you just read.

- What was your reaction to the chart in front of
  the main character's book?

- Have you or anyone you know ever experienced
  anything which reminds you of something in this
  chapter?

After reading Chapters 2-4

- Write anything you want about the chapters you
  just read.

- What was the most powerful emotion you felt as you
  read these chapters? What in the chapter caused
  this reaction?

- What do you feel may happen in the succeeding
  chapters?

After reading Chapters 5-7

- Write anything you want about the chapters you just read.

- Which character in the story do you feel has personality traits similar to your own?

- Pretend you are living in this community. Examine yourself carefully and tell what you would have been willing to do about the situation with the family described in the book.

After reading Chapter 8-11

- Write anything you want about the book you just read.

- Imagine you are any of the characters in this book at a particular point in the book. Write a poem, a journal entry, a letter, or any other form of written expression to give voice to what your feelings are.

(6) The teacher and the learner need to dialogue about curriculum so that they can better understand what is happening for one another on their journey together. Dialogue about literature is essential but so is a probe into "my" experience of it right here, right now, with "you".

(7) Teachers are learners, too. Teachers of literature can facilitate their own learning by talking with other colleagues about some of their half-baked inquiries or hunches. Embark upon co-creative curriculum designs whose aims are to enhance response to literature or better understand the learner/reader.

(8) Finally, literature teachers need to further their professional growth by reading the experience of other educators. They must, of necessity, start with Louise Rosenblatt (vide Reference Section).

RECOMMENDATIONS FOR FURTHER RESEARCH

One of the weaknesses of this study was its failure to take a more qualitative approach in its examination of the possible relationships between an individual's type and his/her characteristic ways of responding to a literary work. I would, therefore, recommend that further research be done in this area using a variety of qualitative techniques, so that more data will arise out of internal events such as perceptions and feelings, as well as overt behaviour. More importantly these perceptions and feelings would come from both the participants and the researcher and be validated by both. W.R. Torbert (1981) proposed that such an approach to the qualitative process of research be viewed as "collaborative inquiry" whereby those being studied share in the design and interpretation of the results. Because so much of qualitative research is interested in the "internal" rather than the "external", a dynamic, evolving relationships between subject and researcher is of extreme importance.

Recommendations:

(1) Whatever question is addressed in the area of response to literature it would benefit from a more qualitative

approach than was undertaken here. Data could flow from observations, interviews, teacher reflections, student self-reporting (vide Short, 1991).

(2) An inquiry into the characteristics of curriculum designs which most encourage a more aesthetic response would be of value.

(3) An investigation into the currere process (Pinar, 1975) of the teacher who espouses a response-based view of the text and the reader would be fascinating.

(4) The effect of teaching approach on students' response to literature could be studied. Some studies have already been done in this area but others could look at how it influences learning style preference and response.

(5) Some of the writing research using Think-Aloud protocols could suggest a similar approach with readers in an examination of styles of response.

(6) An analysis of teacher-training programs could provide interesting data on how literature teachers are taught to organize, curriculum for response.

(7) A look at the link between teaching styles, using the Myers-Briggs Type Indicator, and the design characteristics of literature classrooms within a school might prove interesting.

(8) A full-scale quantitative study of this same question could be undertaken but using a much larger sample.

SUMMARY

This chapter presented an interpretation of the findings by comparing and contrasting the results of all four MBTI groups in response to the short story, poem, and Response Preference Measure. It also concluded that, based on these findings, there were no significant relationships between learning style preference and the literary response patterns of the four groups. Suggestions were given for teaching and also for further research.

The following chapter is entitled "More Significant Findings" as it reveals the researcher behind this study. It was written to allow her to respond to the process of research as it was ultimately for her. She writes about what she learned about herself and the kind of inquiry she might have done.

MORE SIGNIFICANT FINDINGS

This chapter presents an entirely different set of findings from those presented in previous chapters of this study. It describes the more significant learnings of the researcher as she reflected upon what was intended by this study, the methodology employed and what actually occurred. Some of these findings have a loose connection to the original research questions, while others are of a highly personal nature and reveal the evolution of the researcher, in the process of research production. To better communicate this personal process the "researcher" reveals the "I" under all those attempts to hide the "investigator" behind the "she", the "researcher". "She" finally realizes that the most significant research was going on within herself. As educational theorist, Ross L. Mooney so aptly put, "Research has an inner and an outer drama " (1975, p. 175). But, first, this chapter must necessarily look at the evolution of curriculum inquiry and how it continues to evolve.

The Nature of Curriculum Inquiry

Curriculum research in the traditional, scientific mode really began with, and grew out of a landmark piece of work by Ralph W. Tyler (1949) who was, at that time already well known for his work as director of evaluation for the Eight-Year Study. He provided four focal points or rationale for

curriculum inquiry which apparently grew out of his

experience and a curriculum course which he instructed at

the University of Chicago in the 1940s:

1. What Educational Purposes Should The School
   Seek to Attain?

2. How Can Learning Experiences Be Selected Which
   Are Likely To Be Useful In Attaining These
   Objectives?

3. How Can Learning Experiences Be Organized For
   Effective Instruction?

4. How Can The Effectiveness Of Learning
   Experiences Be Evaluated.

(vide Schubert, p. 171)

The simplicity of Tyler's 1949 "Rationale" as well as

the timing of its publication made it the fuel of those

empirical curriculum researchers who wanted to discover a

clear, indisputable set of criteria and principles for

developing and evaluating curriculum. With Tyler's book on

almost every curriculum and instruction course in America

the late 1950s and the 1960s witnessed "an increasing

reverence for science in the culture at large, which

steadily crept into the social sciences and especially the

professions (such as education) that sought greater academic

respect" (Schubert, 1986, p. 172). The post-Sputnik

obsession with accountability and measured outcomes saw the

curriculum projects and methods of this era scramble to

prove their success and accomplishments. Educators and

psychologists with expertise in the science-drive modes of

research methodology were called upon to produce hard, cold

quantitative evidence of a program's achievements (Schubert, 1986).

It would be a misrepresentation to say that **all** curriculum research of that time was strictly quantitative and theoretic with no attention given to the experience of the learner. However, there were relatively few who objected to or criticized what Joseph Schwab (1970) felt was an "inappropriate" and "inadequate" methodology in the field of curriculum research. Schwab, like some others Dwayne Huebner (1976), Decker Walker, (1990), etc. criticized the then current mode of curriculum inquiry and declared it moribund if not dying. He described "a crisis of principle" (1970, p. 3), when educators took "flight" <u>from</u> their own experiences in the classroom and <u>into</u> the arms of experts in fields totally unfamiliar with curricular issues. He saw crisis when there was less emphasis on the creation of practical **insight** action-plans and more upon a distant commentary and theorizing about curricular issues. In the words of Schubert (1986), Schwab's **practical paradigm** was innately intertwined with four essential players in the classroom drama: **teacher, learners, subject matter,** and **milieu.**

> If one wants to **decide and act** with greater
> understanding in a **particular curriculum
> situation,** one should develop insight by
> **interacting** with that situation, which consists of
> teachers, learners, subject matter, and milieu.
> Milieu refers to the environment, including its
> physical, social, economic, and psychological
> aspects.

> The teachers, learners, subject and milieu
> interact and continuously influence one another.
> ...for example, one could ask: How does the
> teacher affect other teachers?   Or, how does, he
> or she affect himself or herself?   How does the
> teacher influence the learner?   (Schubert,
> p. 176).

As a result of the criticism and insights offered by such curricularists as Schwab and Huebner, research using methodology and structure that swore allegiance "to the social sciences" (Pinar, 1981, p. 93) has partially given way to a new group of curriculum researchers - the **reconceptualists** (Pinar, 1975) who "see research as an inescapably political as well as intellectual act" (1981, p. 93).   Paul R. Klohr (1977, p. 31-32), identified nine characteristics which describe the nature of the reconceptualist curriculum theory:

1. A holistic, organic view is taken of people and their relation to nature.

2. The individual becomes the chief agent in the construction of knowledge; that is, he/she is a culture creator as well as a culture bearer.

3. The curriculum theorists draw heavily on their own experiential base as method.

4. Curriculum theorizing recognizes as major resources the preconscious realms of experience.

5. The foundational roots of this theorizing lie in existential philosophy, phenomenology, and radical psychoanalysis; they also draw from humanistic reconceptualizations of such cognate fields as sociology, anthropology and political science.

6. Personal liberty and the attainment of higher levels of consciousness become central values in the curriculum process.

7. Diversity and pluralism are characteristics
   both of the social ends and the means proposed
   to attain these ends.

8. A reconceptualization of supporting political-
   social operations is basic.

9. New language forms are generated to translate
   fresh meanings, for example, metaphors.

The reconceptualist recognition and appreciation of personal

experience is surrounded by much controversy and debate.

The supporters of mainstream curricular research dismiss

William F. Pinar and other reconceptualists as too radical,

and humanistic to offer anything of value to the field of

curriculum (Tanner and Tanner, 1979). Yet this group over

the last twenty years has persisted and is given significant

recognition in curriculum literature today.

Pinar, as well as popularizing the term

"reconceptualist" through the written print also conceived

of the word "curriculum" in a different and unique light

from other theorists.

> I propose yet another meaning of the word, one
> stemming from its Latin root, **currere**. The
> distinction is this: current usages of the term
> appear to me to focus on the observable, the
> external, the public. The study of **currere** as the
> Latin infinitive suggests, involves the
> investigation of the nature of the individual
> experience of the public: of artifacts, actors,
> operations, of the educational journey or
> pilgrimage (1975, p. 400).

Currere, then, is most essentially the study of

educational experience. Therefore, it draws upon

existentialism, phenomenology, and psychoanalysis with "its

own methods of inquiry and its own area of investigation"
(Pinar, 1981, p. 400).

The Researcher Herself

To journey toward an understanding of my experience is
a journey inward to that place where my feelings, values,
and insights are whispered so no one else can hear them.
Here I keep the journal of my journeying the data of my
personal interactions. It is in that hidden place that I
perceive the circular, rhythmic dance among teacher,
learner, subject matter and milieu. Yet what becomes of
those sacred, knowings when I approach the formal project of
curriculum inquiry? Why does my own truth suddenly vanish
behind the closed doors of my personal space? Are they not
to be trusted? Will terrible things come to pass if the
real me and what I really intuit about my experiences come
to light? Will I be labelled an intellectual incompetent
undeserving of any academic recognition?

Many potential students of currere have chosen the
traditional, well travelled road of research. They were
somehow unable to make the shift from what they learned in
the "How to do Research" course to a participatory, creative
orientation toward research. There are significant psychic
changes implied if I am to approach a thesis or dissertation
from the perspective of involved creator (Mooney, 1975).
However, research tradition dictates that I leave myself
out, "**I am too look for truths which exist on their own**

account, **independent of me**" (p. 177). I am not to be a
participant in my own learning, I must only observe in a
detached, third-person fashion for fear the research might
be irreparably contaminated and rendered invalid. This view
of research

> ...Enforces on the producer a negative motivation
> by assigning him a negative, trouble-making role.
> Values may be his but they are misleading;
> feelings may be his but they are private and are
> to be ruled out of bounds; the uniqueness of his
> personality may be his but it is distorting. Self
> participation in inquiry only deforms the data.
> Man is the imperfect one, the weak one, the little
> one, the deformed one, the guilty one in any
> aberration. In contrast, nature is flawless,
> true, perfect, powerful, inclusive, creative. It
> is man, who, damned in the very act of being born
> a man, is also recurrently damned throughout his
> life because he is the maker of any mistakes
> (Mooney, 1975, p. 186).

Mooney's shocking portrayal of the crippled,
untrustworthy researcher is fundamentally opposed to what
every teacher has been taught to believe about herself and
it is the teacher who, at some point in her career, submits
herself to research. Unfortunately her first task is to
answer for herself an anxiety-ridden question: **Where do I
put myself?** A lot of energy is spent trying to sort out
what research is and where the researcher belongs in the
process. It is the sensitive, creative, reflective teacher
who, if she is incapable of self-abnegation, will decide to
abandon formal inquiry.

> Sensing no substantial place to put themselves, so
> very large a place to make mistakes, and so very
> much of other people's maps to learn without a
> proportionate place to discover and develop maps

of their own, not even the first beginnings of
research are worth the trial to them.   Self-
respect prevents investments in research by this
kind of person.   (Mooney, p. 186).

Who Am I?

I am the teacher Mooney spoke about.   I am the

sensitive, self reflective woman who deeply believes and

feels that the teacher, learner, subject matter, and milieu

magically interact to co-create the curriculum.   I tried to

practice in my classroom a spirituality of **interaction**

(Schwab, 1970) and **transaction** (Dewey, 1933; Rosenblatt,

1938, 1978).   I consciously created an environment where the

students encounters with me, each other, and the curriculum

were not static, but dynamic possibilities for self-

discovery.   The physical environment of the classroom was

designed to invite dialogue about how we experienced

literature and more importantly to dialogue about things

most fundamental.   **What is going on for me in this place,**

with this teacher and these other learner/students as my

companions?   I now know that I was subconsciously asking my

students to consider their inner experience of their

encounters with their teacher, the subject matter, the

milieu and other learners.   I was guiding them to a study of

their own **currere**, as opposed to only a study of their

encounter with the external materials of a little, contrived

curriculum (Pinar, 1975).

It was my innate curiosity about and respect for the individual student in the process of his own self-investigation that lead me to research the question of psychological type and the nature of literary response. I was, and still am, fascinated about the dynamics that create my own encounters with literature and those of my students. I held as my own personal, untested "truth", that my students were creating a unique curriculum every time their experiences were believed to be the co-creative key to all curriculum encounters. I was intensely interested in the intangibles dancing about my classroom, those things influencing the "individual child's experiencing" (Mooney, 1975, p. 202).

What did I do?

I took my desire to feel and experience the dance of these intangibles into my graduate studies classes. I encountered wonderful people who have influenced the teaching of literature, my primary curriculum field. Louise Rosenblatt speaks in her writings about experiences I could almost feel and taste. I resonated strongly with her theory of the reader and the curriculum. She refers to a transactional experience between the reader and the literary text, a "live-circuit".

> In this sense the "shaping spirit", the "synthetic
> and magical power" of the imagination, which
> Coleridge attributed to the poet, can also be
> claimed for the reader. (1978, p. 52).

From my subject matter specific courses, I finally
moved to two general curriculum courses. One was centered
upon a study of selected educational philosophers. The
other was focused upon the field of curriculum. We studied
the historical roots of curriculum making and some of the
dominant curriculum paradigms and their theorists. It was
this second course that wet my appetite for a consideration
of why we as teachers do what we do and the variables that
interact in the creation of curriculum. Unfortunately, this
was my final course in curriculum and I was soon back into
the world of literature teaching as my last graduate course
requirement. I began to ponder a research question for my
Thesis and at the same time moved to a different city.

It was there that I began my research into the question
presented in this study. I had been given books on how to
write a thesis or dissertation so I had the "five chapter"
thesis clear in my mind. To be a respectable one, this
thesis would have to conform to certain rules and traditions
of research. Fear had set in. If I mistakenly used "I" in
my writing, I quickly scribbled it out and replaced it with
one of a list of third person references I had written down
as a reminder. I forgot anything that I had ever read about
qualitative research and wrestled to fit the variables which
I was studying into a quantitative methodology. I was to
find methods and measures that would let the **findings speak**

for themselves. I was not to speak or reveal myself, or so I thought.

How I wish I had read more closely and taken to heart those forms of curriculum inquiry that were conscious of the process of **currere.** How I wish I had known that research could be my process, my pilgrimage and, as such a word suggests, a journey motivated by a search for the truth, the truth of myself and the truth of my life as a teacher-learner.

What Have I Learned?

This study taught me nothing about the relationships between the individual learner and his/her response to literature. The results of the study would logically lead me to believe that there is <u>no</u> relationship between these two variables. However, my inner self, who originally formulated the research question and thereupon was summarily dismissed, continues to tell me that there might be such a relationship.

I did not take my own psychological type (INFP) into consideration in my inquiry. My brief look at **teaching style** confirmed my feeling that I was teaching in a style which I preferred and was most comfortable in. NF teachers, according to MBTI research into teaching style (Kiersey and Bates, 1984) believe strongly in the "search for self". More than any other type they value growth in the identity and integrity of their students. Moreover, they are more

democratic, more in touch with the climate of their classrooms, and more willing to allow student-to-student interaction, recognizing that they are not the source of all wisdom. They believe that curriculum materials are often too external and are not afraid to create those that will be a better fit for her and her students. I took myself into my teaching but not into my research inquiry.

If I had considered my own learning style I also would have discovered that the mode of inquiry I chose was dialogically opposed to the ways I learn best. NF students thrive on interaction and dialogue and have a need to communicate with others in their search for truth and identity. As an INFP, who learns best in face-to-face dialogue, I should have designed a methodology that reflected this dynamic in some way.

Essentially, the **form** of curriculum inquiry I chose was ill-suited to the kind of question I was asking and the kind of learner I am. I did not make myself aware of the different forms of inquiry open to me as a researcher. Instead I followed the well-mapped road of other literary response studies (ie. content analysis) and failed to design an exploration of literary experience as it is lived by teachers and learners and as it is influenced by subject matter, curriculum and milieu. I learned that I designed a study that set out to **test and measure** relationships between learning style and literary response rather than one that

inquired more wholistically about what learners were experiencing. I am a face-to-face learner who did not have **one** element of the study fulfil my personal learning requirements. After reading Forms of Curriculum Inquiry (Short, 1991) **I now know that I should have designed an Ethnographic form of inquiry, one that would have employed procedures more suited to the question and to me the learner-researcher.** Ethnographic work is indeed characterized in these ways:

1. Ethnographic work is wholistic. It looks at the larger picture, the whole picture, and begins with that type of outlook.

2. Ethnographic work looks at relationship within a system or culture.

3. Ethnographic work is personal, face to face, and immediate.

4. Ethnographic work is focused on understanding a given social setting not necessarily making predictions about that setting.

5. Ethnographic work demands that the researcher study in the setting over time.

6. Ethnographic work demands time in analysis equal to the time in the field.

7. Ethnographic work demands that the researcher develop a model of what occurred in the social setting.

8. Ethnographic work requires the researcher to become the research instrument. This requires the ability to observe behaviour and sharpen the skills necessary for observation and face to face interview.

(Janesick, 1991, p.9)

Further to the question of research methodology, it is most ironic, to me anyway, that I chose to study such personal topics as psychological type and individual response to literature in a most impersonal way. Louise Rosenblatt and the other well known response-based theorists discussed in this study are not concerned with <u>measuring</u> response but with <u>describing</u> the experience of response as it transacts the experience of the reader. This study has little or nothing to do with anyone's experience, neither the teacher's or the reader's.

My inner self, if consulted a little further, would have allowed other questions to float to the surface, questions that may have cleared my vision and made me consult different kinds of "maps" (such as those presented by Short (1991) before setting out on a rather foggy, twisted road. The journey may have been more inwardly comfortable, even if I had to stop to create my own map for a journey that had not before been charted. I think these questions have always been those jottings on my teacher's soul that I closed the book on until such a time as I could catch my breath and really dig in for a good read of where I was at in my **currere**. Some of my questions were affirmed by the writings Moody (1975) and Pinar (1975). They are reworked here around Schwab's (1970) four commonplace elements.

The Learner

1. How does she respond to literature?

2. What is the nature of the "she" who responds?

3. What is the nature of her interest in literature?

The Teacher

1. How does she respond to literature?

2. What is the nature of the "she" who responds?

3. What can she learn from her students?

4. What can her students learn from her?

5. What are her interests and motives in teaching literature?

The Subject Matter

1. What is the nature of the literature curriculum?

2. What is the student's experience of this curriculum?

3. What psychological or cultural connections exist between the literature curriculum and the student?

4. What does a curriculum need to have in it to provide students of literature ample opportunities to "find themselves"?

5. Does the curriculum fit the teacher?

Milieu

1. In what situations will a student invest herself in her experience of the teacher and of literature?

2. What classroom atmosphere would most help a student to recognize and develop themselves as human beings?

3. How does the student's socio-economic profile affect her view of literature?

4. How does the student feel about what goes on here?

I should have asked these questions; I did not!

SUMMARY

I titled this final chapter "More Significant Findings" in a most deliberate way. Although I still feel that the major question this study undertook was worth asking, I learned that _my_ process of curriculum inquiry is what it should have been all about. Unfortunately, currere did not happen. However, I did discover things, because of this investigation, that I may never have learned otherwise:

1. That just as I took my own unique teaching style or psychological type into my teaching so too should I allow it to emerge in my research.

2. That curriculum inquiry is about _my_ learning and as a learner with her particular needs and strengths I must design research strategies to respond to these.

3. That the research model I used was neither suited to the question nor to me.

4. That I should trust my inner self when embarking upon research and invest more time on self-reflection. I need to put all my ponderings and wonderings on the table without fear of ridicule.

5. That "intuition" (N) and "feeling" (F) are my gifts to curriculum inquiry and to deny them entry into that is to risk all and be creative of nothing.

To be asked to "not be influenced by my values" is to be asked not to be influenced by my bonds of belonging or my tentacles of becoming. It is to ask the impossible, for what I am is involved in these....The more sensitive I can be in investing myself consciously in realizing my values through my research activity, the more profoundly I can penetrate universality.

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APPENDICES

APPENDIX A

LITERARY SELECTIONS

SHORT STORY

"USE OF FORCE"

by   (William Carlos Williams)

POEM

"CORNER"

by   (Ralph Pomeroy)

They were new patients to me, all I had was the name, Olson. Please
come down as soon as you can, my daughter is very sick.

When I arrived I was met by the mother, a big startled looking
woman, very clean and apologetic who merely said, Is this the
5   doctor? and let me in. In the back, she added. You must excuse us,
doctor, we have her in the kitchen where it is warm. It is very
damp here sometimes.

The child was fully dressed and sitting on her father's lap near the
kitchen table. He tried to get up, but I motioned for him not to
10   bother, took off my overcoat and started to look things over. I
could see that they were all very nervous, eyeing me up and down
distrustfully. As often, in such cases, they weren't telling me
more than they had to, it was up to me to tell them; that's why they
were spending three dollars on me.

15   The child was fairly eating me up with her cold, steady eyes, and no
expression to her face whatever. She did not move and seemed,
inwardly, quiet, an unusually attractive little thing, and as strong
as a heifer in appearance. But her face was flushed, she was
breathing rapidly, and I realized that she had a high fever. She
20   had magnificent blonde hair, in profusion. One of those picture
children often reproduced in advertising leaflets and the
photogravure sections of the Sunday papers.

She's had a fever for three days, began the father and we don't know
what it comes from. My wife has given her things, you know, like
25   people do, but it don't do no good. And there's been a lot of
sickness around. So we tho't you'd better look her over and tell us
what is the matter.

As doctors often do I took a trial shot as it as a point of
departure. Has she had a sore throat?

30   Both parents answered me together, No ../No, she says her throat
don't hurt her.

Does your throat hurt you? added the mother to the child. But the
little girl's expression didn't change nor did she move her eyes
from my face.

35   Have you looked?

I tried to, said the mother, but I couldn't see.

As it happens we had been having a number of cases of diphtheria in
the school to which this child went during that month and we were
all, quite apparently, thinking of that, though no one had as yet
40   spoken of the thing.

Well, I said, suppose we take a look at the throat first. I smiled
in my best professional manner and asking for the child's first name
I said, come on, Mathilda, open your mouth and let's take a look at
your throat.

45   Nothing doing.

Line Number

Aw come on, I coaxed, just open your mouth wide and let me take a look. Look, I said opening both hands wide, I haven't anything in my hands. Just open up and let me see.

Such a nice man, put in the mother. Look how kind he is to you.
50   Come on, do what he tells you to. He won't hurt you.

At that I ground my teeth in disgust. If only they wouldn't use the word "hurt" I might be able to get somewhere. But I did not allow myself to be hurried or disturbed but speaking quietly and slowly I approached the child again.

55   As I moved my chair a little nearer suddenly with one catlike movement both her hands clawed instinctively for my eyes and she almost reached them too. In fact she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor.

60   Both the mother and father almost turned themselves inside out in embarrassment and apology. You bad girl, said the mother, taking her and shaking her by one arm. Look what you've done. The nice man...

For heaven's sake, I broke in. Don't call me a nice man to her.
65   I'm her to look at her throat on the chance that she might have diphtheria and possibly die of it. But that's nothing to her. Look here, I said to the child, we're going to look at your throat. You're old enough to understand what I'm saying. Will you open it now by yourself or shall we have to open it for you?

70   Not a move. Even her expression hadn't changed. Her breaths however were coming faster and faster. Then the battle began. I had to do it. I had to have a throat culture for her own protection. But first I told the parents that it was entirely up to them. I explained the danger but said that I would not insist on a
75   throat examination so long as they would take the responsibility.

If you don't do what the doctor says you'll have to go to the hospital, the mother admonished her severely.

Oh, yeah? I had to smile to myself. After all, I had already fallen in love with the savage brat, the parents were contemptible
80   to me. In the ensuing struggle they grew more and more abject, crushed, exhausted while she surely rose to magnificent heights of insane fury of effort bred of her terror of me.

The father tried his best, and he was a big man but the fact that she was his daughter, his shame at her behavior and his dread of
85   hurting her made him release her just at the critical moment several times when I had almost achieved success, till I wanted to kill him. But his dread also that she might have diphtheria made him tell me to go on, go on though he himself was almost fainting, while the mother moved back and forth behind us raising and lowering her hands
90   in an agony of apprehension.

Put her in front of you on your lap, I ordered, and hold both her wrists.

Line Number

95
But as soon as he did the child let out a scream. Don't you're
hurting me. Let go of my hands. Let them go I tell you. Then she
shrieked terrifyingly, hysterically. Stop it! You're killing me!.

Do you think she can stand it, doctor! said the mother.

You get out, said the husband to his wife. Do you want her to die
of diphtheria?

100
Come on now, hold her, I said.

Then I grasped the child's head with my left hand and tried to get
the wooden tongue depressor between her teeth. She fought, with
clenched teeth, desperately! But now I also had grown furious - at
a child. I tried to hold myself down but I couldn't I know how to
105
expose a throat for inspection. And I did my best. When finally I
got the wooden spatula behind the last teen and just the point of it
into the mouth cavity, she opened up for an instant but before I
could see anything she came down again and gripping the wooden blade
between her molars she reduced it to splinters before I could get it
110
out again.

Aren't you ashamed, the mother yelled at her. Aren't you ashamed to
act like that in front of the doctor?

Get me a smooth-handled spoon of some sort, I told the mother. We're
going through with this. The child's mouth was already bleeding.
115
Her tongue was cut and she was screaming in wild hysterical shrieks.
Perhaps I should have desisted and come back in an hour or more. No
doubt it would have been better. But I have seen at least two
children lying dead in bed of neglect in such cases, and feeling
that I must get a diagnosis now or never I went at it again. But
120
the worst of it was that I too had got beyond reason. I could have
torn the child apart in my own fury and enjoyed it. It was a
pleasure to attack her. My face was burning with it.

The damned little brat must be protected against her own idiocy, one
says to one's self at such time. Others must be protected against
125
her. It is a social necessity. And all these things are true. But
a blind fury, a feeling of adult shame, bred of a longing for
muscular release are the operatives. One goes on to the end.

In a final unreasoning assault I overpowered the child's neck and
jaws. I forced the heavy silver spoon back of her teeth and down
130
her throat till she gagged. And there it was - both tonsils covered
with membrane. She had fought valiantly to keep me from knowing her
secret. She had been hiding that sore throat for three days at
least and lying to her parents in order to escape just such an
outcome as this.

135
Now truly she was furious. She had been on the defensive before but
now she attacked. Tried to get off her father's lap and fly at me
while tears of defeat blinded her eyes.

William Carlos Williams - American

CORNER

The cop slumps alertly on his motorcycle.
Supported by one leg like a leather stork.
His glance accuses me of loitering.
I can see his eye moving like fish
In the green depths of his green goggles.

His ease is fake. I can tell,
My ease is fake. And he can tell.
The fingers armoured by his glove,
Splay and clench, itching to change something.
As if he were my enemy or my death.
I just stand there watching.

I spit out my gum which has gone stale.
I knock out a new cigarette
Which is my bravery/
It is all imperceptible
The way I shift my weight.
The way he creaks in his saddle.

The traffic is specific though constant.
The sun surrounds me, divides the street between us
His crash helmet is white in the shade.
It is like a bull ring as they say it is just before the
fighting
I cannot back down. I am there.

Everything holds me back/
I am in danger of disappearing into the sunny dust.
My levis bake and my t/shirt sweats.
My cigarette makes my eyes burn
But I don't dare drop it.
Who made him my enemy?
Prince of coolness. King of Fear
Who do I lean here waiting?
Why does he lounge there watching?

I am becoming sunlight
My hair is on fire, my boots run like tar.
I am hung-up by the bright air.

Something breaks through all of a sudden, and he blasts off,
quick as a craver,
Smug in his power; watching me watch.

APPENDIX B

RESPONSE PREFERENCE MEASURES

RESPONSE PREFERENCE MEASURE

<u>Instructions</u>:

Here are a number of questions that might be asked about any short story or poem in general. Some of those are more important than others. Read the list carefully and choose the five (5) questions that you think are the **most important** to ask about a piece of literature. Then choose the five (5) you feel are **least important** to ask about literature.

ANSWER SHEET

MOST IMPORTANT	LEAST IMPORTANT
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

STUDENT _____

MBTI _____

QUESTIONS WHICH MIGHT BE ASKED ABOUT

A STORY/POEM/LITERATURE IN GENERAL

100:

How did I **feel** after reading the story/poem/literature in general?

110:

Is this a **proper subject** for a story/poem/literature in general?

120:

What emotions did the story/poem/literature in general arouse in me?

130:

Are any of the characters, events, etc. in the story/poem/literature in general like **those I know or have experienced?**

200:

Are there any particular features of the story/poem/literature in general **which I don't understand?**

210:

Has the writer used **words or sentences** in the
story/poem/literature in general **differently from** the way
people usually write?

220:

What kinds of **metaphors**, **images other writer's devices**
are used in the story/poem/literature in general?

230:

What **happens** in the story/poem/literature in general?

240:

How is the **way** the story/poem/literature in general
written related to what it is about?

250:

How does the story/poem/literature in general **build up**?
How is it **organized**?

260:

What is the **atmosphere**, **Mood** or **point of view** of the
story/poem/literature in general?

270:

What **type** of story/poem/literature is it? Is it **like any**
other I have read or studied?

280:

When was it written? What is the **historical background** of the story/poem/literature in general? Does the **author's nationality** tell me anything?

300:

What does the story/poem/literature in general **mean**?

310:

Is there anything in the story/poem/literature in general that has a **hidden meaning**?

320:

How can we **explain** the way the **characters behave in the story/poem/literature**?

330:

What does the story/poem/literature tell us about **people or experiences I know about**?

340:

Does the story/poem/literature tell us anything about **people or ideas in general**?

350:

What is the **moral** of the story/poem/piece of literature?

400:

Is the story/poem/literature **"good"**?

410:

Does the story/poem/literature succeed in getting me **involved**?

420:

Is the story/poem/literature **well written**?

430:

Is the story/poem/literature about **important things**? Is the topic **trivial or serious**?

APPENDIX C

CONTENT ANALYSIS: CATEGORIES, SUBCATEGORIES, AND ELEMENTS

Appendix C

SUMMARY AND CODE LIST
The Elements of Writing about a Literary Work

100 *Engagement General*
110 *Reaction to Literature*
   111 Reaction to author
   112 Assent
   113 Moral taste
120 *Reaction to Form*
   121 Re-creation of effect
   122 Word Associations
   123 Retelling
130 *Reaction to Content*
   131 Moral reaction
   132 Conjecture
   133 Identification
   134 Relation of incidents to those in the writer's life
200 *Perception General*
   201 Citation of stance
   202 Objective perception
   203 Reading comprehension
   204 Style unspecified
210 *Language*
   211 Morphology and typography
   212 Syntax
   213 Sound and sound patterns
   214 Diction
   215 Etymology, lexicography, and dialect
220 *Literary Devices*
   221 Rhetorical devices
   222 Metaphor
   223 Imagery
   224 Allusion
   225 Conventional symbols
   226 Larger literary devices
   227 Irony
   228 Presentational elements
   229 Perspective
230 *Content*
   231 Subject matter
   232 Action
   233 Character identification and description
   234 Character relationships
   235 Setting
240 *Relation of Technique to Content*
250 *Structure*
   251 Relation of parts to parts
   252 Relation of parts to whole
   253 Plot
   254 Gestalt
   255 Allegorical structure
   256 Logic
260 *Tone*
   261 Description of tone
   262 Effect

   263 Mood
   264 Pace
   265 Point of view
   266 Illusion
   267 Orientation
   268 Image patterns
270 *Literary Classification*
   271 Generic classification
   272 Convention
   273 Traditional classification
   274 Interpretive tradition
   275 Critical dictum
280 *Contextual Classification*
   281 Author's canon
   282 Textual criticism
   283 Biographical
   284 Intentional
   285 Historical
   286 Intellectual history
   287 Sources
300 *Interpretation General*
   301 Citation of stance
   302 Interpretive context
   303 Part as key
310 *Interpretation of Style*
   311 Symbolic use of style
   312 Inferred metaphor
   313 Inferred allusion
   314 Inferred irony
   315 Derivation of symbols
   316 Inferred logic
320 *Interpretation of Content*
   321 Inference about past or present
   322 Character analysis
   323 Inference about setting
   324 Inference about author
330 *Mimetic Interpretation*
   331 Psychological
   332 Social
   333 Political
   334 Historical
   335 Ethical
   336 Aesthetic
340 *Typological Interpretation*
   341 Psychological
   342 Social
   343 Political
   344 Historical
   345 Philosophical
   346 Ethical
   347 Aesthetic
   348 Archetypal

Appendix C (Continued)

350 **Hortatory Interpretation**
    351 Psychological
    352 Social
    353 Political
    354 Historical
    355 Philosophical
    356 Ethical
    357 Aesthetic
    358 Archetypal
400 **Evaluation General**
    401 Citation of criteria
410 **Affective Evaluation**
420 **Evaluation of Method**
    421 Formal
    422 Rhetorical
    423 Typological rhetoric
    424 Generic
    425 Traditional
    426 Originality
    427 Intentional
    428 Multifariousness

430 **Evaluation of Author's Vision**
    431 Mimetic plausibility
    432 Imagination
    433 Thematic importance
    434 Sincerity
    435 Symbolic appropriateness
    436 Moral significance
    437 Moral acceptability
500 **Miscellaneous**
    501 Divergent response
    502 Rhetorical filler
    503 Reference to other writers
    504 Comparison with other works
    505 Digression
    506 Unclassifiable

APPENDIX D

CONTENT ANALYSIS

SCORE SHEET

SCORE SHEET

CONTENT ANALYSIS

Paragraph	Statement	Subcategory	Category

APPENDIX E

ST PROTOCOLS

"USE OF FORCE"

ESTP   Jason

I   [1]Brute Force.[500/] [2]It is an evil to all men [340/]

[3]Such is the belief but is it truely understood?[500/] [4]One

accomplishes a task through the use of such evil at his

disposal and justifies it with one simple statement, "it was

for their own good".[340/] [5]This justification has been used

by anyone and everyone at one point in his life.[330/]

[6]Whether is be a vicious tyrant like Hitler or the person

next door.[330/] [7]In the short story "The Use of Force" by

William Carlos Williams, a middle aged, well educated

doctor, is called to the home of a humble family possibly

living in the country, to make a diagnosis of their

daughters failing health.[230/] [8]What begins as an innoscent

and recently common assessment, exposes the doctor's human

desire to conquer problem set before him.[300/] [9]The young

child refuses to permit the doctor to see into her

throat.[230/] [10]Of course, whether it be as Hitler during the

World Wars, or, in this case, a simple doctor making his

assessment, the animal spirit takes over their every action

and leads them to violence.[330/]

II   [11]Oppression has always been a part of man's being.[330/]

[12]If one man saw something he wanted, he'd take it, whether

it was his or not, it did not matter if the person to whom

it belonged wanted it back he would resort to violence.330/

[13]Man's spirit has always been one of uncaring and

violence.330/ [14]Even in modern times as illustrated by

Williams violence is still a major way for people to

accomplish tasks.330/ [15]The same statement is always a

justification "It was for their own good."330/ [16]Is it?500/

III [17]After World War II was the senseless slaughter of

milions of Jews justified?500/ [18]More recently was the

invasion of Kuwait justified by Saddam Hussein

justified?500/ [19]Was the doctor justified in enforcing his

strength on the innocent girl to get the cultivation?500/

[20]Will brute strength ever be abolished, or is it a part of

human life forever?500/

"USE OF FORCE"

ESTP   Sheila

I   [1]Stubborn, and determined, two feelings and

characteristics of people, that can either kill you, or

compelle you to stay alive.340/   [2]Stubborn people collect in

various ages.340/   [3]A woman of eighty years old have often

been know as having their minds set on one thing, also known

as "stubborn old brats."330/   [4]Yet a child six years old,

too have their minds set on one thing, yet these children

are called immature or childish.330/   [5]Determination is not

exactly a contrast to being stubborn, but it is a desire to

accomplish, to come forward.340/   [6]People of all ages feel

determined, compelled to accomplish feats whether is is for

themselves or for others.340/

II   [7]The child in "The use of force, was determined, and

stubborn because of her fears.320/   8She was afraid of the

outcome.320/   [9]Dying is the number one fear of most

children.340/   [10]The doctor was determined, and stubborn by

not giving up.320/   [11]He compelled himself to see if this

child had Diptheria.230/

III [12]Persuation, is better than force, an old fable once

explained.340/   [13]But when Diptheria a fatal disease is the

case, the doctor forces the girl to let him see her

throat.230/ [14]By doing this he not only saves her life, but he satisfied his conscience and determination.[320/]

IV [15]Although life hands out many different situations, one must use his or hers better judgement.[340/] [16]Death is feared by all, and when it means saving a life, or not, force by all means should be used over pursuasion.[340/] [17]Being stubborn is not being a hero, and being determined doesn't always make you a winner.[340/] [18]But if you care enough to save a persons life these are qualities that you should always cherish, and possess.[350/]

"USE OF FORCE"

ESTJ   Patti

I   [1]The story "Use of Force" reminded me of part of "Anne

of Green Gables" because in that story they also had a sick

girl.130/ [2]In Ann of Green Gables there is a child with a

fever who was also flushed, and breathing rapidly.500/ [3]The

story "Use of Force" in my opinion was a well-written work,

that consisted of mainly actions over emotions.420/ [4]We

receive feeling from both the doctor and the child, and

there struggle together.410/ [5]I see the argument between

the two similar to a tug of war; as soon as he is able to

finaly get the tongue depressor into her mouth she bit it

and broke it.230/ [6]The young girl did not want to face up

to the problem, the doctor wanted to discover the problem

and the complications are what occured because of this.230/

[7]They added to the suspense of the story by creating the

atmosphere of tension, and anger.260/ [8]Although I found the

story very boring and not an enjoyable piece of work to

read, I feel the author portrayed his characters very well

and made his story clear.420/

"USE OF FORCE"

ESTJ   Charlene

I   [1]The author of this short story is pointing out how the
child could have died from diptheria just because she was
afraid to see a doctor.350/ [2]The young child refused the
fact that she had a very sore throat, because if she
admitted it, she knew what the outcome would be - doctors
or hospitals.320/ [3]The author is letting the doctor be the
narrator so the reader can get a clear insight into how he
feels and what he is thinking.260/ [4]The doctor, perhaps
shows how he feels best in the following quote, "The damned
little brat must be protected against her own idiocy...
others must be protected against her. It is a social
necessity."320/ [5]This perhaps shows how much the little
girl is against the idea of the doctor helping her, she is
very frightened.320/ [6]The author also shows how angered the
doctor is by watching how little control and how gutless her
parents are. "The father tried his best, and he was a big
man but the fact that she was his daughter, his shame at her
behaviour and his dread of hurting her made him release her
just the the critical moment several times when I had almost
achieved success, till I wanted to kill him."320/

II   [7]The phrase underlined best represents a strong point
in this short story.210/ [8]What the doctor realizes and the

father doesn't, is that the father really is hurting his
daughter in the fact that if he doesn't hold on to her arms
for the throat examination he could be jeopardizing his
daughters life.[320/] [9](The doctor knows that if it is
diptheria, a throat culture must be taken and without the
fathers help that is virtually impossible.)[230/]

III [10]William Carlos Williams, writes this story in a very
simple way, so as it is quite easy to understand his point
of view.[420/] [11]This story is not exciting or adventurous by
any means, it is a very simple, and leisurely type of
story.[420/] [12]The reader doesn't come away with anything
terrific, or any wonderful experience but simply a _story_ and
I wish that all short stories could be as easy to understand
as this one.[440/]

"USE OF FORCE"

ISTP   Lee

I   [1]The short story "The use of force" is on interesting

story of how a nice west doctor is called to the Olsons to

examine the daughters sore throat.[230/] [2]towards the end the

doctor got frustrated and ripped open the childs mouth

shoved in a spoon and exposed her throat.[230/]

II [3]This story starts out with a very relaxed, but serious

tone with a hint of agression brought out by rage and

frustration.[260/] [4]The attitude of this story is that of,

getting the child to open her mouth no matter how he does

it.[230/] [5]The mood set in this story is one of confusion and

frustration.[260/]

III [6]I feel that the parents were a little uneducated and a

bit too compassionate with the way they were treating the

girl, even though she had to be examined.[320/] [7]if the

parents were a bit harsher maybe the use of force may not of

been needed.[320/] [8]In turn I think the girl was taking

advantage of her parents softness and compassion to tell the

doctor to go away.[320/]

IV [9]I found this story to be a tad bit boring because it

does not suit my taste in literature or for that matter my

feelings about it at all.400/ [10]For some however this may

be a well liked story for it's content, originallity true

life baring but not me.[420]/

V   [11]As far as I go maybe I should open my mind to stories

such as this but maybe I shouldn't.[500]/ [12]I prefer to read

stories for enjoyment once not for analizing or picking them

apart piece bye piece.[500]/

VI   [13]This story is not imaginative, even though it was

well written once thought out, but it lacks creativity that

would bring suspense or mystery which are very important

elements in a good short story.[420]/ [14]As I have said this

is a dull story and doesn't appeal to me personally, but

then again it could, to someone else/[410]/

"USE OF FORCE"

ISTJ   Jeff

I   [1]In response to the short story "The Use of Force" the

story made me think about the usage of force in situations

like this, where there is no other option.340/

II   [2]The story made me feel some sympathy for the doctor

because the little girl would absolutely not open her

mouth.120/   [3]When all of this occoured you could see the

doctor losing his temper quickly, but he held it back, cause

if he didnt he would have done something he might have

regretted later in life.320/

III   [9]On the other hand there was the point of view of the

child not letting the doctor look at her throat, I can see

where she is coming from.260/   [5]For instance she has

probably never had a check up of a doctor look at her, so

she is most likely scared because she doesn't know what to

expect as an outcome of the situation.320/   [6]There is also

the possibility that she has an active imagination at that

age she might have an unrealistic idea of what a doctor

does.320/

IV   [7]To conclude my response to the short story "The Use of

Force" I feel the doctor did the right thing.100/   [8]For one

he was being paid to do this job, two, he didnt have a

choice and three if he had not have checked her throat he

would not have checked found what she had, and as a result

she could have been found dead the next morning.[320/]

"USE OF FORCE"

ISTP   Mike

I   [1]The story the Use of Force is very interesting because
it shows how a child can be afraid of a doctor.[100/] [2]I
think one message implied here is that at the doctors office
parents should give their consent only when it is needed,
otherwise they should let the doctor handle it.[300/] [3]In the
story the doctor always tells that the parents shouldn't use
words like "nice" or "hurt".[230/] [4]I think that another
message here is that parents or adults shouldn't use force
on children, because that is almost an invitation for the
child to go against the wishes of the parent.[300/] [5]In the
story the are practically forcing the girl to open her mouth
and she probably puts up the biggest fight of her life
trying to keep it shut.[230/]

II   [6]The part of the story that I didn't like is that we
don't find out why the child has this fear of doctors, or is
she just afraid that she is going to die.[200/]

"USE OF FORCE"

ISTJ   Kathleen

I   [1]This story is based on the Doctor's need (or so he thinks) to force the girl to show him her tonsils.260/ [2]The girl knows that her throat hurts and she may have diptheria.230/ [3]The conflict becomes whether the doctor will see her throat or not (man vs man).260/ [4]The protagonist is the doctor, the antagonist is the girl.260/ [5]From another point of view, the conflict could be whether the girl will keep her secret.260/ [6]The protagonist is the girl, the antagonists are the adults (doctor, mother, father).260/ [7]Taking the first conflict, the outcome is happy, the doctor does see the throat, and does see that the girl has diptheria.260/ [8]Using the second conflict, the outcome is unhappy.120/ [9]The girl is forced to open her mouth and reveal her secret.230/ [10]Suspense consists of the girl chewing the tongue depressor and spatula.230/ [11]Theme of the story could be that 'Force, although it may seem unnecessary, can be food for those involved'.500/ [12]The style is very simple,210/ [13]The words are not long, but basic to show the language of the situation and time.240/ [14]The mood is one of anticipation.260/ [15]The reader wants to know if the girl will given in, the adults will use force, or if they will just give up.500/ [16]I don't know if I like the story or not, it's just there.100/

"CORNER"

ESTP   Jason

I   [1]One cannot fathom the intensity of fear felt within

whence one realizes a weakness.[340/]   [2]The thought makes one

shudder.[120/]   [3]In the poem "Corner" a young boy, probably of

an age between twelve and eighteen, is watched ever so

carefully by an alert officer of the peace.[230/]   [4]To back

away from his glance would show weakness, and quite possibly

guilt.[320/]   [5]The boy may have just committed a crime and

does not wish to be caught.[320/]   [6]This is the beginning of

the test.[320/]

II   [7]To show fear would be "death" to this boy.[320/]   [8]He

makes an attempt to act in an conspiquous manner so he

"knocks out a new cigarette" and spits out his gum.[320/]

[9]This he calls his "bravery".[230/]   [10]This could be for but

one reason; to hid something from the police officer.[220/]

[11]Other images, like "the bull ring before a fight" or of

his hair being "on fire", indicate his anticipation for

what's to come.[220/]   [12]Why such insanity?[500/]   [13]Why is this

boy feeling these sensations?[500/]   [14]The answer can only be

that he is hiding a truth to avoid the officer.[320/]   [15]His

guilt is a fact yet it has yet to be discovered.[500/]

III   [16]When one discovers he has a weakness a new priority becomes of extreme importance, that of covering up that weakness.340/   [17]A person who realizes he has a weakness feels imperfect and must therefore disguise the weakness until it is out of mind.340/   [18]This boy's weakness is being discovered by the cop, so his cover is to spit out his gum and have a cigarette.320/

IV   [19]The boy, apparently a guilty crook, is but adding to his guilt by not confessing to his crime.300/   [20]What it was shall haunt his mortal soul until the horrible truth comes out.500/   [21]His suffering will be intense and truly painful his eternity will be spent rotting in the depths of hell.500/

"CORNER"

ESTP   Sheila

I   [1]The Corner, is a poem based on the power one feels when they have a specific job to do.300/ [2]One who is just lazy and does nothing, perhaps doesn't feel as important, a need to be in society.340/

II   [3]The officer is confident because he knows that he has authority over the loitering.320/ [4]One senses fear when police are around, scared, always reviewing themselves in case they have done something wrong.340/

III [5]All people have been confronted by police, they are impersonal and cold.340/ [6]Yet, they keep justice, and peace.340/ [7]After police get bored so they pick on the people for little breaks in the law.340/

IV   [8]The loiterer feels a sense of humility towards the police officer.320/ [9]for he too has no idea why he is loitering, or why the policeman is watching him.320/ [10]He then is received as the officer speeds away.320/ [11]The officer is obviously proud of the position and power, for he can stand where ever he wants, how long, and basically do anything for he is the authority, the police, officer of rights of the people, carrier of the law.320/

"CORNER"

ESTJ   Patti

I   [1]Poetry to me is something I find quite boring and usually not very enjoyable.120/   [2]I prefer to read poems that just rhyme and aren't so much a story.120/   [3]In the poem "Corner" we are dealing with two men, who are constantly watching each other.230/   [4]As stated in the story "Prince of coolness. King of fear.", both the men are trying to intimidate the other.320/   [5]They sit there and stare each other down, to make the other worried and concerned with the others next move.320/   [6]When the police officer finally leaves they both feel a sense of relief.320/   [7]A situation that could be similar to that may be in a school when someone outgoing is staring at someone shy and conservative.130/   [8]They may have a stereotype that one is better and bravery than the other.340/   [9]When in reality they are two very similar people on the inside: both worried about what the other may be thinking and what there going to do next.340/

"CORNER"

ESTJ   Charlene

I   [1]The author is trying to convey how the person feels

about the policeman and how the policeman makes him

feel.230/ [2]One of the words that sticks out of the poem is

the word "green".250/ [3]Seeing that green means envy, we

learn a lot about the fact that the policeman wants the

"narrator" of the poem to be envious of him.310/ [4]But the

man is not really envious but rather disgusted in a way (the

policeman makes him feel uneasy).320/ [5]Through such

sentences as, "As if he were my enemy or my death" this

shows how uneasy the policeman makes the man feel.320/ [6]The

author uses alot of images to enable the reader to

understand how the narrator is feeling, "My levis bake and

my t-shirt sweats," "I am becoming sunlight, "My hair is on

fire, my boots run like tar" etc.220/ [7]The question posed

by the narrator "Who made him my enemy" is the main focus of

the poem.300/ [8]The poem conveys such feelings as, fright,

uneasiness, envy and braveness.300/ [9]Through the way the

narrator is behaving, I think the reader starts feeling the

uneasiness he feels around the policeman.130/

"CORNER"

ISTP   Lee

I   [1]In this poem we see a man held at a street corner by
fear of a policeman watching him, making sure he does
nothing wrong.230/   [2]The writer portrays the man as being
extremely nervous and bound by total and complete fear of
what will happen to him.320/   [3]This poem reminds me of when
I was a little boy going to school in about grade 7 and the
school bully was watching me and watching me hard making
sure I didn't get out of line.130/   [4]I was scared very
scared and I watched him everyday to make sure he was still
watching me but he stopped all of a sudden, so I guess I can
relate to the guy on the corner and I can tell you as
readers that what he experienced is real and very
unpleasant.130/

"CORNER"

ISTP   Mike

I   [1]Ithink this is a typical reaction when two people from different lifestyles meet.340/   [2]The cop meets the rebel and they can both tell by looking at each other that they are opposites.230/   [3]It would be like a bum meeting a rich person I assume that when they first meet they would look each other over very carefully340/   [3]They know they are opposites so they each probably do some things different.340/   [5]I am sure the rebel guy is trying to act more macho because his cigarette is burning his eyes, but he wouldn't dare take it out.320/   [6]They are in a power struggle I think that one person is trying to be higher up at first so they can be on top, and perhaps intimidate the other person.320/

"CORNER"

ISTJ   Kathleen

I   [1]I'm sorry but I can't write anything in response to
this poem.[100/]   [2]One of my largest faults (educationally) is
not being able 'see between the lines' or a 'deep'
meaning.[100/]   [3]I can tell you what happened.[200/]   [4]A cop
stopped at a corner, and the man started to watch him.[230/]
[5]Each person was trying to 'out-cool' the other.[320/]   [6]That
is the extent of my insight and feeling.[500/]   [7]I wish I
could give you a more thorough response, but I can't.[500/]

"CORNER"

ISTJ   Jeff

I   [1]The poem "Corner" is about a civilian and a cop

staring each other down is sort of a way.260/ [2]This is true

through some passages in the story such as "I cannot back

down", and "watching me watch".240/ [3]Its about the civilian

acting as the public and the police officer acting as the

higher power in his throne or "saddle".300/ [4]Obviously the

civilian has to act like he's keeping his cool and being

brave as like the author says like in a bull ring before the

fighting in order to get the point across that he isn't

scared of the cop.320/ [5]Then the cop has to act responsible

and also keep his cool as if to set an example.320/ [6]The

poem gives the idea that people and cops are out to get each

other you can see this by sentences such as "As if he were

my enemy or death" or Everything holds me back".300/ [7]This

isnt the right kind of perception we should have.100/

APPENDIX F

SF PROTOCOLS

"USE OF FORCE"

ISFJ   Drew

I   [1]This story seems very real, for I'm sure that everyone

has had an experience close to that one.[130/]   [2]You know that

you should do it, but you don't want to.[130/]   [3]If you aren't

feeling well, and something good is going to happen to you

that day.[500/]   [4]Another possibility, is like in the story

Who Has Seen the Wind, when Brian puts up his hand when he

shouldn't have, just because he always did.[500/]   [5]In this

story the reader feels fear and sadness for the little girl,

while feeling furious and tempted for the doctor.[120/]   [6]This

story, although placed in the past seems very real, just

like it might happen to me or someone I know.[100/]

"USE OF FORCE"

ISFJ   Andrea

I [1]The Use of Force, a short story by William Carlos

Williams tells the experience of a small town doctor paying

a house call to a relatively poor family with a sick little

girl.230/ [2]It relates the defiance of the girl to admit

that she is sick and the weakness of her parents to overcome

her pride.300/ [3]The doctor, a figure normally associated

with care and gentleness, becomes defeated by his fury and

uses force on the girl.230/ [4]Through detailed information

and little direct dialogue, an effective and descriptive

narrative unfolds.420/ [5]This narrative tells of pride and

of defiance in submission.300/ [6]As a child grows and

matures, he begins to develop a distinct personallity, as

well as his own views and outlook on life.300/ [7]The child

begins to harbor a desire to assert his indentity while

still living under the close scrutiny of parents and other

authoritative figures.300/ [8]These personal beliefs clash

with those of the authoritative figures and provides a

struggle for the child not to be overruled by

conventionality.300/

II [9]The little girl within the short story, is struggling

to show her own identity and her stubbornness is apparent as

she refuses to allow the doctor to examine her throat.320/

[10]While, perhaps, this may not be the most ideal way for her to demonstrate her independance, it still shows that she has a fiesty spirit that will not surrender easily under pressure, nor be persuaded by her parent's shame towards her or the doctor's force. 320/ [11]When at last the doctor does succeed, her reaction is further indication at her disappointment in herself. 320/ [12]These demonstrations of child indentity should not be scolded by parents, nor should the child be forced to conform. 130/

III [13]On the other hand, the parents lack of discipline and their own submission to the child's "temper tantrum" perhaps are not to be condoned either. 340/ [14]While a child is beginning to develop their own personality, a large amount of guidance and support are also required to help the child develop positive attitudes and views. 340/ [15]The girl within the short story is showing signs of becoming a demanding and tempermental child caused by her parents treating her as a spoiled "brat". 320/

IV [16]The doctor looks upon the parents with contemptness their failure to settle their child. 320/ [17]The doctor loses control of himself as he attempts to match his wits against the girl's. 320/ [18]By the end of the story he has forgotten all usual manners of gentleness and kindness, and has permitted his own untamed rage to show throw. 320/ [19]Within

the "typical society", a doctor is normally seen as calm and compassionate, but here his totally unconventional anger is seen in all its glory.[130/]

V [20]Throughout the short story all of the characters are seen to exhibit a return to unconventional behavior except for the girl who has yet to learn what is normal and what should be resisted.[300/] [21]As a society, it is healthy to live lawful, controlled lives, but we must not allow our own indentities to be swallowed up by society.[390/]

"USE OF FORCE"

ESFP   Heather

I   [1]I get many feelings when I read this story.100/
[2]First of all disgust for the doctor.120/   [13]He could of
behaved more proffesionally.130/   [4]I mean of you can't act
better than that don't act at all.130/   [5]Next I feel sorry
for the mother and father.120/   [6]They must feel awful as
they watch their little girl go through hell.300/   [7](Sorry
but that is the perfect word)500/   [8]There are many things to
say about the little girl.130/   [9]First of all, anyone who
acts like that obviously is used to getting her own way.320/
[10]Secondly, I wonder why she's so scared to let the doctor
find out that she has tonsillitis.200/   [11]Also why didn't
she tell her parents that her throat was sore.200/
[12]Thirdly, I do pity her.120/   [13]Having something forced
down your throat when obviously you don't want it there is
no fun.130/   [14]Also there's the matter of defeat.130/   [15]She
didn't want anyone to find out her secret.230/   [16]She tried
really hard not to let the doctor see.230/   [17]Yet he
did.230/

II   [18]I think this story took place a long time ago.280/
[19]First of all, doctors don't usually make house calls
anymore.130/   [20]And if they did they certainly would use a
silver, unsteralized spoon to help himself get a throat

culture down someones throat.130/

III [21]The story was written in a rather unusual way.420/ [22]It was hard to figure out which character was saying what.200/

IV [23]Overall I thought it was an O.K. story,400/ [24]Not the best I've read and not the worst.400/ [25]It is different.400/ [26]Off hand I couldn't tell you what the theme is but I do know some other factual-enough type boring things.200/ [27]The mental point of view in the story is narrator as participant.260/ [28]We learn of the characters both directly and indirectly.220/ [29]The mood set is one of frustration and annoyance.260/ [30]The mother and father are flat characters, while the doctor and daughter are round characters.220/ [31]The setting is in a house probably on a farm and in the olden days.320/ [32]This is all I can think of for now but I'll make your job easier by darkening all the periods and commas.500/

"THE USE OF FORCE"

ESFP   Alison

I   [1]Considering the fact that I don't like reading, I
actually enjoyed the story (to a certain extent).100/
[2]Maybe it was the fact that I wasn't _forced_ to read it.100/

II   [3]I thought the story was set, quite a while back in the
olden days.280/   [4]The plot was believable in the sense, when
little kids get sick they try to hide it from their
parents.130/   [5]I can relate.130/   [6]Also it seemed that the
parents had a lot of problems.300/   [7]They yelled alot at
each other and had little patients with their daughter.320/
[8]The doctor kept most of his anger inside and showed very
little to the others.230/   [9]The little girl was a good
fighter so you might assume that she had to protect herself
alot (maybe from her parents).320/   [10]Well for some reason
this kid did not like this doctor or else there would be no
reason for he to attack like that unless it was just because
he was a stranger.320/

III   [11]All around the story wasn't that bad.400/   [12]The
author must have had some purpose in writing it whether he
had been in that situation where even though he knew the
doctor would help him he resisted or he might just have been
bored and decided to write about this little girl.430/

"USE OF FORCE"

ESFJ   Michelle

I   [1]When I read this story, I think of my parents.130/
[2]My father is a doctor and he works in a clinic, my mother
is a registered nurse and she works in a hospital.130/
[3]They are always discussing medical cases they are
experiencing at the time, nothing near so dramatic as this
story.130/

II   [4]Also it makes me think of the future.130/ [5]I've
always wanted to be a doctor - maybe specializing even, or a
nurse.130/ [6]This story is like a dramatized case of what I
might encounter if I was to get into one of these
professions.330/ [7]A third thing this story makes me think
about is the way parents treat their children.130/ [8]The
child in this story appears to have a fear of strangers,
sections 65 through 75 of this story will explain this
presumption.320/ [9]The girl in the story appears to be an
only child with a furocious temper.320/ [10]The doctor in the
story thinks of her as a "savage brat", also implying that
her parents spoil her.320/ [11]Her behavior has her parents
feeling very embarassed and disturbed.320/ [12]This case is
uncommon but not unreal.500/

"Use of Force"

ISFP   Jillian

I   [1]This story is basically about the conflict of a doctor

and a very persistent patient.[230/] [2]It tells about the

doctors struggle to defeat the little girl and examine her

throat.[230/] [3]In simple terms it is about a doctor truing to

overcome his feelings about a bratty child.[320/]

II   [4]There are two types of conflicts in this story - man

vs man, man vs himself - and they are shown in many

ways.[250/] [5]One conflict is between the doctor and the

child, this is an example of man vs man.[250/] [6]This entails

the struggle of the doctor against the constant persistence

of the little girl.[320/] [7]Secondly there is the conflict of

man vs himself.[250/] [8]This is shown in both the doctor and

the child.[320/] [9]The doctor is fighting his feelings toward

the little girl.[320/] [10]He gets so frustrated with the girl

that he has feeling of great anger and wants to hurt her yet

he must control these feelings therefore creating a conflict

from within.[320/] [11]Next is the little girl, not only is she

struggling with the doctor by she also is struggling with

herself, mainly her fear of the doctor.[320/] [12]She knows she

needs help yet the constant fear keeps her from getting it

and also makes her willing to do anything to keep the doctor

away.[320/]

III [13]The conflicts, and all the feelings in the story are shown from first person point of view with the doctor as the narrator.260/ [14]He relates his feelings, actions, and thoughts to us.260/ [15]Although he relates his own, the feelings of the mother, father, and child, can only be shown by the doctors descriptions and what they say.260/

IV [16]Through the doctors evaluation of the situation many feelings are produced as well as the mood of the story.260/ [17]Most definitely is a feeling of tension.260/ [18]The doctor and the patients have not met and the childs parents are apprehensive about this new doctor.230/ [19]The child creates alot of the tension because she is so fearful, bratty, and "savage".300/ [20]Another feeling, given by the parents, are the feelings of fear, worry, and distress.320/ [21]Although they are not fully trusting in the doctor, their fear for their child overrides this and they are willing to do anything for the little girl.320/ [22]The whole mood of the poem is an eerie, melancholy suspense.260/ [23]No one really knows what is going on between the doctor and the child.200/

V [24]With all the elements in the short story - conflict, point of view, mood - there is created a fairly well written story although more description would fit.420/ [25]The ending is clean and leaves everybody in tune with what has happened yet still leaves some degree of curiosity as to the outcome

and lets the reader free to think upon what he has read.420/

"Use of Force"

ISFP   Ryan

I   [1]This story reminds me of many experiences I can

remember from my child hood.130/   [2]The constant struggle

between doing what you were told or suffering the

consequences.300/   [3]I remember one time when I was five or

six, it was one of those dreadful suppers, with turnups and

cullyflower.130/   [4]I was not going to eat my turnups, I was

told to or else.130/   [5]So I faced the consequences and sat

there for about an hour crying and hollering that life isn't

fair and I wasn't going to eat my turnups.130/   [6]I now can

emagine what my parents must have thought about the brat

sitting at the table bawling his head off because of some

stupid turnups.130/

II   [7]I can also remember not brushing my teeth when I was

little and thinking it was smart.130/   [8]Boy was I wrong!500/

[9]I learned the hard way too;130/   [10]sitting in that rock

hard dentist chair, listening to that ear peircing sound of

a drill grinding teeth, smelling that horrible smell of

burning teeth, and those needles!130/   [11]Those scared me out

of my mind,130/   [12]Of course the dentist had to show you the

needle, the whole inch and a half.130/   [13]That was horrible

and ever since then I have been a faithful brusher of my

teeth.130/   [14]These are all incidents I can look back on and

laugh at now that I am older, and I am sure that the little girl will to when she gets older.[500/]

"CORNER"

ISFJ   Drew

I   [1]I really don't like poetry, and this poem explains

why.[100/] [2]It's not at all talking about something specific,

just a normal thing in life.[430/] [3]There isn't any real

rhyme in it, it's just like a story.[270/] [4]I would rather

not have to read things, that I already know.[500/] [5]Most

poems are just everyday things just fancied up.[500/]

"CORNER"

ISFJ   Andrea

I   [1]The poem, "Corner", tells of the psychological battle between a young man and a policeman.300/ [2]They test each other's strength in order to see who will back down first.320/ [3]Through their actions we see that they're both tense and scared.320/ [4]The tension mounts as the two try to out-wait the other, until finally the policeman rides away.320/

II   [5]Both of them try to appear as though they are cool and that the fact that the other is trying to stare them down isn't affecting them.320/ [6]In actuality, both men are acutely aware of the other's prescense and are reacting to it.320/ [7]The policeman clenches his fingers and the young man pulls out a cigarette to appear brave and tries to look nonchalante by spitting out his gum.320/ [8]He shifts his weight as the policeman shifts his upon his saddle.230/

III   [9]The heat between them is compared to the burning heat of the sun that is beating down upon them, as well as to the tension that is felt before a bull fight.310/ [10]The two are in silent competition to see who will back down first.320/ [11]Neither one of them really knows why they are enemies or why they resent each other.320/ [12]They are simply acting

out the roles that society placed them in.320/ [13]They are

not sure why they are even standing there, watching each

other.320/ [14]It is just happening as a direct result of

they way they feel that they must act.320/ [15]They are both

trying to appear calm and collected, but inside their minds

are spinning and their hearts are pounding.320/

IV   [16]Just when the young man feels that he has reached his

limit and will soon have to react outwardly, the policeman

drives away.320/ [17]Perhaps the policeman does this in order

to have the satisfaction of knowing that the boy's eyes will

be on him as he makes the first move.320/

"CORNER"

ESFP   Heather

I   [1]I can picture this poem fairly well.[100/] [2]The teenage
rebelious boy trying to prove something to someone.[320/]
[3]The cop trying to show his power.[320/] [4]The actionless
struggle between the two.[230/] [5]The whole scene is rather
typical.[130/] [6]The boy probably comes from a bad home or
something.[130/] [7]He reminds me kind of James Dean. [130/] [8]He
probably owns a black leather jacket and a fancy car or
bike.[130/] [9]Or he always wears a white shirt with the
cigarettes rolled in his sleeves like this[130/]

II   [10]There are a few things I noticed in the poem
english-like in the first like there is a contradiction.[210/]
[11]It says "The cop slumps alertly."[210/] [12]When one slumps
they CANNOT be alert.[210/] [13]When one is alert, one doesn't
slump.[210/] [14]There are some metaphors: "I am becoming
sunlight", similes: "my boots run like tar" "quick as a
crawer."[220/] [15]That is all for now.[500/]

"CORNER"

ESFP   Alison

I   [1]Even though I have read the poem already a couple of
years ago, it seems a bit different than it did back
then.[100/] [2]I can picture the setting and what is going
on.[100/] [3]They are both watching each other long and hard,
every move they make.[230/] [4]Neither on of them wants to back
down.[230/] [5]They have something to prove to each other.[320/]
[6]The guy is most likely a teenager, maybe kind of scruffy
looking.[130/] [7]It says "I knock out a new cigarette - which
is my bravery..." which means he knows he is either under
age to smoke or just the he doesn't feel right smoking in
front of him.[320/] [8]The police officer could be prejudice
towards young people on the streets thats why he is keeping
an eye on him.[320/] [9]It was a very different type of poem,
most have to deal with setting and mood, but this one
centers mostly on these tow characters.[110/] [10]Since it is
told in first person (the kid) you can't get the officers
side of the action.[260/] [11]He might not even realize the
affect he is having on this kid.[320/]

"CORNER"

ESFJ   Michelle

I   [1]The guy with the cigarette reminds me of the kids in school here.130/ [2]At least all the kids who smoke.130/ [3]Why do they smoke?500/ [4]And they leave the door open, and all the cold air rushes in during winter.500/ [5]I guess most of them get started because of peer-pressure.500/ [6]Some say it relaxes them.500/ [7]The guy in the story says it is his bravery.230/

II   [8]Cops are strange, they're bizarre500/ [9]In this movie I saw a little while ago, the cops drove around the suburbs (almost) looking for trouble.500/ [10]The was this black guy named Kid walking down the street - he was going to his friend's house.500/ [11]And the cops stopped him and were interigating him.500/ [12]They called him Eraserhead, told him to shut-up when he attempted to ask them a question and informed him that they'd be watching him.500/ [13]The cop in the poem is weird too.130/ [14]He just sat on his motorcycle and stared at the guy and didn't say anything and didn't move.230/ [15]It's a wonder the other guy in the poem felt creepy.130/

III   [16]Another thing that caught my attention is the many illustrations the poet uses.210/

For example,

> It is like a bull ring as they say it is just
>
> before the fighting.

[17]I don't even know what that looks like.[200/] [18]The poet should use illustrations that everyone can relate too.[420/]

IV [19]The poem was interesting but I don't know if it will have any particular effect on me.[410/] [20]Certain phrases caught my eye, like,[210/]

> I just stand there watching.

[21]I do that sometimes.[130/] [22]It's like a reprieve from the real world, if you can dig into your subconscience at the same time.[330/] [23]Sometimes, when that happens to me, it freaks out my brother and my parents.[500/]

"CORNER"

ISFP   Jill

I   [1]This poem is basically composed of alot of imagery and description.[220/]   [2]It involves the conflict between the cop and the boy and it depends entirely upon diction creating distinct images.[220/]

II   [3]The first stanza sets up the tone of the poem as well as the scene.[260/]   [4]The feeling is one of tension, uneasiness and the struggle between the two.[260/]   [5]It describes the cop and the boy in something like a staring match and gives the description of the cop being tough and powerful.[210/]

III   [6]The next stanza tells more of what the narrator thinks.[250/]   [7]It tells that each tough front that the cop and the boy are putting on are only fake and each is nervous and does not know what to expect.[320/]   [8]The scense set in this stanza is the cop wanting to do something and the boy just watching and waiting.[230/]

IV   [10]The next few lines tell us how each is acting and putting on the fake front.[250/]   [11]The boy tires to act tough by smoking and just acting as if he doesn't care and the cop

doing the same.320/ [12]Both are waiting to see what the other will do.320/

V [13]The next stanza is totally dependent upon imagery.220/ [14]It describes what is going on around the cop and the boy.240/ [15]It sets a definite picture in the readers mind.240/ [16]It describes the traffic behind the 2 people probably meaning the chaos, and the sum that surrounds the boy which acts as the seperator.300/ [17]It describes the cops hat and finally it tells how the boy must stand his ground.230/

VI [18]The next stanza is more of an interpretation.250/ [19]It talks mostly of the boy and his struggle within himself and the stanza after that also describes the boy.250/ [20]The cigarrette acts as a symbol of his toughness.310/ [21]It basically questions the whole purpose of the confrontation and talks about how the boy is fearful and terrified on the inside yet appears cool and careless on the outside.310/

VII [22]Finally the last two stanzas end it of by using the cop as the seemingly winner because he rides still leaving the boy to watch and wonder yet it is the boy who stood his ground without turning back.310/

VIII [23]The poem uses many interesting words to help create it's tone and mood.[210/] [24]These words include "accuses", "fake", "splay and clench", "bravery", "divides", and "smug".[210/] [25]As well ad these words, there is alot of symbolizum in the poem.[220/] [26]Some examples of this include the sunlight representing the inner struggle of the boy, the cigarrette as a symbol of the boy's toughness.[310/] [27]Another good example is the most prominent symbol in the poem being the cops hat.[220/] [28]This represents the conflict between the boy and the cop.[310/] [29]In the poem it describes the helmet as being white like a bull ring just before fighting.[220/]

IX   [30]Basically this poem is composed of key diction, imagery, and symbolism to create a definite scene and leaves the reader with a specific feeling.[220/]

"Corner"

ISFP   Ryan

I   [1]This poem sort of reminds me of squaring off for a
fight against another person.[130/]   [2]It's like when you have
just committed yourself and there is no backing down.[130/]
[3]You stare at him, he stares at you, nothing matters.[130/]
[4]All you worry about is making sure he doesn't get an
advantage and make you look like a fool.[130/]   [5]It's really
only happens to me a few times, and even then I don't want
to fight.[130/]   [6]I look in his eyes and I can tell he doesn't
want to fight.[130/]   [7]But if we don't our peers call us wimps
and losers, it's all just a matter of joining social status,
becoming more macho or cool.[130/]   [8]This poem also reminds me
of how I usually feel around cops.[130/]   [9]Nervous.[120/]   [10]I
don't know why, maybe because they always stare at you like
you have done something wrong.[130/]   [11]Like your the worst
scum on earth.[500/]   [12]They just always give me a creepy
feeling and it bugs me.[120/]

APPENDIX G

NF PROTOCOLS

"USE OF FORCE"

ENFP   Teresa

I   [1]The short story <u>The Use of Force</u> by William Carlos Williams tells a tale of co-operation.[300/] [2]In order for two people to achieve a certain goal, there must be co-operation between the pari before success can ever be attained.[350/] [3]The doctor in this story, because of his impatients and ignorance can get no cooperation from his young patient.[320/] [4]Due to the lack of communication between him and his patient, the young girl and her parents and between the doctor and the patients parents, events get increasingly more difficult to handle an in the end, force is used by the doctor to achieve his goal - the examination of his patient.[320/]

II   [5]If we look at the situation through the doctors eyes, seeing that force is necessary to achieve desired goals, then we can come to understand why the world is so full of force and violence today.[340/] [6]The short story <u>The Use of Force</u> is mirror image, although on a smaller scale of what the communication and co-operation, the world is indeed like this.[350/]

III   [7]When Williams first began describing the situation, he explained the stubborness the young girl Matilda possessed

and he explained the desires the doctor possessed.230/ [8]The

doctor wanted something that Matilda Matilda had, she didn't

want to give it to him so there was open rivalry right from

the beginning.320. [9]There was no thought of trying to humor

the child or to please her just to get what he came for.320/

[10]This is the key to all that is wrong with society.340/

IV   [11]If the taker, would take with less forceful actions,

then the giver might be more willing to give.340/   [12]The

doctor, as soon as he realized that his patient wasn't

willing to co-operate, resorted to force which made the

situation worse, which esculated the amount of force

needed.230/

V   [13]If there had been some communication right form the

start between the doctor and his patient, then perhaps the

patient would have been more willing to co-operate with the

doctor.340/

VI   [14]If people would try to communicate although it may

take more time to achieve the same goal that force would,

then the world would be a better place to live and people

would come to realize that all force does is develop

distrust, hurt feelings and make the person who was abused

want revenge.340/   [15]So there is a cycle when looking at

force, and once it has been used, it is very hard to

stop.340/

"USE OF FORCE"

ENFP   Fred

I   [1]Reading this short story, I got the feeling it had no

purpose.430/ [2]It was confusing, and at times to me

repulsive.410/ [3]I couldn't really feel for any of the

characters or understand why they were doing what they

were.130/ [4]In my experience with the doctor, even at a

young age, I know this type of thing _never_ happened.130/

[5]It also bugged me how quick the story progressed, in such

an impossibly unthinkable way.130/ [6]Things just happened

too fast.400/ [7]Also, the characters were extremely

farfetched and unbelievable.420/ [8]The doctor, for example,

feel in love with the adorable girl one minute, and the next

minute he was almost strangling and beating the girl.230/

[9]The mother seemed so farfetched.420/ [10]How a mother could

have so little influence over her daughter is almost

unthinkable.200/ [11]Even a father should easily be able to

persuade his daughter to open her mouth.200/ [12]The story,

in my opinion, had no theme, and was also, well

unbelievable.430/ [13]The author did use good language and

sentence structure, though, which I thought was the only

understandably good part of this story.420/ [14]I found the

character of the daughter totally unrealistic.420/

II   [15]The only thing that could explain the way she was acting was that she was an alien of some sort.200/   [16]She had absolutely no motivation for what she did.200/ [17]Another unbelievable thing is a doctor, a trained doctor, nearly mauling a little girl, drawing blood from her, and pretty well beating her.200/   [18]The short story ended with too many unanswered questions.400/   [19]Why the girl acted as she did?200/   [20]Why did any characters act the way they did?200/   [21]Why the fee for a doctor was three dollars?200/ [22]Why there were no quotation marks?200/   [23]All these questions made the story not even worth it in the end to read.400/   [24]I definately detested this short story.410/

"USE OF FORCE"

ENFJ   Meagan

I   [1]I really enjoyed this story, "The Use of Force".[410/]
[2]I found the description extremely effective, learning an
image of the action in my mind, just like a movie.[420/] [3]I
liked the fact that it took place years ago since doctors
now don't usually make house calls, and definately don't
make $3.00 a visit.[280/] [4]I feel for the child at first, but
when I realize it could be between life and death, I kept
getting frustrated when the doctor, mother or father
couldn't get her mouth open.[120/] [5]Now I have an idea of how
frustrating a child can be when he/she refuses to do what an
adult tells him/her to do.[130/]

II   [6]The child was really disappointed and ashamed because
of her defect, but I don't know why she didn't give in when
she knew that if the doctor didn't find out what the matter
was with her, that she might actually die.[320/] [7]I know that
if I was in her position, I would've opened up right away
after I heard the word death.[130/]

III [8]After completing this, however, I felt anger towards
the doctor when he said it was a pleasure to attack her.[100/]
[9]Like her enjoyed getting all this revenge of the girl just

because she wasn't corroporating.[320/] [10]Sure the doctor

needed to get the child's mouth open, but he should've

felt that it was just for the child's good, not for his own

entertainment.[130/]

IV [11]Now I really wonder if there are doctors like that in

society today that feel that if a patient doesn't want to do

what he/she tells him/her, that the doctor actually enjoys

forcing it physically or verbally on them.[130/] [12]I find it

really sick.[100/]

V [13]Another thing that confuses me is the fact that the

mother or father didn't see that the doctor could've torn

the child apart in his own fury.[130/] [14]That they couldn't

see the pleasure in his face, and didn't do anything about

it.[130/] [15]Watching a spoon getting shoved down the mouth

that was full of blood of my daughter sure would frighten

me.[130/] [16]Especially if such un-needed physical restraints

were used.[130/] [17]The people might've had better luck if

they tried to persuade her more, rather than resulting in

physical attack right away, after she said no just a couple

of times.[130/] [18]The doctor was an absolute in sane man who

should be put away.[130/]

"USE OF FORCE"

ENFJ   Jill

I   [1]In this story, "The Use of Force", there lived a

family with a daughter who needed help.230/ [2]Their daughter

was a very sick young girl who desparately needed help.230/

[3]A doctor was called to the Olson's, the first time they had

a doctor, and the doctors first time being at the house.230/

[4]A disease had been around the school where the family was

living.230/ [5]This disease was diptheria.230/ [6]It odviously

started out with a very sore throat because the little girl

was unwilling for the doctor to examine her throat.230/ [7]He

had to, in a way insult her because she wasn't will to have

her throat examined.230/ [8]Mathilda had no expression on her

face as the doctor was trying to get her to open her

mouth.230/ [9]So he could use a spatula to check for

infection.230/ [10]The little girl was odviously terrified of

the man or of anyone who she did not know.320/ [11]She

literally had a tantrum we he pried her hands back and

shoved the swab, making her gag.230/ [12]She seems to be

scared of touching or "hurting".230/ [13]This word tends to

frighten her, or maybe disturbs the doctor in some way or

another.230/ [19]We, as the reader know that the child is

frightened to let her parents know the truth, but yet I

don't know what seems to be the problem.200/ [15]She wanted

to keep this as a deep secret.230/ [16]Not allowing anyone to

know, especially not her parents.230/ [17]She was furious at the doctor.230/ [18]She was so angry she wanted to attack him.250/ [19]She disliked the feeling of defeat to which she felt.320/ [20]She wanted to attack this disease and also overcome it.320/ [21]She, the child, explained hysterically that the doctor was killing.230/ [22]She must have had a terrifying fright towards him.230/ [23]She felt as if she were being assaulted, her hands tied back, feeling useless, and trying to maintain or keep her secret.320/ [24]The doctor seemed to really be crazy.320/ [25]I think Mathilda noticed this.200/ [26]He admired her beautiful blonde hair and he also said that "he had fallen in love with the savage brat".230/ [27]He seemed crazy.320/ [28]The little girl was terrified of him and did not feel comfortable with any sort of physical touching.320/ [29]This girl was practically going insane towards the whole visit.320/ [30]She felt defeated, scared, and she was furiated with the doctor.320/ [31]Prying her mouth open as if she were a doll.230/ [32]This story is very different, it's meaning is unclear to me.400/ [33]He mentions that people should be protected against her, I think it's the other way around, people she be protected from that maniach.410/ [34]Well these are my thoughts or reactions towards the story.500/

"THE USE OF FORCE"

INFJ   Tanis

I   [1]The Use of Force by William Carlos Williams is a

traumatic tale that shows how human anger can get out of

control, and pain and violence will be the only result of

such unbridled fury.300/   [2]In the beginning of the tale, a

doctor is making a fairly routine call to a patient's

house.230/   [3]Upon meeting the girl, the doctor describes her

as "an unusually attractive little thing".230/   [4]Already, he

has developed a liking for her.230/   [5]As the story

continues, the doctor begins to "fall in love with her"

because of her fiery spirit and determination.320/   [6]But as

the tale goes on, the doctor begins to lose his patience and

his admiration of the child.230/   [7]Her stubborness seems to

bring out the absolute worst in him, "I could have torn the

child apart in my own fury and enjoyed it.320/   [8]The

physicians anger has obviously gotten out of his control and

his "blind fury" has gotten the best of him.320/   [9]Because

of this, he cruelly forces a spoon down the child's throat,

hoping both to discover her sickness, but more importantly

win the battle that their tempers had roused.320/   [10]In the

end, the child was diagnosed as sick, but as the doctor

stated "Perhaps I should have desisted and come back in an

hour or more. No doubt it would have been better."230/   [11]If

the doctor had only calmed his temper and gotten under

control, things perhaps would have gone with greater ease.[130/] [12]But instead of doing this, the doctor let his passionate anger soar out of control, causing him to harm the child, as well as himself (mentally).[320/] [13]This tale proves to us that loss of temper and uncontrollable fury will only end up hurting a situation or problem, instead of solving one.[340/]

"USE OF FORCE"

INFP   Alice

I   [1]I hated the short story "The Use of Force".[410/] [2]The

style of writing chopped up the story into tiny bits that

distracted the eyes and didn't make for smooth reading.[420/]

[3]The doctor's brutal use of force disturbed me as was the

narrators biased opinion that the child was crying in defeat

of shame for exposing her tonsils.[130/] [4]The mother and

father were shallow characterless phantoms with only the

pretense of being caring parents.[130/] [5]William Carlos

Williams gold plated his characters with cheap plastic and,

plastic being rather brittle and frail, chips off his

characters like old paint.[420/] [6]The child's defiant,

rebellious nature, probably wrought up by the doctor's

presence, is magnified and exaggerated to sound as if she is

a demoness - when really, all she probably felt was fear and

distrust of a total stranger, rightly felt because of the

doctor's ensuing battle with the use of force.[320/]

II   [7]His brutality will probably scar the child - both

physically and mentally, for the rest of her life - creating

a total fear for strangers and doctors alike.[320/]

III [8]Williams also does not tell much about the setting

what time period, where it took place, - that would probably

be insightful to the reader and make it more understandable.420/ [9]Williams also uses stereotypes of characters.420/ [10]The meddling wife, the brutal, strong father, the spoiled overreacting daughter.420 [11]They all act in a way which is predictable and, frankly, boring.420/

IV [12]If this story is designed to enlighten the readers about human brutality and one track mindedness and the cruelty that can be found in man, then it is a pointless task, as most concsious people are aware of those feelings and probably have heard enough of it on the News every night and in the paper every morning.430/

V [13]If this is about doctorale brutality, then I think Williams could have done more than just reap the profits from it.430/ [14]If it's merely a story from Williams imagination, a creative work – then it is a very bad one.400/ [15]The use of spaces to seperate every few lines chops things too much, the characters are shallow and predictable and the story of brutality and breech of human – patient trust is a distasteful object to expand upon.420/ [16]I believe this is a perfect example of the deterioration of human society.340/

"THE USE OF FORCE"

I   [1]William Carlos Williams short story, "The Use of Force" describes a battle of wills between a doctor and his young patient.230/ [2]The young girl is aware of the fact that she has a life threatening disease, but she feels that as long as she keeps it hidden, she will not have to face up to the reality.320/ [3]She has seen or heard of other children who have died from the disease, and this has terrified her into denying her symptoms.230/ [4]She has decided to protect her secret at all costs, fear driving her to break the boundries of respect a child must show to an adult.320/ [5]By allowing the doctor to take a throat culture, it would be like accepting the reality of her possible death.320/ [6]She can force off the reality of her illness, allow herself to deny its truth, but only for so long.320/

II   [7]For the doctor, the child represents every patient, every child with diptheria he has not been able to help.320/ [8]All of his frustrations of the his inability to help those neglected cases, are focused upon this one child, and her denial.320/ [9]He could do nothing for the others, but he can and will get a throat culture from Mathilda.230/ [10]He cannot help but love and hate the child all at the same

time, who is so valiantly fighting what he represents to her
- the truths - and death.[320/] [11]Although he tries to tell
himself in the heat of the struggle, that he was getting the
culture by using brute force for her own good and the good
of others, in reality he is taking out his anger and
frustration on the child.[320/] [12]Overpowering someone,
whether one likes to admit it or not, gives one sense of
greatness, of strength and power.[340/]

III [13]Just as in nature, in a battle the strong will
prevail.[340/] [14]As so in this story.[500/] [15]A young girl,
driven into action by sheer terror, is after all, just a
frightened little girl.[340/] [16]And a strong man who deludes
himself into thinking his intentions are honorable, can
easily overpower such a young girl.[340/]

"CORNER"

ENFP   Teresa

I   [1]The poem, "Corner" is one which describes the conflict

between a policeman and boy.[230/]   [2]For some unknown reason,

the moment they see each other there is a rivalry between

the two.[230/]   [3]the author with the use of diction and

contrasting metaphors reveals to the reader the mood and

felling felt by both man and boy.[240/]

II   [4]The oxy-moron "slumps alertly", indicates the

policemans not physical, but mental awareness.[310/]   [5]He is

aware of his surroundings, yet he his revealing to those who

look upon him that he is tired and unaware.[320/]

III   [6]The line "which is my bravery" is used after

describing how the boy spat out his gum and "knock out a new

cigarette.[230/]   [7]These were acts of defiance towards the

policeman and he knew that he was fooling no one.[320/]

IV   [8]The conflict build with the heat of the sun.[310/]

[9]Neither of them willing to back down and yet both of them

becoming increasingly more uncomfortable.[320/]   [10]"My levis

bake and my t-shirt sweats". The boy by this point is

wanting to forget the unspoken challenge between the two,

yet he cant, he feels threatened by the policeman who is the

"Prince of coolness. King of Fear"320/   [11]The policeman

knows this is how the boy is feeling and by leaving so

abruptly - "he blasts off, quick as a craver" - he is really

laughing at the boy who he though might have been a worthy

opponent at the beginning of the episode.320/

V   [12]As time wore on the boy became less sure of himself,

the policeman, sensing this became more sure of himself, and

then laughing at the boy, drove off knowing he had won the

battle.320/

"CORNER"

ENFP   Fred

I [1]This poem is a relatively average poem.[410/] [2]I don't
think the author has much of a plot or purpose in his mind
concerning this poem.[430/] [3]The poem is, therefore, a
descriptive.[270/] [4]The way the poet uses words leads to a
very realistic, easy to see poem.[420/] [5]The similes and
other speech devices help the reader visualize what is going
on.[240/] [6]The story develops nicely through the first seven
stanzas, but then ends abruptly.[250/] [7]The reader thinks
there will be some sort of action between the cop and the
person, but in the end, nothing happens.[250/]

II [8]The author feels what he is doing is an act of
bravery, that for that reason, he is some sort of hero.[320/]
[9]This is not true, as the poem ends with the cop quickly
departing, and the person standing there, looking almost
idiotic.[230/]

III [10]The author makes an assumption that the cop is an
enemy.[230/] [11]A typical stereotype.[320/] [12]The cop is not at
all an enemy, not at all waiting to jump on the person as a
bird of prey would.[320/] [13]In fact, the cop is on patrol,
and just happens to look across the street to see the
person.[230/]

IV   [14]Whatever happens to the person in the last three stanza's is extremely descriptive.210/   [15]The heat of the day is adding to the heat that the persons feels from within to create an unbearable scorch.310/   [16]The person may feel that he has done something wrong which could provoke action from the officer, when in fact, the author is merely glancing across the road.320/

V   [17]There is no real theme in this poem, as it ends so without action, or even justification.420/   [18]There is however a definate mood in this poetic work.260/

VI   [19]A mood of explosiveness, meaning that something could happen at any instant is felt in this poem.260/   [20]Also, a mood of distrust and ill-feeling also emerge from this poem.260/

VII   [21]Over all, this poem is fairly good.400/   [22]Modern poems can not be compared to the Renaissance, Shakespearean times.270/   [23]This is why I did not get full enjoyment out of this poem.410/   [24]The poem may have been good, but not at the calibre of many other poems.400/

"CORNER"

ENFJ   Meagan

I   [1]This poem, "Corner" did not really effect me in any
way.410/   [2]For one think I don't often read poetry, but when
I do it is often about things such as love, friendship, war,
death, or about the environment.120/   [3]Probably one reason
why this didn't effect me would be because I didn't fully
understand what it was about.200/   [4]There was good
description and tension throughout this poem, but not enough
for me to get involved.420/

II   [5]At the end I'm not sure if the cop went after the man
telling the story, or someone else.200/   [6]The cop did
probably go after the narrator, but it wasn't that clear to
me.200/

III [7]There is something definately going on between these
two characters, and I'm not sure what it is.200/   [8]They both
try hard to seem at ease with each other, but they do not
succeed.320/

IV   [9]The comparison and contrast is also quite good
throughout this poem.420/   [10]The way the narrator switches
from his actions to the actions of the cop is quite
effective.420/

V 　[11]There were also a few figures of speech used in this poem like similes and metaphors, which added to the description.[220/]

"CORNER"

ENFJ   Jill

I   [1]In this poem "Corner", the first stanza is resembling

how police officers have such a recognizable first

impression./ [2]It says how they lean cool-like against their

motorcycles and stare you down as to intimidate you.230/

[3]This second stanza resembles how scared and uptight you

are, or shows that you are lying and not at ease.320/ [4]In

front of a cop, you know you have done something wrong, and

it seems as though it is time for the world to end.330/

[5]Then the guy is just standing there, acting cool and

bravely takes out a cigarette.230/ [6]He is looking out upon

the way, realizes that the cop spotted him and he knows he

is doomed.230/ [7]He appears to be the cool, rebelish, brave

kind of guy on the exterior, but in the interior he is

really bundled up with fear and nervousness.320/ [8]The poem

is trying to let the reader know that being cool is the

wrong way to being right.350/ [9]The Prince of Coolness"

eventually turns you in to the "King of Fear".340/ [10]The

cop is there to watch you, in doing something against the

law and the boy is waiting for "the watcher" to get him.230/

[11]The fear of the cop makes him no longer "Mr. Cool", but he

realizes that cool is not right!320/ [12]This poem is dealing

with a cop and his prey!300/

"CORNER"

INFJ   Tanis

I   [1]This poem is about the conflict that exists between
two forces.300/   [2]The forces are not necessarily good and
evil, but there are two definite sides taken – one by the
poet and one by the policeman.300/   [3]The author is probably
young, perhaps dirty looking, and may be considered by the
officer a "hood".320/   [4]The officer on the other hand, is
clean cut and honorable, and yet there is an evil sense
about him, perhaps in the way he cooly stares.320/   [5]The
author calls him "King of Fear" showing that the policeman
has the upper hand.310/   [6]The author is trying to stand up
to the powerful officer, and though he looks confident, in
the inside he is nervous and afraid.320/   [7]The policeman as
well probably feels some fear, but would never let his
emotions reveal this truth.320/   [8]Both of them are uneasy as
the poem states "His ease if fake. I can tell, My ease is
fake. And he can tell".230/   [9]Neither man knows quite what
to expect from the other and while each fells that the other
is offering him some sort of challenge, both are on the
defense.320/   [10]The traffic that runs between the men
represents the differences that keeps them from being
friends and makes them enemies.310/   [11]Nearing the end, the
author begins to be very ill at ease.320/   [12]He cannot
understand shy the officer is staring him down, and he

cannot understand why he himself cannot just leave the spot - it is as if his shoes have become a part of the sidewalk.[320/] [13]Suddenly, just as soon as the author feels he can't stand the pressure anymore, the policeman blasts away, and the spell is broken.[320/] [14]The officer's smugness perhaps shows that he was simply playing a game, and feels he has won.[320/] [15]The author was absolutely powerless over the policeman.[320/] [16]This type of confrontation represents our society today - one force against the other.[310/] [17]There is no defined "good guy" and "bad guy" but the forces exist, and as long as they exist, conflict will as well.[340/]

"CORNER"

INFP   Alice

I   [1]I donnot like this poem.[410/]   [2]The style is coarse and
ugly and so are the topics and the characters.[420/]   [3]It
deals with unmasked, revealing hatred between 2 people.[300/]
[4]They are themselves stereotyped - the tough, bad cop, the
tough, proud gangster guy.[320/]   [5]This seems too much like an
ugly toy for a child to play with.[500/]   [6]Large, clumsy,
coarse and useless.[500/]   [7]It does not teach much but to
hate, and the author's pride in creating it is clearly
displayed and produces a gaudy sort of self centeredness in
the poem.[410/]   [8]It is as though a head hunter from the south
was brought in to the courts of King Authur.[330/]   [9]Cruel,
rude and barbaric, it cannot learn to change itself and puts
an air of pride upon itself to make up for the
imcopetence.[400/]   [10]The poem sounds as if he were just
writing after he had attended a workshop for hyperboles,
similes and personifications.[400/]   [11]It sounds all too made
up.[400/]   [12]Like a little girl wearing gaudy jewels and make
up, and is not at all flowing free or heartfelt emotions
sounding.[400/]

II   [13]Although the poet may be a master at creating
tension, he should work on creating plot and all the other
aspects that good literature possesses.[420/]

"CORNER"

INFP   Jennifer

I   [1]The poem the corner describes a battle of wills

between a police officer on power trip and an idignant

teenager, resentful of the way the cop has stereotyped as

just another good for nothing teenager.[300/]   [2]The cop cannot

see beyond the way the teenager dresses and acts; tough and

rebellious.[320/]   [3]And neither can the teenager see beyond

the cop's macho, emotionless exterior to the human being

which must lurk beneath the facade.[320/]   [4]The two are

separated by the street and cars going by, as well as the

difference in their ages and values.[320/]   [5]They both have

their backs against the wall, to give up first would be to

admit defeat, and admit the victory of the foe.[320/]

II   [6]Both characters in the poem are trapped by their

stereotypes.[320/]   [7]Neither can see each other as anything

other than "macho cop" and "rebellious kid".[320/]   [8]The

teenager is particularily upset by the cop just jumping to

the conclusion that he is automatically up to no good, just

because of his age and his "tough-guy" facade.[320/]   [9]And the

teenager feels as though he is obliged to live up to the

cop's image of him.[320/]

III [10]For the few moments which seems like forever, when they are facing off, time stands still.260/ [11]The teenager plays into the cops hands, not quite knowing why (perhaps because humans always seem to live up to the bad stereotype, like a trap) and acts in way which enforces the cops view that he is just another teenager with an attitude, up to no good, as usual.320/ [12]But in the end, it is the cop who breaks away in the end, uneasy perhaps that he could do nothing to the teenager.320/

IV   [13]This poem encompasses an all to common battle of will between adult and youth that results from lack of communication and prejudice.350/ [14]Situations such as these could be avoided if people were not so quick to judge.350/

APPENDIX H

NT PROTOCOLS

"USE OF FORCE"

ENTP   Doug

I   [1]"The Use of Force" is a story about a doctor, a young

girl and their struggle to discover her mental illness. 230/

[2]On the surface it may seem very simple, but there is much

more depth to this story. /   [3]I beleive the author is making

a statement about life, saying that often people require

using force in order to achieve something that will be

benifitial to all. 300/   [4]Although I became somewhat confused

at the doctors remarks about wanting to kill the father. 200/

[5]Either the girl had driven him into such a state of

irrationality that he was becoming enraged with fury or he

was infact a deranged person. 320/   [6]This story make me think

about the human temper and how easily we can undergoe rapid

emotional swings. 330/   [7]If a young child could make this man

want to kill, what could happen if he encountered a truely

madening situation? 500/   [8]How would he react? 500/   [9]This

question can be applied far beyond this story and is the

cause of most of our problems in society. 340/   [10]People

become angry and thus make irrational choices and

decisions. 340/   [11]The doctor may well have achieved his goal

without all of the struggle, if he had left the girl in the

state she was in and had tried a different aproach much

later. 350/

II   [12]By persisting in an angry and annoyed state of mind the doctor ultimately did not achieve his goal.[350/]   [13]Sure he discovered her problem and collected a throat culture, but in the process made the girl furious, resulting in her attacking.[230/]   [14]Again I see a parallel between this story and life on a larger scale.[330/]   [15]Take for instance 2 countries.[500/]   [16]One may do something to anger the other, in the state of anger, the other may speak or act irrationally causing a conflict which may result in the death of more than on little girl.[330/]   [17]I also think there are many other themes or ideas to be extracted from this story.[340/]   [18]But to me this one seems very important and if we don't learn from our mistakes we are dumber than we think.[340/]

"USE OF FORCE"

ENTP   Jennie

I   [1]After reading such a confusing story, I finish with frustration.100/ [2]Some actions, words baffle me.200/ [3]I only don't understand because my actions would have been different.130/ [4]Why did the young girl hide a disease that could be fatal?230/ [5]Didn't she realize she might die?500/ [6]I know I would have checked and fixed it before it got any worse.130/ [7]Did she keep it from her parents for her sake?500/ [8]But what could be beneficial?500/ [9]Why would she fight a caring doctor?500/ [10]Why didn't she want an expert to help her heal?500/ [11]It made me feel frustration for the doctor; knowing that if that poor girl had diptheria meant that her precious face and magnificent blonde hair might never be again.120/ [12]The frustration trying to get the young girl's mouth open, just to see, tangled and pulled in and through my back bone, pinching every nerve and coming down through the strength in my hands pulling, ripping and tearing it open.130/ [13]I feel frustration like that and it's terrifying, you almost kill, "Stop it! Stop it! You're killing me!"130/

"USE OF FORCE"

ENTJ   John

I   [1]The Use of Force says much about society as a whole.340/ [2]Examining the title, the reader can instantly pick up the story's main idea.300/ [3]The Use of Force expresses the author's contempt for force and its supporters.300/ [4]On a larger scale, this story can be compared to the holocaust.300/ [5]Like the doctor, Hitler and his army persecuted all of Europe's jews, violating their rights and privacies.330/ [6]As Hitler's forces ploughed through Europe the Jewish consensus was "do what he says, he won't hurt you if you don't disobey".330/ [7]These are the exact sentiments echoed by the young girls parents: "Such a nice man, put in the mother. Look how kind he is to you. Do what he tells you to. He won't hurt you."330/ [8]Perhaps it is the author's contempt for people that condone force that is greatest.430/ [9]There are several instances in the short story where the author speaks of the girl's parents with a malicous contempt, whereas the girl is portrayed as a stubborn resisting rebel.320/

"USE OF FORCE"

INTJ   Sajid

I   [1]In this particular writing, The Use of Force, the

author, William Carlos Williams, tells a story of a young

girl obviously sick with a malady that could cost her

life.[230/] [2]Although this is known to the child she has a

child's reasoning and hides much of illness in false hopes

that it will go away.[320/] [3]This prompts her parents to call

for a doctor who is soon plunged into a moral decision

minutes after his arival.[230/] [4]The child, determined not to

have her secret let out, fights the doctor and his

examinations.[230/] [5]The doctor feeling in most cases to give

up on the child, for a few hours at least, continues on with

the support of Matilda's parents because of the danger to

the youngster.[230/]

> "As it happens we had been having a number of
>
> cases of diptheria in the school to which this
>
> child went that month and we were all, quite
>
> apparently, thinking of that, though no one had as
>
> yet spoken of the thing."

[6]He is quite taxed with the lack of morality of forcing an

examination upon her and the social issue of protecting her

and others against the child's stubborness.[320/]

> "The damn little brat must be protected against
>
> her own idiocy, one says to one's self at such

time. Others must be protected against her. It is

a social necessity, and all these things are true.

But a blind fury, a felling of adult shame, bred

of a longing for muscular release are the

operatives."

[7]With this in mind he continues on with the struggle.[230/]

[8]The battle between child, doctor and parents becomes one of

much pain for the child.[230/] [9]Still she does not cease![230/]

[10]A wooden spatula is employed, as is a smooth-handled

spoon.[230/] [11]The child's mouth, cut, bruised and bleeding

is finally pried open long enough for a quick

examination.[230/] [12]The proof being there, the child is

released and the doctor pronounces his diagnosis of

diptheria.[230/] [13]The child known as Matilda both cries and

attacks the doctor as truth is known and in her child eyes

is shamed.[230/] [14]This is no more than the doctor would have

done himself as many times his thoughts turned to that of

hitting the patient.[230/]

"...the worst of it was that I too had gone beyond

reason. I could have torn the child apart in my

own fury and enjoyed it. It was a pleasure to

attack her. My face was burning with it."

[15]Therefore the morality of what would like to be done and

what must be done, continues for that particular doctor at

least.[300/]

"USE OF FORCE"

INTJ   Janet

I   [1]Many writers, mislead by such eminent authorities as

Ernest Hemingway, try to create a story with minimal

background information and a sparse, down to earth

approach.500/ [2]Often, however, this merely causes a loss of

much that is extremely important to the story.420/

II   [3]"The Use of Force" is a story which would, perhaps be

more effective within a novel.420/ [4]As a single installment

within an obvious chain of events, where characterization,

setting, and situation have already been established, the

story would most probably have much more of an impact upon

the reader.420/

III [5]Because the narrator figures rather prominently, not

just as an onlooker, but as a main character playing a

crucial role within the story more extensive

characterization is desirable.420/ [6]The entire story,

especially its theme, would be more clear if this

characterization were provided.420/ [7]As it is, the theme

could be taken to be many things, none of them too terribly

clear.420/ [8]Exactly what is the author trying to do, prove,

or say in this piece of writing?500/ [9]Is this incident

supposed to shine light on the narrator's personality.500/

[10]Should the reader find, through the narrators actions, the characterization which is not directly presented?500/ [11]Or is this story merely an abstract comment on the depravity and courage of humanity?500/ [12]Does it reflect the irony of life and the contrast between what is best for individual according to an individual and what is best for an individual according to society?500/ [13]Is this story merely an interesting anecdote about the narrator's doctoring days or does it have some deeper, more profound meaning?500/ [14]Obviously, a piece of writing which does not provide enough background and situational information is in serious risk of causing confusion for the reader.420/

IV [15]This is not, of course, to say that a minimalistic approach to writing is always mishandled and obsure.500/ [16]On the contrary, it can be very effective if used properly.500/ [17]A part of the abilities of any writer, however, include being able to identify the literary format which will most effectively present an idea.500/ [18]In the case of "The Use of Force", both the idea and the meaning of the story would be much more clear if the story was merely a chapter in a novel.420/ [19]Alternatively, if a short introduction was provided, perhaps this story would not leave the reader with such a sense of unconcern towards the lives of the characters.420/ [20]This particular story might

even have worked better had the author used a completely different writing style, although chances are that the author would be outraged by the mention of such an idea.[500/]

V [21]On a personal note, I did not find this story particularly scintillating.[100/] [22]It seemed lacking in something important, perhaps a central theme, and left me only with a sense of sulky confusion.[100/] [23]Perhaps this is because I am not overly fond of most American literature.[500/] [24]I much prefer the descriptiveness and colour of the narratives of many British authors (eg. George MacGerald, Charlotte Brontë) to the realism-filled, bare bones writing of authors such as Sinclair Leins and O. Henry.[500/] [25]Realistic portraits of life as a small town doctor, if that is indeed what this story is supposed to be, tend to leave me cold and unenthralled.[500/] [26]Were this story more effectively presented it might have some appeal; however it is not, and leaves me untouched by any great feelings of emotion.[100/]

VI [27]The fact that the child is addressed more as an object than a person is rather strange.[130/] [28]One would think that a doctor, narrating such a story, would have far more concern for who his patient is.[130/] [29]Perhaps, however, this is merely a symptom of the panic which possesses the narrator in his great concern to save the

child's life.320/ [30]One the other hand, perhaps this is the way in which most doctors view their patients, merely as carriers of disease.340/ [31]The narrator seems almost to have been driven to this conceptualization of the child by the panicking attitudes of the child's parents.320/

"USE OF FORCE"

I   [1]In William's <u>The Use of Force</u>, a young girl narrowly escapes her own rapid and iminent death.[230/] [2]The girl had contracted a deadly and silent disease called diptheria.[230/] [3]A doctor was called to the child's house by her parents to give them some diagnosis as to what was causing this strange and mysterious illness.[230/] [4]In attempting to carry out his diagnosis, the doctor runs straight into a strong resistance by the girl.[230/] [5]The doctor now was faced with a dilema of deciding to use force to complete his diagnosis.[230/] [6]In this case, by William Williams, the choice to use use force was absolutely nessecary.[100/] [7]In other cases, like this one, force may also be nessecary and may have to be used.[100/]

II   [8]A doctor makes an unwritten pledge to a person when the doctor accepts them as a patient.[340/] [9]This pledge is to always try to protect the lives of his patients when they come to him for medical assistance.[340/] [10]The doctor in The Use of Force also made this pledge, and that is exactly what he did.[340/] [11]The doctor had a suspicion that the girl may have contracted diptheria which would, in turn, kill her.[230/] [12]The doctor intended to keep his pledge.[230/] [13]But the girl resisted with all her strength.[230/]

III [14]Now the doctor had to make a decision. 230/ [15]The girl would not give in to him. 230/ [16]If he gave up instead, she, would die. 230/ [17]This was his choice; 'should she die or should I try to overcome her with my strength?' 300/ [18]If he did, he may hurt her. 300/ [19]If he didn't, 'it' may kill her. 300/ [20]The doctor had to make this decision. 320/

IV [21]The noble doctor's force. 230/ [22]He deemed it absolutely nessecary. 230/ [23]It was. 230/ [24]Once over come the tell-tale membrane on the tonsils told him that the young girl had diptheria. 230/ [25]Without his trying to overpower her and using Force, she would have died. 350/

V [26]And so, the virtuous doctor's pledge was fulfilled, he protected her. 320/ [27]The force was nessecary and in all other cases similar to this one, if the cost of using force is less than the worst possible outcome of not using force, use it. 350/ [28]It could save a life. 350/

"THE USE OF FORCE"

INTP   Carrie

I   [1]I, personally, found the story, "The Use of Force" a

fine one.400/ [2]It was well written, the characters were

well development and were very believable.420/ [3]I

particularly liked the doctor, I liked knowing how he

honestly felt about the girl.100/ [4]The girls parents were

less developed but the reader can sense how uncomfortable

they feel, and embarrassed.320/ [5]The young girl, was very

believable, often children will be that stubborn and if she

had been more passive the story would be less

interesting.340/ [6]If there had been quotation marks around

what people said one would find it much easier to

follow.200/

II   [7]Description in this story was very ornate, an example

is "The child was eating me up with her cold, steady eyes

and no expression to her face whatever."210/

III [8]One line in the story I was fond of is when the doctor

thinks "The damned little brat has to be protected against

her own idiocy".120/ [9]I like this line justifies why he

acted the way he did, and <u>often in life force has to be used

to protect one from their own ignorance or idiocy</u>.320/

[10]this is probably the theme of the story.340/

IV   [11]The mood of the story is tense, or frustrated.[260/]

[12]Everyone is frustrated, the doctor because the girl is incooperative, the parents for the same reason and the girl because she is being forced to do something she doesn't want to do.[320/]

V   [13]The style of the story is lucid it flows well every detail smoothly goes into the next even though it could also be ornate because of the extensive description.[310/]   [14]The point of view (mental) is narrator as participent, the narrator is the doctor, this helps us see, a more personnal view of the doctors thoughts and the tension he feels when the girl won't let him see into her throat.[260/]

"CORNER"

ENTP   Doug

I   [1]The Corner seems to be one mans interpritation of the feelings and actions one might experiencing around police men.[300/]   [2]Often putting on an act for someone or because of someone pretending to be something you are not.[500/]   [3]The guy watching the policeman seems to be threatened by the authority he possesses.[320/]   [4]Never letting him know how he feels, grasping on to his cigarette as a from of comfort and toughness.[320/]   [5]I also noticed that the sun seems to be used very often as a reference.[210/]   [6]Could this be because its just darn hot!?[500/]   [7]We think the author uses it to show how the characters are feeling inside.[310/]   [8]Firey and uneasy.[310/]   [9]And it helps add to the mood.[260/]   [10]As far as a poem goes I don't beleive in this instance it was effective.[420/]   [11]As far as I am concerned, the poem could have been easily changed into paragraph prose where it would have been far more effective.[420/]   [12]A poem to me should mean more than this, usually something to think about or generate a feeling.[110/]   [13]This poem leaves my dry and uninterested.[410/]   [14]Whatever form it is in it is written well but as far as I am concerned it is a poor topic without anything proceding or exceding it.[430/]

"CORNER"

ENTP   Jennie

I   [1]The boy was like a rebel.[320/]   [2]He knew what he was

doing was wrong, otherwise he wouldn't have felt guilty.[320/]

[3]He brought the suspision from the police man on himself, by

being alone, smoking, and by standing there watching the

policeman.[320/]   [4]It looked as if he was loitering, he was

sure littering, spitting his gum out like that and throwing

his cigarette on the ground.[230/]   [5]He looked suspisious

because of the way he stood, shifting his weight and glaring

at the police officer.[320/]   [6]The boy was looking for trouble

and unfortunately the policeman didn't give it to him, like

he should have.[340/]

"CORNER"

ENTJ   John

I   [1]"Corner" was a fairly entertaining poem, but there
were several faults constant throughout.[420/]

II   [2]The first major discrepancy the reader should find is
the poem's inconsistency.[420/]   [3]Whether this was done
intentionally or not is irrelevant; it detracts from the
poem's coherence and unity.[420/]   [4]Throughout the first five
stanzas the narrator appears "bad".[320/]   [5]He makes specific
reference to his physical appearance, using diction such as
"my levis bake and my t-shirt sweats", and then in the sixth
stanza he re-introduces himself as "sunlight".[230/]   [6]The
narrator is very likely referring only to the heat generated
by "sunlight", but the word brings to mind many more
images.[310/]   [7]The term "sunlight" conjures up a feeling of
joy, and purity, characteristics that should not be
attributed to the main character.[310/]

III   [8]Another fault apparent in "Corner" was the narrator's
use of short, choppy sentences.[920/]   [9]In many instances,
this would be a very useful and effective technique, but in
this poem it makes the narrator seem overly inquisitive, and
very panicked.[420/]

IV ^{10}The two faults picked out of this poem basically tell the general story – it is not a very good piece of work! $^{410/}$

"CORNER"

INTJ   Sajid

I   [1]The poem, "<u>The Corner</u>", is written extensively for the

purpose of depicting a battle.[230/]   [2]Not a battle as in per

say a fight or war but more as a conflict as such.[230/]   [3]The

man in this particular poem has "chosen" for his opponent an

officer of the law.[230/]   [4]Chosen in the sense that there is

no other reason why the cop should be at war with the

man.[230/]   [5]Even the man wonders why, as we discover with his

statement "Who made him my enemy?"[320/]   [6]It is a waiting

game that they play.[300/]   [7]a contest of wills.[300/]   [8]Who

will back down?[500/]   [9]Who will be the first to show his cool

is breaking and be forced away?[500/]   [10]Yet everything the

man does is a sign of his weakness, he is constantly making

motions or doing things.[230/]

> I spit out my gum which has gone stale. I knock
>
> out a new cigarette –

[11]He knows this is weakness in him but also believes it of

the officer.[320/]

> His ease is fake. I can tell. My ease is fake. And
>
> he can tell.

[12]Yet even this is incorrect, as the police man, knowing he

is the true power here, can break off the conflict at any

time with no loss of face.[320/]

Something breaks through all of a sudden, and he

blasts off, quick as a craver, Smug in his power;

watching me watch.

"CORNER"

I   [1]"The Corner" is a poem narrated by a street hood.[260/]
[2]It chronicles a moment of tension between the narrator and a police officer.[230/]   [3]Both are attempting to look as if they are keeping their cool, although each knows that the other is subject to the same tenseness and even fear.[320/]

II   [4]This is a very easily interpreted poem.[400/]   [5]It is extremely straightforward, seemingly with little depth.[400/]
[6]The diction is very easily understood, and even the imagery is not too terribly complicated.[420/]   [7]This poem creates a very obvious picture in one's mind.[410/]   [8]One can see the hood, his white T-shirt clinging against his pectorals, a package of cigarettes twisted into his sleeve.[130/]   [9]He is wearing a chain, with a pendant or something that looks like dogtag, and his black hair is slicked back into a ducktail.[130/]   [10]He lounges against a wall, not waiting for anything, but ready to take life if it comes to him.[320/]
[11]People walk by; a few say something, and it is obvious that they know him well.[500/]   [12]Maybe someone stops, someone looking like him, although he is infinitely superior.[500/]
[13]And maybe a girl walks by and they watch admiringly as she passes, noticing the smooth curve of her dress over her

buttocks.500/ [19]And they say something to her, perhaps, and she, embarrassed, walks a little more quickly, hearing their catcalls although they never raise their voices.500/ [15]His friend leaves, and he is left alone again, smoking slowly against the brick.500/ [16]But now he is restless; no longer content to just "be".500/ [17]Perhaps presently he will go, walk on, maybe go somewhere for lunch.500/ [18]He will move, finally, holding his jacket over one shoulder; it will swing rhythmically as he walks.500/ [19]He will not collide with passers-by; if he does, they will go unnoticed.500/ [20]Perhaps he will encounter a group of friends.500/ [21]If this happens, he will go somewhere and they will follow.500/ [22]But he will be always ahead of them although they surround him; and they will always be concious of his superiority.500/ [23]He is the Prince of Coolness, King of Fear.230/

III [24]The cop is no one and everyone.320/ [25]He is society and he is the enemy, but he is not a person.310/ [26]He has no name, only a helmut; he has no body, only a bike.310/ [27]He has no emotions but he disapproves.320/ [28]He has all power and he is the subject of all disdain.320/ [29]He is expectant, and fearful, and eager, but he has no face.320/ [30]He dares but fears, and he knows, he knows, but yet he is mistaken.500/ [31]He has no soul, and no sympathy.500/ [32]He is a machine, a tool of society, and he is cruel.500/

IV [33]But at home he has a wife, and few small children.[500/] [34]Or perhaps he is young, just accepted into this job, and perhaps is trying to establish his reputation.[320/] [35]Perhaps he believes in what he fights for, zealously guards the safety of the masses.[320/] [36]Or perhaps he is heartless, looking for a fight, wary and watchful, yet full of brutality.[320/] [37]Perhaps he has no soul.[320/]

V [38]What about the hoodlem's family?[500/] [39]What is his mother like?[500/] [40]Is she soft and scented and stupid?[500/] [41]Does she realize what he has become?[500/] [42]Has she tried to fight against that which possesses him?[500/] [43]Or does she still baby him, thinking of him as a little boy?[500/] [44]Do his parents fight, or is his mother pliable?[500/] [45]Does his father bend and break her, play constantly with her mind?[500/] [46]Is his father complacent?[500/] [47]Does he condone his son's actions, saying "boys will be boys"?[500/] [48]Or is he solemn and stern, always disapproving?[500] [49]Perhaps they have forsaken him, left an island of isolation, or perhaps they have smothered him into rebellion.[500/] [50]Why is he himself?[500/] [51]How has he been formed and molded by life?[500/] [52]What is the colour of the soul so icy-blue to the bystander.[500/] [53]Is he crimson red and bloody, or firey, full of anger and passion.[500/] [54]Do emotions struggle to escape from this isolation of the

soul?500/ [55]Is he a coward, or shy, or full of false bravado?500/ [56]Can he be trusted?500/ [57]Can he even trust himself?500/

" CORNER"

INTP   Gavin

   I cannot back down. I am there.⁵⁰⁰/

I   [1]In the poem, "Corner" a person with perhaps a younger outlook on life stands his ground against a police officer.³⁰⁰/ [2]The officer seems to be accusing the man of loitering, which is not nessecarily true.²³⁰/ [3]The man's pride and stance will not let him back away.³²⁰/ [4]The poem has a mood of suspense created because neither party will give up the challenge.²⁶⁰/ [5]The man leans back on his cigarettes for bravery.²³⁰/ [6]The officer leans on his motorbike.²³⁰/ [7]The suspense is getting apparently too great on the man for soon it appears he way run.³²⁰/ [8]The challenge was issued.²³⁰/ [9]For the price of honor, neither can back down.³²⁰/ [10]And then; as if with a followed warning, the officer leaves, 'watching him watch.²³⁰/

"CORNER"

INTP   Carrie

I   [1]The poem Corner is a nice poem.[100/] [2]It has excellent
use of figures of speech.[420/] [3]The simile - like a bull
ring as they say it is just before the fighting,
personification - My levis bake My T-shirt sweats.[220/] [4]I
personly liked, His ease is fake I can tell. My ease if fake
He can tell.[410/] [5]The parrelle sentences help start the
action.[240/] [6]The action is shown very well in this poem,
Something breaks through all of a sudden, and he blasts off,
quick as a crawer, smug ln his power; watching me watch.[420/]

II   [7]The mysterious mood of the poem is accomplished well
because the reader is left asking many questions.[260/] [8]Why
was the man standing there?[200/] [9]What happens next?[200/]
[10]Why is this poem significant?[200/]

III [11]The rythem of this poem is less than desireable, a
reader may have a hard time keeping interested in it because
of the awkward rythem and lack of rhyme.[420/]

IV   [12]I also feel there isn't enough information in the
poem to create a complete image in the mind of the
reader.[420/]

V   [13]The narrator is very believable often people are
intimidated by police officers but feel cornered, as if,
when they move something harmfull may happen to them.330/
[14]The police officer was very realistic in my small
experience with police, I too have felt their unease and
cold, suspitious eyes acusing me of whatever they feel I
have done.330/

VI   [15]The title of the story is suitable in that the
feeling created in the mind of the reader is like being
cornered, nowhere to run nowhere to hide, you just have to
stand there, looking cool.310/   [16]Another line I liked was
"I am becoming sunlight", I can just see a man so hot he
could compare himself to the heat of the sun.410/

VII   [17]In general this poem was a pleasure to read and an
enjoyable piece of literature.410/