Enactment versus Interpretation: A Phenomenological Analysis of Readers'

Experience of Coleridge's *Rime of the Ancient Mariner*

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Abstract

To articulate what constitutes the depth of aesthetic engagement, a phenomenological study of readers' responses to Coleridge's poem, *Rime of the Ancient Mariner,* was conducted. After reading the poem three times during one week, each of 40 readers chose five passages that they found striking or evocative and then commented on one, yielding 198 commentaries. Numerically aided phenomenological methods (Kuiken, Schopflocher, & Wild, 1989; Kuiken & Miall, 1995) were used to (1) comparatively examine these commentaries, identifying and paraphrasing recurrent meaning expressions (called constituents); (2) create matrices reflective of the profiles of constituents found in each commentary; (3) create clusters of commentaries according to the similarities in their profiles of constituents; and (4) examine each cluster to ascertain their distinctive attributes. Among the six distinct styles of commentary thus identified, one in particular evidenced a pattern in which (1) an emergent affective theme was progressively transformed across the selected passages; (2) a turning point in the expression of an affective theme occurred following a moment of kinesthetic engagement with imagery in the poem; and (3) the reader appeared to become centrally implicated in existential concerns embodied in the text, a phenomenon that involved a blurring of boundaries between the reader's and the narrator's perspectives. This mode of engagement with the poem, which we call *expressive enactment,* contrasted with the other five modes of response that were identified, including ironic allegoresis, autobiographical assimilation, and sensuous engagement.

Introduction

We know we are in the presence of a poet when he makes a poet of us.
                                                                    —S.T. Coleridge

A few researchers remain committed to the notion that literary texts afford opportunities for a different mode of comprehension than those offered in nonliterary texts. One form of this commitment has been expressed by Miall and Kuiken (1994): "We read literary texts," they suggest, "because they enable us to reflect on our own commitments and concerns: to discover better what they are, to reconfigure them, to place the ideas we have about our aims and identity in a different perspective." The implication is that expressive reading facilitates a kind of self-perceptual depth. Little is known, however, about how literary texts effect such depth of expression, or indeed, if they do, what form this takes.

In studies of actual readers, several investigators have identified a mode of engagement that can be characterized as "aesthetic." Many and her colleagues (Many & Wiseman, 1992; Many, 1991) contrast "aesthetic" and "efferent" reading; Hunt and Vipond (1985) refer to "point driven" reading, a mode distinguished by readers' sensitivity to stylistic or discourse features; and Kuiken and Miall (1995) recently identified a style of reading involving a concern with aesthetic coherence. Despite these efforts, we have yet to develop a taxonomy of reading experiences that captures the transformative effects alluded to in Miall and Kuiken's (1994) statement.

Phenomenological Description and Reading Events

One method suited to discerning the more-or-less invariant features of different styles of engagement with a literary text is numerically aided phenomenology (cf. Kuiken,

Schopflocher, & Wild, 1989; Kuiken & Miall, 1995). In general, the method provides means for systematically determining the regularities in participants' verbal accounts of their conscious experience. Briefly, the method involves:

1.   Selection of a sample of experiential commentaries, identification of meaning expressions (called constituents) that recur among these commentaries, and creation of a numeric array indicating the presence or absence of a broad range of these constituents in each commentary.

2.   Calculating distance coefficients to express the degree of similarity between all pairs of commentaries, using cluster analytic algorithms to identify classes of commentaries that are more-or-less similar, and comparing these classes of commentaries to identify the constituents that are distinctively associated with each class.

One feature of numerically aided phenomenology is that it does not require specification of invariant criteria for class formation. Instead, classes are formed such that members share a large number of experiential features, although no single experiential feature is necessary or sufficient for class membership. This approach is especially useful in the present context where there may be no invariant features of members of a class of reported reading experiences but only more-or-less characteristic features of members of the class.

The goal of this study was to apply numerically aided phenomenology to readers' responses to Coleridge's *Rime of the Ancient Mariner*. Specifically, a set of five commentaries in response to "striking or evocative" passages from the poem were collected from each reader. Numerically aided phenomenology was then used to discern

the more-or-less characteristic features of styles of reading engagement described in these commentaries.

Methods

<u>Participants</u>

Participants were recruited through classroom presentations to undergraduates in English courses and through notices posted in various locations on the University of Alberta campus. Respondents were given a verbal outline of the study including: a general description of the tasks; information regarding anonymity and confidentiality, and the approximate time requirements of the study. Respondents who had completed a course in Romantic Literature or read *Rime of the Ancient Mariner* within the past three years were not eligible to participate.

Forty-one people participated, 30 women and 11 men. Twenty-one participants were poster respondents (age M=27.2, s.d.=4.8), 10 were classroom respondents (mean age M=25.7, s.d.=7.5). Ten percent of the participants were first year undergraduate students, 15% were second year, 31% were third year, and 26% were fourth year; 10% were graduate students and 10% were not currently attending university. Thirteen percent of participants were minoring in English and 33% were majoring in English. One participant was dropped from the study because of missing data.

<u>Procedures</u>

<u>Laboratory Session</u>. At the beginning of the first session, small groups of participants (1-3 per group) were given a brief description of the tasks they would be asked to complete during the study; advised that their responses would be confidential and

anonymous; informed that they could withdraw at any time; and asked to complete a consent form.

To familiarize participants with the procedures for gathering tape-recorded commentaries, they were asked to read an excerpt from Coleridge's poem, *The Nightingale*. They read that excerpt once, read it a second time, and during the second reading marked in the margins a phrase that seemed particularly striking or evocative. Then, using a voice-activated tape recorder, they described in what way they found that particular passage striking or evocative. When participants had completed the tasks for the first session, including the practice poem, they were given the instructions and materials for the at-home portion of the study. These consisted of a copy of the *Rime of the Ancient Mariner*, the Reading Experience Questionnaire (see below), and a voice activated tape-recorder.

At-home Session. For the at-home session, participants were instructed to choose a quiet time and place and then to read the *Rime of the Ancient Mariner* in its entirety. They then read the poem a second time, underlining passages that they found particularly striking or evocative. After completing the second reading, they went back and picked the five passages that seemed most striking to them. From those five passages they chose one and then described (using the tape-recorder) their experience of it in as much detail as possible. Following recording of their commentary on the first passage, they completed a Reading Experience Questionnaire (REQ) for that passage. The REQ contained 23 items that probed in what ways a passage was found striking or evocative (e.g., "My experience of that passage involved feelings"; "While reading that passage, I recalled a memory that I had not recalled for a long time"). Each item was rated using a 5-point Likert scale (1=not

at all true, 5=extremely true). After responding to the REQ, participants chose another from among the five most striking passages, described their experience of that passage, and then completed another REQ. This process was repeated until they had completed these tasks for all five passages. All commentaries were later transcribed for subsequent analysis.

Phenomenological Analysis

The aim of the phenomenological analysis was to identify recurrent meaning expressions, or constituents, that correspond to distinct modes or styles of engagement with the text. During careful comparative reading, if a similar statement was found in at least two commentaries, an attempt was made to explicate the basis of the perceived similarity. For example:

> **Statement 1:** "I think there's an awful lot of times, and I can list quite a few, where there's something that you really, really want to do...and something gets in the way..."

> **Statement 2:** "It reminds me of times when I felt despair and end up with nothing good in my life, where every step was like a death pile."

> **Constituent:** "Autobiographical reference involving categorical memory"

In this example, Statements 1 and 2 suggest a similar aspect of reading engagement; both refer to personal memories that are general or categorical in form. In general, as indicated by this example, the nature of the mental act (autobiographical reference), rather than its content (e.g., reference to a moment of despair), was emphasized.

Constituents defined in this way were used to create an array of variables that summarized the expressed meanings found in all 198 commentaries. For each commentary,

a constituent variable was assigned the value "1" when the commentary contained it and the value "0" when it did not. This resulted in an array of 48 binary variables for each commentary. These arrays were extended to include 10 dichotomized variables derived from a subset of features identified in the REQ. Items from the REQ rated 4 or 5 were assigned a value of "1", and those rated 3 or less were assigned a value of "0". The resulting matrix was of the order 198 (commentaries) by 58 (properties).

The similarity between each pair of commentaries was assessed using the Euclidean Distance coefficient. Then cluster analysis (Ward's method, 1963) was used to sort the reading events according to the similarity in their profiles of constituent properties. The analysis indicated the presence of 6 clusters with 66, 31,15, 29, 33, and 22 members.

Results

The commentaries were analyzed independently of their origin within particular readers. Thus, it could be the case, and it commonly was, that readers manifested more than one style of engagement across the five commentaries they provided. However, it was also case that the most prototypic commentary in a given cluster (one that possessed the greatest number of that cluster's defining constituents) tended to originate in readers who were relatively consistent in their style of engagement with the text. Thus, although the actual analysis offers a description of experiential moments or types of reading events, it is possible to anticipate patterns of individual differences in reading style.

Space does not allow complete description of the profile of constitutents that identified each cluster (a more complete report is available from the authors). The following summaries offer an overview.

[Insert Table 1 here]

Cluster I (N=66): Ironic Allegoresis

Overall (see Table 1), these commentaries reflected moments in which readers attempted to situate elements of the poem in an external, often conventional, system of abstract meanings (e.g., common literary themes and motifs). This kind of schooled approach to the text is perhaps not surprising, since Coleridge's *Rime of the Ancient Mariner* lends itself to this mode of interpretation. However, close examination of the broader array of constituents that defined this cluster and specific examples in which each occurs suggested that allegory was present as part of a more general or pervasive mode of thought, one compelled by irony and the tendency to deconstruct images in terms of their opposites.

[Insert Table 1 here]

Cluster II (N=31): Autobiographical Assimilation

This class of commentaries (see Table 2) reflected moments in which elaboration of personal memories and related feelings appeared to dissipate readers' engagement with the poem *per se*. For example, following a statement summarizing an event depicted in a selected passage, readers would refer to times in their own past when a similar event (and related feelings) were experienced. Readers focused on these personal memories and related feelings, often at the expense of involvement in the poem itself (e.g., the sensory properties of its imagery).

[Insert Table 2 here]

Cluster III (N=15): Expressive Enactment

Overall (see Table 3), these commentaries reflected instances in which there was a shift or transformation in a felt meaning central to readers' experience of the poem. Prototypically, these shifts were preceded by kinesthetic engagement with imagery. Following such moments, readers appeared not only to crystallize what previously may have been vague or as yet unrealized aspects of an affective theme but also to achieve a depth of expression that opened up new meanings in which they, themselves, became existentially implicated. Moreover, these commentaries exhibited a distinct form of progression. Accentuation of the sensuous properties of imagery and phonemic elements of the text tended to be followed by a loosening of the boundaries that delimit conventional conceptual categories; personal associations to the text became more intimate and novel.

[Insert Table 3 here]

Cluster IV (N = 29): Autobiography and Mundane Realism

Commentaries in this cluster (see Table 4) reflected moments in which readers disengaged from the text and elaborated instead on autobiographical memories. However, unlike the *autobiographical assimilation* commentaries in which readers elaborated on situations and events related to their personal pasts, the commentaries in this cluster involved descriptions of familiar environments that physically resembled those described in the text. Also, unlike in *ironic allegoresis* and *autobiographical assimilation*, here associations to the text did not serve an interpretive function; nor, in contrast to the *expressive enactment* cluster, did they serve an expressive function. Rather, the tendency

for readers to recall environments physically similar to those in the text coincided with a distinct absence of felt involvement in the poem.

[Insert Table 4 here]

Cluster V (N = 33): Engagement Absent

Members of this cluster were generally identified by the *absence* of many of the features that characterized the other five clusters. Commentaries in this cluster evidenced a distinctive absence of felt involvement in the narrative. Felt engagement with imagery and stylistic aspects of the text were also distinctively absent in these commentaries, as were personal associations to the text. The singularly most prominent feature of this cluster was the tendency for readers to elaborate on abstract themes or ideas.

Cluster VI (N = 22): Sensuous Engagement

Constituents that defined this cluster are summarized in Table 5. In many respects these commentaries were similar in profile to those involving *expressive enactment*. As in that cluster, these commentaries reflected engagement with stylistic elements of the poem, especially those related to imagery and phonemic properties of the text; similarly, the types of meanings that emerged tended to be non-prototypic. However, they differed from the *expressive enactment* cluster in the extent and form with which the self was implicated in the reading experience. Specifically, commentaries in the present cluster reflected a tendency for readers to become imaginatively absorbed in the aesthetic properties of the text without at that point becoming personally implicated.

[Insert Table 5 here]

Discussion

Of the six clusters identified, the *expressive enactment* cluster comes closest to reflecting what some regard as an aesthetic reading of the text (cf. Vipond and Hunt's description of "point driven reading" [Vipond & Hunt, 1984]; Rosenblatt's distinction between "lived through experience" versus efferent reading [Rosenblatt, 1978]; and Miall and Kuiken's "defamiliarization theory" [1994]). Each of these perspectives attributes transformative effects to stylistic devices. Not all, however, speculate about the psychological processes that interact with these devices to give rise to their effects. The taxonomy developed here is a useful step towards identifying those reader and text variables that may help to explain the self-perceptual depth that emerges through aesthetic engagement with literary texts.

Recently, Miall and Kuiken (1994) proposed a model of reader response that anticipates the pattern of response identified in the *expressive enactment* cluster. They propose that stylistic devices (e.g., imagery, alliteration) "engage the reader in a manner that often evokes less immediate, less familiar, and less prototypic meanings." Stylistic devices evoke feelings, they suggest, because "kinesthetic schemas are pivotal ingredients of affective metaphors." Further, they assert that "...to the extent that feelings are self-referential, stylistically initiated involvement in a literary text will prompt personal readings, interpretations that more likely will reflect individual variations in perspective and history." This is consistent with the pattern of response that emerged in the *expressive enactment* commentaries. Passages chosen as striking or evocative were often those involving vivid imagery. Readers' tendency to elaborate on the sensory details of these images suggests that during these moments, objects possessed a kind of repleteness or

fullness in perception. However, more than the capacity to vivify sensory imagery contributed to these commentaries' expressive depth. Consistent with Miall and Kuiken's formulation, felt engagement with stylistic features appeared to alter the interpretive possibilities that were available to the reader. In the *expressive enactment* cluster (as well as the *sensuous engagement* cluster), engagement with stylistic features included reflection on the felt meanings they embodied and a temporary loosening of the boundaries that normally delimit conceptual categories.

An additional ingredient of the Miall and Kuiken model is that feelings evoked as a result of felt engagement with stylistic features tends to be sustained and directed by their systematic and hierarchical arrangement. Consistent with this notion, in the *expressive enactment* cluster both the passages selected for commentary and the tendency to return to prior images in the text reflected readers' sensitivity to contexts that repeatedly instantiated similar feeling qualities. Felt engagement with sensuous properties of imagery and phonemic elements appeared to play an essential role in initiating movement towards the realization of more intimate and less prototypic meanings in readers' personal experience of the text.

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Table 1. <u>Cluster I: Ironic Allegoresis (N=66)</u>

	Clusters					
	I	**II**	**III**	**IV**	**V**	**VI**
A. Felt Involvement in Poem						
REQ #2 "My experience of this phrase involved feelings in reaction to situations or events in the poem	**.76**	.77	.73	.07	.3	.05
REQ #3 "My experience of this phrase involved a resonance of my own feelings with in the poem."	**.77**	.94	.80	.31	.24	.45
REQ #4 "My experience of the phrase involved an impression of the feelings that were expressed / embodied in the poem."	**.82**	.90	.80	.41	.15	.14
Felt Involvement	**.30**	.35	.80	.03	.03	.55
B. Elaboration of Narrative Elements in Poem						
Setting	**.47**	.13	.73	.24	.03	1.00
Characters	**.33**	.13	.07	.00	.24	.09
Situation / Events	**.32**	.45	.67	.00	.27	.09
C. Locus of Experiencing						
Self-focused	**.06**	.97	.53	.62	.09	.00
REQ #1 "My experience of that phrase involved feelings about myself."	**.27**	.65	.07	.31	.12	.13
REQ #21 "While I was reading that phrase, I remembered an event external to the poem (e.g., an event that occurred in my personal life."	**.35**	.87	.67	.86	.55	.32

D. Associative Activity

Non autobiog assoc.	**.47**	.06	.33	.07	.27	.50
Allegory	**.42**	.06	.00	.00	.03	.00
Explication	**.20**	.00	.00	.00	.09	.05
General Autobiog Mem	**.08**	.81	.47	.45	.24	.09
Episodic memory	**.02**	.65	.40	.72	.06	.00
Felt Involvement in Associations	**.02**	.35	.67	.45	.00	.18

E. Sensory Engagement with Imagery (absent)

Visual Elaboration	**.27**	.03	.67	.07	.00	.86
Kinesthetic Elaboration	**.02**	.00	.40	.00	.00	.41
Enlivenment	**.17**	.10	.53	.07	.03	.64

F. Synthesizing activity

Contrast	**.21**	.00	.00	.00	.06	.05
Juxtaposition	**.14**	.03	.07	.00	.00	.00
Forward Referencing	**.11**	.00	.07	.00	.00	.00
REQ #20 "While I was reading that phrase, I remembered a prior thought about the poem."	**.47**	.48	.27	.41	.27	.27
Return to Prior Image	**.27**	.03	.33	.00	.12	.09
Repetition of theme from earlier passage.	**.23**	.32	.33	.10	.12	.09

Table 2. <u>Cluster II: Autobiographical Assimilation (N=31)</u>

	Clusters					
	I	II	III	IV	V	VI
A. Felt Involvement in Poem						
REQ #2 "My experience of this phrase involved feelings in reaction to situations or events in the poem	.76	**.77**	.73	.07	.3	.05
REQ #3 "My experience of this phrase involved a resonance of my own feelings with in the poem."	.77	**.94**	.80	.31	.24	.45
REQ #4 "My experience of the phrase involved an impression of the feelings that were expressed / embodied in the poem."	.82	**.90**	.80	.41	.15	.14
Felt Involvement	.30	**.35**	.80	.03	.03	.55
B. Elaboration of Narrative Elements in Poem						
Situation / Events	.32	**.45**	.67	.00	.27	.09
C. External Locus of experiencing						
Self-focused	.06	**.97**	.53	.62	.09	.00
REQ #1 "My experience of that phrase involved feelings about myself."	.27	**.65**	.07	.31	.12	.13
REQ #21 "While I was reading that phrase, I remembered an event external to the poem (e.g., an event that occurred in my personal life."	.35	**.87**	.67	.86	.55	.32

D. Self-referential Associative Activity						
General Autobiograph. mem	.08	**.81**	.47	.45	.24	.09
Episodic memory	.02	**.65**	.40	.72	.06	.00
Situations / events from reader's past	.06	**.81**	.07	.14	.15	.05
Felt Involvement in Associations	.02	**.35**	.67	.45	.00	.18
E. Sensory Engagement with Imagery (absent)						
Visual Elaboration	.27	**.03**	.67	.07	.00	.86
Kinesthetic Elaboration	.02	**.00**	.40	.00	.00	.41
Enlivenment	.17	**.10**	.53	.07	.03	.64
F. Synthesizing Activity: Repetition						
Repetition of theme within a commentary	.05	**.39**	.20	.14	.06	.14
(across commentaries)						
Return to theme from earlier commentary.	.23	**.32**	.33	.10	.12	09
Return to prior image in the poem	.27	**.03**	.33	.00	.12	.09
REQ #20 "While I was reading that phrase, I remembered a prior thought about the poem."	.47	**.48**	.27	.42	.27	.27

Table 3. <u>Cluster III: Expressive Enactment (N=15)</u>

	Clusters					
	I	**II**	**III**	**IV**	**V**	**VI**
A. Felt Involvement in Poem						
REQ #2 "My experience of this phrase involved feelings in reaction to situations or events in the poem	.76	.77	**.73**	.07	.3	.05
REQ #3 "My experience of this phrase involved a resonance of my own feelings with in the poem."	.77	.94	**.80**	.31	.24	.45
REQ #4 "My experience of the phrase involved an impression of the feelings that were expressed / embodied in the poem."	.82	.90	**.80**	.41	.15	.14
Felt Involvement	.30	.35	**.80**	.03	.03	.55
B. Elaboration of Narrative / Stylistic Elements						
Setting	.47	.13	**.73**	.24	.03	1.0
Situation / Events	.32	.45	**.67**	.00	.27	.09
Phonemic Features	.25	.00	**.34**	.07	.09	.23
C. Sensory Engagement (felt presence of imagery)						
Visual Elaboration	.27	.03	**.67**	.07	.00	.86
Kinesthetic Elaboration	.02	.00	**.40**	.00	.00	.41
Enlivenment	.17	.10	**.53**	.07	.03	.64
D. Self-referential Associative Activity						
Non autobiog assoc	.47	.06	**.33**	.07	.27	.50
General Autobiog Mem	.08	.81	**.47**	.45	.24	.09
Episodic memory	.02	.65	**.40**	.72	.06	.00

Felt Involvement in Associations	.02	.35	**.67**	.45	.00	.18

E. Internal Locus of Experiencing

REQ #3 "My experience of the phrase involved a resonance of my own feelings with those in the poem"	.77	.94	**.80**	.31	.24	.45
REQ #4 "My experience of the phrase involved an impression of the feelings that were expressed or embodied in the poem"	.82	.90	**.80**	.41	.15	.14
REQ #21: "While I was reading that phrase, I remembered an event external to the poem (e.g., an event that occurred in my personal life)	.35	.87	**.67**	.86	.55	.32
REQ #22 "While I was reading that phrase, I was thinking about what was happening around me at the time (e.g., I thought about the experimenter and what she might be doing"	.03	.00	**.00**	.00	.00	.05
REQ #23 "While I was reading that phrase, I anticipated something that would happen in the future (e.g., something that might happen to me tomorrow)"	.14	.10	**.00**	.14	.06	.14
Blurring of Self / Other Boundaries	.08	.13	**.33**	.00	.03	.14

REQ #1 "My experience of that phrase involved feelings about myself."	.27	.65	**.07**	.31	.12	.13

G. Synthesizing Activity (within and across commentaries)

Repetition of theme within a commentary	.05	.39	**.20**	.14	.06	.14
Repetition of theme from earlier passage.	.23	.32	**.33**	.10	.12	.09
Return to prior image in the poem	.27	.03	**.33**	.00	.12	.09
REQ #20 "While I was reading that phrase, I remembered a prior thought about the poem."	.47	.48	**.27**	.41	.27	.27

Table 4. <u>Cluster IV: Autobiography and Mundane Realism (N=29)</u>

| | Clusters | | | | | |
	I	II	III	IV	V	VI
A. Felt Involvement in Poem						
REQ #2 "My experience of this phrase involved feelings in reaction to situations or events in the poem	.76	.77	.73	**.07**	.3	.05
REQ #3 "My experience of this phrase involved a resonance of my own feelings with in the poem."	.77	.94	.80	**.31**	.24	.45
REQ #4 "My experience of the phrase involved an impression of the feelings that were expressed / embodied in the poem."	.82	.90	.80	**.41**	.15	.14
Felt Involvement	.30	.35	.80	**.03**	.03	.55
B. Elaboration of Narrative Elements in Poem						
Setting (objects, scene descriptors)	.47	.13	.73	**.24**	.03	1.00
C. External Locus of experiencing						
Self-focused	.06	.97	.53	**.62**	.09	.00
REQ #1 "My experience of that phrase involved feelings about myself."	.27	.65	.07	**.31**	.12	.13

REQ #21 "While I was reading that phrase, I remembered an event external to the poem (e.g., an event that occurred in my personal life."	.35	.87	.67	**.86**	.55	.32
D. Nature of Associations						
General Autobiograph. mem	.08	.81	.47	**.45**	.24	.09
Episodic memory	.02	.65	.40	**.72**	.06	.00
Felt Involvement in Associations	.02	.35	.67	**.45**	.00	.18
E. Sensory Engagement with Imagery (absent)						
Visual Elaboration	.27	.03	.67	**.07**	.00	.86
Kinesthetic Elaboration	.02	.00	.40	**.00**	.00	.41
Enlivenment	.17	.10	.53	**.07**	.03	.64
F. Thematic Expression (within a commentary)						
Repetition of theme	.05	.39	.20	**.14**	.06	.14
G. Return to theme from a prior commentary (absent)						
Repetition of theme from earlier passage.	.23	.32	.33	**.10**	.12	09
Return to prior image in the poem	.27	.03	.33	**.00**	.12	.09
REQ #20 "While I was reading that phrase, I remembered a prior thought about the poem."	.47	.48	.27	**.42**	.27	.27

Table 5. <u>Cluster VI: Sensuous Engagement (N=22)</u>

	Clusters					
	I	**II**	**III**	**IV**	**V**	**VI**
A. Felt Involvement in Poem (absent)						
REQ #2 "My experience of this phrase involved feelings in reaction to situations or events in the poem	.76	.77	.73	.07	.03	**.05**
REQ #3 "My experience of this phrase involved a resonance of my own feelings with those in the poem."	.77	.94	.80	.31	.24	**.45**
REQ #4 "My experience of the phrase involved an impression of the feelings that were expressed / embodied in the poem."	.82	.90	.80	.41	.15	**.14**
Felt Involvement	.30	.35	.80	.03	.03	**.55**
B. Elaboration of Narrative Elements in Poem						
Setting (objects, scene descriptors)	.47	.13	.73	.24	.03	**1.00**
C. Nature of Associations						
Non-autobiographical	.47	.06	.33	.07	.27	**.50**
General Autobiograph. mem	.08	.81	.47	.45	.24	**.09**
Episodic memory	.02	.65	.40	.72	.06	**.00**
REQ #1 "My experience of that phrase involved feelings about myself."	.27	.65	.07	.31	.12	**.13**
D. Sensory Engagement with Imagery						
Visual Elaboration	.27	.03	.67	.07	.00	**.86**

Kinesthetic Elaboration	.02	.00	.40	.00	.00	**.41**
Enlivenment	.17	.10	.53	.07	.03	**.64**
Synaesthesia	.00	.03	.00	.00	.00	**.32**
E. Return to theme from a prior commentary						
Repetition of theme from earlier passage.	.23	.32	.33	.10	.12	**.09**
Return to prior image in the poem	.27	.03	.33	.00	.12	**.09**