

## ABSTRACT

Title of Document: THE EFFECTS OF METAPHOR AND BLENDING THEORY-CENTERED INSTRUCTION ON SECONDARY ENGLISH STUDENTS' ABILITY TO ANALYZE SHAKESPEAREAN SONNETS

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The purpose of this study is to examine the effects of metaphor and blending theory-centered instruction on Secondary English students' ability to comprehend and analyze Shakespearean sonnets. Students in three intact British Literature and Composition classes located in a high school in a suburban county received an Advanced Placement (AP) pretest poetry prompt. The treatment class received instruction in metaphor and blending theory applied to Shakespearean sonnets. The comparison groups received two variants of instruction in the language arts model, a standard and accepted curriculum focused on textual, thematic, and cultural contexts for the Shakespearean sonnets. After the three intact classes completed the instruction, students completed an AP poetry posttest. Results suggest that the inclusion of metaphor and theory-centered instruction may have positive effects on secondary students' abilities to understand complex figurative language, infer theme, and respond effectively to AP-style prompts. These results, however, will need to be validated by further research that allows for randomization and other sample treatments.

THE EFFECTS OF METAPHOR AND BLENDING THEORY-CENTERED  
INSTRUCTION ON SECONDARY ENGLISH STUDENTS' ABILITY TO ANALYZE  
SHAKESPEAREAN SONNETS

By

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## **Dedication**

First and foremost, I dedicate this study to God from whom all blessings flow. He has sustained me through this, more than I can express (Ps 31:1).

Next, I dedicate this study to my wife, Darby. She has endured much and it is her grace, support, and love that have kept me going. This is as much her work as mine.

Finally, I dedicate this study to children, particularly Ainsley, Molly, and Liam. They are why we do what we do.

In Memoriam

Leo R. McHugh

James J. Hurley

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## Chapter 1: Introduction

### Statement of the Problem

Numerous researchers and educators have declared a need for a re-visioning of English studies, with differing solutions offered by theorists and practitioners as varied as James R. Squire (1968, 1991), Janet Emig (1971), Arthur N. Applebee (1974, 1993, 2000), Martha Kolln (1981), Mark Turner (1991), Kathleen McCormick (1994), Bruce Pirie (1997), Robert Scholes (1998), Allan Luke (2004), Lydia Brauer (2008) and by organizations as equally varied as the Association for Supervision and Curriculum Development (2006), The National Commission on Writing (2004), the Conference on English Education (2006), the National Endowment for the Arts (2007), and the National Assessment of Educational Progress (2006, 2007, 2008), each envisioning a fundamentally altered path for the academic study of English. What this dilemma reveals is a profound lack of curricular cohesion direction on the part of secondary English departments. As Applebee observes, “The curriculum experienced by (most students) if not *ill*-considered, was certainly *un*considered (2000).”

This study investigated a more ‘considered’ approach to instruction in the secondary English classroom. Primarily, this approach would shift the focus from the post new critical prioritization of literature (Applebee, 1974) back to a more language-centered focus. Others, including Turner (1991), Stockwell (2002), Gavins and Steen (2003), have proposed much broader and more comprehensive language-centered revisions. Peter Stockwell (2002) proposes a wide ranging shift in analytical focus that includes cognitive linguistic approaches to prototypes in genre, deixis in literature, embedded scripts and schema, conceptual approaches to metaphor, even cognitive

grammatical approaches to literary texts, at least on the collegiate level. Obviously, this is an enormous undertaking, one that is well beyond the scope and capacity of a single study. Therefore, this study focused on one aspect of a secondary English class's repertoire: metaphor. Primarily, this study has the following principal goals: (a) to address the particularly difficult issue of teaching metaphor, more specifically, complex literary metaphor; (b) to develop instructional units for secondary English students that were based on recent cognitive linguistic theories of metaphor; (c) to investigate the effectiveness of these units in facilitating the understanding of complex poetic metaphors. Eventually, these are refined to the research questions elaborated later in this chapter.

Since Aristotle (trans. 1939), metaphor has been a complex issue in the study and teaching of literature. At times, both sacred and marginalized in English instruction, metaphor at best has been treated as something of a dancing bear of poetic language – brought out by highly trained specialists to amuse and entertain readers – rather than as a fundamental mechanism of language (Gibbs, 1994). While certainly a staple of philosophers, rhetoricians, and linguists, there exists a peculiar and decided lack of real research or theory into the addressing of metaphor in the English classroom. This situation will be examined more explicitly in Chapter 2.

Given the dearth of theoretically grounded instructional practice for metaphor in the English classroom, this study projected a pedagogy grounded on two current cognitive approaches to metaphor (Lakoff, 1980; Turner, 1991, 1996a; Kövecses, 2002). The proposed unit examines approaches based on George Lakoff's metaphor theory and Mark Turner's blending theory. Beginning with a questioning of their assumptions concerning metaphor, the unit then gave students an overview of conceptual projection

based on Fauconnier and Turner (2001), moved onto metaphorical projection as outlined by Lakoff (1980), and concluded with application of Turner's (1996a) blending theory. All of this instruction was embedded into a unit on reading and writing about the sonnets of William Shakespeare. This unit will be explained in detail in Chapter 3.

Finally, this study set out to investigate the effectiveness of this theoretical approach as compared to other standard pedagogies. The investigator used the instructional units described to teach a section of students, while two other instructors used their own approaches to teach two other sections of similar students. These students were pre- and post-tested using the same instruments. An in-depth description of the study will be given in Chapter 3 and an analysis of the results will follow in Chapter 4. Lastly, an explanation of the results as well as a discussion of the implications will be given in Chapter 5.

## **Rationale**

I raise the issues in the introduction in order to offer a solution: the goal of a successful English program must be to make students *pragmatic users of language*. Rather than some vague notion of the inherent worth of literature, (which will be referred to as the *Language Arts Model*) the core of an English curriculum should be language. I suggest that this language-centered approach (which will be referred to as the *English Studies* approach, or the Language Model) is the direction English programs must take in order to remain vital and relevant in an era of increasing skepticism over the efficacy of existing curricula as proposed by theorists and researchers. (Emig, 1971) (Applebee, 1989) (Turner, 1991), (Pirie, 1997), (McCormick, 1994), (Luke, 2004), (Alsop, et. al., 2006) The fact that this call for reform is not a new one only underscores the nature of

English instruction in secondary schools. Unfortunately, most of these current calls for reform fall into two major camps – pedagogical reform and canon reform – essentially changing *how* we teach and *what texts* we teach (McCormick, 1994, Pirie, 1997, Scholes, 1998, Allan Luke, 2004, & Brauer 2008). Although these are sound ideas, they simply do not go far enough, nor do they get to the heart of what we do as English teachers. At the heart of what we do is language. This seemingly radical notion that an English teacher is a language teacher (Turner, 1991) must be re-embraced for genuine curricular reform to occur.

A statement from the 1917 report from the Joint Committee on English, espoused a radical departure from the existing college preparatory program of rhetoric and grammar that existed in most high school programs. This committee’s report advocated a departure from the standards that were held over from the time in which the majority of students would be attending college, not, as the Committee reports, entering directly into “life”( National Joint Committee on English, 26). The alarming aspect of this quote is not its context, but rather how accurate a description it is for most current English programs in this country. This attitude may well be the birth of B. A. Hinsdale’s (1896) language arts approach to the teaching of English in this country. Since this report, there have been many observers who have struggled with these goals. Indeed, the National Council of Teachers of English (NCTE) itself hypothesized that the ideal English program would be one in which “Language, literature, and composition (are) taught in *appropriate proportion and not as separate entities* (authors’ italics).” (Applebee, 1974, p. 5) Unfortunately, NCTE’s National Study of High School English Programs in the mid 1960s found that literature study comprised 52.2 percent of classroom time (93), while

only 15.7 percent of class time was spent on composition (121), and even less – 13.5 % (142) – on the study of language. This means that literature constituted over three times the classroom time for composition, and nearly four times that for language study. Some forty years after the finding, this ratio no doubt has evolved to favor more of two to one preference of simply literature and composition, with explicit language instruction falling away perhaps to the low single digits. A more recent national study found that while over 94% of student reported heavy to moderate emphasis on literature studies, they further reported not much in-depth reading and writing occurred in their English classrooms (Gamoran & Carbanaro, 2002).

Currently, this is proportion of literature to language instruction is a fairly typical goal statement for secondary English programs, and one that is certainly in line with NCTE's own mission as dictated by their most recent resolution and guideline statements. Although language is given nominal mention in the opening clause, it is the deliberate enumeration of the interpersonal, social, and cultural goals that reveals the organization's cultural studies agenda. NCTE's own *Standards for the English Language Arts* (2003), [Figure 3] only devotes what amounts to lip service to the instruction of English as a language. Of the twelve standards issued, only five mention language. Of these five, two are redundant (numbers 4 and 12 are virtually identical), one, (number 10), focuses on English as a Second Language (ESL) instruction; another, (number 9), is more about dialect and tolerance than language instruction per se. Only standard # 6 explicitly describes language instruction, and then only in a list that also includes media, genre, and figurative language techniques. Indeed, a search on NCTE's website reveals this position on a link entitled "NCTE Position Statements on Language Study" – [Figure



4] a 1985 resolution that explicitly denied the efficacy of language study. Moreover, at a recent convention in 2006, NCTE extolled the ‘value of literature’ in the resolution called, “Resolution on the Essential Roles and Value of Literature in the Curriculum” [Figure 5] while only seeing fit to affirm “students' right to their own language” as its only explicit mention of language in the four passed resolutions (NCTE, 2006).

The call for an embracing of literature as the central purpose of English instruction stands in opposition to much of the recent research conducted concerning reading and writing skills in our nation’s classrooms. The National Assessment of Educational Progress is a nation-wide battery of tests that provides local and global data on student achievement in key academic areas. These tests are generally accepted as a valid barometer of educational trends and progress in this country. The provided table reflects reading progress in the twelfth grade in from 1998 through 2002 and the last assessed year, 2007. [Table 1] Even a casual examination of this data shows that our students are not achieving at satisfactory levels. The data reveal performance of the highest achieving students as they leave high school as, at best, stagnant. While there are some gains below the 75<sup>th</sup> percentile, that speaks more to the increased attention to that group due to strictures placed on schools by No Child Left Behind Act of 2001 (Public Law 107-110) (U.S. Department of Education, 2002). Even with that marginal news, over 75 percent of seniors tested were reading at the Basic Level or below.

The picture does not improve for writing either. The 2002 and 2007 Writing Report Cards depict an equally bleak portrait of student achievement. [Table 2] With the stated goals of merely “writing clear responses,” only 22% (***bold and italicized numbers***) of eleventh graders were writing responses that achieved this decidedly marginal level of

competence, and this number is 7% less than their grade 8 counterparts. While it is clear that we are producing basic writers (**bold numbers**) (*italicized numbers*), I'm sure this isn't the stated goal of most English departments. In fact, the most recent test results from 2002 reveal that only 2% of seniors are writing on what is determined as an *advanced* level. Once again in 2002, we managed to create a nation of **basic** writers with 51% falling into that category, while nearly half that percentage - 26% - were labeled as *below basic*, an actual rise in the percentage of below basic writers. (2002 *NAEP Writing Report Card*) This dire portrait should be a clear call to revise programs that are not succeeding, and may even be counter-productive in helping students master important rhetorical skills. Even considering the most recent numbers [Table 3], we see the same gains in the lower two thirds, but a flattening and even a decline in the top third of writers in 2007, with advanced writers dropping by half to a dismal one percent of twelfth graders. Add to these the most recent results from NAEP in both reading and writing, we see the plateau effect continuing through the middle grades, and continuing through the high school years. In short, the NAEP report presents a dismal snapshot of stagnation just when students need to be accelerating their reading and writing skills as they prepare to take on the rigorous demands of the workplace or college.

Partially in response to a national deficit in writing skills, the state of Maryland has instituted a Maryland School Improvement Program, of which the current High School Assessments are an integral part. In the reporting years previously cited (1998 - 2002), Maryland scored almost identically to the national average in both reading and writing with 3% advanced, 35% proficient, 87% basic reported in the latest writing report. The Core Goals established for English (see Table 4) certainly go a long way in

creating more competent writers, but goals are not enough. Individual schools need concrete curricular matches to these goals. Moreover, they need an overarching curricular framework to facilitate transfer of these skills. In other words, these assessments are skill driven, but research shows that skills without domain knowledge result in weak transfer. (Van Tassel-Baska & Little, 2003) A language-centered curriculum would help provide that transfer. In fact, it is the underlying assumption of this study that the proposed curriculum would help students reach the underlined goals far better than existing literature-centered curricula. [Table 4]

### **Significance of the Study**

Aside from the various extrinsic reasons contained in the research cited earlier (particularly, Applebee, 1993; Turner, 1991; NAEP, 2006; National Commission on Writing, 2006), there are two other major reasons for conducting this study. First, there is a growing interest in the emerging field of what Peter Stockwell dubs ‘cognitive poetics’ (2002). An outgrowth of the multidisciplinary cognitive linguistic movement of the 1990s, cognitive poetics is garnering an increasing amount of attention in rhetorical and literary study circles. Building on foundational theoretical works by George Lakoff, (1980; 1987, 1989), Mark Johnson (1980; 1987), Zoltan Kövecses (2001; 2004) Mark Turner (1989; 1991; 1996a; 1996b; 1998; 2001; 2002) and Gilles Fauconnier (1994; 1997; 1998; 2001), many researchers and practitioners in literary studies have applied and extended the field (Steen, 1999, 2002; Goodblatt & Glicksohn, 2002; Bowdle & Gentner, 2005; Sopory, 2005; Harding, 2007) While not embraced by all practitioners (Gross, 1997; Jackson, 2003 ), cognitive poetics is clearly a growing theoretical foundation in literary studies. In fact, the neglect of cognitive linguistic foundations in the

discipline of literary studies was lamented by the theorist Alan Richardson ten years ago: "...the cognitive neurosciences have emerged as [the] most exciting and rapidly interdisciplinary venture of our era." (1998). But despite this groundswell of interest in the role of language and the mind in the process of literary reading, there remains virtually no research or theory focused on the pedagogical implications of the emergent discipline of cognitive poetics. (Kövecses, 2008).

Secondly, this study is noteworthy because it outlines and tests a practical way to teach the theoretical applications. While some practitioners have focused on practical traditional ways of teaching metaphor in the secondary English classroom, notably Pugh (1997), there are no published studies focused on this particular approach to teaching metaphor to secondary English students. There is, however, a rapidly emerging body of work on the various applications of cognitive poetic theories to specific works or genres: Peter Stockwell's exploration of cognitive figuring and grounding in surrealist poetry (2003); Craig Hamilton's cognitive grammatical reading of Wilfred Owen (2001); a mental space reading of Hemingway's short stories by Elena Semino (2003). Even when literary study practitioners apply the theories fundamental to this study (Burke, 2003, Crisp, 2003), they do so in ways that are not generally applicable to instruction. So on a practical level, this study allows for the creation of concrete strategies, lessons, and materials to aid in the unpacking of this material for the consumption of high school students in way that "provides a way for learners to become actively involved and think about their own thinking" (Pugh, 2008b)

### **Research Questions**

The research questions are as follows:

1. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to analyze complex figurative language?
2. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to infer theme from these sonnets?
3. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability respond effectively (as measured by an AP style prompt) to them?

### **Definition of Key Terms**

Blend: the process, after Turner and Fauconnier (1998), of the creation of a blended space derived from two input domains and a shared generic space which contains the shared source material of the input spaces.

**Example:** (after Turner & Fauconnier, 1998)

*If Clinton were the Titanic, the iceberg would sink.*

Conceptual domain: the knowledge or representation, both basic and detailed, we have for essential aspects of experience.

**Example:**

*The concept 'to hunt' requires a wide range of experiential knowledge.*

Conceptual projection: the transference of selective aspects of a source domain onto a target domain.

**Example:** *In the conceptual metaphor LIFE IS A JOURNEY, the linear travel narrative aspects of JOURNEY (source) are projected onto LIFE (target).*

Extended metaphor: the purposeful, typically literary, extension of a metaphor, made up of megametaphors and micro-metaphors. (Kövecses, 2002).

**Example:** *In Shakespeare's Sonnet 9, the sun's journey through the sky (source) is projected onto the life of the beloved (target) and extended through the quatrains.*

Frame: [as in Frame Semantics, Fillmore 1985] a frame is "a rather tightly organized configuration" (Taylor, p. 203) which provides the characterization of related concepts.

**Example:** *(After Taylor, 2002) The FRAME of a COMMERCIAL TRANSACTION is provides the background for related concepts of sell, buy, price, cost.*

Idealized cognitive models (ICMs): after Lakoff, an idealized structured frame of knowledge.

**Example:** *(After Lakoff, 1980) The concept of mother is actually a complex cluster of interrelated models:*

*The birth model – a person who gives birth*

*The genetic model - the female who provides the genetic material*

*The nurturing model – the female who nurtures and raises a child*

*The marital model – the wife of the father*

*The genealogical model – the closest female ancestor*

*When these models do not pick out a single individual, compound expressions such as **stepmother**, **surrogate mother**, and **biological mother** occur.*

Invariance principle: Lakoff (1990) proposes, “Metaphorical mappings preserve the cognitive topology of the source domain,” while Turner (1990) adds the constraint of not violating the image-schematic structure of the target domain.

**Example:** *In the Basic Metaphor ARGUMENTS ARE BUILDINGS, aspects of BUILDINGS (source) such as strength, verticality, construction are projected onto ARGUMENTS (target), however, this projection is not reversed, as in aspects of ARGUMENTS (target) verbal nature, flexibility, transience are not projected onto BUILDINGS (source).*

Mapping: conceptual correspondence between the source and target domains.

**Example:** *In the Basic Metaphor LANGUAGE IS A CONDUIT, specific concepts related to CONDUIT (source), such as travel through space, a discrete start and ending point, are mapped onto LANGUAGE (target).*

Mental space: conceptual packets that exist in real-time cognition in working memory, acting both as placeholders and the source for the “dynamic mappings of thought and language.” (Fauconnier and Turner, 2002)

**Example:** *(After Fauconnier, 1994)*

*Using the statement*

***Len believes that the girl with blue eyes has green eyes.***

*The diagram shows how since the concepts -**The girl has blue eyes and The girl has green eyes** – are contradictory they cannot occupy the same mental category. The contradiction (in which a does not equal b) along with the supposition Len believes prompt for the building of a space in which Len (clearly no the speaker) believes the girl has green*

*eyes. This space is obviously different from the speaker's base space, which in the speaker's mind is superior though connected to the extension space.*

**Metaphor:** either, traditionally, as a figure of speech in which a word or phrase is extended to mean another, or, more recently, the selective projection of certain aspects of a source domain onto a target domain.

**Example:** *(After Lakoff, 1987) The Basic Metaphor TIME IS MONEY embedded in the statement, "Can you lend me a few minutes?"*

**Prototype:** [as in Prototype Theory, Rosch, 1978] is a "summary representation" as in an entire category of a thing has a unified representation rather than separate representations for each member. (Murphy, 2002, p. 42)

**Example:** *(After Murphy, 2002) A robin or sparrow is the PROTOTYPE of BIRD, rather than a penguin, eagle, or ostrich.*

**Schema:** [as in Schema Theory, Rumelhart, 1975] Schema can be defined as, "...a structured representation that divides up the properties of an item into dimensions (usually called *slots*) and values on those dimensions (*fillers* of the slots)." (Taylor, p. 74)

**Example:** *(After Taylor, 2002) One such example is the schema /instance relationship: as in the idea of tree as opposed to the actual tree in your backyard. (p. 75).*

**Script:** [as in Schank & Abelson, 1977) a dynamic grouping of expected or typical events gathered around a discrete happening.



**Example:** (After Taylor, 2002) *The script involved in a going to a restaurant which revolves around an expected sequence of being greeted, seated, ordering the meal, paying, tipping, etc. (p. 203).*

Source domain: the usually more concrete conceptual domain used to understand [via projection] of a more abstract target domain.

**Example:** (After Lakoff, 1980) *In the Basic Metaphor, ARGUMENT IS WAR, the abstract nature of ARGUMENT (target) is made tangible with concrete aspects (strategy, destruction, defense) of the source WAR.*

Structural metaphor: a conceptual metaphor used to understand a target domain in the terms of the structure of the source domain.

**Example:** *In the Conventional Metaphor LIFE IS A YEAR, embedded in the statement ‘They are a May/December marriage,’ the amorphous stages of the target domain LIFE are understood by the sharply delineated seasons from the source domain A YEAR.*

Target domain: the abstract domain trying to be understood via the projection of the source domain.

**Example:** *In the Conventional Metaphor DEATH IS SLEEP, the unknown aspects of the target domain, DEATH, can be more easily understood by the experientially apparent aspects of the source domain, SLEEP.*

### **Basic Assumptions**

The primary assumption of this study is that secondary students experience difficulty with complex metaphor generally, and specifically, with those complex metaphors found in the sonnets of William Shakespeare. Connected to this assumption is

the belief that they have this trouble because they have not had the explicit instruction in metaphor to help foreground the inherent cognitive processes involved in reading complex metaphors. These overarching assumptions are supported by several smaller assumptions:

1. Purposeful and practical instruction grounded in metaphor and blending theory can help students become aware of these cognitive processes.
2. Students' awareness of their own reading and thinking processes involved in understanding complex metaphor will aid them in understanding and appreciating metaphors they encounter.
3. Students will be largely unaware of these processes and their applications to metaphor and meaning.
4. Direct instruction in these theories and guided practice in using them in reading complex metaphor will facilitate access and understanding of complex metaphors.
5. Teaching metaphor and blending theory in the context of the sonnets is more effective than the traditional method of simple identification and categorization of metaphor.

Three additional assumptions are connected to the pre and post test structure of the study. First, the sonnets of William Shakespeare in general, and those specifically chosen for testing and instruction, contain sufficiently complex metaphors to challenge students' comprehension. Second, the modified Advanced Placement prompts and rubrics are suitable measures of student reading and comprehension skills. And lastly, that the

writing samples scored by the trained readers will produce valid and reliable measures of the students' understanding of the poems.

### Overview of Method

The study focused on a limited sampling of British Literature and Composition (a full-credit English course offered to college-bound juniors and seniors in the academic course of study) students in four separate classes taught by three different teachers with two differing curricula. The comparison classes used a variant of the Text Expert Model (an approach that trains students in New Critical methods of interpreting literary texts) detailed in Chapter 3. The three comparison classes acted as the contrast, or at least, they represent a continuum of the status quo. The treatment class incorporated the language-centered approach as mentioned earlier and detailed more explicitly in Chapter 3. Given the school's scheduling constraints, the teachers were as alike as possible in methodology and assessment, using, whenever possible, similar texts and assignments. Of course, assessing the efficacy of these three approaches is the heart of this research. Therefore, a straightforward assessment to record the progress of these courses was essential. At the start of the unit, the students were given a pre-test - a copy of an existing Advanced Placement writing prompt. A similar prompt was given as a post-test.

This section will outline the overall nature, goals, and structure of the study. This study was a short (six weeks in duration), but broad snapshot of the initial effects of this curriculum. The study includes the researcher as the instructor of the treatment class. The treatment section using the language-centered approach was taught by the researcher, while two other instructors conducted the comparison sections using variants of the current British Literature and Composition curriculum. Scoring and observations were made by trained and objective third parties. The curriculum of this class stresses a survey approach to British Literature while espousing a decidedly New Critical approach to its

interpretation (British Literature & Composition Curriculum, 1995). In many ways, the declarative knowledge and the reading procedural knowledge are similar to a college introductory survey class. The writing component is a process-based portfolio structure, with a heavy emphasis on metacognitive reflection on writing development. The assignments are exclusively related to the literature in the class, and although there are research-related assignments, the writing is almost entirely analytic in nature. The final assessment is a presentation of knowledge culled from the students' portfolio. These aspects can be seen explicitly in the course outcomes page included in the addenda. (British Literature & Composition Curriculum, 1995, p. 3) Students generally enroll in this class with the expectation of refining their reading and writing skills in preparation either for Advanced Placement in the case of the juniors, or in the case of the seniors, a Freshmen Composition course.

#### Summary

We know anecdotally and through research (Applebee, et al, 2000; MSDE, 2002; NAEP, 2006; NEA, 2007) that students are having an increasingly difficult experience with academic reading, particularly with the sophisticated and complex forms and structures encountered in academic secondary English classes. Most of the responses to this problem have centered around what texts are being taught (Applebee, 1993; Pirie, 1997) or which theoretical agendas to apply (McCormick, 1994; Scholes, 1998), but very little attention to the actual cognitive processes involved in the act of literary reading (Turner, 1991; Stockwell, 2002).

These last two theorists, along with a growing chorus of cognitive poetics, are calling for a revision of English studies to incorporate the findings of the emergent disciplines of cognitive linguistics, poetics, rhetoric and cognitive neurosciences. To avoid becoming a “wry footnote” (Richardson, 1998) to intellectual history, English

studies must begin to address what these fields are telling us about the brain, mind, and meaning. It was to this end that this study was created. In essence, this study was an attempt to apply the feasibility of two of the foundational approaches to meaning in cognitive linguistics, George Lakoff's metaphor theory (1980; 1987) and Mark Turner's blending theory (1991; 1996; 2002) to the teaching of William Shakespeare's sonnets to eleventh and twelfth grade British literature students. As such, the overall goal was to provide students with instruction that would increase their awareness of their own processes of making meaning and to record their ability to do so.

Chapter I has presented the problem, purpose, rationale, significance, research questions, as well as defining key terms, limitations, assumptions, and methodology of the study. Chapter II will review the literature concerning the history of secondary English instruction; the record of emerging schools of thought in that history; the foundations of cognitive linguistics; the emergence of cognitive poetical theory; the mechanisms of metaphor and blending theory; and the application of many of these theories to the act of literary reading. Chapter III will detail the subjects, materials, and methods to be used in running the study. Chapter IV records the results and analyses of the study, while Chapter V provides a summary of the study, along with conclusions and recommendations for future practice and research.

## Chapter 2: Review of the Literature

### Introduction

The purpose of this study was to compare the effects of metaphor and blending theory-based instruction versus traditional literature-based instruction on the reading comprehension of secondary English students. Specifically, the research questions are:

1. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to analyze complex figurative language?
2. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to infer theme from these sonnets?
3. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability respond effectively (as measured by an AP style prompt) to them?

To this end, the study used quantitative data, in the form of scores on pre-test and post-test essays, to be gathered from four high school British literature classes. The data were used to examine the effects of the treatment on students' ability to understand complex metaphorical structures in the sonnets of William Shakespeare. Observations were made on the type and delivery of instruction on the comparison groups. These observations were contrasted with the treatment group instruction to determine the differences in instruction. In addition, student responses from before, during, and after treatment were qualitatively compared and analyzed.

Since the application of metaphor and blending theory to secondary English instruction is a relatively recent, even a, "radical new way" (Kövecses, 2008), this review

will attempt to place it in a historical, pedagogical, and developmental context. Therefore, this chapter will deal with three disparate topics; the first section will trace the development of traditional English instruction; the second will give an overview of poetic, and more specifically, metaphor instruction in secondary English classrooms; finally, the third will place metaphor and blending theory in the historical development of the larger landscape of cognitive linguistics. Chapter Two concludes with a brief review of the literature concerning the effectiveness of direct instruction, and a summary of what we know about the development of metaphor and blending theory as a viable approach to secondary English instruction in the context of the historical and current trends.

### **A Brief Historical Overview of Secondary English Instruction**

The arc of the term ‘language arts,’ from its first recorded usage in B. A Hinsdale’s *Teaching of the language arts* (Hinsdale, 1896) to its current prevalence, reveals the shift from emphasis on the modifying noun ‘language’ in Hinsdale’s meaning to the current focus on the modified noun ‘arts.’ This gradual shift in emphasis has been recorded in several accounts, most notably Applebee (1974), Squire (1968, 1991), Flood (1991), and Applebee (1993). Applebee (1974) recounts the dominance of the prescriptive tradition of strict grammar and rhetoric instruction at the outset of American secondary English instruction (7). This gradually gives way to the emergence of literature studies in the curriculum, as expressed by the Committee of Ten in 1894, to inculcate “a taste for reading...good literature” (Applebee, p. 33). The ‘watershed moment’ of this progression toward a literature-centered curriculum was the Anglo-American Seminar at Dartmouth College in 1966. This seminar called for a curricula model that focused on creative expression and response to literature (Squire, 1991) The prioritization of

literature studies, the arts approach over the language approach, continues unabated despite the admonitions of several committees over the years, perhaps best summed up by the Clapp Committee (1926), which advised, “The schools might well devote more attention to the number of the language activities” (Applebee, p. 86)

Applebee (1993) and Flood (1991) credit this shift to the supremacy of the New Critical movement in university English departments along with the influence of a growing progressive movement within public education (pp. 149-50). Applebee also records a number of dissenting voices against the prominence of New Critical approaches to literature as the focus of English studies; these include Louise Rosenblatt’s reader response theories, S.I Hayakawa’s semantics, and the Committee on the Function of English (pp. 156-8). But these efforts failed to stem the tide of New Critical literature studies in the curriculum. From the 1950s on, the argument was not *whether* literature should occupy the center of English instruction, but *which* literature should. Competing canonical approaches, perhaps best understood as a microcosmic classroom struggle of the larger socio-political conflict between the conservative and liberal forces in America. With the appearance of Mortimer Adler’s *Great Books* program in the 1940s through their essential reemergence in the works of Bloom (1988), Hirsch (1988) , and Bennett (1993) in the late 1980s and early 1990s, the conservative approaches to canon formation seem to parallel the emergence of conservative power on the American political scene. Similarly, from the accomplishments of the Progressives in the 1930s through the rise of inclusion of female authors in the 1970s and the insistence on multicultural representation in the 1990s, liberal approaches to canon formation seem to mirror the political landscape.



Added to the political argument was a growing consensus among those that studied English education that there was a growing dearth of language, grammar, rhetoric, and composition instruction happening in America's classroom. These studies include Harvard's *The American high school today* (1959) which reported a greater emphasis on composition was needed in the four years of high school (Applebee, p. 189). The same year, Arno Jewett found that the most common pattern in secondary English instruction was a tenth-grade course on genres, followed by an eleventh-grade course on American literature, and ending with a senior year course on British or world literature (Applebee, p. 169). A pattern that still exists in the school system featured in this study, as well as most other American school systems, sixty years later. This status quo flies in the face of a long and growing list of committee reports that this pattern is not serving American students well.

The dominance of literature studies in the English classroom to the point of marginalization of other instructional considerations such as language and composition is also well documented. The National Study of High School English Programs found that between fifty-two and eighty-three percent of actual classroom instructional time was dedicated solely to the study of literature, a finding the researchers found 'disturbing' Squire (1968, 1991). A more recent study found that 85% of secondary English programs ranked "students' development through literature" at the top of their goals. The study's lead researcher Applebee (1993) claimed three traditions - cultural heritage, essential language skills, and student engagement - dominated English instruction (pp. 3-5). What is becoming clear is while the first and third of these traditions dominate actual English instruction in the classroom, the second has become the focused goal of those outside of

the English classroom. An even more recent study by Applebee (2000) found while demands for reform centered on process-based language skills have been repeatedly made, English curricula still tend to focus on specific literary content (p. 397). He summarizes literature approaches in three essential types – catalog, sequential, and integrated – all of which center the curriculum on ways of presenting literature (2000, pp. 408-9). His call for a reformation of *how* literature is taught – by a dialogic approach stressing a discursive model rather than the traditional monologic approach stressing a lecture-critical authoritative model – begs the question of the central focus on literature in the English curriculum and treats its fundamental placement as a given.

Perhaps it is the pendulum swing of canon approaches or the insistent committee and research reports that are leading to a perennial confusion among English practitioners. James Squire (1968) concluded, “Despite their obvious commitment to literature, teachers of English seem to have reached no clear consensus about the objectives of the program” (p. 94), a condition that doesn’t seem to have dissipated forty years later. More recently, the clarion calls echoing from *A nation at risk* (1983) through *Writing and school reform* (2006), have caused even more soul-searching on the part of English educators. This is perhaps best summed up in the lead question of the Conference of English Education’s (CEE) 2006 summit: “What is English education?” (Miller, 2006, p. 268). The austere essential nature of this question underscores the confusion and lack of clarity intrinsic to English studies, both historically and currently. Indeed, the primary committee reported, that the status of English education is “marginalized and arguably irrelevant” (Alsup, 2006, p. 278). Allan Luke earlier in 2004, prefigured this angst in observing that, “‘what counts as English’ has become somewhat unclear to

many” and concludes the only solution as a “broad and thoroughgoing rethinking of the very intellectual field that we are supposed to profess” (Luke, 2004, pp.85-8) But just what is that way? Though Alsup, Luke, and Miller, along with their earlier counterparts McCormick (1994) and Pirie (1997), support a more culture-centered approach, the fact that this soul searching continues demonstrates the severity of the philosophical disconnect between what we *are* doing and what we *ought* to be doing in English studies. Interestingly enough, the 2006 CEE report perhaps implies a direction in its quoting of Robert Pattison’s (1982) definition of literacy: “that literacy is foremost consciousness of the problems posed by language.” This is the philosophical and pedagogical landscape against which this study was conducted, in the hopes that perhaps a hybrid of language-centered instruction and literary studies could result in an effective compromise of these competing approaches.

### **An Overview of the Teaching of Metaphor**

With an eye toward this study, a brief review of current and traditional practices in teaching poetry in the secondary school seems necessary. This review will include an overview of best practice as suggested by the National Council of Teachers of English (NCTE) in *The English Journal*, as well as a cursory perusal of a variety of secondary English textbooks, curricula guides, and other publications. Also, an examination of how Shakespeare’s sonnets in particular are approached in the high school classroom will be discussed.

### **Background of Poetic Pedagogy**

Instruction of poetry in the secondary English classroom has traditionally seemed situated between Applebee’s (1993) cultural heritage and the New Critical focus on

literary elements, with the choice of *what* poetry is taught satisfying the demands of the former and *how* the poetry is taught satisfying the latter. An examination of the lessons from a local curriculum guide, to be used in this study and discussed in Chapter 3, illustrates this balance (Applebee, 1993 and Flood, 1991). The choice of poems – selections by William Shakespeare, John Donne, Christopher Marlowe, Andrew Marvell – clearly are chosen to provide a survey of the poets traditionally determined to be the most ‘important,’ without other structural, thematic, or language considerations. The choice of poems seems more like a ‘greatest hits’ of the seventeenth century than a coherent examination of other poetic, rhetorical, or linguistic matters. Likewise, the approaches used in the lessons, stressing poetic form, metrical scansion, and metaphysical conceit, seem a series of haphazardly gathered literary elements, predicated to address a certain poem’s heuristic problems, again without an acknowledgement of a comprehensive building of poetic reading skills. The major national studies of English pedagogy (Applebee, 1974, Applebee, 1993, & Squire, 1991) validate these lessons as typical of traditional approaches to poetry in secondary English classrooms.

While these approaches may represent a stagnant and incoherent status quo, an examination of approaches offered by NCTE reveals little substantial reform. Robert Probst (1994) accurately describes the chaotic hodgepodge of theoretical approaches that currently dominate English studies, with “deconstructionists, cultural critics, feminist critics, new historicists, narratologists, and a few die-hard New Critics” all laying claim to the secondary English classroom. But he quickly discounts this situation, with the conclusion we “have forgotten that the purpose of literature programs... to develop

readers, not literary scholars and critics.” (p. 37) However, his vision for the “Goals for the Literature/Writing Program” to revolve around the following six goals:

1. Students will learn about themselves.
2. Students will learn about others.
3. Students will learn about cultures...
4. Students should learn how text operates...
5. Students should learn how context shapes meaning.
6. Students should learn about the processes by which they make meaning out of literary texts (39-41).

But this vision seems as chaotic and incoherent as the current overcrowded theoretical situation he criticizes.

Another practitioner in the *English Journal* underscores the disconnect between university theory and classroom practice, claiming, “that neither my English major nor my methods course had trained me very well to teach poetry to high school students (Moore, 2002, 44). Indeed, much of what makes up NCTE’s offerings for poetry instruction cite the failure of traditional New Critical approaches (Moore, Probst, Early, et al, 2004) but fall under what Applebee (2000) dismisses as mere “vignettes of successful practice” (p. 397). It appears that poetry instruction, like other literary activities, falls prey to the theory and canon wars waged in English workrooms and classrooms.

Recently, there has been some initial research into the cognitive aspects of reading metaphor in the English classroom. Joan Peskin’s study of expert PhD candidates’ and novice high school students’ transcribed readings of two John Donne

poems reveals that “deep structure of knowledge in a manner similar to the study of expertise in other domains” (Peskin, 256). The study also indicates that more experienced readers use the gained practice as a sort of reading tool box that novice readers simply lack. Another study indicated that the use of metaphor as a teaching tool resulted in students had almost twice the retention of concepts of traditionally taught classes (Young & Milner, 2002). It was to this idea that this dissertation study was geared – to give students a wider breadth and depth in their choices of reading strategies.

### **Traditional and Contemporary Critical Approaches to Shakespeare’s Sonnets**

These conflicting perspectives are just as evident in the treatment of Shakespeare’s sonnets. Historically, Shakespeare’s sonnets have not received the breadth and quantity of critical attention that his comedies, tragedies, histories, and romances have, though there exists a substantial body of critical material. The poet Anthony Hecht divides the extant critical approaches roughly as Formal - the sonnets as sonnets, Personal - the sonnets as coded, metered autobiography, Thematic - the sonnets as meditations on typically Shakespearean themes such as The Body/Soul Antagonism, Platonic Appearance/Reality, The Four Loves, etc., and Revelatory - the sonnets as read in radical new ways to support various critical agendas, whether they be centered on sexuality, or other matters of the poet’s identity (Hecht, 1997).

More recent approaches, such as Helen Vendler’s *Art of Shakespeare’s sonnets*, are exhaustive historical, rhetorical, linguistic, and psychological micro-analyses. Vendler, like many of her contemporaries, dismisses most of the Revelatory approaches, asserting, “The true ‘actors’ in lyric are words, not ‘dramatic persons’ and the drama of any lyric is constituted by the successive entrances of new sets of words...Thus, the

introduction of a new linguistic strategy is, in a sonnet, as interruptive and interesting as the entrance of a new character in a play...A coherent psychological account of the Sonnets is what the Sonnets exist to frustrate. They do not fully reward psychological criticism...any more than they do political criticism.” (Vendler, p. 3) The foregrounding of the linguistic nature of the sonnets is what makes them prime material for exploration in the high school classroom. Additionally, there are rhetorical and structural lessons to be learned.

While both Hecht and Vendler demonstrate valid approaches useful both to the student and teacher in the high school English classroom, an examination of the current approaches to Shakespeare’s sonnets reveals little of their influence. Current trends in curricula are, in fact, de-emphasizing Shakespeare’s sonnets in favor of more culturally relevant material. English language arts theorists such as Kathleen McCormick (1994) and Bruce Pirie disavow the usefulness of Shakespeare in the contemporary American high school classroom, citing both linguistic and cultural decoding and comprehension problems. A look at textbooks from the last fifteen or so years conveys the foundation of McCormick and Pirie’s criticisms. Most seem not to know what to do with the sonnets, the approaches range from sterile formal examinations (McDonnell, 1985) to extended discussions of the “dramatic situation” (Roberts, 1986) to in-depth analyses of the rhetorical relationship (Perrine, 2001) to detailed exercises on diction (Allen-Newberry, 1989). Moreover, even on the level of specific curricula, the sonnets tend to be used as ends rather than means. In other words, Shakespeare’s sonnets are covered as content, simply an item to be checked off a curricular checklist at the end of the unit. These traditional approaches, along with cultural critics’ exclusions, do not take into

account the value of these sonnets as means of teaching many crucial aspects of language, rhetoric, and aesthetics. Even when the sonnets are used as a means to a larger pedagogical end, as in John Hurley's (1998) use of the sonnets to teach unifying rhetoric in composition, there simply isn't an over-arching pedagogical unity that fully utilizes these sonnets unique teaching potential. This study used the sonnets as an invaluable medium for teaching critical notions inherent to cognitive linguistics.

Recently, many literary and reading theorists have been turning their attention to cognitive linguistics in general, and metaphor theory in specific, as a solution for some of the problems in current literary theory and practice. Bowdle & Gentner (2005) observe the lack of accurate treatment of metaphor in literary and language theory and advocate metaphor theory for its advantages over other approaches. Though some theorists have questioned the methodology and aptness of metaphor and blending theory (see Gross, 1997 and Jackson, 2003), these voices are outnumbered by the growing number of adherents who acknowledge the "considerable and convincing body of research in cognitive psychology" Kintsch & Bowles, 2002, 249) that support the methods and goals espoused by Lakoff, Turner, and Fauconnier (see Richardson, A (1998), Steen, G. (1999, 2002), Crane, M.T. (2001), Kövecses, Z. (2001, 2002, 2004), Stockwell, P. (2002), Sopory, P. (2005), Harding, J. (2007)). In fact, Alan Richardson (1998) asserts that the neglect of the emerging field of cognitive linguistics by English education practitioners is "something of an embarrassment" (p. 39). Many current theorists agree with Richardson and have used the intersection of cognitive linguistics and English studies to create an emerging cognitive poetics. Peter Stockwell (2002) examines in depth the various heuristic methods offered by cognitive linguistics, devoting entire chapters to scripts and



schemas, mental spaces, and conceptual metaphor and applying them to specific readings of various texts. He concludes, “Cognitive poetics, then, is essentially an applied discipline, interested in the naturalistic process of reading” (p.168). Among these new practitioners, and perhaps most relevant to this study, is Mary Thomas Crane. Her text *Shakespeare’s brain* (2001) uses the emerging cognitive toolbox to examine some of the knottier problems in Shakespeare’s dramatic repertoire. Cognitive poetics, she asserts, “offers new and more sophisticated ways to conceive of authorship.” (4) Although she does not extend her analyses to Shakespeare’s poetic canon, the problem of authorship and voice intrinsic to the sonnets invites the use of tools found in the cognitive tool chest.

### **A Brief History of Cognitive Approaches to Language**

#### **Overview**

Certainly, a cognitive theory that deals with the nature and formation of conceptual categories and their inherent relationship to language processing would have a dramatic impact on methods of teaching English. Though the early schema theory was embraced and utilized by English instructors, the more recent explorations by George Lakoff (1980, 1987), Eve Sweetser (1990), Mark Turner (1991, 1996, 1998), and Gilles Fauconnier (1994, 2001) have all but been ignored by mainstream college and secondary English instructors. Perhaps this has more to do with the gradual abandonment of rhetoric, language, and linguistics by the vast majority of English studies than the applicability of the theories themselves. The parallels of this dichotomy to the classical/objective – experiential/subjective theories of categorization split are obvious. The effect that these theories could have on English instruction is really another topic, but the view of language as an organic and highly fluid tool for cognitive representation rather than as a

rigid, fixed, and systemic entity that is not autonomous to the cognition would irrevocably alter the way in which language and literature is taught.

Through this survey of cognitive linguistics, its connection to and growth from cognitive psychology, and more importantly, inquiry into conceptual representation should become apparent. From the foundation of conceptual figures, some divergent approaches to conceptual representation will emerge; namely, schema, scripts, and frames. This history will convey a changing view of language that emerges from the development of these theoretical approaches. From these theories of conceptual representation emerge the theories directly related to my inquiry – ICMs, metaphor, and metaphoric construal, mental space theory, and finally, blending theory. For each of these, a short generic pedagogical application within each section and subsection will be provided.

Perhaps it is best to start with the long view and highlight some of the definitive theoretical departures of Cognitive Linguistics. Croft and Cruse (2004) identify three major hypotheses central to cognitive linguistics: Briefly, that language is not an autonomous cognitive function, that grammar is conceptualized, language knowledge comes from usage (Croft & Cruse,). All three of these seemingly simple beliefs are radical shifts from existing paradigms of language set forth by traditional, structural, and transformational schools of linguistics. The first statement differs from transformational grammar's (along with various folk theories') view of language as an innate or 'hardwired' cognitive faculty (Pinker, 1994). The second statement counters conventional notions of meaning that can be understood as the truth conditional aspect of language. Of course, this notion breaks sharply with both prescriptivist and transformational grammar

pedagogies which seek to inscribe or even describe a correct or ‘grammatical’ orientation of sentence structure with students (Amis, 1997). Finally, the third belief breaks with traditional and contemporary treatments of language instruction which fail to address natural language and such peripheral aspects such as metaphor (Chomsky, 2002). It is this notion which bears most directly on my study, since it focuses on the teaching of metaphor not as an aesthetic phenomenon, but rather as essential language.

In closing, within this cursory overview of the basic tenets of cognitive linguistics, some mention of its methodological foundation is warranted. This epistemological basis can be best summed up by George Lakoff’s “cognitive commitment,” (Lakoff, 1980). This commitment is not important just philosophically, but also, in the study, pedagogically, as it connects what we do in the English classroom back to the social sciences as well as the humanities.

### **Conceptualization**

Since Cognitive Linguistics seeks to understand how language prompts for meaning in the brain, it is important to follow the development of how thought exists in the mind. As far back as Aristotle (1939), the relationship of thought and conceptual representation has been examined. Though much of his original thinking has been clarified or abandoned altogether, Aristotle’s categorical approach dominated much of the thinking about thinking for two millennia. The Classical model of conceptual representation is still quite formative in most mainstream models of cognition, and therefore, much of the foundation of teaching shares the Classical view. Though categorical and conceptual modelings are rarely taught explicitly, much of the teaching of literary concepts and grammatical terminology would fall in line with the Classical

conceptual model. Which is to say essentially, concepts exist mentally as definitive categories, that an item is either in a category or not, and there are no distinctions between items within a given category. (Murphy, 2002) Consider for a moment the typical teaching of metaphor in secondary English classroom: First the definition, perhaps something like a metaphor is “an implicit comparison ...between two things essentially unlike.” (Perrine, 2001, Allen-Newberry, 1996, Bowler, 1996) Then follows the categorization of examples as either figurative, “I am a riddle...” or literal “The sun is blazing...” (Perrine, pp.77- 80) This either-or conceptualization of metaphor is compounded by the ensuing teaching of arbitrary extensions of metaphor such as extended, dead, and mixed (Keach, 1996; Bowler, 1996) or a listing of the technical subcategories of metaphor such as simile, synecdoche, and metonymy (Perrine, 2000). The object of these lessons is usually simple recognition and labeling, without regard for the sophisticated gradient continuum of meaning that exists between these ‘categories.’

The inflexibility of the Classical view of concepts was challenged by decades of investigation of mental categories by cognitive psychologists, most notably, Eleanor Rosch. Rosch began her work for two primary reasons: (1) to continue the challenge started by the philosopher Ludwig Wittgenstein in the early 20<sup>th</sup> century to classical theories of categorization (which state that categories are empirical, exterior, to the mind, contained definitive features, and are static and exclusive) and (2) to contradict the popular linguistic theory, the Sapir-Whorf hypothesis (which states that language limits, shapes, and alters cognition.) Building on the anthro-linguistic research of Brent Berlin and Paul Kay (1969) which examined the notions and naming of colors, Rosch developed the concept of focal colors (1973). This led to her concept of Cognitive Reference

Points, which ultimately led to the more comprehensive Prototype Theory (1975).

Working with the Dani tribe of New Guinea, Rosch observed a number of phenomena in how the mind categorizes color. Primarily, that people have a central concept of a particular color that is not directly related to the names or linguistic categories given to them. These observations led her to further research in the general area of cognitive categorization.

### **Prototypes**

In her prototype theory, Rosch states that categories are based on a phenomenon similar to Wittgenstein's 'family resemblance,' that is that categories are based on a dynamic sense of relatedness, clustered around a 'best example'. This best example is the prototype of the category and all other members build of this one in a gradient continuum with the prototype at the center. Although prototype theory is integral to the development of conceptual representation in psychology and linguistics, it has little impact on the teaching of metaphor specifically, or language in general, in the secondary English classroom.

The prototype theory was quite effective in ending the unquestioned domination of the Classical view, but it is not unique in its challenging existing notions of conceptual representation. Another approach to conceptual representation was introduced by Medin and Schaffer (1978) and rejects the idea that a person's representation of a concept encompasses the entire concept. Again, though important in the general development of concepts and the emergence of theories relevant to this study, it is not one that takes firm root in English classrooms.

### **Schema Theory**

Though this particular development of conceptual representation may have had little effect on the teaching of English, the movement from the Classical view to the constructs offered by the prototype and exemplar theories does lead to a relevant breakthrough with the more dynamic conceptual representation offered by schema theory (Rumelhart, 1975). The emergence of a dynamic ‘best fit’ aspect to conceptual representation in prototype theory (Rosch, 1978) perhaps loosens up the model to allow a much more fluid and emergent mechanism in cognition. Regardless, the connection between schema theory and prototype theory is widely acknowledged (Murphy, 47)

Schema can be defined as, “...a structured representation that divides up the properties of an item into dimensions (usually called *slots*) and values on those dimensions (*fillers* of the slots).” (Taylor, 2002, p. 74) The implied dynamism of the slot/filler roles in schema theory anticipates later congruent roles in conceptual construal, metaphoric projection, and blending. In addition to this fluidity in conceptual representation is a further movement away from the concrete definition of the Classical model. One such example is the schema /instance relationship: as in the idea of tree as opposed to the actual tree in your backyard. (p. 75) The implication of a limitless set of experiential or imaginative instances to a given concept would seem to put to rest any static definitive notion of conceptual representation and open the way for even more dynamic models.

Language arts instruction was also one of the secondary disciplines to embrace schema theory in the 1970s. Indeed, a good bit of the research on the pedagogical effectiveness of applied schema theory was done in the English classroom. Some of the benefits generally associated with schema theory from this time period include encoding

details into memory, encoding, and ignoring inconsistent information (Bransford & Johnson, 1972).

This combination of abstraction and fluidity inherent in schema theory set the theoretical groundwork for what will be an even more radical shift with the emergence of frame semantics. The shift from inflexible deterministic structures that house conceptual material to highly fluid framework that is highly receptive to experiential and imaginative input is eloquently captured by frame semantics. Charles Fillmore's (1985) frame semantics will have an indelible effect on cognitive linguistics overall –it will be the basis for some of Ronald Langacker's (1990) groundbreaking work – but it is absolutely essential in setting up the structures necessary for metaphoric and conceptual projection inherent to this study.

### **Scripts and Frames**

The placement of everyday material into a highly flexible mental structure is also offered by Roger Schank's theory of scripts. The term script is often used for a frame/domain with a sequence of events, following Schank and Abelson (1977). Schank's scripts drew a great deal of attention from a wide variety of researchers interested in capturing the nuanced flexibility of human conceptual representation. The implications of scripts was far reaching indeed, affecting theories of learning, social protocols, even artificial intelligence. Scripts, aside from their obvious literary connotations, also begin to affect English instruction indirectly, in that Schank's scripts are often cited in constructionist approaches to learning and instruction. More importantly for my purpose is that scripts and frames directly connect to domains and metaphor theory.

In fact, the terms frame (Fillmore), base (Langacker), and domain (Fillmore, Langacker, Lakoff) all appear to identify the same theoretical framework. (Croft, 16-17) Domains however will form a basic role in the emerging metaphor theory. A domain can be understood as a more generalized ‘background’ knowledge against which a more specific concept is projected. (Taylor, 195) So crucial is the role of domains, and the underlying structures of frames and scripts to understanding human conceptual representation, that it has been repeatedly cited: as Barsalou put it, “It’s domains all the way down (1992 p. 40)”.

The connection between frames /scripts/domains and experience is made explicit in Lakoff’s metaphor theory - “When domains become entrenched experientially” Lakoff (1987) introduced the term “Idealized Cognitive Models’ (ICM) which focuses on configurations of conventionalized knowledge. The importance of the instantiation of conventionalized experience and the similarity of frames and domains is clear on close examination of certain social constructs. Since the domain/ICM structure and its integral role in conceptual projection is so vital to my study some finer grained analysis follows.

### **Lakoff and Idealized Cognitive Models**

George Lakoff proposes the schema theory of David Rumelhart (1975) as a propositional model of categorization in the mind as a network of nodes and links that are governed by the mechanism of prototype and asymmetry. Lakoff suggests this model as a foundation for language and conceptual representation, particularly in both diachronic and synchronic aspects of polysemy within a single word. Lakoff cites well-known case studies of Charles Fillmore and *bachelor* (1982a) as well as Eve Sweetser’s (1984) analysis of Linda Coleman and Paul Kay’s (1981) experiments with the concept of *lie*. He cites these concepts as simple examples of the prototype effects that create Idealized



Cognitive Models (ICMs). ICMs have a prototypical representation that is connected in a network to other less representative notions of the word. Lakoff further theorizes that these simple examples of ICMs can generate more sophisticated networks called cluster and metonymic models. This global understanding of the conceptual categorization processes involved in language has several theoretical foundations: the propositional structures of Charles Fillmore's frames (1982); the image-schematic structure of linguist Ronald Langacker's cognitive grammar (1990); the metaphoric mappings of Lakoff and Mark Johnson (1980); and the metonymic mappings of Lakoff & Johnson (1987).

### **Conceptual Projection**

The final piece of the foundation of metaphor theory is the notion of construal as identified by Langacker (1990) and its implications for conceptual representation. From Rosch (1973, 1975) to Lakoff (1980, 1987), this group of theorists increasingly rejected a static model of knowledge; this rejection led to the formation of a dynamic construal model. The key items here are the dynamic nature of this construal model and its grounding in context. These two factors account for many of the 'problems' of language such as figurative language, translation between languages, and idiomatic usage, typically relegated to the periphery of analysis by other approaches to language and thought. Frames/ICMs provide for "variable boundary construal...in terms of the goodness-of-fit required between perceived reality and aspects of the frame." (Croft, 95)

Although the mechanism of construal offered by frames/domains/ICMs creates considerable constraints such as context and convention that require deeper analysis, it more than suffices as a theoretical framework to house the contiguous notions of conceptual projection and blending key to my study.

Before beginning with the basic premises of metaphor and blending theory as they relate to the larger concerns of conceptual representation and cognition, perhaps it is necessary to examine the problems associated with metaphor and, in a larger sense, all figurative usage. As cited earlier, traditionally, figurative usage has been deemed outside of the purview of serious linguists and relegated to the less scientific, and therefore, less credible, field of literary analysis. Even within this field, figurative language is often examined for merely aesthetic or decorative functions. It should not be surprising, then, that there is definite parallel to the development of conceptual representation and the treatment of figurative language. In this case, the dominance of truth-conditionality as an overriding epistemology reflects on figurative usage, both in literature and everyday speech. Metaphor, irony, and other figurative uses are seen as “linguistic distortions of literal mental thought.” (Gibbs, 1) This stance both marginalizes such use as ‘deviant,’ and implies that it requires distinct or specialized cognitive processes to understand it. Another linguistic stance concurrent with this is the view that metaphor sullies meaning causing unnecessary ambiguity and diachronic polysemy; even later, functional and usage based models had trouble with figurative tropes. It is against this backdrop of the overt rejection of metaphor by serious linguists and the use of ill-suited approaches by literary theorists that Lakoff (1980) proposes his metaphor theory.

### **Metaphor Theory**

One obvious rebuttal to the ‘metaphor as deviant language’ stance is to examine the existing corpus of written and spoken language for the frequency of metaphor in usage. This examination reveals considerable frequency of the usage of metaphor both diachronically - historical analyses (M. Smith, Pollio, & Pitts, 1981) of the metaphors

used in American English prose from 1675 to 1975 showed significant metaphoric activity in each; and synchronically –frequency counts (Glucksberg, 1989) revealed that people used 1.80 novel and 4.08 frozen metaphors per minute of discourse. Such pervasiveness certainly seems to undercut the deviance notion. Coupled with this is the increasing awareness of the positive influence metaphor may have on learning. It appears metaphor may provide some mnemonic function, enriching the encoding and facilitating recall of information. In addition, metaphor may activate relevant semantic frameworks from long-term memory, allowing new knowledge to be assimilated into existing mental schemas. (Gibbs, 134) So through the last two decades, metaphor study has emerged as a legitimate sub discipline of linguistics. Moreover, within cognitive linguistics it has become a focal point of inquiry.

Certainly metaphor has been crucial to the aesthetic study of language, rhetoric, and literature from the outset. Indeed, ever since Aristotle wrote that “the greatest thing by far is to be master of the metaphor” (*Poetics*, 1450). But it is clear that Classical approach to conceptual representation will not allow for the dynamic and contextual nature of metaphor. This classical stance will dominate the treatment of metaphor even through the twentieth century, and can best be summed up in the functional approaches to metaphor found in English and literature classrooms: the inexpressibility hypothesis, the compactness hypothesis, and the vividness hypothesis. The close reading techniques of New Criticism led to the first systematic and structural analysis of metaphor, with I. A. Richards (1936) who proposed that metaphor consists of the topic or tenor, the subject of the construction, and the vehicle, the metaphorical means. Though it is a step in the right

direction, this approach is still limited only to literary usage, underlying a view of metaphor as somehow different and performative, and therefore, privileged.

Many differing approaches to metaphor propagate in the latter half of the twentieth century, including, but not limited to, the following: the *salience imbalance* model (Ortony 1979a), the *domains interaction* model (Tourangeau & Sternberg, 1981), the *structure mapping* model (Gentner, 1983), and the *class inclusion* model (Glucksberg, 1989). As with conceptual representation models, each of these models drives yet another wedge between the traditional, deviant or performative language model and contemporary cognitive linguistic thinking. The primary shift is an understanding of metaphor being linked systemically to conceptual domains to facilitate the encoding and decoding of metaphoric constructions.

The cognitive approach to metaphor central to this study has several key components. Perhaps most central is the notion that, it requires a “projection” of implied concepts from the vehicle onto the topic. (Gibbs, p. 236) The model of metaphoric projection, building on the dynamic structures of frame/script/domain theories, completely disassociates metaphor from dissimilarity and seeks to understand the conceptual linkages between the secondary and primary objects. The power and pervasiveness of metaphoric projection has far-reaching implications for both language and cognition. Drawing on Lakoff’s (1980) model of metaphoric projection, Eve Sweetser reveals a systemic mapping in English modals that project the physical onto the nonphysical. (Sweetser, 1990) In fact, the essential mapping of the mind using the body as a metaphor is central to much of cognitive linguistics

To briefly cover the critical and ubiquitous nature of metaphor in cognition, George Lakoff and Mark Johnson (1980) complete a study of the presence of metaphor in English. Their findings reveal not only the pervasive presence of metaphor in our language and thought, but also its covert and embedded character. A brief recounting of some of these major metaphors reveal not simple one-to-one metaphoric mappings as in A (target) is B (source), but highly dynamic, complex, and generative networks of concepts and categories. The metaphors become propositional categories that, in turn, behave like ICMs as they cluster related concepts from the source domain in restrictive and highly selective ways. I will list some of the metaphorical ICMs then give some of Lakoff and Johnson's examples.

From Lakoff (1987)

***ARGUMENT IS WAR***

*His claims are indefensible.*

*She attacked every weak point in his assertion.*

*She then demolished his argument.*

*He fortified his position with statistics.*

*Before the actual conference, he launched a pre-emptive strike in the article.*

*Unfortunately, many marriages can evolve into an extended form of trench warfare.*

***TIME IS MONEY***

*Don't waste my time.*

*The most precious thing you can give is your time.*

*You will need to budget your time in this project.*

*The time you will save is considerable.*

*Can you lend me a few minutes?*

*When it comes to your kids, don't try and hoard your time.*

### **LANGUAGE IS A CONDUIT**

*I can't seem to get my point across to you.*

*He gave that idea to me.*

*Your words seem hollow.*

*Your feelings came through to us loud and clear.*

*Clinton delivered his State of the Union address.*

*His thesis was completely buried.*

### **VERTICALITY IS VIABILITY**

*I'm feeling up today.*

*She certainly boosted my spirits.*

*Don't be so depressed.*

*It's all down hill from here.*

*He is an upstanding citizen.*

*He dealt from the bottom of the deck.*

This list is most certainly only the tip of the iceberg and Lakoff and Johnson's work has spawned a host of research into metaphor. Most notably, Eve Sweetser (1990) finds convincing etymological evidence in the metaphoric nature of modals in English and related conditional and coordinating constructions. Sweetser begins her work with four historical puzzles: *1. Why words for physical similarity (like, likely) come to mean*

*probability? 2. Why should hear come to mean obey? 3. What connects physical holding with intellectual understanding? 4. Why should words for path come to mean however (Anyway)?* After a comprehensive examination of these processes in Indo-European languages, Sweetser concludes that the mind projects itself metaphorically on to the body to represent reality. This becomes the amazingly generative Ur-metaphor that gives birth to so much of the embedded metaphor in language and accounts for the interconnected network of these metaphorical extensions.

### **Mental Space Theory**

Another piece of the conceptual puzzle for the purposes of this study is how the mapping and projection mechanism would work in other linguistic capacities. For if, as proffered by metaphor theorists, the mapping and projection mechanisms are so embedded in language and thought, then they should be evident in less conspicuously metaphoric contexts. Gilles Fauconnier has proposed a comprehensive approach called Mental Space Theory: Fauconnier (1985, 1997; see also Fauconnier and Sweetser, 1996) develops an alternative model of representing knowledge that is more attractive because it allows for ‘elegant solutions’ to a number of problems in semantics and pragmatics. Fauconnier creates the notion of a mental space as a cognitive structure.

Fauconnier proposes that semantic frames prompt for the building of spaces that represent beliefs, desires, hypotheticals, counterfactuals that can be relative to reality, and how knowledge can float between spaces. Fauconnier’s examination of less obvious, though equally intricate and sophisticated, mappings in everyday usage links back to the work of Fillmore (1985) and Langacker (1990) to attempt a more universal understanding of how language prompts for meaning in the brain. What develops backstage in the

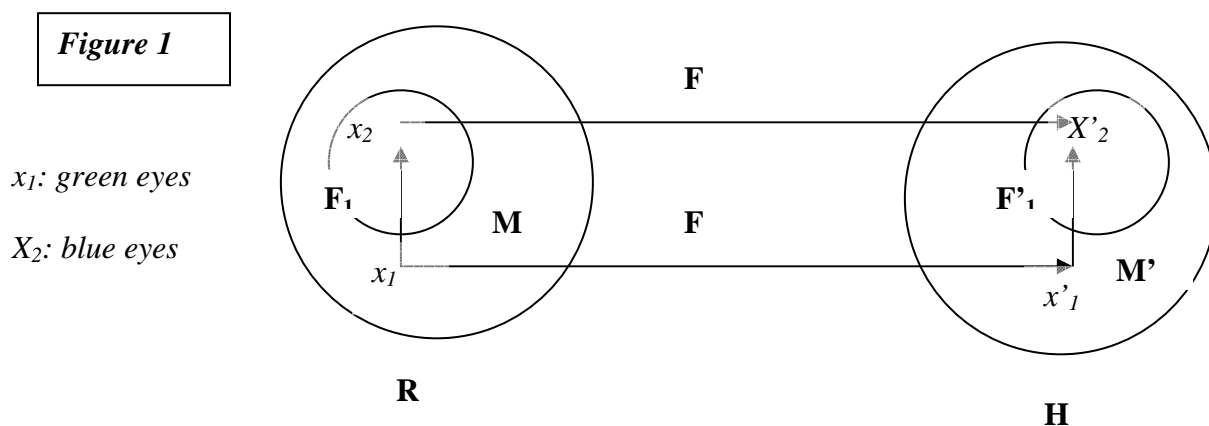
common, though perhaps ‘deviant,’ language usage of literary metaphors, happens continually in all language according to the Mental Space Theory of Gilles Fauconnier (1994). In this paradigm, language prompts for the creation of a mental space that is filled with related salient information. These mental spaces are a highly flexible and dynamic cognitive mechanism that allow for many complex functions of the mind, including presuppositions, counterfactuals, comparatives, and transspatial operators that other language paradigms ignore or fail to adequately explain. Fauconnier builds on Lakoff’s work here too using his ICMs and prototype effects to account for the building, connection, and networking of mental spaces. Drawing on Lakoff’s analysis of a traditionally mystifying metaphoric construction known as The Divided Self Metaphor (as in, *I’m not feeling myself today* or *If I were you, I’d hate me*), Fauconnier demonstrates the plausibility and flexibility of his paradigm through several works (1994, (& Turner) 1996, 1997, (& Turner) 1998, (Turner &) 2001) making him a dynamic and enduring theorist in cognitive linguistics.

An example of how mental spaces work on a very elemental level is shown in Figure 1.

(After Fauconnier, 1994)

$X'_1$ : green eyes

$X'_2$ : green eyes





Using the statement

*Len believes that the girl with blue eyes has green eyes.*

The diagram shows how since the concepts -*The girl has blue eyes* and *The girl has green eyes* – are contradictory; they cannot occupy the same mental category. The contradiction (in which a does not equal b) along with the supposition *Len believes* prompt for the building of a space in which Len (clearly to the speaker) believes the girl has green eyes. This space is obviously different from the speaker's base space, which in the speaker's mind is superior though connected to the extension space. The connection (F) allows for the transference of all salient properties in the base space to the extension space, as long as there is not a direct contradiction (as in *But she really has brown eyes*). Again, this process seems unwieldy and much too complicated to happen instantaneously and without conscious manipulation. But this is Fauconnier's point – that this backstage cognition is amazingly complex but goes on completely unconsciously, and it is only when we try to understand and display these processes that they seem complex and unwieldy.

### **Blending Theory**

Which brings this survey to the central theory of this study - owing to both Lakoff's metaphoric mappings and Fauconnier's mental space mechanisms, Mark Turner's blending theory has moved quite a distance from mental space theory. Though initially blending theory is discussed with respect to metaphor, it has become a comprehensive application of both of its predecessors and a broader depiction of human cognition; it centers on a mechanism for conceptual projection and integration. Blending theory moves the focus from the structure of the mental spaces to how two spaces or

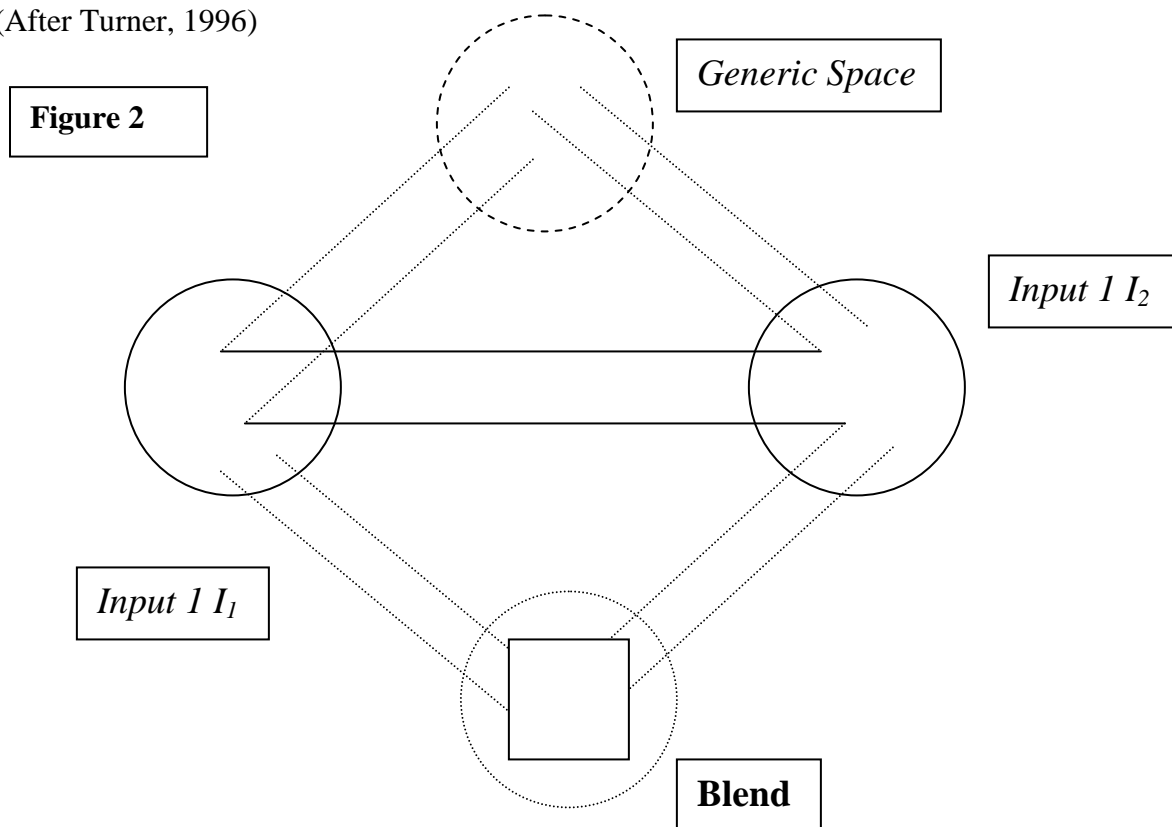
domains are combined to produce novel conceptual structures, or blends, as demonstrated in the following example [see Figure 2].

Lakoff's paradigm of conceptual categorization, combined with his work with Mark Johnson on metaphoric mapping and Sweetser's diachronic approach to metaphoric extension, have acted as a springboard for the evolution of the emerging discipline of cognitive linguistics. Lakoff has had an indirect impact on the development of cognitive linguistics by influencing and collaborating with cognitive linguistics two major theorists Mark Turner and Gilles Fauconnier. More importantly, Lakoff's theory of metaphoric mapping and the prototypical structure of ICMs have direct implications in the fundamental theories within cognitive linguistics, namely Turner's Model of Conceptual Integration (also known as Blending Theory) and Fauconnier's Mental Space Grammar. Clearly, Mark Turner's work with metaphor builds upon Lakoff's work (he even collaborated on the text *More than Cool Reason – A Field Guide to Poetic Metaphor* in 1989), but Turner has moved beyond his initial work with metaphor and language to embrace a sophisticated cognitive mechanism involved in complex conceptual creations. Beginning with a recognized construction from Aristotle called the *xyz construction* (in which x is the y of z), Turner developed a conceptual representation of the backstage cognition involved in this common embedded metaphorical construction. This construction is often found in proverbs, maxims, and other bits of conventional wisdom and is clearly understood with literally no "cognitive unpacking" that is common to other complex embedded literary metaphors. A prime example is the venerable axiom *Money is the root of all evil* (in which x = money, y = root, and z = evil) that sets up a metaphorical relationship between money and evil using the categorical extension from

trees and roots (so that the analogical relationship MONEY IS TO EVIL WHAT ROOTS ARE TO TREES). This entails a backstage mapping of the stated x (money) onto a stated z (evil) using the metaphoric prototypical relationship of the stated y (root) with an unstated w (trees). This requires a swift but complicated series of cognitive extensions, and actually creates a new category based on the extension.

Another even more sophisticated example can be seen using Turner's Model of Conceptual Integration (Figure 2) as a template.

(After Turner, 1996)



Take for instance a political pundit's observation,

*If Clinton were the Titanic, the iceberg would sink.*

In this case, Clinton is *Input Space 1* which is the concept of Clinton and all of his related properties and the Titanic, with all of its related properties, is *Input Space 2*. Drawing from a *Generic Space* which contains the basic metaphor that VEHICLES ARE PEOPLE (seen in the American personification of cars, the naming and genderizing of boats) the Spaces extend certain properties metaphorically to a **Blended Space** which allows the new CLINTON IS THE TITANIC concept to work against properties of both. In this case, Clinton's ability to avoid repercussions for his behavior is mapped onto the Titanic's virtual indestructibility, and the new concept - the Clinton/Titanic - has properties that Clinton (it can float into an iceberg) and the Titanic (it survives) do not. Although this seems hopelessly complicated, it actually is understood quite readily as either a verbal or non-verbal (imagine it as a political cartoon) construct. As long as the hearer (or viewer) has understood the salient properties of the two input spaces, (the generic space pre-existing in the set of cultural metaphorical categories) the blended space will emerge fully-blown without extensive cognitive unpacking. Usually when an utterance of this nature is misunderstood, it is because the hearer needs the salient properties of the input spaces explained.

### **Review of Relevant Research on Instructional Methodology**

This section will briefly review the body of research on related instructional methods. Since this study applied cognitive theories in an explicit strategy instructional context, these will be the two areas of focus for this review. First, a brief review of the history of the relevant cognitive theory as it develops out of the Cognitive Revolution of the late 1950s, particularly as it parallels the previously related cognitive linguistic theory, will be provided. This history will be connected to some recent research on strategy instruction in reading and writing.

Since this study is deeply rooted in the previously outlined cognitive linguistic theory, and since this movement looks to the Cognitive Revolution for its epistemological and methodological inception, a cursory sketch of the theories and events surrounding this development in the understanding of the mind is in order. The Cognitive Revolution can really be understood as the birth of cognitive science, or the effort to understand “nature of knowledge, its components, its sources, its development, and its deployment” (Gardner, 1987, p. 6). The cognitivist George A. Miller points to the Symposium on Information Theory held at the Massachusetts Institute of Technology in September 1956 as the starting point for the emergent field of cognitive science. At that conference, a number of papers were delivered that have relevance to this study. Allen Newell and Herbert Simon (1961) outlined what would later become Information Processing Theory and Noam Chomsky (1957) delivered a paper that would lead to his groundbreaking Standard Theory. Both of these approaches challenged the prevailing behaviorist paradigm by establishing the loci of cognition and learning as an internal mind-based process rather than external stimuli based one. The readopting of a Cartesian notion of mind led the way to many additional theoretical models for how the mind processes information and language that can be summed up as a global awareness that human cognition must be understood and examined in terms of representation. (Gardner, p. 39) The forward progress made from this time both looked back – to the more internal and dynamic understandings of cognitive representation of Kant and Wittgenstein – and forward - to the cognitive models of John Bransford (1972) and David Rumelhart (1975). Bransford’s work with verbal organization and memory suggested an actively constructed view of meaning rather than a passive rote retrieval process indicated by the behaviorist

models. Rumelhart built on this model to develop the schema theory detailed in the earlier section. These models combined in the seventies with the aforementioned Schank & Abelson's (1977) scripts and frames. The progression of an internally constructed paradigm of meaning would eventually outstrip the equally internal transformational-generative models and lay the groundwork for the cognitive linguistic framework initiated by Chomsky's own followers.

A break materialized between Chomsky's almost exclusively internal paradigm of meaning -the transformation of 'deep' internal structures that resulted in 'surface' language – and the emerging notion led by Charles Hockett (1970) and George Lakoff (1970) of a model of constructed meaning that balances both internal and external processes. This break was perhaps inevitable given Chomsky's prioritization and isolation of syntax over other linguistic systems; a model that would be increasingly challenged and ultimately discarded by the cognitive theorists that make up the foundation of this study.

The understanding of cognition as a network of internal processes that integrate with external structures will have a profound effect on the teaching of reading and writing in the English classroom. Classroom instruction on these processes would move from passive rote practice to the teaching of problem-solving strategies in both reading and writing. Beginning with Janet Emig (1971) and culminating with Linda Flower (1989), the examination of internal processes of constructed meaning eventually leads to the instruction of these processes in the form of cognitive strategies. Indeed, Flower called for, "rigorously grounded theoretical explanations of ...the process of meaning making, of constructing knowledge" (1989, 286).

The explicit teaching of cognitive strategies for ‘ill-defined’ reading and writing problems called for by Flower & Hayes (1981) and Flower (1988, 1989) has been advocated by later reading and writing instruction theorists Judith Langer (2001), Michael Pressley (1992, 2002) and Carol Olson (2007). Langer & Applebee (1986) offer the goal of self regulation achieved through structured instructional scaffolding for students involved in complex reading and writing tasks. Langer (2001) settles on a more ‘integrated’ approach of teaching cognitive skills. Pressley, Harris, & Marks (1992) note the similarities of a structured scaffolded cognitive strategy instruction to what to what Moshman (1982) calls ‘dialogic constructivism.’ They conclude, “Good strategy instruction permits students to see an expert, their teacher, model the school tasks that are often difficult even for capable thinkers...” (Pressley, et al, 1992, p. 21) In a later study, Pressley echoes this finding, “students should be taught cognitive and metacognitive processes and that regardless of the program used, instruction should include modeling, scaffolding, guided practice, and independent use of strategies” (Block & Pressley, 2002) Olson & Land (2007) also argue for a cognitive strategies approach in teaching a combined reading & writing program to English Language Learners (ELLs). A program that Rick Van De Weghe (2008) observes would “benefit all learners” (93). For these reasons, the treatment method to be used in the proposed study, to be explained in detail in Chapter 3, uses a scaffold and fade methodology of teaching a cognitive linguistic approach to understanding complex metaphors in Shakespearean sonnets.

### **Summary**

Though teaching metaphor by analyzing poetic metaphors is considered a “time-honored approach” (Pugh, 2008a), a dearth of instructional research exists on the subject.

Like much of secondary English instructional research, what is there is highly anecdotal and vignette-driven (Applebee, 2000). A survey of current and traditional textbooks reveals instruction and activities dealing with metaphor have not changed substantially since the advent of New Criticism in the 1930s. In fact, current textbook definitions of metaphor and related figurative language owe more to Aristotle than to any linguistic paradigms since. The approach used in this study would seek to break from these outdated paradigms of language generally, and metaphorical language specifically. The desired effect would be to allow students to “learn that metaphors are not just implicit comparisons between two phenomena, but ways of extending meaning into new patterns (Pugh, 2008a). The purposeful use of conceptual metaphor and integration theory, while possibly “breaking new grounds in the teaching of literature in high schools” (Kövecses, 2008), is intended more to build on what the cognitive revolution is revealing about the nature of language and the mind.

This chapter sought to highlight the shift implicit in the term language arts: from language-centered classrooms studying language (and its related aspects of rhetoric and grammar) as the focus of instructional activities to literature-centered classrooms prioritizing literature (and its privileged literary elements) as the primary medium of communication and focus of instructional activities. This chapter further sought to place this shift against a parallel backdrop of drops in language ability as measured by national and local assessments of reading ability. Additionally, this chapter outlined the static nature of traditional approaches to metaphor and poetry in the secondary English classroom as a mirror of the larger issues of canon formation and ‘theory wars.’ The conclusion drawn from this correlation would be the futility of the conflicts over *which*



texts were used and *how* they were taught, and the importance of discourse on *why* texts are taught in the first place. Additionally, this chapter reviewed the development of the ideas fundamental to this study, namely metaphor and blending theory (also known as conceptual metaphor and integration theory). Beginning with a radical break from Aristotelian notions of concepts and representation, many of which still guide English instruction, this chapter outlined the major theories – prototypes, schema, frames, scripts, domains, mental spaces, - that led to the development conceptual projection and integration. Along with this outline was a brief summary of the major theorists – Rosch, Rumelhart, Fillmore, Schank, Lakoff, Fauconnier – that led to Mark Turner’s work with blending. Finally, this review concluded with an examination of the parallel development of cognitive theories in instruction, particularly dealing with cognitive strategy instruction.

This chapter will conclude by summarizing the assertions drawn from this review of the history and development of the ideas which served to inform this study. This summary represents two parallel time periods, one in secondary English instruction which appears stagnant and reactionary, creating much heat but little light in its conflicts over theoretical foundations and canon formation; and the other in the emergent field of cognitive linguistics which seems dynamic and evolving as it moves to a clearer understanding of the relationship between language, mind, and meaning.

1. From the inception of the term ‘language arts,’ there has been a gradual but decided prioritization of literary studies over the other traditional foci of the English classroom, language, rhetoric, and grammar.

2. This shift has been directed largely by the twin forces of New Critical approaches to literary elements and the Progressive Movement's search for personal relevance for students.
3. There has been a smaller but parallel development of alternate approaches to both canon and methodology, centered on calls for more inclusive types of texts and evolving into a more culture-centered approach to teaching literature.
4. There is currently a great deal of confusion within the field as to what exactly English education is and should be.
5. The current treatment of poetry in general, metaphor in particular, and Shakespeare's sonnets more specifically, reveals the stagnation of the larger landscape of secondary English instruction.
6. As English education settled into definitive camps in the theory and canon wars, the emerging field of cognitive linguistics challenged the status quo of traditional and Chomskyan notions of language and conceptual representation.
7. Conceptual metaphor and integration theories (metaphor and blending theory) offer new insights into language and meaning, and more relevantly, to the instruction of figurative language and aesthetic intention.
8. Cognitive strategy instruction as described by Pressley (1992) and Olson (2007) offers promise in helping secondary students in complex reading tasks.

Because of the scarcity of research on secondary students' abilities to successfully decode complex metaphor, this study could be pioneering (Kövecses, 2008, Pugh, 2008b) in its attempt to discover a new approach to instructing this sophisticated reading task.

## Chapter 3: Methods

This chapter describes the subjects, teachers and scorers; illustrates the materials and instructional procedures; explains the design, analysis and scoring protocols to be used for this study. Specifically, the research questions are as follows:

1. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to analyze complex figurative language?
2. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to infer theme from these sonnets?
3. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability respond effectively (as measured by an AP style prompt) to them?

### Subjects

The subjects in study are comprised primarily of juniors and seniors at a high school in a local county. This school is a newer (opened in the fall of 2001), smaller (1200 in population) school in an incorporated town in the southern end of this suburban county. The county has been a traditionally rural and homogeneous population, with the vast majority of this student population coming from white (nearly ninety-six percent), middle class, and domestically stable (over sixty-five percent in the latest survey coming from two parent families). The school has a low, 4.5%, percentage of students receiving Free or Reduced Meals (F.A.R.M.) and an equally low student mobility rate of 3.5%. While some of the students still come from the traditional rural and agricultural settings,

most come from suburban neighborhoods, since much of this school's district serves as a bedroom community. (Much of the influx of the student population in the last decade has come from families moving west or north to escape the perceived suburbanization of neighboring counties.)

These students are roughly divided in half into juniors and seniors. These populations are significantly different, if not their outright abilities, then in their goals, motivations, and self-images. While the vast majority of these students are admittedly college-bound, they do not share much else in common. The juniors tend to be Advanced Placement students, either currently taking an AP class in another discipline, or planning to take either AP Language or Literature next year; although a few may opt for concurrent enrollment at the local community college.

### **Pilot Study Data**

The pilot study was conducted in the spring of 2004. The students were from three separate British Literature and Composition classes, taught by three separate instructors, including the researcher. The sample sizes were respectively Comparison Group 1 had thirty-three students initially, seventeen male and sixteen female; Comparison Group 2 had twenty students at the outset, twelve female and eight male; and the Treatment group had thirty students, seventeen female and thirteen male. Each group suffered some expected mortality due to class changes and absences: Control Group 1 ended with twenty-nine, Control Group 2 with seventeen, and the Treatment Group with twenty-six students (total  $N$  after attrition = 73). Each student in each group (pre-attrition  $n = 83$ ) was given an identical pre-test prompt (Sonnet 73, appendix 1). The groups' mean pre-test scores were as follows: for Comparison Group 1 the mean pre-test score

was 4.15 on a nine point scale, with a range of 7 (1 minimum, 8 high) and a SD of 1.873; for Comparison Group 2 the mean pre-test score was 3.20, with a range of 6 (1 minimum, 7 high) and a SD of 1.852; and for the Treatment group the mean pre-test score was 2.93, with a range of 5 (1 minimum, 6 high) and a SD of 1.311.

### **Dissertation Study Data**

The complete dissertation study was conducted in the spring semester. The students were from four separate British Literature and Composition classes, taught by three separate instructors, including the researcher. Two of the courses – Comparison Group 1 and Comparison Group 2 were taught by the same teacher on an A/ B rotating schedule. The sample sizes were respectively Comparison Group 1 had twenty-seven students initially fourteen female and thirteen male; Comparison Group 2 had twenty-six students at the outset, sixteen female and ten male; Comparison Group 3 had thirty-five students, twenty female and fifteen male; and the Treatment group had twenty-one students, fifteen female and six male. Most of the groups suffered some expected mortality due to class changes and absences: Control Group 1 ended with twenty, Control Group 2 with twenty-five, Control Group 3 ended with thirty-three and the Treatment Group with twenty-one students (total  $n$  after attrition = 99). Each student in each group (pre-attrition  $n = 109$ ) was given an identical pre-test prompt (Sonnet 73, appendix 1). The groups' mean pre-test scores were as follows: for Comparison Group 1 the mean pre-test score was 3.90 on a nine point scale, with a range of 3 (3 minimum, 6 high) and a SD of .831; for Comparison Group 2 the mean pre-test score was 4.36, with a range of 5 (2 minimum, 7 high) and a SD of 1.411; for Comparison Group 3 the mean pre-test was 3.43, with a range of 5 (1 minimum, 6 high) and a SD of 1.335; and for the Treatment

group the mean pre-test score was 3.86, with a range of 4 ( 2 minimum, 6 high) and a SD of 1.315.

### **Teachers**

The English faculty involved in this study is widely divergent in experience and areas of expertise. The senior members have more than twenty-five years of teaching experience while some are first-year practitioners. While most of the current staff has not been explicitly trained in language, rhetoric, or cognitive science, the more senior members may have taught in the age when explicit grammar instruction was an expectation of the program. There has been a move (in response to the state-mandated High School Assessment Goals) to reintegrate some grammatical instruction into the curriculum, usually in the form of five to ten minute mini-lessons at the beginning of class. This approach has been replaced recently by a much more comprehensive initiative centered on a structuralist notion of language, specifically as expressed in Martha Kolln's *Understanding English grammar*, which was purchased by the county as a resource for English teachers. As far as rhetoric, cognitive science, and other non-grammatical aspects of language are concerned, they are seen as largely extraneous to the mission of this department.

The first control group instructor was a first year secondary practitioner, although he has taught English abroad and at Northeastern University. He holds a Master of Arts in English, and also taught freshman English and ESL at the local community college. His approach to literature, while decidedly theoretical in nature, never espouses the relevancy or efficacy of any approach over another. He taught the British Literature and Composition as well as two sections of Advanced Placement Literature and Composition;

generally, he split instruction between direct and collaborative approaches. The section in this study was the second time he has taught the course.

The second comparison group instructor has twenty-five years of experience in teaching English, most of it in the same county. His acknowledged passion and expertise is Shakespeare; in fact, he has recently published a book on the subject. He has taught British Literature for over twenty years, along with many other courses. Currently, he teaches this course along with Survey of American Literature and an elective on Shakespeare. At the time of the study, he was the Content Area Liaison (Department Chair) for English and taught a section of Advanced Placement Literature and Composition.

The treatment group was taught by the researcher, who has taught for eighteen years, mostly in two high schools in the same county, though with brief stints teaching freshman composition at the University of Montana, Missoula and the University of Maryland, College Park. He has taught a wide variety of English and Social Studies classes in his career. He has a Master's in English, is currently pursuing a PhD in Education, and achieved National Board Certification in Adolescent and Young Adult Language Arts in 2003. He has been a reader for the Advanced Placement English Language Examination since 2005. At the time of the study, he was the Academic Facilitator, responsible for oversight of the signature programs at the school, including advisory, ninth-grade seminar, comprehensive academy, and Advanced Placement. In addition to these duties, he taught one class a day.



### **Scorers**

To ensure objectivity and reliability, pre and post-test scoring was done by instructors who have similar training and experience in teaching and scoring AP prompts. The first scorer taught Advanced Placement Literature and British Literature and Composition at one of the neighboring community high schools. He has taught for fifteen years, was mentor and resource teacher, and has taught both AP English classes for the last five. The second scorer similarly has fifteen years of teaching at a neighboring high school and has a Masters in Liberal Arts. He has taught a wide variety of English classes and has taught AP English for three years, and was the County Teacher of the Year in 2000. The final scorer was a former colleague of the second scorer at the school elsewhere in the county. He has taught English for seven years, AP Language and Composition for the last three. The scoring was facilitated by the researcher who has worked for the College Board as a consultant and previously scored the AP English Language Exam. The scoring of the pre and post-tests was based on ETS grading standards and methods as described in the handout [Handout 3.1]. The validity of these scoring procedures is discussed later in this chapter.

### **Materials**

This section will describe the pre and post-test prompts and the reading materials used by the groups tested. The College Board's Advanced Placement Exams in Language and Literature provided the format for the tests. A generic prompt question was fashioned by using the question from the 1999 and 2006 Advanced Placement English Literature and Composition Poetry Free Response questions and substituting the actual poem with one of Shakespeare's sonnets. This type of question is typical of the type of prompt used

on the Poetry Free Response question asked in every test. The control groups used the requisite reading materials and texts described in the next section. The treatment group supplemented liberally with current material in a wide variety of media, which will also be discussed in the following section.

### **Pre-Test**

The initial dependent variable is the AP-style poetry response prompt designed by the researcher. The choice of sonnet 73 [Handout 3.2] was purposeful. Since it is rich in extended metaphor that is inherently connected to theme, it aligns nicely with the task being researched. Also, since it is widely anthologized, (including in the textbook used by the control groups), it allows for some structured teaching points and serves as useful segue from the pre-test to actual instruction. Since the aim of county's British Literature and Composition course is to integrate with the Advanced Placement courses which follow it, the researcher felt it entirely appropriate to use these testing materials, though with the clear expectation that the mean student performance would be lower than in an actual Advanced Placement course. The pre-test was given to each group at the beginning of Renaissance unit, and was introduced by the researcher to each group as a diagnostic measure for the purpose of educational research. Students had forty minutes to complete the prompt.

### **Post-Test**

The second dependent variable was a similar AP-style poetry response prompt, also designed by the researcher. The same question from the 1999/2006 AP exam was used as the prompt, this time with the substitution of Sonnet 7 [Handout 3.3]. This sonnet also relies on an extended metaphor, actually a conceit, and was chosen partially because

it was a bit less transparent and would balance any regression toward the mean. In addition, Sonnet 7 was not covered in the course, either in the texts used or in the curricular materials, and was a primary reason for using this particular sonnet. Its increased difficulty was taken into consideration in its scoring; particularly when comparing the content of the pre-and post-test responses. Scorers used the same scoring materials mentioned in the other sections.

### **Textbooks and Reading Materials**

All three control groups use the same textbook, *Adventures in English literature* (Athena edition) (pp.152-169), using the sonnets examples almost exclusively from this section of the text. These sonnets included selections from Edmund Spenser (67, 75, 79), Philip Sidney (31, 39), John Donne ( Holy Sonnet 4, 6, 10) and Shakespeare (18, 29, 30, 73, 116, 130). Also included in this unit are poems that are not sonnets from poets of the same time period, including Christopher Marlowe (“The Passionate Shepherd to His Love”), Walter Raleigh (“The Nymph’s Reply to the Shepherd”), and Donne (“A Valediction: Forbidding Mourning”).

The treatment group did not use the curricular textbook, favoring instead electronic versions of many of the same poems. A sample of these texts is provided in the addenda. [Handouts 3.4- 3.6]

### **Instructional Procedures**

The specifics of the treatment of subjects, teachers and scorers, materials, instruction, design, and scoring will be discussed in the following pages. This section will outline the overall nature, goals, and structure of the study. The studies were quasi-experimental in nature, and was a short (three weeks in duration), but broad snapshot of

the initial effects of this approach. The study includes the researcher as the instructor of the treatment class, who taught the treatment section using the language-centered approach. The two other instructors conducted the comparison sections using variants of the current British Literature and Composition curriculum. Scoring and observations are to be made by trained and objective third parties.

The curriculum of this class stressed a survey approach to British Literature while espousing a decidedly New Critical approach to its interpretation (County Curriculum, 1995). [Handouts 3.7 – 3.13] In many ways, the declarative knowledge and the reading procedural knowledge are similar to a college introductory survey class. The writing component is a process-based portfolio structure, with a heavy emphasis on meta-cognitive reflection on writing development. The assignments are exclusively related to the literature in the class, and although there are research-related assignments, the writing is almost entirely analytic in nature. The final assessment is a presentation of knowledge culled from the students' portfolio. These aspects can be seen explicitly in the course outcomes page included in the addenda. (British Literature & Composition Curriculum, 1995) Students generally enroll in this class with the expectation of refining their reading and writing skills in preparation either for Advanced Placement in the case of the juniors, or in the case of the seniors, a Freshmen Composition course.

The Renaissance Unit, while listed in the unit as a week-long unit of ninety-minute instructional units (British Literature & Composition Curriculum, 1995), is generally expanded to cover at least three times that length, usually to facilitate the inclusion of a Shakespeare play. Such was the case in the three groups that were examined in this study. The sonnet lesson outlined in the curriculum guide, as well as the

unit final, is included in the addenda (British Literature & Composition Curriculum, 1995). The gist of the lesson was to teach theme analysis in the sonnets through an examination of poetic genre and sonnet form. The assessment was a two to three minute group oral presentation, in which the students identify the central purpose of the poem using Perrine's methodology. (Perrine, 2001) Particular attention was given to the structure of a Shakespearean sonnet (British Literature & Composition Curriculum). It should be noted that these lessons are provided as examples of effective lessons, rather than strict templates to be replicated in the classroom.

### **Treatment Group**

As a part of his current program, the instructor of the treatment group focused in cognitive linguistics, particularly the metaphor theory of Lakoff, the mental space grammar of Fauconnier, and the blending theory of Turner outlined earlier. His stated goal for this unit, which was to be combined with another unit featuring a close reading of a Shakespeare play, was to use Shakespeare's sonnets as a medium to teach and use these approaches. While students read a Shakespeare play of their choice at home, instruction on close reading techniques of a play (using *Macbeth*) and the sonnets was focused on in class. Instruction began with a lecture and modeling of metaphorical projection and blends, initially using cartoons and other media. Close readings of this type are to be explained in detail in the following section. A scaffold and fading approach used to facilitate the use and mastery of these reading skills, with students practicing, first in groups, then individually. Class discussion on various sonnets was used to assess understanding. Formal assessment came in the form of application of these approaches to a passage from their play and in a short individual presentation of a sonnet. The writing

of an analysis paper, using these approaches in part, comes after the posttest and so beyond the scope of this study.

### **Overview of Instructional Procedures**

A brief summary and overview of the treatment group’s unit follows. Handouts, detailed lesson plans (on Day 4, “Introduction to Conceptual Projection” and Day 9, “Introduction to Blending”) [Handouts 3.14 – 3.18], and copies of the sonnets to be used are included in the addenda as well. Most of these lessons did not require the full ninety minutes to complete. Excess instructional time was used by applying the day’s concepts to a modeled close reading of scenes from *Macbeth*.

### **Sequence of Lessons**

#### **Day 1**

#### **Pre-test**

AP Prompt [Sonnet 73]

##### **Procedure:**

1. Students are given forty (40) minutes to write a response to the pre-test prompt. [Handout 3.2]  
*Identical across all groups.*

#### **Day 2**

#### **Sonnet Form/Parsing**

##### **Essential Questions:**

- *How does sonnet form create meaning?*
- *What are some of the formal cues for reading sonnets?*
- *How can parsing help in understanding a sonnet?*

##### **Procedure:**

1. Students are given sonnet 73 and asked to break into any discernable patterns.
2. Teacher models parsing sonnet form, highlighting such aspects as quatrains, punctuation, conjunctions.
3. Students given more sonnets, broken into groups and asked to replicate the parsing process.
4. Students finish sonnets.
5. Students report out parsing, then asked to create message from the parsing alone.
6. Teacher models close reading for connection between quatrains and images.

**Day 3****Introduction to Metaphor****Essential Questions:**

- *What is metaphor?*
- *How does metaphor create meaning?*

**Procedure:**

1. Teacher instructs about metaphor, using traditional definitions and understandings.
2. Students break into pairs to apply these to parsed sonnets.
3. Teacher reinstructs using conceptual metaphor definitions and understandings.
4. Students break into pairs to apply these to parsed sonnets.

**Day 4****Metaphor Practice & Assessment**

- How can I apply my understanding of metaphor to actual poetry?
- Can this understanding help me understand a poem?

**Procedure:**

1. Students are paired up to apply their understanding of metaphor to a parsed sonnet and present to class.

**Day 5****Conceptual Projection****Essential Questions:**

- What is conceptual projection?
- How does conceptual projection create meaning?  
[See Handout 3.14 for explicit lesson plan]

**Day 6****Introduction to Metaphor Mapping****Essential Questions:**

- What is metaphor mapping?
- How can metaphor mapping help in understanding metaphors?

**Procedure:**

1. Building on work with conceptual projection, teacher instructs about metaphor theory, using mapping as a graphic organizer.
2. Students break into pairs to apply mapping to previously presented sonnets.

**Day 7****Modeling of Metaphor mapping**

**Essential Questions:**

- How does metaphor mapping work?
- How can I apply metaphor mapping to actual poetry?

**Procedure:**

1. Teacher models mapping using sonnet 73 [Handout 3.15]

**Day 8****Mapping Practice & Assessment**

- How can I apply metaphor mapping to actual poetry?
- Can metaphor mapping help me understand a poem?

**Procedure:**

1. Students are given new round of sonnets.
2. Students break into pairs to apply mapping to these sonnets.

**Day 9****Introduction to Blends****Essential Questions:**

- What is blending?
- How can blending help in understanding metaphors?

[See Handout 3.16-3.18 for explicit lesson plan and materials]

**Day 10****Modeling of Blends****Essential Questions:**

- How does blending work?
- How can I apply blending to actual poetry?

**Procedure:**

1. Students are put into groups to create a blend for a previously mapped sonnet. These are presented and discussed.
2. Students break into pairs to apply blending to additional sonnets.

**Day 11****Blending Practice****Essential Questions:**

- How can I apply blending to actual poetry?
- Can blending help me understand a poem?

**Procedure:**

1. Students are given new round of sonnets.
2. Students break into pairs to apply mapping to these sonnets.



**Day 12****Blends & Coherence****Essential Questions:**

- How can I use blending to gain coherence?
- Can blending be extended to theme?

**Procedure:**

1. Students choose a poem from the latest round of sonnets to do a blending map for, using the map to support a stated coherence for the sonnet.
2. Students break into pairs to share blending maps and coherences.
3. Pairs decide which is the most effective and present that one to class.

**Day 13****Blends in the Sonnets****Essential Questions:**

- How can I apply blending a series of sonnets?
- Can blending help me gain theme form a sonnet sequence?

**Procedure:**

1. Teacher models inter-textual reading using sonnets 1-4.
2. Students break into pairs to choose a three to four group sequence of sonnets to do an inter-textual reading.

**Day 14****Sonnet practice****Essential Questions:**

- How can I apply blending to a series of sonnets?
- Can blending help me gain theme from a sonnet sequence?

**Procedure:**

1. Students are given last round of sonnets.
2. Students individually apply blending and coherence process to these to these sonnets.

**Day 15****Assessment**

Post-test      AP Prompt [Sonnet 7]

**Procedure:**

1. Students were given forty (40) minutes to write a response to the post-test prompt. [Handout 3.3]  
*Identical across all groups.*

To ensure treatment fidelity, volunteer observers randomly visited the treatment classroom with an observational checklist. This checklist is provided in Handout 3.20.

### **Design**

The design of this study roughly adheres to the principles outlined in the “Experimental methods and experimental design” chapter of David R. Krathwohl’s text, *Educational and social science research* (pp. 498-552). The county and school’s scheduling policies would not permit any purposive placement of students for the purpose of this study. A number of assumptions are in place in these designs. Primarily, that since group selection was accomplished through a disinterested third party, namely the scheduling administrators at the high school in question, any differences between the groups was not be statistically relevant. Though there may have been some sense of homogeneity within classes due to similar scheduling constraints such as Calculus or Jazz Band, I do not feel these posed a threat to the validity or reliability of the study.

Testing and regression errors were limited by the use of multiple versions of the test and by the length of time between testing. Local history was remarkably constant as the majority of these students are products of the same program and teachers. Mortality could be a slight problem in these classes, but the attrition rate was such that the  $n$  in the completed study should approach 100. I attempted to control for instrument decay with observations, the summary of which will be given in the Methods section of this chapter. Maturation and treatment were the dependent variables for these studies, and as such, were monitored.

The nature of the classes and the method of implementation should reduce the occurrence of both the Hawthorne effect and hypothesis guessing that would occur in more overtly experimental designs. Separation of test data and results from the scorers also helped diffuse any undesirable “John Henry” effects. Finally, since scoring was done by disinterested third parties it lessened any negative researcher expectancy effects.

As noted earlier, this design follows the nonequivalent control group design with the researcher teaching one pre-test/post-test experimental group (OXO) and one of the control group instructors teaching one pre-test/post-test comparison group (OCO) and one control group instructor teaching two pre-test/post-test comparison groups (OCO). Beyond the measures taken discussed in the previous sections, further precaution against regression was used by controlling for it with the post-test only groups. The effects of mortality, instrument decay, maturation, and treatment interaction was also diminished due to the brevity of the study.

### **Validity**

To ensure the validity of the instructional portion of this study, inquires were sent to two leading researchers in the field of metaphor, particularly related to the instruction of metaphor in the English classroom. The first, Zoltan Kövecses, is a professor of Linguistics at Eötvös Loránd University and author of several volumes on the instruction of metaphor, including *Metaphor: A practical introduction* (2002). The second, Sharon Pugh, is a professor of Language Education at Indiana University and author of *Metaphorical ways of knowing: The imaginative nature of thought and expression* (1997). Both of these experts were asked to review the treatment methods used in the study, and then to comment on the relative validity of these methods.

Both Kövecses and Pugh approved these methods in email correspondence. Through a series of correspondence, both researchers were asked to review the instructional methods used in both the treatment and comparison studies. Materials, as well as an overview of the study's purpose and methods, were sent electronically along with the series of questions found in Handout 3.19.

### **Validity of Dependent Measures**

Advanced Placement prompts were modified for this study for several reasons. Locally, these tests and their accompanying courses represent the terminal academic goal for the advanced academic student. As such, AP-type prompts are often used in the

courses that feed into the AP course itself. In the instance of this study, AP-style prompts were used as initial diagnostic prompts at the beginning of the British Literature and Composition course and, sometimes, as part of the final assessment. In the case of the treatment and comparison groups, a diagnostic prose prompt was given at the beginning of each course. The decision to modify and use an AP prompt as the dependent measure was, in part, due to the students' built-in familiarity with the assessment type.

Before using this type of prompt, an overview of the body of research on the validity of Advanced Placement was undertaken. Unfortunately, "Not a great deal of research has been done in the area of AP testing , and most of what has been don involves highly technical studies conducted by the College Board itself, the very group that produces the test. Much of the research focuses on raising test scores." (Ammeraal, 19917, 3) Though there has been some holistic research conducted to test the general efficacy of the Advanced Placement examinations (Modu & Wimmers, 1981; Casserly, 1986; Longford, 1994; Ammeraal, 1997; Dodd, 2002), there is only a singular study on the specific validity of the English Language or Literature free response items. In the spring of 1980, Christopher Modu and Eric Wimmers sought to test the validity of the newly created Advanced Placement Language and Composition Exam by comparing performance on the selected response and free-response questions of then current AP candidates with college students in a college writing course. The study found that the AP students outperformed the college students by nearly a standard deviation (Modu & Wimmers, 612) A break down of the findings can be found in the table found in Table 7.

Certainly, the validity of the AP program in general, if not specifically for English free-response items, has been questioned. The recent nation-wide audit of AP syllabi

bears testament to this. But the AP program and its examinations have earned the support of a wide variety of educators and researchers, including Grant Wiggins, then Director of Research and Programs for the Center on Learning, Assessment, and School Structure who claimed, "I think American schools would be infinitely better if the AP program set the standards for academic programs." (Brandt, 1992, 37). Moreover, a summary of the global research on the effectiveness of the AP program and its tests finds evidence to suggest the reliability and validity of them. One of the more often researched questions is whether success on an AP exam (a score of 3 or higher) is a predictor of success in the coursework that follows the exempted course. All of the studies done on this issue (Burnham & Hewitt, 1971; Dodd, Fitzpatrick, De Ayala, & Jennings, 2002; Morgan & Crone 1993; Morgan & Ramist, 1998) found that success on AP exams has a positive correlation with success in advanced coursework (Ewing, 2006, 2). Another research study that indicates the effectiveness of the AP English exams in particular as a predictor of success in college is Dougherty, Mellor, & Jian (2006) which found that students who earned a 3 or better on one or more AP exams in the areas of English were more likely to graduate in five year or less compared to non- AP students. (Ewing, 4) Finally, Dodd, Fitzpatrick, De Ayala, & Jennings, (2002), a large study at the University of Texas at Austin between 1996 -1999, found that AP students who earned credit by examination performed as well if not better in "grades in the sequent course, number of other hours taken in the subject area, and the GPA in the additional courses in the subject area." (33) as reflected in the table found in Table 9.

Other studies have been run to test other aspects of the general validity of Advanced Placement Exams. Many of these studies have been internal research

conducted by Educational Testing Services (ETS), the entity that develops, delivers, and scores the AP exams for the College Board. A brief review of the findings of these studies follows. Patricia Casserly (1986) sought to examine the validity of AP exams to predict success in advanced coursework in college. Casserly tracked and interviewed AP and non-AP students at nine separate universities to record performance on tests and in coursework, as well as to obtain perspectives of the worth of AP courses in preparing students for their college coursework. Casserly found that overall, AP students who scored a 3 or higher on a given exam performed better than their local classmates who did not take AP coursework or exams as indicated in the table in Table 8. An internal review of the validity of scoring free-response items was run by Nicholas Longford in 1994. In this study, Longford compared the inter-rater reliability on various AP free-response items and found that while the science items had greater reliability than the English items. Longford suggested an adjustment formula to be integrated into the operational grading procedures to compensate for the variability. This adjustment scheme was adopted by ETS and is reflected in the scoring procedures (outlined below) used in the pilot study and proposed for the actual study. There was even a small study dedicated to examine the correlation of Acorn Book practice test items with passing rates of students who took the AP Language and Composition Exam (Ammeraal, 1997). The study found there was indeed a correlation of these practice items and relative success on the exam. These findings, along with the others previously cited, suggest an acceptable validity of the dependent measures.

## **Scoring Procedures**

The scoring sessions occurred over a two day period. The sessions began with a general discussion of the AP scoring rubrics and methods and a specific discussion of the prompt for the session. The pre-test responses were scored the first day and the post-test essay, the next. Each scorer was given one of the pre and post-tests from one comparison group and split the responses of the treatment group. The essays were shuffled and each scorer asked to submit every fifth essay for anchor scoring. Each scorer was also allowed to choose particularly questionable essays for anchor scoring. The anchor scoring sessions were held about every ten to fifteen minutes during scoring to control drift. Each scorer was to record his scores and comments on separate sheets of paper and scored in separate rooms. The researcher monitored the scoring continuously, acting as facilitator of the scoring sessions, and sitting in on the scoring and subsequent discussions of the anchor papers.

In short, the proposed scorers are experienced English teachers. Although the scorers had no professional experience in the ETS holistic scoring methods used, they all have offered to participate in training to be offered by the researcher, who has had such training. The researcher was confident in the scorers' knowledge of secondary students' reading and writing abilities, as well as the methods outlined above. [Handout 3.1]

## **Chapter 4: Analysis and Results**

In this chapter, the quasi-experimental design and a preliminary quantitative analysis are summarized and discussed. In addition, the procedures used for a post-hoc qualitative analysis are examined and the reasons for using these procedures are offered. Finally, the results from these analyses are presented.

### **Design**

The design of this pretest/posttest control study (Krathwohl, 2004) was used to examine the effects of metaphor and blending-centered instruction (treatment condition) and two variants of the text-expert instruction (comparison conditions) on three groups of secondary students' abilities to understand and respond to Shakespearean sonnets. Both a pilot study and a dissertation study were run. Descriptive statistics were run for both and will be examined later in this chapter.

### **Research Questions**

The research questions are as follows:

1. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to analyze complex figurative language?
2. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to infer theme from these sonnets?
3. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability respond effectively (as measured by an AP style prompt) to them?

### **Teacher Observations**



Observations and interviews were held with the comparison groups in both the pilot and dissertation studies. Both observations and interviews were done by the researcher. The observations and interviews were held before and after the study. The interviews consisted of a short series of questions ranging from concrete outcomes for a specific poem to more philosophical and theoretical concerns to more prosaic classroom management concerns. A detailed list of questions and some sample answers is provided in Handout 4.1. The observations were held in the week before the pretest when the teachers had started the Shakespeare unit but not the sonnets, and then again later during the actual instruction of the study. A brief transcription of some observation notes is provided in Handout 4.2. Each instructor was given an opportunity to review a draft of the description and analysis below. In addition, as a member check, these instructors were invited to comment on the accuracy of these observations and evaluations. All agreed that the “characterization of [the] approach to instruction, and description of the classroom environment that [was] created, are accurate in every respect.” A copy of the agreement statement is included in Handout 4.3.

The Pilot Comparison Group 2 (PCG2) instructor has taught a wide variety of courses including British Literature and Composition, Humanities, Drama I, Drama II, Speech, and Reading in both a county in Maryland and school systems in Virginia. He holds a Master of Arts in English, and reading certification. He is currently enrolled in a local English Education Ph.D. program. His approach to literature, while decidedly theoretical in nature, never espouses the relevancy or efficacy of any approach over another. He is also trained in both modern and classical rhetorical theory. He had taught the current British Literature and Composition curriculum for the last five years and

generally split instruction between direct and collaborative approaches. At the time of the study, he recently had begun to teach both Advanced Placement English classes and was the chairperson of the Advanced Placement Committee.

In interviews and observations this teacher demonstrated the least amount of adherence to the New Critical approaches found in the curriculum guide. Instead, he espoused what he referred to as a “toolbox” approach, teaching students a multiplicity of approaches, and even readings, for a single text. Sometimes, by his own admission, this stretched the students cognitively, as they tend to want the “right” reading of a given poem, and that as a singular entity. This teacher consistently (sometimes to the point of the students’ verbalized frustration) deferred critical authority, directing the students back to the text or to another student’s reading. The classroom environment was relaxed and congenial. Discussions, most often in the lengthy, whole-class variety, tended to be comprehensive, (even encyclopedic) pulling in other covered texts and reading, even contemporary song lyrics and films. Students were frequently challenged to rely on their own understandings and processes for getting meaning from a text.

The Dissertation Comparison Group 3 (DCG3) instructor was a first year secondary practitioner, although he has taught English abroad and at Northeastern University. He holds a Master of Arts in English. His approach to literature, while decidedly theoretical in nature, never espouses the relevancy or efficacy of any approach over another. He taught the British Literature and Composition as well as two sections of Advanced Placement Literature and Composition; generally, he split instruction between direct and collaborative approaches. The section in this study was the second time he has

taught the course. He also taught freshman English and ESL at the local community college.

Through interviews and observation, it was evident that this teacher valued, strived for, and achieved a warm personal rapport with his students. Discussions, even when they faltered, were genial and often punctuated with humor. Students felt comfortable in offering readings, but were quick to defer critical authority to the teacher. On occasion, some students would challenge that authority in a good-natured way; this was something the teacher mentioned in interviews that he personally welcomed. Activities, whether in groups or whole class, tended to get at “meaning,” sometimes through structure, most often from diction or imagery. This teacher often tried to relate images, phrases, or ideas found in the poems directly to the students’ felt experiences. The majority of the lessons I observed revolved around the sonnet structure, rhyme scheme, and sonnet conventions contained in the curriculum guide. (see Handouts 3.9 – 3.12; 4.3) The teacher sought to build knowledge of the form & conventions through multiple guided readings, followed by whole class and group parsings, usually ending in whole class discussion.

The next instructor participated in both the pilot and complete studies. He taught Pilot Comparison Group 1 (PCG1), and the Dissertation Comparison Groups 1 & 2 (DCG1/2). This instructor has twenty-five years of experience in teaching English, most of it in the same county. His acknowledged passion and expertise is Shakespeare; in fact, he has recently published a book on the subject. He has taught British Literature for over twenty years, along with many other courses. Currently, he teaches this course along with Survey of American Literature and an elective on Shakespeare. At the time of the study,

he was the Content Area Liaison (Department Chair) for English and taught a section of Advanced Placement Literature and Composition.

Interviews and observations of this teacher revealed a decided mastery of the subject area, most particularly Shakespeare. This translated into a tightly controlled learning environment in which he was clearly the critical authority. The discussions were lively and productive, interspersed with many details some biographical, some autobiographical, intended to illustrate a particular line or section of the literature being read. The end for this teacher was a thorough reading of the poem, so that the meaning “stuck with the student.” To that end, this teacher is highly supportive of the survey nature of this course and complained in the interview of not being able “to cover all the essential works” in the course a semester, with a particular focus on the importance of historical conventions and recurring global themes. Observed classes revolved around teacher-led demonstrations, whole class discussions, and group and individual seatwork. Students were frequently encouraged, and at times required, to get up and read selections aloud.

The Pilot and Dissertation Treatment Groups (PTG & DTG) were taught by the researcher, who has taught for eighteen years, mostly in two high schools in the same county, though with brief stints teaching freshman composition at the University of Montana, Missoula and the University of Maryland, College Park. He has taught a wide variety of English and Social Studies classes in his career. He has a Master’s in English, is currently pursuing a Ph.D. in Education, and achieved National Board Certification in Adolescent and Young Adult Language Arts in 2003. At the time of the study, he was the Academic Facilitator, responsible for oversight of the signature programs at the school,

including advisory, ninth-grade seminar, comprehensive academy, and Advanced Placement. In addition to these duties, he taught one class a day.

The classes taught by the researcher tended to treat texts as language problems. Whether the text remains on the page or is read aloud, the primary access for each text is linguistic. To that end, each unit provides the opportunity to introduce, rehearse, and master a new set of language approaches. These approaches include philology (*Beowulf*, *The Canterbury Tales*), grammatical (the essays of, Johnson, Addison, and Locke), rhetorical (Swift, Woolf, Wilde), and cognitive (Shakespeare, Donne, Marvell). The classes are structured around novice-expert approaches, primarily modeling-scaffolding-fading. This entails whole class demonstrations and readings led by the teacher, and then shifts to collaborative activities with increasing difficulty and independence levels, ending with individual practice and assessment. The specific instructional methods of this class were discussed in greater detail in Chapter 3.

### **Research Question 1**

To examine Research Question One, pretest and posttest prompts were compared from the four dissertation groups. Samples were then examined for their treatment of language generally, and figurative language specifically, in light of the instruction given to that group. Additionally, an examination of the inferential or interpretive statements that were recorded on the prompts and their relationship with the interaction with the text were made.

### **Analysis of Reading Materials**

In order to capture the essence of this question, that is, how students are able to perceive and analyze complex metaphors, I examined the active reading notes of the

comparison and treatment group students. The majority of the pretest samples from all groups in both studies were either blank (Student Sample 1.1) or simplistic or literal paraphrases or are limited to simple labeling of terms such as “metaphor” or “imagery” (Student Sample 1.2). Even when students attempted active reading strategies (Student Sample 1.3), the strategies often resulted in inaccurate readings (Student Sample 1.3) or simply misguided or inappropriate notations (Student Sample 1.4)

Since these pretests were before instruction on poetry or the active reading strategies that accompany close reading, it is perhaps more relevant to examine posttest prompts. Certain prompts from the comparison groups and the treatment group were chosen as representative. All instructional groups contained blank prompt sheets similar to the pretest groups, though this number dropped considerably, as did the number of simplistic or limited active readings. Active readings that showed a notable increase from the pretest or demonstrated a new strategy not seen in the pretest prompt were chosen for analysis. Comparison group posttest samples were chosen from the dissertation study. Three prompts were chosen from each of the four dissertation groups based on criteria derived from the interviews and observations. This process entailed discarding blank or minimal responses, perusing the document for keywords or underlines, looking for patterns within each group. This selection process will be discussed before the analysis of each groups' prompts. I will identify each prompt examined by the group from which it was taken by the previously mentioned acronyms.

To ensure the reliability of these analyses, two independent raters were asked to review the annotated prompts. Both of these raters are experienced English instructors working in the school system involved in the study; neither was involved in the study as a

scorer or as an instructor. The first independent rater is a content area liaison (department chair) for English and has been a teacher for ten years. She is Nationally Board Certified and is currently a reader for the Advanced Placement English Language and Composition exam. The second rater has taught English for fourteen years and holds a Master's degree in English.

Both raters were asked to review the same annotated prompts as were reviewed by the researcher, totaling twenty-five prompts. For each prompt, the rater was asked to write a brief phrase evaluating the responder's accuracy and strategy. Both independent raters' analyses supported the researcher's own analysis. For instance, both independent raters labeled Student Samples 1.9 – 1.11 as respectively, "comprehends imagery – no connection to purpose," "Lots of questions – few answers," and "Attention to diction & metaphor, doesn't show analysis of prompt's questions." These raters' observations closely resemble the researcher's analysis contained below. A sample of the independent raters' responses can be found in Handout 4.5.

### **Dissertation Comparison Group 1 (DCG1)**

Three prompts (Student Samples 1.6 – 1.8) were examined from this group. Generally, these prompts recorded more activity, often noting formal structures and forms, while attempting more global and interpretative statements. I think this reflects the teacher's stated goal of getting a good thorough reading that "sticks." Clearly, these students, like their counterparts from DCG1, were rehearsed on reading strategies specific to sonnets. These samples represent three major patterns of response in this group: accurate recognition of form (1.6), form labeling (1.7), interpretation with

recognition of various techniques (1.8). These patterns do reflect the teacher's focus on form, convention, and global themes.

Sample 1.6 displays an accurate understanding of the implicit hybrid nature of this sonnet (a English rhyme scheme overlaying an Italian rhetorical structure) by labeling "Italian sonnet" and diagramming the volta and argument of the sonnet. However, this responder imposes religious motifs in several instances – "going to heaven so won't be mortal soon," "look to hell," and "heaven." While accurately recognizing the Italian volta argument structure, this recognition doesn't seem to register in the interpretation which seems to be recording a pilgrim-like journey to heaven.

Sample 1.7 also imposes a religious reading on the poem – "person is praying to God," "God helps the sinner" – and scans the meter of the poem. The reader also labels the sonnet as purely Shakespearean without recognition of the underlying Italian structure. The scansion though complete, is inaccurate, and doesn't seem to figure in the interpretation. Scansion is an exercise that is demonstrated and rehearsed in the instructional plan for this group.

Sample 1.8 doesn't bother with the formal attributes of the sonnet, except to bracket off the quatrains and couplet. The reader seems more intent on pulling together some inferences – "sounds like birth of Christ," "out to do something," "contrast in lives and ideas" – and labeling different techniques – "parallel structure," "simile," "turning point." A message – "You will live unloved unless you have a son" – is inferred but not directly connected to technique. Though religion is mentioned in this reading it does not seem to appear in the global understanding.



### **Dissertation Comparison Group 2 (DCG2)**

Three prompts (Student Samples 1.9 – 1.11) were examined from this group. These prompts recorded even more activity than their teacher's other group, often noting many formal structures and forms, while recording a wide continuum of interpretative stances. I broke this group into literal readings (1.9), multiple approaches (1.10), and global thematic readings (1.11). The vast majority of the readings in this class contained multiple recorded notations, questions, and interpretative stances, to the point they seemed quite 'busy.'

Sample 1.9 settles into a literal understanding of the sun's journey through the day, to the extent of providing a visual schematic diagram. Though the reader appreciates the primary image schema of the poem, there is virtually no recognition of the representational potential of the image. This is not, however, a minimalistic reading; the reader is both comprehensive and detailed in recording his interactions with the sonnet.

Sample 1.10 is quite expansive in her recording of her interaction with the sonnet. Formal attributes – sonnet form, rhyme scheme, scansion – and multiple glosses and stance statements - “the way to heaven?,” “chariot,” “his new-appearing sight → rebirth?” – are included. The reader here seems also to be leaning toward a religious understanding of the imagery, though she discards a reading of the journey as one from hell to heaven. Again, this student has been clearly rehearsed in interacting critically with sonnets.

Sample 1.11 exhibits many similarities to 1.10, in that she too has many recorded statements and the recognition of many formal attributes and conventions “English,” “ababdcdefegg,” “iambic pentameter”. The difference here is in the reader's clear

preference for the global religious reading – “refers to Christ and his life,” “toward salvation,” “chariot metaphor → to heaven.” There is a nuanced cataloging of technique but the reading seems to force a global theme onto the poem.

### **Dissertation Comparison Group 3 (DCG3)**

Three prompts were chosen from this group (Student Samples 1.3 – 1.5). The majority of these prompts included some type of notation of the lines of the poem as can be seen in these samples. Since this was true of all but the most minimal or blank responses, all the prompts included here have that notation. The notation in this group was minimal compared to the other groups, ranging from the barely interactive (1.3) to almost a line-by-line reading (1.5). The group tended to break up into three basic patterns: structural annotation (1.3), periphrastic attempts (1.4), and more comprehensive attempts to discern technique (1.5).

Sample 1.3 demonstrates a rehearsal of the prompt task; in this case, key words from the prompt are underlined, with a special emphasis on the word metaphor. The sonnet is numbered 1-12 and the couplet is labeled. A periphrastic notation is made about the first two lines, “Sun out and the youth.” A summary statement found at the bottom – “circle of life ~ relates to the path of the sun” – seems to indicate the beginnings of an understanding of the major metaphorical motif of the sonnet. This is a fairly minimal interaction with the poem, but one that does reflect some of the major teaching points of this group, namely structure and form.

Sample 1.4 also reflects rehearsal in sonnet structure by numbering the first three quatrains 1 -12, then the couplet 1-2. The reader here then records some global paraphrases: “God” for the first quatrain, citing “obstacles” and “journey” for quatrain

two, and “looking back at the day” for the third. A summative paraphrase – “He’s youthful now but when he gets a son, he won’t be” is attached to the couplet. Again, this does seem to reflect some teaching points from this group, a tendency to connect to personal experience, along with the sonnet form.

Sample 1.5 displays a more sophisticated approach in both quantity and quality than the other samples from this group. Form is noted in both numbering and lettering of the rhyme scheme. Many periphrastic comments are recorded, ranging from literal labeling (“sun”) to recognition of figurative relationship (“comes anew like birth”) to accurate acknowledgement of allusions (“carriage(Apollo)”). But the student records frustration at the bottom: “The couplet doesn’t make any sense!” The student clearly understands the techniques and the literal imagery but struggles with understanding its representational aspects.

### **Dissertation Treatment Group (DTG)**

As with the comparison groups, three prompts (Student Samples 1.12 – 1.14) were examined from this group. As would be expected, the samples from the treatment group suggested a marked increase in the awareness of metaphorical language in the sonnet. These samples also suggested a more comprehensive and systemic way of addressing their interpretation of those metaphors. Three distinct patterns emerged from this group, a micro-analysis approach that incorporated mapping to focus on a single strand of the blend within the poem (1.12), a macro-analysis which used mapping strategies for a more comprehensive understanding of the poem (1.13), and an implicit mapping that identifies target and source domains without using mapping (1.14). As a

group these responses were as ‘busy’ as DCG3, but seemed more structured in their analyses.

Sample 1.12 begins with a brief structural analysis by parsing the sonnet into 3 quatrains and a couplet. But then includes a metaphoric gloss for each quatrain, tracing the implicit metaphoric journey of the sun as an individual’s journey through life. Beneath the poem is a mapping, mostly unnecessary, of the source imagery from the sun to the pronoun that indicates the target. Though she is clearly aware of the primary blend of the poem and attempts mapping to understand, it is unclear as to whether these strategies aided her in the task required in the prompt. The reader’s use of mapping seems limited solely on the identity domain of the receiver.

Sample 1.13 also begins with a nod to structural concerns by labeling quatrains and by noting transitional conjunctions at the start of each quatrain. The responder creates a comprehensive mapping of the sonnet using a paraphrase of each of the major images from the source domain to map onto characteristics of the target, in this case, the beloved. He even includes a paragraph paraphrase of the couplet. The mapping here seems to give the reader a way to organize the primary blend to better address the requirements of the task dictated by the prompt. There is a better indication in the paragraph gloss of the couplet that the responder here is gaining an insight into the attitude and message of the sonnet.

Sample 1.14 has a shorthand recognition of structure, three oversized parentheses to indicate quatrains and a smaller one for the couplet. The reader eschews the graphic organizing structural mapping for a more schematic method of explaining the representational dynamics of the sonnet – “light → beloved,” “reeleth from the day →

“feels the pain of age,” “TOD → falling into old age.” Though the reader has some trouble identifying the persona, “Beloved from the other poem writes back” and “~~He speaks about himself,~~” he does seem to have accurately inferred the primary blend. But it is unclear from the notations of this reading if this strategy aided him in the task of explaining the speaker’s attitude.

### **General Observations on Sample Reading Notes**

It is clear that each instructor’s primary instructional goals were met in that reflections of the goals were evident in the sample active readings. DCG3’s samples exhibited evidence of line by line reading and structural recognition. DCG1/2’s suggested an even more sophisticated knowledge of structure and convention, along with a tendency to tie the message back to a recognized universal theme. DTG’s samples revealed a marked awareness of metaphor throughout the sonnet and used an understanding of conceptual projection as a way to organize their understanding.

Beyond the initial outcomes, however, there does seem to be some difference in the readers’ relative ability to respond to the sonnet comfortably. If the amount of notation can be understood as an indicator of the responders’ comfort levels, then there does seem to be discernible disconnect. The majority of DCG3’s sample notations seem at times a rote labeling exercise coupled with sporadic glosses in isolation. In contrast, DCG1/2’s sample notations are much more comprehensive and full, including not only structural recognition but acknowledgement of speaker’s techniques, literary conventions, and representational possibilities. It is on this last point that the treatment group’s (DTG) notations are clearly evident. The samples suggest not simply an acknowledgement of the potential of representationality, but a prolonged examination of it is provided as a means

to address the problems of meaning offered by the sonnet. If the treatment provided nothing else, it seemed to give the responders something to explore in reading, (which contrasts with the responses from DCG3) and a structured way to explore it (which contrast with samples from DCG1/2).

## **Research Question 2**

To examine Research Question Two, pretest and treatment prompts were compared from the dissertation treatment group. Representative samples from the pre-test prompts were chosen this group. Then treatment samples from the same responders were analyzed for their ability to infer a thematic statement from a Shakespearean sonnet. The goal here is to examine whether the treatment allowed students a greater ability to infer theme from the provided sonnet.

### **Analysis of Thematic Statements**

The samples chosen for this analysis represent three of the four general patterns in the before-treatment responses as described previously in this chapter (the abandoned group here was the misguided or inappropriate response since that subgroup was not present in the treatment group pre-test samples). The patterns represented by the analyzed samples, the blank response (Student Sample 2.1), the minimal response (Student Sample 2.2), and the inaccurate response (Student Sample 2.3), were compared with a treatment exercise in which students had to actively respond to a sonnet and write their understanding of the message of the sonnet.

### **Dissertation Treatment Group (DTG)**

Sample 2.1 shows a practically blank response. Some phrases – “sweet birds sang,” “twilight,” “As after sunset fadeth in the west,” “black night,” “Death’s,” “ashes,”

“death-bed, and “expire” – are simply underlined, but no other notation is made. The direction of these notices seems to be in the interpretative direction of death, but it is difficult to project where this reader would go with a thematic statement. Compare this to the treatment lesson response (Student Sample 2.4). The same author has moved to including some structural recognition – she circles key conjunctions and punctuations that mark quatrain transitions – but more importantly, has managed some glosses for the quatrain which build to a thematic understanding of the poem. This understanding, verbalized as, “As long as man can breath and see, the beauty within them will remain and give them a happy + joyful life to live,” is really not much more than a gloss of the couplet. Additionally, a mapping of the blend is attempted, with the input spaces being, “time of year” and “life time,” the generic space is marked as, “change in nature,” and the blend as, “inner beauty.” Though this mapping and reading are a bit superficial, they do suggest an increased activity and facility with the sonnet than evident in the pretreatment prompt.

Sample 2.2 is little more than a blank response, and is typical of a minimal response in which the reader apes engagement strategies by underling a few lines and labeling them with generic techniques. In this case, the line, “When yellow leaves, or none, or few, do hang” is labeled as “Imagery;” “bare ruin’d choirs” is marked as “Metaphor;” and “In me thou see’st” is pointed out to be “repetition.” Other lines noted – “against the cold,” “black night doth take away,” “ashes of his youth,” and “Consumed with that which it was nourish’d by” – imply a negative night as death reading. The same reader’s response to the treatment sample (Student Sample 2.5) reveals a much fuller and deeper response. First of all, there is three times the number of noted lines (23 compared

to 7 in the pretest). Moreover, there are repeated glosses of metaphors, instead of mere labeling of technique. In addition, there are several micro-analyses of metaphorical domains – “money → life,” “face → sun,” – and some macro-analyses of blends – “summer = prime,” “shade as death.” These culminate in a lengthy statement of the reader’s understanding of the theme of the sonnet: “Summer is imperfect. You are better. Summer fades, + so will you, unless you procreate. If you do, your prime will live on eternally in your line, your heirs.” While this statement is a bit off the mark, (the reader mistakes Shakespeare’s literal allusion to his own writing, “lines,” for the genealogical term) it does incorporate the major representational image of the poem and does so comprehensively. The reader consistently uses the source domain of the summer’s day to understand the speaker’s praise and admonition to the Beloved in much more structured and systematic way than can even remotely be inferred from the pretest sample.

Sample 2.3 displays an active pretreatment response. The notations of this reader revolve primarily around paraphrases of particular lines, along with some glossing of metaphors, and a listing of various techniques mentioned in the prompt. Her frustration with this strategy is revealed by the notation “? attitude.” More importantly, her gloss of the couplet, “Narrator is consumed, whether by love, life, illness, death, hate?” reveals her inability to grasp the movement of complex blends present in the sonnet. Her response to the treatment exercise (Student Sample 2.6) is extremely active with no fewer than 43 notices within the sonnet. In addition to parsing the sonnet structurally, there are numerous metaphoric glosses and potential thematic statements. Each quatrain is analyzed not simply metaphor but for rhetorical stance as well (“Quatrain two takes positive things from summer & shows the downside of the season → idea is evident in



the line, ‘Every fair from fair sometime decline’”). Also, the reader includes a comprehensive mapping of source imagery to their perceived targets – “summers day → the (the beloved)” “buds of May → innocence / beauty \*implied\*,” “summer’s lease → the temporary (borrowed) beauty of youth” –that is accurate in both scope and depth. Finally, the thematic statement, “Season of summer will fade, as will the physical beauty, but internal beauty w/ kindness, etc. will give you life in old age “This gives life to thee,”” acknowledges the implicit metaphor as well as much of the tone of the poem. Once again, this reader misses Shakespeare’s self-reflexive moment, but manages to gain the major rhetorical thrust of the sonnet.

### **General Observations on Sample Reading Notes**

It is clear from the comparison of these readings that the treatment achieved, at least minimally, the treatment group instructor’s goal of raising language and metaphorical awareness. Each of the analyzed treatment samples, along with virtually every sample for the group, displayed an increased notation of metaphor and other language devices. In some cases, (Student Sample 2.1) this awareness replaced practically nothing, allowing the responder a target for her attention and notation (Student Sample 2.4). In others, (Student Sample 2.2) the awareness gave the student a much clearer objective for analysis, resulting in a clear and concise, if not entirely accurate, response (Student Sample 2.5). Finally, the increased language and metaphor awareness allowed for the creation of a broad palette of possibility, but then permitted the reader to focus her considerable analytic skill in very clear and forthright manner (Student Sample 2.6).

Moreover, an analysis of the treatment prompts suggests a connection with the students' ability to access metaphor and their ability to infer theme, particularly in light of the pretreatment samples. While these themes are not wholly accurate, or even in the case of the entire group sample, sophisticated, they do imply a connection to the major metaphorical motifs of the poem. Sample 2.4 is able to project the beauty inherent in a summer's day, as well as the transience onto the speaker in her understanding of the message. Sample 2.5 broadens that comparison to his understanding of the implicit warning of the wisdom of procreation (a theme common in other early sonnets). And finally, Sample 2.6 builds upon that message to fill out the many more of the metaphoric connections implied by the blend to create her understanding of importance of internal as well as external beauty. Each of these themes, while containing minor flaws, would be acceptable in the 'general arena of accuracy' sought for in upper scores on the Advanced Placement rubric. (Handout 3.1)

### **Research Question 3**

In the analysis of the two previous research questions, I essentially examined the reading and analysis skills of the students as measured by their active reading responses to Shakespearean sonnets. Research Question Three sought to measure the effectiveness of the treatment on students' ability to 'respond effectively' as measured by their performance on AP style prompt. Before outlining the analysis plan for this research question, I would like to tease out the connections between these three questions. It is the assumption of this study that student who have access to the complex metaphors (Research Question 1) found in poetry of this kind will use that access to formulate a thematic stance (Research Question 2). This stance would serve as the foundation of their

written response as it would allow them to support their interpretation by citing support from the source domain quotes and extrapolating their evaluation of the target domain in their explanations. It is this last task that constitutes an upper score in Advanced Placement scoring and so, therefore, is at the heart of Research Question Three.

In order to examine this effect, I will provide and summarize the descriptive statistics of all the groups studied, including the pilot groups. After the summary, a closer examination of each group along with possible assumptions concerning the findings relevant to this research question will be made. The complete descriptive statistics for each of the groups discussed can be found in the appendix (Descriptive Statistics Tables 1 – 7).

### **Summary of Descriptive Statistics**

#### **Pilot Study**

The pilot study was conducted in the spring of 2004. The students were from three separate British Literature and Composition classes, taught by three separate instructors, including the researcher. The sample sizes were respectively Comparison Group 1 had thirty-three students initially, Comparison Group 2 had twenty students at the outset, and the Treatment group had thirty students. Each group suffered some expected mortality due to class changes and absences: Comparison Group 1 ended with twenty-nine, Comparison Group 2 with seventeen, and the Treatment Group with twenty-six students (total  $N$  after attrition = 73). Each student in each group (pre-attrition  $n = 83$ ) was given an identical pre-test prompt (Sonnet 73, appendix 1). The groups mean pre-test scores were as follows: for Comparison Group 1 the mean pre-test score was 4.15 on a nine point scale, with a range of 7 (1 minimum, 8 high) and a SD of 1.873; for

Comparison Group 2 the mean pre-test score was 3.20, with a range of 6 (1 minimum, 7 high) and a SD of 1.852; and for the Treatment group the mean pre-test score was 2.93, with a range of 5 (1 minimum, 6 high) and a SD of 1.311.

### **Dissertation Study**

Comparison Groups 1 and 2 were taught by a highly experienced teacher who has recently published a book about Shakespeare, while Comparison Group 3 was taught by a less experienced instructor who also taught composition at the local community college. The Treatment Group was taught by the researcher.

Comparison Group 1 was comprised initially of twenty-five students whose pretest scores had a range of 5 with a minimum of 2 and a maximum of 7, with an initial mean of 4.36. The group ended with twenty-one, a range of 4, a minimum score of 2 and a maximum of 6, and a posttest mean of 4.19.

Comparison Group 2 (same instructor as Comparison Group 1) was comprised initially of twenty-five students whose pretest scores had a range of 3 with a minimum of 3 and a maximum of 6, with an initial mean of 3.90. The group ended with twenty-one, a range of 4, a minimum score of 3 and a maximum of 7, and a posttest mean of 4.56.

Comparison Group 3 was comprised initially of thirty-five students whose pretest scores had a range of 5 with a minimum of 1 and a maximum of 6, with an initial mean of 3.43. The group ended with thirty-three, a range of 3, a minimum score of 2 and a maximum of 5, and a posttest mean of 3.42.

The Treatment group was comprised initially of twenty-six students whose pretest scores had a range of 4 with a minimum of 2 and a maximum of 6, with an initial mean of

3.86. The group ended with twenty-one, a range of 4, a minimum score of 3 and a maximum of 7, and a posttest mean of 5.05.

It would appear through an initial examination that the treatment effect was a positive one, with the class mean rising over a score point (a result also indicated by the treatment group in the pilot study). Only the second comparison group displayed a mean increase, while the first group taught by the same instructor showed a small decrease (a result also indicated by this instructor's comparison group in the pilot study). The third comparison group seemed to suggest no increase or decrease.

The significance of this effect is inconclusive.

#### **Pilot Comparison Group 1 (PCG1)**

In the pretest sample, the thirty-three students had a range of 7, with the lowest receiving a 1 and the highest an 8 on a 9-point scale. This was the largest range recorded in the study. The pretest mean of 4.15 was the highest pretest mean in the pilot and the second in either study. The relatively low skewness statistic indicates a distribution that approaches normal. However, the Standard Deviation of 1.873 indicates a widely variant group. With 14 scores of 5 or above, this would be considered a high-achieving group on an AP scale.

However, this group seemed to underperform on the posttest. Although there is a smaller range (5), the top score has dropped by 2 score points. The two high scorers in the pretest remain the high scorers on the posttest, but a full 2 score points lower. This drop is echoed in a drop in the mean of over a score point (2.83). The variance is still over a Standard Deviation, though less than in the pretest.

Clearly, there is an effect here, though a negative one. The students receiving what AP deems an upper score has dropped from 14 (42.24%) to 4 (13.79%).

### **Pilot Comparison Group 2(PCG2)**

In the pretest sample the twenty students of the group had a range of 6, with the lowest receiving a 1 and the highest a 7 on a 9-point scale. This is a relatively large range given all the groups in both studies. The pretest mean of 3.20 on the low end of the groups studied. The positive skew indicates a distribution that is performing below the mean. The Standard Deviation of 1.852 indicates a widely variant group. With 16 scores of 4 or below, this would be considered a very low-achieving group on an AP scale.

This group did respond well to the instruction on the posttest. The range (5) tightens, and the top score rises by a score point, while the lowest rises by 2 score points. This rise is paralleled by a rise in the mean (4.18) of over a score point. The variance is still over a Standard Deviation, though less than in the pretest.

Again, there seems to be an effect, though a positive one this time. The students receiving what AP deems an upper score has risen from 4 (20.00%) to 6 (35.29%).

### **Pilot Treatment Group (PTG)**

In the pretest sample, the thirty students in the treatment group had a range of 5, with the lowest receiving a 1 and the highest a 6 on a 9-point scale. This is both the mean and mode of the ranges of the groups studied. The pretest mean of 2.93 was the lowest of the pretest means in either study. The skew indicates a distribution that is approaching normal. The Standard Deviation of 1.311 indicates a variant group, but less than typical for these studies. With 26 scores of 4 or below and over half (14) of those performing in

the lower-lower category (on the AP rubric), this would be considered quite a low-achieving group on an AP scale.

This group performed better also on the posttest. The range (5) stays the same, but the low and high scores each rise by a score point. This rise is accompanied by a rise in the mean (4.27) of over a score point. The variance is still over a Standard Deviation and more than in the pretest.

Again, there seems to be an effect, though a positive one this time. The students receiving what AP deems an upper score has risen from 4 (13.33%) to 10 (38.46%), the highest percentage and percent rise of 'passing' scores in the pilot.

#### **Dissertation Comparison Group 1 (DCG1)**

In the pretest sample, the twenty-one students in DCG1 had a range of 3, with the lowest receiving a 3 and the highest a 6 on a 9-point scale. The pretest mean of 3.90 was the highest of the pretest means in either study. The skew indicates a distribution that is very close to normal. The Standard Deviation of .831 indicates a less variant group. With 4 scores of 5 or above, this would be considered a lower-achieving group on an AP scale.

This group performed slightly better on the posttest. The range (4) stays the same, but the low score stays the same and the high score increases by a score point. This flatness is mirrored by a slight rise in the mean (4.37), though the importance of this drop is difficult to ascertain given the variance and  $n$  of this group. The variance is still over a Standard Deviation but lower than in the pretest.

The effect in this group is difficult to discern. The flatness of the mean and lowering of the high point in the range indicate a negligible effect in this group. The

students receiving what AP deems an upper score rises from 4 (19.04%) to 8 (42.10%), a statistic which suggests a positive effect.

### **Dissertation Comparison Group 2 (DCG2)**

In the pretest sample, the twenty-five students in DCG2 had a range of 5, with the lowest receiving a 2 and the highest a 7 on a 9-point scale. The pretest mean of 4.36, the highest of any pretest in either study. The Standard Deviation of 1.411 indicates a variant group. With 11 scores of 5 or above, this would be considered a high-achieving group on an AP scale.

This group performed slightly worse on the posttest. The range (4) drops, but the low score stays the same and the high score drops by a score point. This flatness is mirrored by a slight dip in the mean (4.19), though the significance of this drop is difficult to ascertain given the variance and  $n$  of this group. The variance is still over a Standard Deviation but lower than in the pretest.

The effect in this group is difficult to discern. The flatness of the mean and lowering of the high point in the range indicate a negligible effect in this group. The students receiving what AP deems an upper score has dropped from 11 (44.00%) to 8 (38.09%), another statistic which suggests a slight effect.

### **Dissertation Comparison Group 3 (DCG3)**

In the pretest sample, these thirty-five students in DCG3 had a range of 5, with the lowest receiving a 1 and the highest a 6 on a 9-point scale. The pretest mean of 3.43. The Standard Deviation of 1.335 indicates a variant group. With 7 scores of 5 or above, this would be considered a low-achieving group on an AP scale.



This group performed about the same on the posttest. The range (3) drops, but the low score rises by a point and the high score drops by a score point. This flatness is accentuated by almost no change in the mean (3.42), though the significance of this drop is difficult to ascertain given the variance and  $n$  of this group. The variance is still over a Standard Deviation but lower than in the pretest.

The effect in this group is difficult to discern. The flatness of the mean and lowering of the high point in the range indicate another negligible effect in this group, too. The students receiving what AP deems an upper score has dropped from 7 (20.00%) to 5 (15.15%), another statistic which suggests a slightly negative effect.

#### **Dissertation Treatment Group (DTG)**

In the pretest sample, the twenty-one students in the treatment group had a range of 4, with the lowest receiving a 2 and the highest a 6 on a 9-point scale. The pretest mean of 3.86 is almost the mean of the groups in the dissertation study (3.88). The skew indicates a distribution that is approaching normal. The Standard Deviation of 1.315 indicates a variant group. With 14 scores of 4 or below and half (7) of those performing in the lower-lower category (on the AP rubric), this would be considered a low-achieving group on an AP scale.

This group also performed better on the posttest. The range (4) drops, and the low and high scores each rise by a score point. This rise is accompanied by a rise in the mean (5.05) of over a score point. The variance is still over a Standard Deviation and less than in the pretest.

Again, there seems to be a positive effect in the treatment group. The students receiving what AP deems an upper score has risen from 7 (33.33%) to 13 (61.90%), the highest percentage and percent rise of ‘passing’ scores of any group in either study.

### **Interpretation of Descriptive Statistics**

Although the statistical significance of these findings cannot be adequately verified due to lack of an allowable randomization protocol, there are some patterns in this data that can be interpreted. In order to evaluate the data patterns, I attempt to find possible links in the observed instruction and stated objectives of the teachers with the relative performance of the class in two key areas: change in class mean, and percentage change in upper scores.

### **Class Means**

The following table (Table 4.1) is provided to facilitate this interpretation of class means:

***Table 4.1***

<u><i>Group</i></u>	<u><i>Pretest Mean</i></u>	<u><i>Posttest Mean</i></u>	<u><i>Difference</i></u>
PCG1	4.15	2.83	-1.32
PCG2	3.20	4.18	.98
PTG	2.93	4.27	1.34
DCG1	3.90	4.37	.47
DCG2	4.36	4.19	-.17
DCG3	3.43	3.42	-.01
DTG	3.86	5.05	1.19
<i>Mean</i>	<i>3.66</i>	<i>4.10</i>	<i>.35</i>

There are some discernible patterns that emerge from examining not only individual groups change in class means, but also in that movement compared with the mean of all groups. First of all, two of the groups (PGC2 and PTG) seemed to indicate a positive relationship with treatment and student performance, while one (PGC1) seemed to

indicate a negative effect. PCG1 had a drop in the class mean of over a score point, while the treatment group had almost the same number as a rise in the class mean. Now the first possible explanation could be that PTG had more than a score point difference in the initial class mean. The rise in PTG's class mean could be attributed to a regression towards the mean, though that doesn't really account for PCG1's regression to well below the mean. In the same study, PCG2 suggested a considerable rise of almost a score point as well. In the pilot study, the treatment group (PTG) did seem to indicate the greatest gain in student performance (1.34)

An examination of the Dissertation Study indicates some similar patterns. First of all, the treatment group (DTG), with the same instructor and treatment method in PTG, displayed a very similar positive rise in the class mean (1.19). Moreover, DCG1 and DCG2, taught by the same instructor using the same methodology as PCG1, revealed mixed results, with one class showing a modest rise of nearly half a score point (.47), and the other a negligible drop in class mean (-.17). The third group here, taught by another teacher not involved in the pilot study, exhibited almost no change (-.01) in the class mean. Once again, in this study, the treatment group displayed the most positive gain in class mean (1.19),

Another way to compare this data is to rank posttest class means and the net difference. In this analysis, the treatment groups had two of the three top posttest class means (5.05, 4.27); both scores were greater than the posttest mean of all groups (4.10). In the difference of means analysis, the treatment groups had the highest net difference (1.34, 1.19), well over the average of difference in means for all groups studied.

### **Change in Number of Upper Scores**

The following table (Table 4.2) is provided to assist in the evaluation of change in number of upper scores recorded by each group:

**Table 4.2**

<u>Group</u>	<u>Pretest #</u>	<u>Posttest #</u>	<u>Difference</u>	<u>Pretest %</u>	<u>Posttest %</u>	<u>Difference</u>
PCG1	14	4	-10	42.24	13.79	-28.45
PCG2	4	6	2	20.00	35.29	15.29
PTG	4	10	6	13.33	38.46	25.13
DCG1	4	8	4	19.04	42.10	23.06
DCG2	11	8	-3	44.00	38.09	-5.91
DCG3	7	5	-2	20.00	15.15	-4.85
DTG	7	13	6	33.33	61.90	28.57
<i>Mean</i>	<i>7.28</i>	<i>7.71</i>	<i>.42</i>	<i>27.42</i>	<i>34.96</i>	<i>7.54</i>

This data reveals similar patterns to the change in mean data examined in the previous section. PCG1 once again proved to be the negative outlier with a drop in upper scores nearly seven times that of the next closest negative (-28.45 compared to DCG3's -4.85). If it weren't for one of the same instructor's groups, DCG2, recording another percentage loss (-5.91, it would be tempting to disregard data from PCG1 as anomalous. However, this instructor's last group, DCG1, exhibited an impressive gain of 23.06%, which suggests it in an even more favorable light than its rise in class mean. PCG2 also exhibited a strong percentage rise in upper scores (15.29) and DCG3 displayed a modest drop (-4.85%). But again, the treatment groups suggested considerable positive gains, recording the top two percentage gains in both studies combined (25.13, 28.57); its gains in both count (6, 6) and percentage are far greater than the group means (.42, 7.54).

It is difficult to explain the negative effects, particularly in PCG1. This group exhibited not only the largest drop in class mean (-1.32), but also the largest count and percentage drop in upper scores (10, -28.45), and this from a class that had a high pretest

mean (4.15) and pretest percentage of upper scores (42.24). Teacher effect does not seem to be a reasonable answer, as this teacher is not only a seasoned veteran, but one that is recognized by peers, students, and supervisors as exemplary. In addition, one group taught by this instructor (DCG1) actually suggested considerable improvement. From observation and interview material, it is possible to glean that this instructor may have inundated his classes with material from what he admits is area of expertise. Perhaps students felt that they had to try to include all the information – sonnet structure, sonnet conventions, Renaissance conventions, universal themes, poetic devices, biographical information – into an analysis. This may have overwhelmed them in the task and prevented them from actually addressing the task required by the prompt, or at least, fitting it into a coherent response. It is relevant that the group with the next most negative results is also this instructor's, DCG2. This group which posted a -.17 drop in class mean and -5.91% drop in upper scores also had the highest pretest mean (4.36) and pretest percentage of upper scores (44.00). Perhaps this overwhelming effect is exacerbated by the students' high level abilities. Good students can often feel compelled to the totality of their instruction during assessment.

The largely unchanged group, DCG3, recorded a very small drop in mean (-0.01), along with a modest percentage drop in upper scores (-4.85). Teacher effect may be a more reasonable explanation here, given the teacher's level of experience. But there may be another contributing factor, in that class observations and interview with this instructor revealed personal experiential response to be a primary goal. This objective, while affording students appreciation and even access to the poems, might not allowed them to address the task of the prompt adequately.

Of the positively affected comparison groups, DCG1 and PCG2, one was taught by the same instructor of the two negatively impacted groups. DCG1, while exhibiting a modest rise in means (.47), did also post a considerable rise in upper scores (23.06%). Since this class had a lower class pretest mean (3.90) and a lower percentage of pretest upper scores (19.04) than his other two classes, perhaps it points to the performance of the higher ability students. These students (DCG1) may not have felt as compelled to include the entire breadth and depth of instruction as did the higher ability students. The pilot group that recorded considerable gains, PCG2, exhibited nearly a score point improvement on the class mean (.98) and a 15.29% rise in upper scores. Class observation and interview, along with anecdotal evidence, suggest no discernible teacher effect difference between the two pilot comparison group instructors. Observations and interviews do reveal a decidedly different set of class objectives. The instructor of PCG2 focused on a limited number of strategies with which to address the poems. Repeatedly, in class modeling and exercises, he would refer to the strategies in students' 'tool box,' having them rely on those rather than external knowledge or critical authority. Perhaps these students (that exhibited similar class means and pretest percentage of upper scores as DCG1) performed better with a more concrete set of strategies.

Both the treatment groups recorded positive gains. The pilot group, PTG, posted the greatest gain in class mean (1.34) and the second highest percentage gain in upper scores (25.13) in either study. The dissertation group, DTG, had mirror results, with the second largest gain in class mean score (1.19) and the largest gain in percentage of upper scores (28.57). Again, teacher effect does not seem to address these results adequately, as two of the instructors have as much, if not more, experience and positive reputation.

Perhaps the results are explained best by the same phenomena regarding PCG2's results. Explicit instruction of a limited number of concrete strategies may serve students better in high demand tasks environments such as these. Even more so in the case of this treatment, since it was so focused on the analysis of metaphor and its dynamics in sonnet structure. The focus of the treatment instruction could be summed up as one explicitly taught strategy to be used in the context of fairly concrete language phenomena. Students in these studies seemed to perform better given a rehearsed and explicit strategy to use in a fuzzy high demand task environment.

## **Chapter 5: Summary, Conclusions, and Recommendations**

The purpose of this study was to explore the effect of a language-centered approach of teaching literature on students' ability to access and analyze that literature. Specifically, it examined the effect of metaphor and blending theory-centered instruction on high school English students' facility with understanding Shakespearean sonnets. This chapter will summarize the study and its findings and draw some general conclusions about the study's findings. In addition, it will outline some recommendations for further research and instructional practice. Since the design of this study did not permit the use of the standard statistical procedures, no such tests were run on this data. Any assumptions, conclusions, or recommendations are based on what these initial findings may suggest, and are not meant to be understood as formal analyses.

### **Summary of the Study**

The purpose of this study was to compare the effects of metaphor and blending theory-based instruction versus traditional literature-based instruction on the reading comprehension of secondary English students. Specifically, the research questions were:

1. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to analyze complex figurative language?
2. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability to infer theme from these sonnets?
3. What is the effect of metaphor/blending based teaching of Shakespearean sonnets on eleventh and twelfth grade students' ability respond effectively (as measured by an AP style prompt) to them?



To this end, the study used quantitative data, in the form of scores on pre-test and post-test essays, gathered from four high school British literature classes, and qualitative data, in the form of observations and interviews regarding the type of instruction for each group. The data were used to examine the effects of the treatment on students' ability to understand complex metaphorical structures in the sonnets of William Shakespeare. Student annotations were examined for patterns that reflected the instruction. These examinations were conducted by the researcher, and then verified by two independent raters. Observations were made on the type and delivery of instruction on the comparison groups. These observations were contrasted with the treatment group instruction to determine the differences in instruction. These observations were 'member checked' by the participants for accuracy.

Two studies, a pilot and a dissertation study, were run in separate years at the same high school in the spring semester. The pilot had three classes of British Literature and Composition, each taught by experienced certified teachers. The dissertation had four classes of the same course, taught by two of the same instructors, and another experienced certified teacher. All seven classes were given the same pretest and posttest assignments, a modified Advanced Placement-type prompt containing a Shakespearean sonnet.

The comparison and treatment groups each covered the same unit - the Renaissance Unit – in the curriculum. The comparison groups used variants of the text expert approach (explained in Chapter 1) while the treatment group used a language-centered approach based on metaphor and blending theory (explained in full detail in Chapter 2).

The dependent variables in this study were the scores of the students on the pretest and posttest. These scores were administered by trained third-party scorers following protocols established by the Educational Testing Service (ETS, 2008). These scores were then recorded and tabulated. Students' pretest and posttest scores were compared, as were the class means on the pretests and posttests. The means of the classes were compared across the groups, along with the mean change in pretest/posttest scores, and the percentage change in upper scores. Again, these tests were preliminary and descriptive in nature.

### **Conclusions and Discussion**

In this section, I will summarize the results and analysis as they pertain to each research question. The quantitative data were examined along with the qualitative data gathered from instructional observation and teacher interviews. These data were used to help examine students' active readings and responses to the pretest/posttest prompts to discern instructional goals and methods and the effects these had on the students' performance on the readings and prompts. This analysis was used to possibly explain the difference in performance between classes. It should be noted that since most school systems, and in particular, the school system in which these studies were conducted, do not allow students to be removed from existing classes, a randomization protocol could not be implemented. This prevented an *a priori* grouping based on reading comprehension scores to create matched ability groups. In addition, the studies could only use the classes that existed at the time the study was being run, so the sample size was limited by this constraint. For these reasons, extensive *post hoc* quantitative analysis was not relevant to the examination of the findings of these studies.

## Complex Figurative Language

Research Question One focused on students' ability to comprehend complex figurative language in the form of the sophisticated and extended metaphors in two of Shakespeare's sonnets (LXXIII and VII). To answer this question, I examined the active readings of each group, focusing on their notations about the poem. I found the following results:

1. *There were apparent individual differences in the amount and focus of the notations within the groups.*

These differences fell into roughly three groups. The first group, which within all groups was the decided minority, had minimal or no notations. Some of these students regarded recording an interaction with the text as intrusive and redundant; others had minimal interaction to record. The second group, generally the largest group across groups, consisted of simplistic notations of form and technique or literal paraphrases. These students often used these notations as the basis for what they later write in their response. The strict focus on form often lead to superficial inferences or misreadings. Finally, the third group had extensive notations. These students often recorded comprehensive, even at times, exhaustive, notes on form, technique, language, and rhetoric.

This finding falls in line with other studies' conclusions concerning novice readers' problems with complex figurative language. Peskin (1998) found that novice readers often had inordinate difficulty working with complex poetry, in that study's case, British metaphysical poetry. Peskin proposed this was due to novice readers' lack of strategic approaches to dealing with complex figurative language. The findings of the

pilot and dissertation studies similarly suggest this same difficulty in many of the results listed here. It may also point to the wide disparity of ability and strategic reading in classes that are leveled and supposedly homogeneous.

2. *There were apparent differences in the amount and focus of the notations between the pre and post treatment prompts within a group.*

All groups displayed a suggested perceptible treatment effect. Except a small minority of students, all responses exhibited an increase in the number and type of notations on the prompt. This suggests that students needed a way to access the text and were open to methods that give them something to notice and write about in their responses.

These results suggest that the variety of strategic approaches to critical reading discussed in Chapter 2 (Roberts, 1986; Perrine, 2001; Allen-Newberry, 1996) had an apparent effect. These strategies revolved around such New Critical approaches to poetry analysis as examinations of form and structure (McDonnell, 1985), extended discussion of the dramatic situation (Roberts, 1986), an in-depth analysis of the rhetorical relationship (Perrine, 2001), or a detailed exercise on diction (Allen-Newberry, 1989). All of these strategies allowed the students something to target their response on, and these approaches gave students some type of access to the text they seemed to lack in the pretest responses. This access let the students interact with the text in some manner, and gave them some tangible aspect to recognize and comment on.

3. *There were differences that emerged in the amount and focus of the notations between the pre and post treatment prompts between the groups.*

The seven groups featured in both the pilot and dissertation studies suggested differences in how the students responded as measured by number and types of notations on the prompts of both the pretest and posttest. Some comparison groups (PCG1, DCG3) exhibited an apparent small increase in the number of notations, while others (PCG2, DCG1/2), along with the treatment groups (PTG, DTG), exhibited larger increases.

This disparity seems to map closely on to the notion that the current methods of teaching and approaching literature, particular sophisticated types such as these, have a wide range of effect on students' abilities to access these poems as reported in Moore, 2002 and Applebee, 1993, 2000. Both of these practitioners report difficulty with traditional New Critical approaches to literature in general, and poetry in particular. Moore points to his own difficulties in the classroom, calling for the need for more relevant and engaging practices; while in this study, Applebee criticizes the very vignette-driven suggestions for reform used by Moore. Both of these writers underscore the wide divergence of approach and practice in secondary English teaching. This divergence can be seen in the continuum of quantity and focus of notated responses between the comparison groups and between the comparison groups and the treatment groups. The difference across groups in students' notations points toward a conclusion that some strategies afforded readers greater facility than other methods.

4. *These differences seemed to reflect the instructional objectives discerned through observations and interview.*

The students' notations on the posttest prompts reflected the methods and approaches stated by the instructors of the given group. In particular, those instructors' groups that stressed form and convention suggested an increase in the number of

notations on sonnet form and convention. Likewise, the treatment groups suggested an increase in the notations concerning metaphor.

Specifically, the comparison groups that stressed more New Critical approaches (PCG1, DCG1, 2, 3) espoused in the textbook (Allen-Newberry, 1996) or ancillary materials (Perrine, 2001) exhibited consistent and frequent notations of formal structures such as line numbering, quatrain and couplet labeling, and rhyme scheme classification or scansion. These notations, however, were often disconnected from any apparent attempt to make sense of the speaker's attitude or purpose. The comparison group that allowed for a variety of critical approaches (PCG2) and the treatment groups did not display the attention to these structural components to the extent of numbering, labeling, or classifying formal aspects or rhyme scheme. These groups tended to attempt to link some of these components to the perceived tone or message of the poem in their notations.

*5. Post-treatment prompts in all groups had more notations.*

For instance, though students taught by one instructor (DCG3) demonstrated little obvious change in focus, they did record more notations. While students taught by another (PCG1, DCG1/2) exhibited a marked increase in the number along with a tendency to use form to suggest a global theme. Students in the treatment group displayed an increased number of notations and tended to focus on metaphor as it related to the speaker's message.

The increase in active strategic reading as indicated by the number of notations of students posttest responses is consistent with many of the theorists mentioned in Chapter 2 (McCormick, 1994; Peskin, 1998; Vendler, 1997; Hecht, 1997; Crane, 2001) that focused on the problems experienced by novice readers with poems of this difficulty.

Each of these theorists offers divergent explanations for these problems, with equally divergent approaches to remedy them. McCormick (1994) offers that poems such as these are too culturally exclusive and suggests a more interactive and self-determined curricular model. Peskin (1998) understands the problem to be essentially a textual-experiential one, and proposes a novice –expert approach to strategic reading. Vendler (1997), Hecht (1997), and Crane (2001) all focus on the unique problems set forth by these sonnets. While each has varied approaches, (Vendler espouses an encyclopedic approach, Hecht a more psychological/cultural one, and Crane a cognitive linguistic perspective) all of these theorists are highly critical of traditional methods of approaching these poems. This study seemed to validate these last theorists’ misgivings. Students’ abilities to interact with these poems seemed, at least on the initial response level, to be influenced by the teaching of some strategic approach to them.

6. *Post-treatment prompts in all groups exhibited a drop in blank or inappropriate notations.*

This, too, would align with the notion that students need something to focus on in a poem (Peskin 1998; Moore, 2002; Scholes, 1998) and will respond positively to instruction that provides them with concrete aspects to focus on and respond to within a poem.

7. *A perceptible rise in notations on sonnet structure existed in the post-treatment prompts.*

Comparison groups that stressed form and structure exhibited a rise in notations citing, usually accurately, those aspects. However, these students didn’t seem to be able to make the connection between these aspects and the task the prompt asked for, namely,

the attitude and purpose of the poem. The treatment groups' notations focused on metaphor specifically, and were able to connect these aspects to the speaker's attitude more readily.

The traditional teaching of poetry in general, and sonnets most particularly, advocates explicit direct instruction of form and convention (McDonnell, 1985; Roberts, 1986; Perrine, 2001; Allen-Newberry, 1989). The approaches contained within these texts advocate a lower level awareness and even comprehension of these poetic aspects without supporting the higher level strategies of analysis or evaluation. These results suggest that the teaching of these things do give students a tangible focus, though this focus frequently does not rise above the literal labeling of structure and convention.

8. *Treatment group posttest prompts exhibited an apparent increase in recognition and analysis metaphoric constructions than in pretest prompts.*

This result would be anticipated by the treatment associated with conceptual projection (Lakoff, 1980, 1987; Turner, 1991, 1996a; Kintsch & Bowles, 2002; Pugh, 1997; Richardson, 1998; Steen, 1999, 2002; Crane, 2001; Kövecses, 2001, 2002, 2004; Stockwell, 2002; Bowdle & Gentner, 2005; Sopory, 2005; Harding, 2007). These theorists' arguments would project that students, once made aware of the dynamics of conceptual projection, should be able to recognize it in a text.

In particular, the domain mapping strategy (found in Lakoff, 1980; Lakoff & Johnson, 1980; Lakoff & Turner, 1989) seemed to allow students to go beyond the mere recognition and rote labeling of metaphoric constructions to being able to analyze the source and target domains of the metaphors. This approach of using metaphor maps is further advocated in the critical analysis of literature in general by Steen (2002),



Stockwell (2003), Sopory (2005), and Harding; in the close reading of poetry by Turner (1991), Kintsch & Bowles (2002), and Bowdle & Gentner (2005), and in these sonnets specifically, by Crane (2001). The use of domain mapping as an instructional approach to metaphor has been proposed by repeatedly by Kövecses (2001, 2002, 2008a) and verified by Pugh (2008). The results here suggest that domain mapping promotes access and engagement with the complex metaphoric constructions found in these sonnets. In addition, many of these responses further suggested that blend mapping found in Turner (1998, 2001), Crane (2001), and Kövecses (2002) let students approach the metaphors form a more global or holistic perspective.

*9. Treatment group posttest prompts displayed an apparent increase in recognition and analysis of metaphoric constructions than in all comparison prompts.*

This recognition of metaphor was present across virtually all student response notations from the treatment groups. The recognition went beyond the labeling of the other groups to various forms of analyses of the primary metaphoric constructions. The critical distinction here is the abilities, not merely to recognize and label metaphoric constructions, but also to understand them as an essential component of the poem, one that is integrated inherently to meaning.

*10. Treatment group posttest prompts exhibited distinctly more use of graphic organizers.*

This finding was probably due to the inherent graphic organizer supplied by metaphor mapping in general, and blend mapping in particular. The circles and arrows involved in mapping source and target domains exhibited up in many of the treatment

groups' student notations. A good number of these included blend mappings as well that also attempted to map both generic and blended spaces. Of course, these were non-existent in the comparison groups' student notations. These graphic organizers allowed students to group their notations around specific metaphors; in addition, students often used these spaces as the ground for their analysis.

This finding again would be anticipated by the cognitive linguists associated with not only metaphor and blending theories, but also mental space and cognitive grammars. Fauconnier's mental space grammar proposes these metaphor mappings mirror the dynamic construal of many other linguistic phenomena such as role identity and counterfactuals. Specifically, Fauconnier (1994, 1997) and Turner (1991, 1996a) (Fauconnier & Turner, 1996, 2001) would argue the apparent facility of the use of these graphic organizers echoes the unconscious cognitive processes that allow them to encode and decode these metaphoric constructions in the first place. This perspective adds a compelling dimension to the argument for the inclusion of metaphor and blending theory-centered instruction in the secondary classroom.

*11. Treatment group posttest prompts exhibited more structured responses than comparison group posttest prompts.*

Perhaps due to the organization gained from the graphic organization of their prompts, students in the treatment groups structured their responses around the progression of the blends in the sonnets. This may have allowed the responses to focus on, not simply the structure and techniques as they related to the building of the blend, but also to connect the evolution of the blend to the perceived attitude of the speaker.

The underlying structure of the mappings may act as a logical structure which could free students from another cognitive constraint in this task demand. The implicit cognitive structure involved in metaphor and blend mapping and its intrinsic connection to thought and communication would clearly be anticipated by a number of the cognitive linguists already mentioned (Lakoff, 1980, 1987; Johnson, 1987; Sweetser, 1990; Turner 1991, 1996a; Fauconnier, 1994, 1997; Gibbs, 1994; and Taylor, 2002). These theorists propose an understanding of cognition and language that is integrative, not exclusive. So it would follow that the instruction of the interpretation of language acts, especially ones as constructed and privileged as these should attempt to integrate the cognitive structures, such as the concept structures involved in domain mapping, into the understanding of the language act. Moreover, there are a growing number of practitioners who would understand this finding as an implication of the importance of foregrounding these structures explicitly in the teaching of literature (Steen, 1999, 2002; Grady, 2000; Kövecses, 2001, 2002, 2004; Stockwell, 2002, 2003; Kintsch & Bowles, 2002; Hamilton, 2003; and Sopory, 2005).

*12. Treatment group posttest prompts seemed to be more focused on addressing the tasks required by the prompt.*

Again, given the focused and graphically organized nature of the notations found in the treatment groups' student prompts, it is not surprising that these notes (which generally serve as the working outline for the first draft that is their response) led to more responses that were on topic.

Aside from the theorists and practitioners mentioned earlier in the examination of these results, another group of theorists are relevant. These English education theorists

(Squire, 1968; Applebee, 1974, 1993, 2000; Scholes, 1998; Luke, 2004; Alsup, 2006; Miller, 2006) are all concerned with the lack of tangible direction in the teaching of English. Many of these writers cited the lack of a shared understanding of what precisely English education is and should be as a reason for the current “marginalized and arguably irrelevant” (Alsup, 2006, p. 278) status of our discipline. These findings suggest that a focus on the medium of language using metaphor and blending-centered instruction as the approach might provide that shared understanding.

What these findings concerning students’ abilities to understand complex figurative language suggests is that the past approaches to approaching literature, which have been found lacking by these writers, is really at the heart of what English education should be. Research conducted by Squire and Applebee from the 1960s through this decade have found increasingly confused and ineffective approaches to English curriculum. Moving from the more traditional rhetoric and composition-oriented discipline to one that favored and prioritized literary studies above all other concerns, the current landscape has been decried as “marginalized and arguably irrelevant” by a recent Conference of English Education. Perhaps these findings suggest a path through that landscape which would refocus English education back on the English language rather than merely on its literary output.

### **Inferring Theme**

Research Question Two focused on students’ abilities to infer theme from a close reading of two of Shakespeare’ sonnets (LXXIII and VII). To examine this question, a within-group analysis of the treatment group students’ performance on an exercise was compared to their performance on the pretest prompt. The goal of this analysis was to

examine the effect of the treatment instruction on the students' abilities to move from a recognition and analysis of metaphoric language to an evaluation of the speaker's tone and perceived message of the poem. This intragroup analysis revealed the following:

1. *During-treatment students' reading annotations were higher in quantity compared with pre-treatment.*

As demonstrated with Question One, students had more to notice and note upon in their response following treatment. This was consistent across groups including the treatment groups, and there was no reason to expect a different result in the dissertation study. Since this exercise culminated in the notations, they were markedly more in volume and depth than their counterparts on the posttests from either study.

A comparison of the pretest notations with the individual student's during-treatment notations bears out the view that students had far more to focus on and more to write about after treatment. Typical of this is the student's responses demonstrated in Student Samples 2.2 and 2.5. This student went from simplistic underlining and literal labeling in 2.1 to the use of domain mapping and even a schematic blend map in 2.5. This is consistent with an underlying philosophy of conceptual projection specifically, but cognitive linguistics generally (Lakoff, 1987; Turner, 1991, 1996a; Grady, 2000; Kövecses, 2001, 2002). This underlying philosophy suggests that the dynamics of conceptual construal are just beneath the surface of consciousness and can be brought to front-stage cognition through the practice of domain and blend mapping. The marked increase in notations from pretest to during-treatment notations suggests this dynamic is at play.

2. *During-treatment responses did not contain any blank or inappropriate responses.*

Again, as in Question One, students at least had something to note and work with during (or after) treatment. This led to a higher level of engagement with the text than can be inferred from the pretest prompts. It should be noted here that it could be argued that this could be due to a lessening of the cognitive demand required by the task, or simply that the rise in notations was due to the fact that this was a directed class work exercise. These would be compelling arguments if the quality and focus of the notations remained similar.

3. *During-treatment responses exhibited greater structural recognition.*

As part of the treatment detailed in Chapter 3, sonnet structure, specifically, the quatrains and the use of punctuation and conjunctions to signal them, were taught as way to anticipate shifts in the blend. This instruction allowed students to recognize structure, but more importantly, to connect that recognition to the primary movement and purpose of the poem.

It is interesting to note that the during-treatment notations that featured this structural recognition did so in way that integrated structure with the evolution of the dominant metaphoric constructions. This is clearly seen in Student Sample 2.6, in which the student circled and annotated the quatrain-ending punctuation and quatrain-beginning conjunctions, but did so by commenting on the importance of the item to the progression of the metaphor. This integration aligns with the larger view of cognitive linguistics that all language acts in a form-meaning manner that can be crafted into tightly controlled and highly focused blends. Conceptual projection theory (Fauconnier & Turner, 1998, 2001)

proposes the invariance principle which would constrain the reading of the metaphor in terms of the source domain. In the case of these sonnets, the structural components noted by the students serve to reinforce these constraints, guiding them to building the blend with the ‘topology’ of the source domains, specifically here, the “summer’s day.”

4. *During -treatment responses exhibited greater metaphor recognition and engagement.*

These exercises suggested a greater number of students, not simply recognizing simple and complex metaphoric structures, but also displaying an increased facility with the jargon associated with metaphors. On the pretest prompts, any recognition of metaphor was generally limited to underling and labeling; in these treatment exercises, students consistently attempted assigning source and target domains. Students also repeatedly attempted to connect the metaphors to each other, either by finding common source connections or by plugging them into a blend map.

The increased engagement with metaphor by foregrounding the mechanics of conceptual projection and its components is anticipated by those advocates of using this foregrounding as the basis of literature instruction (Turner; 1991; Kövecses, 2001, 2002, 2004). The implication of this rise in engagement suggests that the awareness of the mechanics of conceptual projection lead to a greater level of recognition of them in literary works than merely the recognizing and labeling seen in the pretest responses. Students’ awareness that there is a dynamic of meaning formation involved in metaphors tends to lead them to engage the metaphor in more than just a surface manner, guiding them to analyze the components of the domains and the changes of these through the course of the poem.

5. *During-treatment responses exhibited an increased attempt at inferring theme.*

Most pretest prompts either did not attempt to understand the purpose of the poem, or did so in a superficial or unconvincing manner. In these exercises, students frequently moved beyond the tone of the speaker to an inference about the purpose of the particular sonnet. The perceived purpose of a speaker led them to, if not always more accurate understandings of theme, than a greater frequency of attempting to infer that theme.

The capacity to recognize the mechanics of conceptual projection, rather than merely recognizing the presence of metaphor, prompts the student to view the poem as more than just the sum of its surface features, a phenomena that can be seen even in engaged pretest notations such as Student Sample 2.3. The understanding of metaphor construction allows students to map meaning dynamically, as opposed to static labeling, as seen in the same student's notations in Student Sample 2.6. This dynamic model of metaphor is at the very heart of the blending theory proposed by Fauconnier and Turner (1998) which suggests an explanation for why students can move toward a more holistic understanding of the poem as manifested in their ability to infer theme more consistently in their during-treatment responses.

6. *During-treatment responses avoided mere labeling of technique.*

Most pretest responses managed to label technique. The exercise responses displayed an increased ability to connect technique either to the metaphor or blend being examined or to the perceived attitude or purpose of the speaker. As mentioned earlier, this aligns closely to the goals of conceptual projection theory which stresses that the use



of these metaphors is not ‘deviant’ or merely aesthetic, but rather is something that is essential and essentially linguistic. Essential in the sense that the metaphoric constructions found in these sonnets are fundamental to an accurate understanding of the nature and purpose of the piece; and are essentially language in that they reveal an elemental dynamic within language itself, namely conceptual construal. The ability of students to avoid the labeling of technique suggests that they were able to delve beneath the surface features of the poem and glimpse the dynamics of language and craft featured in these sonnets.

7. *During-treatment responses escaped literal readings.*

The students’ increased engagement with metaphor when compared to the pretest responses seemed to allow them to avoid the common error of reading the poem literally. The recognition that these poems were essentially extended metaphors, coupled with a series of strategies to help them analyze the metaphors, guided students to more inferences. These inferences opened up possible readings other than the surface ones found in the pretests. Specifically, a number of students in the pretest responded to a poem about fall, whereas no students thought the exercise sonnet was about a summer’s day literally.

Again, I believe this avoidance of literal readings is due to the view beneath the surface features of the poem offered by metaphor and blending theory. For example, the lack of engagement seen in the pretest response of Student Sample 2.1 lead to a superficial literal reading of that sonnet by that student; after instruction in the mechanics of metaphor and blending theory, the student’s response seen in Student Sample 2.4 connects the ‘summer’s day’ as the source domain to the target of the beloved’s “inner

beauty.” The inherent understanding of the projected relationship between the source and target domains in the student’s notations simply does not allow for a literal reading of this sonnet.

8. *During-treatment responses had a greater acknowledgement of unity and movement through the sonnet.*

The process of systematically engaging the metaphoric structure of the poems led students in this treatment group to address the evolution of those metaphors through the course of the sonnet. Adept students tied this acknowledgement to sonnet structure. More adept students saw the dynamics of the metaphors revealing shifts in the speaker’s attitude or purpose. The best responses were able to see the movement and unity of the metaphors as a purposeful blend that revealed the author’s purpose.

This can be seen in the student response contained in Student Sample 2.5. The student attempts source and target maps for each quatrain but also consistently uses arrows to show the connection and evolution of the blend through the sonnet. In addition, the student also connects the structural punctuation and conjunction prompts to specific source or target prompts. Moreover, the student demonstrates a recursive understanding of the process of blend building by drawing arrows up to mapping of the blend. The notations culminate in an implicit understanding of the rhetorical relationship of the speaker and the beloved manifested in the metaphoric relationship.

9. *During-treatment responses had increased attempts at message analysis.*

Students during the treatment instruction seemed to show a greater comfort with going beyond the task set up by the pretest prompt. Students used their analysis of the metaphors in the poem to not only address the nature of the speaker, but often used tone

as a jumping-off point for conjectures of the purpose of the sonnet. This purpose generally revealed the hypothetical nature of the relationship between the speaker and the beloved, but in some instances, to the artistic purpose of the particular sonnet, and even the form itself.

As mentioned before, I believe that these sonnets, so often used in secondary English classes of this nature, pose enormous cognitive problems for students. This cognitive demand overwhelmed most students in the pretest prompts to the point that responses rarely attempted even an implicit message analysis, or if they did attempt, resorted to superficial or literal readings. The during-treatment responses of this treatment group suggested a universal attempt at message analysis. While some of these analyses were inaccurate, they all exhibited an improvement over the respective student's pretest attempt at message analysis. I think this attempt emerges naturally out of the awareness of the dynamics of metaphor construction offered by the treatment instruction. Specifically, I think the recognition of the structured development of the metaphors stressed by this approach leads students to treat the metaphors holistically. The end result of this is the metaphor having an intrinsic connection to the speaker or purpose of the sonnet. The students' recognition and acceptance of this dynamic can be seen in their inclusion of message and purpose statements in greater frequency as almost a natural extension of their interaction with their metaphor and blend maps.

*10. During-treatment responses had increased accuracy in inferring theme.*

Of course, since many of the pretest responses did not explicitly infer theme, the exercise responses did as they were directed. As stated before, this is not particularly surprising. What is interesting is the depth and range of these responses. Most of the

responses built upon the foundation of metaphor to address a sophisticated collection of thematic possibilities. These themes ranged fairly traditional readings of a quasi-Petrarchan lover eschewing the tired conventions to a call for a recognition of the ‘inner’ beauty of the beloved to an acknowledgement of the immortality of art bestowed by the speaker.

The ability to accurately infer theme is at the core of evaluative criteria of the posttest, and generally regarded as a key outcome of English programs and assessments (*1999 Advanced Placement English Literature and Composition Released Exam*; Applebee, 1993; British Literature and Composition curriculum guide, 1996; Maryland State Department of Education, 2006). It is therefore critical that students have access to strategies that allow them to gather the inferential material with which to attempt an understanding of the implied message of the text. The progressive nature of the mapping strategy used by most of the treatment students often allowed them a large body of interconnected textual material from which to project a message and with which to support the inference. The inherent interconnectedness of the mappings creates a focused body of textual material, thereby fostering more accurate inferences from students

### **Responding Effectively**

Research Question Three examined the students’ ability to build upon their reading of complex figurative language, then infer a theme so they could respond to the task set before them by the prompt. An analysis of the descriptive statistics, primarily, an inspection of pretest and posttest scores along with a comparison of the class means of pre/posttest scores, was used to gauge the effect of the treatment on the students’ performance on this task.

## Pretest Scores

When pretest scores from both studies were examined, the results were as follows:

1. *Both studies had pretest means of below 4 (pilot = 3.42, dissertation = 3.88) which would be considered an upper-lower score on the ETS rubric.*

These means reveal students were not yet equipped to handle either the task set by the prompt or the complexity of the poem supplied. This certainly isn't surprising since most of the students were a year from taking a genuine Advanced Placement prompt of this type. The

lower score designation indicates a significant misreading or an inability to connect their reading with the text. The upper-lower score designation indicates responses that are not seriously skewed or mistaken and are sufficiently supported with evidence from the text.

2. *The treatment group had two of the four lowest pretest means (PTG = 2.93, DTG = 3.86).*

These scores suggest that the treatment groups were comprised of students marginally less prepared for the problems posed by the prompt and sonnet. This may be due to the grouping of students in these classes, or to the nature and focus of the instruction experienced by these groups up to the point of the pretest.

3. *The same comparison group instructor had the three highest pretest class means (PCG1 = 4.15, DCG1 = 3.90, DCG2 = 4.36).*

These scores suggest the opposite of the conditions expressed in 2. Specifically, this instructor may have had groups of more capable students, either in total or by having more extreme high-scoring outliers. Another possibility is that the instruction

experienced by these groups up to the point of the pretest increased their readiness. Of course, yet another possibility is that these means all fall within the range of normal variation.

4. *The range of all groups was 5.74 with a mean low score of 1.57 and a mean high score of 6.57.*

This reveals widely disparate level of ability across the groups, with students who would be achieving in the lower-lower quadrant of ETS scores and others who would be receiving lower-upper scores. Specifically, the range indicates a widely disparate group, either in readiness or ability. A score of 1.5 would suggest a very low readiness/ability to address either the prompt task or the sonnet, while a score of 6.5 would be an acceptable or “passing” score on an Advanced Placement Literature and Composition poetry free response. In other words, the lowest scoring students suggest very little possibility of receiving advanced placement credit, while the highest scoring students are well on the way, if not already there.

### **Posttest Scores**

Posttest scores from both studies were examined revealed the following:

1. *Both studies had posttest means of around 4 (pilot = 3.76, dissertation = 4.25) which would be considered an upper-lower score on the ETS rubric, though the treatment groups means were higher (PTG = 4.27, DTG = 5.05).*

When taken as a single group, the performance on the posttest suggests little treatment effect. In real terms, the students were only marginally more prepared to be successful on this type of AP prompt.

2. *The treatment group had the highest posttest mean in each study (PTG = 4.27, DTG = 5.05), and two of the top three across both groups.*

The fact that the treatment groups had the two highest posttest means after beginning with low end means on the pretest does suggest a relative efficacy to the treatment. Though it is clear that the lack of a plausible randomization protocol and a limited sample number makes any assertion of efficacy merely conjectural.

3. *The posttest range of all groups was 4.28 with a mean low score of 2.28 and a mean high score of 6.71. This suggests a tightening of the range in post treatment scores, with the gain coming from the lower scorers.*

The change in the range may suggest that initial treatment benefits the lower achieving students; though this assumption would need more rigorous study and analysis to be considered significant.

### **Pre/Post Gains**

When scores on the pretest prompt were compared to posttest scores, the following findings resulted:

1. *The mean of all groups exhibited a negligible rise (.35).*

The significance of this mean of means is debatable given the inability to randomize mentioned earlier. It does however provide a comparison point that can help signify the results of individual groups.

2. *The treatment groups displayed a sizable increase in post test means (PTG = 1.34, DTG = 1.19), the two highest in across the studies.*

The fact that the treatment groups produced means of posttest gains of over three times the total group average, while not statistically significant, does suggest an

interesting possible efficacy to the treatment. Anecdotally, a rise of a score point on a free response question in a brief instructional period would be accepted as a major increase in the classroom.

3. *Three of the seven groups, PCG1, DCG2, and DCG3, exhibited a decrease in posttest means.*

These groups displayed a wide variety of decrease, led by PCG1 (-1.32) and DCG 2 (-.17) (taught by the same instructor) to virtually no change in DCG3 (-.01). The difference in the decreases of the first instructor is hard to understand. The comprehensive approach used by the instructor may have a widely differing effect or perhaps familiarity with the prompt caused some shift in instruction, though this shift was not observed by the researcher or recorded in interviews.

4. *Four of the seven groups exhibited a rise in posttest means; three of those groups, PTG, DTG, and PCG2, exhibited an increase of around one score point.*

The apparent consistency of the treatment groups compared with the other instructor in both studies is notable. It could speak to the efficacy of the treatment instruction or the ineffectiveness of the dissertation comparison groups. The increase of the other pilot comparison group is notable as that instructor also disavowed critical authority and was less inclined to ask for generalized universal themes. It is interesting that these two strategies were both employed in the groups that demonstrated the greatest rise in posttest means.

### **Change in Upper Scores**



Another way to gauge the effectiveness of instruction in these studies was to record the change in upper score (of 5 or above on the ETS rubric). The number of pretest upper scores was compared with the number of posttest upper scores within groups and across the groups. The analysis of this data revealed the following:

1. *The difference in scores across the groups seemed negligible (mean difference of .42, or 7.54%).*

These differences mirror the results from the analysis of posttest means. There is an interesting parallel between the groups that experienced a net loss in upper scores (PCG1, DCG2, DCG 3) and those whose posttest gains were negative (PCG1, DCG2, DCG 3).

2. *In all the groups, only a little over a third of students (34.96%) recorded an upper score.*

These scores also suggest the relative readiness for the studied group of students as a whole. While there is a noteworthy range of the placement of these students within a given group, there does seem to be a range of ability within these classes similar to that suggested by the pretest means.

3. *The treatment groups exhibited the highest gains in posttest upper scores in both count (6 for both) and percentage (PTG = 25.13, DTG = 28.57).*

Again, the statistical significance of these gains is problematic. However, the gain in upper scores suggests a similar effectiveness to the treatment instruction indicated by the rise in posttest means.

4. *Three of the seven groups, PCG1, DCG2, and DCG3, exhibited a decrease in upper scores.*

This is similar to the decrease in posttest gains experienced by the same groups.

5. *Four of the seven groups, PTG, DTG, PCG2, and DCG1, suggested an increase in upper scores.*

These same groups exhibited an increase in posttest means as well. This analysis suggests a different assumption than the analysis of posttest means which seemed to suggest that any treatment benefits lower achieving students. The analysis of upper scores seems to hint that the movement in upper scores more closely mirrors the overall class movement.

### **Teacher Effect**

There did seem to be a considerable effect of a teacher's stated goals on students' ability to interact with the poem. Students in all groups exhibited a higher quantity of notations on the prompts that correlated directly with the expressed and observed objectives of the teacher. The comparison group teachers who stressed sonnet convention and form had classes that demonstrated almost universal notation of those aspects. Specifically, the one instructor who stressed both major sonnet forms- Italian and English- had by far the most notations of those forms on their groups' prompts. The treatment group had a much higher incidence of metaphor recognition. The one self-professed aficionado of this form and genre's groups had a high level of notation, but less focus and organization in those notations. On the other hand, the treatment groups' notations seemed to show a higher level of organization and focus. It is the opinion of the researcher that this has more to do with the concrete nature of metaphor and its inherent connection to authorial tone and purpose versus sonnet structure and convention than any effect of methodology or experience.

These findings are underscored by the teacher observations conducted during the pilot and dissertation studies. The focus on structure and convention was observed by the researcher in all of the comparison groups. One such observation took place in the Dissertation Comparison Group 2. In this observation, the instructor had just distributed a poem to read and analyzed by the students. After explaining the task, the teacher emphasized the form of the poem, “I want you to analyze the structure of the poem...this is extremely important.” Students complied with the direction and spent a few minutes attempting to discern the structure. After finding a structure they didn’t readily recognize, the students asked what was significant about the structure of the poem. The teacher responded, “Why? Because poets make conscious choices.” One particular student persisted in asking what the significance of this specific formal choice was. At this point, the teacher deferred critical authority and responded, “That’s your job as the reader.” The exchange ended with the student expressing her frustration to herself: “I don’t get it.”

I think this exchange illustrates the disconnect in the teaching of form and convention as external constructs. This approach requires students to recognize the aspect then attempt to connect that recognition along with other textual aspects such as diction, imagery, etc. to an understanding of the speaker or purpose of the poem. The problem with sonnets in general is that their formal choices are dictated in large part by historical placement or cultural convention which may not be apparent or even accessible to the student. Moreover, the problem with Shakespeare’s sonnets is that these formal conventions are often subtly altered or used ironically for a much more complex and sophisticated purpose, which makes the task by the student even more difficult.

An anecdotal observation from the dissertation group demonstrates a parallel obstacle with the treatment instruction. In a class that revisited the pretest sonnet (LXXIII) as a way to demonstrate the efficacy of the strategy of metaphor mapping (Handout 3.15), a student was having trouble with the graphic organizing effect of the maps. She complained, “This is too much like math!” Another student (who not coincidentally preferred math classes to English) responded, “Exactly. That’s why it makes sense.” The researcher asked the student what specifically bothered her about the mappings, and she replied, “All the circles and the arrows. I feel like I’m in Chemistry...It’s too confusing.” The researcher then prompted the student to eliminate the circles if she found them distracting and just find a verbal way to connect source and target relationships.

This student’s solution can be seen in Student Sample 2.6. In her notations, which are much more extensive and wordy than most of the others in the group, the student creates ‘word maps’ in which she sets up columns of words from the source domain and then has an arrow connecting those words to the projected target. In this instance, the student found the graphic organizing aspect of mapping, which other students found beneficial, to be a distraction, perhaps due to her experience with such graphic organizers in classes she felt less adept in. The interesting point here is that the essential mapping strategy worked for the student, and she was able to modify to suit her needs.

These observed effects suggest the treatment groups’ instruction, not necessarily the researcher, was more effective at improving students’ abilities to access, address, and analyze complex figurative language. In fact, the explicit instruction of form and convention may distract students from even noticing metaphor at all. In addition, in these

cases, inclusion of a variety of conventions, including, formal, cultural, and historical, may have cognitively overburdened students and confused them about the nature of the task.

### **Recommendations for Future Research and Practice**

As mentioned before, though the statistical significance of these findings cannot be adequately verified due to lack of an allowable randomization protocol and an inadequate total sample number, there are still some assumptions that can be drawn. Upon the assumed data patterns explained above, I would like to draw some recommendations for future research into the teaching of complex figurative language.

1. *Future studies should attempt a pre-treatment randomization of groups to allow for in-depth post-treatment statistical analysis, specifically the analysis of variance.*

In an ideal situation, *a priori* groupings, either based on reading comprehension scores or perhaps on the pretest itself, could allow for a more accurate and detailed statistical analysis of the effect of this treatment instruction.

2. *Further studies should be focused on groups of students of differing skill levels.*

Groupings of students either in different levels of classes or dictated by pretests could be created to measure the level of effect based on a student's reading ability to ascertain whether the treatment effect would be more or less pronounced in higher or lower achieving students.

3. *More research could be done to assess the durability of the gains experienced by students.*

An interesting possible study could be to retest students at the end of the course, not simply at the end of the studied unit of instruction. In the case of these studies, that retest would occur seven to nine weeks after the unit ended. This could allow for an examination of the staying power of these strategies, particularly with the treatment instruction.

4. *Future studies should include other teachers replicating the treatment instruction to control for teacher effect.*

A more certain control for teacher effect would be to have the researcher not be directly involved in the instruction of the treatment groups. Instead, the researcher could train other instructors to replicate the instruction. Ideally, the study could run multiple treatment groups with different instructors. This would allow the comparison of within treatment groups as well as across treatment groups. This would provide an effective control for teacher effect. Unfortunately, because of administrative and teaching policies in the system in which the studies took place, this alternative was not feasible in conducting these particular studies.

5. *Future studies could videotape instruction across all groups to enable a richer description of treatment.*

Close qualitative analysis of the treatment and comparison instruction would provide a much richer portrait of the actual efficacy of the instruction. Again, unfortunately, this possible approach was prohibited by school system policy.

6. *Future research could integrate additional components of cognitive linguistics through a course to study the effects of a more comprehensive approach.*

An intriguing possibility would be to conduct linked studies of students across multiple units or even multiple classes. This could allow a diachronic perspective on the development of linked strategies, perhaps beginning with simple domain mapping and moving to advanced blends through a series of linked units within a course or across multiple courses. This would allow for re-teaching and latency effects to be studied, as well.

7. *Other studies could investigate the effects of a more controlled approach, perhaps just blending, on students' abilities to access a wider variety of texts such as fiction, graphic novels, film, and video games.*

This type of study could be conducted in a genre-based class, like those typically found in ninth grade or middle school. A study such as this could examine the efficacy of blending theory as a more central approach to literature across genre and difficulty levels rather than the specifically complex figurative language featured in these studies.

8. *Further research studies should compare to other approaches to teaching literature, such as culture studies, or even specific literary theories applied to secondary English instruction (as espoused by McCormick, 1994; Pirie, 1997 Scholes, 1998; and Luke, 2004).*

Since the New Critical instruction that has dominated secondary literary instruction for the past few decades has become the target of such criticism,

perhaps it would be advantageous to focus comparison group instruction in one of the more recent theoretical approaches advocated by the theorists mentioned above. For instance, all of the above mentioned theorists would advocate for a more culturally-based approach to literature. As such, the dependent variable would need to be modified to include contemporary poetry to ensure culture relevance. In addition, a New Critical comparison group could be included to study the efficacy of the new cultural approaches to both the traditional and the proposed cognitive linguistic approaches.

9. *Student readings could be captured electronically; either by typing written responses or by initiating think-aloud protocols and recording them.*

Electronic written responses would allow for the use of more sophisticated qualitative and quantitative analysis of them. Computer software programs such as N-Vivo could be used to track certain key phrases or concepts across the responses. The use of think-aloud protocols would allow for a more fine-grained analysis of the students' responses. This, in turn, would allow an analysis of the cognition involved in mapping and its connections to the ability to understand complex figurative language, infer theme, and respond effectively to the task required by the prompt.

10. *Future studies should include interviews with students and scorers to help in assessment of the data.*

Pre and post treatment interviews of students would also allow the researcher to access the cognitive underpinnings of the responses. Additionally, scorer interviews would help to ensure rater reliability.



## Recommendations for Practice

Despite the lack of statistically tested findings, I believe several useful suggestions for practice in the secondary English classroom emerge from these findings. I will present these suggestions with direct applications to a variety of instructional contexts.

1. *Teachers should be aware of the possibility for cognitive overload in tasks such as those demanded in the study.*

This awareness should override other such concerns about the nature of the texts chosen for analysis and instruction. These other concerns include textbook selections, curricular requirements, traditionally (or locally) canonical texts, even individual teacher preference. Many of the concerns expressed by critics of the development of English education (Squire, 1968; Applebee, 1974, 1993, 2000; McCormick, 1994; Probst, 1994; Pirie, 1997; Peskin, 1998; Scholes, 1998; Moore, 2002; Luke, 2004; Alsup, 2006; and Miller, 2006) cite students perceived inability to successfully grapple with these type of complex figurative texts. It must be remembered that this inability may be as much a function of the sophisticated nature of the texts as any strategic approach used to access them. In these studies, the relatively low pretest (and posttest) scores may be at least partially the result of the complexity of the sonnets themselves. If the selection of texts such as these is necessary, then proper instructional support (as recommended in the following suggestions) should be in place to balance the cognitive demand.

2. *To lessen the possibility of cognitive overload, teachers should streamline instruction to a discrete set of strategies.*

As mentioned in the discussion of specific comparison groups (PCG1 and DCG 1/2), the inherently high cognitive demand set by the texts can be exacerbated by an encyclopedic approach that seeks to expose students to a comprehensive array of formal, cultural, historical, and technical strategies. When faced with such an array in the context of a complex poem and difficult inferential task, many students draw a blank. The ‘blinking’ effect can often lead to frustration and a sense of helplessness in the face of these tasks. The culling of these strategies to a limited set of discrete strategies (as demonstrated by the treatment groups and PCG2) that are clearly modeled and sufficiently rehearsed may afford students a much clearer path of access when given a highly complex text or task to address.

3. *Teachers should consistently model the application of those strategies, scaffold opportunities for students to use them, and fade critical authority to allow students to become reliant on the strategies rather than the instructor.*

Simple exposure to a set of strategies will not ensure that the student knows how and when to use them in a performance task. While most of the instruction observed followed a modeling of a specific strategy followed by opportunities to rehearse those strategies, the scaffolding and fading techniques were not uniformly used. In one group, the number of rehearsal opportunities was limited to a single class. In another group, the fading of critical authority was not observed, perhaps limiting the students’ confidence in their ability to use the strategies.

4. *Students should be exposed to strategies that give them access to concrete aspects of the text such as structure and language rather than abstract cultural or historical approaches external to the text.*

The use of generalized or universal themes seemed to have several students from the comparison groups projecting inaccurate cultural, historical, or experiential themes onto the sonnets. Perhaps the most common was the reading of Sonnet VII as a call to Christian conversion. A theme which was found frequently in the comparison groups which stressed the use of universal or generic themes. It seems that the more concrete aspects of a text, generally language features, would allow students a more reliable source for the focus of their responses. This dynamic could be observed in not only the groups which stressed language (PTG, DTG, PTG1) but even in those groups that stressed concrete formal aspects such as rhyme scheme and scansion (PCG1, DCG1/2, DCG3). Students repeatedly annotated these concrete aspects accurately. At the very least, this would give the student a way into the poem rather than attempting to fit something external onto the poem.

5. *Strategies that allow for graphic organizers should be used.*

In the absence of planning strategies, (a situation that was observed across the groups) the use of graphic organizers can give students a quick and efficient method of collecting and sorting their responses. In the comparison groups, students tended to rely on the poem itself as the focus of their organization, while some other students relied on the prompt as a way to structure their response. However, students from the treatment groups tended to use the maps, specifically, the projection of aspects the metaphor from source to target domains, and the evolution of the emergent blend, as the basis of their

notations and response. This is a benefit of the mapping strategy and its inherent graphic nature that provides this organization without having to include instruction or rehearsal of a separate graphic organizing strategy.

6. *Teachers should consider language-centered approaches to the teaching of literature.*

If for no other reason than they are currently advocated by such a wide range of writers and theorists (Lakoff & Turner, 1987; Turner, 1991; Richardson, 1998; Turner & Fauconnier, 1998; Steen, 1999, 2002; Crane, 2001; Kövecses, 2001, 2002, 2004; Kintsch & Bowles, 2002; Stockwell, 2002, 2003; Bowdle & Gentner, 2005; Sopory, 2005; and Harding, 2007), current teachers should investigate the use of language-centered approaches to the teaching of literary texts in their classrooms. One of the primary implications of these studies is that students do seem to perform better on these tasks when given strategies that enable them to engage the language of the text. This seems particularly true when the language of the texts is problematic as it was with these sonnets. The problems of historic usage, formal and cultural language conventions, sophisticated extended metaphors, as well as other features including syntactic inversion and obscure allusions not really addressed in this study, all combine to make these sonnets inordinately difficult reading for students. The presence of language-centered strategies seemed to afford the treatment group students an advantage. This would entail, of course, a significant change in the direction of staff development for current secondary English teachers. This would also necessitate the inclusion of relevant courses in cognitive linguistics and the pedagogical applications of them for both pre-service and current practitioners. I think these changes would greatly enhance the teaching of

secondary English, allowing teachers a wider variety of effective approaches to allow students to engage problematic texts.

### **Closing Remarks**

Past experience, both anecdotal and empirical, suggests that high school students often have difficulty in processing complex figurative language. This study reinforced this idea. Students often found themselves unable to grasp the metaphorical essence of these sonnets, and therefore were often forced to use external or superficial aspects from which to infer theme. This led to essays that were either misreadings (when students attempted to impose an external universal theme) or superficial (based on simply technique). The treatment groups' essays differed in that they more often had a viable understanding of the tone and message of the poem that was built on their ability to access and analyze the primary metaphorical movement in the sonnet. I believe this difference in performance is the result of an instruction based on some simple and graphic precepts of the nature of metaphor and language. Furthermore, I believe these precepts should be at the core of our understanding of the representational nature of much of the literature we teach.

Unfortunately, there is very little instructional research on these matters. There is virtually no major research on the new theoretical approaches offered to us by the emerging field of cognitive linguistics as applied to secondary students' abilities to handle complex figurative language. Against this background, this study has served as a pioneering effort to investigate this exciting possible solution to a problem long faced by high school English instructors.

The results of this study have suggested that students' abilities to access and successfully respond to complex poetic texts can be improved by instruction based on metaphor and blending theories. Both treatment groups were able to produce apparently improved responses to the prompts. The students in the other groups either did not improve or improved at discernibly lower rate. Observations and interviews revealed that the instructors often guided students away from concrete aspects of language to more ephemeral, external, or superficial aspects such as universal themes, historical conventions, or generic technique. Consequently, the results of this study support the conclusion that metaphor and blending theory based instruction was more effective than other methods in getting students to respond effectively to the complex figurative language found in Shakespeare's sonnets.

## Appendix

**Figure 1**

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).  
[NCTE, 1996, 2000, 2003]



**Figure 2**

“Resolved, that the National Council of Teachers of English affirm the position that the use of isolated grammar and usage exercises not supported by theory and research is a deterrent to the improvement of students' speaking and writing and that, in order to improve both of these, class time at all levels must be devoted to opportunities for meaningful listening, speaking, reading, and writing; and that NCTE urge the discontinuance of testing practices that encourage the teaching of grammar rather than English language arts instruction.” (NCTE, 2006)

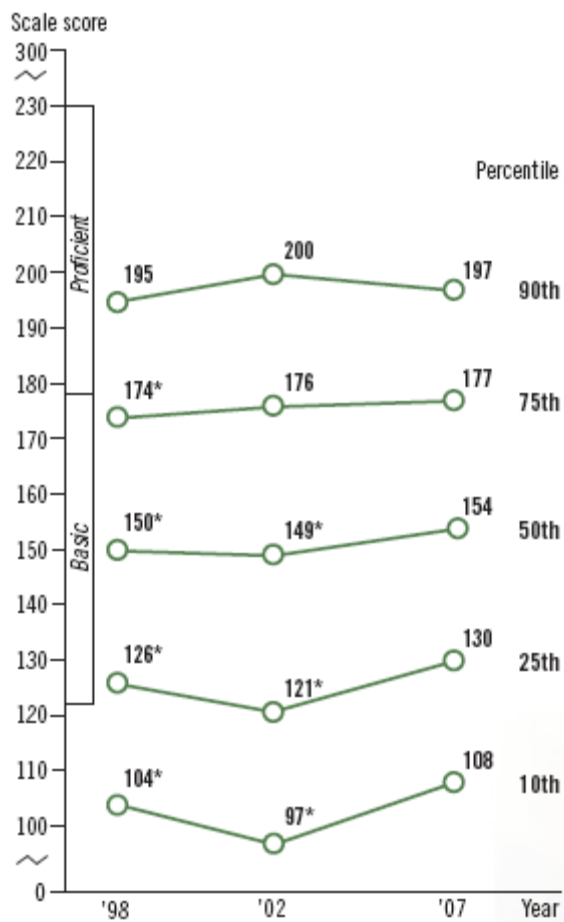
**Figure 3****RESOLUTION**

Resolved, that the National Council of Teachers of English continue to affirm the

- value of reading and literature for appreciation, learning, and enjoyment;
- critical need of instilling in young people a love of literature and reading for its own sake;
- important and critical roles that children's and young adult literature should play in the classroom; and that NCTE recommend that
  
- reading curricula focus on selecting, reading, responding to, and analyzing a wide range of literature;
- a wide range of high-quality literature representing diverse experiences and perspectives be integrated into all content areas, including reading instruction;
- students engage in deep and extended experiences with full authentic texts rather than with adaptations; and
- students are guaranteed opportunities to select literature representing a variety of topics and degrees of difficulty.

Table 1

Figure 19. Trend in twelfth-grade NAEP writing percentile scores



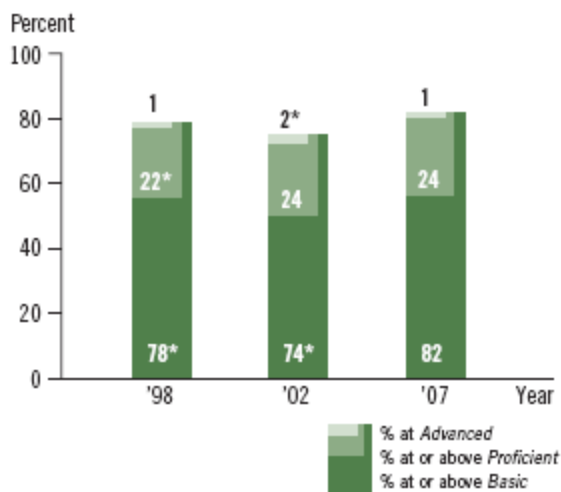
\* Significantly different ( $p < .05$ ) from 2007.

**Table 2***Comparison of NAEP Writing Scores, Grade 8 and Grade 12*

<b>Level</b>	<b>Descriptor</b>	<b>Grade 8</b>		<b>Grade 12</b>	
		1998	2002	1998	2002
<b>Advanced</b>	Can write effective responses containing supportive details	1	2	1	2
<b>Proficient</b>	Can write complete responses containing sufficient information	25	<b>29</b>	21	<b>22</b>
<b>Basic</b>	Can begin to write focused & clear responses	<b>58</b>	<b>54</b>	<b>57</b>	<b>51</b>
<b>Below Basic</b>	Can write partial or vague responses	16	15	22	26

Table 3

Figure 20. Trend in twelfth-grade NAEP writing achievement-level results



\* Significantly different ( $p < .05$ ) from 2007.

SOURCE: U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1998, 2002, and 2007 Writing Assessments.

**Table 4****Goal 4 Evaluating the Content, Organization, and Language Use of Texts**

The student will demonstrate the ability to evaluate the content, organization, and language use of texts.

**EXPECTATION 4.1**

The student will describe the effect that a given text, heard or read, has on a listener or reader.

**INDICATOR**

- **4.1.1** The student will state and explain a personal response to a given text.

**Assessment limits:**

- Explaining the effectiveness of text(s) in accomplishing a purpose
- Explaining connections within or between texts
- Selecting and explaining appropriate textual evidence that supports a personal response
  - specific words and phrases
  - details
  - scenes
  - images
  - symbols

**EXPECTATION 4.2**

The student will assess the effectiveness of choice of details, organizational pattern, word choice, syntax, use of figurative language, and rhetorical devices.

**INDICATOR**

- **4.2.1** The student will assess the effectiveness of diction that reveals an author's purpose.

**Assessment limits:**

- Evaluating author's choice of words, phrases, sentences, and word order
  - for a particular audience or effect
  - for a given purpose
  - to extend meaning in a context
  - to provide emphasis

**INDICATOR**

- **4.2.2** The student will explain how the specific language and expression used by the writer or speaker affects reader or listener response.

**INDICATOR**

- **4.2.3** The student will evaluate the use of transitions and their effectiveness in a text.

#### **INDICATOR**

- **4.2.4** The student will explain how repetitions of words, phrases, structural features, and ideas affect the meaning and/or tone of a text.

#### **EXPECTATION 4.3**

The student will evaluate textual changes in a work and explain how these changes alter tone, clarify meaning, address a particular audience, or fulfill a purpose.

#### **INDICATOR**

- **4.3.1** The student will alter the tone of a text by revising its diction.

#### **Assessment limits:**

- Selecting appropriate revisions of words and phrases
- tone (e.g., humorous, urgent, official, authoritative, more or less critical, commanding, diplomatic, detached, resentful, sympathetic, formal, informal)
- purpose (inform, persuade, express personal ideas)
- audience (e.g., peer, adult, child, official authority)

#### **INDICATOR**

- **4.3.2** The student will justify revisions in syntax and diction from a previous draft of a text by explaining how the change affects meaning.

#### **INDICATOR**

- **4.3.3** The student will alter a text to present the same content to a different audience via the same or different media.

#### **INDICATOR**

- **4.3.4** The student will compare the differences in effect of two texts on a given subject.

## Handout 3.1

### Generic Poetry Scoring Guide [Taken from the 1999 Released Exam]

General Directions: Scores assigned should reflect the quality of the essay as a whole. Reward the writers for what they do well. The score for a particularly well-written essay may be raised by one point from a score otherwise appropriate. In no case may a poorly written essay be scored higher than a 3.

- 8-9** Demonstrates an awareness of the complexity of the speaker's attitude toward the recipient. Uses apt and specific references to the text to effectively analyze how the use of language (such elements as diction, imagery, metaphor, and form) reveals the attitude. Though not without flaws, they demonstrate the writer's ability to read perceptively and to write with clarity and sophistication. Demonstrates ability to read with perception and to express ideas with clarity and skill.
- 6-7** Presents a plausible interpretation of the speaker's attitude toward the recipient, and, with specific references to the text, analyzes how language reveals the attitude. Less precise, less thorough, or less convincing than the best papers. In addition to minor flaws in interpretation, their discussion is likely to be less well-supported and less incisive. Although these essays demonstrate the writer's ability to articulate ideas clearly, they lack the mastery and control of composition possessed by papers in the 9-8 range.
- 5** Attempts to answer the question, but does so superficially or unconvincingly. Although they struggle to describe the speaker's attitude, their discussion tends to be vague, mechanical, or inadequately supported. They manage the assigned task without major errors of interpretation, but they have little to say beyond what is most obvious and easy to grasp. As exegesis, they deal with the poem in a cursory manner; they are not as well conceived, organized, or developed as upper-half papers.
- 3-4** Responds to the question incompletely. These lower-half papers reflect an incomplete or oversimplified understanding of the poem. Their discussion of the speaker's attitudes is limited or skewed, and/or they do not convincingly explain how the formal elements of the poem create and convey these attitudes. Although not without sensible observations, they misread portions of the poem or offer assertions that may be unsupported or even irrelevant. The writing typically reveals uncertain control over the elements of college-level composition.
- 1-2** Fails to respond adequately to the question. These essays compound the weaknesses of the papers in the 3-4 range. They may seriously misread the poem. Often, they are unacceptably brief. They may be poorly written on several counts, and may contain many distracting errors in grammar and mechanics. Although some attempt may have been made to discuss how the formal elements of the poem project the complex attitudes of the speaker, the writer's observations are presented with little clarity, organization, or supporting evidence.



**Handout 3.2**

1999  
 College Board  
 Advanced Placement Examination  
 ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
 SECTION II  
 Total Time – 2 hours  
 Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

LXXIII.

That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang  
 Upon those boughs which shake against the cold,  
 Bare ruin'd choirs, where late the sweet birds sang.  
 In me thou seest the twilight of such day  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou see'st the glowing of such fire  
 That on the ashes of his youth doth lie,  
 As the death-bed whereon it must expire  
 Consumed with that which it was nourish'd by.  
 This thou perceivest, which makes thy love more strong,  
 To love that well which thou must leave ere long.

**Handout 3.3**

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

2. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

**VII**

Lo! in the orient when the gracious light  
Lifts up his burning head, each under eye  
Doth homage to his new-appearing sight,  
Serving with looks his sacred majesty;  
And having climb'd the steep-up heavenly hill,  
Resembling strong youth in his middle age,  
Yet mortal looks adore his beauty still,  
Attending on his golden pilgrimage:  
But when from highmost pitch, with weary car,  
Like feeble age, he reeleth from the day,  
The eyes, 'fore duteous, now converted are  
From his low tract, and look another way:  
So thou, thyself outgoing in thy noon:  
Unlook'd, on diest unless thou get a son.

## Handout 3.4

### British Literature & Composition Shakespeare Sonnets

XV.

When I consider every thing that grows  
Holds in perfection but a little moment,  
That this huge stage presenteth nought but shows  
Whereon the stars in secret influence comment;  
When I perceive that men as plants increase,  
Cheered and cheque'd even by the self-same sky,  
Vaunt in their youthful sap, at height decrease,  
And wear their brave state out of memory;  
Then the conceit of this inconstant stay  
Sets you most rich in youth before my sight,  
Where wasteful Time debateth with Decay,  
To change your day of youth to sullied night;  
And all in war with Time for love of you,  
As he takes from you, I engraft you new.

XVIII.

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

XXIX.

When, in disgrace with fortune and men's eyes,  
I all alone beweep my outcast state  
And trouble deaf heaven with my bootless cries  
And look upon myself and curse my fate,  
Wishing me like to one more rich in hope,  
Featured like him, like him with friends possess'd,  
Desiring this man's art and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate;  
For thy sweet love remember'd such wealth brings  
That then I scorn to change my state with kings.

XXXVI.

Let me confess that we two must be twain,  
Although our undivided loves are one:  
So shall those blots that do with me remain  
Without thy help by me be borne alone.  
In our two loves there is but one respect,  
Though in our lives a separable spite,  
Which though it alter not love's sole effect,  
Yet doth it steal sweet hours from love's delight.  
I may not evermore acknowledge thee,  
Lest my bewailed guilt should do thee shame,  
Nor thou with public kindness honour me,  
Unless thou take that honour from thy name:  
But do not so; I love thee in such sort  
As, thou being mine, mine is thy good report.

LXVII.

Ah! wherefore with infection should he live,  
And with his presence grace impiety,  
That sin by him advantage should achieve  
And lace itself with his society?  
Why should false painting imitate his cheek  
And steal dead seeming of his living hue?  
Why should poor beauty indirectly seek  
Roses of shadow, since his rose is true?  
Why should he live, now Nature bankrupt is,  
Beggard of blood to blush through lively veins?  
For she hath no exchequer now but his,  
And, proud of many, lives upon his gains.  
O, him she stores, to show what wealth she had  
In days long since, before these last so bad.

LXXIII.

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou seest the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire  
Consumed with that which it was nourish'd by.  
This thou perceivest, which makes thy love more strong,  
To love that well which thou must leave ere long.

**Handout 3.5****Holy Sonnets  
John Donne****X.**

Death, be not proud, though some have called thee  
Mighty and dreadful, for thou art not so ;  
For those, whom thou think'st thou dost overthrow,  
Die not, poor Death, nor yet canst thou kill me.  
From rest and sleep, which but thy picture[s] be,  
Much pleasure, then from thee much more must flow,  
And soonest our best men with thee do go,  
Rest of their bones, and soul's delivery.  
Thou'rt slave to Fate, chance, kings, and desperate men,  
And dost with poison, war, and sickness dwell,  
And poppy, or charms can make us sleep as well,  
And better than thy stroke ; why swell'st thou then ?  
One short sleep past, we wake eternally,  
And Death shall be no more ; Death, thou shalt die.

**XVII.**

Since she whom I loved hath paid her last debt  
To Nature, and to hers, and my good is dead,  
And her soul early into heaven ravished,  
Wholly on heavenly things my mind is set.  
here the admiring her my mind did whet  
To seek thee, God; so streams do show the head;  
But though I have found thee, and thou my thirst hast fed,  
a holy thirsty dropsy melts me yet.  
But why should I beg more love, when as thou  
Dost woo my soul, for hers offering all thine:  
And dost not only fear lest I allow  
My love to saints and angels, things divine,  
but in they tender jealousy dost doubt  
lest the world, flesh, yea, devil put thee out.

## Handout 3.6

### A Valediction Forbidding Mourning

John Donne

AS virtuous men pass mildly away,  
 And whisper to their souls to go,  
 Whilst some of their sad friends do say,  
 "Now his breath goes," and some say, "No."

So let us melt, and make no noise, 5  
 No tear-floods, nor sigh-tempests move ;  
 'Twere profanation of our joys  
 To tell the laity our love.

Moving of th' earth brings harms and fears ; 10  
 Men reckon what it did, and meant ;  
 But trepidation of the spheres,  
 Though greater far, is innocent.

Dull sublunary lovers' love  
 —Whose soul is sense—cannot admit 15  
 Of absence, 'cause it doth remove  
 The thing which elemented it.

But we by a love so much refined,  
 That ourselves know not what it is,  
 Inter-assurèd of the mind,  
 Care less, eyes, lips and hands to miss. 20

Our two souls therefore, which are one,  
 Though I must go, endure not yet  
 A breach, but an expansion,  
 Like gold to aery thinness beat.

If they be two, they are two so 25  
 As stiff twin compasses are two ;  
 Thy soul, the fix'd foot, makes no show  
 To move, but doth, if th' other do.

And though it in the centre sit,  
 Yet, when the other far doth roam, 30  
 It leans, and hearkens after it,  
 And grows erect, as that comes home.

Such wilt thou be to me, who must,  
 Like th' other foot, obliquely run ; 35  
 Thy firmness makes my circle just,  
 And makes me end where I begun.

**Handout 3.7****UNIT IV: Renaissance****LESSON: Sonnets, Day 1****MATERIALS FOR LEARNING AND INSTRUCTION:**

- Textbooks
- Handout:
  - Sonnet Analysis
  - Renaissance Poetry
  - Sonnet Presentation
- Large sheets of construction paper, markers, scissors, tape

**LESSON OUTCOMES:**

Students will:

1. Speak to inform listeners about Renaissance poetry.
2. Discuss literary themes found in Renaissance literature.
3. Listen to and take notes from oral presentations about Renaissance literature.
4. Recognize and identify literary devices in sonnets.

**ASSESSMENT ITEMS/TASKS THAT WILL BE USED TO ASSESS ACHIEVEMENT OF LESSON OUTCOMES:**

Students will:

1. Participate in a discussion of a teacher-modeled sonnet analysis.
2. Work collaboratively to analyze sonnets.
3. Compare and contrast sonnet forms.

**ASSESSMENT CRITERIA:**

- Informal: The teacher will assess the students' participation and interaction with peers as they work in pairs to analyze sonnets.

The teacher will assess students' understanding of sonnets based on their questions and responses to teacher-directed questions about the poems. Appropriate questions would ask students to: identify the speaker in the poem, the situation presented in the poem, the speaker's tone, the organization of the sonnet, and diction and imagery used to develop the central purpose.

**Handout 3.8****SEQUENCE OF LESSON ACTIVITIES AND APPROXIMATE TIME FRAME:**

1. The teacher distributes the Sonnet Analysis handout and then models the sonnet analysis process using the Sonnet Analysis handout. Students take notes, volunteer responses, and ask appropriate questions relating to the sonnet analysis. (15 minutes)
2. The teacher distributes and discusses the Renaissance Poetry and the Sonnet Presentation handouts. (10 minutes)
3. The students form random groups of 4-5. The teacher assigns each group a different sonnet to analyze according to the model. (The teacher may choose to use all Shakespearean sonnets or a variety of sonnet types for this activity.)
4. The groups work together to analyze their assigned sonnet and to develop a creative 2-3 minute presentation which identifies the type of sonnet, the speaker in the poem, the author's central purpose in writing the sonnet, examples of diction and selection of detail which help to convey the speaker's tone. (#3 and 4 = 30 minutes)
5. The groups take turns presenting their oral sonnet analyses to the class while the rest of the class listens and asks appropriate questions as necessary. (20 minutes)
6. The teacher assigns another sonnet to the class for students to analyze at home based on the model presented in class by the teacher. (5 minutes)

### Handout 3.9

#### SONNET ANALYSIS (Shakespearean)

1. 14 lines of iambic pentameter
2. fixed rhyme scheme: ABAB CDCD EFEF GG
3. 4 rhyming units: 3 quatrains, 1 couplet
4. Quatrain 1 -- states the theme  
 Quatrains 2 and 3 -- develop the theme by EXTENSION (expansion of a single metaphor) or by VARIATION (change of metaphor every quatrain)  
 Couplet -- concludes the sonnet with a SUMMARY (restating the poem's content in different words) or with a REVERSAL (totally reversing the poem's content)
5. Themes: all are based on truths or feelings about love, unreturned love, praise of beauty, old age, conformity, gaining immortality through the poem, life as a play

The list of rules put to use: SONNET 73

That time of year thou mayst in me behold	A
When yellow leaves, or none, or few, do hang	B
Upon the boughs which shake against the cold	A
Bare ruined choirs where late the sweet bird sang:	B
In me thou see'st the twilight of such day	C
As after sunset fadeth in the west,	D
Which by and by black night doth take away	C
Death's second self that seals up all in rest:	D
In me thou see'st glowing of such fire	E
That on the ashes of his youth doth lie	F
As the death-bed whereon it must expire,	E
Consumed with that which it was nourished by:	F
This thou perceivest, which makes thy love more strong	G
To love that well which thou must leave ere long.	G

Theme: Old Age (and loving one who is old)

Development: variation (3 metaphors -- autumn, twilight, dying embers of a fire)

Couplet: summary



### Handout 3.10

## RENAISSANCE POETRY

The idea of art in Renaissance England is that it was a craft. A person had to practice constructing art -- work as an apprentice and journeyman -- before becoming proficient. The purpose was to place order and discipline upon the natural world. If a person painted, his craft was to control the natural colors (points) and create sense out of them. If he wrote, his craft was to control the natural chaos of words. Therefore, art forms had specific rules for construction or composition. The more order or rules imposed, the more creative the artist had to be to produce something original.

### SONNET:

Sonnet: a fourteen-line lyric poem, usually written in rhymed iambic pentameter. A sonnet generally expresses a single theme or idea; traditionally the central theme is the love of the poet for a beautiful but unattainable woman. Sonnets are generally of three types:

*Italian Sonnet (Petrarchan)*: this sonnet has two parts, an octave (eight lines) and a sestet (six lines). Its rhyme scheme is abbaabba cdecde, abbaabba cdcdcd, or abbaabba cdcdee. The two parts of the Italian Sonnet play off each other in various ways. Sometimes the sestet opposes what the octave says, or extends it.

*Shakespearean Sonnet*: this sonnet consists of three quatrains and a concluding heroic couplet. The rhyme scheme is abab cdcd efef gg.

*Spenserian Sonnet*: the rhyme scheme is ababbcbccdcdee.

PASTORAL POEM: simple, idealized world of shepherds and shepherdesses  
 theme: love and pursuit of contentment forerunner of  
 romanticism: nature, commonplace, common man

HYMN: 4 line stanza  
 ballad rhyme scheme  
 rhythm -- eight syllables, six syllables  
 (common meter)

COMPLAINT POEM: ghost returns to relate his story and tell a lesson

POETRY TO MUSIC: original lyric poems to accompany original musical compositions  
 Dance, Ayre, Madrigal

HEROIC POEM: epic style

LIGHT LYRICS: simple poems expressing images and emotions

**Handout 3.11****Sonnet Presentation**

Your group's assignment is to:

1. Read your assigned sonnet aloud.
2. Re-read your assigned sonnet to identify:
  - a. the type of sonnet
  - b. the speaker in the poem
  - c. the author's central purpose in writing the poem
  - d. the speaker's tone
  - e. examples of diction and selection of detail which help to convey the speaker's tone
3. Develop a creative oral presentation which includes:
  - a. a visual component to incorporate the items identified in #2 above
  - b. an oral reading of the poem

**Handout 3.12****UNIT IV: Renaissance****LESSON: Sonnets, Day 2  
and Lyric Poetry****MATERIALS FOR LEARNING AND INSTRUCTION:**

- Textbooks
- Handout: ● Renaissance Poetry (distributed the day before)

**LESSON OUTCOMES:**

Students will:

1. Speak to inform listeners about Renaissance poetry.
2. Discuss literary themes found in Renaissance literature.
3. Recognize and identify literary devices used in sonnets and lyric poetry.

**ASSESSMENT ITEMS/TASKS THAT WILL BE USED TO ASSESS ACHIEVEMENT OF LESSON OUTCOMES:**

Students will:

1. Participate in a discussion of the sonnet analyzed for homework.
2. Compare and contrast sonnet forms.
3. Participate in a creative and collaborative interpretation of lyric poetry.
4. Discuss the characteristics of lyric (pastoral) poetry.

**ASSESSMENT CRITERIA:**

- Informal: The teacher will assess students' completed sonnet analysis for accuracy and thoroughness.

The teacher will assess students' understanding of sonnets based on their questions and responses to teacher-direct questions about the poems. Appropriate question would ask students to: identify the speaker in the poem, the situation presented in the poem, the speaker's tone, the organization of the sonnet, and diction and imagery used to develop the central purpose.

The teacher will assess the students' participation and interaction with peers as they collaborate to interpret lyric poetry.

**Handout 3.13****SEQUENCE OF LESSON ACTIVITIES AND APPROXIMATE TIME FRAME:**

1. The students participate in a full class discussion of their homework and of the various sonnet forms. (30 minutes)
2. The teacher assigns students to silently read "The Passionate Shepherd to His Love" and "The Nymph's Reply to the Shepherd." (10 minutes)
3. The teacher divides the class by gender and assigns the men to read the first stanza of "The Passionate Shepherd to His Love" and translate it into an accurate and appropriate modern English equivalent. The men read the modern equivalent as a chorus to the ladies in the class.
4. The ladies listen to the men's translation and then compose an accurate and appropriate modern English equivalent of "The Nymph's Reply to the Shepherd" to chorally respond to the men. (This process continues until the two poems are completed.) (#3 and 4 = 20 minutes)
5. The teacher facilitates a full class discussion of the characteristics of lyric poetry and encourages students to make comments based on the material presented on the Renaissance Poetry handout. (10 minutes)

## Handout 3.14

### Day 5 Introduction to Conceptual Projection

#### Essential Questions:

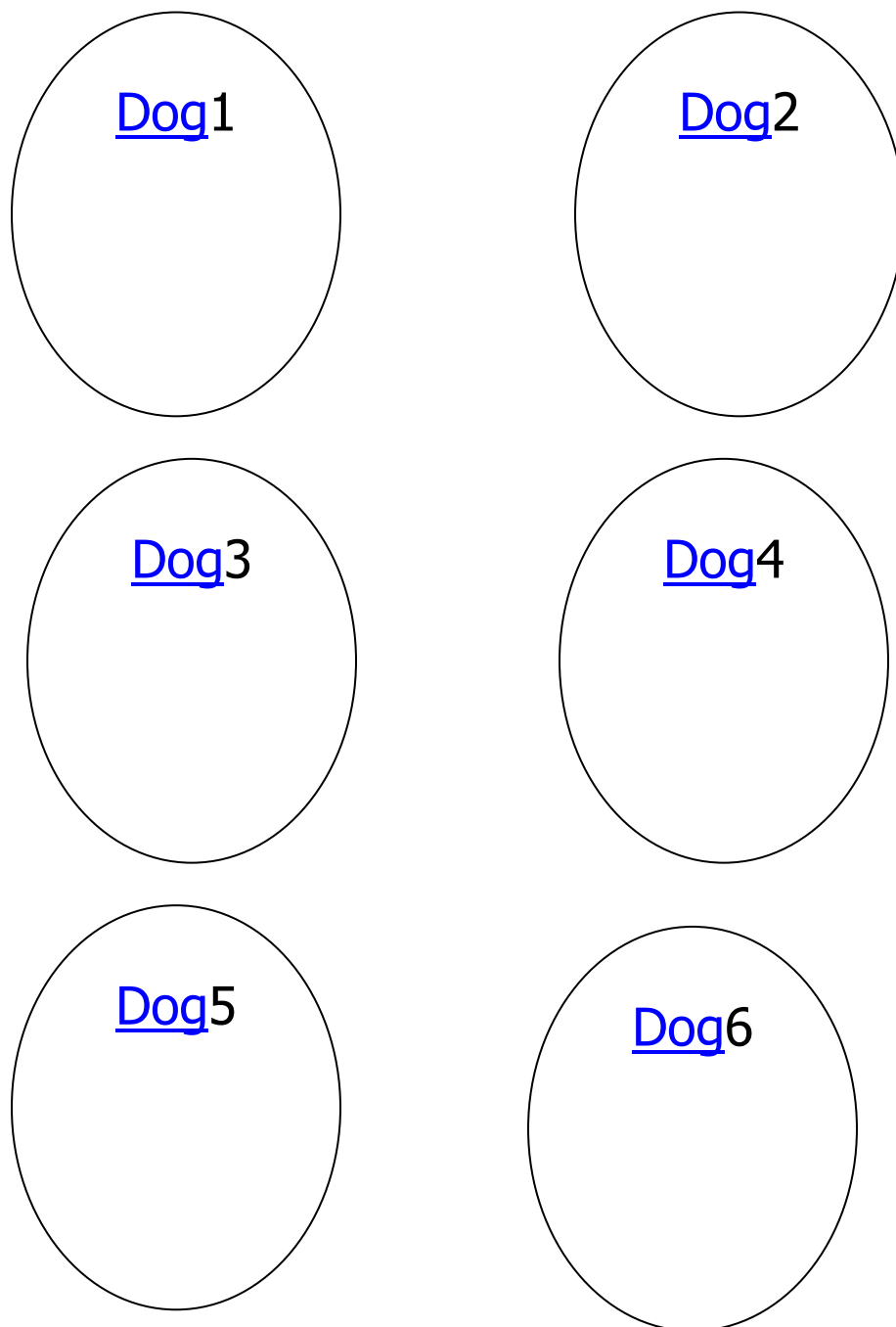
- What is conceptual projection?
- How does conceptual projection create meaning?

#### Materials:

- Conceptual projection materials

#### Procedure:

1. Begin by asking students to draw a picture of what is in their heads when you say the word *dog*.
2. After they have drawn them, ask if they fit with this sentence: “Dude, don’t go out in the hall – there’s a dog out there!”
3. Using the linked documents [Figures 4, demonstrate the different visualizations of a simple noun like dog.
  - Dog 1 & Dog 2 being perhaps the prototypes for Americans.
  - Dog 3 & Dog 4 being the negative icons that the context prompts for.
  - Dog 5 & Dog 6 being more individualized and stylized images.
4. Then discuss how context, like the above sentence, may change meaning.
5. The nested circles represent the complex and dynamic nature of concepts. Specifically how they are primary images or meanings that can lead to secondary and even tertiary meanings depending on contextual or experiential prompts.
6. Bring in other meanings of dog – as a verb or as it attaches meaning differently depending on gender, for instance – bring class to an idea of the dynamic and flexible nature of even a simple word like *dog*.
7. Model the use of the ‘thought bubble’ as a graphic organizer for understanding and communicating the word prompt and the thought or image it creates in the mind.

*Figure 6*

**Dog 1**

**Dog 2**

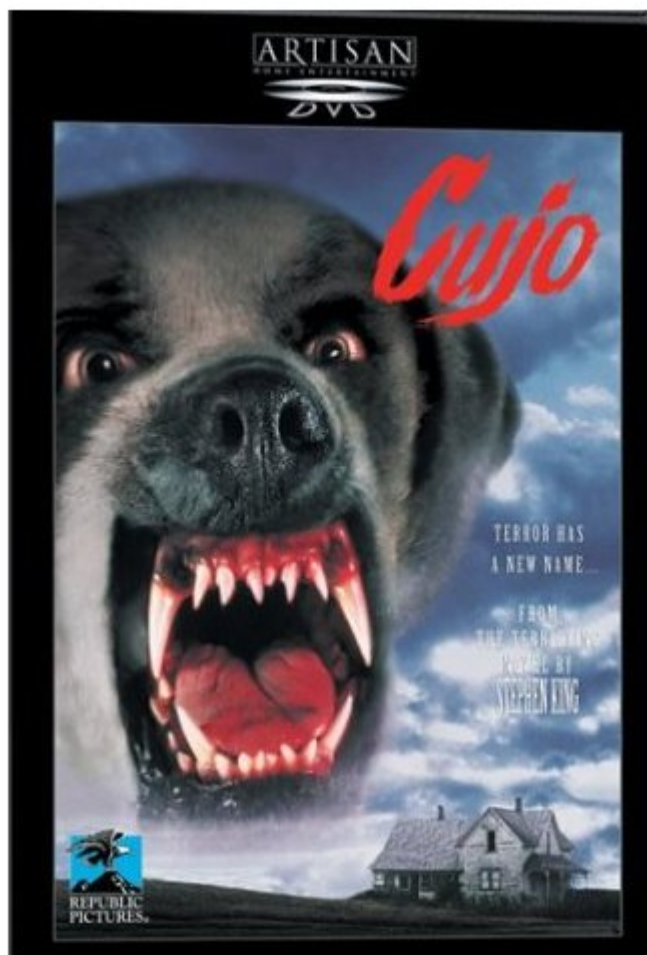




**Dog 3**



Dog 4

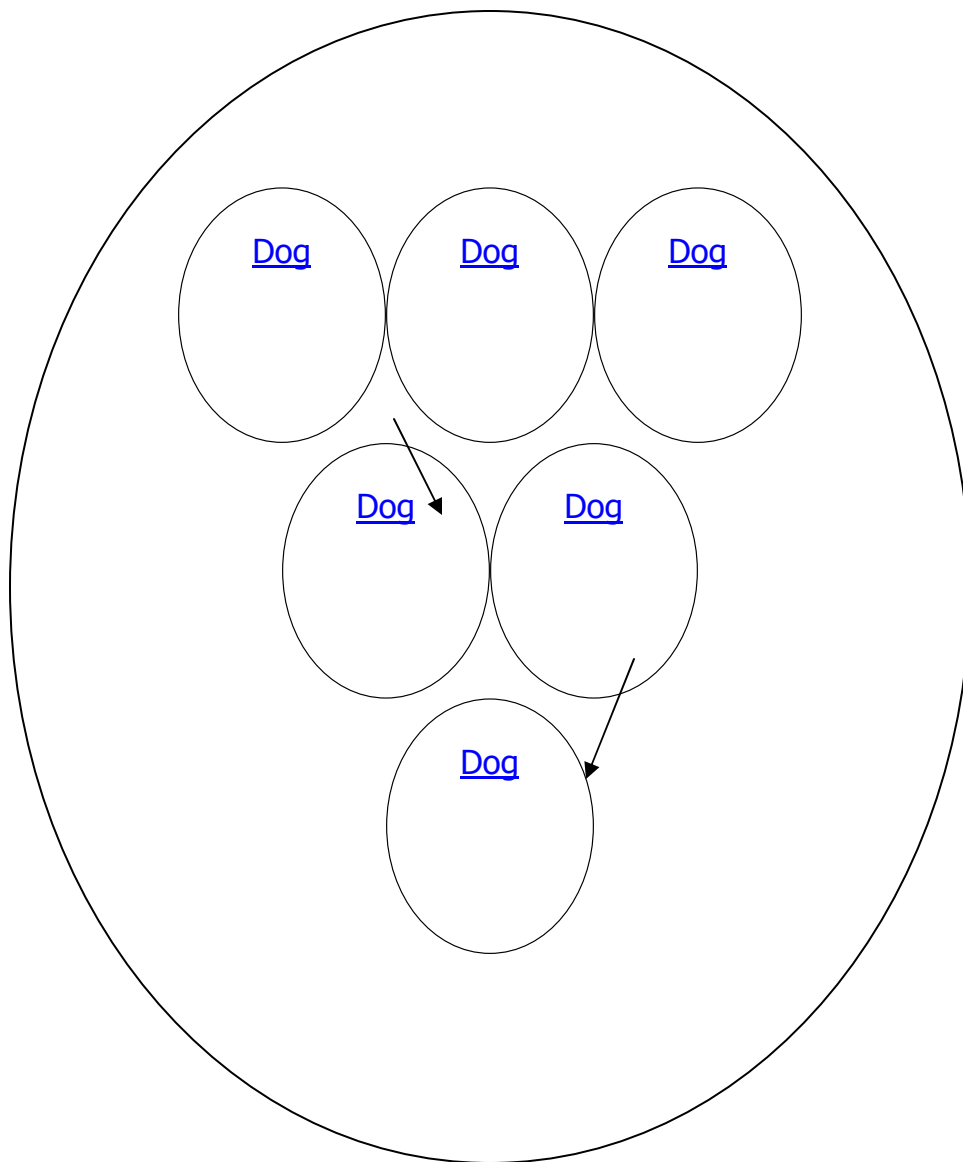


**Dog 5**

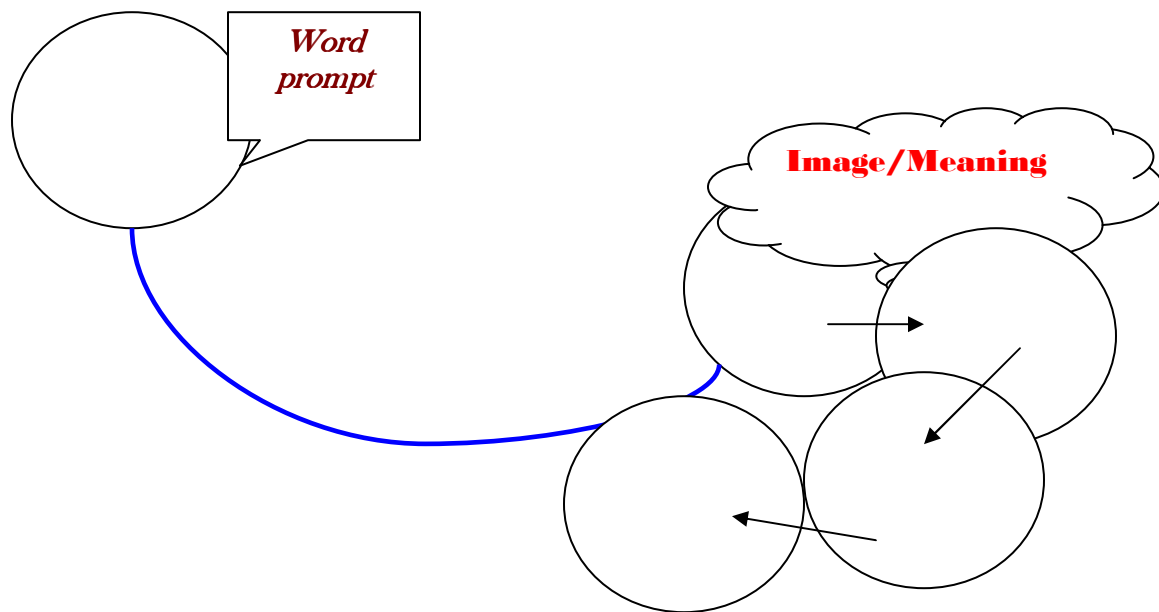


Dog 6



*Figure 7*

*Figure 8*

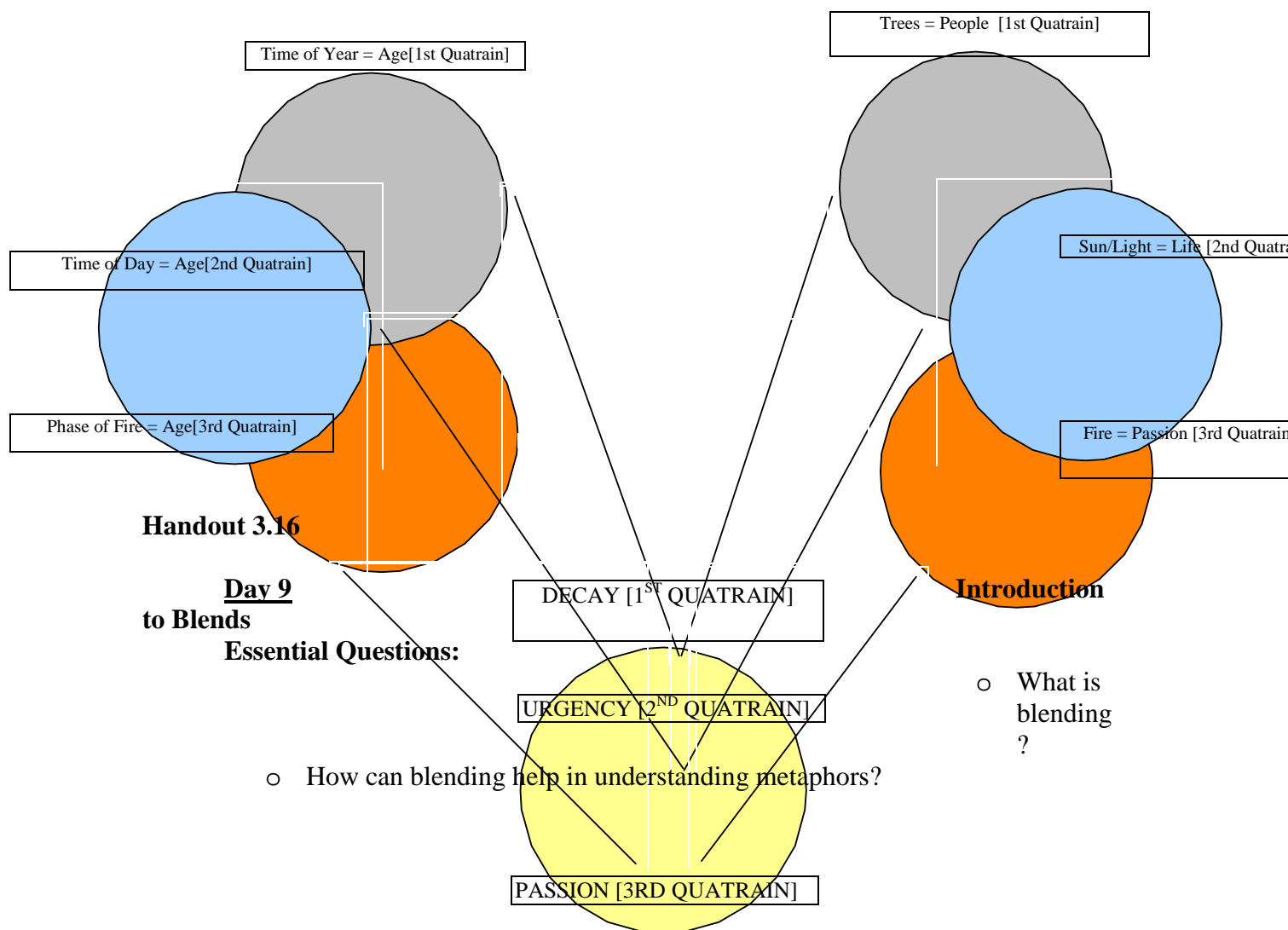


Handout 3.15

That time of year thou mayst in me behold,  
 When yellow leaves, or none, or few do hang  
 Upon those boughs which shake against the cold,  
 Bare ruined choirs, where late the sweet birds sang.  
 In me thou seest the twilight of such day,  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self that seals up all in rest.  
 In me thou seest the glowing of such fire,  
 That on the ashes of his youth doth lie,  
 As the death-bed, whereon it must expire,  
 Consumed with that which it was nourished by.  
 This thou perceiv'st, which makes thy love more strong,  
 To love that well, which thou must leave ere long.

Macro Analysis

Figure 1o



**Materials:**

- Metaphor Mapping Materials for Sonnet 73 [Day7]
- Blending materials

**Procedure:**

1. Begin by asking reviewing the complex metaphors from Sonnet 73  
Essentially, remind them the process of the three quatrain-specific image metaphors: day, tree, fire ‘come together’ in the beloved of the couplet.
2. Using these images as a foundation for their understanding of blending, show them the supplied Far Side cartoons. Ask students to write what the ‘joke’ is for each. Discuss each You may find that some are not universally understood, particularly figures 5 -7, as they require some specialized knowledge.
3. Be sure to point out each requires the viewer needs to have access to at least two separate, but related, ‘spaces:’
  - *Figure 1* – A medieval dungeon and a traditional school room.
  - *Figure 2* – Smokey the Bear and the birthday ritual of blowing out candles on your cake.
  - *Figure 3* – The St George & the dragon story and the practice of baiting a trap.
  - *Figure 4* – The game of chicken for pre-adolescent gang and dogs’ propensity to run after cars.
  - *Figure 5* – The nature of cows and Buddhist philosophy.
  - *Figure 6* – The size of ants and the dated adolescent gag of stuffing a phone booth.
  - *Figure 7* – The nature of microbes and the prank illustrated in the cartoon.
4. Model how the blend may work with the supplied model, explaining the importance of the input space, the generic space, and the selective projection aspects of the model. Repeat if necessary.
5. Have students break into small groups to analyze the remaining samples and report back. Be sure students understand the highlighted aspects of blending.

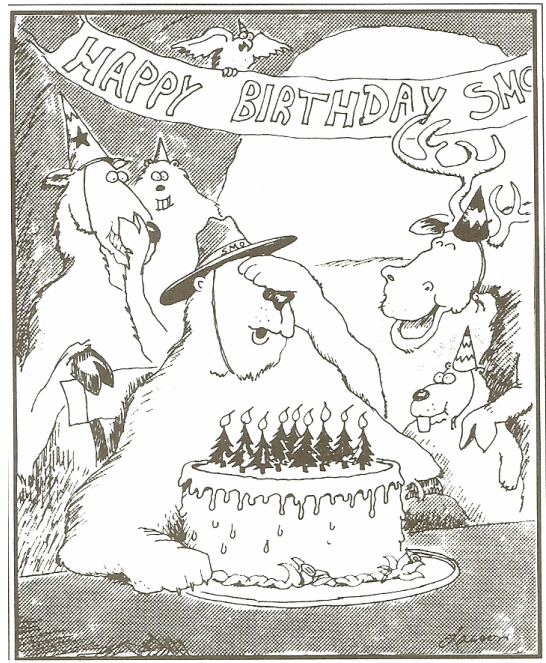


Handout 3.17

Figure 1

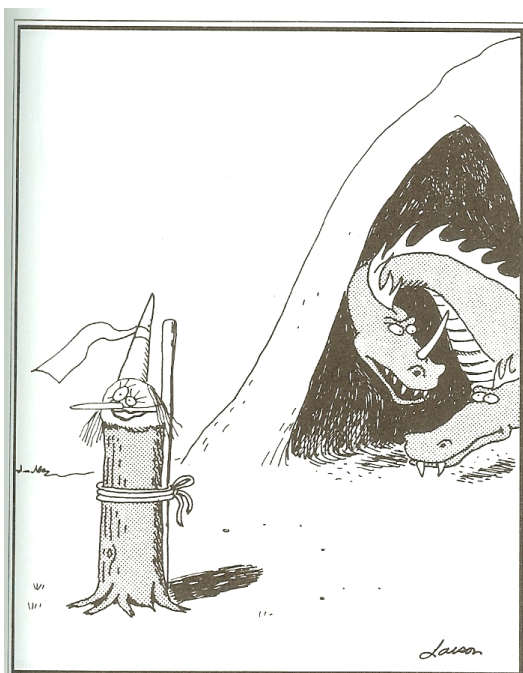


Figure 2



"Can I look now?"

Figure 3



"It's no use... We've just got to get ourselves a real damsel."

Figure 4



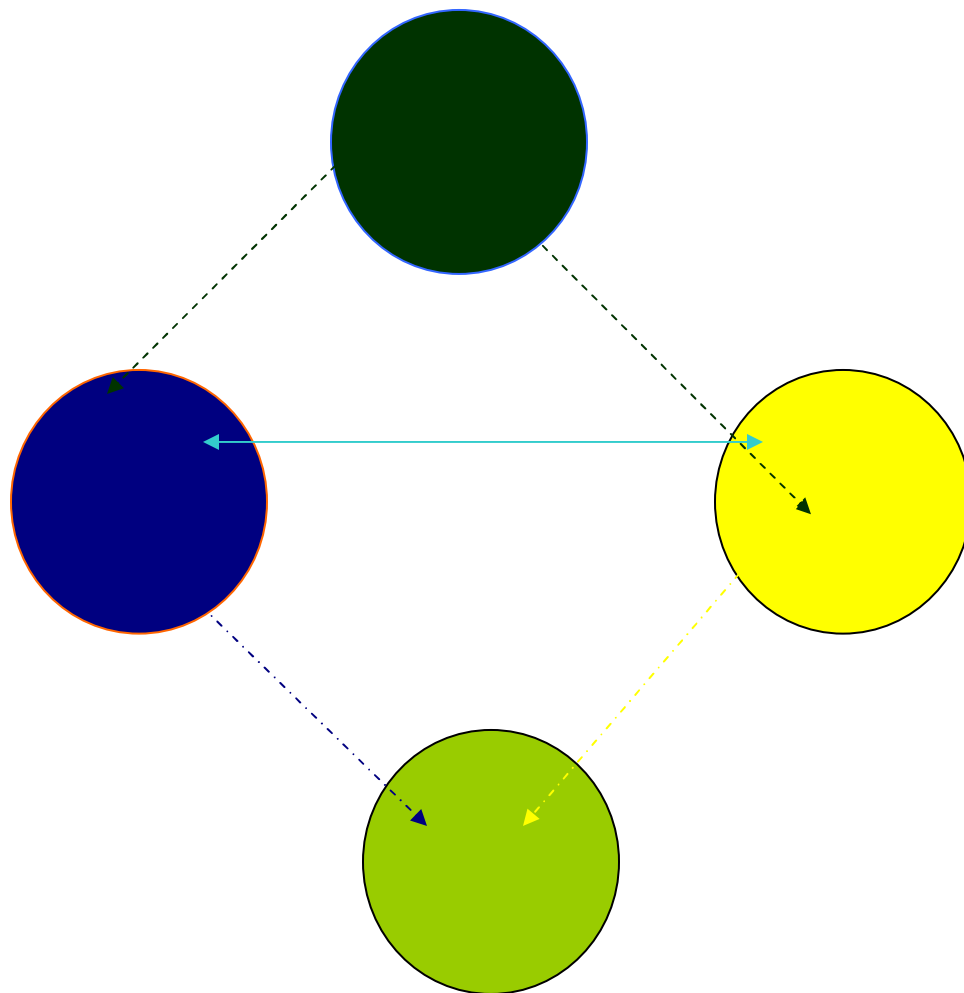
"All right! Rusty's in the club!"

Figure 5



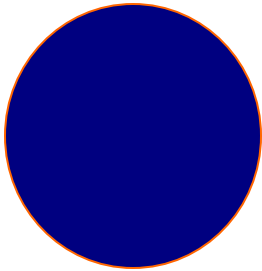
**Handout 3.18**

Figure 9

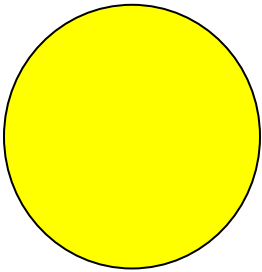




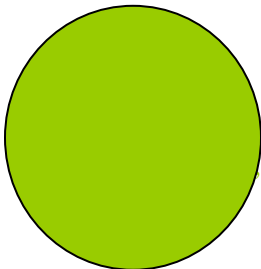
= generic space, in this case, “*authority figures punish*”



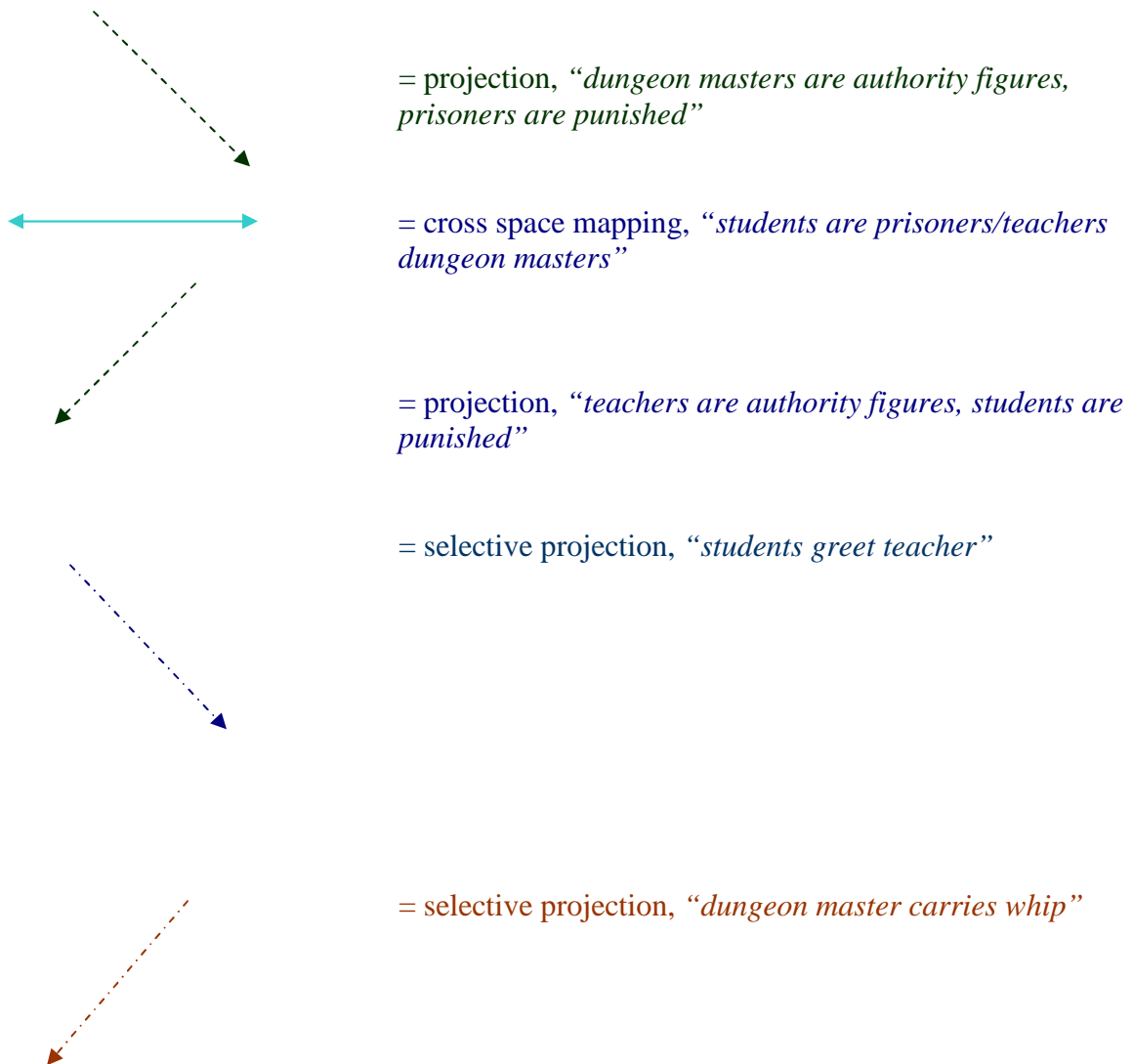
= Input space 1, in this case, “*school rooms*”



= Input space 2, in this case, “*dungeons*”



= blended space, in this case, “*a dungeon that is*





**Handout 3.20****Treatment Group Observer Checklist****Observer's Name:** \_\_\_\_\_**Date of Observation:** \_\_\_\_\_**Time and Duration of Observation:** \_\_\_\_\_

<i>Question</i>	<i>Yes</i>	<i>No</i>	<i>N/A</i>	<i>Comment</i>
1. Did the lesson topic match the sequence list?				
2. Did the objectives match the sequence list?				
3. Did the procedures match the sequence list?				
4. Were appropriate materials provided?				
5. If the lesson observed was one of the detailed lessons provided, did the lesson follow the plan?				

**Signature of observer:** \_\_\_\_\_**Signature of instructor:** \_\_\_\_\_

TABLE 3  
SUMMARY STATISTICS ON VALIDITY TEST FOR AP CANDIDATES  
AND COLLEGE STUDENTS BY GRADE

AP Grade	Objective Total		Essay Score		Composite*		Instructors' Grade	Objective Total		Essay Score		Composite*	
	Mean	SD	Mean	SD	Mean	SD		Mean	SD	Mean	SD	Mean	SD
5	32.1	3.8	6.7	1.1	122.6	8.3	A	24.9	6.7	5.4	1.5	104.2	16.4
4	28.6	3.8	5.8	1.1	112.0	7.1	B	18.9	6.5	4.6	1.4	90.3	14.7
3	24.7	4.7	5.1	1.1	101.5	8.2	C	15.0	6.6	4.1	1.4	81.3	15.0
2	17.9	5.3	4.0	1.1	85.1	9.3	D	11.6	6.0	3.6	1.2	73.2	11.8
1	11.1	6.9	2.6	1.3	65.8	10.1	E	6.0	0.0	3.0	0.0	62.0	0.0

\*Based on equally weighted combinations of scores on a 42-item multiple-choice section and a single essay on a 9-point scale. Each section was placed on a scale with a mean of 50 and a standard deviation of 10, resulting in the following conversion parameters:

	Objective		Essay
	A = 1.38702		A = 6.71506
	B = 16.84842		B = 16.24675
Composite Score = [1.3872(x <sub>Obj</sub> ) + 16.84842] + [6.71506(x <sub>Essay</sub> ) + 16.24675]			



Table 8

Table 3. Weighted Mean Differences Between AP and Non-AP Students' Performance in Advanced Courses by AP Examination Field Within University

College	Art History	Biology	Calculus AB	Calculus BC	Chemistry	English Language + C	English Literature + C	French Language	French Literature	German Language	History: American	History: European	Physics B	Physics C (Mech only)	Physics C (Mech and E + M)	Spanish Language	Spanish Literature	Unweighted means of differences in AP and non-AP performance by college	
A		-.13	.47	.74	-.27	.51	.22	.28	.14	.36	.12	.02							.164
B		.82	1.04	.99	.95	.27	.44	.44	.86				1.28	1.29	1.12	.51	.71		.825
C	.44*	-.20	.55	.04	.27	.30	.34				.47	.05	.44*	.52					.293
D		1.56	.28	.74	.54	.09	-.24				.13								.410
E			1.97	.98	1.76	.63	.39						2.26	2.26	2.26				.840
F			1.56	.86		.28	.63	← .62 →											.790
G		-.87**	.45	.88			-.05	.28	-.14										.092
H			.76	.78			.20				-.18								.298
I		.65	.80	.85	.69			.67		.53*			1.24*	1.74*					.707
Unweighted means of local differences at 6 or more colleges		.305	.875	.762	.366	.347	.241											.290	.491
																			.455

← → indicates students took both examinations in field

[ ] indicates specific examination (language or literature) not noted

\* indicates statistic based on less than 20 students

\*The students represented by this aberrant ratio were experiencing a range of personal problems unrelated to their preparation in the subject (see "A Few in Trouble").

**Table 9**

TABLE 44

Descriptive Statistics for the English Outcome Measures  
for Four of the University of Texas at Austin Groups

Academic Year	Group	E 316K Grades			Other English Hours Taken			GPAs in Other English Classes		
		Mean	SD	Freq.	Mean	SD	Freq.	Mean	SD	Freq.
1996	AP-CR	3.30	0.86	151	6.94	7.83	48	3.52	0.58	48
	AP-Class	3.01	0.89	81	8.08	9.21	26	3.26	0.64	26
	Non-AP	3.01	0.99	142	5.79	6.80	29	3.26	0.69	29
	Concurrent	3.19	0.92	162	8.47	8.33	45	3.11	1.00	45
1997	AP-CR	3.22	0.89	212	6.50	7.30	48	3.34	0.90	48
	AP-Class	2.96	0.96	82	6.92	6.50	26	3.38	0.66	26
	Non-AP	3.11	0.81	202	5.40	5.08	55	3.26	0.94	55
	Concurrent	3.05	0.94	266	7.65	6.76	40	2.77	1.15	40
1998	AP-CR	3.22	0.93	165	5.50	4.56	48	3.43	0.74	48
	AP-Class	2.86	0.89	83	4.00	1.78	18	3.15	0.57	18
	Non-AP	2.94	0.95	147	5.05	3.47	19	3.02	1.03	19
	Concurrent	3.03	0.91	241	4.77	2.55	39	3.11	0.75	39
1999	AP-CR	3.24	0.81	83	3.25	0.87	12	3.33	0.89	12
	AP-Class	2.89	0.83	28	3.00	0.00	4	3.00	0.00	4
	Non-AP	3.04	0.84	70			0			0
	Concurrent	3.20	0.88	159	3.88	1.41	17	3.24	0.53	17

## Handout 4.1

### Teacher Observations

#### Observation

#### Pilot Comp2

#### Interview:

**1. What would you say are your particular hermeneutic goals for teaching the sonnet form?**

*Goals for poetry: Structuralist/formalist 3*

*Cf; Culler "Literature is writing that calls for a reading & engages readers in problems of meaning"*

*Analysis is problem solving*

**2. How does this goal connect to your overall goals for the teaching of literature?**

*Language is foregrounded cf Bakhtin*

*Form is a prompt for meaning*

*Rhetorical situation – art as defamiliarization*

**3. Are there any specific poets you choose & why?**

*conventions: Petrarch (beloved),*

*Courtly love: Sidney (Astrophel & Stella),*

*Courtly tradition: Wyatt,*

*Adaptation: Surrey through cummings, Collins*

**4. Do you make a connection between aspects of form & meaning?**

*Focus on framing genre – courting/hunting*

*Form – rhyme scheme parsing*

*Literature as argument cf Fulkerson*

**4. Are there classroom rules for group analysis of poems?**

*Multiplicity of readings instruction modeling of reading as problem solving*

*Facilitate deferring critical authority cf Bandura/Applebee*

**Handout 4.2****Observation****Pilot Comp 1***12:00*

T: "Let's start with some Keats...what's sup with this poetry thing?"

SOPA

T: "What do you notice immediately?" Sonnets?

What do you expect of the volta?

T: "How will metaphors be structured?"

Three questions S O P for each

Five minutes

T: "What are we going to be dealing with?"

G: metaphor structure diction

S: "Why is it capitalized?"

T: "That's a good question..."

S: "I thought structure meant rhyme scheme..."

T: "It's about writing..."

T: "What is the meaning of this metaphor?"

T: "What would you guess?"

Word/diction "What do you think is going on with this agricultural metaphor?"

T: "how is it fully developed?"

S: ripe

"What is the fruition of this?"

How does this move into the realm of the personal?"

**Handout 4.3****Member Check for PCG2 Instructor**

The description of my credentials, characterization of my approach to instruction, and description of the classroom environment that I created, are accurate in every respect.

Your observation that I tend to resist practices that privilege a single correct reading found in most of our curriculum guides, and insist that students make their own meaning of literary texts using a variety of methods, succinctly captures my approach to teaching students to critically read and respond to literature.

I cannot think of anything to add to your description. It is completely free of errors or omissions.

<b>Handout 4.4</b>
--------------------

### *Shakespeare Sonnets – Group Presentation Project*



After thoroughly analyzing one of Shakespeare's sonnets, each group will present that sonnet to the class. The presentations should consist of the following components presented in the following order:

- 1) Group members will take turns reading the sonnet out loud to the class. Each should read to an end stop, and then a new reader will read to the next end stop, and so on.
- 2) Each reader should read loudly, clearly, and with correct pronunciation and inflection.
- 3) A transparency should present unfamiliar vocabulary and a graphic organizer expressing main idea of each quatrain and the closing couplet. See example below.

Quatrain #1

--	--

+

Quatrain #2

--	--

+

Quatrain #3

--	--

=

Closing Couplet  
(Conclusion)

--	--

## Handout 4.5

### Independent rater 1

*Student Sample 1.2*

paraphrasing, minimal

*Student Sample 1.3*

Focus on poetic words, diction, imagery, some attempt to find meaning

*Student Sample 1.4*

Several misinterpretations of metaphor/imagery, minimal analysis, glitter is hot

*Student Sample unlabeled 1*

Some recognition of form, very little attention to metaphor, no diction analysis

*Student Sample unlabeled 2*

Attention to isolated figurative language, misread ending + beginning, no notes on speaker or receiver

*Student Sample 1.5*

Analysis of structure & language, general isolated images no connection to speaker /attitude

*Student Sample 1.6*

misreading

*Student Sample 1.7*

Focusing on meter? Little/no attempted analysis

*Student Sample 1.8*

Gets them but no attention to speaker

*Student Sample 1.9*

Comprehends imagery, no connection to purpose

*Student Sample 1.10*

Lots of questions – few answers

*Student Sample 1.11*

Attention to diction & metaphor, doesn't show analysis of prompt's questions

*Student Sample 1.12*

Sees continuity of metaphor w/in poem & its contribution to meaning

*Student Sample 1.13*

Gets metaphor & speaker's attitude

*Student Sample 1.14*

Analysis of speaker's attitude apparent, purpose understood

*Student Sample 2.2*

Identification of fig lang only, no analysis

*Student Sample 2.3*

Paraphrase, no analysis

*Student Sample 2.4*

Analysis of metaphor / purpose present – incomplete

*Student Sample 2.5*

Imagery, diction & metaphor addressed, purpose explored / established

*Student Sample 2.6*

Very thorough analysis – all elements esp. extended metaphor



**Student Sample 1.1**

Thomas McHugh

23Sep.2003

1

*The Effects of Metaphor and Blending Theory-Centered Instruction on Secondary English Students' Ability to Analyze Shakespearean Sonnets*

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

LXXIII.

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou seest the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire  
Consumed with that which it was nourish'd by.  
This thou perceivest, which makes thy love more strong,  
To love that well which thou must leave ere long.

## Student Sample 1.2

Thomas McHugh

23 Sep. 2003

*The Effects of Metaphor and Blending Theory-Centered Instruction on Secondary English Students' Ability to Analyze Shakespearean Sonnets*

1999

College Board

Advanced Placement Examination

ENGLISH LITERATURE AND COMPOSITION EXAMINATION

SECTION II

Total Time - 2 hours

Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

53  
LXXIII.

That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang  
 Upon those boughs which shake against the cold,  
 Bare ruin'd choirs, where late the sweet birds sang.  
 In me thou seest the twilight of such day  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou see'st the glowing of such fire  
 That on the ashes of his youth doth lie,  
 As the death-bed whereon it must expire  
 Consumed with that which it was nourish'd by.  
 This thou perceivest, which makes thy love more strong,  
 To love that well which thou must leave ere long.

dark =  
death

eternity

Fall

dark mornings

sunset into the night

life expires in his ash

Love...

[Redacted Name]

0318A

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time - 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

- 1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

LXXIII.

That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang - fall  
 Upon those boughs which shake against the cold,  
 Bare ruin'd choirs, where late the sweet birds sang. - spring is over  
 In me thou see'st the twilight of such day  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou see'st the glowing of such fire  
 That on the ashes of his youth doth lie,  
 As the death-bed whereon it must expire  
 Consumed with that which it was nourish'd by.  
 This thou perceivest, which makes thy love more strong,  
 To love that well which thou must leave ere long.

Speaker's attitude  
 Contempt b/c it is  
 always received as a  
 bad thing

Death

- yellow leaves or none or few do hang (Season of fall, death's parting)  
 - cold - diction  
 - ruin'd choirs - diction metaphors  
 - twilight, in me, thou see'st the twilight of such day  
 in me you see the barren, death-like resemblance of such day, at  
 twilight - when the sun, a sign of hope & goodness, leaves

- black night / blackness takes the sun set away. - diction  
 - Death's second self (night) seals up all in rest. - diction  
 - You see in me the glowing of a fire where youth lies & dies & it  
 is consumed by what created it. (fire created it) & age grows old

P&E

Some recognize  
 a metaphor  
 but limited to  
 source

Student Sample 1.4

College Board  
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ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time - 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

- 1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

→ fall, cold, but still beautiful  
 LXXIII. SUN STILL COMES OUT  
 → compares to nature

1 That time of year thou mayst in me behold  
 2 When yellow leaves, or none, or few, do hang  
 3 Upon those boughs which shake against the cold,  
 4 Bare ruin'd choirs, where late the sweet birds sang.  
 5 In me thou seest the twilight of such day  
 6 As after sunset fadeth in the west,  
 7 Which by and by black night doth take away,  
 8 Death's second self, that seals up all in rest.  
 9 In me thou see'st the glowing of such fire  
 10 That on the ashes of his youth doth lie,  
 11 As the death-bed whereon it must expire  
 12 Consumed with that which it was nourish'd by.  
 13 This thou perceivest, which makes thy love more strong,  
 14 To love that well which thou must leave ere long.

→ fall  
 → it's cold outside

Sees the best in everything  
 look on + side  
 There's always tomorrow

SUNRISE

→ what doesn't kill you makes you stronger  
 give up love, when it returns, it's stronger.

glitter is HOT.

DC

College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

VII

1 Lo! in the orient when the gracious light  
 2 Lifts up his burning head, each under eye  
 3 Doth homage to his new-appearing sight,  
 4 Serving with looks his sacred majesty;  
 5 And having climb'd the steep-up heavenly hill,  
 6 Resembling strong youth in his middle age,  
 7 Yet mortal looks adore his beauty still,  
 8 Attending on his golden pilgrimage:  
 9 But when from highmost pitch, with weary car,  
 10 Like feeble age, he reeleth from the day,  
 11 The eyes, 'fore duteous, now converted are  
 12 From his low tract, and look another way:  
 So thou, thyself outgoing in thy noon:  
 Unlook'd, on diest unless thou get a son. } *complete*

*Sun out  
not to  
you*

*circle of  
life a  
relation  
to the  
fash of  
the sun*

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

VII

- 1 Lo! in the orient when the gracious light  
 2 Lifts up his burning head, each under eye **7 GOD**  
 3 Doth homage to his new-appearing sight,  
 4 Serving with looks his sacred majesty;  
 5 And having climb'd the steep-up heavenly hill, **- OVERCOME OBSTACLES.**  
 6 Resembling strong youth in his middle age, **- ALWAYS OVERCOMING OBSTACLES.**  
 7 Yet mortal looks adore his beauty still,  
 8 Attending on his golden pilgrimage: **- GOLDEN JOURNEY**  
 9 But when from highmost pitch, ~~with weary ear~~  
 10 Like feeble age, he reeleth from the day, **- LOOKS BACK AT THE DAY**  
 11 The eyes, 'fore duteous, now converted are **KNOWING IT WAS WORTH.**  
 12 From his low tract, and look another way:  
 1 So thou, thyself outgoing in thy noon: **7 HE'S YOUTHFUL NOW BUT WHEN**  
 2 Unlook'd, on diest unless thou get a son. **HE ~~GETS~~ GETS A SON,**  
**HE WON'T BE.**

Student Sample 1.5

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

## VII

1 A Lo! in the orient when the gracious light

2 B Lifts up his burning head, each under eye

3 A Doth homage to his new-appearing sight,

4 B Serving with looks his sacred majesty;

5 C And having climb'd the steep-up heavenly hill,

6 D Resembling strong youth in his middle age,

7 C Yet mortal looks adore his beauty still,

8 D Attending on his golden pilgrimage:

9 E But when from highmost pitch, with weary car,

10 E Like feeble age, he reeleth from the day,

11 B The eyes, 'fore duteous, now converted are

12 B From his low tract, and look another way:

13 G So thou, thyself outgoing in thy noon:

14 G Unlook'd, on diest unless thou get a son.

So you, yourself outgoing at noon;

The carter  
doesn't make  
any sense!

Look! behold, hey!

East

Sun

Everyone looks  
up at the sun  
rising

comes anew, like birth,  
but is not newborn.

Evening

carrage (Apollo) - that rises and sets and  
never the sun

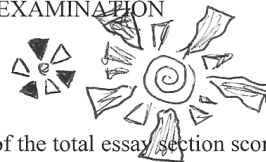
noon  
it becomes night; sunset

Nothing to look at;  
sun is gone.

outgoing  
bright

So you, yourself outgoing at noon;

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time - 2 hours  
Question 1



Student Sample 1.6

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

homage = something to  
show respect

VII

Italian Sonnet

Lo! in the orient when the gracious light  
Lifts up his burning head, each under eye  
Doth homage to his new-appearing sight,  
Serving with looks his sacred majesty;  
And having climb'd the steep-up heavenly hill,  
Resembling strong youth in his middle age,  
Yet mortal looks adore his beauty still,  
Attending on his golden pilgrimage:  
But when from highmost pitch, with weary car,  
Like feeble age, he reeleth from the day,  
The eyes, 'fore duteous, now converted are  
From his low tract, and look another way:  
So thou, thyself outgoing in thy noon:  
Unlook'd, on diest unless thou get a son.

young  
to heaven  
to want  
be mortal  
soon

heaven  
- light  
- sacred  
- golden  
- heavenly hill

VOLTA

look to  
hell

COPLER

B208





Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION

SECTION II

Total Time - 2 hours

Question 1

Student Sample 1.8

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

VII

(Lo!) in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty;  
 And having climb'd the steep-up heavenly hill,  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage;  
 But when from highmost pitch, with weary car,  
 Like feeble age, he reeleth from the day,  
 The eyes, 'fore duteous, now converted are  
 From his low tract, and look another way:  
 So thou, thyself outgoing in thy noon:  
 Unlook'd, on dost unless thou get a son.

*Exclamation of joy*  
*reader's attention*

*Symbol like birth of Christ*

*must be something*

*parallel structure*

*contrast in lines*

*message of poem: "you will be unloved unless you have a son"*

**BZZ**

*army point*

*Smile*

*Comparing the eyes then not looking*

*receiving*

*Parallel structure*

*contrast in lines*

TS111

Total Time - 2 hours  
Question 1

writing

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

**Student Sample 1.9**

Read the following poem carefully, paying particular attention to the figurative language in the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

Speaker observes the Sun

The sun rises in the east

English sonnet

The Sun

VII  
par 5

ABAB

Lo! in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty;  
 And having climb'd the steep-up heavenly hill,  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage:  
 But when from highmost pitch, with weary car,  
 Like feeble age, he reeleth from the day,  
 The eyes, 'fore duteous, now converted are  
 From his low tract, and look another way:  
 So thou, thyself outgoing in thy noon:  
 Unlook'd, on diest unless thou get a son.

5

13

14

visual imagery

Age is catching up with the sun

The sunset is approaching

Complex

34

1.9

D: P<sub>1</sub> Post

College Board  
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 ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
 SECTION II  
 Total Time – 2 hours  
 Question 1

**Student Sample 1.10**

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

VII

1 (Lo!) in the orient when the gracious light a → the light lifts someone's head  
 2 Lifts up his burning head, each under eye b  
 3 Doth homage to his new-appearing sight, a  
 4 Serving with looks his sacred majesty; b  
 5 And having climb'd the steep-up heavenly hill, c  
 6 Resembling strong youth in his middle age, d  
 7 Yet mortal looks adore his beauty still, c  
 8 Attending on his golden pilgrimage: d  
 9 But when from highmost pitch, with weary car, e  
 10 Like feeble age, he reeleth from the day, f  
 11 The eyes, fore duteous, now converted are e  
 12 From his low tract, and look another way: f  
 13 So thou, thyself/outgoing in thy noon: g  
 14 Unlook'd, on diest unless thou get a son. g

*Stressed 1st syllable → make strong point*

*why is it burning?*

*the way to heaven? journey*

*chariot*

*noon = mid-life? he's died in middle age*

*he won't be remembered unless he has a son?*

*"his new-appearing sight" → rebirth?*

*"his sacred majesty" → God*

*"golden pilgrimage" → journey to heaven / God*

*look converted are / From his low tract, and look another way" → new found belief in God*

*gracious light "Hell" is going to hell or heaven?*

*uses "looks" twice:*  
 - mortal looks  
 - serving with looks

*"new-appearing"  
 "converted"  
 "look another way"*

*"in the orient" ?*

1999

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SECTION II

Total Time - 2 hours

Question 1

Student Sample 1.11

**BRR**

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

VII

Lo! in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty;  
 And having climb'd the steep-up heavenly hill,  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage:  
 But when from highmost pitch, with weary ear,  
 Like feeble age, he reeleth from the day,  
 The eyes, fore duteous, now converted are  
 From his low tract, and look another way:  
 So thou, thyself outgoing in thy noon  
 Unlook'd, on diest unless thou get a son.

*Handwritten annotations:*

- Form:** 14 lines, ending rhyming couplet, iambic pentameter.
- Diction:** "respect for King", "stresses religion", "English: abab cdcd efef gg", "burney to where he was meter", "killed", "diction - why?", "10 syllables/line", "speaker's respect", "imagery for the King", "to see difficulty", "to heaven", "chariot metaphor", "toward salvation", "refers to Christ and his life", "metaphor: in your time of best health/situation. The sun's noon comes w/ darkness like life → death", "metaphor for seeing good in situation; giving a new path for people", "diction: bad situation".
- Imagery:** "far east", "burning head", "steep-up heavenly hill", "golden pilgrimage", "weary ear", "low tract", "noon", "dies".
- Other notes:** "ough mortal, yet a certain loss", "apher for going to heaven", "action: at young, but willing waiting end", "couplet", "diction: bad situation", "HAPPY 97", "BRR".

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 ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
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(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

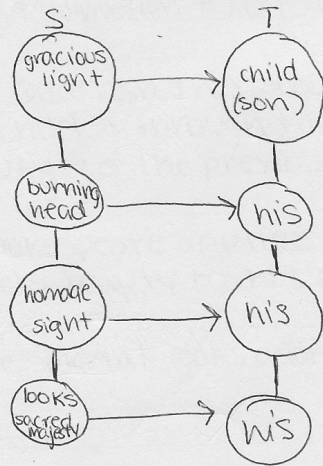
VII

Q1 { Lo! In the orient when the gracious light } *greeting / new / gracious / section*  
 Lifts up his burning head, each under eye } *birth*  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty;

Q2 { And having climb'd the steep-up heavenly hill, } *growing up*  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage }

Q3 { But when from highmost pitch, with weary car, } *leaving home*  
 Like feeble age, he reeleth from the day,  
 The eyes, 'fore duteous, now converted are } *returning*  
 From his low tract, and look another way;

C { So thou, thyself outgoing in thy noon: } *what happened if the child wasn't male,*  
 Unlook'd, on diest unless thou get a son.



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ENGLISH LITERATURE AND COMPOSITION EXAMINATION

Student Sample 1.13

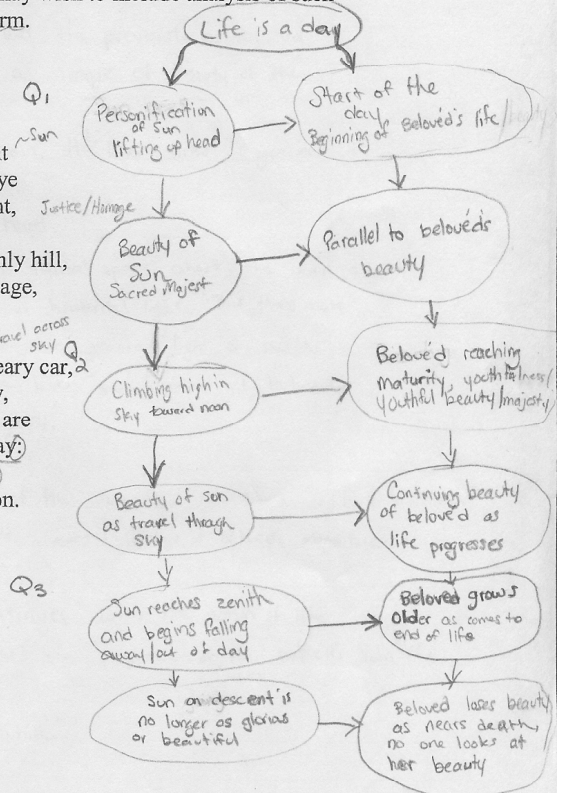
SECTION II  
Total Time - 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

- 1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

VII

(Lo) in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty;  
 And having climb'd the steep-up heavenly hill,  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage:  
 But when from highmost pitch, with weary car,  
 Like feeble age, he reeleth from the day,  
 The eyes, 'fore duteous, now converted are  
 From his low tract, and look another way:  
 So thou, thyself outgoing in thy noon;  
 Unlook'd, on diest unless thou get a son.



End Couplet Reinforces ideas in prior quatrains. Directly refers to receiver and correlates beloved as outgoing in man or in the descent toward old age and death. Beloved must have a son or she will truly die and not live on through offspring. (play on the word 'son' meaning offspring and referring to again the metaphor he has used in the sonnet).

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ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II

Total Time - 2 hours  
Question 1

Student Sample 1.14

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

Be Lured from the other poem writes back  
VII ~~he speaks about himself~~ light = beauty

Lo! in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty <sup>light</sup>  
 And having climb'd the steep-up heavenly hill,  
 Resembling strong youth in his middle age.  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage <sup>burning head</sup>  
 But when from highmost pitch, with weary car,  
 Like feeble age, he reeleth from the day,  
 The eyes, 'fore duteous, now converted are  
 From his low tract, and look another way:  
 So thou, thyself outgoing in thy noon:  
 Unlook'd, on diest unless thou get a son.

*Beings beautiful* → *light* → *Beloved*  
*Light* → *burning head* → *light beautiful*  
*burning head* → *he is beautiful*  
*steep-up heavenly hill* → *he has the appearance of youth*  
*steep-up heavenly hill* → *falling into old age*  
*highmost pitch* → *'the hill'* → *sum up*  
*releth from the day* → *feels the pain of age*  
*eyes move from* → *he stops trying to be young because it is hurting him*  
*he needs to re-embark his youth in a son*



Student Sample 2.1

1999  
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ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

LXXIII.

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou seest the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire  
Consumed with that which it was nourish'd by.  
This thou perceivest, which makes thy love more strong,  
To love that well which thou must leave ere long.

A0307

Student Sample 2.2

1999  
College Board  
Advanced Placement Examination  
ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
SECTION II  
Total Time – 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

LXXIII.

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang ← Imagery  
 Upon those boughs which shake against the cold,  
 Bare ruin'd choirs, where late the sweet birds sang.  
 In me thou seest the twilight of such day  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou see'st the glowing of such fire  
 That on the ashes of his youth doth lie,  
 As the death-bed whereon it must expire  
 Consumed with that which it was nourish'd by.  
 This thou perceivest, which makes thy love more strong,  
 To love that well which thou must leave ere long.

Metaphor ←

Repetition ←

Student Sample 2.3

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ENGLISH LITERATURE AND COMPOSITION EXAMINATION  
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Total Time - 2 hours  
Question 1

(Suggested time -- 40 minutes. This question counts as one third of the total essay section score.)

- 1. Read the following poem carefully, paying particular attention to the figurative language of the poem. Then write a well-organized essay in which you explain the speaker's attitude toward the receiver of the poem. You may wish to include analysis of such elements as diction, imagery, metaphor, and form.

LXXIII.

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang → fall, almost  
Upon those boughs which shake against the cold, winter  
Bare ruin'd choirs, where late the sweet birds sang. → lack of joy / singing  
In me thou seest the twilight of such day  
As after sunset fadeth in the west, → light is already gone  
Which by and by black night doth take away, = death  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie, → old age, youth is burnt  
As the death-bed whereon it must expire, → narrator up and dead  
Consumed with that which it was nourish'd by.  
This thou perceivest, which makes thy love more strong, → love you more  
To love that well which thou must leave ere long. for seeing these things

# figurative language  
\* diction  
\* imagery  
\* metaphor  
\* form  
  
? attitude  
  
night →  
  
Narrator is → consumed, whether by love, life, illness, death, hate (?)

XVIII.

(Shall) I compare thee to a summer's day? →  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 (Sometime) too hot the eye of heaven shines,  
 And often is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd;  
 (But) thy eternal summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 (So) long as men can breathe or eyes can see,  
 So long lives this and this gives life to thee.

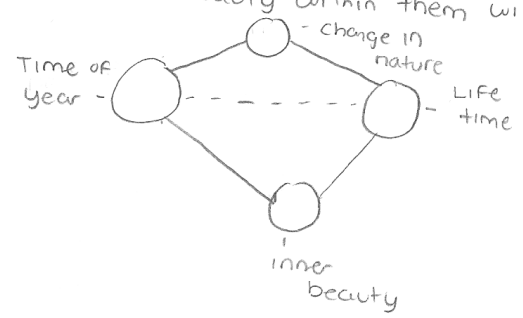
→ your more beautiful than a Summers day

→ but the summer dosnt last that long

→ an 'eternal' summer is in relation to someones inner beauty ~ it shall never fade where as your 'gold complexion' will

→ As long as man can breath and see, the beauty within them will remain and give them a happy + joyful life to live.

metaphor:

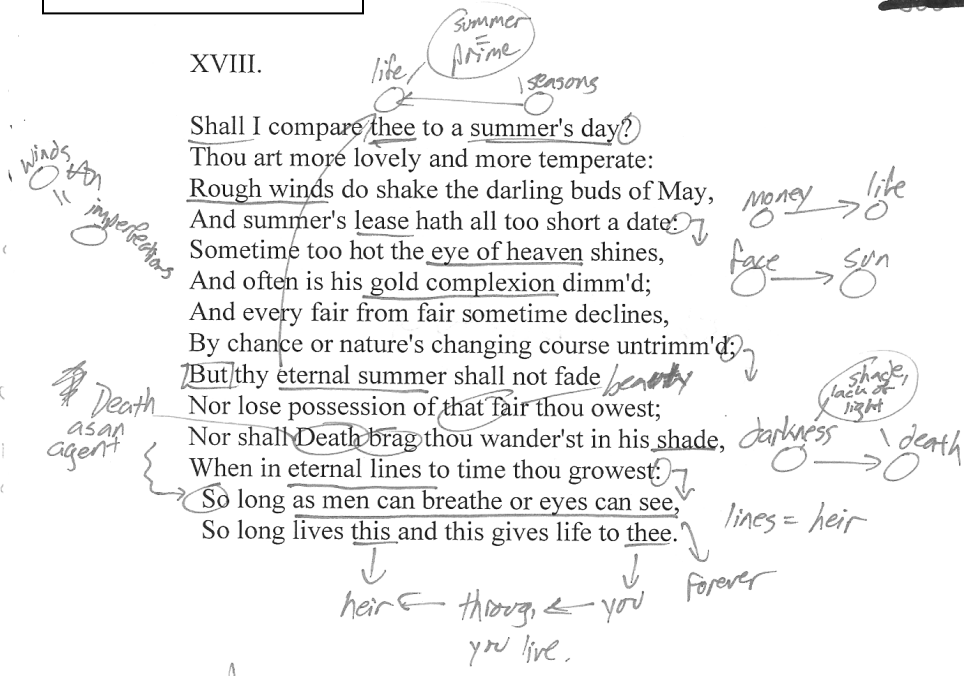


Student Sample 2.5



XVIII.

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd;  
 But thy eternal summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 So long as men can breathe or eyes can see,  
 So long lives this and this gives life to thee.



★ Summer is imperfect. You are better. Summer fades,  
 & so will you, unless you procreate. If you do,  
 your prime will live on eternally in your line, your heirs.

Student Sample 2.6

XVIII.

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd;  
 But thy eternal summer shall not fade  
 Nor lose possession of that fair thou owest;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou growest:  
 So long as men can breathe or eyes can see,  
 So long lives this and this gives life to thee.

differences  
 rough times  
 doesn't last forever  
 contradiction  
 will not lose beauty when you get old.  
 inevitable

comparison implies metaphor

kind/forgiving

punctuation → one idea.  
 \* summer = youth \*  
 b/c TOY = TOL  
 darling buds → early innocent love lines  
 "summer's lease" is an allusion to another sonnet, nature lends/beats  
 occurs b/c nature's forces change people/the seasons  
 allusion again.  
 grabbed you unsuspecting

will always happen.  
 internal beauty

sources                      Targets

summer's day → thee (the beloved)  
 buds of May → innocence / beauty \*implied\*  
 summer's lease → the temporary (borrowed) beauty of youth.  
 eye of heaven → sun  
 gold complexion → rays of sun.  
 eternal summer → inner / self beauty.  
 lines to time → wrinkles??

\* season of summer will fade, as will the physical beauty, but internal beauty w/ kindness, etc. will give you life in old age.  
 "this gives life to thee" \*

Quatrain two takes positive things from summer  
 & shows the downside of the season. → idea is evident in the line  
 shining sun → too hot  
 gold complexion → dims  
 "every fair from fair sometimes declines."

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**Descriptive Statistics Table 1**
**Pilot Study***Comparison Group 1***Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	33	7	1	8
Valid N (likewise)	33			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
PRE	4.15	.33	1.873	3.508
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
PRE	.313	.409	-.472	.798
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	29	5	1	6
Valid N (likewise)	29			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
POST	2.83	.25	1.365	1.862
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
POST	.968	.434	-.376	.845
Valid N (likewise)				

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**Descriptive Statistics Table 2**
**Pilot Study***Comparison Group 2***Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	20	6	1	7
Valid N (likewise)	20			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
PRE	3.20	.41	1.852	3.432
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
PRE	1.111	.512	.152	.992
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	17	5	3	8
Valid N (likewise)	17			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
POST	4.18	.33	1.380	1.904
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
POST	1.422	.550	2.370	1.063
Valid N (likewise)				

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**Descriptive Statistics Table 3**
**Pilot Study***Treatment Group***Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	30	5	1	6
Valid N (likewise)	30			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
PRE	2.93	.24	1.311	1.720
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
PRE	.524	.427	-.451	.833
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	26	5	2	7
Valid N (likewise)	26			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
POST	4.27	.28	1.430	2.045
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
POST	.374	.456	-.142	.887
Valid N (likewise)				

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**Descriptive Statistics Table 4**
**Dissertation Study**  
*Comparison Group 1*


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**Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	21	3	3	6
Valid N (likewise)	21			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
PRE	3.90	.181	.831	.690
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
PRE	.767	.501	.498	.972
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	19	4	3	7
Valid N (likewise)	19			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
POST	4.37	.181	1.212	.690
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
POST	.868	.524	.552	1.014
Valid N (likewise)				

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**Descriptive Statistics Table 5**
**Dissertation Study**  
*Comparison Group 2*


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**Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	25	5	2	7
Valid N (likewise)	25			

	<u>Mean</u> Statistic	<u>Std. Error</u>	<u>Std.</u> Statistic	<u>Variance</u> Statistic
PRE	4.36	.282	1.411	1.990
Valid N (likewise)				

	<u>Skewness</u> Statistic	<u>Std. Error</u>	<u>Kurtosis</u> Statistic	Statistic
PRE	.069	.464	-.397	.902
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	21	4	2	6
Valid N (likewise)	21			

	<u>Mean</u> Statistic	<u>Std. Error</u>	<u>Std.</u> Statistic	<u>Variance</u> Statistic
POST	4.19	.245	1.123	1.262
Valid N (likewise)				

	<u>Skewness</u> Statistic	<u>Std. Error</u>	<u>Kurtosis</u> Statistic	Statistic
POST	.056	.501	-.650	.972
Valid N (likewise)				

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**Descriptive Statistics Table 6**
**Dissertation Study**  
*Comparison Group 3*


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**Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	35	5	1	6
Valid N (likewise)	35			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
PRE	3.43	.226	1.335	1.782
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
PRE	.556	.398	-.382	.778
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	33	3	2	5
Valid N (likewise)	33			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
POST	3.42	.180	1.032	1..64
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
POST	-.057	.409	-1.129	.798
Valid N (likewise)				

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**Descriptive Statistics Table 7**
**Dissertation Study***Treatment Group***Prettest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
PRE	26	4	2	6
Valid N (likewise)	26			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
PRE	3.86	.287	1.315	1.729
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
PRE	-.149	.501	-.994	.972
Valid N (likewise)				

**Posttest**

	<u>N</u> Statistic	<u>Range</u> Statistic	<u>Minimum</u> Statistic	<u>Maximum</u> Statistic
POST	21	4	3	7
Valid N (likewise)	21			

	<u>Mean</u>		<u>Std.</u>	<u>Variance</u>
	Statistic	Std. Error	Statistic	Statistic
POST	5.05	.271	1.244	1.548
Valid N (likewise)				

	<u>Skewness</u>		<u>Kurtosis</u>	
	Statistic	Std. Error	Statistic	Statistic
POST	.074	.501	-.968	.972
Valid N (likewise)				

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