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Oral and Silent Poetry Reading: A Reader's Response Study of Robert Frost's  
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## **1. Abstract.**

The thesis examines how reading mode shapes the cognitive and emotional experience of poetry. Three modes are compared: listening to a poet's recorded reading, silent reading and reading aloud. The study aimed to determine whether reading mode functions as a meaningful cognitive variable in poetic interpretation, influencing emotional engagement, inner prosody activation, aesthetic evaluation, and text comprehension.

Two experiments were conducted with Upper-Intermediate English learners. Experiment 1 compared a listening group and a silent reading group (n=10 each) using Frost's "Stopping by Woods on a Snowy Evening." Experiment 2 compared silent reading and reading aloud (n=15 each) using Poe's "Annabel Lee." Data were collected through structured questionnaires and analysed descriptively.

Results indicate that listening and reading aloud enhance emotional and prosodic engagement, while silent reading produces stronger comprehension and retention. Reading aloud, unlike listening, does not impair semantic understanding. The central hypothesis was confirmed: reading mode is a significant cognitive variable that shapes poetic reception differently across affective, prosodic, and analytical dimensions.

Keywords: oral poetry reading, silent reading, inner prosody, reader response, poetic reception, reading mode, cognitive variable.

## **2. Introduction.**

I chose this topic for the study because I am interested in literature, particularly in poetry. This topic corresponds to my personal areas of interest and I would like to conduct my own research. Often, reading literature both silently and aloud, I notice differences in comprehension and the way I perceive the text. When thinking about the differences between these two modes of reading, the answer was pretty obvious to me. At first, reading aloud seemed to me more preferable for deep reading, since it takes time to pronounce each word and does not offer a faster pace as silent reading does. Reading aloud is also a great choice when I want to feel the poem's rhythm, rhyme, pauses and meter. It brings the poet's voice as if it is present at the moment of reading. Meanwhile, silent reading seemed to me a good option for skimming, since you can omit words or phrases your brain classifies as not worth attention. In the case of poetry, it does not provide that deep feeling of the text, since you do not vocalise it. Since I would like to make as much complex research as possible, I decided to add listening as another mode of engaging with poetry. I quite rarely use it, but as it will be seen further, it provides its own interesting findings into how we perceive poetry.

The object of this study is the process of reading itself. This study examines how readers construct the meaning, relying on their own background and reading experience. Also, attention is paid to emotional engagement, aesthetic evaluation, cognitive load and memorability.

The subject of this research is readers' responses to poetry in three different modes of encountering a poetic text. For silent reading, the separate phenomenon of inner prosody is studied, since it is an unavoidable part of this process.

The working hypothesis is centred around modes of reading and states that they function as an important cognitive variable. It is obvious that each mode of encountering the poetry feels different, but it is not discussed how and whether it really influences the way we perceive the text. Also, the working hypothesis applies that listening, reading silently and reading aloud provide different intensities of emotions when encountering the same poem. Particularly, it is expected that reading aloud intensifies emotional response. Meanwhile, silent reading provides better comprehension and memorability. It brings more vivid imagery, too.

The main goal of the study is to define how different modes of reading influence the reader's response. Specifically, to check whether they help to feel emotions intensely, comprehend a text better, make a poetic form easier for perception, increase or decrease a cognitive load or feel an inner voice.

This study includes two experiments and each one has its own specific objectives. Experiment 1 aims to identify differences between listening to the recorded poem reading and reading silently. Experiment 2 aims to compare silent reading and reading aloud within several main variables to prove or disprove the main hypothesis. This study also provides a synthesis of findings across two experiments and considers pedagogical applications.

For research material, we chose two poems: "Stopping by Woods on a Snowy Evening" by Robert Frost (1923) and "Anabel Lee" by Edgar Allan Poe (1849). They were chosen due to several reasons. First, both poems are emotionally appealing and they carry different registers of emotions. "Stopping by Woods on a Snowy Evening" carries the calmness and loneliness of a snowy evening, describing the landscape and diving into the emotions of the main character. "Anabel Lee" carries grief, love, devotion, telling the dramatic story of love. Second, both poems are well-suited for the language proficiency of participants, so the results can be objective. Third, they have a comprehensible rhyme scheme and repetitions, which intensify emotional response. An additional reason for choosing "Stopping by Woods on a Snowy Evening" for Experiment 1 is the availability of the recording in good quality, which made it possible for participants to listen to it. For experiments, two questionnaires were designed and they were the main material for scientific data analysis. Each questionnaire contains Likert-scale items and open-ended questions, which will be presented further in this study. In Experiment 1, 20 participants took part, divided into two groups of equal size. For Experiment 2, 30 participants were invited, divided into two groups of 15 each. So, in general, 50 responses were analysed and presented in this research.

The main research methodology of this study is empirical, questionnaire-based in particular. We chose it due to the ability to design the questionnaires for

a specific study. It provides an opportunity to evaluate the items needed exactly for each experiment. What is more, they provide a subjective reader response individually and systematically. Speaking about separate parts of the questionnaire, the Likert-scale, as a main one, serves as a basis for quantitative comparison across groups and all quantitative data of this research is based exactly on these responses. Open-ended questions create opportunities for more complex and personalised responses from the participants. Besides, descriptive statistics with mean scores and percentages for each item were used. It provides a more detailed and clearer picture of results.

All the data was linked and explained within the main theoretical frameworks, such as reader-response theory, cognitive poetics, psychopoetics and inner prosody research. Reader-response theory provides the foundation claim that the meaning is constructed during the process of reading and the change of the reading mode changes the meaning directly. Cognitive poetics, along with psychopoetics, offer the conceptual frameworks for analysing the interaction between cognitive and affective processes that take place during literary reading. The phenomenon of inner voice supports one of the main hypotheses in the study, stating that silent reading creates the inner phonological representation of the text that makes it not completely silent.

The research sticks to the traditional structure for academic works. The Theoretical background dwells upon the main studies of readers' response to subvocalisation during reading and the cognitive processes reading involves. The Methodology section is about practical stages of the research, showing the potential of the research object with detailed argumentation. The Result section is about what the findings of two experiments mean. And the last part, Discussion and conclusions, discusses the reason behind proving or disproving the working hypothesis. This section also discusses the prospects and further directions for research on the same or interlinked topics.

### **3. Theoretical background.**

#### **3.1. Introduction to the theoretical framework.**

This research is based on an interdisciplinary theoretical framework, which incorporates theoretical background from linguistics, phonetics, phonology, cognitive poetics and reader-response study. These disciplines together provide a methodological basis for comprehension of how readers perceive and interpret poetic texts. In recent linguistic research (van Peer & Chesnokova, 2024), reading is considered a complicated interaction of language processing, cognitive interpretation and emotional engagement. The reader takes an active part in meaning construction.

Another research on empirical literary studies (van Peer & Chesnokova, 2024) demonstrates that the analysis of literary reception more and more often combines linguistic approaches with cognitive and experimental methods. That helps scholars to investigate how textual features influence readers' responses.

The meaning of literary text emerges from the interaction between textual structure and interpretative readers' activity.

In this framework, phonetics and phonology become of particular significance in the analysis of poetry. The poetic text is characterised by such sound-related devices as rhythm, rhyme, alliteration and prosody. All these create an aesthetic and cognitive dimension of understanding poetry. Even during silent reading, readers can mentally reconstruct these sound patterns. It demonstrates a close connection between a written language and auditory imagination in the perception of poetry.

According to the psychopoetic framework (Chesnokova & van Peer, 2026), the perception of poetry includes dynamic interaction between textual structures and the reader's response. So, sound patterns and rhythmical organisation are important elements of the high aesthetic and emotional experience of the reader.

Johnson-Laird et al. (2022) offered a model which explains the emotional influence of poetry through the concept of mental simulations. Their research proved that readers construct mental models of situations which are described in the fiction texts they were reading. This allows them to imitate events, experiences and emotional states during the reading. According to the authors (Johnson-Laird et al., 2022), understanding of poetic language often requires additional interpretive efforts, since poems often use figurative language and rhetorical devices. They make their meaning less transparent than ordinary prose. This interpretive process simulates cognitive interaction and provides the emotional intensity of the poetic experience.

### **3.2. Reader-response theory.**

#### **3.2.1. Reader as a co-creator of meaning.**

Reader-response theory represents one of the major approaches in modern literary studies. It claims that the reader is a co-creator of textual meaning. Earlier formalist approaches considered literary work as an independent object. Reader-response scholars argue that meaning emerges through the interaction between text and its reader. The research on reader-response theory (Spirovska, 2019) states that a literary work exists as an empirical process, which unfolds during the act of reading. A reader interprets and reconstructs the text based on personal knowledge, cultural background and emotional responses.

The theoretical basis for the reader-response theory was largely established by Wolfgang Iser and Stanley Fish, whose works shifted scientific attention from the text itself to the reader's experience. Wolfgang Iser (1978) created the concept of the "implied reader", suggesting that literary texts are structured in a way that they predict and guide certain interpretive activity. According to Iser (1978), texts contain gaps or undefined elements that invite readers to take an active part in constructing the sense during the reading process. The meaning of a literary work emerges through the dynamic interaction between the textual clues and the interpretative imagination of the reader.

Stanley Fish (1980) proposed a different but complementary viewpoint by offering a concept of interpretive communities. Fish argued that readers interpret text within socially shared interpretative frameworks. As it was stated in Fish's theory (1980), the meaning of literary text is created with the help of interpretative strategies which readers acquire within specific cultural or academic communities. So, interpretation is formed by historically and socially conditioned conventions that govern the reader's response to the text.

In the context of poetry, this theoretical framework becomes particularly relevant. Poetic texts often rely on symbolic language, ambiguity and sound patterns that require an active interpretative part of the reader. This means that the reader becomes a co-creator of poetic experience. They reconstruct images, rhythm and emotional variations during the interaction with the text.

### **3.2.2. Affective and interpretative dimensions of poetry.**

The reader-response approach points out that literary interpretation is closely connected with the emotional engagement of the reader. Poetic language consists of rhythm, sound patterns, imagery and concise meaning and it stimulates cognitive processing and affective responses. Emotional reactions are fundamental in the formation of interpretation and aesthetic evaluation of poetic texts.

Johnson-Laird et al. (2022) presented a study which investigates how poetic texts evoke emotions with the help of cognitive simulations. As the authors claim, poetry produces emotional reactions because of free basic mechanisms. First, readers construct mental models of the semantic content of a poem. It can evoke emotions similar to those that appear during the reading of stories or imagining real events. Second, prosodic elements such as the rhythm, rhyme and meter trigger mimetic simulations which influence emotional state. Third, readers realise their engagement with the poetry, which can evoke aesthetic emotions connected with artistic evaluation and reflection. These processes demonstrate that emotional reactions are a part of interpretation.

In recent years, researchers such as Scapin (2025) have found that there have been inconsistent results concerning the issue of whether or not the act of reading literary works improves an individual's ability to empathise with others. The term "foregrounding" refers to those aspects of a piece of writing that diverge from everyday usage. These may include metaphors which are used infrequently, words whose frequency is lower than usual, non-standard grammar and/or syntax use, and/or repetition of structure and/or idea. This research found that while all participants read and responded to the same literary work at different levels of processing, the depth of processing of foregrounded linguistic elements varied among individuals. Also, when readers processed foregrounded material at a greater depth than others, it resulted in a higher degree of emotional identification with the characters in the stories.

Another important area of study concerns the neurophysiological basis of emotions associated with poems. A study in the field of neuroaesthetics

(Wassiliwizky et al., 2017) shows that listening or reading poems activates neural circuitry in the brain and provokes powerful emotional responses such as goosebumps or chills. The study claims that poetic language can stimulate emotional reactions compared with those which can be elicited by music, but with different neural mechanisms. This provides further evidence of the potential for poetic language to be used as a highly effective source of stimulation of emotion. These studies also provide evidence that emotional involvement is a major component of literary experience.

Chen et al. (2019) used fMRI (functional magnetic resonance imaging) to find out what brain regions are active when people appreciate different kinds of poetry. The researchers tested how well readers could imagine a scene from a poem using their brains' ability for sensory perception and mental imagery. They also tested how well readers could use logic to understand concepts and ideas in a philosophical poem. Somatosensory areas of the brain (left postcentral gyrus), which are involved in the perception of sensory information and imagining scenes, were equally active during both imaginative and philosophical poetry reading. The individual differences in the participants' capacity for imagination when reading imaginative poetry also influenced brain activity in these areas of the somatosensory brain regions. In other words, the level of somatosensory activity was associated with how vividly the participant was able to imagine things. Brain regions responsible for semantic processing (left middle temporal gyrus) and logical reasoning (left insula) were active at higher levels of activity when participants read philosophical poems.

Empirical research in cognitive poetics (Blohm et al., 2021) additionally demonstrates that specific linguistic features of poetry influence emotional reactions and aesthetic evaluation. Studies which examine a reader's eye movement patterns while reading poetry suggest that such elements as rhyme and meter influence cognitive processing and add to the aesthetic perception of the poem. These prosodic models can create a smoothness of processing that increases the enjoyment associated with reading poetic text. It also encourages deeper engagement with the meaning of the poem.

Magyari et al. (2020) examined the relationship between narrative style, mental imagery and reading behaviour by combining eye-tracking with self-report questionnaires. The study compared two types of texts. First is one in which characters actively interact with their environment. Second is text dominated by a descriptive style, in which environments are rendered without reference to human action. Quantitative analysis of word category distributions confirmed that enactive texts contained significantly more verbs than descriptive ones. During reading, participants showed longer fixation durations on words in enactive texts. They also reported greater difficulty forming mental images when reading descriptive texts. The researchers propose that the enactive style demands more imagery processes from the reader. This demand is directly reflected in measurable changes in eye movement behaviour.

Beyond that, experimental studies of poetic language (Menninghaus et al., 2017) claim that stylistic features such as parallelism, repetition and sound patterns boost emotional reactions of the readers. When several poetic devices are combined in a poem, they can greatly intensify the feeling of sadness, joy or aesthetic evaluation that the reader experiences. The results indicate that the emotional aspect of poetry has close ties with the structural aspects of the language used in the poem. Also, stylistic devices are key in the formation of the interpretive experience of a reader.

Billington and Steenberg (2021) conducted the study across multiple designs to demonstrate consistent benefits for readers with depression, dementia and chronic pain. The key cognitive mechanisms identified are reappraisal of difficult experiences and metacognition, that is, the capacity to reflect on one's own thought processes, including how affective and cognitive responses interact. The authors also note that stylistic and syntactic complexity in literary texts may be one of the active ingredients producing these effects, as defamiliarisation forces a qualitatively different kind of attention than ordinary reading requires. The chapter's historical grounding of reading aloud as a communal practice with roots in Renaissance poetics and Victorian reading culture demonstrates that oral literary reading is a revival of a long-established tradition.

The process of interpreting poetry exists as a result of the combination of cognitive processes and emotional responses. Reader response analysis offers a theoretical base for studying the interaction of a reader with poetic text. The key elements of this approach include emotional involvement, expectations and interpretive strategies of a reader.

### **3.3. Oral vs. silent reading in linguistic perspective.**

#### **3.3.1. Historical and cultural context.**

The connection between poetry and oral performance has deep historical roots since text was first created and transferred mainly through oral and performative practices. In many early literary traditions, poetry functioned as a form of collective auditory experience where meaning appears from the text's rhythmic, melodic and prosodic features. Poetic language historically developed in an environment where voice, sound and performance were central components of literary communication.

Van Peer & Chesnokova (2025) state that poetry historically emerged within a social and oral tradition. So, texts were meant to be performed aloud, memorised and recited in communal settings. Silent reading became more popular relatively late, primarily after the development of print culture in the 18th century. This historical shift transformed the way of poetry is perceived, shifting it from collective auditory performance to private visual reading.

The recent changes in culture have demonstrated that there is renewed interest in the oral aspect of poetry, such as poetry readings and slam poetry events that draw massive crowds of participants. Such practices demonstrate that poetry

text maintains a strong connection with voice, sound and social interaction, which are fundamental elements of poetry communication.

The elocution movement in Britain in the late 18th century treated reading aloud as a separate art that needed practice and skill in voice and pronunciation, unlike silent reading. Key figures in this movement argued that an oral reader had to interpret the emotional and rhetorical intentions of a text and render them through performance. Practical guides were produced specifically to train readers in these skills for genteel social contexts. The movement also drew an explicit distinction between communal reading as social performance and silent reading as private intellectual practice, treating the two modes as serving fundamentally different purposes. This shows that the cognitive and experiential difference between oral and silent reading was recognised and theorised long before empirical psychology had the tools to measure it (Mullini, 2018).

Duncan (2018) studied the circumstances that lead to why and how adults in contemporary Britain choose to read aloud instead of silent reading. This study found that adult oral reading was more frequent and more diverse than most people are led to believe based on the typical image of reading as being done silently by an individual. Adults were seen reading aloud individually, to another individual and in groups. These readings occurred to pass information and create a sense of closeness, as well as to engage in religious rituals and entertain themselves. Such actions represent a continuation of historically documented forms of oral communal reading, which have been considered to be obsolete based on literacy scholarship.

Despite the close relationship of contemporary literary culture with silent reading, this way of perceiving texts appeared quite lately. Over many centuries, reading was done aloud, both in public and private contexts, which indicates the intimate connection of writing and speaking. Due to the development of printing techniques and literacy, silent reading has become more common. This type of reading allowed people to perceive texts independently and internally. Still, modern linguistics and cognitive science show that during silent reading, people may mentally recreate the sound properties of the language. As the study by Beck et al. (2021) illustrates, people can produce inner rhythmic representation when reading poetic texts. This suggests that reading silently transforms the auditory dimension into a mentally simulated experience.

This historical shift from oral performance to silent reading is not a complete shift from auditory to purely visual processing. Instead, the auditory roots of poetry continue to influence the reader's perception even when the text is encountered in the context of silent reading.

### **3.3.2. Defining oral and silent reading.**

From a linguistic point of view, reading aloud and silent reading are different modes of text processing. Each involves different cognitive and perceptual mechanisms. Reading aloud requires external articulation of written language, converting graphic symbols to audio speech with the help of vocal

production. In this mode, the reader is clearly aware of the prosodic structure of the text, including such elements as intonation, rhythm, pauses and stress patterns. These influence the interpretation and emotional tone of the text. Since these features are physically reproduced in speech, they can also influence a listener's perception, making reading aloud a more communicative and performative act.

On the other hand, reading silently means the absence of clear vocalisation. Even so, reading silently still involves activation of phonological and prosodic representations on a cognitive level. Linguistic research on the phenomenon of implicit prosody claims that readers mentally imitate prosodic models during the processing of written speech. For example, a study by Kentner et al. (2016) demonstrates that during silent reading, readers activate prosodic cues, such as rhythm and stress patterns, which guide the interpretation of syntactic and discursive structures. These inner prosodic representations help the readers to organise linguistic information and provide the general coherence of textual interpretation.

The difference between reading aloud and reading silently can be described as a difference between external prosody and internal prosodic simulation. In reading aloud, prosodic features are directly expressed through vocal articulation. During silent reading, they are reconstructed internally through cognitive mechanisms, which are connected with phonological processing. According to Chesnokova & van Peer (2026), such inner simulation makes it possible for readers to remain sensitive to acoustic and rhythmic qualities of poetic language, even when the text is not physically vocalised.

### **3.3.3. Subvocalisation in silent reading.**

Reading aloud and silent reading have one common feature and it is subvocalisation. It can be defined as the activation of the phonological representation of words and phrases, which occurs without audible speech. It may also involve hidden articulatory movements or simulation of inner speech. We need it to support linguistic comprehension, rhythmic processing and semantic integration during reading.

In the context of poetry, vocalisation is especially important since poetic texts rely on sound structures such as meter, rhyme and rhythmic repetition. Empirical studies claim that even when readers read silently, they still attempt to reproduce these rhythmic patterns internally. For example, Aryani et al. (2020) demonstrate that readers often engage in rhythmic subvocalisation during processing metrically structured poems. This helps them to keep the poem's temporal organisation and see its style better. This process makes readers mentally reproduce aspects of poems' auditory form, improving comprehension and aesthetic perception.

Foncubieta et al. (2020) were studying the functions of subvocalisation and musical ability in the fluent silent reading of adult L2 learners of Spanish. The main point they made was that silent reading requires a complex combination of the processes involved in the visual and auditory aspects of reading. When we

read silently, our brains transform written symbols into sounds (the 'phonology' of what we have read) through subvocalisation. The researchers found that musical ability was better at predicting how well participants could read quietly than either their phonological awareness or their auditory working memory on its own. It seems that the reading process incorporates an auditory (sound-based) component and a rhythmic (timing-based) one. In this sense, subvocalisation can be thought of as being equivalent to an internal 'voice'. It represents all prosodic features from written words, including melodic contours of phrases, even when there is no external source of sound.

Also, the psychopoetic approach proposed by Chesnokova & van Peer (2026) suggests that subvocalisation functions as a bridge between linguistic form and the reader's experience. With the help of internal auditory images, readers reconstruct elements of the poem's sound structure. This improves emotional interaction and helps with a deeper interpretation of the text. In this sense, silent reading cannot be viewed as a purely visual activity, since it represents a multimodal cognitive process. In these processes, visual decoding, phonological activation and affective response interact simultaneously.

Linguistic analysis of oral and silent reading demonstrates that the distinction between these two modes is based on the degree of auditory processing involved. While oral reading externalises the acoustic features of the language through speech, silent reading internalises them through mechanisms such as implicit prosody and subvocalisation. We need to understand these mechanisms to study poetry effectively, since sound, rhythm and prosodic structure of poetry form an emotional reaction of the reader.

### **3.4. Phonetic and phonological aspects of poetry reception.**

#### **3.4.1. Phonetic features: rhyme, alliteration, assonance, sound organisation.**

Phonetic organisation shapes the formation of the perception of text, since sound patterns add emotional and cognitive processing. Such features like rhyme, alliteration and assonance create structural repetitions, which increase coherence and guide attention of the reader.

As neurocognitive studies demonstrate, affective features of language are encoded in phonological form (Aryani et al., 2020). Acoustic features, such as intensity of the sound, articulation and phonetic composition, can evoke emotional reactions despite the lexical semantics. So, readers can start feeling the emotional tone of the poetic text as soon as they process the sound stage.

Plus, research in computational neuropoetics indicates that emotional evaluation of the language involves interaction between phonological and semantic levels (Jacobs, 2019). Within this framework, the processing of literary text is viewed as a dynamic system. Within this system, sublexical (sound-based) and lexical (meaning-based) features mutually influence the aesthetic experience. In poetry, particularly, phonetic patterns are of the first importance and can change semantic interpretation.

Lea et al. (2021) investigated the function of alliteration to support memory and understanding while readers process poetry. Alliteration resulted in alliterative cues triggering the recall of items with similar sounds to those previously mentioned within a poem. This shows that structural memory mechanisms based on sound and comprehension processes are directly influenced by the use of sound-based devices in poetry to guide memory and comprehension at the sublexical level. Most importantly, this was shown for silent reading and reading aloud. This confirms that the effect of alliterative resonance occurs due to internal phonological processing and is not dependent upon being an externally visible act.

Thus, phonetic features in poetry function as mechanisms which connect sound structure with emotional and cognitive reaction, forming the way in which the text is perceived by the reader.

### **3.4.2. Prosody and rhythm: meter, stress and intonation patterns.**

Prosody and rhyme shape how text unfolds in time and influence comprehension and how we understand that. Such elements as meter, stress patterns and intonation create expectations that guide the reader through the text.

The rhythmical structure influences aesthetic evaluation and emotional interaction. For example, we find metrically regular and rhyming texts more pleasant and easier to process. But when these patterns shift or break, we pay more attention to the semantic meaning. Rhythm functions as a mechanism that shapes the emotional and interpretive experience of the reader.

Tsur (2017) draws together his extensive body of work on the relationship between metrical patterns, rhythmic performance and the emotional qualities of poetry. He distinguishes sharply between emotional contents, that is, what a poem is explicitly about, and emotional qualities, which are the affective textures that rhythmic patterning itself creates in the reader. The study adopts a perceived-effects approach, arguing that the emotional impact of meter and rhythm cannot be reduced to what the poem says and arises from how it moves, where stress falls, how lines are grouped and how delivery style interacts with the underlying metrical template. The author identifies several phenomena that demonstrate this: convergent and divergent poetic styles, the contribution of meter to a dignified quality in verse and the emotional effect of stress maxima in metrically weak positions. The study also examines what he calls hypnotic poetry, in which metrical regularity produces a kind of lulling effect independent of semantic content.

Xue et al. (2025) conducted a quantitative experimental analysis to investigate how the combination of formal structural features and language would affect the reading responses from EFL students. Learners viewed native language poetic verses with a versified format rated higher for imagery and beauty compared to either the paragraphed version or the L2 versions. The versified version created a greater emotional arousal rating. Also, native language versions received higher rhythmicity ratings. The readers read the L2 versified texts at a

faster rate than the same L2 texts in a paragraphed format. This indicates that even when using a foreign language, formal structures can help in fluent reading processes.

The research by Henrich & Scharinger (2022) employed EEG to determine if the listeners' brains generate prosody based on expectations of rhythm. Also, they studied whether their reactions would differ depending upon whether an expected syllable was removed from a trochaic or an iambic structure. Their results demonstrated that omission in the first syllable position resulted in both greater amplitude and timing differences for trochaic compared to iambic patterns. The authors concluded that, as part of predictive processing, the ability to predict rhythmic expectations of metered speech is critical, especially when those rhythmic expectations match the listener's preferred foot type.

Prosody acts differently during silent reading and reading aloud. During oral reading, rhythm and intonation are realised externally, making them directly perceptible. During the silent reading process, we modulate them internally and that means that their realisation can vary across readers.

### **3.4.3. Orality and auditory imagery.**

The poetic perception is tightly connected to auditory imagery, which is the ability to internally imitate the sound in the absence of external auditory input. Unlike the prosody or inner speech, auditory imagery refers to the mental reconstruction of acoustic experience, including voice quality, rhythm and sound texture.

Silent reading of poetry systematically evokes auditory images of the text, which is part of emotional interaction and aesthetic experience (Pitur et al., 2025). The internally-generated sound representations are a key part of how readers understand poetic language. Studies have revealed that those readers who generate greater quantities of vivid auditory imagery will generally respond emotionally to poetry at a higher level.

Auditory images appear to function as a modality-specific form of mental simulation. As it was shown in recent meta-analytic studies of mental imagery, auditory imagery activates neural systems associated with actual auditory perception. They demonstrate that imagined sound has common functional mechanisms with actual hearing (Boccaccio et al., 2024; Van Caenegem et al., 2024). This supports the view that reading, especially literary reading, involves processes of sensory modelling that influence the vividness of the experience.

The relevance of auditory images becomes particularly obvious when comparing different modes of reading. Reading aloud provides external auditory input, while silent reading relies on internally generated sound representations (Kristiansen et al., 2024). Of course, the lack of external sound does not mean that there is no sound experience at all. Silent reading often requires the reconstruction of the voice and sounds by the reader himself and this can vary from one person to another.

Studies of populations with reduced auditory imagery abilities provide another viewpoint on auditory imagery. For example, people with weaker auditory imagery report less vivid representations during reading, but they can still experience emotional interaction through alternative cognitive ways (Pişur et al., 2025). This implies that auditory imagery is beneficial for poetic experience, but not really required.

So, auditory imagery links reading aloud and silent reading. Reading aloud externalises the sound, reading silently internalises it. The reading process turns into a quasi-auditory experience. The perception of the poetry is fundamentally multisensory and includes interaction between linguistic form and imagined sound.

### **3.5. Lexical and semantic aspects in poetry reading.**

#### **3.5.1. Lexical choice and imagery.**

Lexical choice is important for the formation of readers' experience of poetry, since separate words serve as triggers for mental images and perceptive simulation. In comparison with everyday language, poetic vocabulary is often characterised by a high degree of specificity and sensory detail, which affect the construction of vivid cognitive representations.

As Bolens (2023) demonstrates in the research based on cognitive understanding, literary texts evoke sensorimotor simulations, allowing readers to mentally reproduce the perceptual experience described in the text. These simulations involve the activation of perceptual systems, connected with movement, vision and sensation. It also suggests that meaning in poetry is partially constructed through experience.

Yuan & Tu (2022) explored whether mental imagery and emotional responses occur during classic Chinese poem reading. In this study, bilinguals read original Chinese and translated English versions of those poems. The results showed that there were differences in the ability to form mental images based on each version and the cognitive strategies employed in translating each version. Mental imagery was elicited from culturally-specific words, which evoke emotions dependent upon the degree of cultural specificity associated with each word. This result indicates that mental imagery triggers emotional responses associated with poetic imagery. And it is influenced by the cultural associations of specific words used within a poetic work. This research illustrates that mental imagery processes employed while reading poetry involve active cognition. It includes the visual characteristics of language in a text and an individual's own cultural background.

The lexical items in poetry may serve as cognitive cues for activating conceptual networks. These words, associated with specific sensory dimensions such as vision, touch or feelings, can lead readers to form elaborate imagery going well beyond the plain meaning of words in a poem.

Accordingly, lexical choice in poetry can be viewed as a mechanism that transforms linguistic input into empirical images and overcomes the gap between language and perception.

### **3.5.2. Semantic density of poetry.**

Semantic density, or how many layers of meaning can be packed into a small amount of text, is a characteristic feature of poetic language. Poets achieve this by employing such strategies as metaphor, polysemous words and symbol. So, usually each word or phrase conveys a multitude of meanings and interpretations at once.

Conceptual metaphor helps a reader to conceptualise abstract terms with empirical data from more concrete conceptual domains (Rasse et al., 2020). Poetry has metaphorical representations that are more complex and less literal than common usage of metaphor in everyday language, requiring the reader to do more cognitive processing for interpretation.

Extended metaphors will create an even greater cognitive burden for the readers. A metaphor that spans across an entire poem is going to provide an entire semantic structure that the reader will need to keep track of and revise as they read through the poem (Putri & Siahaan, 2024). The reader will need to hold multiple interpretations at one time. This will cause additional cognitive load and increase interpretive complexity.

EFL learners' aesthetic judgments of metaphorical imagery in poems were studied by Calafato (2025). The results demonstrate that when using metaphor as a stylistic element, students better understand the deeper emotions expressed in literature and perform higher on all comprehension assessments. This also suggests a comprehensive instructional model where metaphor is used to teach and develop aesthetic-stylistic skills. The use of such a strategy may become the basis for an efficient teaching technique. It may help to develop authentic aesthetic responses to poetic metaphor and improve comprehension.

Ambiguity functions the same way as semantic density. While a poem can have many different possible meanings, this will not necessarily make it easy for readers to find their own. The ambiguity of the text will keep the reader engaged and interested in reading more. Because there are multiple ways to interpret a poem with ambiguity, none of which gives a complete or final interpretation of the text. This is one area of study within reader response theory.

### **3.5.3. Interaction of sound and meaning (“sound symbolism”).**

The interaction between sound and meaning forms an important dimension of poetic language, which is called by some scholars "sound symbolism" or "phonological iconicity". This phenomenon refers to a non-arbitrary connection between phonetic form and semantic content in which particular sounds are connected with specific meanings or emotional qualities.

Reading and processing poetry involve simultaneously incorporating phonological and semantic information by readers. Instead of treating these

different dimensions of language separately, readers use sound-based patterns to determine what they think the poet intended when writing the poem.

Besides, studies in cognitive aesthetics also show that meanings of poems often develop through iconicity, where formal features of the text remind or reflect its content (Okonski, 2021). For example, if a poet is writing with soft sounds, it may create calming feelings in the reader. On the other hand, if a poet is using harsher or more sudden sounds, those will produce feelings of anger or even discomfort. This type of correspondence between sound and meaning enhances fluency processing and emotional impact

Freeman's (2020) idea is that a poem's success depends on how it enacts its own experiences. She has proposed a theory of poetic iconicity that provides four ways through which poems can enact their experiences: semblance, metaphor, schemas and affect. Semblance is related to the ability of poetry to represent something versus describe something. Metaphor is an active cognitive process that combines sensory and conceptual domains, allowing readers to form new understandings. Schemas are pre-rational bodily responses that poetic language evokes in the reader. Affect is the common thread that binds all three of these processes together. Her view changes the focus from what a poem says to what a poem does, focusing on the reader's embodied experience when they receive a poem as opposed to seeing it as secondary effects of how readers interpret the semantics.

Dreyer and Pulvermüller (2018) conducted their research using an event-related fMRI approach. Participants were asked to simply passively view abstract emotional nouns, e.g., "disgust" and "love," abstract mental nouns, e.g. "thought" and "logic" and then concrete action-related words from the food and tool categories. The researchers investigated whether the sensorimotor regions of the brain (which are activated when we are processing concrete action-related words) have a similar effect on how abstract semantic categories are processed. Their findings indicated that while the majority of the activation was located in areas traditionally associated with motor functions (e.g., the mouth region), the data did show that face motor areas were specifically involved in the processing of mental nouns. More importantly, the patterns observed were very similar to those they had previously documented for concrete face-related action words. In conclusion, it can be said that sensorimotor systems are key in the processing of at least some abstract categories than many would suggest through classical amodal theories. This finding supports the claim made in the current study's theoretical framework that abstract emotional language in poetry is not processed via a purely symbolic or amodal manner. It follows that viewing words such as "grief," "devotion" and "nostalgia" will likely cause activation within the same sensorimotor networks as those responsible for the embodiment of the experience described by those words. This provides neurobiological support for the claim that the physical and cognitive dimensions of reading cannot be separated when considering the embodied dimension of the process.

Because poetry emphasises phonological form so much, there are many examples of sound symbolism. Unlike prose, which does not use phonetic models to help readers interpret text, poetry uses these models to assist readers in understanding poems. As a result, meanings within poems are formed from relationships among conceptual content, structural elements and sonic components.

So, the connection between sound and meaning is one that supports cognitive processes and aesthetic experiences and brings attention to the multi-dimensional characteristics of poetic language.

### **3.6. Cognitive mechanisms of poetry reception.**

#### **3.6.1. Auditory imagination and mental prosody: “mind’s ear” during silent reading.**

Cognitive processing of poetry, especially in the context of reading silently, includes complex interaction between perceptive, linguistic and imagery mechanisms. It offers readers the opportunity to reconstruct the acoustic dimension of language without external auditory input.

Auditory imagination refers to the ability to generate auditory experience without external stimulus. The auditory aspect of text can create additional semantic and/or emotional effects, leading to an active interaction between the structural aspects of the text and its content. In the context of reading, this process encourages readers to “hear” language in their minds, activating phonological patterns, rhythm and intonation as a part of comprehension. Aryani et al. (2020) described in an empirical study of the relationship between sound and meaning that phonological features of the language are closely linked to affective and cognitive evaluation, where sound patterns are likely to influence interpretation. This suggests that ordinary imagery is an important part of how linguistic meaning is constructed. This is especially crucial in texts where sound structure goes to the foreground, such as poetry.

The concept of mental prosody is tightly connected with auditory imagination, which refers to internally formed patterns of rhythm, stress and intonation that accompany silent reading. Unlike the explicit prosody in spoken language, mental prosody implicitly guides the temporal organisation of language processing and supports syntactic and semantic interpretation. As it was shown in studies of implicit prosody (Webman-Shafran, 2018), readers systematically impose a prosodic structure on the written text, even in the absence of vocalisation. They use internally formed intonational patterns to support parsing and comprehension. This indicates that silent reading involves active reconstruction of prosodic information.

In the poetic text, the role of mental prosody becomes especially evident due to the structured nature of rhythm, meter and sound repetition. Unlike prose, poetry relies on structural sound organisation, which requires from the reader more intensive interaction with phonological features. From the point of view of cognitive poetics (van Peer & Chesnokova, 2025), this interaction reflects the

principle of phonetic iconicity, according to which sound patterns directly influence the construction of meaning. The sound structure of the text can change or even generate semantic and emotional effects, shaping dynamic interaction between form and content. This viewpoint confirms that auditory imagination and mental prosody are vital for the aesthetic experience of poetry.

Also, other researchers have studied the relationship between the types of reading experiences (i.e., what kind of image does the reader get when they read?) and the level of auditory imagery. The authors have compared how people experience them while reading orally and silently (van Peer & Chesnokova, 2024). The research proved that even when people were silently reading, they were much more aware of rhythmic structure, rhyme schemes and other sound-based features of a poem. This increased awareness occurs as a result of internal simulation of sounds that compensate for the lack of actual articulated spoken words while a person reads. The auditory or acoustic aspect of poetry is reconstructed through cognition by readers when they are reading their poems out loud and when they are silent-reading.

So, auditory imagery and mental prosody are interconnected cognitive methods that help readers perceive poetry as a sound-structured composition. They provide the reader with a way to combine phonological (sound), semantic (meaning) and affective (emotional) elements together.

### **3.6.2. Emotional response: how sound and rhythm activate emotional schemes.**

The emotional response to poetry is a complex cognitively-affective process that emerges as a result of interaction between perceptive simulation and interpretative activity. Unlike purely informational texts, poetic language is intentionally organised to evoke emotional interaction. This effect is largely mediated by the interaction between sound, rhythm and meaning. In this context, emotional response cannot be reduced to only the semantic content of the text. It is shaped by how linguistic form structures the reader's experience over time.

Alongside with phonological influences, emotional reaction in poetry is formed by the cognitive processing of aesthetic form. It includes rhythm, repetition and structural regularity. The study of aesthetic evaluation shows that emotional interaction is tightly connected with the dynamics of processing, with patterns that are predictable and varied, enhancing readers' experience (Obermeier et al., 2016). In order for poetic structure to function appropriately, it is vital to have an appropriate level of both the poet's expectations (i.e., their use of rhythmic repetition) and deviations (i.e., the poet's use of variation or irregularities in rhythm). As such, a reader experiences emotion through the content of the poem and its temporal organisation.

Contemporary cognitive poetics research argues that literary reading involves a complex range of emotions, including positive and negative emotions. In turn, this results in a "paradoxical" aesthetic experience when reading a given piece of literature. This particular paradigm has been found to occur most

frequently within poetry due to the density of semantic elements within poems, combined with the potential for multiple emotional interpretations via symbolism. The concept of emotional granularity relates to the idea that individuals are able to distinguish between subtle variations of emotional states. Reading poetry and other forms of literature leads to increasing one's capacity to identify nuances of emotional states, thereby promoting readers to engage in an interpretative manner regarding these emotionally charged configurations (van Peer & Chesnokova, 2025).

Babiloni et al. (2021) compared neurophysiological and behavioural patterns among literature students and non-literature students in response to three stanzas of Dante's *Divine Comedy*. To assess these differences, the researchers employed self-report questionnaires measuring the participants' tendencies toward cerebral approach-withdrawal and their level of cognitive effort. The primary behavioural findings support a prediction made by processing fluency theory. Specifically, for the non-literature group, appreciation and liking were associated with both recognition and content recall. No such association occurred within the literature group. Results of physiological tests showed that there was more skin galvanic response in non-literature students. Galvanic skin response (GSR) is an indicator of the level of activity of the autonomic nervous system and is usually associated with emotional response. Literature students had increased brain work in response to three stanzas.

Morton & MacLeod (2023) found that the vividness of mental imagery was positively correlated with the intensity of an individual's emotional response. Specifically, their systematic review and meta-analysis examined how vivid episodic memory for past events compares to episodic future thinking as both are types of mental imagery. The primary result showed that individuals reported experiencing past events as more vivid than they could imagine future events. This greater vividness did not correspond to a difference in the degree of positive or negative emotions produced by these two different mental imagery conditions. Future event imagination elicited more positive emotion than past memory recalled, regardless of lower levels of vividness. The authors (Morton & MacLeod, 2023) conclude that while vividness can provide some information about a person's level of emotional experience, it does not allow for the prediction of the extent of an individual's affective reaction.

The study conducted by Chen and Wang (2025) studied how the use of various sensory input channels and types of contextual background information can influence readers' emotional connection with classical Chinese poetry. Results revealed that both visual presentation and a combination of visual and visual-auditory modalities produced greater levels of emotional resonance than auditory modality alone. In addition, the use of background information (both music and image) resulted in increased levels of emotional resonance and, in terms of total levels of emotional resonance, presented additive effects when paired with specific sensory modalities. Based on these results, there are no

singular pathways for establishing emotional connections with poetry. Such connections depend upon the interactions among multiple sensory inputs and contextual information.

Conca et al. (2021) used a passive reading task with fMRI adaptation to investigate whether different categories of abstract knowledge have distinct neural correlates. Participants read words belonging to abstract categories (emotions, cognitions, attitudes, human actions) and concrete categories (biological entities, artefacts), while their brain responses were recorded. Different portions of the left anterior temporal lobe responded selectively to abstract and concrete concepts. Emotions and attitudes are specifically adapted to the left middle temporal gyrus, while concrete items are adapted to the left fusiform gyrus, suggesting that emotional abstract concepts have their own dedicated neural processing regions rather than relying on general-purpose semantic systems. This study concludes that some categories of abstract knowledge, particularly emotions, have specific brain correlates corresponding to the semantic dimensions most relevant to their representation.

In sum, emotional response in poetry is a multilevel cognitive and affective process, in which phonological structure, temporal organisation and interpretive activity interact, shaping the readers' experience. Instead of being a secondary result of comprehension, emotions represent a central component of how the poetic meaning is constructed and perceived.

### **3.6.3. Interpretative strategies.**

The interpretation of poetry includes a range of cognitive strategies, which help readers to construct the meaning from the texts, which are characterised by semantic density and ambiguity. In contrast to a more straightforward form of discourse, poetry requires from readers an active part in meaning construction, integrating different levels of information, including lexical, phonological and contextual cues. These processes are formed as general mechanisms of language comprehension and specific features of poetic form.

As it was discussed in the research on reading and comprehension (Rayner et al., 2016), a reader is continually guiding limited processing capacity and making decisions about what part(s) of the material they will focus upon and how these parts will fit together to create a coherent picture. The interpretative process requires the use of the same types of cognitive resources (such as attention and working memory) that determine the amount of information a person can take in from a given source.

Iwata (2022) investigated how upper-intermediate EFL students actually read and comprehend lexically easy short poems. The focus was placed on the process by which EFL students develop literal comprehension of a poem and develop an interpretation of what the poet intended to convey. The author concluded that even when the language used in a poem was easy for the participants to understand, they still experienced difficulty with developing an interpretation of what the poet intended to express. The researcher indicated that

it is common for EFL poetry readers at this proficiency level to be able to decode words but experience difficulties moving from literal comprehension to inferential or aesthetic comprehension. This study provides evidence to support the theoretical claim that developing poetic comprehension requires different cognitive processes than simply recognising individual words.

Also, poetry reading often uses recursive processing. Recursive processing means that readers go back over previously read sections of the poem based on newly gained information. Using this strategy makes possible the gradual development of meaning, since each section of the poem is initially interpreted, then revised and elaborated upon. The reason why silent reading improves the recursive nature of poetry reading is that silent reading affords readers greater control over the pace of their reading. Also, it makes it possible for them to reread different aspects of a given passage and take a closer look at ambiguous statements and symbols.

The study by Steenberg et al. (2021) uses recorded reading sessions to analyse the way a reader leader in a shared reading practice can influence participants' engagements with literature. As described by the researchers (Steenberg et al., 2021), there are three ways the reader-leader facilitates this. The first step is to pause when they encounter an important part of the text, then read it again out loud. The second step is to create space for participants to provide their interpretations without being directed by the reader or led to a specific interpretation. The study confirms that it is impossible to create any kind of distinctive thinking, such as emergent thinking, through the interpretation done by a single person or the interpretation found in a single piece of writing.

Another mechanism used to guide interpretive processes is prediction. Predictions encourage readers to create expectations about language structure and content. These predictions are based on prior knowledge, context and recurring structures in texts. Although predictive mechanisms can provide a useful framework from which to begin developing an understanding of a poem, poets frequently disrupt an individual's expectations by using irregularities in the syntax or rhythm. But readers have to modify their interpretation and become more engaged in interacting with the text. The repeated process of expectation and revision leads to the complexity and richness of the poetic experience.

Whether the reader is engaged in silent or oral reading, it will affect the types of interpretive strategies employed. This changes the proportion of emphasis placed on either analytic processing (silent reading) or perceptual processing (oral reading). Although oral reading provides less opportunity for cognitive flexibility and internal reflection, it emphasises sound and rhythm through external expression. Silent reading may provide individuals with greater opportunities to consider alternative ways to understand a poem.

So, interpreted strategies in reading of poetry can be understood as a dynamic, multi-level process in which attention, memory, prediction and perceptual modelling interact for meaning construction. These strategies are

important for navigation in poetry language complexity and for transforming linguistic input into a coherent and meaningful experience.

### **3.7. Novelty and research gap.**

Despite the considerable contribution, the analysis of existing research reviews has several important limitations. First, many studies attempt to focus either on cognitive mechanisms such as auditory imagery or memory or literary interpretation without integrating these approaches and a unified analytical framework. As a result, the connection between linguistic form and readers' response remains underexplored.

Second, although the phonological and prosodic aspects of the reading were widely studied, they are rarely analysed in direct relation with semantic interpretation and emotional experience, especially in the context of poetry. These lead to fragmentation of studies, where different levels of analysis are studied in isolation.

Third, comparison between reading silently and oral reading is often limited by general observations regarding comprehension or engagement. It usually goes without a detailed study of how these modes influence the processing of specifically linguistic features such as sound patterns, lexical choice and rhythmic structures.

Finally, a relatively few studies use theoretical findings in the analysis of specific poetic texts. And this would show more clearly how these processes work in practice. This creates a disconnect with theoretical models and the real experience of the reader.

This study overcomes the limitations, suggesting an integrated approach to poetry reading which combines linguistic analysis with cognitive and reader-response perspectives. It explores how phonetic, phonological and semantic features of poetic text interact with cognitive mechanisms such as auditory imagery and emotional processing.

The novelty of the study is realised in several key aspects. First, it suggests multilevel analysis, which connects sound structure, meaning and reader response within a unified framework. Second, it provides a systematic comparison of silent reading and reading aloud. And this gives more information about their influence on interpretative and emotional engagement. Third, this theoretical model was applied to the analysis of the poem as a whole. This increases the empirical base of the present study and provides a connection to practical applications of these findings.

So, the research demonstrates that the study of reading poetry is a complex multimodal process. The linguistic features of the text interact with cognitive mechanisms involved in reading and the interpretations of the reader themselves.

## **4. Methodology.**

### **4.1. Research design and objectives.**

The aim of this study is to investigate how different modes of poetry engagement influence emotional, cognitive and interpretive readers' responses.

For this study, we used a comparative experimental design. This design consists of two separate but conceptually connected experiments. In Experiment 1, we focused on a comparison of listening (auditory exposure) and silent reading. Experiment 2 was to compare reading silently and reading orally. Such a design creates conditions for a broader comprehension of how inner and external realisation of poetic sound influences the perception.

The main objective of the study is to determine how the mode of reading affects the key aspects of poetry perception, including emotional engagement, comprehension, imagery formation, aesthetic evaluation and memorability. Besides, the study aims to investigate the role of inner prosody and auditory imagery during silent reading compared to externally realised sound in oral or auditory conditions.

My study is based on the hypothesis that reading mode has a noticeable effect on how readers perceive poetry. Specifically, when one reads orally, they will experience increased levels of emotional involvement with the poetry, greater recognition of its prosody and improved perceptions of its total aesthetic quality. On the other hand, silent reading results in greater cognitive understanding and memorisation of the poetry. For a more detailed analysis, this hypothesis is additionally improved with the help of a set of sub-hypotheses that are related to emotional, cognitive and perceptive aspects of the reading. Together, these hypotheses form the basis for experimental research and subsequent analysis.

#### **4.2. Participants.**

In this study, the participants were students with an upper-intermediate level of English proficiency. For Experiment 1 the smaller amount of 20 participants was used, who were divided into two groups of 10 students. For Experiment 2, a bigger sample of 30 was used. All participants were non-native speakers of English and had similar educational backgrounds. This helps us to minimise potential variability related to linguistic competence.

The participants were selected based on convenience sampling as they were recruited from university students who volunteered to take part in the study. None of the participants reported that they had read the selected poems, which helped us to avoid bias related to previous exposure or memorisation. On top of that, all participants were instructed to complete the tasks individually. Discussing the answers with any of the other participants was forbidden.

The choice of students with this level of English was deliberate. Such participants have enough linguistic competence to understand poetic texts, while still relying on cognitive and phonological cues during the reading. This makes them especially suitable for studying the role of auditory imagery, prosody and emotional engagement in poetry reception. Also, this level of language proficiency reduces the risk of comprehension difficulties due to linguistic limitations rather than the reading mode.

#### **4.3. Experimental procedure and conditions of data collection.**

The experiments were carefully structured to ensure consistency of our conditions and the reliability of the collected data. Special attention was paid to control of external factors which could influence the perception of poetic texts by participants, such as distracting factors of environment, time constraints and differences in task instructions.

Two experiments were conducted in the classroom under similar conditions. All participants conducted the task in an individual and silent environment. This minimised the influence of external noise and allowed them to concentrate on the process of reading or listening. The experiments were organised during regular academic hours, which guaranteed that participants were in a relatively stable cognitive state of mind and did not experience fatigue associated with late-night work.

Before the start of each experiment, participants were provided with the short standardised instructions, which explained the aim of the task in general terms, not covering the specific research hypothesis of the experiment. This was made to avoid the influence on their answers or creating expectations about the “correct” way to perceive the poem. Participants were informed that they were going to read or listen to the poem and then fill in the questionnaire in which their impressions, emotions and comprehension of the text were described.

In Experiment 1, participants were divided into two groups. The first group listened to the audio recording of a poem while the second group read the same poem silently. The group which listened to the poem reading listened to the recording only once without access to the written text during the listening. This decision guaranteed that their perception relies mostly on auditory input and not visual cues. The silent reading group received a printed version of the poem and had a task to read it at their own pace without vocalising. There were no time limits, but most participants finished the reading within about one time period, which is equal to half an hour.

In Experiment 2, participants were divided into two groups again. One group was reading the poem silently and another group was reading it aloud. The silent reading condition was organised in such a way that each participant had read the poem quietly and not audibly. Such an approach reduces the anxiety of performing and lets participants concentrate on their personal perception. The reading aloud group was audibly reproducing the poem at their own pace and volume range, so it was comfortable for participants.

Immediately after completing the reading or listening task, participants were asked to fill in the questionnaire. This was made without delay to capture their immediate emotional and cognitive reactions, reducing the influence of memory distortion or rational interpretation. The time devoted to completing the questionnaire was enough for thoughtful responses, especially for open-ended questions.

To ensure comparability across groups, all instructions, materials and conditions were as similar as possible in all experiments and the only variable was

the mode of encounter. No additional explanations or clarifications regarding the poem were provided, which makes participants rely purely on their personal interpretative strategies.

Additionally, participants were forbidden to return to the previous items during fill the questionnaire. Such a methodological decision was important for the evaluation of memorability and initial comprehension of the text, since they were not able to re-analyse the text. It also guarantees that responses illustrated the immediate impact of the poem and not a prolonged analytical process.

In general, the experimental procedure was designed to balance the validity and experimental control. Although the conditions simulated a natural situation of reading, the structure of the experiment ensured that they collected data that accurately reflected the influence of reading mode on the poetry perception.

#### **4.4. Research materials.**

For experiments, two poems were chosen. For Experiment 1, “Stopping by Woods on A Snowy Evening” by Robert Frost was used, while Experiment 2 used “Annabel Lee” by Edgar Allan Poe.

These poems were chosen due to their strong phonetic organisation, rhythmic structure and emotional intensity. Both texts demonstrate clear rhythmic patterns, repetition and sound symbolism, which are important for the study of the role of prosody and auditory imagery in poetry perception.

The poem “Stopping by Woods on A Snowy Evening” consists of regular meter and recurring lines, which are expected to produce different effects depending on whether the poem is heard or read silently. An auditory version of the poem was conducted via the audio recording of the speaker reciting the poem aloud. It made it possible for the participants to experience a real prosodic message, like intonation, pauses and rhythm.

The poem “Annabel Lee” was chosen for Experiment 2 due to its emotional meaning and its musical and narrative qualities. The poem includes repetition, rhyme and emotionally coloured words. And this makes it particularly well-suited for the study of differences and emotional engagement, and depth of interpretation in different modes of reading. Unlike Experiment 1, participants in Experiment 2 either read the poem silently or read aloud individually.

Both poems represented in their full original form, without adaptation or simplification. This decision guaranteed the interaction of participants with authentic poetic language and saved the natural phonetic and semantic features of the texts. The use of complete text also gave access to a more reliable measurement of emotional engagement, imagery formation and comprehension.

In both experiments, participants were provided with the poem in written form, while in the auditory condition of Experiment 1, participants listened to a recorded reading. After exposure to the poem, participants filled in the questionnaire, designed to evaluate emotional reaction, comprehension, imagery vividness, aesthetic evaluation and memorability.

The use of two different poems and two experimental plans helped to conduct a wider and more reliable analysis of poetic perception. It also reduces the possibility that the results would depend on specific features of one text. Such a methodological decision boosts the validity of the study and gives more details about how the mode of reading influences their poetic perception.

#### **4.5. Linguistic basis of the experimental material.**

The important component of this study is a linguistic analysis of chosen poetic texts, since phonetic, rhythmic and semantic features are the basis for the formation of readers' responses. As the study is based on the differences between reading silently, listening and reading aloud, it is necessary to explore how linguistic features of poetry influence different aspects of readers' response.

Both poems we selected for the experiments demonstrate a high level of phonetic organisation and rhythmic structure that makes them especially suitable for exploring the role of auditory perception and internal prosody. Poetry differs from other genres because it depends on sound patterns and musicality, which influences the reader's experience. These features are particularly relevant in studies which compare reading aloud and silent reading. They support researchers to observe how externally produced sound differs from internally formed ordinary images.

The first poem, "Stopping by Woods on a Snowy Evening", written by Robert Frost, has a repetitive rhythmic style with a consistent meter, which develops the reflective and meditative mood. The repetition of lines creates a musical effect, especially noticeable when listening to the poem. The repetition of the phrase "And miles to go before I sleep" increases the structural rhythmic element and makes it easier to remember the content. Due to these phonetic elements, the poem is especially suited for comparative listening and silent reading conditions since acoustic presentation enables listeners to experience rhythm and intonation directly.

Also, the poem illustrates phonetic cohesion based on the use of alliteration and sound repetition. Soft consonant and vowel sounds contribute to a calm and meditative atmosphere within the poem. Probably, such sound patterns will influence the perception of emotionality as long as the poem is presented acoustically. The correlation between the sound and the meaning of this poem creates a proper base for investigating how different types of auditory signals influence readers' emotional involvement.

The second poem, "Annabel Lee" by Edgar Allan Poe, is much more strongly organised and emotionally intense in terms of phonetics than the first one. This poem has similar features to the previous one in terms of rhythmic organisation (repetition, rhyme), but they are represented with greater frequency. Repetition of some phrases (such as "Annabel Lee") or rhymes (like "Kingdom by the Sea") increases emotional intensity and improves memorisation. These factors enable an easy comparison of silent reading and reading out loud.

Both poems have very emotive vocabulary and narrative structures and they encourage interpreters to be involved. Narrative structure, together with rhythmic repetition, increases the emotional connection, especially when being read aloud. Internal rhyming and repetition of phonemes create a high level of musicality, which might result in differences in perception depending on whether the reader reads silently or aloud.

Another key aspect common to both poems is their imagery. In “Stopping by Woods on a Snowy Evening”, most of the imagery is visual and refers to landscapes of nature. Unlike “Annabel Lee”, which combines visual imagery with emotional and symbolic elements that can lead to deeper interpretive interaction. These differences between the two poems give access to a broader analysis of how the formation of imagery rises depending on the mode of reading.

The choice of two poems with different emotional tones and phonetic structures provides the methodological design of the study. While the first poem focuses on the calm and reflexive imagery, the second one emphasises emotional intensity and the development of narrative.

So, linguistic characteristics of chosen poems provide an appropriate framework for studying the interaction between sound, meaning and readers’ response. Analysing the phonetic organisation, rhythmical structure and imagery, the study aims to demonstrate how linguistic features lead to differences in emotional engagement and interpretation in different modes of reading.

#### **4.6. Questionnaire design and variables.**

To evaluate participants’ responses to poetry in different modes of reading, two experiments with two structured questionnaires were created. We designed a questionnaire to capture the emotional, cognitive, aesthetic and interpretive aspects of poetry perception. Both questionnaires combined quantitative Likert scale items with qualitative open-ended questions. This makes a deeper analysis of readers’ responses possible. Such an approach with mixed methods provides the comparison of numerical trends between groups and also considers subjective interpretations which were expressed by participants.

The questionnaire we used in Experiment 2 consisted of five sections. Each was designed to evaluate a separate dimension of poetry perception. All items were evaluated on a five-point Likert scale, where participants evaluated their level of agreement or intensity of their experience. The use of the Likert scale enabled participants to express complex responses, which is particularly important during studying emotional and aesthetic reactions to poetic texts. Since poetry often evokes complex and multi-layered reactions, the scale format provided a flexible tool for fixation of subtle variations in perception.

The first section of the questionnaire was focused on emotional engagement. Statements in this section were created to evaluate the intensity of emotional reaction and the general emotional atmosphere perceived in the poem. The participants were asked to think about how intensely the poem influenced them

emotionally and if they felt immersed during the reading. This section aimed to check if reading mode influences the intensity and nature of emotional reaction.

The second section was devoted to aesthetic perception. This part of the questionnaire studied how participants evaluated the aesthetic qualities of the poem. Participants assessed if the poem was musical, expressive or aesthetically appealing. This part was especially important for detecting if reading aloud increases awareness of sound patterns and poetic structure.

The third section is about cognitive processing and interpretation. The questions in this section were aimed to evaluate the clarity of meaning and the level of interpretative effort. The participants were also asked to consider the complexity of the poem and the degree to which they were able to understand its metaphorical language.

The fourth section consisted of open-ended questions. These questions offered participants the opportunity to describe their interpretation of poetry and images that arose during the reading. Questions made it possible to identify common interpretative models and repetitive emotional themes. These qualitative responses were later grouped into categories to support quantitative findings and provide additional details about the reading experience.

The final section of the questionnaire was focused on overall evaluation and general reading experience. Participants evaluated memorability, complexity, personal engagement and general impression of the poem. This section provides an understanding of how different modes of reading influenced the perception of participants in general.

The questionnaire, which was used in Experiment 1, was based on the same logic but was adapted for comparing the conditions of listening and silent reading. The participants again answered using a five-point Likert scale. Plus, in open-ended questions, participants were asked to describe their emotional reactions and the images the poem evoked. These answers were especially useful for studying the role of influence on auditory exposure and activation of the inner voice.

The important methodological difference between the two questionnaires lies in their focus and structure, which were adjusted to the specific goals of each experiment. The questionnaire used in Experiment 1 was designed primarily to compare the auditory influence and reading silently. That is why it paid more attention to such variables as the perception of the author's voice and the intensity of the emotional atmosphere created during listening. In contrast, the questionnaire we used in Experiment 2 was structured for the comparison of silent reading mode and reading aloud, which required more attention to prosodic awareness, rhythmic perception and active interaction of participants with a phonetic structure of the poem. The second questionnaire included a more detailed division of the thematic sections. This difference and the questionnaire design reflect the different aims of the two experiments. Experiment 1 considered the role of external auditory input, while Experiment 2 had a goal to study the influence of self-vocalisation and inner prosody during the reading of poetry.

We defined variables according to the experimental design. The independent variable was the mode of presentation, which included listening, silent reading and reading aloud. These helped us to compare inner and external realisation of poetic sound. The dependent variables were emotional engagement, level of comprehension, image vividness, aesthetic evaluation, memorability and depth of interpretation. These variables were selected since they reflect the key aspects of poetry perception which were identified in cognitive poetics and readers' response studies.

After collecting all their responses, the data were processed with the help of descriptive statistical methods. The number of answers for each item of the Likert scale was calculated and converted into percentage values. Such an approach allowed for clear comparison of groups and detecting dominating trends. Additionally, quality answers on open-ended questions were analysed to find recurring themes and patterns of interpretation. The combination of qualitative and quantitative analysis provided an understanding of how reading mode influences the perception of poetry.

#### **4.7. Data analysis methods.**

After obtaining the data from the questionnaires of both experiments, we analysed it with the help of descriptive statistical methods. The purpose of the analysis was to identify the general trends in responses of participants and to compare the differences between modes of reading without using complex inferential statistics. This approach was chosen due to its explanatory nature of the study. Since sample sizes were relatively small, this does not possible to conduct statistically meaningful testing.

Besides the percentage distribution, for each item and each section of the questionnaire, we calculated the mean scores. They provided a more overall overview of the participants' responses and allowed to compare modes of reading. This data illustrates general patterns in participants' responses and identifies differences between reading silently, listening and reading aloud.

The analysis focused on descriptive comparison rather than influential statistical testing. No claims of statistical value were made as the study was exploratory and based on a limited number of participants. But the results were interpreted from the point of view of general trends and observed patterns, in line with qualitative and exploratory approaches in response studies.

In addition to quantitative analysis, we examined qualitative data from all questions. Particular attention was paid to frequently repeated expressions and references to rhythm/sound. These qualitative observations completed the quantitative results and helped to better understand the participants' reading experience.

The combination of qualitative and quantitative methods supported the use of a mixed methods approach. Quantitative data provided measurable trends and qualitative responses help to explain the nature of emotional and interpretative

differences in modes of reading. Such an approach ensured a balanced and broad analysis of readers' reactions.

## **5. Results.**

This section presents the results gained from two experiments we conducted as part of this study. Each of them studied the influence of reading mode on cognitive and emotional dimensions of perception. In Experiment 1, the auditory exposure to the poet's voice, opposed to silent reading, was studied. Particularly, how it influences emotional engagement, activation of inner prosody, image vividness, aesthetic evaluation, comprehension and memorability of Robert Frost's poem "Stopping by Woods on a Snowy Evening".

Experiment 2 studied the differences between reading silently and aloud as a way of interaction with the poem "Annabel Lee" by Edgar Allan Poe. It focuses on emotional intensity, poetic form comprehension, cognitive load, text comprehension and readers' awareness of their inner voice during the reading process.

In both experiments, we used data collection tools based on questionnaires. These questionnaires included items on a five-point Likert scale and open-ended questions, which allowed for the conduct of combined quantitative and qualitative analysis of participants' responses. The results are presented in sequence, starting with Experiment 1 and ending with Experiment 2, followed by an across-analysis of the experiments. In each experiment, the results are organised by thematic sections corresponding to the sections of the relevant questionnaire. Each section presents the relevant data in a tabular and graphical form, followed by an interpretation of the data.

Taken together, the results of both experiments provide empirical proof of the hypothesis that reading mode functions as a key cognitive variable in poetic interpretation.

### **5.1. Experiment 1. The role of auditory exposure in the activation of inner prosody and emotional engagement.**

#### **5.1.1. Emotional intensity and emotional type.**

The first set of results concerns the emotional intensity reported by participants in both groups, depending on their mode of interaction. The data show a noticeable difference between listeners and silent readers. On top of that, the group of listeners consistently reported stronger and more clearly defined emotional responses.

Regarding overall emotional intensity, 70% of participants in the listening group describe their reaction as moderate or strong. Among the silent readers, this figure drops to 45%. The dominant emotional category reported by the listener group was nostalgia. A great number of the participants (85%) describe their experience as emotionally charged or nostalgic. It is an example of how prosodic and tonal features of the poet can influence the listener's emotions in regard to the poem.

The silent reading group showed more variation in their emotions. Although nostalgia and calmness were also mentioned, participants provided a wider range of emotional responses. Some reported primarily intellectual or aesthetic perceptions rather than deep emotional engagement. Some participants of this group described the experience as “thought-provoking” or “quietly affecting”, which corresponds to a qualitative pattern with lower quantity scores for emotional intensity. This greater diversity of emotional reactions among silent readers points to a difference in the way of how these two ways of interaction function. We can see that listening to the poet’s voice functions as a shared emotional framework that aligns readers’ affective responses. Silent reading provides more freedom, enabling each reader to form a more individualised emotional experience of the poem.

The difference in emotional response between the two groups also shows different cognitive ways, activated by each mode. Listening involves the simultaneous perception of semantic content, vocal timbre, rhythmic delivery and expressive intonation. Together, they create a multi-layered, effective signal. Emotional reaction in this case is created jointly from the interaction between the text and its embodied vocal performance. Silent reading, by contrast, requires the reader to create all prosodic and tonal dimensions, relying on the personal phonological imagination and personal associations. So, in result, emotional experience depends more on individual cognitive and emotional resources, which explains the greater variability observed in this group.

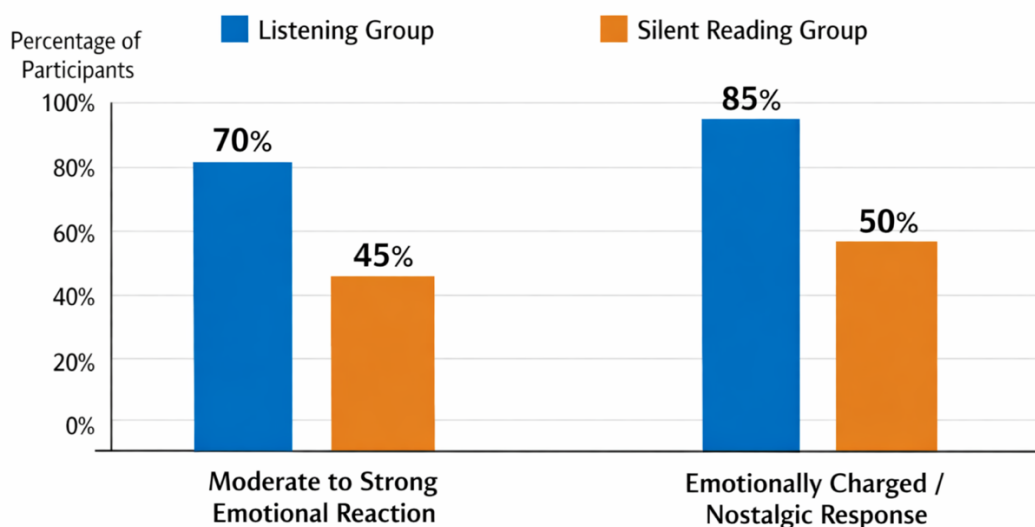
The data presented in Table 5.1 demonstrates that listening to the poet’s voice evokes a stronger and more consistent emotional response than reading silently. At least in the context of this particular poem and group of participants. The 85% rate for emotional intensity or nostalgia in the listening group contrasts strongly with the silent reading group. Figure 5.1 illustrates these comparisons visually and presents the percentage of participants in each group who reported moderate and strong emotional reactions.

*Table 5.1. Percentage distribution of emotional intensity ratings and dominant emotional categories across listening and silent reading groups (Experiment 1).*

<b>Variable</b>	<b>Listening Group (Poet’s Recorded Performance)</b>	<b>Silent Reading Group</b>	<b>Difference / Interpretation</b>
Participants reporting moderate to strong emotional intensity	70%	45%	+25 percentage points in favor of listening group
Participants reporting lower emotional intensity	30%	55%	Silent readers more frequently reported weaker reactions

Dominant emotional category	Nostalgia	Mixed responses (nostalgia, calmness, reflective mood)	Listening created stronger emotional convergence
Participants describing response as nostalgic / emotionally charged	85%	Not dominant / less frequent	Indicates impact of vocal tone and prosody
Emotional response consistency	High	Moderate to low	Listening group showed more unified reactions
Diversity of emotional categories	Low	High	Silent reading produced broader individual variation
Reports of intellectual / aesthetic appreciation	Less common	More common	Silent readers often engaged analytically rather than affectively
Typical qualitative descriptors	“Emotional,” “nostalgic,” “moving”	“Thoughtful,” “quietly affecting,” “calm”	Suggests distinct response modes
Main cognitive mechanism involved	Semantic meaning + voice timbre, rhythm, intonation	Semantic meaning + internally generated prosody	Different processing pathways
Overall conclusion	Listening intensified and synchronized emotional responses	Silent reading encouraged individualized interpretation	Supports hypothesis of modality-dependent reader response

Figure 5.1. Emotional Intensity Comparison Between Listening and Silent Reading Groups (Experiment 1).



The contrast illustrated in Figure 5.1 supports the interpretation of the fact that auditory perception functions as an emotional intensifier in the context of poetry perception. As long as there is a poet's voice in a poem, it will serve as a prosodic foundation for the poet's emotions towards it. This conclusion fits into the overall scope of cognitive poetics and reader response theories. In the case of the listening group, the conditions of perception included a recorded vocal performance that comes with emotional contour, so the poem is presented in a direct and immediately perceptible form. For the silent reading group, these contours should be mentally reconstructed, a process which is, by its nature, more variable and less emotionally homogeneous.

Also, the difference in emotional intensity between the two groups suggests that these two modes create qualitatively different types of emotional experience: one is more immediate and prosodically anchored, while the other is more reflective and semantically driven.

### **5.1.2. Activation of inner voice and inner prosody.**

In the silent reading group, the range of qualitative responses was much broader. Some participants described creating an imaginary voice that felt like their own, a kind of standard reading voice which transferred words through their consciousness at a self-determined pace and with a personal intonation. Others reported awareness of rhythm and cadence without any associated sense of specific voice. Like a sort of disembodied pulse that they could feel but not quite hear. The minority reported that they were not particularly aware of any internal voice at all. Their interaction with a poem was primarily semantic and visual, focused on the comprehension and interpretation of words but not on its sound rhythm qualities. This diversity indicates that silent reading creates a spectrum of phonological interaction. The level of interaction varies for each reader based upon individual differences in ability to recognise sound, reading practices, and cognitive ability. When a listener hears the poet read their work aloud, however, they have a standardised auditory model and the same acoustic reference point as other listeners. Silent reading, in contrast, leaves the activation and character of internal prosody to the individual reader's discretion. In this case, it leads to a much wider range of experience, which reflects the diversity of phonological imagination and reading practice within the group of participants. Neither outcome is inherently superior. The true value lies in the shared, acoustically anchored experience of the listening group and in the individualised self-formed experience of the silent reading group. But these differences have real consequences for how poetry is perceived and perhaps for how it would be taught.

Several participants of the listening group reported that activation of their internal voice extended to a more general heightening of phonological awareness after the listening experience. It is a kind of perceptual afterglow when speech in general seemed more present and alive than usual. Although this observation cannot be quantified from the questionnaire data, it aligns with the theoretical explanation of prosodic priming. It means the influence of strongly rhythmic,

prosodically organised speech temporarily heightens the sensitivity of the phonological system of the listener and makes it more sensitive to the sound qualities of subsequent speech input. If this effect is real and reproducible, it suggests that listening to poetry has consequences that extend beyond the frame of the immediate experience of the poem itself. These findings would have implications for the pedagogical use of poetic performance in the context of language learning.

The data about the activation of the inner voice is generalised in Table 5.2, where the key quantity results alongside qualitative characteristics of dominant patterns observed in each group's responses are presented.

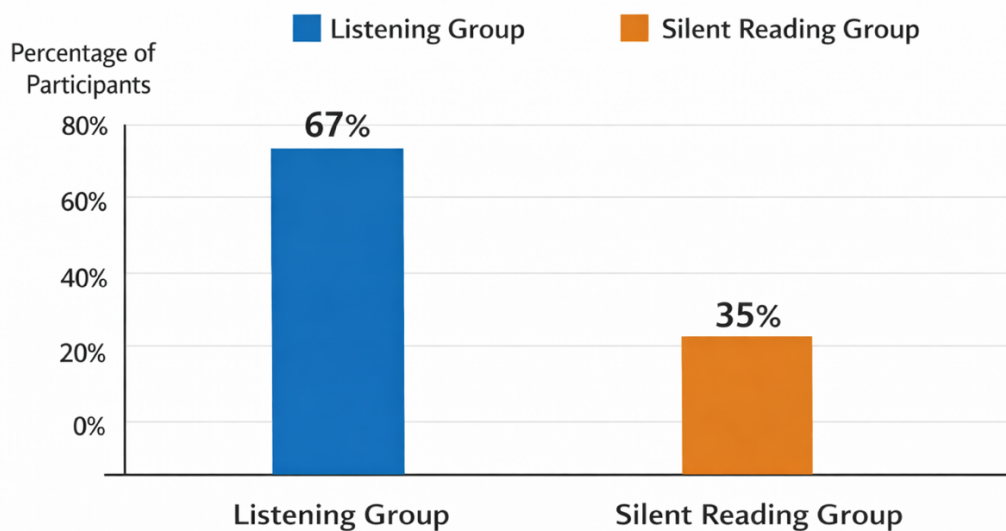
*Table 5.2. Inner voice activation and inner prosody during engagement with Frost's poem (Experiment 1).*

Variable	Listening Group (Poet's Recorded Performance)	Silent Reading Group	Difference / Interpretation
Participants reporting a clear internal voice	67%	35%	+32 percentage points in favor of listening group
Participants <b>not reporting</b> a vivid internal voice	33%	65%	Silent readers less likely to consciously perceive inner voice
Nature of inner voice experience	Recalled poet's voice; acoustically anchored	Self-generated, imagined, or absent	Listening provided external phonological model
Consistency of reported experiences	High	Moderate to low	Listening group responses more homogeneous
Variability of inner prosody	Low	High	Silent reading produced broader individual differences
Dominant source of phonological representation	Auditory memory + retrieval of heard voice	Reader's imagination + internal prosodic construction	Distinct cognitive mechanisms involved
Awareness of rhythm/cadence without specific voice	Less common	Frequently reported	Suggests partial prosodic activation in silent reading
Semantic/visual focus with minimal inner voice	Rare	Present in some participants	Some silent readers prioritized interpretation over sound
Possible aftereffect reported	Heightened phonological	Not reported clearly	May reflect prosodic priming after auditory exposure

	awareness after listening		
Overall conclusion	Listening increased vividness and uniformity of inner prosody	Silent reading activated a spectrum of inner prosodic experiences	Supports theory that silent reading is not fully silent but varies in intensity

Figure 5.2 captures a discovery that has meaning beyond its immediate empirical context in a single visual contrast. The distinction it highlights goes beyond whether or not readers experienced a voice in their thoughts when interacting with a poem. The listening group, which was inspired by the actual performance they heard, largely perceive the poem as a sound event that continues to echo internally. The silent reading group, constructing their experiences just from the page, reached this sound dimension with far less consistency. Silent reading, for a great number of readers, seems considerably quieter than the theoretical framework might predict and considerably quieter than a prior auditory encounter with the same poem.

*Figure 5.2. Inner voice activation. Comparison between groups (Experiment 1).*



*Clearly imagined the author's voice*

### 5.1.3. Personal connection and resonance.

The reader can be moved by a text and still perceive it as something that happens at arm's length, aesthetically powerful, perhaps even beautiful, but not entirely personal. This difference matters and the data from Experiment 1 show that two modes of engagement give extremely different results when it comes to the more intimate dimension of perception.

Among participants in the listening group, 60% describe the poem as a personal resonant. In the silent reading group, this figure dropped to 35%. A gap of 25 percentage points almost exactly illustrates the fact that personal resonance

and emotional engagement are closely linked. Each supports the other under favourable conditions and both are increased in this case by the presence of the poet's voice.

The phenomenon of listening to the voice that makes the poem more personally meaningful is not clearly explained. The most possible answer is connected with the interpersonal register activated by vocal performance. The reading of the printed poem is, by its nature, a private act of decoding between the reader and the text without the presence of a third party. Listening to the poet who reads the poem presents something from the mental difference like another person, audibly present, who makes themselves vulnerable for the active performance. This presence shifts the position of the reader from observer to addressee. The poem stops being the object of study and becomes something closer to communication directed towards a listener. Some participants of the listening group pointed out that the voice made the poem be perceived as a personal communication. One of the participants reported that they found that they were "being addressed" rather than "spoken to". This subtle difference in phrasing reflects something really important about how auditory performance changes the phenomenology of poetic perception.

The distinctive vocal manner of the poet increases this effect. The delivery is measured and conversational. When a voice sounds like it belongs to a real person who comes through real feelings, listeners are more likely to reflect these emotions in their own experience. The themes of the poem are broad enough to find resonance in almost every adult who has ever felt the conflict of what they want and what they ought to do.

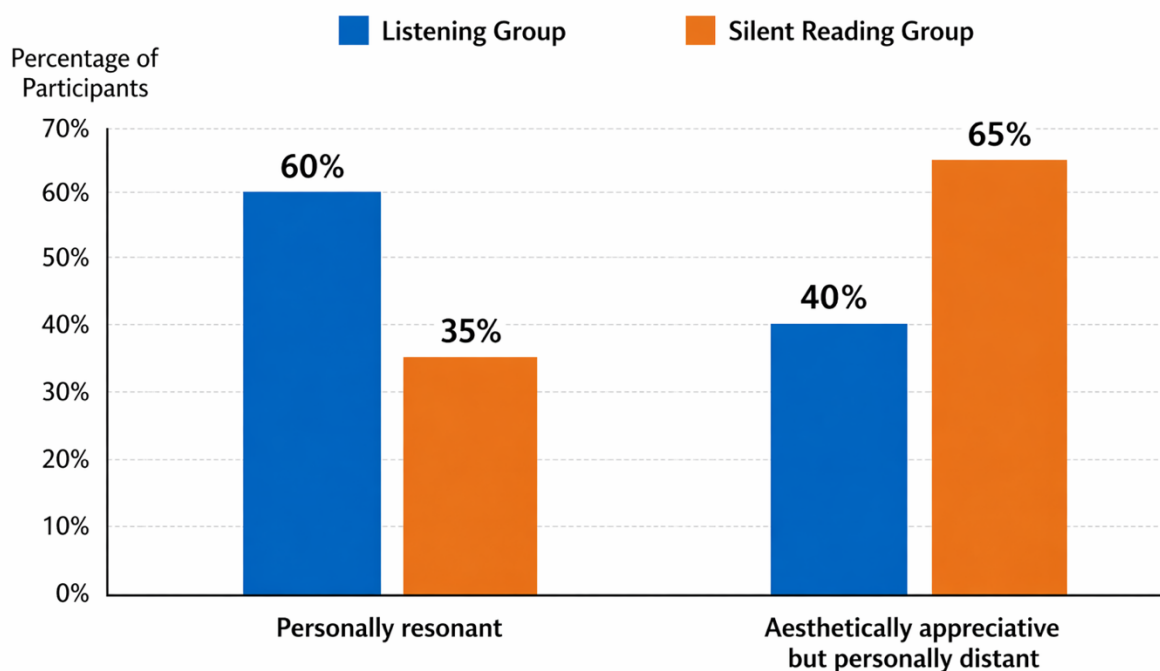
The lower level of personal resonance in the silent reading group reflects a different dynamic. Without the external voice, which would anchor the interpersonal dimension of the poem, silent readers had to generate any sense of personal connection by their own imaginative resources. This is not impossible since 35% of them did so. But this is more complicated and more depends on chance factors like whether the personal experience of the reader coincided with the theme of the poem, whether they were in the emotional state that made them receptive or whether their phonological imagination was active enough to give the words a tangible quality. For the 65% of silent readers who did not report a strong personal resonance, the poem remained "beautiful but not quite mine". This phrase, offered casually in an open-handed response turned out to be an accurate description of the real phonological difference between the two modes of engagement.

Personal resonance is not the same as the depth of interpretation and it is not necessarily superior to aesthetic appreciation from a distance. Some of the richest responses in terms of analysis from the silent reading group came from participants who did not describe the poem as one that connected with their personal audience. The comparative data are summarised in Table 5.3.

*Table 5.3. Personal resonance and perceived meaningfulness across listening and silent reading groups.*

<b>Variable</b>	<b>Listening Group (Poet's Recorded Performance)</b>	<b>Silent Reading Group</b>	<b>Difference / Interpretation</b>
Participants describing the poem as personally resonant	<b>60%</b>	<b>35%</b>	<b>+25 percentage points</b> in favor of listening group
Participants not reporting strong personal resonance	40%	65%	Silent readers more often experienced distance from the poem
Perception of poem as personal communication	Common	Less common	Hearing the poet's voice increased interpersonal connection
Emotional engagement linked to resonance	Strongly present	Moderate / selective	Emotional intensity and personal resonance appear interconnected
Source of personal connection	Poet's audible presence + lived vocal delivery	Reader's own memories, mood, imagination	Different pathways to identification
Consistency of resonance across participants	Higher	Lower	Listening group showed more convergent responses
Dependence on reader's individual state	Lower	Higher	Silent reading relied more on personal circumstances and receptivity
Analytical / interpretive depth among low-resonance readers	Present but less emphasised	Frequently present	Some silent readers understood deeply without feeling personal connection
Possible trade-off observed	Greater emotional atmosphere, sometimes less semantic precision	Greater distance, sometimes stronger analytical focus	Different strengths of each mode

Figure 5.3. *Personal connection and resonance (Experiment 1).*



This pattern illustrates reader-response theory: meaning is constructed through the encounter between the text and the reader and this encounter is formed by the conditions under which it takes place. What the data add to this theoretical picture is a specific, empirically grounded statement about one of these conditions. Listening to the poet's voice changes the reader's relationship to the poem from observing to participant and from the reader to recipient. Whether this transformation is always desirable is a separate question. That it is real and measurable seems sufficiently evident from these results.

#### 5.1.4. Rhythmic and structural awareness.

Among the variables studied in Experiment 1, rhythmic and structural awareness were the aspects on which the two groups mostly agreed. Approximately from 40 to 50% of participants marked the rhythm, tone and pauses as key features of their interaction with the poem. But the group of listeners is at the higher end of this range. The difference between groups for this measure is the smallest amount among all variables in Experiment 1.

Almost full equivalence of both groups for rhythmic awareness shows us that sensitivity to poetic form does not fully depend on the auditory input. Silent readers, interacting only with the printed text, registered rhythmic and structural features of the poem at a rate generally comparable to those who heard it recited. This confirms that phonological imagery is active during silent reading. It also gives readers to have access to the prosodic dimension of poetry through a visual channel without requiring external acoustic realisation of these features. The inner ear here functions even in the absence of audible sound.

The slight advantage of the listeners' group suggests that auditory perception somehow strengthens the salience of formal features. Listening to a poem being recited makes its rhythmic organisation more noticeable and reduces

the cognitive efforts required for constructing internal prosodic representation. For silent readers, this representation is generated independently and is less consistent between participants, which likely explains the small but consistent gap in orientation between the groups.

What the data cannot tell us, given the questionnaire format used in Experiment 1, is whether the nature of rhythmic awareness differs qualitatively between groups beyond its frequency. Comparable measures of reported awareness do not necessarily mean that two groups received formal features of the poem equally, but only that they reported them at a similar rate. These limitations point to the dimension of perceptual experiments that the current data do not fully cover and which future studies with more detailed instruments may profitably explore.

The findings regarding rhythmic awareness stand out in the overall picture of Experiment 1. Whilst all the variables examined so far have shown a clear advantage for the listening group, this one demonstrates near equality. Both groups interacted with formal features of the poem at a comparable rate. And this confirms that silent reading retained genuine access to the prosodic dimension of poetic language.

#### **5.1.5. Imagery vividness.**

In every other measure, auditory input of the poet's voice gave stronger results like higher emotional intensity, brighter inner prosody, more personal resonance and somewhat heightened rhythmic awareness. Vividness of imagery breaks this pattern since the silent reading group came out slightly ahead.

62% of silent reading group participants reported the formation of vivid mental images during interaction with the poem. And 58% of the listeners group reported that the auditory rhythm of their performance helped them to more dynamically imagine scenes of the poem. From a practical point of view, two groups were on the same level, but almost equivalent is a result in itself and requires explanation. Since taking into account the listeners' group consistent advantage on every other variable, equality regarding the vividness of images is not what the theoretical framework would most easily predict.

The explanation which fits here best is connected with the nature of mental images as a cognitive process. Images that arise during reading are an active, constructive activity that relies on the readers' own visual and spatial memory. It also includes their personal associations with described scenes and their ability to uncover what the text suggests in detail but does not spell out fully. This constructive quality means that imagery, in an important sense, is a phenomenon created by the reader rather than one presented by the text. A poem evokes imagery and may provide a semantic and descriptive framework around which a mental scene is built, but the actual construction of the scene is always the personal work of the reader. For the comparison between listening and reading silently, this means that the mode of engagement shapes the path to imagery. But

it does not necessarily convey its vividness, since vividness depends primarily on the constructive participation of the reader's own imagination.

In this sense, silent reading can actually create more favourable conditions for the constructive activity of imagery generation than listening. When readers silently interact with the printed poem, they are in complete control of the pace of their engagement. They can slow down at the passage with lots of descriptions, allow an image scene to unfold before moving on or return to the previous image to explore it in greater detail. This reader-controlled, self-paced quality of silent reading gives imagination the time and freedom to carry out its constructive work. Listeners, by contrast, follow the poet's rhythm. In the case of this experiment, reading of the poet is measured and unhurried, but it is still externally determined. So, listeners, whose imagination starts to construct especially rich mental scenes at a certain moment, may find themselves drawn forward by the continuation of the performance before that construction is complete. The auditory channel provides a richer and more immediate prosodic input. But also, paradoxically, for the readers' imagination, less autonomy and less time.

This tension between prosodic richness and imaginative autonomy may be precisely what leads to the almost equivalence observed in the data. The listeners' group get benefits from the auditory framework that makes the rhythmic and tonal qualities of the poem immediately accessible as a way to its imagined world. This seems to effectively support the generation of images, producing a rate of 58% vivid image reports. The silent reading group does not have this acoustic framework. But compensates for it with the greater control and autonomy that silent reading affords, producing a higher rate of 62% through another cognitive way. Neither advantage is decisive and neither method is clearly better for the generation of vivid imagery. They are suited in different ways and the result is parity.

The specific content of Frost's poem adds another aspect to this interpretation. "Stopping by Woods on a Snowy Evening" is a quite visually prominent poem in the American canon. Its imagery, forest which is covered by snow, frozen lake, the darkness of winter evening, is spatially specific and described with precision. It makes the mental scene relatively easy to construct even without acoustic support. The poem, whose imagery was more abstract, more reliant on tonal and sonic evocation than on descriptive language, could show a greater advantage for the listeners' group in this respect. It can be explained because auditory transmission would provide the main means of access to an imagery world, which only words could not easily evoke. For Frost's poem, words are enough. Images are already in language, waiting to be assembled, and silent readers are well-equipped to piece them together.

These observations indicate a limitation of the current experiment, which should be mentioned. The choice of stimulus poem inevitably forms the results about variables connected with imagery. We should mention that it is completely plausible that another poem, less visually grounded and more reliant on sound and

prosodic evocation for its imaginative effects, would show a greater advantage for the listeners' group for this measure. The near-equivalence found here is a genuine discovery regarding how these two groups interacted with this particular poem. But it should be interpreted with a specificity in mind and not generalised broadly.

Even with these precautions, the data clearly demonstrate that silent reading is fully capable of generating vivid poetic imagery at the same pace. It is important for the broad argument of the study. If inner prosody is a cognitive mechanism through which silent reading gets access to phonological and prosodic dimensions of poetry, then the major data provide indirect evidence that inner prosody effectively functions in the silent reading group, at least with regard to this variable. 62% who reported vivid imagery demonstrated that their phonological imagination was active enough for the poem to feel real and present.

*Table 5.4. Imagery vividness and mental scene construction across listening and silent reading groups (Experiment 1).*

Variable	Listening Group (Poet's Recorded Performance)	Silent Reading Group	Difference / Interpretation
Participants reporting vivid mental imagery	58%	62%	+4 percentage points in favor of silent reading group
Relative outcome on imagery measure	Slightly lower	Slightly higher	Practical parity between groups
Statistical/practical significance	Minimal	Minimal	Difference too small to indicate clear advantage
Main pathway to imagery generation	Auditory rhythm, tone, prosodic guidance	Self-paced imaginative construction	Different cognitive routes to similar outcome
Pace control during engagement	Externally paced by poet's delivery	Fully reader-controlled	Silent reading may allow more time for image elaboration
Imaginative autonomy	Moderate	High	Silent readers had greater freedom to build scenes
Benefit of auditory input	Strong rhythmic scaffold supporting imagery	Not applicable	Listening supported dynamic scene activation
Dependence on reader's own imagination	Moderate	High	Silent reading relied more on constructive mental effort

Suitability of Frost's poem for imagery	Highly visually concrete and descriptive	Highly visually concrete and descriptive	Text itself strongly supported imagery in both modes
Role of poem content in results	Images accessible through sound + words	Images accessible directly through words	Concrete imagery reduced listening advantage
Implication for inner prosody theory	Auditory prosody can aid imagery	Silent reading can generate imagery without sound input	Suggests effective internal phonological activation
Overall conclusion	Listening effectively supported imagery vividness	Silent reading matched or slightly exceeded listening	Neither mode clearly superior for imagery formation

As regards the imagery world of the poem, readers who interact with the text independently and construct their images solely on the page do so with vividness that matches and slightly exceeds what listeners achieve through the auditory channel. The mode of interaction forms the way in which images are generated. So, it does not determine how vividly they are perceived. This difference will be relevant for the overall synthesis of the result of Experiment 1, presented in section 3.1.9, where the framework of the advantages of listening and the strengths of silent reading is considered as a whole.

#### 5.1.6. Aesthetic evaluation.

Aesthetic evaluation is conceptually related to emotional engagement but is not limited to it. A reader is able to appreciate the emotional power of the poem without thinking that it is beautiful and vice versa. This happens because although these two aspects are sometimes connected, they are certainly not identical. With this variable, we wanted to study to what extent participants consider the poem beautiful, musically appealing or artistically perfect and whether the mode of engagement shaped this judgment.

And this difference appeared to be one of the largest observed in Experiment 1. Among the listener group, 78% of participants described the poem as beautiful or musically appealing. In the silent reading group, this figure was 59%.

The most straightforward explanation is that the aesthetic perception of poetry relies more on prosodic realisation than it is commonly believed. The beauty of poetry is, in a fundamental sense, acoustic beauty. Rhyme is a connection between sounds. Meter is a scheme of stress and duration. Alliteration is the repetition of phonemes. Musicality, which makes the poem beautiful for the reader, is an empirical feature of a sound, whether that sound is external or internal. When the poet reads the poem, these acoustic features become physically present and immediately perceived. The listener does not need to make a conclusion about the musicality of the poem based on the arrangement of characters on the page. They hear the poem directly and without mediation. For a great proportion of

silent readers, by contrast, the same musical features seem to remain partially hidden.

This explanation relates to the broader theoretical question about the relationship between phonological processing and aesthetic reaction in poetry reading. Prosodic regularity increases aesthetic evaluation, creating the feeling of smoothness and the fulfilment of expectations. When this prosodic regularity is heard rather than inferred, its static effect is likely to be more immediate and more reliably felt by a wide range of readers. But the gap of 19 points between groups in this experiment aligns with this theoretical prediction. The listeners who perceived prosodic regularity of the poem as an acoustic phenomenon rated its aesthetic quality higher than silent readers.

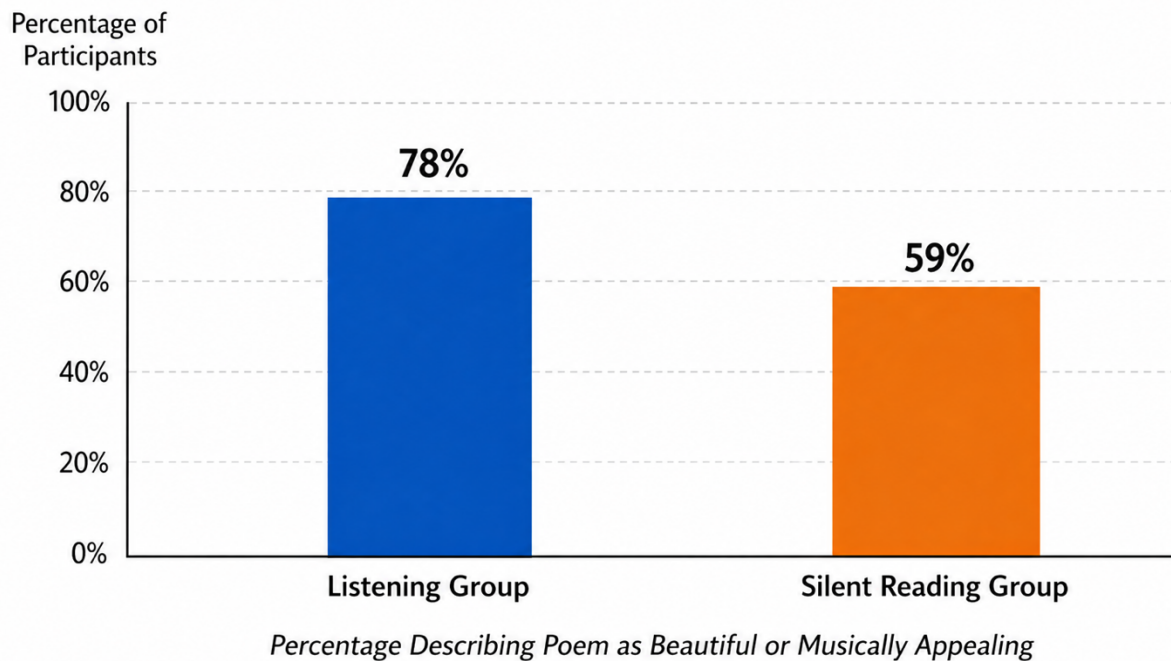
59% of silent readers still consider the poem beautiful and musically appealing. It means that a majority of them were able to get access to enough quantity of its aesthetic features through printed text and their own phonological imagination to make a positive aesthetic judgement. The gap between groups reflects a real difference in how reliably aesthetic perception is activated by two modes. It suggests that it evokes aesthetic interest less consistently, in a smaller proportion of readers and perhaps with less intensity in those readers who do experience it. 19% who found the poem aesthetically appealing during listening represent the limit of the aesthetic experience provided by the auditory channel, which silent reading does not provide for some readers.

The aesthetic judgement of the two groups differs in a broader pattern of the qualitative data from the experiment. It suggests it was based on different aspects of the poem. Listeners whose aesthetic perception was high usually explain this perception by the poems' sonic and prosodic qualities. Silent readers who gave high aesthetic ratings, more often based their judgments on the poem's imagery, its thematic precision or its structural efficiency. These are genuine aesthetic reactions to a genuinely accomplished poem. But they reflect different aspects of what makes the poem beautiful and they suggest that these two modes of interaction provide readers with access to different aesthetic dimensions of the text. Listening brings the poem's musicality to the foreground when silent reading brings its visual and semantic artistry to the fore. The higher overall level of aesthetic perception in the listener group can reflect the fact that musicality is a more immediately appealing aesthetic feature than semantic precision for most readers, at least upon the first encounter with an unknown poem.

*Table 5.5. Aesthetic evaluation and perceived beauty across listening and silent reading groups.*

Variable	Listening Group (Poet's Recorded Performance)	Silent Reading Group	Difference / Interpretation
Participants describing the poem as <b>beautiful</b> / <b>musically appealing</b>	78%	59%	<b>+19 percentage points</b> in favor of listening group
Participants <b>not reporting</b> strong aesthetic appreciation	22%	41%	Silent readers less consistently experienced aesthetic appeal
Relative size of difference	High	Moderate	One of the largest contrasts in Experiment 1
Main source of aesthetic response	Heard rhythm, rhyme, intonation, musical flow	Imagery, themes, structural elegance, inferred rhythm	Different routes to appreciation
Access to poem's musicality	Immediate and externalized	Internalized and variable	Listening made prosodic beauty directly perceptible
Dependence on inner prosody	Lower	Higher	Silent readers relied more on phonological imagination
Consistency of positive aesthetic judgement	High	Moderate	Listening produced more reliable aesthetic activation
Role of prosodic regularity	Strongly foregrounded	Partially latent unless internally activated	Supports fluency-based aesthetic theory
Overall conclusion	Listening strongly increased aesthetic appreciation	Silent reading supported appreciation but less consistently	Auditory delivery enhanced perception of poetic beauty

*Figure 5.4. Aesthetic evaluation (Experiment 1).*



The results of aesthetic evaluation fit into the overall picture of the results of Experiment 1. It is expected because consistent advantage of the listeners group on affective and prosodic variables makes it unsurprising that aesthetic perception, which is tightly connected with both, also should favour the listeners. It is also theoretically explanatory because of the specific size of the gap, like 19 percentage points on the judgment. It is supposedly concerned with the fixed textual object and shows the extent to which the aesthetic power of the poem lies in its sound but not merely in its semantic content. A poem is a sound structure and its beauty partially consists of this sonic dimension. The data from this section suggests that full access to this dimension for a large proportion of readers requires listening to the poem rather than reading it.

#### **5.1.7. Comprehension and memorability.**

Everything discussed so far in Experiment 1 told a story that favours the group of listeners. Higher emotional intensity, stronger activation of inner prosody, greater personal resonance, moderately increased rhythmic awareness, comparable vividness of imagery and noticeably higher aesthetic perception make silent reading either match or surpass silent reading by the auditory impact of the poet's voice. The data on comprehension and memorability almost entirely opposite. For these two variables, reading silently prevails and does so with a big gap.

Among participants who read the poem silently, 75% demonstrated clear and detailed comprehension of the poem's meaning in comprehension questions. In the listening group, only 40% did so. Memorability showed a similar pattern: 68% of silence readers effectively remembered the poem compared with 46% of listeners.

The data most likely reflect the difference in cognitive architecture of both modes of interaction, which makes them differently suited for different purposes rather than ranking one over the other in any general sense. Silent reading is, above all, the process controlled by the reader. The reader sets the pace, determines where the pauses should be, decides when to reread the complicated line and directs their own attention throughout the text. This autonomy has direct consequences for comprehension. The silent reader who encounters an ambiguous phrase can stop and process it. The reader who loses the thread of the argument can come back to the previous line without cost. The process of constructing the meaning is iterative and self-correcting in a way that listening just cannot be because it unfolds in real time at a pace determined by the performer, not the recipient. After the line is spoken, it disappears and listeners have to carry any understanding which they have constructed from it over the line without opportunity for revision.

This difference in pace and control becomes more noticeable due to the requirements put on listeners' minds when they listen. While hearing poetry, listeners perceive the auditory signals such as the timbre of the speaker's voice and the expressiveness of the presentation. And resources devoted to processing them are unavailable for deep semantic analysis, which ensures high levels of comprehension. The recipient makes more things at once than a silent reader and the cognitive value of this multiplicity is reflected in the comprehension data.

The results about memorability in a natural way emerge from this analysis. Memory consolidation is closely connected with depth of processing, like the more deeply and analytically information is processed during encoding, the more firmly it is retained. Silent reading, which provides a higher level of comprehension, also gives deeper processing of semantic content and this deeper processing leads to a more solid retention. Listeners whose cognitive resources were partially occupied with processing acoustic and emotional information during the interaction with the poem appear to have encoded its semantic content less deeply. And it results in lower memorability scores, despite their stronger immediate emotional and aesthetic response.

The group which considers the poem more beautiful, emotionally stronger and more personally resonant also remembered it less well and understood it less fully. The group which was less moved by the poem, less aesthetically engaged and personally connected with it, got a more accurate and lasting understanding of what it actually said. This is quite a predictable consequence of the different cognitive architecture of the two modes of engagement. Emotional and aesthetic depth, as well as semantic depth, are not the same thing and conditions that maximise one do not automatically maximise the other.

This conclusion has results that extend beyond the specific experiment reported here. For example, in an educational context, we should consider how poetry should be presented to students, like whether it should be read aloud by teachers or performed by poets or students should read it silently and

independently. My assumption is that more emotionally engaging encounters with poetry are the better encounters. The data of Experiment 1 shows that this assumption needs to be clarified. More emotionally engaging encounters may indeed be better for developing aesthetic evaluation and personal connection with literary texts. But if the aim is comprehension and memorability, silent reading seems to be a more effective way of engagement, at least for the first encounter with an unfamiliar poem. The most effective pedagogical approach can include both methods sequentially. For example, an initial listening experience for setting emotional and aesthetic engagement, followed by silent reading to consolidate and deepen comprehension.

The data about comprehension and memorability are the most important moderating factors in Experiment 1. They prevent the results from being interpreted as simply favouring listening over silent reading as a form of poetic engagement. So, we can suggest that listening gains emotional intensity, prosodic activation, personal resonance and aesthetic evaluation at the expense of comprehension and memorability. Silent reading gains comprehension and memorability at the expense of a certain degree of emotional and high aesthetic interaction. Neither mode dominates across all variables. Each has genuine strengths and genuine limitations and choosing between them or making a decision about their combination should depend on what the person is seeking to achieve in their encounter with poetry.

*Table 5.6. Comprehension and Memorability Across Listening and Silent Reading Groups (Experiment 1)*

<b>Variable</b>	<b>Listening Group (Poet's Recorded Performance)</b>	<b>Silent Reading Group</b>	<b>Difference / Interpretation</b>
Participants demonstrating clear and detailed comprehension	40%	75%	+35 percentage points in favor of silent reading group
Participants showing effective memorability / retention	46%	68%	+22 percentage points in favor of silent reading group
Mode of processing	Real-time, externally paced	Self-paced, reader-controlled	Silent reading better supported meaning construction
Ability to pause / re-read / self-correct	Limited	High	Key advantage for silent readers
Cognitive load during engagement	Semantic + acoustic + emotional processing	Primarily semantic + internal prosody	Listening divided attentional resources

Immediate emotional engagement	Higher	Lower	Did not translate into better comprehension
Depth of semantic processing	Moderate	High	Silent reading encouraged analytical processing
Retention pathway	Strong affective impression, weaker semantic encoding	Strong semantic encoding, deeper consolidation	Explains memorability advantage
Typical learning strength	Aesthetic enjoyment, emotional immersion	Understanding, recall, interpretive precision	Different strengths of each mode
Suggested pedagogical sequence	Listening first, reading second	Reading after listening consolidates meaning	Dual-mode approach potentially optimal

### 5.1.8. Qualitative analysis of open-ended responses.

The quantitative data presented in the previous sections provide a clear and consistent picture of how the two groups differ by the main dependent variables of Experiment 1. However, the figures alone cannot fully demonstrate the structure of engagement of the participants with the poem. The open-ended questions included in questionnaires ask participants to describe emotions evoked by the poem and their emotional state immediately after engagement. They suggest another type of evidence, the actual language through which participants expressed their experience. This language, even in summarised form, qualitative dimension to the results which Likert-scale data and categorical data cannot provide.

The analysis of open-ended responses focused on two areas. First, the emotional vocabulary which the participants of each group used. Second, the extent to which these responses were emotionally or analytically oriented. Both areas showed consistent patterns which align with the quantitative findings outlined above.

In terms of emotional vocabulary, responses of the group of listeners are characterised by convergence around a relatively small set of emotionally charged descriptors. Nostalgia dominated since 85% of listeners describe their experience with terms which are connected to this emotional register. Ten participants, individually interacting with the same poem, independently referred to the same emotional category to describe their experience. We may assume that the poets' performance functioned as an emotional framework that aligned the reactions of participants with the emotional register which the poet himself brought to the

performance. The voice conveys a specific emotional interpretation and listeners absorbed this interpretation along with the words.

The emotional vocabulary of the silent reading group was more diverse and more scattered. No single emotional category dominated to the same extent. Participants describe their feelings of calm, reflection, quietly moved, intellectually engaged and in some cases, aesthetically appreciated without strong emotional engagement. Some participants of this group describe the experience with terms which clearly combine emotional and cognitive registers. One of the most telling patterns in responses of the silence reading group was the frequency with which participants used qualifications and hedges in describing their emotional state. Such a limited quality of emotional self-report contrasts sharply with a confident, convergent emotional vocabulary of the listeners' group and reflects a more individualised, less acoustically anchored nature of the silence reading experience.

The responses of the listener group were mostly emotionally oriented since the participants described that they felt the poem influenced them and what it reminded them of. Analytical observations regarding structure, language or meaning of the poem are relatively rare in this group's responses. The silent reading group demonstrated the opposite pattern. Their responses more often included observations about the use of imagery in the poem, its structural devices, its metaphorical language and its thematic issues. This differentiation of responses is directly reflected in the comprehension data presented in section 5.1.7.

So, the qualitative findings of open-ended questions reinforced and expanded upon the quantitative picture in two important ways. First, they confirm the difference between groups lies in a character, since two modes of interaction have led to qualitatively different experiences. Also, the responses of the listener group centred around emotional descriptions and responses of the silent reading group spanned a wider range of emotional and analytical registers. Second, they suggest that emotional convergence, which is observed in the listener's group, was a specific emotional interpretation embodied in the poet's performance. Interpretation which formed the way the listeners understood and found the poem the way that silent readers constructing their own experience from the page were not subject to the same extent.

Emotional experience of the listeners' group, although stronger and more convergent, was also less entirely their own. Their emotional responses were largely shaped by their emotional interpretation embedded in the poet's performance. On the other hand, silent readers constructed their emotional reactions independently without an external interpretive model to align with. The result was more varied, less intense and less uniform responses. But responses which, in an important sense, were more generally the reader's own.

#### **5.1.9. Summary of Experiment 1 findings.**

Experiment 1 aims to investigate how the auditory impact of the voice compares to the silent reading of the same poem. A consistent and theoretically

coherent pattern of differentiated strength emerged in which each mode of interaction proved advantages across a distinct cluster of variables reflecting its specific cognitive and perceptual architecture.

The listening group demonstrated clear advantages across four of eight studied variables. Emotional intensity was higher among listeners, with 70% reported about moderate or stronger emotional reactions compared with 45% of those who read silently. Activation of inner prosody was stronger, with 67% of listeners clearly imagining the voice of the author compared to 35% of those who read silently. Personal resonance was noticeably greater, with 60% of listeners describing the poem as personally meaningful compared with 35% of those who read the poem silently. Aesthetic evaluation favours the listeners most since 78% described the poem as beautiful or musically appealing compared with 59% of those who read silently. Across all four variables, the listeners' group advantage reflects the same mechanism. The presence of the poet's voice makes emotional, prosodic and aesthetic dimensions of the poem immediately and powerfully accessible. It also reduces cognitive efforts which are required to get access to them and gets stronger, more convergent reactions from participants.

Silence reading group demonstrated clear advantages for comprehension and memorability. 75% of those who had silently demonstrated clear and detailed comprehension of the poem compared to 40% of listeners. Memorability showed a similar pattern, with 87% of silent readers effectively memorising the poem compared to 46% of listeners. These advantages reflect the reader-controlled and independent character of silent reading. It concentrates cognitive resources on semantic processing and allows for an interactive, self-correcting engagement with meaning.

For two more variables, the groups were similar. Rhythmic awareness was generally comparable. Approximately 50% of listeners and 40% of silent readers marked rhythm, tone and pauses as key characteristics. The vividness of imagery was the same, in fact. 62% of silent readers and 85% of listeners reported vivid imagery, with this near-equivalence reflecting the ability of both modes to generate rich mental images with the help of different but equally effective cognitive pathways.

*Table 5.7. Summary of Experiment 1 findings: directional advantages by variable.*

<b>Variable</b>	<b>Listening Group</b>	<b>Silent Group</b>	<b>Reading</b>	<b>Advantage</b>
Emotional intensity	70% moderate to strong	45% moderate to strong		Listening
Inner prosody activation	67% clear inner voice	35% clear inner voice		Listening
Personal resonance	60% personally resonant	35% personally resonant		Listening

Rhythmic awareness	~50% noted rhythm, tone, pauses	~40% noted rhythm, tone, pauses	Listening (modest)
Imagery vividness	58% vivid imagery	62% vivid imagery	Silent Reading (marginal)
Aesthetic evaluation	78% beautiful / musically appealing	59% beautiful / musically appealing	Listening
Comprehension	40% clear comprehension	75% clear comprehension	Silent Reading
Memorability	46% effective retention	68% effective retention	Silent Reading

Free broader conclusions follow from this. The first is that listening and silent reading are different types of activity, which include different cognitive systems with different levels of intensity, creating different profiles of experience for the reader. Listening is the best mode for emotional, prosodic and aesthetic interaction. Silent reading is the best mode for semantic comprehension and memorability. These are stable differences in nature and they have a direct influence on how the poetry is perceived, taught and evaluated.

The second conclusion concerns the role of the poet's voice as an interpretative force. Qualitative data from section 3.1. 8 shows that the responses of the listeners' group were more focused. The poet's voice conveyed an interpretation of the poem and listeners absorbed this interpretation along with the words. Readers silently constructing their own experience produced more varied and, in some aspects, more individually authentic responses, even if these responses were less emotionally intense.

The third conclusion is that the initial hypothesis of Experiment 1 was partially confirmed. The hypothesis stated that listening would increase emotional engagement and aesthetic evaluation due to prosodic and auditory cues. And for silent reading would improve comprehension and vividness of images due to cognitive engagement. The results clearly confirm the first part of this prediction and partially the second. Silent reading really provides better comprehension and somewhat higher vividness of imagery, but the difference in imagery was too small to be considered conclusive confirmation. The hypothesis was a reasonable prediction of the overall pattern, but the data are richer and more complex than the hypothesis predicted.

## **5.2. Experiment 2. Reading mode as a cognitive variable in poetic interpretation.**

### **5.2.1. Section A. Emotional engagement.**

In the first section of Experiment 2, the questionnaire examined emotional engagement across ten items. The data demonstrate a stable pattern that the reading aloud group got higher scores than the silent reading group for most emotional engagement items. However, this pattern is not the same for all ten items.

The overall main score for Section A was 3.13 for the group of silent readers and 3.56 for the readers aloud. The modest difference in 0.43 points reflects a directional trend that persisted across all items. This consistency is more important than the magnitude of any individual difference. When the mode of interaction gets a higher score for the most emotional variables but not for separate items, they suggest a genuine and broad influence on the effective dimension of perception.

Item A1, “The poem is emotionally powerful”, created the biggest contrast between the two groups. In the silent reading group, each participant did not choose a value of 1, but responses ranged from values 2 to 5. The majority was grouped near the value of 4 (53.3%) and a great number chose a value of 5 (26.7%), which gave a mean score of 4.07. In a group that read aloud, this division was more concentrated at the upper end. 46.7% have chosen the value of 4 and 40% have chosen the value of 5, with no participants choosing a value below 4, which gave a mean score of 4.40. The complete absence of low and moderate ratings in the read-aloud group on this item is revealing. Each participant who has read the poem aloud agreed that it is emotionally strong. Almost half expressed a strong agreement. This unanimity was not reached in the silent reading group, where some of the participants selected the values of 2 and 3. The gap in mean score for these items is 0.33, but the difference in division is more demonstrative than the mean score itself. Reading aloud seems to have removed the lower limit of the emotional strength response, drawing all participants to the common awareness of the effective power of the poem.

In item A2, “The poem moved me personally”, the silent reading group got the mean score of 2.87, with the largest single group of participants 53.3% selecting the neutral value of 3. Such clustering at the midpoint suggests that for a majority of silent readers, the poem was registered as emotionally present but not personally moving in a strong sense, like acknowledged rather than felt. The reading aloud group got a mean score of 3.53 for this item, with responses more evenly distributed across values 2 through 5 and a bigger proportion selecting values 4 and 5 (26.7% and 20% respectively). The difference in mean score of 0.66 is one of the biggest gaps of the larger item-level gaps in section A. This is an indication of how differently vocalisation affects the ability of emotional recognition. Reading the poem aloud makes the text more personally moving, engaging readers’ own and emotional experience.

Item A3, “I felt emotionally immersed while reading”, produced the mean score of 3.47 for the silent reading group and 3.87 for the reading aloud group. In the group of silent readers, responses predominantly were centred around values of 3 and 4, with 40% and 33.3% respectively and only 6.7% have chosen the value of 5. The reading aloud group showed a markedly different distribution. 46.7% have chosen the value of 4 and 26.7% have chosen the value of 5, which confirms that almost 3/4 of participants who read aloud felt a high level of emotional immersion. One participant of the reading aloud group selected value 1, which is

the only example of a minimal rating in this group on an immersion-related item. We may assume that it likely reflects an individual whose experience of reading aloud was disruptive rather than influenced by the articulatory demands of vocalisation. So, reading aloud produced stronger emotional immersion for the majority of participants.

The theoretical explanation of this pattern is focused on the embodied nature of vocal performance. When the reader vocalises a poem, they embody its prosodic and emotional features through modulation of their own voice. The act of giving voice to grief, longing or devotion requires the speaker to inhabit emotions to at least a minimal degree. This inhabitation intensifies emotional struggle over the poem internally. “Annabel Lee” by Edgar Allan Poe is a poem whose emotional register is quite intense and concentrated. The participants who read the poem aloud had to perform emotional content and this performance seems to deepen their own emotional engagement with it.

Item A4, “The poem created a strong atmosphere”, produced a mean score of 3.53 and 3.87 for the silent reading group and reading aloud group, respectively. The distribution was generally similar. Both groups demonstrated the concentration at values 3 and 4, but the reading aloud group showed a higher proportion at value 3 (20% versus 6.7%) and a lower proportion at value 2 (13.3% versus 0%). The atmosphere created by the poem with its insistent rhythm, its imagery of the sea and sepulchre and its obsessive emotional logic, appears to be more fully activated by the act of reading aloud. It is likely because the poem’s sonic and rhythmic properties are primary vehicles of its atmospheric quality and are most fully realised when physically sounded.

In item A5, “I felt empathy towards the speaker of the poem”, the silent reading group returned a mean score of 3.47 for this item with a notably dispersed distribution. 13.3% have chosen value 1, 0% have chosen value 2, 13.3% have chosen value 3, 40% have chosen value 4 and 20% have chosen value 5. The bimodal character of this distribution, with the cluster in the low end and a larger cluster at the high end, suggests that empathy towards the speaker was a strongly individualised response among silent readers. It was intensely presented in some participants and absent almost entirely in others. The reading aloud group got the mean score of 3.73. 6.7% clustered around value 2, 26.7% around value 3, 33.3% around value 4 and 20% around value 5. The reading aloud group demonstrates not that dispersed variation and more consistently moderate or high levels of empathetic engagement. It suggests that vocalisation commonly regularises empathetic response across participants in a way that silent reading does not.

Item A6, “The poem made me reflect on love and loss”, produced the largest mean gap in section A. 3.20 score for the silent reading group and 3.87 for the reading aloud group, which makes the difference of 0.67 points. In the silent reading group, one of the participants selected the value 1, 6.7% the value 2, 20% the value 3, 20% of value 4 and 26.7% of value 5. The reading aloud group demonstrated much greater concentration at the upper values since 6.7% selected

value 1, 6.7% selected value 3, 46.7% selected value 4 and 26.7% selected value 5. The thematic content of this item directly corresponds to the main topic of the poem. The bigger gap in this item compared with others suggests that reading aloud was especially effective for activation of thematic reflection. Perhaps, this is connected with the fact that the act of speaking words about love, death and devotion forces a speaker into a more direct mental and emotional engagement with that content than silent processing requires.

Items A7 and A8 produced the lower scores section for both groups and on these two items, the gap between groups was smaller or reversed. Item A7, “The poet gave me goosebumps or other physical sensations”, returned a mean of 2.3 for silent readers and 2.77 for readers aloud. The distribution was generally similar. Both groups showed a spread across the full scale and a concentration on values from 1 to 3. Physical somatic responses to a poem are highly individualised phenomena that do not reliably occur even in highly emotional, engaging first encounters. The low scores here are consistent across both groups, regardless of reading mode.

Item A8, “I felt personally involved in the poem narrative”, produced a mean score of 2.73 and 2.64 for the group of silent readers and the readers aloud group, respectively. This is one of the very few items where the silent reading groups scored marginally higher. The distribution was generally similar. Both groups clustered at values 2 and 3. Personal narrative involvement, as distinct from emotional engagement with the poem’s themes, appears to be a dimension of reception that neither reading mode reliably activates in these participants. Possibly this happened because the poem’s plot, which demonstrates grief over the loss of a beloved, did not align closely with a personal experience of most participants, regardless of how they engaged with the text.

Item A9, “I would like to read this poem again”, produced a mean of 3.47 for silent readers and 4.04 for readers aloud. In the silent group, no participant chose value 1, with 20% at value 2, 40% value 3 and 33.3% value 5, which creates a gap at value 4. In the reading aloud group, 33.3% selected value 3, 13.3% selected 4 and 33.3% selected value 5. One participant added the qualitative note that they would like to read the poem with better comprehension. This remark is the only spontaneous qualitative addition in section A. It is theoretically valuable since it suggests that reading aloud generated an awareness of the depth of interpretation that the participant felt they had not yet fully accessed. And it is consistent with the broader finding that vocalisation makes prosodic and structural features more salient and thereby stimulates interpretative curiosity.

Item A10, “The poem left a lasting emotional impression”, returned means of 3.7 and 3.4 for the silent reading and reading aloud groups, respectively. Both groups showed moderate scores for this item, with neither group producing particularly high concentrations at value 5. The reading aloud group’s modest advantage of 0.33 points suggests that vocalisation influences the long-lasting emotional influence of the poem. But the effect here is smaller than on items

which evaluate immediate emotional engagement, possibly because your ability to form an emotional impression is formed by factors which go beyond the mode of first encounter. It could be such factors as individual differences in emotional memory and the extent to which the theme of the poem interlinks with the personal life experience of the reader.

*Table 5.8. Section A. Emotional engagement across silent reading and reading aloud groups.*

<b>Item</b>	<b>Questionnaire Statement</b>	<b>Silent Reading Group Mean</b>	<b>Reading Aloud Group Mean</b>	<b>Difference</b>	<b>Higher Group</b>
A1	The poem is emotionally powerful	4.07	<b>4.40</b>	+0.33	Reading Aloud
A2	The poem moved me personally	2.87	<b>3.53</b>	+0.66	Reading Aloud
A3	I felt emotionally immersed while reading	3.47	<b>3.87</b>	+0.40	Reading Aloud
A4	The poem created a strong atmosphere	3.53	<b>3.87</b>	+0.34	Reading Aloud
A5	I felt empathy toward the speaker of the poem	3.47	<b>3.73</b>	+0.26	Reading Aloud
A6	The poem made me reflect on love and loss	3.20	<b>3.87</b>	+0.67	Reading Aloud
A7	The poem gave me goosebumps or other physical sensations	2.53	<b>2.77</b>	+0.24	Reading Aloud
A8	I felt personally involved in the poem's narrative	<b>2.73</b>	2.60	-0.13	Silent Reading
A9	I would like to read this poem again	3.47	<b>4.00</b>	+0.53	Reading Aloud
A10	The poem left a lasting emotional impression	3.07	<b>3.40</b>	+0.33	Reading Aloud

Figure 5.5. Section A. Mean scores per item by groups (Experiment 2).



The aloud group got higher scores for 8 out of 10 items, where the biggest differences were observed for items connected with personal emotional impact (A2, 0.66 points), thematic reflection (A6, 0.36 points) and the desire to reread (A9, 0.53 points). Two items where the groups concentrated or reversed are physical sensations (A7) and personal narrative involvement (A8), which are precisely those measuring the most embodied and personally identifying forms of engagement. This suggests that reading mode primarily increases thematic and effective responsiveness. The section mean difference of 0.43 points, modest in isolation but consistent for most of the items, establishes a clear directional pattern that will be tested and extended in the sections that follow.

### 5.2.2. Section B. Perception of poetic form and complexity.

Ask someone if they notice the rhythm of the poem and the response will depend largely on the way they read it. This is the main finding of section B and it comes out of the data with notable clarity.

Section B contained seven items revealing how the participants perceived formal features like its rhythm, sound patterns, stylistic richness, linguistic complexity and use of repetition. In this section, it goes about what participants noticed during reading the poem. And what they noticed, it turns out, depends largely on whether they physically create the sound of the poem or silently perceive it.

The biggest gap in the whole set of data of Experiment 2 is located here in point B1, “The rhythm of the poem was clearly noticeable”. Silent readers rated it with a main score of 3.40. Readers aloud rated it at 4.40, so the difference is a full point. In the silent reading group, responses were spread across the entire scale from 1 to 5, with the clustering at value 4. In the reading aloud group, almost nobody chose the value of 1 or 3. Responses were clustering at values 4 and 5, with 46.7% chosen the highest point.

This is completely understandable if we think about what silent reading really requires. You cannot just say a poem without reproducing its rhythm. Stressed and unstressed syllables should come through your mouth in the order dictated by the poem. Rhythm for the reader who reads aloud is something that they have to do physically. For a silent reader, in contrast, rhythmical awareness is optional since it depends on how much phonological attention they pay to the text, how actively they construct inner voice, how sensitive they are to prosodic models in written language. Some silent readers fully unconsciously interact with rhythm. Others process it in a more semantically way, allowing the rhythmical layer to go to the background. The data confirms this variability with a broad range for the silent readers and almost unanimity for the aloud readers.

Sound patterns (B2) and stylistic richness (B3) followed the same direction. The gaps were smaller (0.26 and 0.33, respectively) but consistent. “Annabel Lee” is a poem which is full of sound devices and when you read it aloud, you reproduce all the sounds on your own and they become part of your physical experience of the poem. When you read it silently, they are accessible for your perception but require active phonological interaction for the full register. Accordingly, the result we can see is that more readers notice them when reading aloud and fewer readers notice them when reading silently.

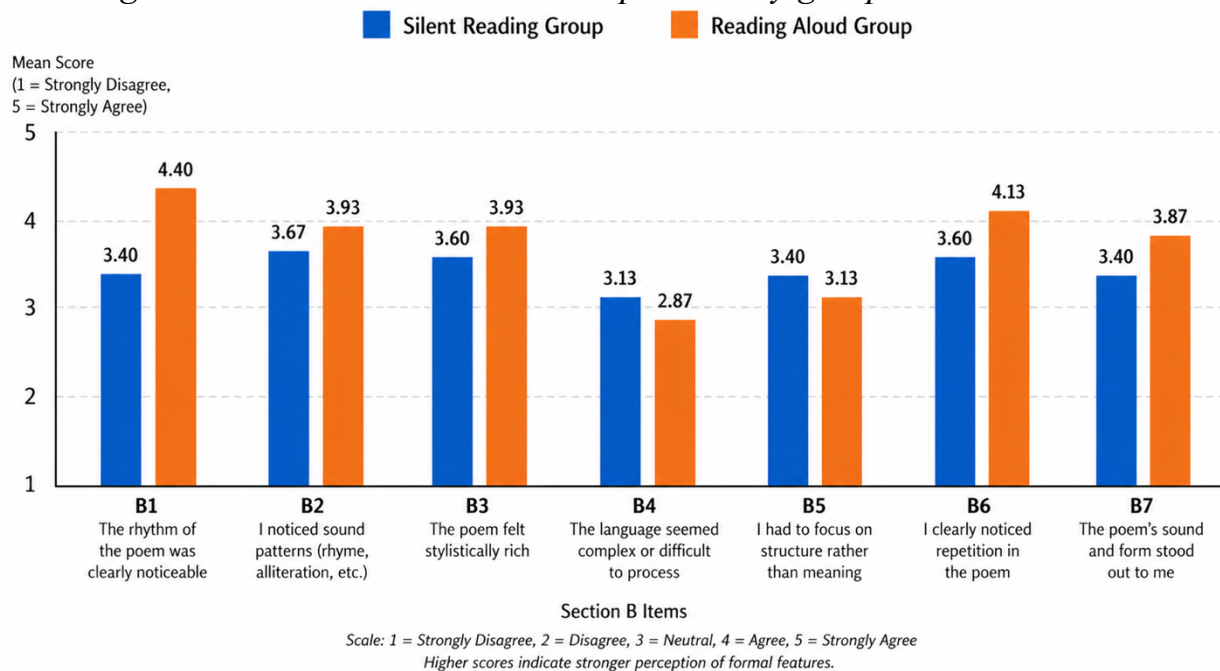
The repetition item, B6, led to the second largest gap in this section, 3.64 for silent readers and 4.13 for readers aloud. Repetitions in this poem are hard to miss under any circumstances. The name of Annabel appears again and again, syntactic frames are repeated in stanzas, phrases are repeated with the insistence of a refrain. But noticing repetitions and feeling their influence are two different things. Silent readers can observe repetitions analytically, register them as a structural device and move on. Readers aloud have to say the repeated words every time and in this physical reproduction, there is something cumulative, something you cannot easily separate from the emotional logic that repetition serves. Each time Annabel Lee is uttered, the name gets weight because of the mouth that utters it. The readers aloud generally felt the repetition more.

Two items broke the pattern. On item B4, “The language seemed complex or difficult to process”, readers aloud got a bit lower point than silent readers (2.87 versus 3.13). And in item B5, “I had to concentrate specifically on the poem structure rather than its meaning”, silent readers came out slightly ahead (3.40 versus 3.13). These contrasting points show in the same direction that silent readers, without having automatic prosodic awareness that vocalisation provides, have to put more effort into gaining access to formal features of the poem. They concentrate their conscious attention on structure and find the speech in this process more cognitively demanding. Readers aloud have formal features of the poem which were provided to them by the act of speaking. There is no need to concentrate on structure since reading aloud places them within it.

*Table 5.9. Section B summary.*

Item	Questionnaire Statement	Silent Reading Mean	Reading Aloud Mean	Difference	Higher Group
B1	The rhythm of the poem was clearly noticeable	3.40	<b>4.40</b>	<b>+1.00</b>	<b>Reading Aloud</b>
B2	I noticed sound patterns (rhyme, alliteration, etc.)	3.67	<b>3.93</b>	+0.26	Reading Aloud
B3	The poem felt stylistically rich	3.60	<b>3.93</b>	+0.33	Reading Aloud
B4	The language seemed complex or difficult to process	<b>3.13</b>	2.87	-0.26	<b>Silent Reading</b>
B5	I had to focus on structure rather than meaning	<b>3.40</b>	3.13	-0.27	<b>Silent Reading</b>
B6	I clearly noticed repetition in the poem	3.60	<b>4.13</b>	<b>+0.53</b>	<b>Reading Aloud</b>
B7	The poem's sound and form stood out to me	3.40	<b>3.87</b>	+0.47	Reading Aloud

Figure 5.6. Section B. Mean scores per item by group.



In general, section B clearly explains that reading aloud changes what you perceive in the poem. Features like rhythm, sound, repetitions were more pronounced, more present, more consciously registered by participants who physically recreated the poem than those who read it silently. Two items where silent readers got a bit higher points, demonstrating the flipside of this. When formal features are not transferred automatically by the mouth, the mind has to

search for them which requires effort and attention which reading aloud makes unnecessary.

### **5.2.3. Section C. Cognitive load.**

In section C, participants were asked about the mental effort required for the interaction with a poem, as if they had to intensively concentrate, if the poem required more mental efforts, if it was difficult to simultaneously process the meaning and sound, if they felt mentally tired, etc. This is the question about how intensely their brains worked.

Overall mean scores were 2.93 for the silence reading group and 2.99 for the reading aloud group, so identical by fact. Item C1, “I had to concentrate intensely while reading”, produced the mean score of 3.00 for silent readers and 3.27 for readers aloud. And reading aloud group participants’ reports were tightly clustered around the middle, with 6.7% around value 2, 46.7% around value 3, 33.3% around value 4 and 6.7% around value 5. The distribution is notable, which shows that most of the silent readers had moderate to stable levels of concentration. The group of readers aloud demonstrated greater dispersion with 26.7% around value 2, 20% around value 3, 26.7% around value 4 and 13.3% around value 5. The reading aloud group was more variable on this measure. When people read aloud, their experience of cognitive efforts is less predictable and more individualised than when they read silently.

Item C2, “The poem required considerable mental effort to understand”, provided a mean score of 2.93 for silent readers and 3.74 for readers aloud. These distributions were spread across the full scale and both groups showed moderate levels of perceived effort. Neither group found a poem extremely complicated or extremely easy. The small difference between mean scores tells us that the mode of reading does not change their overall perceived difficulty of processing the poem’s meaning. It is quite a useful finding since the two groups were not experiencing absolutely different levels of comprehension challenge.

In item C3, “I felt my attention was constantly engaged throughout”, the reading aloud group outperformed the silent reading group the most. Silent readers evaluated this item with a mean score of 3.07, with responses from values 1 through 4 and noticeable 26.7% around value 2. The reading aloud group got a mean score of 4.00, with 20% around value 3, 46.7% around 4 and 20% round value 5, which indicates that none of the participants scored values 1 or 2. So, every reader aloud felt at least more engaged throughout reading. More than half felt strongly engaged. Reading silently, by contrast, had a meaningful portion of participants feeling that their attention was distracted or wavering. Here we can come to the conclusion that reading aloud is a physically demanding activity that requires constant motor production, breath control and real-time control of your own voice. It is very difficult to distract while reading aloud in a way that is possible while reading silently.

In item C4, “It was difficult to process meaning and the sound of the poem simultaneously”, silent readers got their main score of 2.47, with the most

responses clustering around values 1 and 2. That shows most of them did not find it particularly difficult to process meaning and sound in their minds at the same time. The reading aloud group produced a mean of 2.80, but with a dramatically different distribution where responses spread almost evenly across all five values, with 26.7% at value 1, 26.7% at value 2, 20% value 3, 26.7% value 4 and 6.7% at value 5. This distribution is the largest of any item in Experiment 2.

When you read the poem aloud, you face a cognitive challenge which silent readers do not face. You must simultaneously control the articulatory production of words, control the sound of your own voice, control the rhythm and pace of your utterance and extract semantic meaning from the text as you speak it. These parallel tasks, which require cognitive resources, are quite difficult for some readers to do simultaneously. For others, the demands are lower. It may be either because they read more fluently and have a bigger experience of reading aloud, or because they support the articulatory task to do semantic processing and do not do both tasks strictly in parallel. The wide range of responses in the reading aloud group for this item demonstrates this individual ability in how the demands of the dual-task of reading aloud are perceived. Silent reading, which completely destroys this dual-task, gave clearer and lower responses.

In item C5, “I experienced mental fatigue during or after reading”, silent readers gave a mean score of 3.00, with 6.7% at value 1, 20% at value 2, 33.3% at value 3, 26.7% value 4 and 6.7% value 5. The reading aloud group returned a mean score of just 1.87, with 40% selecting value 1 and 53.3% selecting value 2. Thus, almost 3/4 of those who read aloud reported little or no mental fatigue. At first glance, this seems illogical since if reading aloud places greater cognitive demands on items like sustained attention and dual-task processing, it should produce more subjective fatigue. The most likely explanation is motivational engagement. Reading aloud is an active, performing and physically engaging task and this engagement seems to make this experience more energising rather than tiring for most participants. Reading silently is also more passive and the experience of sitting with a text in silence can seem more exhausting for some participants, even if the objective cognitive load is less.

Items C6, “I needed to slow down to better understand the poem”, produced means of 2.93 for silent readers and 2.87 for readers aloud. The distribution was generally similar, since both groups showed a spread between values from 1 to 5 without strong concentration at any single value. Neither group felt a particularly strong need to slow down, which aligns with the moderate score of complexity on items C2. This also highlights that “Annabel Lee”, while not a simple poem, did not create enough serious problems with comprehension to require deliberate pace or adjustments in either mode.

Items C7, “The reading mode I used increased the overall effort required”, produced mean scores of 3.00 for silent readers and 2.87 for readers aloud. Silent readers somewhat more often felt that their mode of reading increased general effort. This aligns with the picture which emerges from items B4 and B5, stating

that those who read silently, working without the automatic prosodic realisation that vocalisation provides, directed more deliberate cognitive effort into accessing the formal properties of the poem. Their mode required more from them in some aspects, exactly because it gave them less automatically.

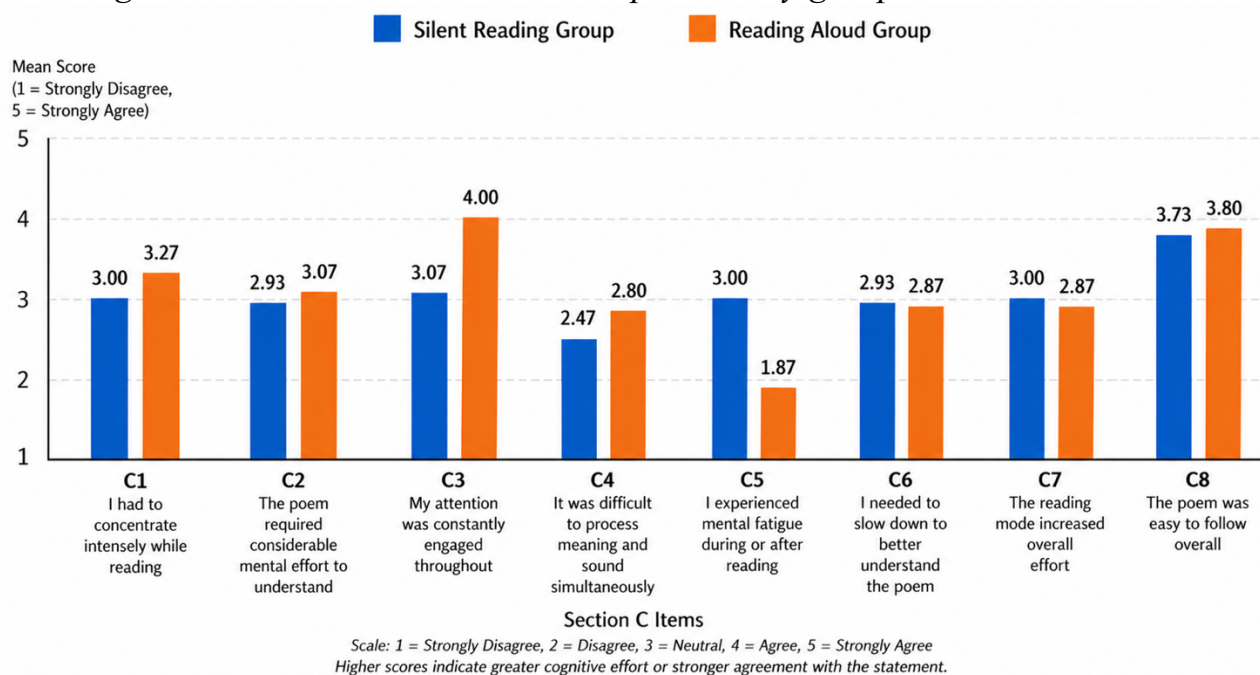
Items C8, “The poem was easy to follow overall”, produced mean scores of 3.73 for silent readers and 3.84 for readers aloud, almost identical again. Both groups considered the poem to be broadly accessible and the mode of reading did not really alter this adjustment. This establishes whether the differences in cognitive load that the two modes produced did not translate into differences in the overall perceived accessibility of the text.

Unlike sections A and B, which told us a fairly regular story of reading aloud producing stronger responses, section C reveals a more complicated picture. Reading aloud produced higher sustained attention (C3) but also more ability in dual-task difficulty (C4). It led to less mental fatigue (C5) despite requiring more continuous engagement. Silent reading produced more consistent cognitive experience across participants, but also more reported effort on structural processing (C7) and somewhat higher fatigue.

*Table 5.10. Experiment 2, Section C: cognitive effort and processing load across silent reading and reading aloud groups.*

Item	Questionnaire Statement	Silent Reading Mean	Reading Aloud Mean	Difference	Higher Group
C1	I had to concentrate intensely while reading	3.00	<b>3.27</b>	+0.27	Reading Aloud
C2	The poem required considerable mental effort to understand	2.93	<b>3.07</b>	+0.14	Reading Aloud
C3	My attention was constantly engaged throughout	3.07	<b>4.00</b>	<b>+0.93</b>	<b>Reading Aloud</b>
C4	It was difficult to process meaning and sound simultaneously	2.47	<b>2.80</b>	+0.33	Reading Aloud
C5	I experienced mental fatigue during or after reading	<b>3.00</b>	1.87	<b>-1.13</b>	<b>Silent Reading</b>
C6	I needed to slow down to better understand the poem	<b>2.93</b>	2.87	-0.06	~Equal
C7	The reading mode increased overall effort	<b>3.00</b>	2.87	-0.13	Silent Reading
C8	The poem was easy to follow overall	3.73	<b>3.80</b>	+0.07	~Equal

Figure 5.7. Section C. Means scores per item by group.



Ultimately, section C suggests that the two modes differ in the type of cognitive work they require. Reading aloud distributes processing across articulatory, auditory and semantic channels simultaneously, which for some readers creates a dual-task challenge. But for most, it creates an engaged, energetic experience with high sustained tension and low levels of fatigue. Silent reading concentrates processing in a single cognitive channel, creating a more stable and predictable experience. But one that can lead to passivity and requires more focused effort to access the formal dimensions of the poem. Both modes demand something from the reader, but they just demand different things.

#### 5.2.4. Section D. Text comprehension.

In sections A, B and C, the Likert scales were used, which gave us numerical data that could be averaged, compared and transformed to a graph. In section D, a completely different approach was used. There were multiple-choice questions and open-ended responses asking participants to define what goes in the poem and which feelings it evokes, why Annabel Lee died and which emotional register they took away from it. The aim was to understand whether participants understood the poem and what specifically they took from it.

After other sections, which consistently showed that reading aloud evokes stronger emotions and formal perception responses, in section D, it is suggested that the mode of reading does not entirely change what readers take from the poem. Two groups read differently, felt differently and perceived the form of the poem differently. But they understood it almost the same way.

Let us start with the most fundamental question for comprehension about the main topic of the poem. In the silent reading group, the most common answer was eternal life, given by 5 participants, followed closely by a love story about love after death, given by 4. Other responses included injustice, lovers who cannot

be together, demons and angels, feelings, love and beauty. In the reading aloud group, the dominant answer was love after death, which was given by 6 participants, followed by love, given by 3. Other responses included true life never dies (2 participants), grief (2 participants), death, loss of the most important person, difficulties, true life never ends and void. Both groups agreed on the same thematic core about love that survives or persists beyond death. The specific framed variety seen by some participants emphasised the romantic dimension, others the tragic one and others the metaphysical. But the central meaning of the poem was defined correctly and consistently across both groups.

Then participants were asked to choose one from four statements which are the best mirror the poem's main topic. In both groups, 12 out of 15 participants chose the correct first option. 1 participant in each group chose the second option and these numbers are identical in both groups. It is a good finding, referring to how different their impression of the poem was based on other measures. Reading aloud made the poem feel more emotional, more rhythmically salient and more formally vivid. It did not help participants to understand the narrative more clearly than silent reading did.

These findings suggest that semantic comprehension, the ability to extract and correctly define the main meaning of literary text, acts relatively independently from our affective and prosodic dimensions of the reader's experience. The reader can be deeply emotionally moved by the poem and understand it better than the reader who processed it more coolly and analytically. And in comparison, the reader who mostly interacts with imagery and thematic content without strong emotional engagement reached the same comprehension of the narrative as the one who physically enacted its emotional logic through vocalisation. Meaning, at the level of basic narrative comprehension, seems to be accessible in both modes with relative reliability.

Further, the participants were asked about emotions which this poem conveys and responses revealed similarities and differences between groups. In the silent reading group, love was the most frequently mentioned emotion with 12 mentions, followed by melancholy with 5, devotion with 3, grief with 3 and nostalgia with 2, hope with two and bitterness and anger each with 1.

In the reading aloud group, eternal love led with 13 mentions, devotion took the second place with 10, grief was chosen by 9 participants, melancholy by 7, hope by 3 and nostalgia and bitterness each by 1, with no participant mentioning anger.

So, we can see that both groups defined love as a dominating emotion, which is not surprising, referring to the poem's content. But the reading aloud group showed higher frequencies across the full range of emotional categories since they gave more mentions about grief, devotion and melancholy. Emotional responses of the silent reading group were more concentrated, with love pulling ahead of everything else. The reading aloud group's responses were more emotionally comprehensive, identifying a wider range of emotional registers of

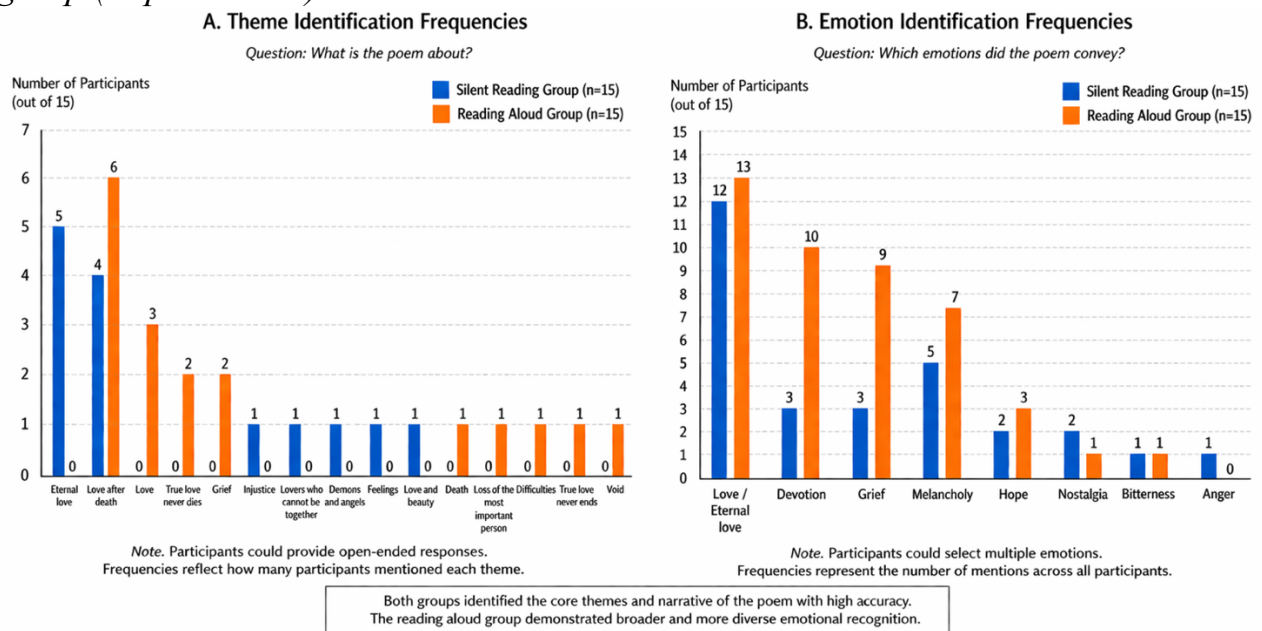
the poem with higher frequency in different categories. This aligns with the findings from section A that reading aloud evokes stronger emotional engagement since participants who read aloud perceived more emotional content in the poem itself. They identified grief, devotion and melancholy more frequently than silent readers, which perhaps processed it primarily through its dominant romantic theme.

The question about the reason for the death of Annabel produced the most concentrated responses among all items of section D. Participants were asked to choose one from four options, such as: because of illness, because angels envy their love, because she left him and because of war. In the reading aloud group, 11 participants chose angels, 2 illness and 1 chose she left him. Both groups strongly favoured the correct interpretation, which is based on the obvious text of the poem where the narrator attributes the death of Annabel Lee to envy of angels. But the reading aloud group did so with slightly greater consistency. This minor difference illustrates a broader pattern of reading aloud producing more convergent responses and more participants. We can assume that this happens because the physical enactment of the poem's language makes its explicit content more silent and harder to misread.

*Table 5.11. Section D. Text comprehension: response frequencies by group.*

Item	Silent Reading Group (n=15)	Reading Aloud Group (n=15)	Interpretation
Most common theme identified	Eternal love 5; love after death 4	Love after death 6; love 3	Both groups identified the same central theme
Correct narrative identification	<b>12 / 15</b>	<b>12 / 15</b>	Comprehension was equivalent
Incorrect narrative identification	1 / 15	1 / 15	No group difference
Most frequently identified emotions	Love 12; melancholy 5; grief 3; devotion 3	Eternal love 13; devotion 10; grief 9; melancholy 7	Reading aloud produced broader emotional recognition
Cause of death: angels envied their love	9 / 15	<b>11 / 15</b>	Slightly more accurate in reading aloud group
Cause of death: illness	3 / 15	2 / 15	Less frequent incorrect answer
Cause of death: she left him	2 / 15	1 / 15	Least frequent incorrect answer

Figure 5.8. Section D. Thematic and emotional response frequencies by group (Experiment 2).



Section D suggests that the mode of reading changes how a poem feels and the formal features, which you notice but do not really change what you understand under its meaning. Both groups understood the narrative of the poem, its central topic and the death of its central character with almost the same accuracy. The differences between them are mostly in emotional richness since the reading aloud group identified a broader and more emotionally comprehensive range of feelings which the poem conveys. This points out that vocalisation broadens emotional perception, making the greater part of the affective content of the poem visible to the reader.

This finding contrasts with the findings of comprehension in Experiment 1, where the silent reading group dramatically outperformed the reading aloud group in terms of comprehension. The difference between the two experiments for these variables likely reflects the difference between the two comparable conditions. In Experiment 1, a contrast lay between listening to the poem performed at the pace of someone else and reading it at one's own pace. In Experiment 2, both groups read at their own pace, although through different channels, and this common control seems to level the comprehension in a way that listening versus silent reading did not. In the end, reading aloud and silent reading are modes of reading and listening is something else.

### 5.2.5. Section E. Reading experience and inner voice awareness.

In this section, participants were asked about their experience of the process of the reading itself, such as whether they were aware of voice during reading, if they felt physical engagement, if they were aware of the poem's sound and if they would choose this exact mode of reading again, etc.

Item E1, "I was aware of a voice or inner voice while reading", produced a mean score of 3.47 for silent readers and 4.53 for readers aloud. In the silent

reading group, responses were distributed across values from 2 to 5, with 26.7% at value 2, 20% at value 3, 20% at value 4 and 26.7% at value 5. The great part of silent readers reported about awareness of the inner voice, with more than 46% chose values 4 or 5. The silent reading group showed something entirely different with 6.7% at value 3, 26.7% at value 4 and 53.3% at value 5. More than 80% of readers aloud chose values 4 or 5. No participants chose value 1 or 2. The reading aloud group almost unanimously was aware of the voice during reading, which is completely logical since this voice was their own, physically present and unavoidable. But the silent readers also reported on the awareness of the inner voice. It confirms that reading silently actually activates phonological imagery in lots of silent readers, but just less intensely and reliably than it is reproduced physically by real voice.

Item E2, “I felt physically engaged with the act of reading”, produced the mean score of 2.40 for silent readers and 3.40 for aloud. In the silent reading group, the dominant response was value 2, which was chosen by 46.7% of participants, 26.7% at value 3 and smaller proportions at values 1, 4 and 5. This depicts the picture mostly of a non-physical experience of reading. This aligns with the fact that actually reading silently is the cognitive activity that takes place mostly inside the head, with minimal bodily involvement except for eye movement. The reading aloud group showed a shift to moderate and higher values with 20% at value 2, 33.3% at value 3, 20% at value 4 and 13.3% at value 5. Reading aloud is, by definition, a physical act and it includes breathing, articulation, vocal reproduction and in most cases some degree of performance of awareness. As a result it is quite expected that participants who read aloud felt more physical engagement. The magnitude of the gap (1.00 point) confirms that these physical dimensions of reading experience were generally unconsciously felt by the majority of the readers aloud.

Item E3, “I was conscious of the sound of the poem while reading”, shows the highest mean score in the entire dataset of section E and one of the most marked distributional contrasts in Experiment 2 overall. The silent reading group returned a mean of 3.60 with 6.7% at value 2, 33.3% at value 3, 40% at value 4 and 13.3% at value 5. The majority of those who read silently were at least moderately aware of the poem’s sound while reading. This again confirms the activity of phonological processing during silent reading. But the group which read aloud returned a mean score of 4.87, with 33.3% at value 4 and 53.3% at value 5. No participants of the reading aloud group selected values 1, 2 or 3. Every reader who read aloud was evidently aware of the poem’s sound during its reading. This unanimity is the most concentrated pattern of responses in the whole experiment. When you create sounds of the poem with your own voice, sonic awareness is not optional since it is the condition of the activity itself.

The gap between groups on E3 is 1.27 points. Taken together, B1 and E3 create a paired finding that tells the same story from two points of view. Reading aloud makes the sonic and rhythmic features of poetry unavoidably present, while

silent reading keeps their salience, depending on individual readers' phonological engagement and imaginative investment.

Item E4, "The process itself felt thoughtful or demanding", produced a mean score of 2.80 for silent readers and 3.13 for readers aloud. The distribution was moderately spread, with the silent reader group clustered at values 2 and 3, with 26.7% and 60% respectively. The reading aloud group demonstrated a broad spread across values 1 through 5. Higher score on perceived effort is consistent with Section C findings that reading aloud is a more physically and cognitively active process and participants felt this activity as a degree of effort. Dense clustering of the silent reading group at values 2 and 3 highlights a stable experience of reading effort with little variability between participants. For some readers aloud the physical demands of vocalisation seemed really exhausting, while for others the activity felt natural and effortless.

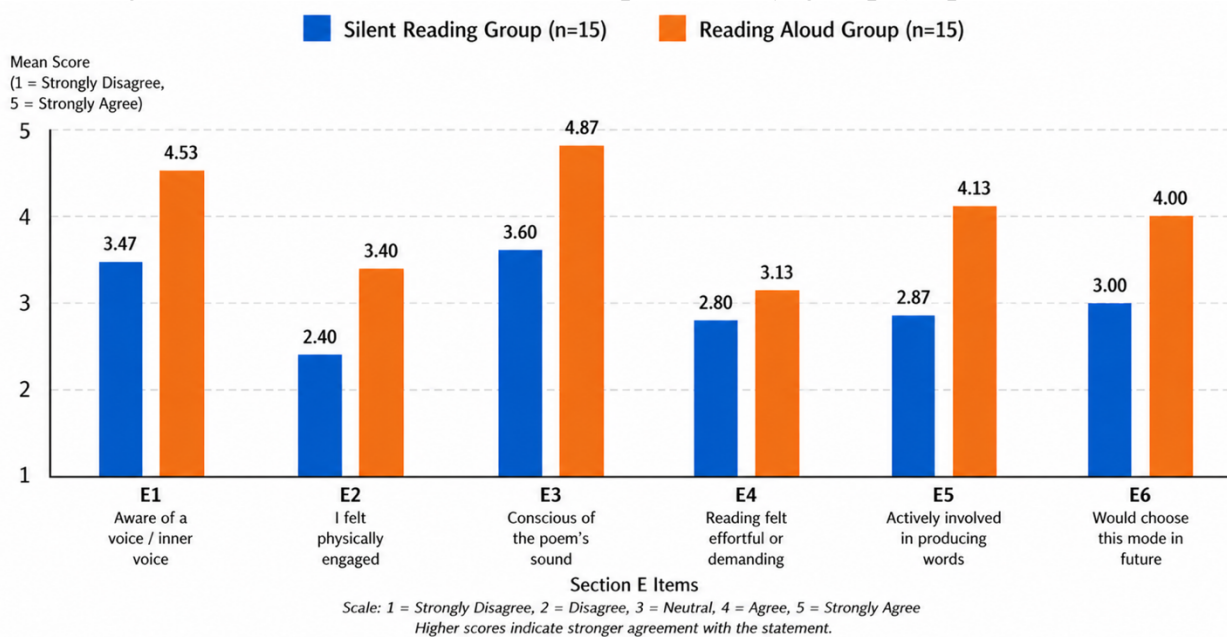
Item E5, "I felt actively involved in producing or processing the words of the poem", produced means of 2.87 for silent readers and 4.13 for readers aloud. This is the second-largest item-level gap in section E. In the silent reading group, the dominant response was value 2, which was chosen by 46.7% of participants, 26.7% at value 3, 13.3% at value 4 and 6.7% at value 5. Most silent readers did not feel active involvement in word creation. This again reflects the cognitive architecture of silent reading, where word production is internally eased and largely unconscious rather than physically produced. The reading aloud group showed a dramatically different feature with 26.7% at value 3, 40% at value 4 and 20% at value 5. Almost 87% selected value 3 or higher and more than 60% selected values 4 or 5. Readers aloud felt themselves as active producers of the poem's language rather than passive recipients of it. This sense of active verbal creation is one of the most distinctive empirical features which vocalisation adds to the reader's experience.

Item E6, "I would choose to read poetry this way in the future", produced mean scores of 3.00 for silent readers and 4.00 for readers aloud. In the silent reading group, responses clustered at values 2 and 3, 33.3% and 40% respectively, with only 20% selected value 4 and none selected value 5. The majority of silent readers were neutral or moderately negative about choosing silent reading as a mode of reading for future encounters with poetry. This proves that while silent reading is sufficient for comprehension and engagement purposes, it did not satisfy more respondents in terms of being a satisfactory and preferred method of engaging with poetry. The reading aloud group demonstrated much more positive distribution with 6.7% at value 2, 20% at value 3, 26.7% at value 4 and 26.7% at value 5. More than half of the readers aloud reported a moderate to strong preference for this mode of reading for future encounters with poetry. The experience of reading aloud was obviously useful enough for the majority of participants who did it and would like to repeat.

*Table 5.12. Section E. Reading experience and inner voice awareness: mean scores and response patterns by group.*

Item	Questionnaire Statement	Silent Reading Mean	Reading Aloud Mean	Difference	Higher Group
E1	Aware of a voice / inner voice	3.47	<b>4.53</b>	+1.06	<b>Reading Aloud</b>
E2	I felt physically engaged	2.40	<b>3.40</b>	+1.00	<b>Reading Aloud</b>
E3	Conscious of the poem's sound	3.60	<b>4.87</b>	+1.27	<b>Reading Aloud</b>
E4	Reading felt effortful or demanding	2.80	<b>3.13</b>	+0.33	Reading Aloud
E5	Actively involved in producing words	2.87	<b>4.13</b>	+1.26	<b>Reading Aloud</b>
E6	Would choose this mode in future	3.00	<b>4.00</b>	+1.00	<b>Reading Aloud</b>

Figure 5.9. Section E. Mean scores per item by group (Experiment 2).



The gap of more than one full point in the section mean scores is a substantial difference in how two groups experience the act of reading itself. Readers, almost unanimously, were aware of sound, constantly felt physical engagement, sensed themselves as active producers of the poem's language and largely preferred this mode for future poetry reading. Silent readers demonstrated more variability, more neutrality and generally lower scores across all experimental dimensions.

But the majority of silent readers reported their awareness of inner voice at item E1 and the majority reported about moderate consciousness on item E3. Silent reading is not flat or voiceless or purely a semantic activity. For most of the readers in this group, something happened phonologically. It was just simply quieter, less certain and less physically grounded than the reading aloud group's experience. The difference between groups in section E lies between the experience of reading, where sonic and physical dimensions are inescapable and one where they are available but optional.

### 5.2.6. Descriptive statistical summary.

The mean scores at the section level are presented in Table 12. Consequently, you can now clearly see which sections of the questionnaire these two formats differed on.

*Table 5.13. Descriptive statistical summary: section mean scores by group (Experiment 2).*

Section	Silent Reading Group	Reading Aloud Group	Difference	Directional Advantage
<b>A. Emotional Engagement</b>	3.13	<b>3.27</b>	+0.14	Reading Aloud
<b>B. Perception of Poetic Form</b>	<b>3.28</b>	3.22	-0.06	Silent Reading
<b>C. Cognitive Load</b>	<b>2.87</b>	2.67	-0.20	Silent Reading
<b>E. Reading Experience and Inner Voice</b>	2.87	<b>3.31</b>	<b>+0.44</b>	Reading Aloud

First, reading aloud got higher among most items. But on Sections A and E (emotional engagement and reading experience), readers aloud came out ahead. On Sections B and C, the silent reading group either got near equal mean scores or reversed the direction entirely.

In Section A, the gap was only 0.14 points, but it held across eight of the ten items, which matters. The two exceptions were A7 (physical sensations like goosebumps) and A8 (personal narrative involvement). Both returned near-zero or reversed differences. These two items made the overall section mean almost equivalent. Items like A2 (the poem personally moved me, gap of 0.33), A3 (emotional immersion, 0.34) and A6 (reflection on love and loss, 0.27) all showed a consistent directional advantage for the reading aloud group.

Section B mean scores actually reversed, since silent readers scored 3.28 and readers aloud scored 3.22. It may sound surprising, since the largest item-level gap in the whole study is inside Section B, on B1 (rhythm awareness, gap of 0.47 points favouring readers aloud). B4 asked whether the language felt complex or difficult and silent readers scored 3.07 on this, while readers aloud scored 2.40, making a gap of 0.67 in favour of silent readers. B5 asked whether participants had to concentrate specifically on structure rather than meaning. Again, silent

readers came out ahead by 0.47 points. These two items compensated for the rhythm advantage. So, the net section figure of 0.06 means two very different experiences averaged out to near-equality. Readers aloud engaged with the rhythm and sound directly because they were producing them. Silent readers worked harder at structure analytically, because they had to construct it internally.

Section C mean favoured silent readers by 0.20 points and they reported slightly more cognitive effort overall. Readers aloud scored 1.67 on fatigue, silent readers 2.87, a gap of 1.20 points. Reading aloud demanded more sustained attention and C3 confirmed this with a gap of 0.67 in favour of reading aloud. But it did not drain people the way silent reading apparently did for some participants.

Of the twelve items where silent readers scored higher, ten fall in Sections B and C. Only two appear in Sections A and E. Reading aloud advantages cluster in affective and experiential dimensions. Silent reading's advantages lie in cognitive and analytical ones. This mirrors what Experiment 1 found, where listening outperformed silent reading on emotional variables, while silent reading outperformed listening on comprehension and memorability.

Second, the reading aloud group demonstrated more spread in their responses across many items. Silent readers clustered toward the middle of the scale more uniformly. This probably reflects the more individually variable nature of reading aloud as a task. It involves performance, breath control, pacing and a degree of exposure that silent reading does not. Some participants found this energising, but others may have found it distracting. That individual variability is visible in the wider distributions.

Table 12 shows that the two modes were differently strong. Reading aloud produced stronger scores where felt experience and vocal awareness were being measured. Silent reading held its own where analytical attention and deliberate structural processing were involved. Neither mode dominated across the board. That finding is, in itself, the main point of Experiment 2.

## **6. Conclusion and discussions.**

The hypothesis was confirmed. Reading mode shapes poetic reception in measurable, dependable ways. Neither mode won across the board. Each was better at different things and understanding which things matter more than the headline result.

The core finding is straightforward: when a voice is present, emotional and prosodic engagement goes up; when it is not, analytical processing takes over. Two experiments with two poems were conducted on fifty participants, with the same pattern.

Experiment 1 showed this most clearly on the emotional side. Listeners reported stronger emotional intensity than silent readers, the same with inner voice activation, aesthetic appreciation and personal resonance. The explanation lies in what listening actually provided. The poet's recorded voice gave participants a complete prosodic realisation of the poem. They did not have to construct rhythm, tone or emotional texture internally. And because heard speech

is encoded in phonological memory, participants kept access to that voice even after the recording ended. That is phonological loop theory in action.

The emotional convergence in the listening group makes the same point differently. 85% used words such as nostalgic or emotionally charged. Silent readers were scattered: some calm, some reflective, some mildly engaged. The poet's voice carried one interpretation of the poem. Listeners took it and silent readers built their own. Fish and Iser were right, since the conditions of reception shape meaning.

Then the comprehension data reversed everything. Silent readers outperformed listeners by 35 points. That is the biggest gap in the whole study and the reason is cognitive competition. Listening requires processing acoustic information, tracking emotional delivery and extracting semantic meaning simultaneously. These tasks compete for the same resources. Silent reading removes the first two demands entirely and all attention goes to meaning. A reader who loses the thread can go back, but a listener cannot. Memorability followed the same logic.

Experiment 2 produced the most useful finding. Reading aloud gave stronger emotional engagement and prosodic awareness than silent reading, the same direction as Experiment 1. But it did not cost comprehension. Both groups got 12 out of 15 correct on narrative identification. That was not expected and it is the finding with the most practical weight.

The most possible reason why reading aloud preserves comprehension when listening does not is that while reading aloud, the reader sets the pace. They produce their own vocalisation from the text rather than following someone else's. The voice increases prosodic and affective access without overriding semantic processing. Listening hands interpretive control to the performer. Reading aloud keeps it with the reader. That difference explains the comprehension gap between the two experiments.

The Section B data confirm that you cannot speak a poem without enacting its rhythm. The rhythm awareness gap on B1 was 0.47 points. Sound awareness on E3 was 0.60 points. This confirms that physical production makes prosodic features unavoidable. Silent readers can notice rhythm analytically, but readers aloud have to produce it.

In Section C, general cognitive load was nearly equal, but the fatigue item showed the largest gap in the whole study, with readers aloud reporting far less tiredness. Reading aloud is physically more demanding but it produces less fatigue. One possible explanation is that it keeps attention continuously engaged, which prevents the passive drift that silent reading sometimes makes possible. This is speculative given the sample size. It needs larger-scale testing before any firm conclusion is drawn.

Also, silent reading is never fully silent. Readers generate internal phonological representations as they read. But how vividly this happens depends on conditions. An external voice activates inner prosody most strongly, at the cost

of comprehension. Self-produced vocalisation activates it nearly as strongly while preserving comprehension. Silent reading leaves the activation variable and reader-dependent.

For teaching, the use is practical. Listening works well as a first encounter with a poem, since it opens emotional access and gives students a prosodic model. But it should not be the only encounter, because comprehension suffers. Reading aloud gets too little attention in EFL classrooms. The data suggest it delivers the benefits of vocalisation without the comprehension cost, which makes it particularly useful for Upper-Intermediate learners who are still developing phonological intuition in English. Silent reading should not be replaced because it is where comprehension is deepest. The most effective approach is probably to do listening or reading aloud first to establish engagement and then silent reading afterwards to build understanding.

Quite naturally, the study has its limitations. Thus, sample sizes in both experiments are not large enough for statistical testing. The analysis is descriptive throughout. One poem per experiment means findings may reflect properties of these specific texts as much as general reading mode effects. All data come from self-report questionnaires, with no eye-tracking or physiological measures. Participants were a fairly uniform group of Upper-Intermediate EFL students.

Future research should prioritise three things. First, the usage of larger samples provides inferential statistics. Second, eye-tracking to measure inner prosody activation directly. Third, multiple poems across genres and languages to test whether the patterns here are general. Cross-linguistic comparisons between L1 and L2 conditions would also be useful. Pedagogical intervention studies testing whether regular reading aloud practice improves poetry engagement over time are the most directly applicable direction.

So, reading mode matters. It shapes what readers feel, what they notice and what they retain. The three modes are not interchangeable. They are differently good and knowing which is good for what is useful.

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## 8. Appendixes.

Questionnaire Sample (Experiment 1)

### Questionnaire A – Listening Group (hearing the poet's voice)

#### Instructions:

You have just listened to the poem read by the author. Please answer the following questions about your emotional experience. There are no right or wrong answers. We are interested in your personal reaction.

#### Part 1: Emotional Intensity and Type

- How emotionally affected did you feel while listening to the poem?  
 Not at all    Slightly    Moderately    Strongly    Very strongly
- Which emotion was the strongest for you while listening?  
 Sadness    Calmness    Joy    Nostalgia    Hope    Other (please specify) \_\_\_\_\_
- How clearly did you feel the emotion expressed by the poet's voice?  
 Not at all    Slightly    Moderately    Clearly    Very clearly
- Did the tone, rhythm, or pauses in the poet's reading influence your feelings?  
 Strongly disagree    Disagree    Neutral    Agree    Strongly agree
- How strongly did the poet's voice help you connect to the meaning of the poem?  
 Not at all    A little    Somewhat    Much    Very much

**Part 2: Personal Engagement**

6. Did you imagine the poet's emotions as if they were your own?  
 Never  Rarely  Sometimes  Often  Always
7. Did the voice make the poem feel more personal or distant to you?  
 Much more distant  Somewhat distant  Neutral  Somewhat personal  Very personal
8. Were there moments when your emotional reaction changed during the reading (e.g., from calm to sad, or from sad to hopeful)?  
 No  Slightly  Yes, a few times  Yes, clearly

**Part 3: Reflection**

9. Which aspect of the poet's performance (tone, rhythm, pauses) affected you the most emotionally?
10. How would you describe your emotional state right after listening to the poem?

**Questionnaire B – Silent Reading Group (reading the poem silently)**

**Instructions:**

You have just read the poem silently to yourself. Please answer the following questions about your emotional experience. There are no right or wrong answers. We are interested in your personal reaction.

**Part 1: Emotional Intensity and Type**

1. How emotionally affected did you feel while reading the poem?  
 Not at all  Slightly  Moderately  Strongly  Very strongly
2. Which emotion was the strongest for you while reading?  
 Sadness  Calmness  Joy  Nostalgia  Hope  Other (please specify) \_\_\_\_\_
3. How clearly did you sense the emotion of the poem without hearing it?  
 Not at all  Slightly  Moderately  Clearly  Very clearly
4. Did the structure of the poem (rhyme, rhythm, line breaks) influence your feelings?  
 Strongly disagree  Disagree  Neutral  Agree  Strongly agree
5. Did you imagine how the poem might sound if read aloud?  
 Never  Rarely  Sometimes  Often  Always

**Part 2: Personal Engagement**

6. Did you identify with the feelings or situation described in the poem?  
 Not at all  Slightly  Moderately  Strongly  Very strongly
7. Did you feel emotionally closer or more distant to the poem while reading silently?  
 Much more distant  Somewhat distant  Neutral  Somewhat close  Very close

8. Did your emotional state change during reading (e.g., became more intense or shifted  No  Slightly  Yes, a few times  Yes, clearly to another emotion)?

**Part 3: Reflection**

9. Which part of the poem made you feel the strongest emotion, and what was it?

10. How would you describe your emotional state right after finishing the poem?

Questionnaire Sample (Experiment 2)

## QUESTIONNAIRE

### Reading Mode and Poetic Interpretation

**Text:** “Annabel Lee” by Edgar Allan Poe

**Reading mode:** (choose one)

Reading aloud  Silent reading

### Instructions:

Please answer the following questions based on your personal experience of reading the poem. There are no right or wrong answers.

For Sections A–C and E use the following scale:

1 – Strongly disagree    2 – Disagree    3 – Neutral    4 – Agree    5 – Strongly agree

### SECTION A. Emotional Engagement

Statement	1	2	3	4	5
The poem is emotionally powerful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem moved me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt emotionally immersed while reading.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem created a strong atmosphere.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt empathy toward the speaker.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem made me reflect on love and loss.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem gave me goosebumps or other physical sensations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt personally involved in the poem.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to read this poem again.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem left a lasting emotional impression.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### SECTION B. Perception of Poetic Form and Complexity

Statement	1	2	3	4	5
The rhythm of the poem was noticeable to me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The sound patterns (rhyme, repetition, melody) were prominent.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem felt stylistically rich.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The language of the poem seemed complex.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I had to concentrate carefully to follow the structure of the poem.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The repetition in the poem influenced my perception of meaning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was aware of the musical quality of the text.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### SECTION C. Cognitive Load

Statement	1	2	3	4	5
I had to concentrate intensely when reading the poem.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem required considerable mental effort.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt that my attention was constantly engaged.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I found it difficult to process meaning and sound at the same time.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I experienced mental fatigue while reading.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I needed to slow down to understand the poem.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt that the way I was reading increased the effort required.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The poem was easy to follow.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### SECTION D. Text Comprehension

1. In your own words, what is the central theme of the poem?

2. Which statement best summarises the poem?

- A tragic love story about a young woman who dies and a man who continues to love her beyond death.
- A story about jealousy between angels and humans.
- A reflection on childhood friendship that gradually fades over time.
- A philosophical poem about nature and the sea.

3. Which emotions dominate the poem? (choose up to 3)

- Grief    Eternal love    Nostalgia    Anger    Melancholy    Devotion
- Bitterness    Hope

4. Why does the speaker believe Annabel Lee die?

- Because of illness    Because angels envied their love    Because of war
- Because she left him

### SECTION E. Reading Experience

Statement	1	2	3	4	5
I was aware of my voice (or inner voice) while reading.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt physically engaged in the reading process.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was conscious of the sound of the poem while reading.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The reading process felt effortful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt actively involved in producing or processing the words.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would prefer to read poetry in this way in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>