



Does Experiencing Nature and Poetry Separately or Together
Affect our Emotions and Feelings of Interest and
Restorativeness Differently?

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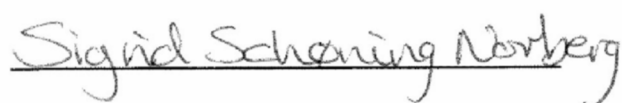
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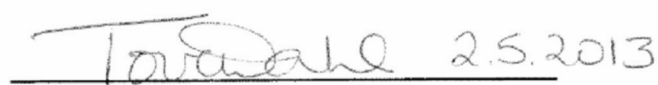
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Preface

The author was introduced to the idea of writing a master thesis in the field of experience psychology by her supervisor, Dr. Tove I. Dahl. Literature and ideas were discussed through several meetings, which resulted in the present study. The author has administered the practical details of the project, from finding appropriate instruments for measuring variables, the layout and graphic design of the questionnaire, data collection, data entry and carrying out the statistical analysis with guidance and instruction from Dahl. The design of the study was developed through contributions by both author and the supervisor.



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Abstract

This study explored how presence of art in a natural environment is experienced, and if combining these elements would improve or impair the experience compared to experiencing the elements separately. Quantitative methods with an experimental between groups design were used, with three conditions (Pure Nature, Pure Poetry, Combined Nature+Poetry). Of the participants, 65% were women. In the Pure Nature condition participants walked a trail in a natural environment, in the Pure Poetry condition participants read poems in a neutral indoor environment and in the Combined Nature + Poetry condition participants read poems at designated stopping points along the trail. We explored participant experiences through measures of positive and negative emotions, curiosity traits, situational interest, appraised complexity and perceived restorativeness. MANOVA was used to compare each of the pure conditions with the combined condition. Results revealed significant differences between the pure and the combined condition, where the Nature + Poetry condition enhanced the nature experience more and in different ways than the poetry experience. Patterns in the findings and their theoretical and practical implications are discussed.

Keywords: poetry, nature, emotion, perceived restorativeness, interest, reading, experience, environment

Abstrakt

Denne studien utforsket hvordan kunst i natur-omgivelser oppleves, og om en kombinasjon av disse elementene vil forbedre eller forringe opplevelsen sammenlignet med å oppleve elementene separat. Kvantitative metoder med et eksperimentelt mellom gruppe design ble brukt, med tre betingelser (Ren Natur, Ren Dikt, Kombinert Natur + Dikt). Av deltakerne, var 65% kvinner. I Ren Natur betingelsen gikk deltakerne tur på en sti i naturomgivelser, i Ren Dikt betingelsen leste deltakerne dikt i nøytrale innendørs omgivelser og i Kombinert Natur + Dikt betingelsen leste deltakerne dikt på tre ulike stopp langs den samme stien. Vi utforsket deltakernes opplevelser gjennom mål av positive og negative emosjoner, nysgjerrighetstrekk, situasjonell interesse, opplevd kompleksitet og rekreasjon. MANOVA ble brukt til å sammenligne hver av de rene betingelsene med den kombinerte betingelsen. Resultatene viste signifikante forskjeller mellom de rene og den kombinerte betingelsen, hvor Natur + Dikt betingelsen forbedret naturopplevelsen mer og på ulike måter enn diktopplevelsen. Mønstre i funnene og deres teoretiske og praktiske implikasjoner er diskutert.

Nøkkelord: dikt, natur, emosjon, opplevd restorativens, interesse, lesing, opplevelse, omgivelser

In the 1970s, a small Group of artists became engaged in an idea of changing people's general perceptions of art in relationship to landscape (Flam, 1996). One of them was Robert Smithson, who became engaged in an idea of place-specific sculptures. He thought that in order to understand art, one must consider the physical place and context in which it is located. Smithson wanted to create something that in artform was non-commercial and existing outside of the traditional viewing spaces, which could not be owned or seen easily (Flam, 1996).

The project "Skulpturlandskap Nordland" [Sculpture landscape Nordland] in Norway adopted this idea in 1988 when they decided to enrich the municipalities in the county of Nordland with one sculpture each ("Skulpturlandskap Nordland - Info", 2013). Thirty-three municipalities said yes to the proposition and twenty said no. Elite sculptors from across the world were engaged in the mission of creating unique contemporary sculptures for the designated places. The sculptures should serve as invitations to experiences and proposals for communication between the arts and the people. The idea was that the sculptures should not only be added to a place, but also *be* the place. From this stance, artists would create new places with their works in specific landscapes or built environments. The art should raise awareness of the places and create interest and attention for both the artwork and the places. By placing the sculptures in landscape in natural environments rather than art galleries, they were made available for everyone regardless of social group and economy.

Sculptors were free to choose materials, looks and placement in the municipalities, but were also asked to consider that the sculpture should work *with* the nature and not *against* it. The idea was that by implementing the identity of the landscape in the art, the sculptures would serve as an identity-creating outlook and enhance the already existing nature. One of the artists, Sissel Tolaas, argued that placing a new element – an artwork – in a landscape would raise awareness of what elements have been there already in a positive way. The new elements would make the surroundings more visible and make people perceive it with new eyes. However, something that is perceived as beautiful in an art gallery doesn't need to be in an outdoor environment or public place. Art galleries and natural environments are controlled by different social laws and contexts. This is perhaps particularly the case with contemporary art, and may cause provocation (Hansen, 1997).

The project received considerable media attention and debate among the respective local inhabitants, artists and theoreticians (Nielsen, Opstad, Norum, 2006). The inhabitants had mixed opinions about the sculptures and how the art "communicated" or did *not*

communicate with them. Some were also critical about the costs of the project. Others meant that the art invaded a place that already had a defining identity. It could overwhelm an already significant meaning and transform it into something else (Jaukkuri, 2001). The basic and recurring skepticism in this discussion can be summarized with one question: Is it meaningful to create an artwork in a landscape environment given that this “place” – nature – already has an aesthetic beauty on its own? (“Skulpturlandskap Nordland - Info”, 2013).

We will, in this thesis, try to address this question through studying individual experiences with: (1) pure nature (2) pure art (in this case, poetry) (3) and the experience when we combine the two: nature + poetry. First, we define what an experience is in general, how we define it in this context and what research has to offer on the topic. We will then look into some theories that have been used in prior studies of art and nature experience and examine the relevance for our questions.

Experiences

As early as in the 1950s, psychologists were concerned about the human desire for meaningful experiences (Hosany & Witham, 2010). Maslow’s (1943) theory of motivation posits that after individuals accomplish their psychological, social and esteem needs, people seek unique experiences through a desire for self-fulfillment. The more recent trend in experience research is however to study which psychological processes makes an experience positive and meaningful and how it can be facilitated through external factors (Mossberg, 2007; Pine & Gilmore, 1998).

The term experience is, however, not as clear as we could hope for and has been defined in numerous ways by researchers with different perspectives and conceptualizations (Hosany & Witham, 2010; Scott, Laws & Boksberger, 2009). Noy (2004) argued that the driving force behind seeking meaningful experiences is found in the individual’s need for creating a sense of identity and personality through experiences. Scott, Laws and Boksberger (2009) focus on the subjectivity of experience and argue that it is not consistent in time, space or culture and uniquely felt by the individual. An experience holds both cognitive and emotional dimensions and they are equally important.

Mossberg (2007) conducted an extensive literature review over the latest research on experiences. She summarized her findings in six dimensions of a process that is: (1) active and dynamic, (2) holds strong social dimensions, (3) contains meaning and feelings of joy as integrated components, (4) generates involvement through personal control and absorption, (5) dependent on context, unpredictability and novelty, and (6) is coherent with life

satisfaction. This is in line with Pine and Gilmore (1998) who describe an optimal experience as something “*memorable, rich in sensations created only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level*”. They identify two levels of experience: (1) the level of individual involvement (passive vs. active participation) and (2) how the individual connects or engage with the environment and events (absorption vs. immersion). These can be distinguished by four dimensions that they suggest is the key for meaningful experiences: entertainment, education, esthetics and escapism. The entertainment and esthetic dimensions involve a more passive participation of the individual and does not influence how the experience outcome. The education and escapism dimensions require a more active participation and the individual’s role is an important part of the experience outcome. These four dimensions converge at an optimal individual experience which they refer to as “the sweet spot” that contains a certain degree of all four experience aspects. This theory have been conceptualized and then validated through measure development and research by Oh, Fiore, and Jeoung (2007) and later replicated by Hosany and Witham (2009).

Mossberg (2007) has identified two central criteria that have to be evident for becoming absorbed and in turn take part in a meaningful experience: (1) The experience takes place in an environment where the individual can get away from a hectic and busy everydaylife, (2) the individual takes active part in co-creating the experience. Pine and Gilmore (1998) suggest that memorable experiences require a “theme” around which impressions should be organized. This theme should be in mind when designing the physical frame and sensory triggers which create both the context of the experience and serve as part of the experience itself. Mossberg (2007) argued that the tourism establishment can not create an experience for the individual, but the individual must create these moments.

Emotions

Numerous studies show that emotions are the basic elements of an experience and that strong emotions makes experiences more memorable (Lilja, Eriksson, & Ingelsson, 2010; Tarssanen & Kylänen, 2006). Emotions can be assessed through the appraisal theory framework. This framework is premised on the notion that emotions stem from individual perceptions of events in the world, not from objective features of the events themselves (Lazarus, 1991). These perceptions are colored by the individual’s goals, evaluations and knowledge related to an event and will therefore lead to different event appraisals. Emotions are cognitive and intellectual in nature and should not be mistaken for *feelings* that in contrast

are more of a physiological and bodily sensation. A feeling can occur without making a conscious cognitive evaluation of why. Therefore, in terms of appraisal theory, emotions are not quite the same as feelings although they are often related (Lazarus, 1991). Recent research on emotions has focused on *appraisal structures*: the sets of appraisals associated with each emotion (Silvia, 2005). Curiosity and interest emotions can serve as motivators for engaging in an activity that, in turn, can lead to a meaningful experience. They have been shown to serve as cognitive stimulation, which is important for aesthetic experiences and perception of art (Feist & Brady, 2004). Meaningful and recreational experiences have also been associated with these emotions in particular (Pine & Gilmore, 1999; Tarssanen & Kylänen, 2006).

Curiosity

Curiosity is commonly defined in dictionaries as a “disposition to inquire, investigate, or seek after knowledge; a desire to gratify the mind with new information or objects of interest; inquisitiveness” (C. & G. Merriam Co., 1913). Kashdan, Rose and Fincham (2004) argue that curiosity is an emotion that serves as an intrinsic motivational system and is related to recognition, pursuit, and self-regulation of novel and challenging opportunities and lead to interest. It can make individuals seek out personally meaningful aspects of situations and therefor initiate interest. Silvia and Kashdan (2009) suggest that when meeting a new, challenging and unfamiliar event, we have two possible choices for engagement: avoidance or exploration. Avoidance is chosen when the novel situation is not perceived as secure enough, so anxiety emotion becomes aroused. An exploration strategy on the other hand, is chosen when the novel situation is perceived as secure enough to motivate us to approach and discover new and uncertain things in greater depth. This is in many contexts valuable, and especially in learnings situations, because curiosity urges us to discover, become engaged, fascinated and learn for its own sake. Curiosity is also important for learning how to adapt to different changes in the environment and create opportunities for personal growth. Finally, curiosity is considered important for the development of situational interest (Fredrickson, 1998; Hidi & Renninger, 2006; Izard & Ackerman, 2000; Tomkins, 1962; Turner, & Silvia 2006).

Interest

Interest is an emotion that is important for meaningful experiences (Kylänen, 2006). It is often distinguished as either personal or situational (Hidi and Renninger, 2006). Personal interest is characterized by an intrinsic, persistent and self-regulated desire to understand a specific topic. It is developed over time and has both affective and cognitive qualities.

Situational interest is, in contrast, assumed to be a temporary, environmentally activated, context-specific emotional and cognitive state.

Situational interest has been explored by Hidi & Renninger (2006) as a stepping stone towards more stable and personal interest. Their *four phase model of interest development* from situational to personal interest is a model that treats interest as an emotion, but also as a byproduct of cognitive and affective processes. The first phase of their model is named *triggered situational interest* and refers to a cognitive and affective psychological state. The environment triggers an emotion of interest with something novel, complex, unfamiliar or conflicting (Berlyne, 1966). Curiosity is important at this stage, because it leads to exploration behavior. The emotion in this phase can be both positive and negative, which means that interest can arise because something is, for example, disturbing or provocative. Positive emotions, however, become more important in the later stages. The triggered situational interest is often, but not exclusively provoked and supported by the environment. The second phase is named *maintained situational interest*. It involves focused attention and stability over time. Interest may reoccur and/or persist. The third phase is named *emerging individual interest* refers to interest as becoming a more enduring predisposition. Behaviorally, a person will seek repeated reengagement with the activity of interest over time. The fourth and final phase is named *well-developed individual interest* and refers to interest as becoming that is characterized by a relatively enduring predisposition to reengage with the activity and related aspects over time. Interest is internalized and becomes a personal interest (Hidi and Renninger, 2006). Their interest development model has not yet been conceptualized, and there are at this time no instruments that have been validated and can measure this. However, situational interest has been conceptualized by different authors and several instruments have been developed to measure it.

Chen, Darst and Pangrazi (2001) argue that situational interest is associated with *novelty, challenge, attention demand, exploration intention* and *instant enjoyment*. *Novelty* represents an appraisal of how new things are experienced. In this lies a distinction between what one is normally used to seeing and doing and other phenomena that in contrast are experienced as new, undiscovered and exotic (Chen, Darst, and Pangrazi, 2001; Mossberg, 2007; Tarssanen & Kylänen, 2006). *Novelty* can also represent the gap between knowledge one already possess and what is considered unknown about a phenomena. This may in turn motivate an intention to explore the unknown in order to narrow the gap (Silvia, 2005). People first appraise an event's novelty, viewed broadly as appraisals of incongruity,

complexity, unexpectedness, obscurity, and uncertainty. Chen et al., (2001) found novelty to be a primary source of situational interest although the relationship was not direct

Novelty has the ability to direct attention over to aspects of *Challenge* as well. In this stance, challenge was viewed as the activity's level of difficulty relative to the individual's skills, which ought to be in balance (Chen et al., 2001). This is similar to Silvia's (2005) appraisal of coping potential, which refer to a person's skills of interpreting and dealing with a new event. *Attention demand* occurs in interaction with the activity. These three dimensions were seen as initial dimensions motivating *Exploration Intention*. Exploration intention represents the cognitive disposition to exert cognitive energy on the activity. When exploration intention leads to a feeling of *Instant Enjoyment*, situational interest occur. Chen et.al (2001) argue that when these dimensions function together they foster a sense of relatedness to the activity that leads to situational interest. They argue that instant enjoyment is an element of interest that results from novelty, attention and exploration. It is a process by itself that generates interest and not a simultaneously occurring emotion.

This view goes against Reeve (1989) who argues that enjoyment is a distinctly different emotion than interest. Although Chen et al., (2001) disagreed with this view, Turner and Silvia (2006) and later Vittersø and Søholt (2011) among others followed in the footsteps of Reeve (1989) and have treated enjoyment as a different emotion. The latter argued that the differences between the two constructs is that satisfaction and enjoyment/pleasure are elements of hedonic well-being and their main function is to reward. Interest, on the other hand, can promote mental and physical growth by upholding motivation in cases where situations are challenging. Interest is therefore associated with personal growth and is an indicator of eudaimonic well-being.

Turner and Silvia (2006) found in a study of viewing art-paintings, that interest includes an appraisal of novelty-complexity and ability to understand. They have shown that on average, people rate a picture as more interesting when they appraise it as more complex and comprehensible. However, appraisals of novelty had opposite effect on pleasantness. Low ratings of complexity predicted high levels of pleasantness, and high levels of complexity predicted low ratings of pleasantness. Pleasantness is therefore not essential for situational interest but peripheral. People can for example experience situational interest for things that are not pleasant, but appraised as frightening, absurd or strange.

In a study by Silvia (2005) appraisals of interest were compared to the effects of the personal traits of curiosity. He found that appraisals of *ability to understand poetry*, predicted

interest but not enjoyment. Appraised ability to understand poetry is a construct that involves a personal evaluation of the poetry or art as comprehensible, coherent and meaningful. Interestingly appraised ability predicts interest more than personal traits of curiosity. These traits have broad effects on processes related to interest and intrinsic motivation. However, the individuals who are more curious are more sensitive to and responsive to novelty (Feist & Brady, 2004). People who are curious prefer more complex art over simple art, and they tend to seek out novel instead of familiar experiences. Other traits like novelty-seeking, appetitive motivation and exploration are also connected to interest.

Situational interest is desirable because it motivates engagement in activities that can lead to positive and meaningful experiences. Although situational interest is often experienced as positive in itself, it also serves a function of initiating further interaction with the activity at hand which can lead to positive outcomes like learning and recreation. We will now review another aspect of experience, and how it can serve a restorative function.

Restorative Experiences

The type of activities individuals go to when seeking experiences is often motivated by expectations of what they hope to find (Dunn Ross & Iso-Ahola, 1991). Leisure-like activities such as going for a walk or reading poetry are considered to be mentally restorative activities (Kaplan, 1989). The word restorativeness refers to the experience of a psychological or physiological recovery process provided and supported by restorative environments or activities. Restorativeness is associated with renewed energy, concentration and mental clarity. A restorative experience can vary in degree and strength. Simply daydreaming when looking out a window at a natural view can provide a simple mental break from what one was doing. Other activities require a more active and cognitive effort such as gardening, reading or visiting a museum. The more complex experiences can however evoke feelings of interest and immersion.

A restorative environment is not restricted to natural settings, though natural environments have been shown to be specifically restorative. Natural landscapes can help renew psychological resources that have been worn out in environments that are psychologically demanding and stressful (Kaplan & Kaplan, 1989; Ulrich, 1983).

Research on the restorative concept has been divided into two theoretical directions, each with a different interpretation of the construct of restorativeness, and therefore research with different foci. The main focus of The Stress Recovery Theory (SRT) by Ulrich, (1983) has been on coping with stressful and demanding events in life that challenge and threaten

peoples general well-being. Ulrich, (1983) developed his psycho-evolutionary theory based on the work of Robert B. Zajonc (1980), arguing that people's initial response towards an environment is most often a simple generalization (like/dislike). He proposed that this generalization happens without the conscious awareness and cognitive evaluation about how the elements in the environments cause the affect. Liking and positive emotions occur when preferable elements are present in the environment. These features could be, for example, the presence of vegetation and favored textures of the natural elements, but also how the features are structured in terms of symmetry, complexity and focality (having focal points that attracts observer's attention). Natural settings can provide restorativeness because they give people the opportunity to hold attention without mental effort. In addition it is experienced as pleasurable, and can in turn block out the demands and stress of daily work and urban living. A necessity for stress reduction is to perceive an environment as safe and without threats (Ulrich, 1983). This in turn increase likelihood for positive affect, free cognitive space and, if the environment is perceived as interesting enough, enhance reflection and evaluation and create a more mindful and deliberate restorative experience. Further studies by Ulrich, Simons, Losito, Fiorito, Miles & Zelson, (1991) have explored this idea and found physiological as well as psychological evidence for a stress reduction effect when perceiving natural environments compared to urban. This was evident in terms of lowered blood pressure and the fact that people tend to give more attention to pictures of nature than to pictures of urban environments. One study explored how 120 undergraduate students in Delaware (US) responded to watching a movie about job accidents (stressor) followed by a movie of either a natural or urban setting (recovery condition) (Ulrich et al., 1991). The findings showed that both the stressor movie and the recovery movie of natural settings elicited higher levels of involuntary or automatic attention than baseline. Both conditions required involuntary attention, but the recovery movie elicited a shift towards a more positively-toned emotional state. This further involved positive changes in physiological levels, and accompanied sustained attention.

The attention restorativeness theory (ART) by Stephen and Rachel Kaplan and associates is cognitively based on human cognitive capabilities in natural environments. However although Ulrich's et al., SRT is concentrated on the quick, affect-driven aspects of restorativeness, ART puts emphasis on the importance of slower, cognitive mechanisms evident in restorativeness. The Kaplans developed their concept of restorative experiences in a research program based in the wilderness (Kaplan & Kaplan, 1989). Participants in their

wilderness program experienced being in nature as deeply relaxing and even therapeutic. Many of them had moments of reflection about their lives, priorities and place in the world as well as recovering from psychological fatigue. They had powerful and memorable experiences that they wanted to preserve when they got home to their usual environments. These discoveries contributed to the development of ART.

The Kaplans (1989) argue that whereas voluntary attention has limited capacity and demands a certain level of effort, involuntary fascination or interest is effortless and can have unlimited capacity. Involuntary attention is dependent on an interesting environment and sometimes one has to function in an environment that is not interesting (James, 1892). The voluntary attention, also known as directed attention, serves several important functions. It supports purposeful mental activity so that we can have clear perceptions, thoughts and solve problems. It also provides inhibitory control for our key cognitive processes such as the working memory (accessing both short-term and long-term memory). Also, voluntary attention is essential for our executive functions that plays a central role for our ability to set goals, plan, stay motivated and self-regulate our behavior. Self-regulation is involved in initiating actions of controlling our emotions, behavior and desires. Direct attention, therefore, also plays a role for our interpersonal and social functioning (Kaplan, 1995; Lezak, 1982; Posner & Rothbart, 1995).

Functioning in modern and urban environments can demand a lot of our capacity to direct voluntary attention. This may, over time, be overtaking and resulting in directed attention fatigue (DAF). The negative psychological effects of this may be negative emotion like irritability and impatience and a growing loss of effectiveness in thinking, planning, making decisions, starting and finishing tasks. This may in turn lead to measurable decline in directed attention capacity (Cimprich, 2007). ART predicts that environments can counter DAF when the human-environment relationship is optimal. This enables a switch from voluntary, effortful, directed attention to involuntary, effortless, non-goal directed attention for attentional processes to recover after mental fatigue.

Consider how crucial voluntary attention can be for our safety if you for example cycle in a high traffic city area. At the same time as avoiding cars, you have to navigate around people, obey the traffic laws, and negotiate lights and intersections. The situation demands your full attention and concentration and is similar to the intellectual requirements demanded of office workers or students that in contrast may be long term. If you instead jump on a bus to get to your destination, merely sitting there and admiring a countryside view, this requires little if any voluntary attention and becomes involuntary. Such involuntary

attention can release cognitive space that can be used for reflecting about and absorbing your surroundings in a restorative way, because you are free from the attention demands of keeping safe.

An environment that successfully provides restorativeness of attention is characterized by four dimensions: *being away*, *fascination*, *extent* and *compatibility* (Kaplan & Kaplan, 1989; S. Kaplan, 1983 and Kaplan and Talbot, 1983). The dimensions are as mutually reinforcing but conceived as independent of rather than dependent upon each other.

Being-away refers to a dimension representing a psychological and/or geographical distancing from one's routine situation. Kaplan and Kaplan (1989) distinguish three different ways to bring about an experience of being away. One is getting away from unwanted distractions in the daily environment. Another is creating psychological distance from the routines of work and reminders of it. The third is excluding or narrowing the constant chase of specific purposes. The presence of these three conditions in an environment provides the opportunity to relax and engage in other types of activities in the immediate surroundings can facilitate successful restorativeness of directed attention fatigue. This recognizes that people may seek distance from a range of inconvenient trivialities to the greater challenges of life. Natural settings of seaside, mountains, lakes, streams, forests and fields are often preferred for the sake of "getting away" (Kaplan & Kaplan, 1989). This is in line with Mossberg (2007) who argued that a recreational experience should take place in an environment where the individual can get away from a hectic and busy everyday life.

Extent is a dimension that represents function of connectedness and scope (Kaplan and Kaplan, 1989). Connectedness refers to the feeling of relatedness to the immediately perceived elements in the surroundings, to the people you are with as well as evaluations of personal meaningfulness of the immediate place. Scope refers to the domain in which the perceptual and organizational activities are situated. It includes both the physical objects and features, but also psychological conception of the type of environment that is represented. A typical example of this is theme-parks, such as Disneyland which is built as a completely "different world" from what we are used to. It offers connectedness for audiences familiar with the Disney characters and stories, but also scope in terms experiencing a sense of being in a different world with regard to the architectural. Extent has been shown to predict environmental preference, which may in turn be indicative of those environments' restorative potential (The Kaplans, 1989).

Fascination can arise if one is away from everyday hazards and the environment is able to hold one's attention effortlessly to enhance development of a sense of extent. Fascination can occur in meeting with a specific place or activity, or cognitively in search for a sense of coherence. An appropriate amount of fascination is desirable in order to achieve attention restorativeness. The Kaplans (1989) use the expression "soft fascination" to refer to a state that has pleasantness and intensity dimensions in addition to a functionality dimension of enhancing involuntary attention. Soft fascination refers to moderate fascination with aesthetically pleasing stimuli like for example flowers, viewed as highly conducive to restorativeness. In the context of this pleasure, people can more easily reflect about difficulties that otherwise would be too confusing or painful to envision. More intense fascinations may also contribute to restorativeness, particularly if they fit in or contribute to the sort of perceptual/cognitive framework needed to achieve a sense of extent. However if the fascination becomes too strong it can prohibit awareness to other important aspects of the situation and then impede the restorativeness effect.

Compatibility refers to the match between one's personal needs and desires and the types of actions required or supported by the environment (Kaplan, S. 1983). Kaplan and Kaplan (1989) argue that natural environments are experienced as particularly high in compatibility. People tend to find functioning in natural surroundings as less demanding than functioning in more urban surroundings, even if they are more familiar with the second. This means that a person's activity in an environment is a combination of the opportunities and demands of the environment and personal desires and goals. The potential for engaging in an activity is influenced by the information available at the place about the specific activity. Let us say that Sarah wants to light a fire and grill sausages with her friends on her hike in the Norwegian woods. In order to do so she needs information about if it is legal light a fire in the time of year, without a risk for making an uncontrolled wildfire. The match between her internal goals and the external information about this may be an indication of compatibility.

The *flow* concept of Csikszentmihalyi (1990) is related to the compatibility stance. Csikszentmihalyi denotes the importance of situational support for intrinsically interesting activities in which one becomes completely engrossed and absorbed in an activity. The experience itself is so enjoyable that people will do it even at great cost, just for the sheer sake of doing it. Flow is a desired state that can occur when your internal goals are in balance with the external demands when doing something. It is most often goal directed in terms of gaining knowledge, achieving a concrete result or improving specific skills. It involves a high level of

motivation, focus, involvement, enjoyment and absorption in what one does. Although doing something at the threshold of what you can manage is demanding by definition, it is an exclusively positive and energetic psychological state. A sensation of time flying by and not noticing bodily signs of fatigue, hunger and thirst may also occur. Flow can help improve skills and increase self-efficacy leading to personal growth. (Kashdan et al., 2004).

Summarized, attention restorativeness theory provides a useful set of dimensions for understanding how people can experience natural environments and achieve beneficial attention restorativeness effects. Numerous studies provide evidence for the role of natural environments in enhancing attention restorativeness. A more recent study by Kaplan, Jonides & Berman (2010), for example, investigated cognitive benefits of interacting with natural environments. Two experiments validated the restorative value of nature as a tool for improving cognitive functioning. The first experiment found that performance on tests of directed-attention mechanisms enhanced after an intervention when participants walked 50 minutes in a natural environment compared to an urban environment. The other experiment replicated this finding and found evidence indicating that even pictures of natural environments had a significant improvement effect on the executive aspect of The Attention Network Test (ANT). ANT identifies three different attentional functions: alerting, orienting and executive attention. Orienting and executive attention, were significantly enhanced in the Nature condition compared to the urban.

A study by Kjellgren and Buhrkall (2010) compared the restorative effect of 30 minutes of relaxation in a natural environment compared to a simulated natural environment. A sample of 18 participants suffering from stress and/or burnout syndrome were counterbalanced in two conditions where physiological, self-report quantitative and qualitative measures were gathered. One condition was to sit in a Nature Park (Karlstad in Sweden), consisting of woods, as well as lakes and rivers. The other condition was to sit in a lab-room and watch a slideshow of 97 photographs of the same park. The results suggests that both environments facilitated stress reduction in line with the positive effects of the restorativeness theory as described by Ulrich (1983) but that stress reduction alone might not be enough to explain beneficial effects and well-being. The natural environment seemed to increase *fascination* in line with Kaplan and Kaplan's theory (1989). It also increased energy and facilitated "altered states of consciousness" (ASC) significantly more than the simulated environment. ASC represents a perception of intensified sensory perception, feeling of

harmony, union with the surroundings and a sense of presence that is associated with, and thought to enhance, ART (Kaplan and Kaplan, 1989; Kaplan, 1995).

We have now looked at a framework for understanding nature experiences and seen how some environments can be restorative for people. We will examine how we can understand experiences with poetry through a framework of interpretation.

How is poetry understood?

Interpretation of art is based on different levels of knowledge and is dependent upon perception and reception (Jaukkuri, 2001). In terms of interpretation, contemporary art and poetry may be considered features that are open for an interaction with the individual. In contrast, more traditional art represent more familiar objects or images and is therefore more easily interpreted by novices. The language in poetry can be characterized by an openness to use of symbols, metaphors and seductive details. This invites readers to more actively interpret the text beyond its literal meaning to a more figurative or emotional understanding of the context (Ricoeur, 1978).

We suggest Rosenblatt's (1978) transactional theory as a model for understanding and interpreting poetry. The validity of the theory and its relevance has been reasserted by Connell (2000). Rosenblatt (1978) suggested that reading literature can be seen as a transaction between the text and reader. Each "transaction" can be perceived as a unique reading experience where the reader and the text are continuously influenced by each other. On one hand, the texts' language and words have a meaning for the author who has intentionally picked out and structured each word in the most meaningful way. However, the author is actually not part of the transaction. The author expresses his/her ideas in the text, but as soon as it is completed, it must stand on its own. On the other hand, the reader only has the product of the text to appraise meaning. From this stance, the reader may switch between interpreting the text while implementing personal background knowledge, beliefs, and context into the interpretation. Reading is therefore a personal experience, but it also requires that a part of the reader becomes a part of the external reality which is the text. In Rosenblatt's own words "The physical signs of the text enable the reader to reach through themselves and the verbal symbols to something sensed as outside their own personal world". This relationship is fluid and the result of the transaction is that the reader becomes enriched and get a sense of the same text changing. It is then that a text becomes a "poem", a term Rosenblatt uses to refer to "the whole category of aesthetic transactions" (Chaplin, 1982). The individual takes part in co-creating the experience of reading it. This is in line with

Mossberg's (2007) view that individuals take active part in co-creating experiences in order to make them meaningful. Rosenblatt (1986) argued that the power of the text can be released only by the amount of energy a reader exerts on it. The reader then receives a sense of ownership and personal experience of it. She distinguished between two different ways of reading a text which can be understood on a continuum where the "predominantly efferent" represent one end of the spectrum and "predominantly aesthetic" the other.

Efferent reading refers to the type of reading that is done with a clear goal of using the information for something specific afterwards. For example if you read a user manual with the intention of installing a bookshelf you are reading efferently. The *literal*, public referents of the words meaning is the central content of the message. The aim of reading this text is to understand what actions are necessary for carrying out an action. In contrast, aesthetic reading focus attention on reading the *symbolic* meaning of words and syntax receives greater importance than the literal definitions. The qualitative aspects like the sound of words, rhythm and variation may be noted and arouse an emotional resonance in the reader. Inner tensions, sensations, feelings and associations invite the creation of images of scenes, actions and characters by the reader.

The reader's contribution in interaction with the text is what makes the *poem*. It is this product that later becomes reflected upon in the transaction. Any text can be read either efferently or aesthetically. The same text can, for example, for the same reader be read efferently at one time and aesthetically another. This is not decided by the genre of the text in itself but by the intention of the reader.

The theory further emphasizes that time, place and events in life influence the individual and therefore the reading-experience and transaction. Different situations and environments may influence retention of different memories, aspects and associations for the reader. Seductive details that often appear in poetry, have been found to be experienced differently depending on being read in a context perceived as being either related to the content or not related (Schraw,1998). Seductive details were categorized be either context dependent or context independent. The context dependent details were only perceived as interesting when they appeared in an elaborating context. The context independent details were perceived as interesting regardless of the context they were presented in. Context dependent details took longer to read as compared to context-independent details and nonseductive control segments. However both context dependent and context independent details were recalled significantly better than the control segments.

Purpose of the study

Contextual influence on reading poetry has not yet been investigated. People's experience of landscapes and its restorativeness effects have been given extensive attention as has experiences of aesthetics. An experience of these elements combined has not yet been given much attention. This leads us to the rationale behind this study and the main research questions. The purpose of the current study was therefore to explore how poems with a nature theme are experienced in a neutral context (indoor environment) and a natural context (outdoor environment) and to explore how the experience of nature is the same or different when experienced on its own or with poetry.

This was done in three steps: by investigating (1) how walking a trail in a natural environment was rated in relation to measures of: emotions, curiosity traits, situational interest, appraised complexity, flow and perceived restorativeness, and (2) how eight impartially read poems are rated in relation to: situational interest, flow, perceived restorativeness and appraised complexity in order to examine what attributes with the poems make up for these ratings, and by (3) By investigating how reading three deliberately selected poems from the original eight potentially altered the experience of the nature environment and the poems while walking the trail. Does poetry improve or impair the experience of nature, and does nature improve or impair the experience of the poems? In the debate about Skulpturlandskap Nordland, people were split in their opinions of whether the art in nature contributed positively or negatively to the overall impression of the places. Perhaps these findings can cast some light on how people's experiences of nature and art, separate and combined, might explain that.

We suggested that by adding poetry about nature, poetry being a different type of aesthetic medium planted in a natural environment, that the overall experience and aspects of emotions, interest and restorativeness can be enhanced. This was in the spirit of what the sculptors in Skulpturlandskap Nordland intended to (Reference). Expressions of a positive experience were expected to express themselves emotionally and cognitively through increased scores on measures of curiosity, situational interest, restorativeness and flow. As we saw earlier an extensive body of research shows that curiosity and situational interest is the stepping stone for engaging in an activity that in turn lead to a meaningful experience. Interaction with poetry and nature are viewed as recreational activities and we therefore used the restorativeness framework to capture this dimension. Flow is a highly positive emotional state that can occur in interaction with an activity that is rewarding in itself. It represents a

high level of immersion and compatibility with the activity at hand and is related to dimensions of both restorativeness and interest.

We hypothesized that situational interest may be rated as higher in the combined Nature + Poetry condition than in the Pure conditions for nature and poetry. This was because a Combined condition involves both natural features and poetry and may therefore be perceived as more complex and novel and this can evoke interest in line with the theory of Silvia (2005).

We also hypothesized that perceived restorativeness will be rated as higher in the Combined condition because restorativeness can be provided through both being in nature as supported by The Kaplans (1989), S. Kaplan (1983) and Kaplan and Talbot (1983) and through the psychological escapism that reading poetry can provide as supported by Rosenblatt (1978). An interactional effect may be produced where the activity of reading poetry can enhance awareness and reflection about the nature environment and the nature in turn can be implemented in the content of the poems in line with the transactional theory by Rosenblatt (1978).

Overall Method

Three conditions were constructed in order to study people's experiences with nature and poetry separately and combined (pure nature, pure poetry, nature + poetry). A between subjects design was used, with different participants taking part in three different conditions that will be referred to as *Pure Nature condition*, *Pure Poetry condition* and *Combined Nature + Poetry condition*.

Table 1

Participants' Demographics in the Different Conditions

Condition	Number of Participants	Percentage of		Age Mean (SD)
		Men	Women	
Nature	44	31.8	68.2	28.6 (16.3)
Poetry	50	30	70	29.1 (10.3)
Nature + Poetry	43	40.9	59.1	30.9 (12.4)
Total	137	35	65	29.5 (13)

This section will present participant's demographics for all three conditions (see Table 1), the overall design of the study and preliminary analysis. We will then present individual sets of

method, results and discussion presented for each condition. After this, we will show the main results of comparing the Pure conditions to the Compared condition and at last a main discussion.

Participants

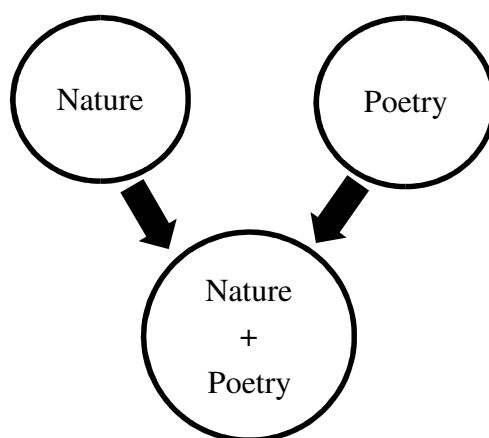
As shown in Table 1, all three conditions were similar in the fact that they were of similar size had more women than men (around 2/3) and a similar mean age.

Design

As illustrated in Figure 1, two conditions contained Pure experiences of either nature or poetry and one condition combines the element of both nature and poetry. The arrows indicate which comparison of the Pure experiences with the Combined condition will be conducted.

Figure 1

Comparison of the Conditions in the Study



Preliminary Analysis

Preceding the analysis, means for each subscale were computed. Preliminary analysis were made to ensure that none of the parametric tests were violated before conducting the main analysis. Normality assumptions were met for each preliminary analysis, and skewness and kurtosis for the variables inspected and found acceptable. Non-significant *Box's M* measures indicated that the homogeneity of variance-covariance matrix assumption was not violated. No univariate or multivariate outliers were evident, so MANOVA was considered to

be an appropriate analysis technique for all conditions. Perceived pleasantness of the weather was measured in the Pure Nature condition and the Combined Nature + Poetry condition. The weather was thought to have an effect on the overall measures. A correlation test revealed that weather was not significantly correlated with the majority of variables and did not affect the overall ratings. We therefore decided to proceed the main analysis (MANOVA) without controlling for this variable.

The Pure Nature Experience

Purpose

The purpose of this condition was to investigate how walking a trail in a natural environment was experienced before the walk compared to after the walk and at three places along the trail during the walk. We wanted to find out which aspects characterizes a nature experience in general and see if the different places were experienced differently from each other. This was done by measuring each place along the trail in terms of situational interest, flow, perceived restorativeness, appraised complexity, entertainment, education, esthetics and escapism.

Participants

In the current condition, of 44 participants 13 were men and 31 were women. Age ranged from 17-83 years, with a median of 23 years (see Table 1). The majority of the sample reported to live in the city of Tromsø (where the study took place) and only one reported to live elsewhere. Twenty-nine of the participants reported being born in the county of Troms and 15 reported being born elsewhere.

Instruments

The first part of the questionnaire provided information about the purpose of the study, identified the researchers and assured anonymity for the participants (see Appendix). The respondents were informed that they could withdraw from the study at any point for any reason. The respondents were also given the opportunity to obtain the results from the study by sending an email to a provided address.

The questionnaires consisted of three parts, one set to be filled out before the walk, a set to be filled out during the walk and a third set to be filled out after the walk. There were 197 items in total (see Appendix). Seven scales were used, all collected from relevant literature about current emotions, curiosity traits, landscape experience, interest for the surroundings, interest for the activity of walking on the trail, viewpoints on what qualities the surroundings offer and if they learned something new from the experience. Other questions developed for this study questionnaire included questions about demographic variables, about knowledge about the present nature/surrounding and open questions about whether the

respondent would recommend the trail to and a question about the respondent would follow up and try to learn more about any aspect of the nature experience along the trail in the future. **Before the walk.** This part of the overall questionnaire was answered before starting the walk. It took approximately three minutes to complete. The first eight items ask about background information and are presented after the subtitle: “About you” and the instructions: “Please answer the following questions about yourself”. The first four questions asked about gender, age, place of residence and whether you come from the county of Troms (where the trail is located). Three questions asked about how familiar the participant is with the trail and how many times the person had walked the trail in the past year, the past month and if the person was going to walk the trail alone or together with someone (and, if so, the age and gender of these people). The last question “How pleasant do you experiences today’s weather?” was answered using a seven-point scale (1= “very unpleasant” 7= “very pleasant”) asked before starting the walk.

State emotions were measured with the Basic Emotions State Test (BEST: Vittersø, Dyrdal, & Røysamb, 2005). This scale consists of eleven items that name different emotions, for example: “Satisfied”, “Sad” and “Enthusiastic”. This scale was presented after the subtitle “Feelings here and now” and the instructions; “Answer how you are feeling right now. Put a ring around the number that best describe your feelings at the moment”. The questions were categorized in three subscales with Cronbach’s alpha coefficients comprised of participants ratings of *Hedonism* $\alpha = .93$, *Negative emotions* $\alpha = .75$ and *Eudaimonism* $\alpha = .92$. The degree to which they experience each feeling was rated on a seven-point scale (0= “not at all”, 6= “very much”).

Curiosity traits were measured with the Curiosity and Exploration Inventory (CEI: Kashdan, Rose & Fincham, 2004). The scale consists of seven statements about an individual’s tendency to be curious in different situations. Kashdan et.al (2004) argues that the scale includes two different aspects of Trait Curiosity: *Exploration* and *Absorption*. Exploration is the tendency to seek out new information and experiences. For example, “I will describe myself as someone who actively seek out as much information as I can in a new situation”. Absorption is the tendency to become fully engaged in these experiences. For example, “Everywhere I go, I am out looking for new things or experiences”. This scale was presented after the subtitle “Curiosity and interest” and the instruction; “Below you will find some statements that will fit more or less for different people. Put a ring around the number that suits you best, as you normally are”. In Kashdan et al., (2004), alpha coefficients ranged from $\alpha = .63$ to $.74$ for *Exploration*, from $\alpha = .66$ to $.73$ for *Absorption*, and from $\alpha = .72$ to $.80$

for the total scale. These internal reliabilities were in the acceptable range for a research instrument (between .70 and .80, with slightly lower values being acceptable for shorter scales) (Field, 2009). In this dataset the alpha coefficient for the subscales were; *Exploration* $\alpha = .65$, *Absorption* $\alpha = .74$ and for the total scale $\alpha = .78$. Answers about the degree to which people agreed with each statement were indicated using a five-point scale (1= “Totally disagree”, 5= “Totally agree”).

Situational interest was measured with the Situational Interest Scale by Chen, Darst and Pangrazi (2001). From their perspective, situational interest is theoretically viewed upon as a construct associated with five dimensional sources: *Exploration intention*, *Attention demand*, *Challenge*, *Instant enjoyment* and *Novelty*. The subscale: *Exploration intention* $\alpha = .94$, (e.g., “I want to discover every aspect of this place”) was placed after the CEI scale and shared therefore the same subtitle and description. The other subscales were used during the walk and after the walk.

Knowledge about the environment of the trail and the geographic area surrounding it was measured with two questions. The first asked: “How much do you know about the environment?”. Answers were given using a seven-point rating scale (1 = “Never heard about it”, 7 = “I know all about it”). This question give an indication of how much knowledge the participants have about the area beforehand and as an implication how important this place is for him/her. This model was adopted from Ainley, Hidi and Berndorf (2002) who argue that level of knowledge is an indicator for a person’s individual interest for an activity, place or thing. The second question asked: “How important is it to learn something while walking the trail?” answering a seven-point scale (1=“Not at all”, 7= “Very important”). This gives an indication of eagerness to learn and what expectations a person has for the opportunity to learn something new.

The last question in this part of the questionnaire asked about the time of starting the trail (00.00). A similar question was included in the end of the third and last part of the questionnaire that asked about the time of finishing the trail (00.00).

During the walk. The participants were to answer the same set of 40 items, which took approximately three minutes to complete, at three specific places along the trail. Walking the trail and answering the questions during the walk took approximately 45 minutes in total. A map was included in the questionnaire to guide the participants along the trail and show where they should stop to fill out each set of questions. The three sets of questions should be filled out in stations called; “Bukta”, “Tromsø Museum” and “Gammen”. Bukta is a park/bay with a natural sea landscape consisting of a pier, a sandy beach, grass, some benches and fire

places for making a fire or barbeque if one would want to do that. Gammen is the description of a place in the trail that, although close to buildings and a little neighborhood, is surrounded by woods. The Tromsø Museum is just beyond Gammen and is surrounded by a garden, sidewalks and a view over buildings in the nearby area.

Situational interest was measured further with the Situational Interest Scale (SIS) by Chen, Darst and Pangrazi (2001). Eight items with four on each of the dimensions *Instant enjoyment* (e.g., “It is fun for me to be here”) and *Attention demand* (e.g., “I have been attentive being here”), were used after the subtitle: “Experience of the place” and the instruction: “The following questions are about your experience of being here you are now. Please answer as well as you can.” The mean alpha coefficient for *Instant enjoyment* was $\alpha = .91$ and for *Attention demand* $\alpha = .93$. Thirteen items from the three remaining dimensions of the SIS scale: *Novelty* (e.g., “The environment here is fresh”), *Challenge* (e.g., “Walking in this trail is a complex activity”) and *Total interest* (e.g., “It is meaningful for me to be here”) were asked later in this set of questions under the subtitle: “Interest” and the instruction: “The following questions are about what you think about being here in particular”. The mean alpha coefficient in this dataset for these subscales were: *Novelty* $\alpha = .62$, *Challenge* $\alpha = .85$ and *Total interest* $\alpha = .89$. *Novelty* produced a lower alpha than Chen et.al’s. (2001) study where *Novelty* had an alpha coefficient of $\alpha = .78$. This may have an effect on the reliability of the results on this study.

Flow was measured with the Flow Simplex Scale (Vittersø, 2004). This scale was presented after the subtitle “Impressions” and the instruction: “What is your total impression of this particular station? Put a ring around your answer on the number you think describes this between the following opposites”. This scale consists of four bipolar dimensions: *Relaxed-Nervous*; *Pleasant-Unpleasant*; *Interesting-Uninteresting*; *Challenging-Boring*. In addition the dimensions *Satisfied-Dissatisfied* and *Meaningful-Without meaning* were included (Silvia, 2005). The subjects responded using the digits 1 to 7, which were listed between the two adjectives each scale. For example: “1. Relaxed 1 2 3 4 5 6 7 Nervous” indicates a state between the two opposites. The bipolar format was chosen to keep the model in line with Eckblad’s initial work on the idea of a flow-simplex, although unipolar scales have proven to conform to the notion of a flow-simplex as well (Vittersø, 2004).

Restorative effect in line with the Attention Restorativeness Theory was measured with three dimensions selected from The Perceived Restorativeness for Activities Scale (PRAS) by Norling, Sibthorp and Ruddell (2008) and one dimension from the Perceived Restorativeness Scale (PRS by Hartig, Korpela, Evans & Garling, 1997). These choices were

based on suitability with the activity level of the study. *Being away* (e.g., “Spending time here gives me a break from my day-to-day routine”), *Fascination* (e.g., “My attention is drawn to many interesting things”) and *Compatibility* (e.g., “I can do things I like here”) chosen from the PRAS and *Extent* (e.g., “Being here has qualities that draw me further in”) from PRS. They were presented after the subtitle: “Experience of the place” and the instruction; “The following questions are about your experience of being where you are now. Please answer as well as you can”. The mean alpha coefficient in this dataset was: for the *full scale* $\alpha = .95$, subscales; *Being away* was $\alpha = .91$, *Fascination* $\alpha = .91$, *Extent* $\alpha = .93$ and *compatibility* $\alpha = .93$.

After the walk. After completing the walk of the trail the last part of the questionnaire was filled out about the total impression of the nature experience. This took approximately three minutes to complete.

The Basic Emotions State Test (BEST: Vittersø, J., Dyrdal, G. M., & Røysamb, E., 2005) were repeated in order to compare people’s emotions when they started and when they finished the trail. This scale was presented with the same subtitle and instruction as in the first part of the questionnaire.

The Dimensions of Experiences Scale (Hosany and Witham, 2010) was used to examine visitors’ total impression of the experience of the trail. It consists of 18 items from the following scales: *Learning* (e.g., “I learned a lot from this experience”), *Escapism* (e.g., “I felt as if I was a different person by being here”), *Memories* (e.g., “I will remember many positive things from this experience”), *Arousal* (e.g., “This experience was stimulating”) and *Intention to recommend* (e.g., “I will probably try to observe the same things as I did at this place again”). A seven-point rating scale was used for the answers (1= totally disagree, 7= totally agree). The mean alpha coefficient in this dataset was for the full scale: $\alpha = .91$, and the subscales; *Learning* $\alpha = .71$, *Escapism* $\alpha = .74$, *Memories* $\alpha = .81$, *Arousal* $\alpha = .85$ and *Intention to Recommend* $\alpha = .81$.

Other open-ended questions were asked for the purpose of giving further answers to explain the results. These included: “How many times have you stopped to reflect about the history and culture of the area during the walk?”, “Who will you recommend this trail to?” and “Would you follow up what you have learned on the trail in the following time?”.

Procedure

The data collection was conducted by recruiting participants through the social medium Facebook, recruiting groups such as school classes and members by e-mail and phone as well as recruiting people already present in the area of the trail. This survey was

conducted in the period between September and October 2012. All the participants answered to live in the city of Tromsø and 35 answered that they came from the county of Troms (which is the county in which the trail is located). Nine people answered that they were not from Troms. In this condition, participants walked the trail in its natural outdoor environment and answered questions about their experience of the nature before, during and after finishing the walk.

Results and Discussion

In this section, we will present the results of the background information and the results for the PRE and Post measures of Basic Emotions. The other measures will be presented under the Main Results where they will be compared to the Combined Nature + Poetry condition and discuss our findings.

Background Information. Participants completed the study alone or together with other participants. Seven percent of the participants walked alone, 32 % walked together with one other, 62 % walked with two or more others. In the past month, 82 % had not walked the trail, 11 % had walked it one-three times, 3 % had walked it four-ten times, 4 % had walked it eleven or more times. In the last year, 66% had never walked the trail, 25 % had one-three times, 3 % four-ten times, 9 % had eleven or more times. On a 7-point scale, today's weather was reported as moderately pleasant ($M = 4.11$, $SD = 1.40$).

Before the walk. A paired sample t-test was conducted in order to examine if the ratings of the Basic Emotions State Test (BEST) was rated by participants significantly differently before and after their walk. As illustrated in Table 2, visitor ratings of the BEST items tended to be lower after the walk than before the walk, for all three subscales. This indicate that by the end of the walk, the positive emotions Hedonism and Eudaimonia were less positive, but negative emotions were more or less the same. The positive emotion measures of Hedonism and Eudaimonia were significantly lower after the walk, and this was opposite to with what we expected to find. According to Lilja et al., (2010) and Tarssanen and Kylänen, (2006), emotions are the basic element of an experience and strong emotions makes experiences more memorable. Neither of the subscales of BEST enhanced during the experience, and this might be because the activity of walking in nature was not effective enough in arousing stronger emotions. Another explanation could be that participants may have been affected by the weather. Participants could have become cold during the walk on colder days and their emotions may have been negatively affected by this.

Table 2
Paired Sample t-test of BEST variables in the PRE and POST time of Nature Experience.

Variables	PRE		POST		<i>t</i> (1,43)
	Mean	<i>SD</i>	Mean	<i>SD</i>	
BEST					
Hedonism	4.12	1.04	3.59	1.48	2.31*
Negative Emotions	.35	.65	.33	.702	.22
Eudaimonia	3.41	1.00	2.53	1.40	4.34***

Note. BEST= Basic Emotion State Test. *SD*= standard deviation. * $p < .05$. *** $p < .001$

Another explanation could be that the participants experienced questionnaire fatigue in the end of the walk. The questionnaire includes many items and is relatively extensive, so perhaps answering it may have induced fatigue among some participants.

The Pure Poetry Experience

Purpose

The purpose of this condition was first to investigate how eight different poems were experienced when read in a neutral context (indoor environment). This was done through assessing the following constructs: situational interest, flow, restorativeness effect and appraised complexity in order to find out what attributes with the poems make up for these ratings. Second, the goal was also to select three of the poems that were significantly different from each other in terms of the measured constructs to later use in the Combined Nature + Poetry condition.

Participants

In the current condition of 50 participants, 15 were men and 35 were women. Age ranged from 21-60 years with a median of 24 years (see also Table 1). Of the participants, 40% reported living in Tromsø and 60% in other places spread across the country. Fifty-seven percent were born in the county of Troms and 43% were born elsewhere.

Design

The eight poems used in this study were chosen in order to provide and test variety in terms of length, familiarity, rhyme/non-rhyme, genre and language (six in Norwegian and two in English). They all had a coherent theme that was in some way related to nature. The

Norwegian poems were: (1) “Lys langs en fjord”[Light along a fjord] by Helge Stangnes, (2) “Nord norsk blues i mørtna”[North Norwegian blues in the dark] by Sølvi Ytterstad, (3) “Fikk jeg valget mellom å være...”[If I got the choice between being...] by Jan Erik Vold, (4) “Den hemmelige hagen”[The secret garden] by Helge Stangnes, (5) “No slokne lien” [The valleys are retiring] by Helge Stangnes and (6) “Året” [The year] by Helge Stangnes. The English poems were (7) “The road not taken” by Robert Frost and (8) “Hope is the thing” by Emily Dickinson.

The length of the chosen poems in their original form varied from 49 to 241 words. However studies show that the probability of a text being fully read is influenced by how many words it contains. A study by Bitgood, Dukes and Abbey (2006) of reading of exhibit labels, found that interest level predicted whether participants did any reading, but number of words predicted how much reading occurred. Short labels were much more likely to be read than long ones. Labels shorter than 75 words have the greatest chance of being read unless the subject matter is particularly interesting (Borun and Miller, 1980). So, in order to enhance the probability of the poems being read, a limit of about 150 words maximum was set and as a result three of the selected poems containing above 150 words were shortened by removing one verse and leaving three dots in their place (see Appendix). Selection of the verses to be removed was based on subjective reasoning and intention to not remove verses essential for the poem’s overall coherence.

Pilot

In a pilot study of 12 respondents, a questionnaire containing 12 poems and scales was tested to improve intelligibility and to minimize missing data. Respondents were asked to be critical and to make suggestions for improvement. Analysis were then conducted in order to select eight poems for the Combined Poetry + Nature condition. The selection process was based on how interesting the poems were rated on the SIS by Chen, Darst & Pangrazi (2001). The eight poems that were scored as most interesting were then chosen for the main study.

Instruments

The questionnaire contained demographical questions, new questions and scales that were also used in the Nature Experience condition. New questions included asked “How interested are you in poetry?”, “How much time do you usually spend on reading poetry?” and “How much time do you usually use on writing poetry?”. These questions were made in order to examine the participants’ personal relationship to poetry by assessing the attitude and behavior associated with the activity. Participants were asked to answer using a seven-

point scale from 1 “not at all” to 7 “very much”. For the question “How often do you read poetry” they were given the alternatives “never or very rarely”, “up to 4 times a year”, “4-10 times a year”, “Once a month” and “Once a week or more”.

The following questions also used in the Nature Experience condition were asked after each poem. Appraised Complexity (Silvia 2005) of the poems was measured with the bipolar scales “complex: simple”, “comprehensible: incomprehensible”, “coherent: incoherent” and “meaningful: without meaning”. Finally two Flow Simplex items, “pleasant: unpleasant” and “challenging: boring” were also included (Vittersø, 2004).

Ability to understand poetry was explored using items from Silvia (2005). The items were presented after the subtitle: “Ability to understand poetry” and the instruction, “Please answer the following questions about your ability to understand poetry. Put a ring around the number that you believe suits you best”. These four items involved subjective evaluations of their own ability to understand poetry (e.g. “I’m good at understanding the meaning of poetry”). A seven-point scale where used (1= “Totally disagree”, 7= “Totally agree”). The alpha coefficient in this dataset for *ability to understand* was $\alpha = .94$.

Attention restorativeness was measured by *Being Away Scale*, *Fascination Scale* and *Extent Scale* selected from The Perceived Restorativeness for Activities Scale (PRAS) Norling et al., (2008) and *Compatibility* from The Perceived Restorativeness Scale (PRS) (Hartig et al., 2007). As already described in the instrument section for the Pure Nature condition. The mean Cronbach alpha coefficients in this dataset for the different subscales were: *Being away* $\alpha = .93$, *Fascination* $\alpha = .94$, *Extent* $\alpha = .92$, *Compatibility* $\alpha = .95$. The mean Cronbach alpha for the full scale was $\alpha = .98$.

Novelty, *Challenge* and *Total interest* were measured by the Situational Interest Scale (SIS) (Chen et al., 2001). All scales had the same number of points on the scales as in the nature experience study. In addition, the question “This poem was meaningful to me” was asked using a five-point scale (1 = totally disagree, 5= totally agree). The mean Cronbach alpha coefficients in this dataset for the different subscales were: *Novelty* $\alpha = .55$, *Challenge* $\alpha = .86$, *Total Interest* $\alpha = .87$. The mean Cronbach alpha for the full scale was $\alpha = 0.80$. The alpha score for Novelty is again lower than desirable.

Procedure

The data collection was conducted by recruiting participants through the social media Facebook. The survey was carried out online (SurveyMonkey) and conducted in the period between November 2012 and January 2013.

Results and Discussion

In this section we will present the results of the background information, means and standard deviations of the measure ratings for all eight poems and how we selected three poems out of these, based on how different they were rated in terms of the respective measures. We will also present a correlation matrix of the different measures used in this condition and discuss our findings.

Background Information. Four background questions asked about the participant's relationship to poetry. Their own personal interest was reported as ($M = 3.42$, $SD = 1.63$), time generally spent on reading poetry ($M = 2.34$, $SD = 1.39$), time spent on writing own poetry ($M = 1.64$, $SD = 1.06$) on a 7-point scale. How often do you usually read poetry ($M = 2.7$, $SD = 1.31$) on a 5-point scale. These scores indicate that the sample did not have a particular personal interest for poetry to begin with. This is reflected in the low scores for how much time they spent on reading poetry and writing their own poetry. This may indicate that reading poetry is an unfamiliar activity for the participants in general.

Poetry reading. From Table 3 we can see that there were some differences among how the poems were rated in relation to the measured responses. The overall ratings were in the medium to the lower range of the scale, so the generalizability of the findings must be considered with cautiousness. In order to select three poems out of the eight that were most different from each other in terms of Appraised Complexity, SIS, PRAS, Flow Simplex, a paired sample t-test were used. There were no significant differences between poems, but we were able to see which poems were most different from each other in this criterion.

The findings are illustrated in Figure 2 (based on answers given using a 7-point likert scale) and Figure 3 (based on answers given using a 5-point likert scale) show that the three poems that were most different from each other were poem 1, 4 and 7. Poem 1 and 7 stood out as different in the SIS ratings of Novelty and Challenge, where poem 1 had relatively low scores and poem 7 had relatively high scores. Poem 4 and 7 were particularly different in the PRAS scores Being Away, Extent and Compatibility, where poem 4 had higher scores than

Table 3

Summary of Pure Poetry Experience: Means and Standard Deviations of scales (Appraised Complexity, SIS, PRAS, Flow Simplex – Relaxed, Pleasant) for The Subscale Ratings of The Eight Poems.

Variables	Poem							
	1	2	3	4	5	6	7	8
Appraised Complexity	2.81	2.96	3.42	3.02	2.95	2.76	3.26	3.30
SIS					(.98)	(.79)	(1.25)	(1.22)
Novelty	2.35	2.36	2.87	2.49	2.51	2.32	2.65	2.74
	(.80)	(.78)	(.67)	(.76)	(.82)	(.71)	(.78)	(.90)
Challenge	2.04	2.04	3.02	2.55	2.24	2.22	3.36	3.02
	(.83)	(.80)	(.83)	(.82)	(.85)	(1.03)	(.96)	(1.13)
Total Interest	3.02	3.10	3.03	3.17	3.13	2.79	3.03	2.92
	(.95)	(1.10)	(1.17)	(1.13)	(1.16)	(1.11)	(1.21)	(1.19)
PRAS								
Being Away	1.95	1.62	2.13	2.47	1.94	1.70	1.68	1.95
	(1.63)	(1.71)	(2.00)	(2.01)	(1.62)	(1.69)	(1.98)	(1.68)
Fascination	2.50	2.47	2.97	2.81	2.63	2.27	2.37	2.46
	(1.60)	(1.81)	(2.06)	(1.94)	(1.92)	(1.81)	(1.98)	(1.84)
Extent	2.51	2.54	2.90	2.82	2.59	2.31	2.42	2.53
	(1.64)	(1.88)	(2.07)	(1.96)	(1.88)	(1.90)	(2.04)	(2.02)
Compatibility	2.98	2.98	2.36	3.02	2.81	2.50	2.26	2.28
	(1.57)	(2.01)	(2.02)	(1.99)	(1.93)	(1.94)	(2.02)	(1.85)
Flow Simplex								
Pleasant-	1.92	2.51	3.32	2.55	2.33	2.66	3.39	2.95
Unpleasant	(1.27)	(1.49)	(1.49)	(1.45)	(1.18)	(1.26)	(1.73)	(1.67)
Challenging-	3.62	4.12	3.39	3.40	3.77	3.97	2.55	2.71
Boring	(1.44)	(1.45)	(1.41)	(1.46)	(1.42)	(1.55)	(1.43)	(1.45)

Note. Poems: 1= Light along a fjord, 2 = North Norwegian blues in the dark, 3 = If I got the choice between being..., 4 = The secret garden, 5 = The valleys are retiring, 6 = The year, 7 = The road not taken, 8 = Hope is the thing. Mean reported over standard deviation (in clams). The poems whose scores are highlighted were selected for use in the nature + poem combined study. SIS= Situational Interest Scale, PRAS=Perceived Restorativeness for Activities Scale.

poem 7. Ratings of poem 1 compared to 7 were lower for Challenge and Appraised Complexity. Ratings of poem 4 were higher in Fascination and Being Away than poem 1 and 7. You can find these three poems after Table 4 and the others in the Appendix.

In order to examine the poetry experience in this condition further, Pearson productmoment correlation coefficients were computed to assess the relationship between the different scales. The four background questions were treated as a scale (Relationship to Poetry, $\alpha=.91$). From Table 4, we can see that overall, the three main measures: SIS, PRAS and Flow Simplex correlated with each other significantly, though in varying degree.

Relationship to Poetry was negatively correlated with Novelty. According to Chen et.al., (2001) higher ratings of Novelty would indicate higher Situational Interest, and Silvia (2005) argue that ability to understand is associated with higher interest. However, these findings contradicts this idea. Those who scored high on relationship to poetry scored low on novelty but high on Total Interest. An explanation for this might be that those who scored high on Relationship to Poetry might already been familiar to the poems in this study resulting in lower novelty. Relationship to Poetry was also positively correlated with Appraised Complexity and Being Away. Total Interest and Appraised Complexity was correlated with relationship to Poetry and this is in line with Silvia (2005) who argue that ability to understand is associated with interest. Interestingly relationship to poetry was also correlated with Being Away which may indicate that prior relationship to poetry can facilitate restorativeness aspects of the experience of poetry. *Appraised Complexity* was positively correlated with Total Interest, Being Away, Fascination, Extent and Compatibility. Seemingly, appraisals of complexity is associated with aspects of Restorativeness (Kaplan, 1989). Appraised Complexity was negatively correlated with Challenge, Pleasant-Unpleasant and Challenging-Boring. *Novelty* was positively, correlated with Challenge, Total Interest and all the PRAS subscales. This is in line with Silvia (2005) who argue that novelty is associated with interest (Challenge and Total Interest). Novelty was negatively correlated with the Flow Simplex subscales, Pleasant-Unpleasant and Challenging-Boring which indicate that ratings towards pleasant and challenging is correlated with novelty. *Challenge* was positively correlated with Being Away, Fascination, Extent, Pleasant-Unpleasant and as expected negatively correlated with Challenging-Boring but did not correlate with Compatibility. *Total Interest* was positively correlated with all the PRAS subscales and negatively correlated with the Flow Simple subscales Pleasant-Unpleasant and Challenging-Boring.

Figure 2 *Appraised Complexity, Perceived Restorativeness Scale and Flow Simplex Mean Ratings of the Poems*

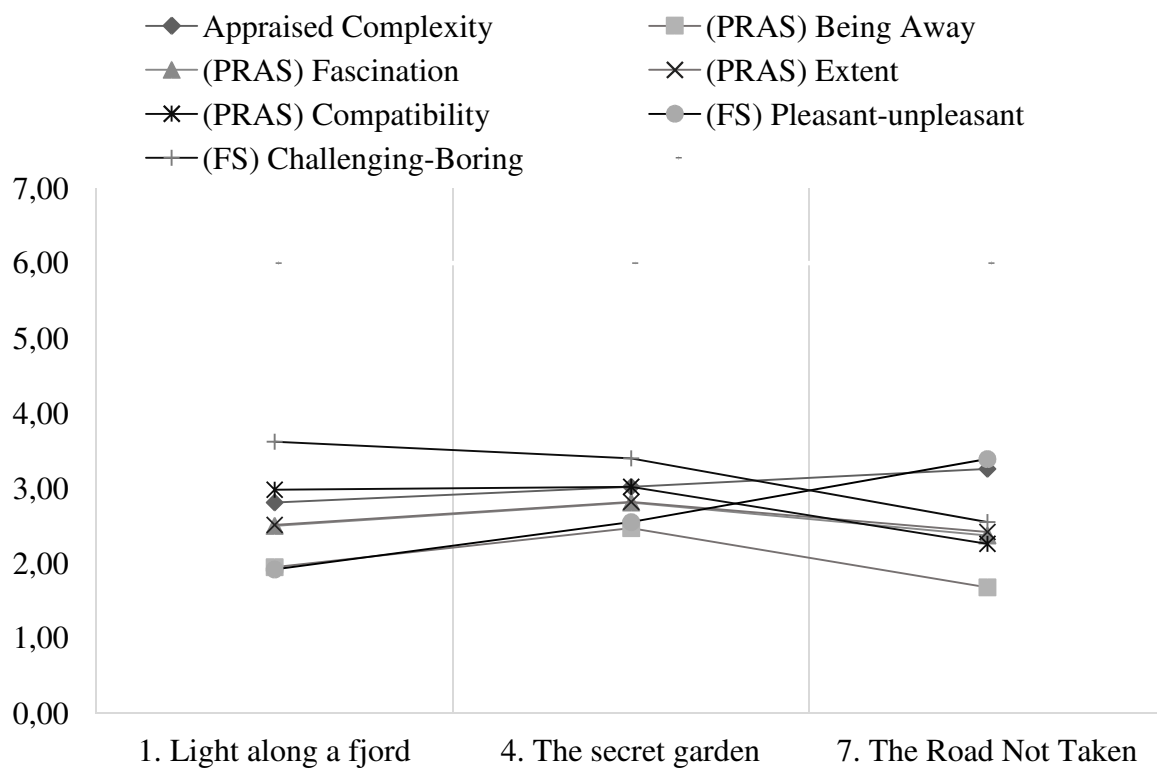


Figure 3

Situational Interest Mean Ratings for the Poems

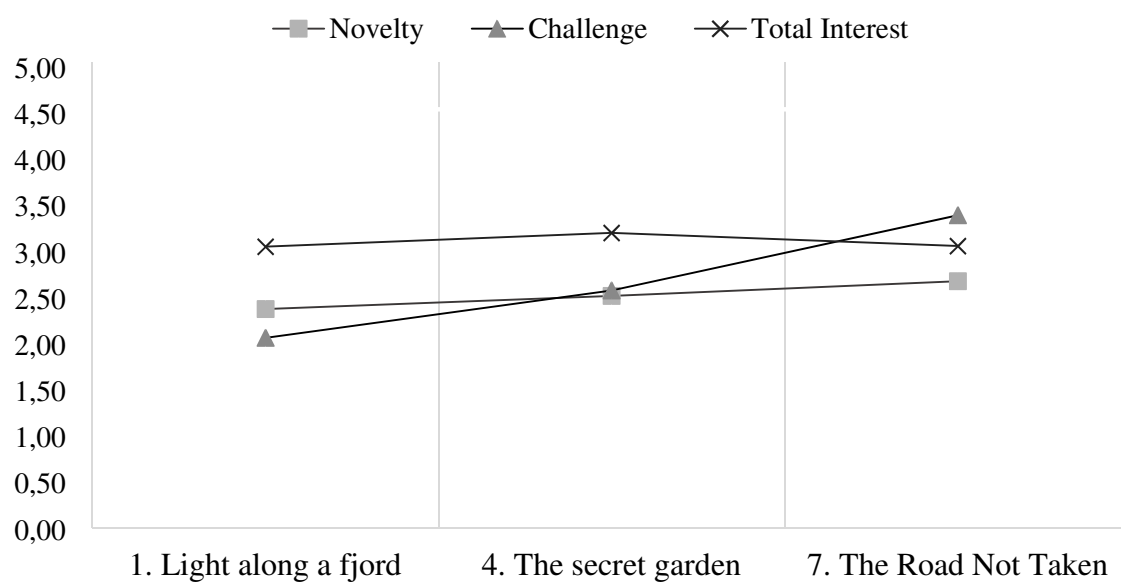


Table 4

Pearson's Product Moment Correlations and Descriptives for Pure Poetry Condition Experiences (Relationship to Poetry, Appraised Complexity, SIS, PRAS and Flow Simplex)

Variables	1	2	3	4	5	6	7	8	9	10	11
1 Relationship to Poetry	1										
2 Appraised Complexity	.19*	1									
SIS											
3 Novelty	-.36*	.05	1								
4 Challenge	-.12	-.33**	.48**	1							
5 Total Interest	.34*	.41**	.42**	.10	1						
PRAS											
6 Being Away	.29*	.37**	.32**	.13*	.68**	1					
7 Fascination	.23	-.43**	.44**	.12*	.82**	.81**	1				
8 Extent	-.18	.44**	.45**	.12*	.86**	.79**	.92**	1			
9 Compatibility	.27	.49**	.36**	-.01	.85**	.75**	.86**	.89**	1		
Flow Simplex											
10 Pleasant-Unpleasant	.14	-.66**	-.11	.34**	-.58**	-.42**	-.52**	-.52**	-.58*	1	
11 Challenging-Boring	.14	-.23**	-.44**	-.33**	-.39**	-.39**	-.42**	-.44**	-.35**	.25**	1
Mean	2.52	3.05	2.53	2.55	3.03	3.03	2.57	2.58	2.66	2.67	3.46
SD	1.22	1.04	.79	1.02	1.12	1.12	1.86	1.91	1.92	1.51	1.3

Note. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. N=50. * $p < .05$. ** $p < .01$.

The Three Selected Poems*1. Lys langs en fjord* [Light Along a Fjord]

Det mørkne mot vinter som lenge skal
vare. En sommar blei borte, en haust e på
reis, og leia e lagt der vi alle må fare som
tvungen turist på et år underveis.

Så fjern og så frostkald står stjern` der ute,
men nærar e lysan der menneskan bor, som
glør gjennom natta fra rimgråe rute skin
perlebands-lenker som lys langs en fjord.

Vi veit at den ætta vi kalle vår eia i elsk
og i armod har kysten bebodd og tent
sine lampe som fyrlys langs leia tel
merke førr folk som har segla og rodd.

Så kom, la oss tenne små lys førr
kverandre som bål mot ei natt på ei
vinterkald jord der frosten skal vike når
menneskevarme får nå gjennom mørke-
som lys langs en fjord

Helge Stangnes, utdrag fra "Lys langs en fjord"

4. Den hemmelige hagen [The Secret Garden]

Lengst der inne, attom
daga fylt av arbeid, krav
og ord, fins det hemmelige
haga og et hus der
drømmen bor

Ingen andre kjenne koden
som kan åpne dør og
grind. I din hemmelige
hage slepp det ingen andre
inn

Dit kan tankens fugla rømme
når den stormslåtte søke ly.
der fins alter førr å glømme
og å løfte seg på ny. Og på
ettertankens stia stryk så
mjuk en sommarvind.

Du må søke dit åleine.
Der slep ingen andre inn.

I eit skrin med lås og nøkkel
bak et kniplingskvitt gardin
har du gjømt en flik av livet
som var berre, berre din.

der ligg drømman som du eide, og som ingen visste
om. Der ligg lengten, der ligg håpet, i de hemmelige
rom.

...

Helge Stangnes. Utdrag fra "Frø i vinden"

7. The Road Not Taken
Two roads diverged in a yellow
wood, and sorry I could not travel
both and be one traveler, long I stood
and looked down one as far as I could
to where it bent in the undergrowth;

Then took the other, as just as fair, and
having perhaps the better claim

because it was grassy and wanted
wear, though as for that the passing
there had worn them really about the
same,

And both that morning equally lay in
leaves no step had trodden black. Oh,
I marked the first for another day! Yet
knowing how way leads on to way I
doubted if I should ever come back.

I shall be telling this with a sigh
somewhere ages and ages hence:
two roads diverged in a wood, and
I, I took the one less traveled by,
and that has made all the difference.

Robert Frost

The Combined Nature + Poetry Experience

Purpose

The purposes of this condition was to investigate (1) How the nature experience was affected by reading poetry, and (2) How the poetry experience was affected by the natural environment, and (3) What this tells us about the experience of Nature + Poetry.

We therefore compared measurements from the Pure Nature condition to measurements of the nature experience in this combined Nature + Poetry condition, and measurements from the Pure Poetry condition to measurements of poetry in this combined Nature + Poetry condition. For this Combined condition, participants walked the same trail as prior participants from the Nature condition, and stop at the same three places (Bukta, Tromsø Museum and Gammen) to read one of the three poems selected from the Pure Poetry study, in each Nature condition place. Participants then answered questions about how they experienced both the nature and poetry at each stop.

Participants

In the combined Nature + Poetry condition, of 44 participants, 18 were men and

26 were women. Age ranged from 20 to 65 years with a median age of 25 years (see also Table 1). Ninety-five percent reported to live in Tromsø and 5 % reported to live other places in the Northern part of Norway. Fifty-four percent were from the county of Troms and 46% were from one of the two other counties in Northern Norway.

Instruments

The questionnaire was structured in the same way and contained the same questions as for the Pure Nature condition (see the Appendix for the full questionnaire). In addition, scales were included from the Pure Poetry condition to measure how people experienced the poems at the designated stopping points. Three poems were selected from the Pure Poetry condition, based on participant's scoring in relation to high levels of interest (SIS scale) and restorativeness effect (PRAS). These were: "Light along a fjord" by Helge Stangnes (poem 1 from Table 3), "The secret garden" by Helge Stangnes (poem 4 from Table 3) and "The road not taken" (poem 7 from Table 3). It took approximately 50 minutes for the participants to complete the experiment.

The additional questions added to this questionnaire included; the Basic Emotions State Test (BEST: Vittersø, Dyrdal, & Røysamb, 2005) and "appraised ability to understand poetry" (Silvia, 2005). The BEST items were presented right after the poem and the subtitle: Poetry experience, Feelings here and now and the instruction; "Here you should describe what feelings the poem on the last page aroused in you. Please put a ring around the number you think best represent your feelings right now". The appraised ability to understand items, were presented after the instruction: "please answer these questions about what you think about the content of the poem".

The goal of this study was to capture the impact of nature and poetry on each other rather than the impact of particular place and particular poem combinations. The participants therefore started the trail at different places and read one poem at each of the trail stops. Counterbalancing was used so different participants experienced different combinations of places and poems, so that every poem and place have some participants experiencing it first, some for whom it is second and some third. This procedure prevented any systematic relationship between poem order and poem + place combination and thereby eliminated potential confounding order effects such as primacy and recency effects (Murdock, 1962). The randomization produced 14 different combinations of starting points and location + poem combinations. The participants either started at Gammen or Bukta and walked in the same direction through the trail in the order: Bukta, Tromsø Museum and Gammen.

Procedure

The data collection was conducted by recruiting participants through the social medium Facebook as well as asking people already apparent in the area of the trail at the time.

This survey was conducted in February 2013.

Analysis

A one-way multivariate analysis of variance (MANOVA) was conducted to examine main effects for condition i.e. significant differences between means on people’s experiences of nature and poetry in the Pure and Combined conditions. The analysis were carried out with the conditions in pairs (Pure Nature with Nature + Poetry, and Pure Poetry with Nature + Poetry) using Hotellings t-tests.

Results and Discussion

Background Information. Participants completed the study alone or together with other participants. Nine percent of the participants walked alone, 64 % walked together with one other, 27 % walked with two or more others. In the past month, 75% had not walked the trail,

Table 5

Paired Sample t-test of BEST variables in the PRE and POST time of Nature + Poetry Experience.

Variables	PRE		POST		<i>t (1,43)</i>
	Mean	SD	Mean	SD	
BEST					
Hedonism	4.44	1.16	4.40	1.00	.182
Negative Emotions	.30	.69	.19	.59	.905
Eudaimonia	3.53	1.02	3.32	1.12	.740

Note. BEST= Basic Emotion State Test. SD= standard deviation.

14 percent had walked it one-three times, 12 % had walked it four-ten times, 2 % had walked eleven or more times. In the last year, 50% had never walked the trail, 27 % had one-three times, 9 % four-ten times, 14 % had walked eleven or more times. On a 7-point scale, today’s weather was reported to be perceived as moderately pleasant (*M* =5.02, *SD*= 1.27).

During the Walk. As we can see from Table 5, there were no significant differences

in the BEST ratings from the PRE and POST time of the walk. In contrast to the Pure Nature condition, emotions did not decrease during the walk, even though they had to answer the same questions plus extra questions about their poetry experiences. It might be that reading the poems counterbalanced the expected decrease in positive emotions that was evident in the Pure Nature condition.

We also wanted to investigate how prior knowledge about poetry affected the overall experience. Pearson product-moment correlation coefficients were computed in order to assess the relationship between *Ability to Understand Poetry* and the subscales for Basic Emotion State Test (BEST), Appraised Complexity, Situational Interest (SIS), Perceived Restorativeness for Activities Scale (PRAS) and Dimensions of Experience Scale (DES). A positive correlation was found between Ability to Understand Poetry and Negative Emotions (BEST) $r = .38, p = .011$, Exploration Intention (SIS) $r = .35, p = .022$, Being Away $r = .40, p = .008$. Ability to understand was again correlated with Being Away, similar to how Relationship to Poetry correlated with Being Away in the Pure Poetry condition. Intention to Recommend (DES) $r = .34, p = .030$, Learning (DES) $r = .36, p = .018$, Escapism (DES) $r = .42, p = .005$, Memory (DES) $r = .55, p = .001$, Arousal (DES) $r = .35, p = .025$.

Overall, Ability to Understand Poetry was positively correlated to PRAS $r = .31, p = .039$ and DES $r = .53, p = .001$. The remaining subscales were non-significant (BEST: Hedonism and Eudiamonia, CEI: Exploration Intention and Absorption, Appraised Complexity, SIS: Attention Demand, Novelty, Challenge, Total Interest, PRAS: Fascination, Extent and Compatibility).

Main Results

A 2 (condition) MANOVA was conducted to determine if there were any differences between conditions on CEI, SIS and area knowledge measures. We will first present the results for the comparison of the Pure Nature condition with the Combined Nature + Poetry condition, and then the Pure Poetry condition with the Combined Poetry + Nature condition.

Comparison of Pure Nature Condition to Poetry + Nature Condition

Before the walk. As illustrated in Table 6 below, and as expected the Pure Nature condition and Combined Nature + condition did not differ on their general CEI and “Knowledge about trail area” scores. However, there was a significant difference in Exploration Intention and “Relationship to the area”. Although we did not expect to find any

Table 6

Summary of MANOVA for The PRE Nature Experience: Condition as Independent Variable and Scales (CEI and SIS – Exploration Intention) and Background Items as Dependent Variables.

Variables	Pure Nature Condition (N=44)		Combined Nature + Poetry Condition (N=43)		<i>F</i> (1,43)
	Mean n	<i>SD</i>	Mean	<i>SD</i>	
CEI					
Exploration	3.41	.85	3.60	.53	1.68
Absorption	3.11	.90	3.35	.71	1.90
SIS					
Exploration Intention	2.83	1.06	3.24	.84	4.01*
Relationship to the area	2.42	1.56	3.41	2.92	8.13**
Knowledge about trail area	3.47	1.59	3.57	1.27	.11

Note. *SD*= standard deviation. CEI= Curiosity and exploration Inventory and SIS= Situational Interest Scale. * $p < .05$. ** $p < .01$.

differences between the conditions before the walk, the Combined condition showed a stronger relationship to the area.

During the walk. The results for each specific place in the trail showed that different dimensions increased the most from the Pure Nature condition to the Combined condition. The ratings for Bukta showed that Novelty, Extent, Total Interest, Fascination and Attention Demand were the dimensions that increased the most from the Pure Nature condition to the Combined condition (see Table 7). The ratings for Gammen showed that Compatibility, Total Interest, Instant Enjoyment, Extent and Fascination were the dimensions that most significantly increased from the Pure Nature condition to the Combined condition (see Table 8). The ratings for Tromsø Museum showed that Compatibility, Extent, Total Interest, Instant Enjoyment and Novelty were the dimensions that most significantly increased from the Pure Nature condition to the Combined condition (see Table 9).

Overall results showed that the SIS and PRAS are significantly different between conditions for all three places, while the Flow Simplex Scale measures were less different between conditions. The most significant difference was seen in Compatibility at Gammen and Tromsø Museum. Compatibility for these two places, in the Pure Nature Condition was particularly low, but higher at Bukta. Ratings for all three places were significantly higher in the Combined condition. Ratings of Situational Interest: Instant Enjoyment, Attention Demand, Novelty and Total Interest were significantly higher in the Combined Nature + Poetry condition than the Pure Nature condition for all three places in the trail. Challenge

Table 7

Summary of MANOVA for During The Walk (Bukta): Condition as Independent Variable and Scales (SIS, Flow Simplex and PRAS) as Dependent Variables for Each Station.

Variables	Pure Nature Condition (N=44)		Combined Nature + Poetry Condition (N=43)		<i>F</i> (1,43)
	Mean	<i>SD</i>	Mean	<i>SD</i>	
<u>Bukta</u>					
SIS					
Instant Enjoyment	3.10	1.03	3.55	.76	5.37*
Attention Demand	2.83	1.09	3.46	.89	8.41**
Novelty	2.46	.86	3.25	.68	21.64***
Challenge	1.47	.62	1.40	.63	.24
Total Interest	2.67	1.04	3.35	.80	11.26**
PRAS					
Being Away	2.43	1.72	2.95	1.54	2.21
Fascination	2.40	1.66	3.36	1.24	8.95**
Extent	2.23	1.59	3.44	1.07	16.82***
Compatibility	3.05	1.71	3.84	1.185	6.04*
Flow Simplex					
Relaxed - Nervous	2.12	1.29	2.12	1.17	.00
Pleasant - Unpleasant	2.56	1.64	2.64	1.48	.06
Interesting - Uninteresting	3.42	1.72	3.00	1.29	1.61
Challenging - Boring	3.91	1.66	4.19	1.09	.86
Satisfied - Dissatisfied	2.98	1.64	2.81	1.15	.29
Meaningful – Without meaning	3.58	1.78	3.36	1.44	.41

Note. *SD* = standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. * $p < .05$. ** $p < .01$ *** $p < .001$.

ratings were in contrast to the other situational interest subscales – significantly lower in the Combined condition than the Pure condition for all three places. PRAS ratings: Extent were significantly higher in all three places. Being Away were higher in all three places, but only significantly higher at Gammen. Fascination ratings were higher in all three places, but only significantly higher at Gammen and Bukta.

The Flow Simplex subscales showed nearly no significant differences between conditions for all three places. However, there was a tendency that Challenging-Boring was rated higher (less challenging) in the combined condition than the Pure condition for all three places, but this was only significantly different at Gammen.

Table 8

Summary of MANOVA for During The Walk (Gammen): Condition as Independent Variable and Scales (SIS, Flow Simplex and PRAS) as Dependent Variables for Each Station.

Variables	Pure Nature		Combined Nature + Poetry		<i>F</i> (1,43)
	Condition (N=44)		Condition (N=43)		
	Mean	<i>SD</i>	Mean	<i>SD</i>	
<u>Gammen</u>					
SIS					
Instant enjoyment	2.59	.99	3.31	.73	15.42***
Attention Demand	2.66	1.13	3.31	.86	9.19**
Novelty	2.24	1.07	2.80	.63	9.10**
Challenge	1.6	.65	1.32	.46	5.44*
Total Interest	2.27	.884	3.08	.86	18.94***
PRAS					
Being Away	1.82	1.45	2.85	1.61	9.97**
Fascination	2.16	1.31	3.1	1.25	11.87**
Extent	1.98	1.37	3.05	1.28	14.07***
Compatibility	1.84	1.32	3.34	1.23	30.38***
Flow Simplex					
Relaxed - Nervous	2.20	1.37	2.00	.86	.70
Pleasant - Unpleasant	2.55	1.42	2.23	.96	1.51
Interesting - Uninteresting	2.95	1.79	3.16	1.24	.38
Challenging - Boring	3.34	1.95	4.36	1.06	9.33**
Satisfied - Dissatisfied	3.46	1.53	2.84	1.08	3.15
Meaningful - Without meaning	3.57	1.82	3.66	1.40	.69

Note. *SD* = standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. **p*<.05. ***p*<.01 ****p*<.001

After the walk. As we can see in Table 10, BEST ratings of positive emotions: Hedonism and Eudaimonia were significantly higher in the combined condition than the Pure condition. Ratings of Negative Emotions were slightly but not significantly lower in the combined condition than the Pure condition. Ratings of Appraised complexity were significantly lower in the combined condition than the Pure condition.

Table 9

Summary of MANOVA for During The Walk (Tromsø Museum): Condition as Independent Variable and Scales (SIS, Flow Simplex and PRAS) as Dependent Variables for Each Station.

Variables	Pure Nature		Combined Nature + Poetry		<i>F</i> (1,43)
	Condition (N=44)		Condition (N=43)		
	Mean	<i>SD</i>	Mean	<i>SD</i>	
<u>Tromsø Museum</u>					
SIS					
Instant enjoyment	2.58	1.08	3.14	.82	7.10**
Attention Demand	2.77	.89	3.23	.99	4.82*
Novelty	2.34	1.01	2.85	.80	6.50*
Challenge	1.48	.76	1.39	.62	.38
Total Interest	2.39	.98	3.00	.87	8.79**
PRAS					
Being Away	1.65	1.28	2.30	1.80	3.58
Fascination	2.11	1.27	2.53	1.44	2.05
Extent	1.75	1.40	2.75	1.47	10.13**
Compatibility	1.62	1.29	2.92	1.45	18.54***
Flow Simplex					
Relaxed - Nervous	2.10	1.22	2.25	.98	.38
Pleasant - Unpleasant	2.88	1.27	2.58	1.22	1.20
Interesting - Uninteresting	3.54	1.75	3.30	1.36	.46
Challenging - Boring	3.95	1.95	4.65	1.29	3.60
Satisfied - Dissatisfied	3.46	1.53	3.13	1.49	1.01
Meaningful - Without meaning	3.57	1.82	3.43	1.37	.14

Note. *SD* = standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. * $p < .05$. ** $p < .01$ *** $p < .001$

All ratings of the subscales of Dimensions of Experience Scale (Ratings of Learning, Escape, Memories, Arousal, Intention To Recommend) were significantly higher in the combined than the Pure condition. Summarized, this indicates that adding poetry to the experience of walking in nature increased several aspects of situational interest: Instant Enjoyment, Attention Demand, Novelty and Total Interest, while decreasing Challenge. Aspects of Perceived Restorativeness were generally increased while Aspects of Flow showed no significant difference, except for lowering Challenge at one place. After the walk items: BEST - positive emotions, DES: Learning, Escape, Memories, Arousal and Intention to Recommend increased.

Table 10

Summary of MANOVA for The POST Nature Experience: Condition as Independent Variable and Scales (BEST, Appraised Complexity, DES) as Dependent Variables.

Variables	Pure Nature Condition (N=44)		Combined Nature + Poetry Condition (N=43)		<i>F</i> (1,43)
	Mean	<i>SD</i>	Mean	<i>SD</i>	
BEST					
Hedonism	3.59	1.48	4.40	1.00	8.79**
Negative Emotions	.33	.702	.19	.59	.90
Eudaimonia	2.53	1.40	3.32	1.12	8.40**
Appraised Complexity	4.20	1.31	3.61	.94	5.27*
DES					
Learning	2.22	1.49	3.44	1.26	15.76***
Escape	1.97	1.09	2.89	1.28	12.06**
Memories	2.56	1.31	3.68	1.42	13.58***
Arousal	2.70	1.44	3.99	1.32	17.31***
Intention To Recommend	2.98	1.72	3.89	1.48	6.42*
Number Of Reflections	3.06	2.14	3.29	1.90	1.42

Note. *SD*= standard deviation. BEST= Basic Emotion State Test, and DES= Dimensions of Experience Scale. * $p < .05$. ** $p < .01$ *** $p < .001$

Comparison of Pure Poetry Condition to Poetry + Nature Condition

As illustrated in Tables 11, 12 and 13, there were overall significant differences between conditions. Ratings of both conditions were in the lower range, but overall higher in the Combined Nature + Poetry condition than the Pure Poetry condition. Appraised Complexity ratings of poem 1 and 4 was significantly higher in the Combined Poetry + Nature condition than in the Pure Poetry condition. Ratings for poem 7 were slightly but not significantly higher.

Situational Interest. Ratings of novelty were for all poems higher in the combined condition than the Pure condition, but only significantly higher for poem 1 and 4. Challenge ratings were significantly lower in the combined condition for all three poems. Total Interest showed no significant difference between conditions for all three poems.

Perceived Restorativeness. Ratings of Being Away were significantly higher in the combined condition than the Pure condition for poem 7, but not for poem 1 and 4. Fascination ratings were not significantly different between the two conditions for all three poems. Extent and Compatibility ratings were not significantly different in the two s for poem 1 and 4, but for poem 7 were the Combined condition scored higher than the Pure condition for both

Table 11

Summary of MANOVA: Condition as Independent Variable and Scales (SIS, PRAS, Flow Simplex) as Dependent Variables for Poem 1: Light Along a Fjord by Helge Stangnes.

Variables	Pure Poetry Condition (N=50)		Combined Nature + Poetry Condition (N=43)		<i>F</i> (1,43)
	Mean	<i>SD</i>	Mean	<i>SD</i>	
Appraised complexity	2.81	.89	3.72	1.15	18.81***
SIS					
Novelty	2.35	.80	3.07	.68	16.87***
Challenge	2.04	.83	1.31	.48	19.14***
Total Interest	3.02	.95	3.1	.84	.14
PRAS					
Being Away	1.95	1.63	2.78	1.76	4.59*
Fascination	2.55	1.60	2.87	1.36	.88
Extent	2.51	1.64	2.99	1.35	1.83
Compatibility	2.98	1.57	3.1	1.28	.191
Flow Simplex					
Pleasant-Unpleasant	1.92	1.27	2.59	1.32	6.28*
Challenging-Boring	3.62	1.44	4.36	1.08	7.84**

Note. *SD*= standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. * $p < .05$. ** $p < .01$ *** $p < .001$

subscales. Flow Simplex. Ratings of Pleasant – Unpleasant were significantly higher (less pleasant) in the Combined condition than the Pure condition. There were no significant difference between conditions for poem 4. Ratings for poem 7 were lower (more pleasant) in the Combined condition than the Pure condition. Ratings of Challenging – Boring were significantly higher (less challenging) in the combined condition than the Pure condition for all three poems

Table 12

Summary of MANOVA: Condition as Independent Variable and Scales (SIS, PRAS, Flow Simplex) as Dependent Variables for Poem 4: The Secret Garden by Helge Stangnes.

Variables	Pure Poetry Condition (N=50)		Combined Nature + Poetry Condition (N=43)		<i>F</i> (1,43)
	Mean	<i>SD</i>	Mean	<i>SD</i>	
Appraised complexity	3.00	.98	3.91	1.19	11.09**
SIS					
Novelty	2.49	.76	3.12	.96	8.70**
Challenge	2.55	.83	1.70	1.00	13.79***
Total Interest	3.17	1.13	3.19	.89	.01
PRAS					
Being Away	2.47	2.01	2.25	1.65	.20
Fascination	2.81	1.94	2.89	1.45	.04
Extent	2.82	1.96	3.05	1.43	.25
Compatibility	3.02	1.99	3.37	1.62.	.55
Flow Simplex					
Pleasant-Unpleasant	2.55	1.45	2.30	1.22	.71
Challenging-Boring	3.40	1.46	4.33	1.13	10.49**

Note. *SD*= standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. ** $p < .01$ *** $p < .001$

Summarized, poem 7 stood out as different from poem 1 and 4 in relation to both Appraised Complexity, Situational Interest (Novelty, Challenge) and Perceived Restorativeness (Being Away, Extent and Compatibility). An explanation for this might be that poem 7 was in English while the other two were in Norwegian. Foreign languages might require higher levels of concentration and English skills and determine how well it was understood.

As we can see in Table 14, a 2 (condition) x10 (scales) MANOVA with the Poem ratings from the Pure Poetry and the Nature + Poetry conditions revealed a significant main effect for poem. Pillai's Trace = .186, $F(20, 452.00) = 2.311$, $p < .001$, partial eta squared = .093, power .996. Post Hoc tests were conducted using Bonferroni, with adjusted alpha levels of .017 per test (.05/3). Results indicated that ratings of Appraised Complexity was significantly lower for poem 1 than for poem 7. The pairwise comparison of poem 4 to poem

Table 13

Summary of MANOVA: Condition as Independent Variable and Scales (SIS, PRAS, Flow Simplex) as Dependent Variables for Poem 7: The Road Not Taken by Robert Frost..

Variables	Pure Poetry Condition (N=50)		Combined Nature + Poetry Condition (N=43)		
	Mean	SD	Mean	SD	F (1,43)
Appraised complexity	3.17	1.19	3.55	1.14	1.75
SIS					
Novelty	2.64	.78	2.99	.68	3.49
Challenge	3.36	.96	1.31	.43	110.64***
Total Interest	3.03	1.21	3.26	.85	.76
PRAS					
Being Away	1.68	1.67	2.90	1.75	24.02**
Fascination	2.37	1.98	3.18	1.51	3.28
Extent	2.42	2.04	3.33	1.28	4.34*
Compatibility	2.26	2.02	3.73	1.30	11.42**
Flow Simplex					
Pleasant-Unpleasant	3.39	1.73	2.57	1.21	6.15*
Challenging-Boring	2.55	1.43	4.45	1.25	40.17***

Note. SD= standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. * $p < .05$. ** $p < .01$ *** $p < .001$

1 and 7 was non-significant. Ratings of Challenge was significantly lower for poem 1 than for poem 7. The pairwise comparison of poem 4 to poem 1 and 7 was non-significant. Ratings of Pleasant-Unpleasant was significantly lower for poem 1 and 4 than for poem 7.

Summarized, these results indicate that independent of environment, poem 1 and 7 stood out as different from each other, where poem 7 was rated as significantly more complex, challenging and less pleasant than poem 1

Table 14

Summary of MANOVA: Poems as Independent Variables and Scales (SIS, Flow Simplex and PRAS) as Dependent Variables.

Variables	Poem						
	1.Light Along a Fjord		4. The Secret Garden		7.The Road Not Taken		<i>F</i> (1,43)
	Mean	<i>SD</i>	Mean	<i>SD</i>	Mean	<i>SD</i>	
Appraised Complexity	2.97	.94	3.25	1.10	3.54	1.24	5.29**
SIS							
Novelty	2.57	.85	2.74	.78	2.82	.73	2.11
Challenge	1.81	.87	1.98	.89	2.33	1.26	5.28**
Total Interest	3.05	.95	3.20	.99	3.09	.99	.52
PRAS							
Being Away	2.19	1.68	2.75	1.92	2.08	1.63	3.28
Fascination	2.68	1.51	3.04	1.70	2.65	1.67	1.33
Extent	2.67	1.54	3.11	1.71	2.72	1.68	1.64
Compatibility	3.15	1.49	3.31	1.70	2.73	1.76	2.62
Flow Simplex							
Pleasant - Unpleasant	2.27	1.40	2.36	1.35	2.99	1.52	5.90**
Challenging - Boring	3.89	1.28	3.84	1.39	3.52	1.62	1.56

Note. *SD* = standard deviation. SIS= Situational Interest Scale, PRAS= Perceived Restorativeness for Activities Scale. ** $p < .01$

General Discussion

In this study, we wanted to investigate if adding an element of art in a natural environment enhanced or impaired the experience compared to experiencing the elements separately. We defined an experience through different conceptual frameworks that we found suitable for the purpose. In focus were the cognitive, emotional and restorative aspects of the experience. The overall findings in this study showed that reading poetry in a natural

environment does indeed, overall, enhance the nature experience compared to experiencing nature alone. The same was found for poetry, but not the same extent.

Nature

Findings in the current study indicate that the Pure Nature experience was a more emotional than cognitive experience. Situational interest scores were higher than perceived restorativeness scores for two out of three places. Interestingly, the two places that scored lower on restorativeness were the two places (Gammen and Tromsø Museum) that although being mainly dominated by forest and natural elements had buildings nearby. The restorativeness scorings for Bukta were higher and more equal to the interest scores. In contrast, Bukta has a more exclusive natural environment and offers a greater variety of natural features such as an ocean view and nearby forest. As a whole, Bukta might be considered a more natural environment, and Gammen and Tromsø Museum as somewhat more “urban” with regard to the buildings being in close proximity. These findings are in line with the Kaplans’ (1989) and Ulrich et al.’s, (1991) findings that natural environments enhance restorativeness because they are able to hold the attention and mind occupied without purpose. It might be that Bukta is a more naturally aesthetic place compared to the other two and that this enhanced the experience of perceived restorativeness.

Poetry

According to the transactional theory by Rosenblatt (1978), the ultimate way of reading a poem is to read it aesthetically to obtain a transaction between the reader and the poem. We could not measure directly if the participants in this study read the poems in an aesthetic or an efferent way. However, we interpreted our findings through dimensions of interest, restorativeness and flow, which are all related to the transactional process taking place.

Similar to the Pure Nature experience, a pure poem experience also appeared to be more of an emotional than a cognitive experience in this study. Situational interest ratings, considered by Silvia (2005) to be a more emotional than cognitive experience, were overall higher than ratings of perceived restorativeness, appraised complexity and flow, which are considered cognitive responses to or evaluations of the experience. Nonetheless, Situational Interest and Perceived Restorativeness were highly correlated and revealed that particularly Novelty and Total Interest were strongly correlated with both Being Away, Fascination, Extent and Compatibility suggesting that the emotional experience also had cognitive aspects. As we saw in the Pure Poetry condition, Challenge also correlated with Being Away,

Fascination and Extent but, surprisingly, not Compatibility. This warrants more detailed exploration in future studies.

Combined Nature and Poetry Experience

We found that poetry and nature experiences differ in their nature. Kaplan and Kaplan (1989) suggest that restorativeness from being in nature is a direct result of the absence of demands and can be said to require less cognitive attention. However, they also suggest that aesthetic aspects can attract “soft fascination” and enhance a deeper restorativeness by making it easier for the individual to reflect about aspects of life that seem difficult in the daily life. In this study, we used poetry as an aesthetic element in nature and we found that restorativeness was indeed enhanced when visitors read poetry in nature compared to when just in nature. It might be that poetry offers a context that individuals can relate to (or not), and in that sense discover something about themselves in this meeting. The poetry genre is characterized by use of metaphors and imagery and therefore makes room for different interpretations. These can lead to reflection that is affected by both the poem and the situation or environment of the reading. When not read in nature, the poetry lacks visual and physical nature-related scaffolding. Still, the poems by definition offer the reader an opportunity to imagine and reflect upon the content – even without the scaffolding - though this is perhaps a more complex process for the reader.

Poetry is interpreted on different levels, depending on the reader’s knowledge and familiarity with the interpretation of art, or more specifically, poetry. It might be that a more “naïve” reader’s interpretation may be more of an emotional experience than the highly knowledgeable reader who reads it in a more analytic and cognitively demanding way. The Pure Poetry condition and the Combined Nature + Poetry condition assessed relationship to poetry and ability to understand poetry. Both constructs refer to how experienced an individual is with poetry. They were both correlated with the cognitive concept Being Away and Relationship to Poetry was also correlated with appraised complexity. It is therefore reasonable to distinguish between an analytical or emotional experience based on experience or expertise. Both experiences might be meaningful and experienced positively, but in different ways.

Comparison of Pure Conditions to Combined Condition

Adding poetry to the nature experience showed a greater increase in perceived restorativeness than adding nature to the reading pure poetry experience. This might imply that the context of reading poetry is less important for the poetry experience itself. A nature

experience on the other hand may benefit more strongly in terms of restorativeness when poetry is read.

Nearly all dimensions of Interest were rated as higher in the Combined Nature + Poetry condition compared to the Pure conditions, except for Challenge. All three poems were rated as significantly less challenging when read in nature than in a neutral context. This supports the earlier suggestion that the natural environment serves as a scaffolding tool when interpreting the poem by relating to the nature theme of the poem, since elements that in a non-nature based context were seen as more ambiguous. The same tendency was seen in the experience of nature where a combined experience was rated as less challenging than the Pure Nature Experience for all three places, though only significantly so for one (Gammen).

Implications for Future Research

The main results of this study were that reading poetry in a natural environment enhanced the experience of being there. Future studies could examine if the results would be replicated in a different sample or with different kinds of poetry. The participants of this study were mainly from, or living in the Northern part of Norway where the study took place. It is reasonable to assume that they were familiar with being in the type of nature offered in this study, and the results may have been different with a more varied sample that was not familiar with Norwegian nature or being out in natural environments in general. As mentioned earlier, the debate around Skulpturlandskap Nordland was centered among the local inhabitants of the municipalities. It might be useful to see if there is a distinction between how local inhabitants perceive art in nature and how, for example, tourists from other places perceive it. Some of the local inhabitants with negative viewpoints were concerned that placing a new element in the natural environment would interrupt the history and identity already present in the area. Others were concerned about the cost of the project and thought that the money should be used on other important things. A tourist's viewpoint would perhaps see the art with different eyes if they are unaware of the identity and financial aspects behind the experience. So, it might be useful to distinguish between locals and tourists from elsewhere in future research to assess this. Also this study offered a text-based form of art, and it would be useful to study if visual art such as sculptures would provide the same or different results in terms of enhancing or impairing a nature based experience. The poems in this study were all related to nature in some way, however future studies could investigate if poems with a more varied spectrum of themes and content would give different experiences.

Limitations of this study were that the questionnaire had lots of questions, even though people did fill them out and did not spend an inordinate amount of extra time on them in the combined condition. The questionnaire included several scales and some of these were repeated multiple times. Although having an extensive questionnaire can be considered valuable because one can study several constructs in the same study, a smaller questionnaire would require fewer participants. The longer questionnaire in this study, though, may have caused questionnaire fatigue for some participants. It would perhaps be better to conduct several smaller studies if one were to replicate the findings in this study. The Pure Nature condition survey was carried out in a different season (autumn) than the Combined Nature and Poetry condition (winter). This influenced the landscape's appearance and outdoor temperature, where it was warmer in the autumn and colder in the winter. The ideal would be to conduct the survey in the same season, and future research could also compare if different seasons made an impact on the experience. Nevertheless, the winter and longer questionnaire yielded higher scores on most measures, so this is worth mentioning, but perhaps not a big issue.

Conclusion

In the current study we used poetry as a form of art in the spirit of what the sculptors engaged in the project "Skulpturlandskap Nordland" sought out to do (Hansen, 1997). The present study showed that poetry indeed enhanced the overall experience of nature in terms of higher situational interest and perceived restorativeness. However, measures of Flow were more or less the same between conditions and this tells us that not all aspects of the experience were enhanced, which may offer some more insight to the debate around Skulpturlandskap Nordland.

Adding poetry to the nature experience increased ratings of complexity, and interestingly decreased ratings of challenge as well as increased ratings of compatibility. The findings in this study show that adding poetry to a nature experience can, through these and other psychological mechanisms, have a positive outcome. These relationships deserve more research to understand them even more deeply. The findings in this study are not generalizable to everything that has to do with a combination of art and nature, but may be considered a start on how to study art and nature, determine ways that they can complement (or distract from) each other psychologically, and help us determine what we can do with this knowledge in the future.

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Appendix A



Institutt for psykologi

Universitetet i Tromsø

2012

Spørreskjema om Naturopplevelse

- Besvares før du starter!



Informasjon om studien

Mitt navn er Sigrud Schøning Norberg og jeg er masterstudent i psykologi ved Universitetet i Tromsø. Mitt forskningsprosjekt er innen opplevelsespsykologi og handler om interesse, emosjoner og tanker knyttet til området Folkeparken og Telegrafbukta i Tromsø. Min veileder er førsteamanuensis Tove I. Dahl (Universitetet i Tromsø).

Denne studien er frivillig, anonym og det er ingen risiko forbundet med deltakelsen. Du kan trekke deg fra studien på hvilket som helst tidspunkt for hvilken som helst grunn. Du kan også ta kontakt i ettertid med meg hvis du vil at dine svar skal slettes. Studien har tre spørreskjemaer som du skal fylle ut *før*, *underveis* og *etter* du har gått løypen (som henvist på kartet nedenfor). Hver del tar omlag 4 minutter å fylle ut og å gå løypen tar ca. 45 min.

Den største fordelen med å delta på denne studien er at du får en unik mulighet til å reflektere over omgivelsene til området, lære noe nytt og kanskje får du et nytt syn på ellers kjente eller nye omgivelser.

Prosjektet skal være ferdig i mai måned, 2013. Hvis du er interessert i resultatene av studien eller har noen spørsmål i forhold til spørreskjemaet, vennligst ta kontakt med meg på følgende e-post adresse: Denne siden kan du nappe ut fra skjemaet og ha med deg hjem om du vil. Tusen takk for din deltakelse!

Underskrift

Masterstudent

Sigrud Schøning Norberg

Veileder

Tove I. Dahl

Deg selv

Vennligst svar på følgende spørsmål om deg selv.

1. Jeg er: Mann: Kvinne:
2. Min alder: _____
3. Mitt bosted: _____
4. Er du fra Troms fylke: Ja: Nei:
5. Hvor mange ganger har du gått tur på denne stien den siste måneden? _____
6. Hvor mange ganger har du gått tur på denne stien det siste året? _____
7. Skal du gå denne stien alene eller sammen med noen? I så fall, oppgi alder og kjønn på personen(e): _____

- | | Svært
ubehagelig | | | | | | | | Svært
behagelig |
|---|---------------------|---|---|---|---|---|---|--|--------------------|
| 8. Hvordan opplever du været her i dag som? | 1 | 2 | 3 | 4 | 5 | 6 | 7 | | |

Følelser her og nå

Her skal du beskrive hvordan du føler deg nå. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

Akkurat nå føler jeg meg:	<i>Nei ikke i det hele tatt</i>							<i>Ja i høyeste grad</i>	
1 Tilfreds	0	1	2	3	4	5	6		
2 Fylt av velbehag	0	1	2	3	4	5	6		
3 Lykkelig	0	1	2	3	4	5	6		
4 Glad	0	1	2	3	4	5	6		
.....									
5 Redd	0	1	2	3	4	5	6		
6 Sint	0	1	2	3	4	5	6		
7 Trist	0	1	2	3	4	5	6		
.....									
8 Engasjert	0	1	2	3	4	5	6		
9 Interessert	0	1	2	3	4	5	6		
10 Entusiastisk	0	1	2	3	4	5	6		
11 Oppslukt	0	1	2	3	4	5	6		

Nysgjerrighet og interesse

Nedenfor finner du en del påstander som passer mer eller mindre godt for ulike mennesker. Sett en ring rundt det tallet som passer best for deg, slik du vanligvis er. Husk å svare på alle spørsmålene.

	<i>Helt uenig</i>					<i>Helt enig</i>
1. Jeg vil beskrive meg selv som noen som aktivt søker ut så mye informasjon som jeg kan i en ny situasjon.	1	2	3	4	5	
2. Når jeg deltar i en aktivitet, har jeg en tendens til å bli så involvert at jeg "glemmer tiden".	1	2	3	4	5	
3. Jeg søker stadig vekk etter muligheter for å vokse som person (f.eks. gjennom informasjon, mennesker, andre ressurser.)	1	2	3	4	5	
4. Jeg er ikke en type person som går dypt inn i nye situasjoner eller ting.	1	2	3	4	5	
.....						
5. Når jeg er intenst interessert i noe, skal det mye til for å avbryte meg.	1	2	3	4	5	
6. Mine venner ville beskrevet meg som noen som er "ekstremt intens" når jeg er midt oppi en aktivitet.	1	2	3	4	5	
7. Overalt hvor jeg går er jeg interessert i nye ting eller opplevelser.	1	2	3	4	5	
.....						
8. For å forstå området rundt meg vil jeg gjerne utforske stien.	1	2	3	4	5	
9. Jeg vil oppdage alle sidene med denne stien.	1	2	3	4	5	
10. Jeg liker å finne ut mer om dette området.	1	2	3	4	5	
.						
11. Jeg liker å gå inn i området sine detaljer.	1	2	3	4	5	
.						

Kunnskap om omgivelsene

Vennligst svar på følgende spørsmål om hvordan ditt personlige forhold til Smartstiens tema er for deg.

	<i>Aldri hørt om den</i>				<i>Jeg vet alt om den</i>		
1. Hvor mye vet du allerede om omgivelsene rundt stien?	1	2	3	4	5	6	7
	<i>Ikke i det hele tatt</i>				<i>Veldig viktig</i>		
2. Hvor viktig er det for deg å lære noe mens du går på denne turstien?	1	2	3	4	5	6	7
.							

Tidspunkt når du starter på denne turen (klokken 00.00): _____



Institutt for psykologi

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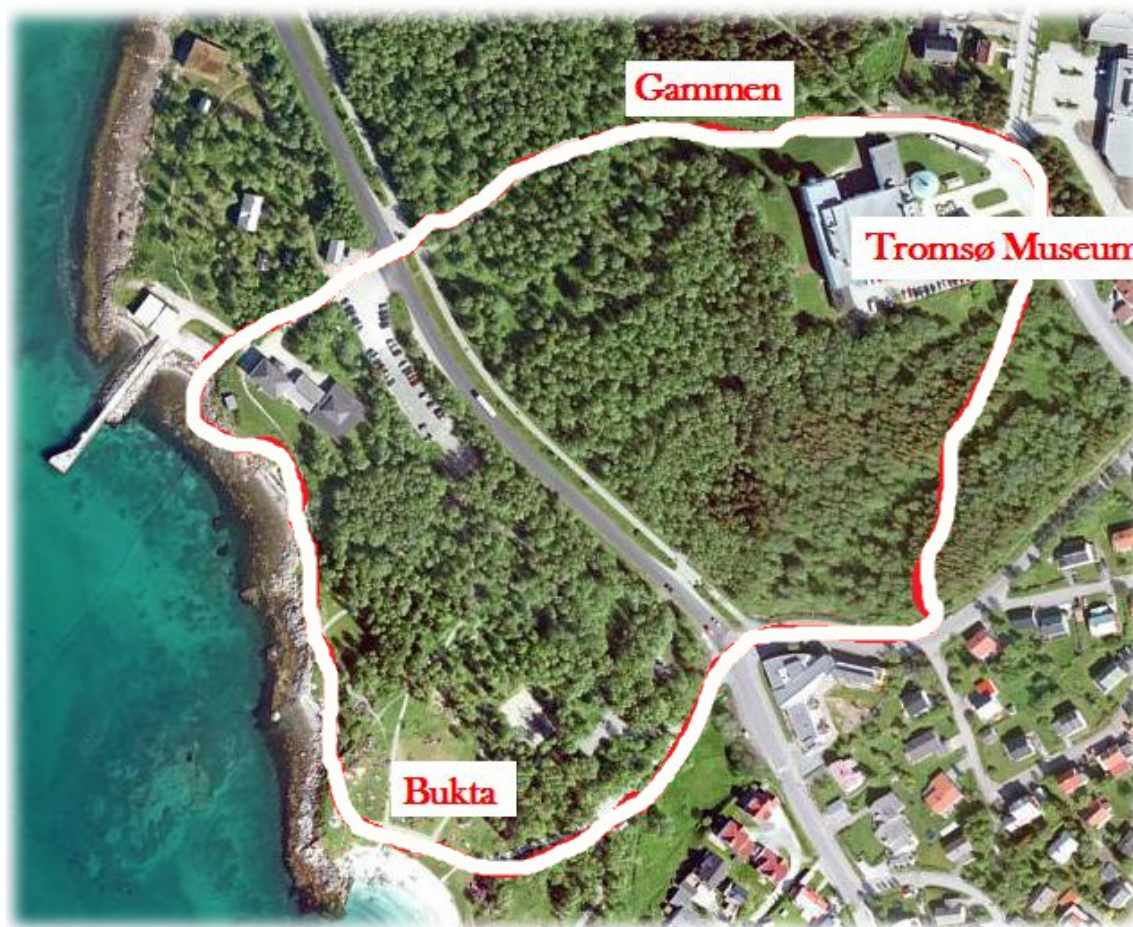
2012

Spørreskjema om naturopplevelse

- Besvares ved: Bukta, Gammen, og Geologisk sandkasse



Kart over stien!



Gammen

Opplevelse av stasjonen

Følgende spørsmål handler om hvordan du opplever denne stasjonen/posten.

	<i>Helt uenig</i>			<i>Helt enig</i>		
1. Det er en fornøyelse å være her for meg.	1	2	3	4	5	
2. Å være her er spennende.	1	2	3	4	5	
3. Jeg er inspirert av stedet til å prøve nye aktiviteter.	1	2	3	4	5	
4. Å være her appellerer til meg.	1	2	3	4	5	
.....						
5. Oppmerksomheten min her har vært høy.	1	2	3	4	5	
6. Jeg har vært veldig oppmerksom hele tiden.	1	2	3	4	5	
7. Jeg har vært fokusert.	1	2	3	4	5	
8. Jeg har vært konsentrert.	1	2	3	4	5	

Helhetsinntrykk

Hva er ditt totale inntrykk av denne stasjonen? Sett ring rundt ditt svar på tallet du synes beskriver dette, mellom følgende motsetninger.

1. Avslappet	1	2	3	4	5	6	7	Nervøs
2. Behagelig	1	2	3	4	5	6	7	Ubehagelig
3. Interessant	1	2	3	4	5	6	7	Uinteressant
4. Utfordrende	1	2	3	4	5	6	7	Kjedelig
5. Fornøyd	1	2	3	4	5	6	7	Misfornøyd
6. Meningsfull	1	2	3	4	5	6	7	Meningsløs

Opplevelsen av stedet

De følgende spørsmål handler om din opplevelse av å være her du er nå. Vennligst svar så godt du kan.

	<i>Helt</i>						<i>Helt</i>
		<i>uenig</i>					<i>enig</i>
1. Å være her hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2. Å være her er en form for flukt for meg.	0	1	2	3	4	5	6
3. Å være her hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....							
4. Å være her er fascinerende for meg.	0	1	2	3	4	5	6
5. Min oppmerksomhet blir dratt mot flere interessante ting ved å være her.	0	1	2	3	4	5	6
6. Å være her for meg er en oppslukende opplevelse.	0	1	2	3	4	5	6
.....							
7. Å være her har sider ved seg som trekker meg enda lengre inn i opplevelsen.	0	1	2	3	4	5	6
8. Jo mer jeg er her jo mer vil jeg utforske denne plassen.	0	1	2	3	4	5	6
9. Å være her opprettholder interessen min for området.	0	1	2	3	4	5	6
.....							
10. Jeg kan gjøre ting jeg liker her.	0	1	2	3	4	5	6
11. Jeg får en følelse av å høre hjemme her.	0	1	2	3	4	5	6
12. Jeg føler meg i ett med omgivelsene her rundt meg.	0	1	2	3	4	5	6
13. Å være her passer min personlighet.	0	1	2	3	4	5	6

Interesse

Følgende spørsmål handler om hva du synes om å være akkurat her

	<i>Helt</i>						<i>Helt</i>
		<i>uenig</i>					<i>enig</i>
1. Informasjonen ved denne stasjonen er ny for meg.	1	2	3	4	5		
2. Omgivelsene her er "fresh".	1	2	3	4	5		
3. Å vandre på denne stien er en ny type aktivitet å gjøre for meg.	1	2	3	4	5		
4. Dette er et eksepsjonelt område.	1	2	3	4	5		
.....							
5. Å vandre på denne stien er en kompleks aktivitet.	1	2	3	4	5		
6. Å vandre på denne stien er komplisert.	1	2	3	4	5		
7. Å vandre på denne stien er krevende.	1	2	3	4	5		
8. Det er vanskelig for meg å vandre på denne stien.	1	2	3	4	5		
.....							
9. Å være her er interessant.	1	2	3	4	5		
10. Omgivelsene ser gøy ut for meg.	1	2	3	4	5		
11. Det er gøy for meg å være her.	1	2	3	4	5		
12. Det er interessant for meg å vandre på denne stien.	1	2	3	4	5		
13. Å vandre på denne stien er meningsfullt for meg.	1	2	3	4	5		

Bukta

Opplevelse av stasjonen

Følgende spørsmål handler om hvordan du opplever denne stasjonen/posten.

	<i>Helt uenig</i>			<i>Helt enig</i>		
1. Det er en fornøyelse å være her for meg.	1	2	3	4	5	
2. Å være her er spennende.	1	2	3	4	5	
3. Jeg er inspirert til å prøve nye aktiviteter.	1	2	3	4	5	
4. Å være her appellerer til meg.	1	2	3	4	5	
.....						
5. Oppmerksomheten min har vært høy.	1	2	3	4	5	
6. Jeg var veldig oppmerksom hele tiden.	1	2	3	4	5	
7. Jeg var fokusert.	1	2	3	4	5	
8. Jeg var konsentrert.	1	2	3	4	5	

Helhetsinntrykk

Hva er ditt totale inntrykk av denne stasjonen? Sett ring rundt ditt svar på tallet du synes beskriver dette, mellom følgende motsetninger.

1. Avslappet	1	2	3	4	5	6	7	Nervøs
2. Behagelig	1	2	3	4	5	6	7	Ubehagelig
3. Interessant	1	2	3	4	5	6	7	Uinteressant
4. Utfordrende	1	2	3	4	5	6	7	Kjedelig
5. Fornøyd	1	2	3	4	5	6	7	Misfornøyd
6. Meningsfull	1	2	3	4	5	6	7	Meningsløs

Opplevelsen av stedet

De følgende spørsmål handler om din opplevelse av å være her du er nå. Vennligst svar så godt du kan.

	<i>Helt</i>		<i>Helt</i>				
	<i>uenig</i>		<i>enig</i>				
1. Å være her hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2. Å være her er en form for flukt for meg.	0	1	2	3	4	5	6
3. Å være her hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....							
4. Å være her er fascinerende for meg.	0	1	2	3	4	5	6
5. Min oppmerksomhet blir dratt mot flere interessante ting ved å være her.	0	1	2	3	4	5	6
6. Å være her for meg er en oppslukende opplevelse.	0	1	2	3	4	5	6
.....							
7. Å være her har sider ved seg som trekker meg enda lengre inn i opplevelsen..	0	1	2	3	4	5	6
8. Jo mer jeg er her jo mer vil jeg utforske denne plassen.	0	1	2	3	4	5	6
9. Å være her opprettholder interessen min for området.	0	1	2	3	4	5	6
.....							
10. Jeg kan gjøre ting jeg liker her.	0	1	2	3	4	5	6
11. Jeg får en følelse av å høre hjemme her.	0	1	2	3	4	5	6
12. Jeg føler meg i ett med omgivelsene her rundt meg.	0	1	2	3	4	5	6
13. Å være her passer min personlighet.	0	1	2	3	4	5	6

Interesse

Følgende spørsmål handler om hva du synes om å være akkurat her

	<i>Helt</i>		<i>Helt</i>		
	<i>uenig</i>		<i>enig</i>		
1. Informasjonen ved denne stasjonen er ny for meg.	1	2	3	4	5
2. Omgivelsene her er "fresh".	1	2	3	4	5
3. Å vandre på denne stien er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4. Dette er et eksepsjonelt område.	1	2	3	4	5
.....					
5. Å vandre på denne stien er en kompleks aktivitet.	1	2	3	4	5
6. Å vandre på denne stien er komplisert.	1	2	3	4	5
7. Å vandre på denne stien er krevende.	1	2	3	4	5
8. Det er vanskelig for meg å vandre på denne stien.	1	2	3	4	5
.....					
9. Å være her er interessant.	1	2	3	4	5
10. Omgivelsene ser gøy ut for meg.	1	2	3	4	5
11. Det er gøy for meg å være her.	1	2	3	4	5
12. Det er interessant for meg å vandre på denne stien.	1	2	3	4	5
13. Å vandre på denne stien er meningsfullt for meg.	1	2	3	4	5

Geologisk sandkasse

Opplevelse av stasjonen

Følgende spørsmål handler om hvordan du opplever denne stasjonen/posten.

	<i>Helt uenig</i>			<i>Helt enig</i>		
1. Det er en fornøyelse å være her for meg.	1	2	3	4	5	
2. Å være her er spennende.	1	2	3	4	5	
3. Jeg er inspirert til å prøve nye aktiviteter.	1	2	3	4	5	
4. Å være her appellerer til meg.	1	2	3	4	5	
.....						
5. Oppmerksomheten min har vært høy.	1	2	3	4	5	
6. Jeg var veldig oppmerksom hele tiden.	1	2	3	4	5	
7. Jeg var fokusert.	1	2	3	4	5	
8. Jeg var konsentrert.	1	2	3	4	5	

Helhetsinntrykk

Hva er ditt totale inntrykk av denne stasjonen? Sett ring rundt ditt svar på tallet du synes beskriver dette, mellom følgende motsetninger.

1. Avslappet	1	2	3	4	5	6	7	Nervøs
2. Behagelig	1	2	3	4	5	6	7	Ubehagelig
3. Interessant	1	2	3	4	5	6	7	Uinteressant
4. Utfordrende	1	2	3	4	5	6	7	Kjedelig
5. Fornøyd	1	2	3	4	5	6	7	Misfornøyd
6. Meningsfull	1	2	3	4	5	6	7	Meningsløs

Opplevelsen av stedet

De følgende spørsmål handler om din opplevelse av å være her du er nå. Vennligst svar så godt du kan.

	<i>Helt</i>						<i>Helt</i>
		<i>uenig</i>					<i>enig</i>
1. Å være her hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2. Å være her er en form for flukt for meg.	0	1	2	3	4	5	6
3. Å være her hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....							
4. Å være her er fascinerende for meg.	0	1	2	3	4	5	6
5. Min oppmerksomhet blir dratt mot flere interessante ting ved å være her.	0	1	2	3	4	5	6
6. Å være her for meg er en oppslukende opplevelse.	0	1	2	3	4	5	6
.....							
7. Å være her har sider ved seg som trekker meg enda lengre inn i opplevelsen..	0	1	2	3	4	5	6
8. Jo mer jeg er her jo mer vil jeg utforske denne plassen.	0	1	2	3	4	5	6
9. Å være her opprettholder interessen min for området.	0	1	2	3	4	5	6
.....							
10. Jeg kan gjøre ting jeg liker her.	0	1	2	3	4	5	6
11. Jeg får en følelse av å høre hjemme her.	0	1	2	3	4	5	6
12. Jeg føler meg i ett med omgivelsene her rundt meg.	0	1	2	3	4	5	6
13. Å være her passer min personlighet.	0	1	2	3	4	5	6

Interesse

Følgende spørsmål handler om hva du synes om å være akkurat her

	<i>Helt</i>					<i>Helt</i>
		<i>uenig</i>				<i>enig</i>
1. Informasjonen ved denne stasjonen er ny for meg.	1	2	3	4	5	
2. Omgivelsene her er "fresh".	1	2	3	4	5	
3. Å vandre på denne stien er en ny type aktivitet å gjøre for meg.	1	2	3	4	5	
4. Dette er et eksepsjonelt område.	1	2	3	4	5	
.....						
5. Å vandre på denne stien er en kompleks aktivitet.	1	2	3	4	5	
6. Å vandre på denne stien er komplisert.	1	2	3	4	5	
7. Å vandre på denne stien er krevende.	1	2	3	4	5	
8. Det er vanskelig for meg å vandre på denne stien.	1	2	3	4	5	
.....						
9. Å være her er interessant.	1	2	3	4	5	
10. Omgivelsene ser gøy ut for meg.	1	2	3	4	5	
11. Det er gøy for meg å være her.	1	2	3	4	5	
12. Det er interessant for meg å vandre på denne stien.	1	2	3	4	5	
13. Å vandre på denne stien er meningsfullt for meg.	1	2	3	4	5	



Institutt for psykologi

Universitetet i Tromsø

2012

Spørreskjema om naturopplevelse
- Besvares når du er ferdig med turen!



Følelser her og nå

Her skal du beskrive hvordan du føler deg nå. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

	Akkurat nå føler jeg meg:	<i>Nei ikke i det hele tatt</i>						<i>Ja i høyeste grad</i>
1.	Tilfreds	0	1	2	3	4	5	6
2.	Fylt av velbehag	0	1	2	3	4	5	6
3.	Lykkelig	0	1	2	3	4	5	6
4.	Glad	0	1	2	3	4	5	6
.....								
5.	Redd	0	1	2	3	4	5	6
6.	Sint	0	1	2	3	4	5	6
7.	Trist	0	1	2	3	4	5	6
.....								
8.	Engasjert	0	1	2	3	4	5	6
9.	Interessert	0	1	2	3	4	5	6
10.	Entusiastisk	0	1	2	3	4	5	6
11.	Oppslukt	0	1	2	3	4	5	6

Generelle fornemmelser av stien

Vennligst svar på hva du synes om innholdet generelt som ble presentert på denne løypa.

1.	Kompleks	1	2	3	4	5	6	7	Enkel
2.	Enkel å forstå	1	2	3	4	5	6	7	Vanskelig å forstå
3.	Sammenhengende	1	2	3	4	5	6	7	Usammenhengende
4.	Meningsfull	1	2	3	4	5	6	7	Uten mening

Oppsummering av hele opplevelsen.

Vennligst svar på følgende spørsmål om ditt helhetsinntrykk av stien, området og det som har blitt presentert her.

		<i>Helt uenig</i>						<i>Helt enig</i>							
1.	Jeg lærte mye på denne turen	1	2	3	4	5	6	7	1	2	3	4	5	6	7
2.	Denne opplevelsen gjorde meg mer kunnskapsrik	1	2	3	4	5	6	7	1	2	3	4	5	6	7
3.	Det var virkelig en læringsopplevelse	1	2	3	4	5	6	7	1	2	3	4	5	6	7
4.	Det stimulerte min interesse til å lære nye ting	1	2	3	4	5	6	7	1	2	3	4	5	6	7
.....															
13.	Jeg følte at jeg var en annen person her	1	2	3	4	5	6	7	1	2	3	4	5	6	7
14.	Opplevelsen tillot meg å drømme at jeg var noen andre	1	2	3	4	5	6	7	1	2	3	4	5	6	7

- | | | | | | | | |
|--|---|---|---|---|---|---|---|
| 15. Jeg følte at opplevelsen var en flukt fra mine daglige gjøremål og rutiner | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 16. Jeg følte det som om jeg var i en annen tid eller plass | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | | | | | | | |
| 17. Jeg vil ha vidunderlige minner om denne opplevelsen | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 18. Jeg vil aldri glemme opplevelsene på denne stien | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 19. Jeg vil huske mange positive ting med denne stien | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | | | | | | | |
| 20. Denne opplevelsen var stimulerende | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 21. Denne opplevelsen var spennende | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 22. Denne opplevelsen var fornøyeelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 23. Denne opplevelsen var interessant | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | | | | | | | |
| 24. Jeg vil sannsynligvis forsøke å observere det samme som jeg gjorde ved denne stien igjen | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 25. Jeg vil sannsynligvis forsøke å observere nye ting på denne stien igjen | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 26. Jeg vil sannsynligvis anbefale denne stien til andre | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Refleksjon

Omgivelsene hvor du nå befinner deg på denne turen er i stadig endring. Naturen endrer seg etter hvert som mennesker bruker den, og med seg tilfører de historie og kultur til området. Tenk nøye etter om dette er noe du kanskje har undret deg over underveis på denne turstien og svar på følgende spørsmål.

Hvor mange ganger har du stoppet opp og reflektert over omgivelsene rundt deg? _____

Hvem ville du ha anbefalt denne stien for? (*alder og relasjon på disse, f.eks. venn, familiemedlem, kollega*)

Vil du følge opp med å lære mer om noe du har lært om på stien i den påfølgende tiden?
(*hva og hvorfor*)

Tidspunkt du fullførte denne turen (klokken 00.00): _____

Informasjon om studien *Natur- og diktopplevelser*

Mitt navn er Sigrid Schøning Norberg og jeg er masterstudent i psykologi ved Universitetet i Tromsø. Mitt forskningsprosjekt er innen opplevelsespsykologi og handler om interesse, følelser og tanker knyttet til naturopplevelse og kunstopplevelser med fokus på dikt. Min veileder er førsteamanuensis Tove I. Dahl (Universitetet i Tromsø).

I denne delen av undersøkelsen ber vi deltakere om å lese dikt og svare på spørsmål om hvordan de opplever disse. Undersøkelsen er anonym, frivillig og det er ingen risiko forbundet med deltakelsen. Du kan trekke deg fra studien på hvilket som helst tidspunkt for hvilken som helst grunn. Det tar ca 50 min å fullføre studien, men dette varierer etter hvordan folk leser dikt.

Fordelen med å delta på denne studien er at du får et hyggelig avbrekk fra daglige gjøremål og muligheten til å lese og reflektere over dikt som du kanskje ellers ikke ville fått muligheten til å lese. Du bidrar også til en større undersøkelse der vi ser på sammenhengen mellom opplevelse av dikt og natur hver for seg og sammen.

Denne studien skal være ferdig i mai 2013. Hvis du er interessert i resultatene eller har spørsmål i forhold til spørreskjemaet, ta gjerne kontakt med meg på følgende e-post adresse:....

Underskrift

Masterstudent

Sigrid Schøning Norberg

Veileder

Tove I. Dahl

Bakgrunnsinformasjon

Vennligst svar på følgende spørsmål om deg selv.

1. Kjønn: Mann: Kvinne:
2. Alder: _____
3. Bosted (by/kommune): _____
4. Er du fra Troms fylke: Ja: Nei:

	<i>Ikke i</i>							<i>Svært</i>
	<i>det hele tatt</i>							<i>mye</i>
5. Hvor interessert er du i dikt?	1	2	3	4	5	6	7	
6. Hvor mye tid bruker du på å lese dikt?	1	2	3	4	5	6	7	
7. Hvor mye tid bruker du på å skrive dikt selv?	1	2	3	4	5	6	7	
	1	2	3	4	5	6	7	

8. Omtrent hvor ofte leser du vanligvis dikt?

9. Hvor ofte leser du vanligvis dikt?

<input type="checkbox"/>	Aldri eller svært sjeldent
<input type="checkbox"/>	Inntil 4 ganger i året
<input type="checkbox"/>	4-10 ganger i året
<input type="checkbox"/>	En gang i måneden
<input type="checkbox"/>	En gang i uka eller mer

Instrukser

I dette heftet finner du 12 utvalgte dikt. Diktene har natur som tema. De er skrevet av ulike forfattere og fra ulike perspektiver. Disse kan du lese og reflektere over før du besvarer spørsmål tilhørende hvert enkelt dikt.

Takk for deltakelsen!

Lys langs en fjord

Det mørkne mot vinter som lenge skal vare.
En sommar blei borte, en haust e på reis,
og leia e lagt der vi alle må fare
som tvungen turist på et år underveis.

Så fjern og så frostkald står stjern` der ute,
men nærar e lysan der menneskan bor,
som glør gjennom natta fra rimgråe rute
skin perlebands-lenker som lys langs en fjord.

...

Vi veit at den ætta vi kalle vår eia
i elsk og i armod har kysten bebodd
og tent sine lampe som fyrlys langs leia
tel merke førr folk som har segla og rodd.

Så kom, la oss tenne små lys førr kverandre
som bål mot ei natt på ei vinterkald jord
der frosten skal vike når menneskevarme
får nå gjennom mørke-
som lys langs en fjord

Helge Stangnes, utdrag fra "Lys langs en fjord"

Diktopplevelsen

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

- | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|--------------------|
| 1. Kompleks | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Enkel |
| 2. Enkel å forstå | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Vanskelig å forstå |
| 3. Sammenhengende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Usammenhengende |
| 4. Meningsfull | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Uten mening |
| 5. Behagelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Ubehagelig |
| 6. Utfordrende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Kjedelig |

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

- | | | <i>Helt
uenig</i> | | | | | | <i>Helt
enig</i> |
|-------|--|-----------------------|---|---|---|---|---|----------------------|
| 1. | Å lese dette diktet hjelper meg å komme bort fra alt annet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. | Å lese dette diktet er en form for flukt for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 3. | Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | |
| 4. | Å lese dette diktet er fascinerende for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 5. | Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. | Å lese dette diktet er for meg en oppslukende opplevelse. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | |
| 7. | Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. | Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. | Å lese dette diktet opprettholder interessen min for dikt. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | |
| 10. | Når jeg leser dette diktet gjør jeg noe jeg liker. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. | Jeg får en følelse av å høre hjemme når jeg leser diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. | Jeg føler meg i ett med handlingen i diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. | Å lese dette diktet passer min personlighet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

		<i>Helt uenig</i>			<i>Helt enig</i>	
1.	Innholdet i dette diktet var nytt for meg.	1	2	3	4	5
2.	Dette diktet var ”fresh”.	1	2	3	4	5
3.	Å lese dikt er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4.	Dette er et eksepsjonelt dikt.	1	2	3	4	5
.....						
5.	Å lese dette diktet er en kompleks aktivitet.	1	2	3	4	5
6.	Å lese dette diktet er komplisert.	1	2	3	4	5
7.	Å lese dette diktet er krevende.	1	2	3	4	5
8.	Det er vanskelig for meg å lese dette diktet.	1	2	3	4	5
.....						
9.	Å lese dette diktet er interessant.	1	2	3	4	5
10.	Dikt generelt er gøy for meg.	1	2	3	4	5
11.	Dette diktet er gøy for meg å lese.	1	2	3	4	5
12.	Det er interessant for meg å lese dette diktet.	1	2	3	4	5
13.	Å lese dette diktet er meningsfullt for meg.	1	2	3	4	5

Nord norsk blues - i mørtna.

Det er november - vi sitt i mørtna
og "balla hossa" - mens sneen fell.
Ho er forsvunnen den gule tøvta,
tok siste strålan forleden kveld.
Men vi er mange og vi er modig
og da blir isnatta mindre kald.
Vi tenn en lysstump. Det er vel snodig
al klokka tikka i alle fall.

...

Vi føle tungsinn, vi savna noen
som ga oss stunder som er forbi.
Vi går til ruta og ser på månen
og sukka høylydt: - Sånn sku det bli.
Men så får livsmotet overtaket,
vi gir oss over i berre fryd.
En god replikk, gleda står i taket,
og latter'n gir ikkje ørens lyd.

Vi elska landsdelen, lika lynnet,
sjølv hålka tar vi på utstrakt arm.
Og mørtna slutte før den begynne
når innersida er god og varm.
Det er'kje lenge før ho kjem snikan
fram unna bergnabben, rød og rund,
da får vi tørke vekk verste flikan
og rødme med i ei solfylt stund.

Sølvi Ytterstad, hentet fra "Lita i nord"

Diktopplevelsen

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

- | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|--------------------|
| 1. Kompleks | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Enkel |
| 2. Enkel å forstå | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Vanskelig å forstå |
| 3. Sammenhengende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Usammenhengende |
| 4. Meningsfull | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Uten mening |
| 5. Behagelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Ubehagelig |
| 6. Utfordrende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Kjedelig |

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

- | | <i>Helt
uenig</i> | | | | | | <i>Helt
enig</i> | | | | | | | |
|---|-----------------------|---|---|---|---|---|----------------------|---|---|---|---|---|---|---|
| 1. Å lese dette diktet hjelper meg å komme bort fra alt annet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. Å lese dette diktet er en form for flukt for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 3. Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 4. Å lese dette diktet er fascinerende for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 5. Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. Å lese dette diktet er for meg en oppslukende opplevelse. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 7. Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. Å lese dette diktet opprettholder interessen min for dikt. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 10. Når jeg leser dette diktet gjør jeg noe jeg liker. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. Jeg får en følelse av å høre hjemme når jeg leser diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. Jeg føler meg i ett med handlingen i diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. Å lese dette diktet passer min personlighet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

	<i>Helt uenig</i>				<i>Helt enig</i>
1. Innholdet i dette diktet var nytt for meg.	1	2	3	4	5
2. Dette diktet var ”fresh”.	1	2	3	4	5
3. Å lese dikt er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4. Dette er et eksepsjonelt dikt.	1	2	3	4	5
.....					
5. Å lese dette diktet er en kompleks aktivitet.	1	2	3	4	5
6. Å lese dette diktet er komplisert.	1	2	3	4	5
7. Å lese dette diktet er krevende.	1	2	3	4	5
8. Det er vanskelig for meg å lese dette diktet.	1	2	3	4	5
.....					
9. Å lese dette diktet er interessant.	1	2	3	4	5
10. Dikt generelt er gøy for meg.	1	2	3	4	5
11. Dette diktet er gøy for meg å lese.	1	2	3	4	5
12. Det er interessant for meg å lese dette diktet.	1	2	3	4	5
13. Å lese dette diktet er meningsfullt for meg.	1	2	3	4	5

(uten tittel)

Fikk jeg valget mellom å være

en rune hogget i sten og tid
eller et tre vokst fast i himmel og høst

ville jeg veie runens gåte
som aldri vil glemmes og kanskje kan tydes

mot treets mørke visshet at april
bringer et nytt dekke av grønt og glemsel

Jan Erik Vold, "Men sannheten kom som et dikt"

Den hemmelige hagen

Lengst der inne, attom daga
fylt av arbeid, krav og ord,
fins det hemmelige hage
og et hus der drømmen bor.
Ingen andre kjenne koden
som kan åpne dør og grind.
I din hemmelige hage
slepp det ingen andre inn

Dit kan tankens fugla rømme
når den stormslåtte søke ly.
der fins alter førr å glømme
og å løfte seg på ny.
Og på ettertankens stia
stryk så mjuk en sommarvind.
Du må søke dit åleine.
Der slep ingen andre inn.

I eit skrin med lås og nøkkel
ba et kniplingskvitt gardin
har du gjømt en flik av livet
som var berre, berre din.
der ligg drømman som du eide, og som ingen visste om.
Der ligg lengten, der ligg håpet,
i de hemmelige rom.

...

Helge Stangnes. Utdrag fra "Frø i vinden"

Diktopplevelsen

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

1.	Kompleks	1	2	3	4	5	6	7	Enkel
2.	Enkel å forstå	1	2	3	4	5	6	7	Vanskelig å forstå
3.	Sammenhengende	1	2	3	4	5	6	7	Usammenhengende
4.	Meningsfull	1	2	3	4	5	6	7	Uten mening
5.	Behagelig	1	2	3	4	5	6	7	Ubehagelig
6.	Utfordrende	1	2	3	4	5	6	7	Kjedelig

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

		<i>Helt uenig</i>						<i>Helt enig</i>
1.	Å lese dette diktet hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2.	Å lese dette diktet er en form for flukt for meg.	0	1	2	3	4	5	6
3.	Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....								
4.	Å lese dette diktet er fascinerende for meg.	0	1	2	3	4	5	6
5.	Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet.	0	1	2	3	4	5	6
6.	Å lese dette diktet er for meg en oppslukende opplevelse.	0	1	2	3	4	5	6
.....								
7.	Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen.	0	1	2	3	4	5	6
8.	Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet.	0	1	2	3	4	5	6
9.	Å lese dette diktet opprettholder interessen min for dikt.	0	1	2	3	4	5	6
.....								
10.	Når jeg leser dette diktet gjør jeg noe jeg liker.	0	1	2	3	4	5	6
11.	Jeg får en følelse av å høre hjemme når jeg leser diktet.	0	1	2	3	4	5	6
12.	Jeg føler meg i ett med handlingen i diktet.	0	1	2	3	4	5	6
13.	Å lese dette diktet passer min personlighet.	0	1	2	3	4	5	6

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

	<i>Helt uenig</i>				<i>Helt enig</i>
1. Innholdet i dette diktet var nytt for meg.	1	2	3	4	5
2. Dette diktet var ”fresh”.	1	2	3	4	5
3. Å lese dikt er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4. Dette er et eksepsjonelt dikt.	1	2	3	4	5
.....					
5. Å lese dette diktet er en kompleks aktivitet.	1	2	3	4	5
6. Å lese dette diktet er komplisert.	1	2	3	4	5
7. Å lese dette diktet er krevende.	1	2	3	4	5
8. Det er vanskelig for meg å lese dette diktet.	1	2	3	4	5
.....					
9. Å lese dette diktet er interessant.	1	2	3	4	5
10. Dikt generelt er gøy for meg.	1	2	3	4	5
11. Dette diktet er gøy for meg å lese.	1	2	3	4	5
12. Det er interessant for meg å lese dette diktet.	1	2	3	4	5
13. Å lese dette diktet er meningsfullt for meg.	1	2	3	4	5

No sløkne lien

No sløkne lien langs alle fjordan
der bjørka strør sine brente blad.
En sommar kom - og va gjest på jorda.
No e han borte.
Kor blei han a?

Du gjekk og venta, du gjekk og trudde.
Det va så mykje du sku få gjort.
Men sommar'n va berre her og snudde;
han kom så seint
og han for så fort.

Se, tindan kler seg med kvite krone,
en vinter bie, og banke på.
Hør, Nakkefossen har skifta tone,
no søng han mollstemt
før stein og strå.

Det stryk en seglar mot sør i sundet
med brukte daga som last ombord.
Der færes alle de ting du kunne
men ikkje nådde
og ikkje gjor'

Så døyves dagen, så sløkket tindan,
så tennes lys under bratte fjell,
så stilne fjorden, så spakes vindan,
og alt e frostblå
oktoberkveld.

Helge Stangnes, "Landet og lyset".

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

- | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|--------------------|
| 1. Kompleks | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Enkel |
| 2. Enkel å forstå | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Vanskelig å forstå |
| 3. Sammenhengende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Usammenhengende |
| 4. Meningsfull | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Uten mening |
| 5. Behagelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Ubehagelig |
| 6. Utfordrende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Kjedelig |

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

- | | <i>Helt
uenig</i> | | | | | | <i>Helt
enig</i> | | | | | | | |
|---|-----------------------|---|---|---|---|---|----------------------|---|---|---|---|---|---|---|
| 1. Å lese dette diktet hjelper meg å komme bort fra alt annet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. Å lese dette diktet er en form for flukt for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 3. Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 4. Å lese dette diktet er fascinerende for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 5. Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. Å lese dette diktet er for meg en oppslukende opplevelse. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 7. Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. Å lese dette diktet opprettholder interessen min for dikt. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 10. Når jeg leser dette diktet gjør jeg noe jeg liker. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. Jeg får en følelse av å høre hjemme når jeg leser diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. Jeg føler meg i ett med handlingen i diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. Å lese dette diktet passer min personlighet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

		<i>Helt uenig</i>				<i>Helt enig</i>
1.	Innholdet i dette diktet var nytt for meg.	1	2	3	4	5
2.	Dette diktet var ”fresh”.	1	2	3	4	5
3.	Å lese dikt er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4.	Dette er et eksepsjonelt dikt.	1	2	3	4	5
.....						
5.	Å lese dette diktet er en kompleks aktivitet.	1	2	3	4	5
6.	Å lese dette diktet er komplisert.	1	2	3	4	5
7.	Å lese dette diktet er krevende.	1	2	3	4	5
8.	Det er vanskelig for meg å lese dette diktet.	1	2	3	4	5
.....						
9.	Å lese dette diktet er interessant.	1	2	3	4	5
10.	Dikt generelt er gøy for meg.	1	2	3	4	5
11.	Dette diktet er gøy for meg å lese.	1	2	3	4	5
12.	Det er interessant for meg å lese dette diktet.	1	2	3	4	5
13.	Å lese dette diktet er meningsfullt for meg.	1	2	3	4	5

Året

Vinter'n e så lang ei økt,
tøydd i begge endan,
sola ligg med lampa sløkt,
månen lyse med si løkt
vei førr julsåksvejnman

Våren e en hastverksgjest
langt her nord i leia,
kjem med mildver og sydvest,
arrangere sørpefest
rundt på bygdeveian

Sommar'n har'kje nattero;
vintersår skal grøes,
alt må ordnes to og to,
nye blomsterliv skal gro
og få tid og frøes

Hausten hoste i sitt skjegg,
ut kjem nordavinden,
sope lauv av bjørk og hegg,
puste rim på vei og vegg
og strør sny på tindan

Så har året reist førbi,
skogen står der naken,
alt som hadde dårlig tid
kryp i vintersenga si
under kvite laken

Helge Stangnes, "Landet og Lyset"

Diktopplevelsen

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

- | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|--------------------|
| 1. Kompleks | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Enkel |
| 2. Enkel å forstå | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Vanskelig å forstå |
| 3. Sammenhengende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Usammenhengende |
| 4. Meningsfull | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Uten mening |
| 5. Behagelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Ubehagelig |
| 6. Utfordrende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Kjedelig |

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

- | | <i>Helt uenig</i> | | | | | | <i>Helt enig</i> | | | | | | | |
|---|-------------------|---|---|---|---|---|------------------|---|---|---|---|---|---|---|
| 1. Å lese dette diktet hjelper meg å komme bort fra alt annet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. Å lese dette diktet er en form for flukt for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 3. Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 4. Å lese dette diktet er fascinerende for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 5. Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. Å lese dette diktet er for meg en oppslukende opplevelse. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 7. Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. Å lese dette diktet opprettholder interessen min for dikt. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | | | | | | | |
| 10. Når jeg leser dette diktet gjør jeg noe jeg liker. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. Jeg får en følelse av å høre hjemme når jeg leser diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. Jeg føler meg i ett med handlingen i diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. Å lese dette diktet passer min personlighet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0 | 1 | 2 | 3 | 4 | 5 | 6 |

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

	<i>Helt uenig</i>				<i>Helt enig</i>
1.	1	2	3	4	5
2.	1	2	3	4	5
3.	1	2	3	4	5
4.	1	2	3	4	5
.....					
5.	1	2	3	4	5
6.	1	2	3	4	5
7.	1	2	3	4	5
8.	1	2	3	4	5
.....					
9.	1	2	3	4	5
10.	1	2	3	4	5
11.	1	2	3	4	5
12.	1	2	3	4	5
13.	1	2	3	4	5

The road not taken

Two roads diverged in a yellow wood,
and sorry I could not travel both
and be one traveler, long I stood
and looked down one as far as I could
to where it bent in the undergrowth;

Then took the other, as just as fair,
and having perhaps the better claim
because it was grassy and wanted wear,
though as for that the passing there
had worn them really about the same,

And both that morning equally lay
in leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
somewhere ages and ages hence:
two roads diverged in a wood, and I,
I took the one less traveled by,
and that has made all the difference.

Robert Frost

Diktopplevelsen

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

- | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|--------------------|
| 1. Kompleks | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Enkel |
| 2. Enkel å forstå | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Vanskelig å forstå |
| 3. Sammenhengende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Usammenhengende |
| 4. Meningsfull | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Uten mening |
| 5. Behagelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Ubehagelig |
| 6. Utfordrende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Kjedelig |

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

- | | | <i>Helt
uenig</i> | | | | | | <i>Helt
enig</i> |
|-------|--|-----------------------|---|---|---|---|---|----------------------|
| 1. | Å lese dette diktet hjelper meg å komme bort fra alt annet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. | Å lese dette diktet er en form for flukt for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 3. | Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | |
| 4. | Å lese dette diktet er fascinerende for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 5. | Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. | Å lese dette diktet er for meg en oppslukende opplevelse. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | |
| 7. | Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. | Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. | Å lese dette diktet opprettholder interessen min for dikt. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | | | | |
| 10. | Når jeg leser dette diktet gjør jeg noe jeg liker. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. | Jeg får en følelse av å høre hjemme når jeg leser diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. | Jeg føler meg i ett med handlingen i diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. | Å lese dette diktet passer min personlighet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 |

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

		<i>Helt uenig</i>				<i>Helt enig</i>
1.	Innholdet i dette diktet var nytt for meg.	1	2	3	4	5
2.	Dette diktet var ”fresh”.	1	2	3	4	5
3.	Å lese dikt er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4.	Dette er et eksepsjonelt dikt.	1	2	3	4	5
.....						
5.	Å lese dette diktet er en kompleks aktivitet.	1	2	3	4	5
6.	Å lese dette diktet er komplisert.	1	2	3	4	5
7.	Å lese dette diktet er krevende.	1	2	3	4	5
8.	Det er vanskelig for meg å lese dette diktet.	1	2	3	4	5
.....						
9.	Å lese dette diktet er interessant.	1	2	3	4	5
10.	Dikt generelt er gøy for meg.	1	2	3	4	5
11.	Dette diktet er gøy for meg å lese.	1	2	3	4	5
12.	Det er interessant for meg å lese dette diktet.	1	2	3	4	5
13.	Å lese dette diktet er meningsfullt for meg.	1	2	3	4	5

Hope is the thing...

Hope is the thing with feathers
that perches in the soul,
and sings the tune without the words,
and never stops at all,

and sweetest in the gale is heard;
and sore must be the storm
that could abash the little bird
that kept so many warm.

I've heard it in the chillest land,
and on the strangest sea;
yet, never, in extremity,
it asked a crumb of me.

Emily Dickinson

Diktopplevelsen

Følgende spørsmål handler om hvordan du opplever diktet på forrige side. Vennligst sett ring rundt svar på tallet du synes beskriver din opplevelse best, mellom følgende motsetninger.

- | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|--------------------|
| 1. Kompleks | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Enkel |
| 2. Enkel å forstå | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Vanskelig å forstå |
| 3. Sammenhengende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Usammenhengende |
| 4. Meningsfull | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Uten mening |
| 5. Behagelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Ubehagelig |
| 6. Utfordrende | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Kjedelig |

Helhetsinntrykk 1

De følgende spørsmål handler om din opplevelse av dette diktet. Vennligst sett ring rundt tallet du synes representerer din mening best.

- | | | | | | | | | <i>Helt
uenig</i> | | | | | <i>Helt
enig</i> |
|-------|--|---|---|---|---|---|---|-----------------------|--|--|--|--|----------------------|
| 1. | Å lese dette diktet hjelper meg å komme bort fra alt annet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 2. | Å lese dette diktet er en form for flukt for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 3. | Å lese dette diktet hjelper meg å fri meg fra uønskede oppmerksomhetskrav. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| | | | | | | | | | | | | | |
| 4. | Å lese dette diktet er fascinerende for meg. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 5. | Min oppmerksomhet blir dratt mot flere interessante ting ved dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 6. | Å lese dette diktet er for meg en oppslukende opplevelse. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| | | | | | | | | | | | | | |
| 7. | Å lese dette diktet har sider ved seg som trekker meg enda lengre inn i opplevelsen. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 8. | Jo mer jeg leser jo mer tid vil jeg bruke på dette diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 9. | Å lese dette diktet opprettholder interessen min for dikt. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| | | | | | | | | | | | | | |
| 10. | Når jeg leser dette diktet gjør jeg noe jeg liker. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 11. | Jeg får en følelse av å høre hjemme når jeg leser diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 12. | Jeg føler meg i ett med handlingen i diktet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |
| 13. | Å lese dette diktet passer min personlighet. | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | | | | |

Helhetsinntrykk 2

Følgende spørsmål handler om hvor interessant du synes du opplevde diktet. Vennligst sett ring rundt ditt svar.

	<i>Helt uenig</i>				<i>Helt enig</i>
1. Innholdet i dette diktet var nytt for meg.	1	2	3	4	5
2. Dette diktet var ”fresh”.	1	2	3	4	5
3. Å lese dikt er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4. Dette er et eksepsjonelt dikt.	1	2	3	4	5
.....					
5. Å lese dette diktet er en kompleks aktivitet.	1	2	3	4	5
6. Å lese dette diktet er komplisert.	1	2	3	4	5
7. Å lese dette diktet er krevende.	1	2	3	4	5
8. Det er vanskelig for meg å lese dette diktet.	1	2	3	4	5
.....					
9. Å lese dette diktet er interessant.	1	2	3	4	5
10. Dikt generelt er gøy for meg.	1	2	3	4	5
11. Dette diktet er gøy for meg å lese.	1	2	3	4	5
12. Det er interessant for meg å lese dette diktet.	1	2	3	4	5
13. Å lese dette diktet er meningsfullt for meg.	1	2	3	4	5

Vi setter pris på dine refleksjoner over hvordan det har vært å delta i undersøkelsen. Har du kommentarer til skjemaet eller spørreundersøkelsen generelt slik at vi kan gjøre en enda bedre jobb med eller for deltakerne våre?

Skriv her:

Har du noen øyeblikkelige formeninger om diktene, spørsmålene eller spørreskjemaene generelt?

Skriv her:

Appendix C



Institutt for psykologi

Universitetet i Tromsø

2013

Spørreskjema om dikt og natur

- Denne delen besvares før du
starter på undersøkelsen!



Informasjon om studien

Mitt navn er Sigrid Schøning Norberg og jeg er masterstudent i psykologi ved Universitetet i Tromsø. Mitt forskningsprosjekt er innen opplevelsespsykologi og handler om interesse, følelser og tanker knyttet til naturopplevelse og kunstopplevelser med fokus på dikt. Min veileder er førsteamanuensis Tove I. Dahl (Universitetet i Tromsø).

I denne delen av undersøkelsen ber vi deg om å lese dikt og gå en natursti samt svare på spørsmål om hvordan du opplever disse. Undersøkelsen er anonym, frivillig og det er ingen risiko forbundet med deltakelsen. Du kan trekke deg fra studien på hvilket som helst tidspunkt for hvilken som helst grunn. Det tar ca 45 min å utføre denne undersøkelsen.

Fordelen med å delta på denne studien er at du får et hyggelig avbrekk fra daglige gjøremål og muligheten til å lese og reflektere over dikt som du kanskje ellers ikke ville fått muligheten til å lese.

Denne studien skal være ferdig i mai 2013. Hvis du er interessert i resultatene eller har spørsmål i forhold til spørreskjemaet, ta gjerne kontakt med meg på e-post: Denne siden kan du nappe ut og ta med deg for å se på senere hvis du ønsker. På forhånd tusen takk for din deltakelse!

Underskrift

Masterstudent

Sigrid Schøning Norberg

Veileder

Tove I. Dahl

Deg selv

Vennligst svar på følgende spørsmål om deg selv.

1. Jeg er: Mann: Kvinne:
2. Min alder: _____
3. Mitt bosted: _____
4. Er du fra Troms fylke: Ja: Nei:
5. Hvor mange ganger har du gått tur på denne stien den siste måneden? _____
6. Hvor mange ganger har du gått tur på denne stien det siste året? _____
7. Skal du gå denne stien alene eller sammen med noen? I så fall, oppgi alder og kjønn på personen(e): _____

8. Hvordan opplever du været her i dag som? *Svært* *Svært*
ubehagelig *behagelig*
1 2 3 4 5 6 7

Følelser her og nå

Her skal du beskrive hvordan du føler deg nå. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

		<i>Nei ikke i det hele tatt</i>					<i>Ja i høyeste grad</i>
1 Tilfreds	0	1	2	3	4	5	6
2 Fylt av velbehag	0	1	2	3	4	5	6
3 Lykkelig	0	1	2	3	4	5	6
.....							
4 Glad	0	1	2	3	4	5	6
5 Redd	0	1	2	3	4	5	6
6 Sint	0	1	2	3	4	5	6
7 Trist	0	1	2	3	4	5	6
.....							
8 Engasjert	0	1	2	3	4	5	6
9 Interessert	0	1	2	3	4	5	6
10 Entusiastisk	0	1	2	3	4	5	6
11 Oppslukt	0	1	2	3	4	5	6

Nysgjerrighet og interesse

Nedenfor finner du en del påstander som passer mer eller mindre godt for ulike mennesker. Sett en ring rundt det tallet som passer best for deg, slik du vanligvis er. Husk å svare på alle spørsmålene.

	<i>Helt uenig</i>					<i>Helt enig</i>
1. Jeg vil beskrive meg selv som noen som aktivt søker ut så mye informasjon som jeg kan i en ny situasjon.	1	2	3	4	5	
2. Når jeg deltar i en aktivitet, har jeg en tendens til å bli så involvert at jeg "glemmer tiden".	1	2	3	4	5	
3. Jeg søker stadig vekk etter muligheter for å vokse som person (f.eks. gjennom informasjon, mennesker, andre ressurser.)	1	2	3	4	5	
4. Jeg er ikke en type person som går dypt inn i nye situasjoner eller ting.	1	2	3	4	5	
.....						
5. Når jeg er intenst interessert i noe, skal det mye til for å avbryte meg.	1	2	3	4	5	
6. Mine venner ville beskrevet meg som noen som er "ekstremt intens" når jeg er midt oppi en aktivitet.	1	2	3	4	5	
7. Overalt hvor jeg går er jeg interessert i nye ting eller opplevelser.	1	2	3	4	5	
.....						
8. For å forstå området rundt meg vil jeg gjerne utforske stien.	1	2	3	4	5	
9. Jeg vil oppdage alle sidene med denne stien.	1	2	3	4	5	
10. Jeg liker å finne ut mer om dette området.	1	2	3	4	5	
.						
11. Jeg liker å gå inn i området sine detaljer.	1	2	3	4	5	
.						

Evne til å forstå poesi

Vennligst svar på følgende spørsmål om din evne til å forstå poesi. Sett ring rundt tallet som du synes passer best for deg.

	<i>Helt uenig</i>						<i>Helt enig</i>
1. Jeg er god til å forstå meningen med dikt.	1	2	3	4	5	6	7
2. Jeg kan vanligvis finne meningen med dikt, selv om jeg ikke forstår det med en gang.	1	2	3	4	5	6	7
3. Jeg synes abstrakte dikt gir mening for meg.	1	2	3	4	5	6	7
4. Jeg er selvsikker på min evne til å forstå komplekse dikt.	1	2	3	4	5	6	7

Kunnskap om omgivelsene

Vennligst svar på følgende spørsmål om hvordan ditt forhold til omgivelsene rundt deg er.

	<i>Aldri hørt om den</i>						<i>Jeg vet alt om den</i>
1. Hvor mye vet du allerede om omgivelsene rundt stien?	1	2	3	4	5	6	7
	<i>Ikke i det hele tatt</i>					<i>Veldig viktig</i>	
2. Hvor viktig er det for deg å lære noe mens du går på denne turstien?	1	2	3	4	5	6	7
.							

Tidspunkt når du starter på denne turen (klokken 00.00):_____



Institutt for psykologi
Universitetet i Tromsø
2013

Spørreskjema om dikt og natur

- Denne delen besvares ved stedene:
Bukta, Gammen, og Tromsø Museum



Instruks

Dette er et kart over turen du nå skal gå. Du starter der du er nå og velger selv hvilken vei du skal gå så lenge du er innom disse stedene som er merket av å kartet: *Gammen*, *Tromsø Museum* og *Bukta*. På hvert av disse stedene skal du lese et dikt og svare på noen spørsmål om hvordan du opplever diktet og naturen på dette stedet. Diktene og spørsmålene blir presentert på de neste sidene av spørreskjemaet.



Besvares ved Gammen

Diktopplevelsen

Følelser her og nå

Her skal du beskrive hvilke følelser diktet på forrige side vekket hos deg. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

Akkurat nå føler jeg meg:	<i>Nei ikke i det hele tatt</i>						<i>Ja i høyeste grad</i>	
1. Tilfreds	0	1	2	3	4	5	6	
2. Fylt av velbehag	0	1	2	3	4	5	6	
3. Lykkelig	0	1	2	3	4	5	6	
4. Glad	0	1	2	3	4	5	6	
.....								
5. Redd	0	1	2	3	4	5	6	
6. Sint	0	1	2	3	4	5	6	
7. Trist	0	1	2	3	4	5	6	
.....								
8. Engasjert	0	1	2	3	4	5	6	
9. Interessert	0	1	2	3	4	5	6	
10. Entusiastisk	0	1	2	3	4	5	6	
11. Oppslukt	0	1	2	3	4	5	6	

Generelle fornemmelser av diktet

Vennligst svar på hva du synes om innholdet som ble presentert i dette diktet.

1. Kompleks	1	2	3	4	5	6	7	Enkel
2. Enkel å forstå	1	2	3	4	5	6	7	Vanskelig å forstå
3. Sammenhengende	1	2	3	4	5	6	7	Usammenhengende
4. Meningsfull	1	2	3	4	5	6	7	Uten mening

Opplevelsen av stedet

Følgende spørsmål handler om hvordan du opplever naturen der du er nå.

	<i>Helt uenig</i>			<i>Helt enig</i>	
1. Det er en fornøyelse å være her for meg.	1	2	3	4	5
2. Å være her er spennende.	1	2	3	4	5
3. Jeg er inspirert av stedet til å prøve nye aktiviteter.	1	2	3	4	5
4. Å være her appellerer til meg.	1	2	3	4	5
.....					
5. Oppmerksomheten min her har vært høy.	1	2	3	4	5
6. Jeg har vært veldig oppmerksom hele tiden.	1	2	3	4	5
7. Jeg har vært fokusert.	1	2	3	4	5
8. Jeg har vært konsentrert.	1	2	3	4	5

Opplevelsen av å være her

De følgende spørsmål handler om din opplevelse av å være her du er nå. Vennligst svar så godt du kan.

	<i>Helt uenig</i>			<i>Helt enig</i>			
1. Å være her hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2. Å være her er en form for flukt for meg.	0	1	2	3	4	5	6
3. Å være her hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....							
4. Å være her er fascinerende for meg.	0	1	2	3	4	5	6
5. Min oppmerksomhet blir dratt mot flere interessante ting ved å være her.	0	1	2	3	4	5	6
6. Å være her for meg er en oppslukende opplevelse.	0	1	2	3	4	5	6
.....							
7. Å være her har sider ved seg som trekker meg enda lengre inn i opplevelsen.	0	1	2	3	4	5	6
8. Jo mer jeg er her jo mer vil jeg utforske denne plassen.	0	1	2	3	4	5	6
9. Å være her opprettholder interessen min for området.	0	1	2	3	4	5	6
.....							
10. Jeg kan gjøre ting jeg liker her.	0	1	2	3	4	5	6
11. Jeg får en følelse av å høre hjemme her.	0	1	2	3	4	5	6
12. Jeg føler meg i ett med omgivelsene her rundt meg.	0	1	2	3	4	5	6
13. Å være her passer min personlighet.	0	1	2	3	4	5	6

Interesse

Følgende spørsmål handler om hva du synes om å være akkurat her

	<i>Helt uenig</i>			<i>Helt enig</i>	
2. Omgivelsene her er "fresh".	1	2	3	4	5
3. Å vandre på denne stien er en ny type aktivitet å gjøre for meg.	1	2	3	4	5
4. Dette er et eksepsjonelt område.	1	2	3	4	5
.....					
5. Å vandre på denne stien er en kompleks aktivitet.	1	2	3	4	5
6. Å vandre på denne stien er komplisert.	1	2	3	4	5
7. Å vandre på denne stien er krevende.	1	2	3	4	5
8. Det er vanskelig for meg å vandre på denne stien.	1	2	3	4	5
.....					
9. Å være her er interessant.	1	2	3	4	5
10. Omgivelsene ser gøy ut for meg.	1	2	3	4	5
11. Det er gøy for meg å være her.	1	2	3	4	5
12. Det er interessant for meg å vandre på denne stien.	1	2	3	4	5
13. Å vandre på denne stien er meningsfullt for meg.	1	2	3	4	5

Helhetsinntrykk

Hva er ditt totale inntrykk av dette stedet? Sett ring rundt ditt svar på tallet du synes beskriver dette, mellom følgende motsetninger.

1. Avslappet	1	2	3	4	5	6	7	Nervøs
2. Behagelig	1	2	3	4	5	6	7	Ubehagelig
3. Interessant	1	2	3	4	5	6	7	Uinteressant
4. Utfordrende	1	2	3	4	5	6	7	Kjedelig
5. Fornøyd	1	2	3	4	5	6	7	Misfornøyd
6. Meningsfull	1	2	3	4	5	6	7	Meningsløs

Bukta

Diktopplevelsen

Følelser her og nå

Her skal du beskrive hvilke følelser diktet på forrige side vekket hos deg. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

Akkurat nå føler jeg meg:	<i>Nei ikke i det hele tatt</i>						<i>Ja i høyeste grad</i>	
1. Tilfreds	0	1	2	3	4	5	6	
2. Fylt av velbehag	0	1	2	3	4	5	6	
3. Lykkelig	0	1	2	3	4	5	6	
4. Glad	0	1	2	3	4	5	6	
.....								
5. Redd	0	1	2	3	4	5	6	
6. Sint	0	1	2	3	4	5	6	
7. Trist	0	1	2	3	4	5	6	
.....								
8. Engasjert	0	1	2	3	4	5	6	
9. Interessert	0	1	2	3	4	5	6	
10. Entusiastisk	0	1	2	3	4	5	6	
11. Oppslukt	0	1	2	3	4	5	6	

Generelle fornemmelser av diktet

Vennligst svar på hva du synes om innholdet som ble presentert i dette diktet.

1. Kompleks	1	2	3	4	5	6	7	Enkel
2. Enkel å forstå	1	2	3	4	5	6	7	Vanskelig å forstå
3. Sammenhengende	1	2	3	4	5	6	7	Usammenhengende
4. Meningsfull	1	2	3	4	5	6	7	Uten mening

Opplevelsen av stedet

Følgende spørsmål handler om hvordan du opplever naturen der du er nå.

	<i>Helt uenig</i>			<i>Helt enig</i>		
1. Det er en fornøyelse å være her for meg.	1	2	3	4	5	
2. Å være her er spennende.	1	2	3	4	5	
3. Jeg er inspirert av stedet til å prøve nye aktiviteter.	1	2	3	4	5	
4. Å være her appellerer til meg.	1	2	3	4	5	
.....						
5. Oppmerksomheten min her har vært høy.	1	2	3	4	5	
6. Jeg har vært veldig oppmerksom hele tiden.	1	2	3	4	5	
7. Jeg har vært fokusert.	1	2	3	4	5	
8. Jeg har vært konsentrert.	1	2	3	4	5	

Opplevelsen av å være her

De følgende spørsmål handler om din opplevelse av å være her du er nå. Vennligst svar så godt du kan.

	<i>Helt uenig</i>			<i>Helt enig</i>			
1. Å være her hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2. Å være her er en form for flukt for meg.	0	1	2	3	4	5	6
3. Å være her hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....							
4. Å være her er fascinerende for meg.	0	1	2	3	4	5	6
5. Min oppmerksomhet blir dratt mot flere interessante ting ved å være her.	0	1	2	3	4	5	6
6. Å være her for meg er en oppslukende opplevelse.	0	1	2	3	4	5	6
.....							
7. Å være her har sider ved seg som trekker meg enda lengre inn i opplevelsen.	0	1	2	3	4	5	6
8. Jo mer jeg er her jo mer vil jeg utforske denne plassen.	0	1	2	3	4	5	6
9. Å være her opprettholder interessen min for området.	0	1	2	3	4	5	6
.....							
10. Jeg kan gjøre ting jeg liker her.	0	1	2	3	4	5	6
11. Jeg får en følelse av å høre hjemme her.	0	1	2	3	4	5	6
12. Jeg føler meg i ett med omgivelsene her rundt meg.	0	1	2	3	4	5	6
13. Å være her passer min personlighet.	0	1	2	3	4	5	6

InteresseFølgende spørsmål handler om hva du synes om å være akkurat her

	<i>Helt uenig</i>					<i>Helt enig</i>				
2. Omgivelsene her er "fresh".	1	2	3	4	5					
3. Å vandre på denne stien er en ny type aktivitet å gjøre for meg.	1	2	3	4	5					
4. Dette er et eksepsjonelt område.	1	2	3	4	5					
.....										
5. Å vandre på denne stien er en kompleks aktivitet.	1	2	3	4	5					
6. Å vandre på denne stien er komplisert.	1	2	3	4	5					
7. Å vandre på denne stien er krevende.	1	2	3	4	5					
8. Det er vanskelig for meg å vandre på denne stien.	1	2	3	4	5					
.....										
9. Å være her er interessant.	1	2	3	4	5					
10. Omgivelsene ser gøy ut for meg.	1	2	3	4	5					
11. Det er gøy for meg å være her.	1	2	3	4	5					
12. Det er interessant for meg å vandre på denne stien.	1	2	3	4	5					
13. Å vandre på denne stien er meningsfullt for meg.	1	2	3	4	5					

HelhetsinntrykkHva er ditt totale inntrykk av dette stedet? Sett ring rundt ditt svar på tallet du synes beskriver dette, mellom følgende motsetninger.

1. Avslappet	1	2	3	4	5	6	7	Nervøs
2. Behagelig	1	2	3	4	5	6	7	Ubehagelig
3. Interessant	1	2	3	4	5	6	7	Uinteressant
4. Utfordrende	1	2	3	4	5	6	7	Kjedelig
5. Fornøyd	1	2	3	4	5	6	7	Misfornøyd
6. Meningsfull	1	2	3	4	5	6	7	Meningsløs

Tromsø Museum

Diktopplevelsen

Følelser her og nå

Her skal du beskrive hvilke følelser diktet på forrige side vekket hos deg. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

	Akkurat nå føler jeg meg:	<i>Nei ikke i det hele tatt</i>						<i>Ja i høyeste grad</i>
1.	Tilfreds	0	1	2	3	4	5	6
2.	Fylt av velbehag	0	1	2	3	4	5	6
3.	Lykkelig	0	1	2	3	4	5	6
4.	Glad	0	1	2	3	4	5	6
.....								
5.	Redd	0	1	2	3	4	5	6
6.	Sint	0	1	2	3	4	5	6
7.	Trist	0	1	2	3	4	5	6
.....								
8.	Engasjert	0	1	2	3	4	5	6
9.	Interessert	0	1	2	3	4	5	6
10.	Entusiastisk	0	1	2	3	4	5	6
11.	Oppslukt	0	1	2	3	4	5	6

Fornemmelser av diktet

Vennligst svar på hva du synes om innholdet som ble presentert i dette diktet.

1.	Kompleks	1	2	3	4	5	6	7	Enkel
2.	Enkel å forstå	1	2	3	4	5	6	7	Vanskelig å forstå
3.	Sammenhengende	1	2	3	4	5	6	7	Usammenhengende
4.	Meningsfull	1	2	3	4	5	6	7	Uten mening

Opplevelsen av stedet

Følgende spørsmål handler om hvordan du opplever naturen der du er nå.

	<i>Helt u enig</i>			<i>Helt enig</i>	
1. Det er en fornøyelse å være her for meg.	1	2	3	4	5
2. Å være her er spennende.	1	2	3	4	5
3. Jeg er inspirert av stedet til å prøve nye aktiviteter.	1	2	3	4	5
4. Å være her appellerer til meg.	1	2	3	4	5
.....					
5. Oppmerksomheten min her har vært høy.	1	2	3	4	5
6. Jeg har vært veldig oppmerksom hele tiden.	1	2	3	4	5
7. Jeg har vært fokusert.	1	2	3	4	5
8. Jeg har vært konsentrert.	1	2	3	4	5

Opplevelsen av å være her

De følgende spørsmål handler om din opplevelse av å være her du er nå. Vennligst svar så godt du kan.

	<i>Helt u enig</i>			<i>Helt enig</i>			
1. Å være her hjelper meg å komme bort fra alt annet.	0	1	2	3	4	5	6
2. Å være her er en form for flukt for meg.	0	1	2	3	4	5	6
3. Å være her hjelper meg å fri meg fra uønskede oppmerksomhetskrav.	0	1	2	3	4	5	6
.....							
4. Å være her er fascinerende for meg.	0	1	2	3	4	5	6
5. Min oppmerksomhet blir dratt mot flere interessante ting ved å være her.	0	1	2	3	4	5	6
6. Å være her for meg er en oppslukende opplevelse.	0	1	2	3	4	5	6
.....							
7. Å være her har sider ved seg som trekker meg enda lengre inn i opplevelsen.	0	1	2	3	4	5	6
8. Jo mer jeg er her jo mer vil jeg utforske denne plassen.	0	1	2	3	4	5	6
9. Å være her opprettholder interessen min for området.	0	1	2	3	4	5	6
.....							
10. Jeg kan gjøre ting jeg liker her.	0	1	2	3	4	5	6
11. Jeg får en følelse av å høre hjemme her.	0	1	2	3	4	5	6
12. Jeg føler meg i ett med omgivelsene her rundt meg.	0	1	2	3	4	5	6
13. Å være her passer min personlighet.	0	1	2	3	4	5	6

InteresseFølgende spørsmål handler om hva du synes om å være akkurat her

	<i>Helt u enig</i>					<i>Helt enig</i>				
2. Omgivelsene her er "fresh".	1	2	3	4	5					
3. Å vandre på denne stien er en ny type aktivitet å gjøre for meg.	1	2	3	4	5					
4. Dette er et eksepsjonelt område.	1	2	3	4	5					
.....										
5. Å vandre på denne stien er en kompleks aktivitet.	1	2	3	4	5					
6. Å vandre på denne stien er komplisert.	1	2	3	4	5					
7. Å vandre på denne stien er krevende.	1	2	3	4	5					
8. Det er vanskelig for meg å vandre på denne stien.	1	2	3	4	5					
.....										
9. Å være her er interessant.	1	2	3	4	5					
10. Omgivelsene ser gøy ut for meg.	1	2	3	4	5					
11. Det er gøy for meg å være her.	1	2	3	4	5					
12. Det er interessant for meg å vandre på denne stien.	1	2	3	4	5					
13. Å vandre på denne stien er meningsfullt for meg.	1	2	3	4	5					

HelhetsinntrykkHva er ditt totale inntrykk av dette stedet? Sett ring rundt ditt svar på tallet du synes beskriver dette, mellom følgende motsetninger.

1. Avslappet	1	2	3	4	5	6	7	Nervøs
2. Behagelig	1	2	3	4	5	6	7	Ubehagelig
3. Interessant	1	2	3	4	5	6	7	Uinteressant
4. Utfordrende	1	2	3	4	5	6	7	Kjedelig
5. Fornøyd	1	2	3	4	5	6	7	Misfornøyd
6. Meningsfull	1	2	3	4	5	6	7	Meningsløs



**Institutt for psykologi
Universitetet i Tromsø
2013**

Spørreskjema om dikt og natur

- Besvares når du er ferdig med turen!



Følelser her og nå

Her skal du beskrive hvordan du føler deg nå. Sett en ring rundt det tallet som best beskriver dine følelser akkurat nå (en ring for hver følelse):

Akkurat nå føler jeg meg:	<i>Nei ikke i det hele tatt</i>						<i>Ja i høyeste grad</i>	
1. Tilfreds	0	1	2	3	4	5	6	
2. Fylt av velbehag	0	1	2	3	4	5	6	
3. Lykkelig	0	1	2	3	4	5	6	
4. Glad	0	1	2	3	4	5	6	
.....								
5. Redd	0	1	2	3	4	5	6	
6. Sint	0	1	2	3	4	5	6	
7. Trist	0	1	2	3	4	5	6	
.....								
8. Engasjert	0	1	2	3	4	5	6	
9. Interessert	0	1	2	3	4	5	6	
10. Entusiastisk	0	1	2	3	4	5	6	
11. Oppslukt	0	1	2	3	4	5	6	

Generelle fornemmelser av stien

Vennligst svar på hva du synes om innholdet generelt som ble presentert på denne løypa.

1. Kompleks	1	2	3	4	5	6	7	Enkel
2. Enkel å forstå	1	2	3	4	5	6	7	Vanskelig å forstå
3. Sammenhengende	1	2	3	4	5	6	7	Usammenhengende
4. Meningsfull	1	2	3	4	5	6	7	Uten mening

Oppsummering av hele opplevelsen.

Vennligst svar på følgende spørsmål om ditt helhetsinntrykk av stien, området og det som har blitt presentert her.

	<i>Helt uenig</i>						<i>Helt enig</i>	
1. Jeg lærte mye på denne turen	1	2	3	4	5	6	7	
2. Denne opplevelsen gjorde meg mer kunnskapsrik	1	2	3	4	5	6	7	
3. Det var virkelig en læringsopplevelse	1	2	3	4	5	6	7	
4. Det stimulerte min interesse til å lære nye ting	1	2	3	4	5	6	7	
.....								
13. Jeg følte at jeg var en annen person her	1	2	3	4	5	6	7	
14. Opplevelsen tillot meg å drømme at jeg var noen andre	1	2	3	4	5	6	7	

- | | | | | | | | |
|--|---|---|---|---|---|---|---|
| 15. Jeg følte at opplevelsen var en flukt fra mine daglige gjøremål og rutiner | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 16. Jeg følte det som om jeg var i en annen tid eller plass | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | | | | | | | |
| 17. Jeg vil ha vidunderlige minner om denne opplevelsen | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 18. Jeg vil aldri glemme opplevelsene på denne stien | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 19. Jeg vil huske mange positive ting med denne stien | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | | | | | | | |
| 20. Denne opplevelsen var stimulerende | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 21. Denne opplevelsen var spennende | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 22. Denne opplevelsen var fornøyeelig | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 23. Denne opplevelsen var interessant | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | | | | | | | |
| 24. Jeg vil sannsynligvis forsøke å observere det samme som jeg gjorde ved denne stien igjen | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 25. Jeg vil sannsynligvis forsøke å observere nye ting på denne stien igjen | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 26. Jeg vil sannsynligvis anbefale denne stien til andre | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Refleksjon

Omgivelsene hvor du nå befinner deg på denne turen er i stadig endring. Naturen endrer seg etter hvert som mennesker bruker den, og med seg tilfører de historie og kultur til området. Tenk nøye etter om dette er noe du kanskje har undret deg over underveis på denne turstien og svar på følgende spørsmål.

Hvor mange ganger har du stoppet opp og reflektert over omgivelsene rundt deg? _____

Hvem ville du ha anbefalt denne stien for? (*alder og relasjon på disse, f.eks. venn, familiemedlem, kollega*)

Vil du følge opp med å lære mer om noe du har lært om på stien i den påfølgende tiden? (*hva og hvorfor*)

Tidspunkt du fullførte denne turen (klokken 00.00): _____

Sted X

Instruks

Vennligst les dette diktet når du kommer til ... (se kart). Ta deg gjerne god tid og reflekter over diktet en stund om du vil.

Lys langs en fjord

Det mørkne mot vinter som lenge skal vare.
En sommar blei borte, en haust e på reis,
og leia e lagt der vi alle må fare
som tvungen turist på et år underveis.

Så fjern og så frostkald står stjern` der ute,
men nærar e lysan der menneskan bor,
som glør gjennom natta fra rimgråe rute
skin perlebands-lenker som lys langs en fjord.

...

Vi veit at den ætta vi kalle vår eia
i elsk og i armod har kysten bebodd
og tent sine lampe som fyrlys langs leia
tel merke førr folk som har segla og rodd.

Så kom, la oss tenne små lys førr kverandre
som bål mot ei natt på ei vinterkald jord
der frosten skal vike når menneskevarme
får nå gjennom mørke-
som lys langs en fjord

Helge Stangnes, utdrag fra "Lys langs en fjord"

Sted X

Instruks

Vennligst les dette diktet når du kommer til ... (se kart).. Ta deg gjerne god tid og reflekter over diktet en stund om du vil.

Den hemmelige hagen

Lengst der inne, attom daga
fylt av arbeid, krav og ord,
fins det hemmelige haga
og et hus der drømmen bor.
Ingen andre kjenne koden
som kan åpne dør og grind.
I din hemmelige hage
slepp det ingen andre inn

Dit kan tankens fugla rømme
når den stormslåtte søke ly.
der fins alter førr å glømme
og å løfte seg på ny.
Og på ettertankens stia
stryk så mjuk en sommarvind.
Du må søke dit åleine.
Der slep ingen andre inn.

I eit skrin med lås og nøkkel
ba et kniplingskvitt gardin
har du gjømt en flik av livet
som var berre, berre din.
der ligg drømman som du eide, og som ingen visste om.
Der ligg lengten, der ligg håpet,
i de hemmelige rom.

...

Helge Stangnes. Utdrag fra "Frø i vinden"

Sted X

Instruks

Vennligst les dette diktet når du kommer til ... (se kart). Ta deg gjerne god tid og reflekter over diktet en stund om du vil.

The road not taken

Two roads diverged in a yellow wood,
and sorry I could not travel both
and be one traveler, long I stood
and looked down one as far as I could
to where it bent in the undergrowth;

Then took the other, as just as fair,
and having perhaps the better claim
because it was grassy and wanted wear,
though as for that the passing there
had worn them really about the same,

And both that morning equally lay
in leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
somewhere ages and ages hence:
two roads diverged in a wood, and I,
I took the one less traveled by,
and that has made all the difference.

Robert Frost