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**Trends In The Development Of Favorable Attitudes Toward The
Appreciation Of Poetry In The Secondary Schools And Application
Of Techniques To Improve The Teaching Of Poetry In The
Columbus Colored School Columbus, Texas**

Lizzie B. Wright Harris

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TRENDS IN THE DEVELOPMENT OF FAVORABLE ATTITUDES
TOWARD THE APPRECIATION OF POETRY IN THE SECONDARY
SCHOOLS AND APPLICATION OF TECHNIQUES TO IMPROVE
THE TEACHING OF POETRY IN THE COLUMBUS COLORED
SCHOOL COLUMBUS, TEXAS

HARRIS

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THE TEACHING OF POETRY IN THE COLUMBUS COLORED
SCHOOL

Columbus, Texas

By

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CONTENTS

CHAPTER	PAGE
I THE NATURE OF THE PROBLEM - - - - -	1
SCOPE OF THE PROBLEM - - - - -	5
PURPOSE OF THE PROBLEM - - - - -	6
HYPOTHESIS - - - - -	7
SIGNIFICANCE OF THE PROBLEM - - - - -	8
RELATED SUBJECTS - - - - -	8
II EXPERIMENTAL PROCEDURE - - - - -	14
III ANALYSIS OF DATA - - - - -	63
IV EVALUATION OF DATA - - - - -	75
CONCLUSION - - - - -	78
RECOMMENDATIONS - - - - -	78
APPENDICES - - - - -	80
BIBLIOGRAPHY - - - - -	94

LIST OF TABLES

NUMBER	PAGE
I. Distribution of Errors for Freshmen - - - -	69
II Distribution of Errors for Sophomores - - -	70
III Distribution of Errors for Juniors - - - - -	71
IV Distribution of Errors for all Groups - - -	72
IVA continuation - - - - -	73
IVB continuation - - - - -	74

CHAPTER I

NATURE OF THE PROBLEM

Perhaps no question has perplexed the minds of teachers and students in our secondary schools more than that of poetry. "Why study poetry?" is the pet gripe of most students; "How teach poetry?" poses as serious a problem to the teacher.

Upon the secondary teacher rests the resolution of both problems to the good and satisfaction of all concerned. For the teacher it becomes "techniques", for the students "favorable attitudes." The students have learned to read prose and their difficulty lies in reading with comprehension poetic lines. Louis Untermeyer¹ says:

It is impossible to set up rigid rules for separating poetry from prose; perhaps a misty mid-region" is necessary. Nevertheless, the reader will find some differing features usually applicable. As Robert Graves insists "a poem is not an elaborate and arbitrary way of saying something which might have been more simply and effectively in prose - - - - -
- - - - -

¹ Louis Untermeyer and Carter Davidson. "Poetry Its Appreciation and Enjoyment." New York: Harcourt, Brace, and Company, 1934, 19 - 20.

It is the pitch, the emotional tensivity, which distinguish poetry from prose. All the elements of a poem combine to lift the words beyond their ordinary meaning and project the idea into new dimensions, O. E. Housman wrote in The Name and Nature of Poetry. It is not to transmit thought, but to set up in the reader's sense a vibration corresponding to what was felt by the writer, is the peculiar function of poetry.

At first glance it appears that such a dictum tends to belittle the intellectual element of poetry and almost insists upon the omission of one of its chief attributes. But it is the fusion of thought and emotion, of music and meaning, on a high plane, which is the chief function of poetry, the quality that lifts it above the other arts.

The study and appreciation of poetry is basic in the cultural life of an individual. Matthew Arnold¹ says: "Culture consists in becoming something rather than in having something, in an inward condition of the mind and spirit, not in an outward set of circumstances." Poetry appeals to man's nobler nature, and through it he expresses those sentiments, emotions, and aspirations too finely attuned for the prosody of common, every day speech.

Man's aversion to poetry is ironic. It is innate in his very being; his own organism follows a pattern of regularity which if broken or interrupted results in derangement of death. His heart beat, his breathing constitute a natural rhythm unrivalled for timing and tempo by any

¹ Matthew Arnold. Literature As A Criticism of Life. New York: Macmillan Company, 1930, 174 - 177.

artificial arrangement of man.

Max Eastman¹ says: "Poetry is an attitude of the body. Both antecedent and transcending speech or idea, it is a way of experiencing realities."

Equally pervading is poetry in nature. The natural laws of the universe obey the regularity and discipline of poetry; the beating of the waves, the course of the sun in its journey, the eternal recurrence of day and night, night and day, and the unquestioned succession of the seasons.

This union of poetry in man and nature, and the sacred auspices under which man began to communicate his poetical ideas placed poetry definitely in the role of the cultural from its very inception. Great writers of every age have recognized the cultural aspect of poetry.

The question immediately poses itself; why do the youth in our secondary schools show little or no appreciation for poetry? For the same reasons that adults fail to appreciate it. Many theories have been advanced for this indifference, and in many instances, repulsion for poetry; but we will pause here a moment and let the authorities speak for themselves. Hubbell² says:

¹ Max Eastman. The Enjoyment of Poetry. New York: Charles Scribners' Sons, 1932, 20.

² J. B. Hubbell. The Enjoyment of Literature. New York: The Macmillan Company, 1930, 114.

Reading verse presents certain difficulties not found in prose, and for this reason many have never learned to read poetry with understanding and delight. The sight of the poem on the page makes a lasting first impression -- to them it suggests the dull, the obscure, the effeminate, the affected.

Selden Rodman¹ says:

And one of the major blocks to the popular appreciation of poetry, especially modern poetry, is the conviction that it must be Highly Serious - and consequently Highly Dull. People who dislike the very idea of poetry, dislike it as they dislike over-earnest people, "they imagine it is always worrying about the eternal verities ---- Poetry is no better and no worse than human nature, it is profound and shallow, sophisticated and naive, dull and witty, bawdy and chaste in turn.

Among several related difficulties to the appreciation of poetry discussed by I. A. Richards,² he gives this significant one:

First must come the difficulty of making out the plain sense of poetry. The most disturbing and impressive fact brought out by this experiment is that a large proportion of average-to-good (and in some cases, certainly motivated) readers of poetry frequently and repeatedly failed to understand it.

Earl Daniels³ states:

Moreover, appreciation has little about it that is secret or mysterious. It does not come as a gift of God, by grace of any English department. Only those who seek early, persistently, with assiduity ever find it; and only those who find enter into the joy of reading poetry.

¹ Selden Rodman. A New Anthology of Modern Poetry. New York: The Modern Library, 1946, xxxii.

² I. A. Richards. Practical Criticisms. London: Kegan Paul, Trench, Trubner, and Company, Ltd., 1929, 13.

³ Earl Daniels. The Art of Reading Poetry. New York: Rhineheart and Company, Inc. Publishers, 1946, 12.

Many teachers take poetry for granted and do not recognize its subtlety until faced with the responsibility of leading others into it. They are unaware of the difficulties poetry presents to the boy or girl who has not been exposed to it in the home.

Scope of the Problem

As an instructor in the Columbus Colored High School the writer found that the students had difficulty in reading and comprehending poetry. This lack of skill and speed in reading led to a loss of interest in the subject. They tolerated poetry only because it was one of the school's requirements for promotion and eventual graduation. It was noticed that prose compositions, such as the short story and chronicles of experiences, were always accompanied by voluntary approbations of the story, in general, or of some character. The poetry unit evoked no such praise. The instructor felt there was some underlying cause for this non - appreciation of poetry and sought the solution.

Forty-seven pupils were used in the experiment: eighteen freshmen and ten sophomores who were given the special training, and nineteen juniors, who served as control group.

Purpose of the Problem

The purpose of this thesis has been two - fold.

1. To examine recent trends in the teaching of poetry that would develop more favorable attitudes toward the appreciation of poetry.
2. To choose a workable solution from the trends examined that the instructor could use in her classes.

The teaching of poetry in the secondary schools has been almost a perfunctory procedure meeting curricular requirements in the literature course, and with no specific goals other than those covered by the general objectives of the literature course. Buried in the broad contents of literature and taught as one of the aspects of literature, poetry's intrinsic value as one of the fine arts has been lost to the students. They accept it as a matter-of-fact, and failing to grasp its importance do not take it seriously. So developing appreciation in the high school student becomes the problem of the secondary teacher. The problem becomes aggravated through the fact that poetry has many facets, which if properly taught are illuminating. The teacher must quicken the students'

perception of poetry, deepen their participation, and lay a basis for their development of a discriminating taste in poetry. The main goals then sought in an appreciation course in poetry are:

1. To help the student find joy in poetry.
2. To develop taste - discrimination between good and poor literature.

The Hypothesis

Appreciation is an acquired trait, and by use of effective techniques students can develop an appreciation for poetry. Only through persistent effort can one hope to build up a taste for the values inherent in poetry.

Matthew Arnold¹ defines culture as becoming something rather than having something, in an inward condition of the mind and spirit, not in an outward set of circumstances.

Sub Problems

1. Interest in the poetry must be motivated.
2. Skill in interpretative reading must be developed.

¹ Matthew Arnold. Literature As A Criticism of Life. New York: Macmillan Company, 1930, 174 - 177.

The Significance of the Problem

This problem is significant in that it shows how the instructor can develop in the students an appreciation for literature.

For others who experience difficulty in arousing interest in and appreciation for Poetry it is hoped that this study will assist them in devising plans for accomplishment of the solution to their own problems in teaching literature.

Definition of Terms

Since there is no unusual usage of the words in this thesis subject, no terms are defined.

Related Subjects

Several interesting articles and one thesis relative to the teaching of poetry and appreciation for it were found by the investigator. Miss Montgomery Boggess¹ of Austin, Texas, in submitting her thesis entitled "Methods of Teaching Poetry in the Secondary Schools of America" says that the necessity for more successful teaching of poetry is one of the most serious problems confronting the

¹ Mina Montgomery Boggess. "Methods of Teaching Poetry in the Secondary Schools of America." (M.A. thesis; Texas University, 1940), 45.

English teacher today. Collaborating fully with H. F. Seeley whom she quotes, Miss Boggess continues, "Many teachers of English frankly acknowledge that their school relations with poetry constitute their most disconcerting problem." She finds that poetry has much in common with other types of literature, and in American Secondary Schools, is usually taught as a part of a general literature course; therefore, many of the principles discussed in specific reference to poetry are applicable to literature in general. Miss Boggess finds that in seeking for educational methods of teaching, it is impossible to isolate methods from educational aims and materials; for Dewey, she says, defines method as only an effective way of employing some material for an end. She finally concludes by stating that the best way to teach poetry is to relate it directly to experiences of the student that he may read "out" of the poem something of human interest to himself.

Cleveland A. Thomas,¹ of North Shore Day School, Winnetka, Illinois, in an article "They Will Read Poetry" gave the following account of how he was led to an interesting experiment with a class of seniors he was teaching in poetry:

¹ Cleveland A. Thomas. "They Will Read Poetry." The English Journal, XLI (December, 1952), 530.

For ten years the author presented to his senior classes of some what above average students the traditional survey treatment of poetry, secure in the belief that students should read poetry, but dissatisfied with the method of presentation. Usually the course consisted of readings in the major Romantic and Victorian poets and in modern poetry, particularly American, although most students were willing to work and although some became interested in certain pieces of poetry, there was nothing that could be called general enthusiasm. When students did become interested, it was evident that what held their attention was an idea or theme which for one reason or another they found important. This interest in ideas gave the clue that led to the approach described below.

Thomas was very discreet to point out that in his planning for the experiment, student suggestions were solicited. Several students recognized the need for more reading of poetry, and finally chose "modern" poetry. Mr. Thomas began by giving them a chance to do much "free reading" in the wide range of modern poetry extant. A summation of the technique is as follows:

First, the class worked on avoiding reading all poetry as though it were end-stopped, a habit which, perhaps their early reading of poetry had ingrained. Attention was also given to the handling of inversions, particularly of three types: verb - subject, verb - object - subject, and object - verb - subject.

They were taught to look for the author's purpose and shown how that purpose pointed out to them what to look for next - idea, mood, description, etc. Thomas emphasized the need for a directed program of reading poetry for developing attitudes favorable to poetry.

Robert Frier,¹ of Denby High School, Detroit, Michigan, asks: "Do your high school literature students groan or assume martyred looks when they reach the poetry section of the anthology? Do they let you know, by their words or attitudes, that poetry might have been quite all right for the long-haired has-been philosophers who wrote it but that no real, living, young person of average intelligence should be expected to read the stuff, much less appreciate it? Do your boys especially feel that poetry is not for real men?"

To these queries he answers affirmatively, and confesses that the problem had persevered with him since he left teaching in the elementary school, where the young boys and girls seemed to have accepted verse with enthusiasm. To them it was real play, for they played games calling for rhyme and often composed little rimes for fun.

Mr. Frier decided upon a novel approach to changing

¹ Robert Frier. "Student Poetry Has Value." The English Journal, XLII (February, 1953, No. 2), 88.

students' attitude toward poetry in the classes he taught. He had them to write poetry. He began by asking them to write a few lines. At first, but few responded. The writings of those who did were kept and put on file. The students were always highly applauded for their least effort. Each succeeding class added to his repertoire of collected student poems. Previous student poems were read to them in class. They were usually surprised to know that other students, many of them their friends, had had remarkable success in creative writing of poetry. The next day this class was asked to write. But few failed to respond. In this way Mr. Frier has helped to break inhibitions to poetry and its reading, through sympathetic appreciation of student effort. It has invariably made for more favorable attitudes toward poetry.

Fred R. Conkling¹ in "Tagging Literary Appreciation" feels that literary appreciation is acquired through persistent effort to understand the basic elements of poetry. He writes: "Appreciation is the emotional reactions which arise from basic recognitions enhanced by an apprehension of the means which brought them about (Robert C. Pooley, English Journal (October 1, 1935) It would seem that in

¹ Fred R. Conkling. "Tagging Literary Appreciation." The English Journal, XXVIII (January, 1939, No. 1), 49.

the truth of this statement lies the hope for an improvement of literary judgments on the part of students and teachers of English. If we can establish basic recognition of excellence of figure, emotional content, motivation, diction, sentence organization and structure, none of which but can be brought about by adequate training, then cheap writing will get its proper judgment and good writing will come into its own."

Howard M. Mosher,¹ who made an experiment with forty-four boys and twenty-nine girls in the tenth grade representing three class rooms in a high school in an urban - industrial community, made the significant statement in "Attitudes Toward Poetry" that attitudes toward poetry can be changed, behavior modified, and an intangible "something" can be given boys and girls through the reading of poetry.

Delimiting the Subject

This study was limited to the ninth, tenth, and eleventh grades in high school English in the Columbus Colored High School. The content is restricted to a study of narrative and lyric poetry.

¹ Howard M. Mosher. "Attitudes Toward Poetry." The English Journal, XLII No. 1, 33.

CHAPTER II

EXPERIMENTAL PROCEDURE

Prior to the opening day of school, September 15, 1952, the writer recalled previous experiences encountered with the students in her literature classes. Many of these students had shown an indifference to the various poetry units. Quite a different reaction had been noticed, however, with the prose units. The students always expressed a most responsive attitude toward the prose; while with the poetry units a representative few of the students had on many occasions expressed their resentments in the form of comments, snarls, hookey from classes, refusal to listen to any classroom reading of poems, except by the teacher, and efforts to direct the teacher's attention to other matters irrelevant to the poetry assignments. During the second semester of the previous school year of 1951 - 52, the author will cite an incident which happened in one of her classes. This occurrence led to an awakening on the part of the instructor a realization that this problem of disinterest in poetry was of immediate importance, and needed speedy suggestions for remedial correction.

Mary Jane, I shall call this young student, on hearing the instructor call for attention so that an assignment could be made on the poetry unit, remarked "Aw - skip it --- why bother us and yourself too, do we just have to study poetry ?" Before the instructor could answer, John Henry - let us call another student - answered in a manner as of covering over the rudeness of Mary Jane's statement said,

"Oh ! teacher, what she really means is, we would rather have prose throughout the year than have to waste our valuable time on poetry." The instructor had known all along that there was much disinterest on the part of these students, but at this time became aware of the fact that these students had accepted the instruction in poetry mostly to please the instructor and not themselves. At the time there was only one thing the instructor could do and that was done. The instructor made the assignment and tried to appease the students and their resentments. She did not want these students to feel that they were being compelled against their better wishes to do something which to them was very distasteful. For the remaining of this last semester the instructor continued

doing most of the reading of the poetic selections in her classes and relating as nearly as possible stories, connected or similar to class assignments. This problem, vague somewhat for directness, but still an existing menace, served as a challenge to the writer. The students who have finished school under the instructor felt that many of the solutions to their problems and difficulties have been of concern to the instructor, for she has on many occasions sought answers to their many problems. At the end of this semester the writer chose to seek a workable solution for the removal of this problem, should the same exist again in the succeeding semester, on poetry. Thus, it was in the weeks prior to the opening of the school year in September, 1952, that the writer made an assumption based on her experiences with previous poetry classes of hers - that the coming school year would find students having the same difficulties if exposed to the same training and guidance.

The teacher felt that of first importance should be the development of favorable attitudes in the student

for the appreciation of poetry. The question imposed now was how can such a development be fostered and solved. The answer was in the notings, examining and studying of trends and techniques that had been tried, explained, and tested by authorities in the English field. The investigator began collecting data for an involved and intensive search into some of the more recent and more applicable trends that would work with her problem.

To mention a representative number of these trends I shall quote from three eminent authors in the field of literature. Mirrielees¹ says:

1. The teacher must be clear, tactful, and patient in building slowly from the simple to the more complex; from narrative poetry to the more easily grasped picture, situation, mood, of the shorter lyric.
2. The teacher must be constantly alive to the necessity of cultivating in her class a sensible, matter-of-fact recognition that in poetry appreciation, some pupils are naturally, quicker than others, but that slowness in learning to appreciate is no disgrace if some progress is made.
3. The teacher must be careful to distribute opportunities for active class participation and to encourage reading on a level and on topics suitable for each individual, and to provide strong motivation for that reading.

¹ Lucia B. Mirrielees. Teaching Composition and Literature. New York: Harcourt, Brace and Company. 1943, 414.

4. The teacher must be genuinely appreciative of student ideas and student effort as shown by her cordial reception of suggestions, tentative ideas expressed about the poem, or those verses "brought in to read."

Cross and Carney¹ have said:

1. Reading, study, and discussion form the basis of a poetry class. The pupil must understand the words, phrases, and figures of speech in order to grasp the full significance of what he reads.

Daiken² states:

1. I believe that we want to teach our boys and girls so to enjoy poetry that they will take with them after they leave high school an understanding of what poetry is and a liking for it that it will remain with them always, whether or not they go on to college. And I believe they will attain this end only if we teach them to read poetry.

These trends, as stated above, I hope will be understood by the reader, for everything the writer has done has been a direct duplication of or modification of the trend in question so as to have it applicable to her students and their existing difficulties in understanding poetry.

The writer has, from the trend stated by Cross and Carney modified it so as to develop the method for this study. From this method she has set up three units of experiment, and from the units has built student assignments-

¹ E. A. Cross and Elizabeth Carney. Teaching English In High School. New York: The Macmillan Company, 1939, XX, 434 - 50.

² Dorothy Daiken. Teaching English In High Schools. D. C. Heath and Company, 1947, 236.

all in an effort to foster favorable attitudes on the part of her students for an appreciation of poetry.

This combination method embraced a study of poetry, grammar, and composition by this writer. To accomplish such a combined study has entailed two major goals: first, an analysis of poetry which consisted of definition and recognition of the figures of speech, that is - the simile, the metaphor, and personification; the recognition of perceptual images as: sight, sound, touch, temperature, smell, taste, and muscle; the understanding of sentence structure, for example, finding the inversion of subject and verb, the separation of verb and object, and the tendency of thought to run on after the end of the line has been reached; the discussion of the poem in terms of the child's experiences or similar ones; the recognition and naming of the theme on poetic writings; the paraphrasing of short poems. The second goal was to increase skill in reading through a vocabulary study of obsolete words, new words, words with connotative value and through comprehension - that is how well the child understood what he had read. In implementing these goals the writer had two objectives:

1. To help the student find joy in literature
2. To develop taste - discrimination between good and poor literature.

The units and assignments were a direct outgrowth of the method and were the actual process of carrying out this method. The writer felt that by duplicating the trends stated by Mirrielees in carrying out the presentation of this method she could and would achieve final results in this study.

The writer wishes to point out that perfect rapport had existed between the students and instructor. Consequently, only the task of helping these students correct their difficulties remained to be accomplished.

The writer set up three units of poetry extending from January 22, 1953 to May 25, 1953. State requirements had to be met in the teaching of English; therefore, half the semester was allotted for English and half for prose - poetry, as the case was in the second semester. Consequently the writer had nine weeks of actual poetry instruction, that is, three weeks to each of three units that were set up. Each unit employed two core

poems that were related in some one or more aspects. For example: Unit I employed two separate types of poems, the poem of Song - as, "Spring Song" and the poem of description - as, "The Old Swimming Hole." Experiences entailed in both of these poems could be centered around the same title, "Thoughts of Spring." Unit I, thus assumed this title, while in the case of unit II - combining the poems of far-a-way places and the poems of fun - the writer entitled this unit, "Travel and Fun." With unit III the writer combined the poems of story and the poems that painted pictures and entitled the unit "To Dare and to Do" in light of the conquering spirit of the two. To the students then Unit I was always referred to as "Thoughts of Spring"; Unit II, as "Travel and Fun"; and Unit III as "To Dare and to Do." To the instructor the units were all one and the same, for the same outline had to be followed, that is basically speaking, - with a few modifications in each, but entailed poems of different subject matter to add variety and color to keep the interest of the students at an all high level.

The first week of Unit I - was used as Orientation week. Here the teacher sought to motivate an interest in

the students, namely, to develop an attitude of thinking with them, to accept and grasp freely and willingly the material to be presented to them as an effort on the part of the teacher to help them in developing favorable attitudes towards accepting and appreciating poetry.

The writer began by bridging the gap between the prose unit that had just ended, and the poetry unit which was now to follow. This entailed discussing or telling them some of the differences between prose and poetry. Her examples for pointing out this difference was cited as had been set forth in the book by Mirrielees.¹

"The purpose of poetry is not to state the meaning, but to suggest it; not to tell, but to picture; not to inform, but to lure the reader to create for himself; not to speak, but to sing; not only to sing; but to awaken song in the reader. A more practical suggestion as stated by Mirrielees² was also given for appealing to the senses of a more practical class which might prefer such a classification as this:

¹ Lucia B. Mirrielees. Teaching Composition and Literature. New York: Harcourt, Brace and Company, 1943, 385.

² Ibid.

Prose:

Primarily tells; hence it requires greater space.

Speaks primarily to our heads. Although it also to a lesser degree may contain the various appeals of poetry.

Poetry:

Primarily pictures; hence it tells much in small space.

Speaks to our heads (through the idea); our hearts (through emotions); our ears (through music); our eyes (through pictures); our bodies (through rhythm).

More than prose it can make a total appeal.

The writer pointed out to her classes that the most obvious difference between prose and poetry is in the difference in rhythm. Examples were noted and taken from their everyday experiences: Rhythm in breathing was pointed out to them and the fact that it varies. When one is relaxed there is a steady, slow, easy rate of inhaling and exhaling; but when he is running or indulging in some type of strenuous activity, his breathing becomes faster. In either case it is rhythmical. Another illustration is that of a group of students passing leisurely to class; their steps are slow and unhurried, but when they are rushed, paces

quicken. So it is with rhythm; its tempo never remains the same. The author slackens or increases his rhythm to correspond to the movements of his thoughts and emotions. The students were shown the essence of rhythm, namely, the regular recurrence of stress - unstress, stress - unstress and so on; they were shown the connection between rhythm and its uses as applied to poetry. They were made aware of the accents in words, in even their own names. For example: Shir' ley Bratch' er; here the accent or the stress and unstress were on the first and last syllables of her name, respectively. Other examples of rhythm given were: the simple greeting to each other when met in the mornings - as: "Good morn' ing teach' er;" "Good morn' ing John!"

Being unable to determine where the stress occurs in a word is to be unable to discover it in a line. Some pupils have a sense of rhythm while others do not. It is impossible for a student to appreciate and enjoy the rhythm of a poem if he cannot feel the music and actually experience the rhythm. When a student learns that there is rhythm in poetry and grows accustomed to listening for it he will eventually train his ear to appreciate it. Many students half - occupy their minds with what they read,

and half - occupy them with other happenings or incidents. Rhythm helps to key the reader's mind to the mood or picture or idea of the poem more vividly, more instantly, than he would were the idea given in prose.

The instructor took time out here to ask her students to begin an alertness experiment on themselves. Try to observe as-a-matter-of-fact everything that happens around you. Learn how to observe, draw a mental picture, and remember what has actually happened. The instructor asked this question: "If you were coming from your last class down the hall and something suddenly happened to the person just in front of you, and you were later asked to tell what this person had been doing before the incident occurred, how many of you could tell positively what had really happened?" The writer's students were then asked to remain quiet for a few moments and listen to any noises audible to them and then as nearly as possible tell what they had actually heard or seen. As a reader you can imagine some of the many answers this instructor received.

This intensive dwelling on rhythm, and observation of things around the students, was made in an effort to make the students alert. Alertness is necessary to overcome the

habits of the students in reading passively, and to encourage these students to keep their minds open so that all devices the poet employs to communicate his thoughts and feelings to others, can be easily detected and understood by them.

The teacher gave a mimeographed copy of the outline, that is the method and the two goals to be studied in the poetry unit, to each student and then began explaining the elements on this outline. First - the figures of speech which technically involve the use of comparison - expressed or implied were explained. There are three especially helpful in comparison - metaphor, simile, and personification. A simple definition for metaphor is the practice of calling a person, or object, by another name. This is an implied comparison. A favorite example is: Thomas Jefferson was pillar of state. In reality, being human, Thomas Jefferson could not become something inanimate.

The simile is defined as expressing a likeness between two very dis-similar objects. An example: The host came down like the leaves of autumn. The use of as or like always carry the similarity. In this example the host

"coming down" is compared by use of like to autumn leaves "coming down."

Personification is the act of attributing life to inanimate objects. An example is: The moon blushed for shame at the horrible deed. The moon being inanimate cannot do what an object of life can do. The moon cannot blush.

The writer then discussed another element of the outline which was recognizing the perceptual images as: sight, sound, touch, temperature, smell, taste, and muscle. Words were given that would employ the use of the senses in question. For example: The red bird (sense of sight); tramp, tramp, tramp, through the woods we go (sense of sound and sight). It was a hot summer's day (sense of temperature); the aromatic odor from coffee before breakfast time (sense of smell and sight). Many other examples were quoted by teacher and members of the classes.

The culminating activity was the students' visit to the school library where the teacher showed them the correct procedure for finding books and withdrawing them. Students were impressed by the card catalogue, and manner in which books were stamped in the back to show the time withdrawn and the expiration time of the loan. From the card

catalogue they could find whether there was a book in the library on the subjects that were of concern to them. When the teacher and students returned from the library, the teacher then made this assignment:

1. Each student will exhaust every resource at hand to find a poem that you like that will:
 - a. Sing a song, example: "Trees."
 - b. Describe, example: "The Old Swimming Hole."
 - c. Carry you to a far-a-way place, example: "The Congo."
 - d. Show you fun, example: "The Yarn of the Nancy Bell."
 - e. Tell a story, example: "The Highway Man."
 - f. Paint a picture, example: "Chicago."
2. Each student will write out the poem he finds under each poem heading on a separate sheet of typing paper.
3. Compose a list of the poems under their proper headings.
4. Bring your list of poems to class with you.

On the first day of the second week of Unit I, "Thoughts of Spring", the students brought in their lists of poems.

The instructor chose one student to read the name of the poem he had selected for each poem heading. The other students who had selected this same poem checked it on their lists. For those students who had chosen different poems, the instructor had them to give her the names, by whom the poems were written, and the sources or books where the poems could be found, so that they could be placed on the board under the list of poems being classified. Some of the poems listed under song were ballads and verse speaking chorus material.

This list we called the master list of poems and each student who was minus any of the poems that were on the list copied them from either the source where they had been found, or from the student in the class who had the poem or poems. When the list was completed for each student, that is, when he had copied all poems on separate sheets of paper, he put the poems in order and the teacher used the school stapling machine to combine these sheets into booklets of poems. In this manner each student had his own booklet, but all booklets were composed of the same poems. The students felt that these booklets were actually products of their own, for they were the ones who had found the poems

and had grouped them under the headings they wanted them to be placed. The writer should note here, however, that in some instances the poem could have been used under two or more headings; but in the final analysis the students placed it under the section with, say fewer poems than the others, where it might have been placed. This complete class period of forty-five minutes was used to build or construct these booklets and get them in order. The students were asked to bring these poem booklets to class the following day.

During the next class period the teacher selected a poem from the list to analyze for her students so they could see how she wanted them to analyze their respective poems - to be presented in class. This poem the teacher pointed out would be the "core" poem and would be correctly notated as such in the student's booklet. This poem he could refer to if any difficulty should arise in his analysis of his poem. The teacher selected as "core" poem "Spring Song" This poem the teacher then proceeded to analyze. The students were asked to put a line under each item called to his attention and to notate what the item was to the left of the poem.

"Spring Song"¹

It was a lover and his lass,

 With a hey, and a ho, and a hey nonino,
That o'er the green corn - field did pass,

 In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Line 6

Between the acres of the rye,

 With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,

 In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Line 12

This carol they began that hour,

 With a hey, and a ho, and a hey nonino,
How that a life was but a flower

 In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Line 18

¹ William Shakespeare. "As You Like It." The Works of William Shakespeare, Complete. New York: Black's Readers Service Company, 1937, 277.

And therefore take the present time,

With a hey, and a ho, and a hey nonino,

For love is crowned with the prime

In the springtime, the only pretty ring time,

When birds do sing, hey ding a ding, ding;

Sweet lovers love the spring.

Line 24

The teacher commented: "The author of this little song is one of the greatest dramatists of the 16th Century in England, William Shakespeare. I have called this little song such because it is really a poem that can and has been set to music. With the notes of music we can actually sing it. The song was written in connection with one of his dramas, "As You Like It." It is best appreciated in its original setting in the drama; but as it expresses a very tender sentiment, that of love, we are using it as one of our poems. Let us remember that it has been chosen as our "core" poem. This little song is a foolish, but merry little ditty. A clown and country wench were sitting in the woods and discussing their marriage next day when two pages from the court came up on them, and this was their serenade. Notice the refrain:

"In the springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding;
 Sweet lovers love the spring."

This refrain begins at lines 4, 10, 16, and 22. It ends at lines 6, 12, 18, and 24. Notice the rhyme scheme: time and time, sing and ding. This is called internal rhyme. Most rhyming, if there is any, is on the end. In addition to its sentiment there are words which bring very definite images to our minds. Let us examine the poem, line by line.

First, let us examine the poem for figures of speech. The only figure of speech contained in the poem is found in line 15: "How that a life was but a flower." We call this the metaphor for here something of life is called something else. Life itself is called a flower. (In reality this statement is false) A life cannot be a flower; but is like a flower, in that they both flourish for a while and then die.

In examining the poem for concrete words - or words that bring images to our minds - we find in lines:

- 1: lover lass (sight)
- 2: hey, ho, hey (sound)
- 3: green corn - field (sight)

- 5: birds (sight)
sing ding ding, ding; (sound)
- 6: lovers (sight)
- 7: acres rye (sight)
- 8: hey, ho, hey (sound)
- 9: folks (sight)
- 11: birds (sight)
sing ding ding, ding; (sound)
- 12: lovers (sight)
- 13: carol (sound)
- 14: hey, ho, hey (sound)
- 15: flower (sight)
- 17: birds (sight)
sing, hey ding a ding, ding (sound)
- 18: lovers (sight)
- 20: hey, ho, hey (sound)
- 23: birds (sight)
sing hey ding a ding, ding (sound)
- 24: lovers (sight)

Poetic sentences are not constructed as prose sentences are. They are often inverted. Very fortunately, the sentence

structure in this song is very simple. Note: verse one:

"It was a lover and his lass,

With a hey, and a ho, and a hey nonino,

That o'er the green corn - field did pass,

In the spring time, the only pretty ring time,

When birds do sing, hey ding a ding, ding;

Sweet lovers love the spring."

In "it was a lover and his lass,"- it is not the subject;

"lover and lass" are the subject. Now look for the verb;

over look intervening phrases and subordinate clauses un-

til you reach the verb. In this instance did pass is the

verb. Now: paraphrasing or turning it into prose as near-

ly as possible; the stanza would read:

A lover and his lass did pass (Where ?), o'er the
green corn - field, (How ?), with a hey, and a ho,
and a hey nonino; Sweet lovers love the spring
when birds do sing, hey ding a ding, ding, in the
springtime, the only pretty ringtime.

Restated:

A lover and his lass did pass, o'er the green corn - field,
with a hey, and a ho, and a hey nonino;
Sweet lovers love the spring when birds do sing,

hey ding a ding, ding,
 In the springtime, the only pretty ringtime.

The theme in this little song is "happiness."

Attention is called to four words because of their unfamiliarity to the student: lass, hey, ho, and nonino.

Webster's dictionary defines lass as: 1. A young woman; also, sweetheart. 2. Scotch and dialect, a maid servant. It is of Middle English origin, lasse, lasce. The word is obsolete with us; it is no longer used. Webster defines hey as an exclamation of surprise, joy, etc, and ho as a cry of surprise, delight, or when repeated as ho! ho! it becomes a term of derisive laughter. The two terms are not obsolete with us but are becoming obsolescent, that is passing with us, especially ho. The term hey has somewhat changed its usage with us; we use it as a hailing term, as "Hey! wait for me." Nonino is a coined word of nonsense. It is used in the poem, primarily to add to the music of the refrain and give a ring of joy and happiness.

Songs bespeak the heart; it is said, we sing out of the fullness of our hearts. All songs are not of joy however. Some pour out the sorrows, disappointments, or other moods

the poet is in. Have you ever sung a song when you were extremely happy ? or sorrowful ? Relate your experiences to the class. Many of the students related experiences that had happened to them. One very amusing example was related by one little Miss who said she always sang when she got angry with her mother, "Some Times I Feel Like A Motherless Child." On being questioned as to her purpose for choosing this particular song, remarked, "It always softens mother's heart, and she usually gives in." The purpose of these experiences was to bridge the gap between core poems and the following assignments. Out of the eight poems listed under Song in the students' booklets two were ballads and three were verse speaking choruses. The teacher asked the students to volunteer in groups of six. The teacher then made the following class assignment.

1. Each group will analyze one of the three types of poems under song. That is; Group I will analyze a poem under song. Group II will analyze a poem under ballad. Group III will analyze a poem under verse speaking choruses.

2. Name poem, author; give short history of each.

3. Use your outlines: - follow through from analysis of figures of speech, etc. to comprehension under reading.

4. Presentation of poem in class.

Class presentation next day was preceded by a comment¹ from the instructor: "All over our country, songs, which are really poems set to music, have always been sung by lumbermen, cowboys, Negro slaves, miners, canalmen, sailors, trappers, sheep herders, and other workers who find their labor lightened by a song. Even tramps and hoboes, the "knights of the road," have their own characteristic ballads to sing as they ride the rails or gather in the jungles to build a comforting fire and cook an uncertain meal. These songs constitute a part of our American folk lore."

The first six students in group one chose "Trees" by Alfred Joyce Kilmer. They identified him as an American writer. They first read the poem to the class then they proceeded to analyze it.

I THINK that I shall never see
A poem lovely as a tree.

A tree whose hungry mouth is prest —
Against the earth's sweet flowing breast;

A tree that looks at God all day
And lifts her leafy arms to pray;

A tree that may in summer wear
A nest of robins in her hair;

Upon whose bosom snow has lain;
Who intimately lives with rain

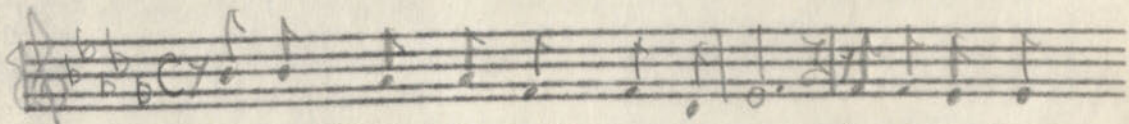
Poems are made by fools like me,
But only God can make a tree.

¹ Jacob M. Ross and Blanche J. Thompson. Adventures in Reading. New York: Harcourt, Brace and Company, 1950, 459.

The students found two figures of speech, but required some coaching from the instructor before they were able to identify them by name as simile in line 2, and metaphor in the role of tree as a woman.

Sentence structure was not too involved; images were pointed out. The poem abounds in visual images, as tree, nest, robins, snow, rain, poems. The question of God arose as to what image it was. After much discussion they concluded you can't see, hear, touch, or taste God, but you can "feel" him. The instructor let it rest at that.

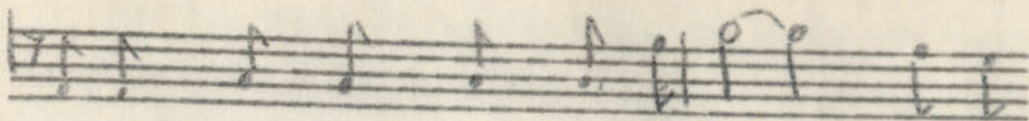
The group pointed out that Oscar Rasbach had put music to the poem. The beauty of the poem, however, was not fully appreciated until the group began to sing it. There was a deeper respect for "Trees" after the presentation.



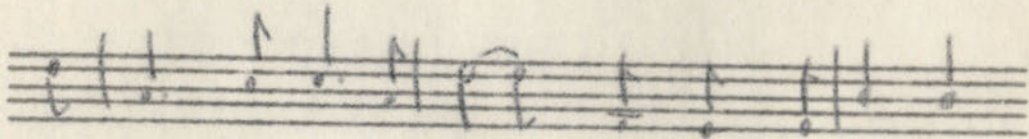
I think that I shall nev-er see A po-em love-



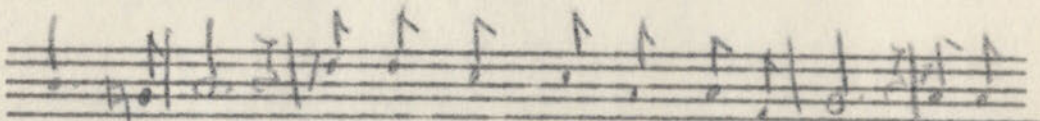
ly as a tree. A tree whose hungry mouth is prest —



A-against the earth's sweet flowing breast; — A tree



that looks at God all day, — And lifts her leaf-y



arms to pray; A tree that may in summer wear A nest

The second six students in group two chose "Babylon," a story of domestic tragedy. Reading of the ballad was a little difficult as it was in dialect. Students' reports follow:

First, a short history of the ballad was given. It was found to have originated with the common folk. The ballad grew out of a celebration in honor of some feat performed or deed of heroism. The families gathered about their camp fires, and gave vent to their emotions through

verse and dance. The reciter usually chanted his narrative accompanied by the assembly. The group read the ballad "Babylon" to the class.

There were three ladies lived in a bower,
Eh wow bonnie ---

An they went out to pull a flower
On the bonnie banks o' Fordie.

They hadna pu'ed a flower but ane,
When up started to them a banisht man.

He's taen the first sister by her hand,
And he's turned her round and made her
stand.

"It's whether will ye be a rank robber's
wife,

Or will ye die by my wee penknife?"

"It's I'll not be a rank robber's wife,
But I'll rather die by your wee penknife."

He's killed this may, and he's laid her by,
For to bear the red rose company.

He's taken the second ane by the hand,
And he's turned her round and made her
stand.

"It's whether will ye be a rank robber's
wife,

Or will ye die by my wee penknife ?"

"I'll not be a rank robber's wife,
But I'll rather die by your wee penknife."

He's killed this may, and he's laid her by,
For to hear the red rose company.

He's taken the youngest ane by the hand,
And he's turned her round and made her
stand.

Says, "Will ye be a rank robber's wife,
Or will ye die by my wee penknife ?"

"I'll not be a rank robber's wife,
Nor will I die by your wee penknife.

"For I hae a brother in this wood,
And gin ye kill me, it's he'll kill thee."

"What's thy brother's name ? come tell
to me."

"My brother's name is Baby Lon."

"O sister, sister, what have I done!
O have I done this ill to thee!

"O since I've done this evil deed,
Good shall never be seen o' me."

He's taken out his wee penknife,
And he's twyned himsel o' his ain sweet
life.

The ballad employs little or no figures of speech. The words in the vocabulary were somewhat strange. The most difficult terms were explained in the footnotes. Such words as: bower in line one, Eh - bonnie in line two, pued in line five, may in line thirteen, and gin in line thirty were among those listed in the footnotes.

The structure of "Babylon" was then compared with the regular ballad form which consists of four lines; the first and third lines having four accents each and the second and fourth lines having three accents each. The second and fourth

lines always rhyme; while the first and third may or may not. Of course variations may occur.

The students then related the story told by the ballad: Three sisters were picking flowers one day when a bandit man came up and took the first maid by her hand, and asked her to marry him. She refused and he killed her. Then he took the hand of the second sister and when she refused him, he killed her also. Proceeding to the third sister, he began the same procedure; but she informed him that if he killed her, her brother who was in the forest would kill him. There upon, he inquired who this brother was, and learned that it was he, himself, Babylon. So stricken with grief was he that he committed suicide. A sadness gripped the class for a while as they discussed the incident. Following the discussion the students related experiences they had heard of that almost paralleled this one. The theme decided upon was: love can be tragic.

The third group presented the verse speaking chorus, "Song Of The Chattahoochee." The group was divided into two sections with the high voices and low voices. The presentation follows.

All Out of the hills of Habersham,
 Down the valleys of Hall,
 I hurry amain to reach the plain,
 Run the rapid and leap the fall,
 Split at the rock and together again,
 Accept my bed, or narrow or wide,
 And flee from fally on every side
 With a lover's pain to attain the plain
 For from the hills of Habersham,
 Far from the valleys of Hall.

Group I All down the hills of Habersham,
 All through the valleys of Hall,
 The rushes cried Abide, abide,
 The willful waterweeds held me thrall,
 The laving laurel turned my tide,
 The ferns and the fondling grass said Stay
 The dewberry dipped for to work delay,
 And the little reeds sighed Abide, abide,
 Here in the hills of Habersham,
 Here in the valleys of Hall.

Group II High o'er the hills of Habersham,
 Veiling the valleys of Hall,
 The hickory told me manifold
 Fair tales of shade, the poplar tall
 Wrought me her shadowy self to hold.
 The chestnut, the oak, the walnut, the pine
 Overleaning, with flickering meaning and sign,
 Said, Pass not, so cold these manifold
 Deep shades of the hills of Habersham,
 These glades in the valleys of Hall.

Group I And oft in the hills of Habersham,
 And oft in the valleys of Hall,
 The white quartz shone, and the smooth brook-stone
 Did bar me of passage
 with friendly brawl,
 And many a luminous jewel lone
 Crystals clear or a-cloud with mist,
 Ruby, garnet, and amethyst,
 Made lures with the lights of streaming stone
 In the clefts of the hills of Habersham,
 In the beds of the valleys of Hall.

Group II But oh, not the hills of Habersham,
 And oh, not the valleys of Hall
 Avail: I am fain for to water the plain.
 Downward the voices of Duty call ---
 Downward, to toil and be mixed with the main,
 The dry fields burn, and the mills are to turn,
 And a myriad flowers mortally yearn,
 And the lordly main from beyond the plain
 Calls o'er the hills of Habersham,
 Calls through the valleys of Hall.

The same procedure that had followed in previous poems followed in the analysis of this poem.

The second unit was entitled "Travel and Fun." The two "core" poems chosen as the basis of the unit were "Mandalay" by Rudyard Kipling and "Robinson Crusoe's Story" by Charles Edward Caryl. The presentation of Mandalay by the instructor follows:

Comment by the instructor:

Very recent world events have sent our American boys and

men, and even our women into far-a-way places as service men, nurses, teachers, scientists, etc. Our relations with these peoples are more personal and intimate than ever before. This poem, Mandalay, which is also set to music, gives us a brief glance into life in a little country in South East Asia named Burma. Before World War II, the country belonged to England. Since then it has gained its independence, but it remains a trouble spot in the world. The poem you are to read tells of a love affair between a British soldier stationed in Mandalay, a city in Burma, and a native Burmese girl. The poem is now read.

"Mandalay"

By the old Moulmein Pagoda, lookin' eastward to the sea,
There's a Burma girl a-settin', and I know she thinks o' me;
For the wind is in the palm trees, and the temple bells they
say:

"Come you back, you British soldier; come you back to
Mandalay!"

Come you back to Mandalay,

Where the old Flotilla lay:

Can't you 'ear their paddles chunkin' from Rangoon to
Mandalay ?

On the road to Mandalay.

Where the flyin' fishes play,

An' the dawn comes up like thunder outer China 'crost
the Bay!

'Er petticoat was yaller an' 'er little cap was green,

An' 'er name was Supi-yaw-lat — jus' the same as Theebaw's
Queen,

An' I seed her first a-smokin' of a wackin' white cheroot,

An' a-wastin' Christian kisses on an 'eathen idol's foot;

Bloomin' idol made o' mud —

What they called the Great Gawd Budd —

Plucky lot she cared for idols when I kissed 'er where
she stud!

On the road to Mandalay (etc.)

When the mist was on the rice fields an' the sun was droppin'
slow,

She'd git 'er little banjo an' she'd sing "Kulla-lo-lo!"

With 'er arm upon my shoulder an' her cheek agin my cheek

We useter watch the steamers an' the hathis pillin' teak.

Elephints a-pilin' teak

In the sludgy, sjudgy creek,

Where the silence 'ung that 'eavy you was 'arf afraid
to speak!

On the road to mandalay (etc.)

But that's all shove be'ind me — long ago an' fur away,
 An' there ain't no 'busses runnin' from the Bank to Mandalay;
 An' I'm learnin' ere in London what the ten-year soldier
 tells:

"If you've 'eard the East a-callin', you won't never 'een
 naught else."

No! you won't 'eed nothin' else

But them spicy garlic smells

An' the sunshine an' the palm trees an' the tinkly
 temple bells!

On the road to Mandalay (etc.)

I am sick o' wastin' leather on these gritty pavin' stones,
 An' the blasted Henglish drizzle wakes the fever in my bones;
 Tho' I walks with fifty 'ousemaids outer Chelsea to the
 Strand,

An' they talks a lot o' lovin', but wot do they understand ?

Beefy face an' grubby 'and —

Law! wot do they understand ?

I've a neater, sweeter maiden in a cleaner, greener land!

On the road to Mandalay (etc.)

Ship me somewheres east of Suez, where the best is like the
 worst,

Where there aren't no Ten Commandments, an' a man can
raise a thirst;

For the temple bells are callin', an' it's there that I
would be ---

By the old Moulmein Pagoda, looking lazy at the sea;

On the road to Mandalay,

Where the old Flotilla lay,

With our sick beneath the awnings when we went to
Mandalay!

On the road to Mandalay,

Where the flyin' fishes play,

An' the dawn comes up like thunder outer China 'crosst
the Bay!

The first thing that strikes the reader is the slight
dialect Kipling employs. It is what authors generally refer
to as "Cockney" speech. Funk and Wagnalls' New College
Standard Dictionary defines "Cockney" as: 1. One born with
in the sound of the bells of St. Mary-C-Bow Church, in
Cheapside, London; a Londoner; also, one having the traits
of uneducated Londoners. 2. the characteristic dialect or
accent of East End Londoners.

In any instance, you have sufficient idea of this

soldier to know he was an ordinary British soldier far-a-way from home making social contacts among strangers.

For comparisons that will aid you in visualizing this country look in line ten:

"An' the dawn comes up like thunder outer
China 'crost the Bay!"

It is to be inferred just here the figure, which is the simile, says the day breaks with tumultuous noises, for Burma is a tropical country with teeming wild life and raucous birds.

Line forty-four has a metaphor:

"Where there aren't no Ten Commandments, and a man can raise a thirst,"

The implications of the figure are the soldier when in the Far East has less, social restrictions on his life and less adverse criticism on his activities than when in London.

The rhythm of the poem is pronounced. The author employs the use of mellow vowels, as o's in Pagoda, Moulmein, come; and e's as in sea, me, that give full rounded expression to the sentences.

The rhyming scheme employed is found in the couplet as:

"By the old Moulmein Pagoda, lookin' eastward to
the sea.

There's a Burma girl a-settin', and I know she
thinks o' me", me and sea rhyme.

Another source of beauty besides the sentiment of
the poem is the author's use of picturesque words. Far
Eastern names are appealing: Moulmein, Pagoda, Rangoon,
Mandalay, etc. The use of strong imagery adds to the ef-
fectiveness of the poem.

Each line is packed with words of sight and sound that
depict the scenes of the East: palm trees; temple bells;
paddles chunkin'; flyin' fishes; 'eathen idol's foot;
Great Gawd Budd; elephints a-pilin' teak; the sludgy
squdgy creek and many others.

Vocabulary study presents the same difficulty found
in most dialect poems, deciphering the meaning of the
words.

The proper names: Moulmein, Pagoda, Mandalay, Rangoon,
etc, were explained in the footnotes; dialect words such
as git'er, with'er, 'eard and others resembled their
English equivalents so closely they were readily understood:
get her, with her, heard.

The story as understood by the class was revealed through the following questions:

What was the story about ?

Where did the soldier first meet the girl ?

Where was she standing and what was she doing ?

Does the soldier ever think of the girl since his return to England ?

Read the lines which tell you.

The theme of the poem was love.

Relating the experiences of the poem to those of the students' was made in the following manner: Students recalled how their brothers and friends stationed in Japan and fighting in Korea had socialized with the natives and how many of them had married native sweet hearts and brought them home to America. As a diversion from oral reports the students were asked to submit compositions next day on the subject: "The People Over There." They were to utilize any conversations they had heard, or letters that had come from there, to give as accurate a description as possible.

All core poems were analyzed in this fashion and students' analysis of poems selected by them constituted work

in the special poetry units.

Following are specimens of student analysis of

I The Sun by Emily Dickinson

I'll tell <u>you</u> how the <u>sun</u> rose —	<u>sight</u>
A <u>ribbon</u> at a time.	<u>sight</u>
The <u>steeple</u> s swam in <u>amethyst</u> ,	<u>sight</u>
The(<u>news</u> like <u>squirrels</u> ran.)	<u>sound</u> <u>sight</u> (simile)
The(<u>hills</u> untied their <u>bonnets</u> .)	<u>sight</u> (personification)
The <u>bobolinks</u> begun.	<u>sight</u>
Then I <u>said</u> softly to myself	<u>sound</u>
"That must have been the <u>sun</u> !"	<u>sight</u>
But how he set, I know not.	
There seemed a <u>purple side</u>	<u>sight</u>
Which little <u>yellow boys and girls</u>	<u>sight</u>
Were <u>climbing</u> all the while,	<u>muscle</u>
Till when <u>they</u> reached the other side,	<u>sight</u>
A dominie in <u>gray</u>	<u>sight</u>
Put gently up the evening <u>bars</u> ,	<u>sight</u>
And <u>led</u> the <u>flock</u> away.	<u>sight</u> <u>muscle</u>

The theme is: a fanciful thought. Others said it was day dreaming.

- II An open letter written by a ninth grade student to another ninth grade student in Latin America during the poetry unit on Travel and Fun, title "We Are Texans."

"We Are Texans"

Just a few lines to let you hear from me.
I am doing fine and hope you are the same.
My father's occupation is a home decorator. He papers and paints houses for the people in the Country town of Columbus. He is known as one of the best paper hangers in this part of the Country. I like the Climate in Columbus Very Much, it is Very hot here in the summer. I am in the Ninth grade at Columbus Colored High school. I study Agriculture, Literature, English, Science, and Algebra.

My favorite sports are fishing, baseball, and running. I like most of all fishing because it seems to be fun sitting on the bank of the river catching all kinds of fish.

We had one of the best football, and basketball teams, we won the basket ball Championship in Nintheen and fifty two. The girls and boys, our Coach is Mr. Harris.

In my home town, Columbus, I am in the Boy Scouts of America.

We often go on hikes; We built tables, lamps, and other Models. We went on a hike by the river; we stayed all night one night. We cooked our supper out there. We had chicken, Irish potatoes, and Corn bread. I had a wonderful time.

Last year I went to San Antonio. I went to stay with My uncle and aunt. I stayed with them two Months. I had plenty of fun. I played basketball, football, and I went swimming and I met plenty of friends. My friends and I had plenty of fun, and went to the Movies and to the zoo.

In My home town of Columbus we do not have to buy our books, but if we lose them we will have to pay for them.

My Mother is a housewife; she cleans house and cooks. She is a Very good Cook. I am the only child in the

family. You can see from what I have told you,
that my family live happy together.

Yours truly,

E. A. H.

III Creative poems written by the students in class.

"My Cat"

"My Cat is a funny pet,
He always like to Claw,
He has a little net,
And it gets hung in his paw.
He jumps and plays all day,
And never take a break.
My poor little kitten,
Sleeps sound in the hay.

Z.P.

9th Grade

Columbus Colored -

High School

"Wishes"

O how I wish I had some wings,
Maybe I could touch the sky.

There are so many little things,
That I could reach so high.
I'd fly away over the far away land,
Where the grass and flowers bloom.
Where the waters roar, on the ocean shore,
And beautiful oak trees grow.

D. W.

9th Grade

Columbus Colored

High School

"Springtime"

The birds are singing gaily
In the trees, while the blooming
Flowers are swinging with bees.

The grass is budding from
Under the ground as the sun
Is making the wonderful rounds.

"At Night"

The stars are twinkling
In dark blue sky, The
Moon is shining and
Glowing high.

The Cool breeze of the
Wind is blowing, the sound
Of the insects as gradually
Lowering.

R. D. W.

Grade 10.

The investigator has presented the letter and poems written by the students, in their original forms, and not after they were revised and rewritten. Here was the instructor's opportunity to teach functional grammar. This she did in all written work presented. Much of the faulty writing was found to be a result of carelessness on the part of the students.

The reading and understanding of the poems were thoroughly enriched by studies of background, customs of peoples described in the poems, geography of the region, local or foreign, and any other related subject content that would illumine the reading of the poem, and destroy the tendency to monotonous reading of one type of literature.

Significantly the instructor ended the three units in poetry with psalm 46:

"Psalm 46"

GOD is our refuge and strength, a very
present help in trouble.

2 Therefore will not we fear, though the
earth be removed, and though the moun-
tains be carried into the midst of the sea;

3 Though the waters thereof roar and
be troubled, though the mountains shake
with the swelling thereof. Selah.

4 There is a river, the streams whereof
shall make glad the city of God, the holy
place of the tabernacles of the most High.

5 God is in the midst of her; she shall
not be moved: God shall help her, and
that right early.

6 The heathen raged, the kingdoms
were moved; he uttered his voice, the
earth melted.

7 The Lord of hosts is with us; the
God of Jacob is our refuge. Selah.

8 Come, behold the works of the LORD,
what desolations he hath made in the
earth.

9 He maketh wars to cease unto the
end of the earth; he breaketh the bow,
and cutteth the spear in sunder; he
burneth the chariot in the fire.

10 Be still, and know that I am God; I
will be exalted among the heathen, I will
be exalted in the earth.

11 The LORD of hosts is with us; the
God of Jacob is our refuge. Selah.

CHAPTER III

ANALYSIS OF DATA

The most worth-while outcome of this experiment was the interest and added appreciation for poetry obtained by these experimental classes. This more than justifies any time spent by the teacher in her endless efforts to find methods that would accomplish her purpose.

The freshman and sophomore classes were taught by the combined method in which poetry was taught in relation with grammar and composition, whereas, the junior class was used as the comparison group and taught by the traditional method in which emphasis was not placed on understanding the mechanics of poetry. Thus, the effectiveness of the combined method could be measured.

Achievement tests,¹ prepared by the instructor, were given to each class at six weeks' intervals. These tests consisted of questions on the figures of speech, perceptual images, theme, vocabulary and comprehension. They were given with one aim in mind: to score objectively the rate of progress at which the freshmen and sophomores had been able to grasp and master the skills in the analysis and reading of poetry. In the case of the junior class the test

¹ See Appendices: A, B, C.

was given to determine their rate of progress by the traditional method as compared with the combined method. They were graded according to the highest possible number of correct answers. With the freshman class the highest possible number of correct answers for the simile, metaphor and personification was 18 each. The manner in which this figure was obtained was by multiplying the number in class, which was 18 by 1 the number of examples each in simile, metaphor and personification.

This manner of obtaining the number of correct answers has been employed throughout the scoring of these tests. Where there are two or more possible correct answers on a particular phase of a question, the number of students in the class was multiplied by this number to receive the total number of correct answers. From now on the writer will state only the total number of correct answers for a question and not the manner in which they were secured.

For the sophomore group, composed of ten members, there were ten correct answers for the simile, metaphor and personification each. The freshman group had 16 errors for the simile, 12 errors for the metaphor, and 9 errors

for personification; or 88% errors for the simile, 66% for the metaphor, and 50 % errors for personification.

The sophomore group had 6 errors or 60% errors for simile, 5 errors or 50% errors for the metaphor, 6 errors or 60% errors for personification.

The junior group had 16 errors or 84 % errors for the simile, 12 errors or 63% errors for the metaphor, 17 errors or 66% errors for personification.

For perceptual images the freshman group had 79 errors or 48% errors; the sophomores had 48 errors or 60 % errors; the juniors had 96 errors or 63 % errors.

For theme, the freshman group had 20 errors or 55% errors; the sophomores had 10 errors or 50 % errors; the junior group had 20 errors or 52 % errors.

For vocabulary, the freshman group had 74 errors or 82% errors; the sophomores had 25 errors or 50% errors; the juniors had 40 errors or 47% errors.

For comprehension, the freshman group had 30 errors or 83 % errors; the sophomores had 8 errors or 40 % errors; the juniors had 13 errors or 33% errors.

These were the findings in test one for the unit on "Thought of Spring," and was completed at the end of the

first six weeks' period.

The results of Test II show the freshman group had in figures of speech 14 errors or 77% errors for the simile; 12 errors or 66% errors for the metaphor; 8 errors or 44% errors for personification.

The sophomore group had 4 errors or 40% errors for the simile; 4 errors or 40% errors for the metaphor; 7 errors or 70% errors for personification.

The junior group had 12 errors or 63% errors for the simile; 7 errors or 36% errors for the metaphor; 9 errors or 40% errors for personification.

For perceptual images, the freshman group had 70 errors or 42% errors; the sophomore group had 50 errors or 60% errors; the junior group had 68 errors or 46% errors.

For theme, the freshman group had 19 errors or 53% errors; the sophomore group had 13 errors or 60% errors; the junior group had 19 errors or 50% errors.

For vocabulary, the freshman group had 75 errors or 83% errors; the sophomore group had 12 errors or 25% errors; the junior group had 33 errors or 33% errors.

For comprehension, the freshman group had ten errors or 27% errors; the sophomores had 5 errors or 25% errors;

the junior group had 11 errors or 28% errors.

These were the findings at the end of unit II, "Travel and Fun."

Test III, the freshman group had 5 errors or 27% errors for simile; 6 errors or 33% errors for metaphor; 2 errors or 11% errors for personification.

The sophomores had 2 errors or 20% errors for the simile; 2 errors or 20% errors for the metaphor; 3 errors or 30% errors for personification.

The juniors had 7 errors or 36% errors for simile; 9 errors or 40% errors for metaphor; 11 errors or 60% errors for personification.

For perceptual images, the freshman group had 59 errors or 36% errors; the sophomores had 17 errors or 24% errors; the juniors had 56 errors or 36% errors.

For theme, the freshman group had 11 errors or 30% errors; the sophomores had 9 errors or 48% errors; the juniors had 13 errors or 34% errors.

For vocabulary, the freshman had 16 errors or 17% errors; the sophomores had 8 errors or 16% errors; the juniors had 24 errors or 25% errors.

For comprehension, the freshman group had 5 errors or

14% errors; the sophomores had 6 errors or 30% errors; the juniors had 9 errors or 23% errors.

The writer refers you to Tables I, II, III, for tabulations just explained. Having completed, scored and charted the three tests the writer set up a master table showing the percentage of errors on all questions and a decrease by percentage of these errors.

The final results show the freshmen and sophomores making slight but definite gains over the juniors, who were taught in the traditional way.

Table I. Distribution Of The Errors Of The Freshmen In Achievement Tests I, II, and III

	Test I			Test II			Test III		
	Percentage of Errors	Possible No. of Correct Answers	Number of Errors	Percentage of Errors	Possible No. of Correct Answers	Number of Errors	Percentage of Errors	Possible No. of Correct Answers	Number of Errors
ANALYSIS OF POETRY									
A. Figures of Speech									
1 - Simile	88%	18	16	77%	18	14	27%	18	5
2 - Metaphor	66%	18	12	66%	18	12	33%	18	6
3 - Personification	50%	18	9	44%	18	8	11%	18	2
B. Perceptual images.	48%	164	79	42%	164	70	36%	164	59
C. Theme.	55%	36	20	53%	36	19	30%	36	11
READING									
A. Vocabulary	82%	90	74	83%	90	75	17%	90	16
B. Comprehension	83%	36	30	27%	36	10	14%	36	5

1 The table shows the number of errors made in each test and their equivalents in percentages.

Table II. Distribution Of The Errors Of The Sophomores In Achievement Tests I, II, and III.¹

	Test I			Test II			Test III			Number of Errors	Possible No. of Correct Answers	Percentage of Errors
	Percentage of Errors	Possible No. of Correct Answers	Number of Errors	Percentage of Errors	Possible No. of Correct Answers	Number of Errors	Percentage of Errors	Possible No. of Correct Answers	Number of Errors			
ANALYSIS OF POETRY												
A. Figures of Speech												
1 - Simile	60%	10	6	40%	10	4	20%	10	2			
2 - Metaphor	50%	10	5	40%	10	4	20%	10	2			
3 - Personification	60%	10	6	70%	10	7	30%	10	3			
B. Perceptual Images.	60%	80	48	60%	80	50	24%	80	17			
C. Theme.	50%	20	10	60%	20	13	48%	20	9			
READING												
A. Vocabulary	50%	50	25	25%	50	12	16%	50	8			
B. Comprehension	40%	20	8	25%	20	5	30%	20	6			

¹ The table shows the number of errors made in each test and their equivalents in percentages.

Table III. Distribution Of The Errors Of The Juniors In Achievement Tests I, II, and III.¹

	Test I			Test II			Test III		
	Percentage of Errors	Possible No. of Correct Answers	Number of Errors	Percentage of Errors	Possible No. of Correct Answers	Number of Errors	Percentage of Errors	Possible No. of Correct Answers	Number of Errors
ANALYSIS OF POETRY									
A. Figures of Speech									
1 - Simile	84%	19	16	63%	19	12	36%	19	7
2 - Metaphor	63%	12	12	36%	19	7	40%	19	9
3 - Personification	86%	12	17	40%	19	9	60%	19	11
B. Perceptual images.	63%	152	96	46%	152	68	36%	152	56
C. Theme.	52%	38	20	50%	38	19	34%	38	13
READING									
A. Vocabulary	47%	95	40	33%	95	33	25%	95	24
B. Comprehension	33%	38	13	28%	38	11	23%	38	9

¹ The table shows the number of errors made in each test and their equivalents in percentages.

Table IV. Distribution Of Percentage Errors Of Each Group In Grades IX - XI Inclusive.

	Test I Percentage of Errors	Test II Percentage of Errors	Test III Percentage of Errors	Decrease of Errors by Percentage
ANALYSIS OF POETRY				
A. Figures of Speech				
1 - Simile				
FRESHMEN	38 %	77 %	27 %	61 %
SOPHOMORES	60 %	40 %	20 %	40 %
JUNIORS	84 %	63 %	36 %	48 %
2 - Metaphor				
FRESHMEN	66 %	66 %	33 %	33 %
SOPHOMORES	50 %	40 %	20 %	30 %
JUNIORS	63 %	40 %	60 %	3 %
3 - Personification				
FRESHMEN	50 %	44 %	11 %	39 %
SOPHOMORES	60 %	70 %	30 %	30 %
JUNIORS	86 %	40 %	60 %	26 %

Table IV^A Distribution of Percentage Errors of Each Group in Grades IX - XI Inclusive

	Test I Percentage of Errors	Test II Percentage of Errors	Test III Percentage of Errors	Decrease of Errors by Percentage
B- Perceptual Images				
FRESHMEN	48 %	42 %	36 %	12 %
SOPHOMORES	60 %	60 %	24 %	36 %
JUNIORS	63 %	45 %	36 %	27 %
C- Theme				
FRESHMEN	55 %	53 %	30 %	25 %
SOPHOMORES	50 %	60 %	48 %	2 %
JUNIORS	52 %	50 %	38 %	14 %
READING:				
A -Vocabulary				
FRESHMAN	82 %	83 %	17 %	65 %
SOPHOMORES	50 %	25 %	16 %	34 %
JUNIORS	47 %	33 %	25 %	22 %

Table IVB Distribution Of Percentage Errors Of Each Group In Grades IX - XI Inclusive

	Test I Percentage of Errors	Test II Percentage of Errors	Test III Percentage of Errors	Decrease of Errors by Percent- age
B- Comprehension FRESHMEN	83 %	27 %	14 %	69 %
SOPHOMORES	40 %	26 %	30 %	10 %
JUNIORS	33 %	28 %	23 %	10 %

Table IV shows a slight but steady decrease in percentage errors in each group for the three achievement tests given. Some tests show a slight loss. The trend, however, in the experimental groups nine and ten show that a more enriched course in poetry teaching and the application of techniques by the combined method did make for more favorable attitudes in the students of the Columbus Colored High School.

CHAPTER IV

EVALUATION OF DATA

In her attempt to appraise the units on teaching poetry for creating favorable attitudes in students toward poetry, the investigator makes no extravagant claims. For attitudes may or may not develop over night, to speak figuratively. The impact with which the forces of learning bear upon students' minds determines their acceptance or rejection of an idea. Attitudes have been defined as a tendency to react, even though the reaction does not actually take place. There must always be a desire to do something, a feeling of readiness to react in a given way, which may precede overt action, and in some cases be so inhibited that no overt action takes place.

If this instructor has so much as caused a student to want to read a poem, or to go out on his own to choose a poem to read, or to discuss with his instructor a poem that he himself read on his own initiative, then that instructor feels the units she taught did some good.

The chief importance of attitudes lies in their strong influence on behavior, that is overt action, and the kind of satisfaction and values the student chooses. Aside

from the figures resulting from the objective tests - and figures at best are paltry measures of attitude - which definitely showed a decrease in difficulties encountered in reading and comprehending of poetry, the students in the Columbus Colored High School who were subjected to the experiment in poetry, manifested a finer spirit of cooperation in the presentation of the poetry units. Stauffer¹ says there are four methods for developing attitudes:

"The most frequent method is through assimilation from the environment. The second method of acquiring attitudes arises from the emotional effects of certain kinds of experiences. In general, if one has satisfying experiences in a particular connection, he develops an attitude favorable to some content or aspect of that experience, while if he has had an unsatisfying effect, his attitude may become antagonistic.

The third method of developing favorable attitudes is through traumatic experiences, that is, experiences which have had deep emotional effect.

The fourth method is through direct intellectual processes. In some cases when we see the implications of particular behavior, when we analyze the nature of a

¹
Donald Stauffer. "Poetry As Symbolic Thinking."
Saturday Review of Literature. (March 22, 1949), 9.

particular object or process. In some cases when we see the implications of particular behavior, when we analyze the nature of a particular object or process, we are led to develop an attitude favorable or unfavorable to it from the knowledge which we gain from the intellectual analysis."

The investigator feels that methods two and four outlined by Stauffer were fully exemplified in the combined method used by her in developing the poetry units, and that her students with a few exceptions will continue their reading of poetry.

CONCLUSION

- I Results from the teacher - made achievement tests indicate there were more favorable attitudes manifested for poetry by the freshmen and sophomores than were shown by the control group, considering such variable factors as age levels and grade.
- II There is, also, recognition of the fact that "achievement" and "appreciation" are not synonymous terms; and that appreciation can not be measured directly in terms of achievement, for appreciation is an "intangible" and can only be indicated.
- III An indirect measure of appreciation in this study is based on interest manifested by the students through understanding of the elements of poetry, and a discovery of poetry as an expression of life as lived by the students themselves. The grade-marks submitted measure that interest.

RECOMMENDATIONS

As a result of this study the researcher recommends the following:

1. That motivation of student reading of poetry follow techniques discussed in this study.

2. That students be exposed to a wide variety of poetry and be encouraged to do supplementary reading with as little supervision from the instructor as possible.

APPENDICES

Poetry Achievement Test I

(Designed by the investigator)

- I Identify figures of speech: metaphor: simile: and/or personification in the following examples.

EXAMPLE A:

Helen, thy beauty is to me
 Like those Nicaean barks of yore,
 That gently, o'er a perfumed sea,
 The weary, wayward wanderer bore
 To his own native shore.

EXAMPLE B:

I heard the trailing garments of the Night
 Sweep through her marble halls !
 I saw her sable skirts all fringed with light
 From the celestial walls !

EXAMPLE C:

And such wert thou; look how the father's
 face
 Lives in his issue, even so the race
 Of Shakespeare's mind and manners rightly
 shines
 In his well turned and true filled lines,
 In each of which he seems to shake a lance,
 As brandished at the eyes of ignorance.
 Sweet Swan of Avon ! what a sight it were
 To see thee in our waters yet appear, ----

Test I continued:

II Perceptual Images: Identify by means of a check the senses the poet has appealed to in the following examples:

EXAMPLE A:

The vast fireplace, full of clear flame, cast an intense heat against the backs of the row on the right of the table. Three spits were revolving, laden with chickens, pigeons, and legs of mutton; and a delectable odor of roast meat, and of gravy dripping from the browned skin, came from the heart, stirred the guests to merriment, and made their mouths water.

sight
 sound
 touch
 temperature
 taste
 smell
 muscle

EXAMPLE B:

Spring comes earliest in flower-shops,
 Bringing windows riotous with bloom --
 Pink and yellow, white and blue, blossoms
 calling you !
 And beyond the door you whiff the moist
 warm sweet odor
 Of Nature in her workshop.

sight
 sound
 touch
 temperature
 taste
 smell
 muscle

Test I continued:

III Find and state the theme in each of the following exercises.

EXAMPLE A:

Unfathomable Sea ! whose waves are years,
 Ocean of Time, whose waters of deep woe
 Are brackish with the salt of human tears !
 Thou shoreless flood, which in thy ebb and flow
 Claspest the limits of mortality,
 And sick of prey, yet howling on for more,
 Vomitest thy wrecks on its inhospitable shore;
 Who shall put forth on thee,
 Unfathomable Sea ?

EXAMPLE B:

I feel a poem in my heart to-night,
 A still thing growing, ---
 As if the darkness to the outer light
 A song were sung:
 A something strangely vague, and sweet, and sad,
 Fair, fragile, slender;
 Not tearful, yet not daring to be glad,
 And oh, so tender!

It may not reach the outer world at all,
 Despite its growing;
 Upon a poem-bud such cold winds fall
 To blight its blowing,
 But, oh, whatever may the thing betide,
 Free life or fetter,
 My heart, just to have held it till it died,
 Will be the better !

Test I continued:

IV Find the correct word from the list given that will match each underlined word in the paragraphs that follow:

EXAMPLE A:

Tall, somber, grim, against the morning sky
 They rise, scarce touched by melancholy as,
 Which stir the fadeless foliage dreamfully,
 As if from realms of mystical despairs.

EXAMPLE B:

Tall, somber, grim, they stand with dusty gleams
 Brightening to gold within the woodland's core,
 Beneath the gracious noontides tranquil beams, -
 But the weird winds of morning sigh no more.

dull
 sad
 green leaves
 peaceful
 hidden secret

Test I continued:

V Comprehension - How well you understand what you have read. Identify by means of a check the correct answer; for the paragraph that follows:

EXAMPLE A:

The trees, like great jade elephants
 Chained, stamp and shake beneath the gad flies of the
 breeze;
 The trees lunge and plunge, unruly elephants.

true
 far - fetched
 mixed

EXAMPLE B:

I am alone in the room
 The evening stretches before me
 Like a road all delicate gloom
 Till it reaches the midnight's gate.

true
 far-fetched
 mixed

Poetry Achievement Test II

(Designed by the investigator)

- I Identify figures of speech: metaphor: simile: and/or personification in the following examples.

EXAMPLE A:

Each colour lay like a little pool
On the polished cedar wood;
Clear and pale and ivory-cool
Or dark as solitude.

EXAMPLE B:

I dream of a purple creature
Which is not as kine are now;
And resembles cattle only
As Cowper resembles a cow.

EXAMPLE C:

The fog comes on little cat feet.
It sits looking over harbor and city
on silent haunches and then moves on.

Test II continued:

II Perceptual Images: Identify by means of a check the senses the poet has appealed to in the following examples:

EXAMPLE A:

Is there anybody there?' said the Traveller,
Knocking on the moonlit door;
And his horse in the silence champed the grasses
Of the forest's ferny floor;
And a bird flew up out of a turret,
Above the Traveller's head:

sight
sound
touch
temperature
smell
taste
muscle

EXAMPLE B:

Why does the sea moan evermore ?
Shut out from heaven it makes the moan,
It frets against the boundary shore:
All earth's full rivers cannot fill
The sea, that drinking thirsteth still.

sight
sound
touch
temperature
smell
taste
muscle

EXAMPLE C:

Lights in the air like burning stars were hurled,
Dogs howled, heaven muttered, and the tempest blew,
The red half-moon peeped from behind a cloud
As if in dread the amazing scene to view.
The mournful trees that in the garden stood
Bent to the tempest as it rushed along.

sight
sound
touch
temperature
smell
taste
muscle

Test II continued:

III Find and state the theme in each of the following exercises:

EXAMPLE A:

Time has no flight -- 'tis we who speed along;
 The days and nights are but the same as when
 The earth awoke with the first rush of song,
 And felt the swiftly passing feet of men.

EXAMPLE B:

No one could tell me where my Soul might be.
 I searched for God, but God eluded me.
 I sought my Brother out, and found all three.

IV Comprehension - How well you understand what you have read. Identify by means of a check the correct answer for the paragraph that follows:

EXAMPLE A:

The little bird sits at his door in the sun
 Atilt like a blossom among the leaves.

true
 far - fetched
 mixed

EXAMPLE B:

The strong arm of law is marching through the land
 breathing fire and sword.

true
 far-fetched
 mixed

Test II continued:

V Vocabulary: Find the correct word from the list given that will match each underlined word in the paragraphs that follow.

EXAMPLE A:

God is at the anvil, beating out the sun;
Where the molten metal spills,
At his forge among the hills
He has hammered out the glory of a day that's done.

EXAMPLE B:

God is at the anvil, welding golden bars;
In the scarlet - streaming flame
He is fashioning a frame
For the shimmering silver beauty of the evening stars.

shop
purple
heavy iron
red
glowing
flickering
fire pan

Poetry Achievement Test III
 (Designed by the investigator)

- I Identify figures of speech: metaphor: simile and/or personification in the following exercises.

EXAMPLE A:

It is not growing like a tree
 In bulk, doth make Man better be
 Or standing long an oak, three hundred years,
 To fall a log at last, dry, bold, and sore;

EXAMPLE B:

The tide, moving the night's
 Vastness with lonely voices,
 Turns, the deep dar-shining
 Pacific leans on the land,
 Feeling his cold strength
 To the outmost margins: you Night will resume
 The stars in your time.

EXAMPLE C:

The ebb slips from the rock, the sunken
 Tide-rocks lift streaming shoulders
 Out of the slack, the slow west
 Sombering its torch; a ship's light
 Shows faintly, far out,
 Over the weight of the prone ocean
 On the low cloud.

II Perceptual Images: Identify by means of a check the senses the poet has appealed to in the following examples.

EXAMPLE A:

The ship began to dip into the southwest swell, and the softly luminous sky of low latitudes took on a harder sheen from day to day above their heads: it arched high above the ship, vibrating and pale, like an immense dome of steel, resonant with the deep voice of freshening gales. The sunshine bleamed cold on the white curls of black waves. Before the strong breath of westerly squalls the ship, with reduced sail, lay slowly over, obstinate and yielding.

sight
sound
touch
temperature
smell
taste
muscle

EXAMPLE B:

From Java, Sumatr, and old Cathay,
Another ship is home to-day.
Now in the heat of the noonday sun
They are unloading cinnamon.
And even here in Town House Square
The pungent fragrance fills the air ...
Oh, nothing is quite so exciting to me
As a ship just home from the China See.

sight
sound
touch
temperature
smell
taste
muscle

Test III continued:

III Find and state the theme in each of the following exercises:

EXAMPLE A:

A faithful friend is a strong defense;
 And he that hath found him hath found a treasure,
 There is nothing that can be taken in exchange for a
 faithful friend;
 And his excellency is beyond price.

EXAMPLE B:

Crabbed Age and Youth
 Cannot live together:
 Youth is full of pleasance,
 Age is full of care;
 Youth like summer morn,
 Age like winter weather,
 Youth like summer brave,
 Age like winter bare;

IV Vocabulary: Find the correct word from the list given that will match each underlined word in the paragraphs.

EXAMPLE A:

The blacktail held his tawny marble pose,
 With every supple muscle set to spring,
 Nosing the tainted air - his slender limbs
 An sinews like corded copper quivering.

EXAMPLE B:

Ponderous the minutes, while his smoldering eyes
 Went burning over me, and searching mine;
 His heart ticked off each moment as he stood
 Waiting an ominous word, a cound, a sigh.

muscles
 spotted
 speckled
 large
 warning

Test III continued:

V Comprehension: How well you understand what you have read. Identify by means of a check the correct answer for the paragraphs that follow.

EXAMPLE A:

Crown him with many crowns,	true
The Lamb upon his throne!	far-fetched
Hark how the heavenly anthem	mixed
drowns	
All music but its own!	

EXAMPLE B:

The rain, they say, is a mouse-gray horse
 That is shod with a silver shoe;
 The sound of his hoofs can be heard on the roofs
 As he gallops the whole night through.

true
 far-fetched
 mixed

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