

AN INVESTIGATION AT THE GRADE FOUR LEVEL
INTO THE EFFECTS OF PEER-LED DISCUSSION ON
THE INTERPRETATION OF POETRY

by
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Abstract

This study examined the impact of peer-led group discussions on the interpretation of erudite works of poetry by students at the grade four level. Over a three month period from April to June, 1993, fifteen students from a small rural school read and responded to poems in double-entry response journals and in small, peer-led discussion groups. The essence of this study was to examine: (1) students' construction of meaning as shown in their responses to the poems they read and discussed in a social context; (2) the independent transfer effects that occurred after involving students in the social construction of meaning; and (3) the impact of social collaboration on students' attitudes toward and concepts about poetry. Data from this study provided information on : (1) the power of children's conversation; and (2) the use of talk to clarify thinking and extend learning.

In addition, this study augmented our theoretical understanding of responses to reading confirming that: (1) meaning is socially constructed; and (2) ideas developed in peer-led discussions transferred from a social to a personal context. The results also inform teachers and curriculum developers. The results extend pedagogical knowledge regarding how to: (1) nurture children's insights into poetry; (2) guide student's conversations; (3) foster in-depth discussion (what to share and how to share it); (4) move to the periphery of classroom discussion; and (5) use response journals.

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CHAPTER 1

Nature of the Study

Students often have negative attitudes towards reading poetry (Graves, 1992; Heard, 1989; Kupiter & Wilson, 1993; McClure, 1993, 1995) but current instructional trends support forming student response groups and having students discover the meaning of poems through talk (Dias, 1992; Langer, 1992, 1995; Nugent & Nugent, 1984; McClure, 1993, 1995). While providing poetry response groups may counter negative student attitudes, many teachers are concerned, however, that students will not learn if peer-led dialogue is the sole instructional approach. Willinsky (1993) for example, questions the ability of students to sustain focus on authentic, constructive responses. But others (Dias, 1992; Langer, 1994; Nugent & Nugent, 1984) have developed ways to evaluate the quality of responses.

Classrooms are diverse. Students have different achievement levels. Teachers must meet the needs of all children in an inclusive classroom setting while facilitating ongoing, meaningful literacy development. Grouping different students together according to achievement levels in poetry response circles is one way to meet these varying demands.

This study is an attempt to contribute to the body of information that surrounds the pedagogy of reading and responding to poetry and follows the instructional framework outlined by Langer (1994) with procedures set forth by both Nugent and Nugent (1984) and Dias (1992). These authors as well as others (Eeds & Wells, 1989; Gillis, 1990; Langer,

1990, 1992; Strickland, Dillon, Gunkhouser, Glick & Rogers, 1989; Watson, Baardman, Straw & Sadowy, 1992) advocate the use of oral discourse for enhancing responses to literature. According to these scholars, it is essential to promote dialogue while maintaining substantive engagement (Nystrand & Gamoran, 1991). An instructional stance of this nature closely allies with Vygotsky's (1978) theory that states that all knowledge is socially and culturally constructed. The value of talk is also an inherent component of social constructivist theory (McCarthy & Raphael, 1992; Straw, 1990).

Reader response theory provides a rich source of information regarding responding to literary text. The writings of Louise Rosenblatt (1968, 1982, 1985a, 1985b) are seminal. She proposed that reading is a highly dynamic and personal transactional process wherein meaning is created as a result of the interaction between the reader and the text. Meaning is not contained solely with the text. This position, wherein meaning is solely text based, has been adopted by proponents of New Critical literary theory. Further contributors to readers response theory that oppose New Critical theory are David Bleich (1975, 1978, 1985), Wolfgang Iser (1978) and Stanley Fish (1980). Bleich states that literature is a symbolic object void of autonomy. All literary texts create opportunities for interpretation and discussion from which emerge a set of standards that are neither right nor wrong, but, are established as knowledge when community consensus is negotiated. Iser contends that a literary work can not be reduced to a tangible object from which meaning can be systematically extracted. Fish adds another dimension to reader response theory by suggesting that all authentic personal

responses to literature are steeped in the social-cultural roots of the reader's personal knowledge and experiences and that authentic responses emanate from the reader's interpretative community.

These theories support current thinking regarding the assumptions underlying reading comprehension and literary theory. This merger of comprehension and literary theory, termed the actualization contract (Bogdan & Straw, 1990; Straw & Bogdan, 1993), proposes that readers seek to develop their knowledge and understanding of the text through collaborative interpretations within their own communities. The actualization contract emphasizes collaboration within a community of readers in order to facilitate the acceptance and understanding of a variety of literary interpretations (Armstrong, 1992). Fish (1980, 1989) also supports the notion of interpretive communities. While Bleich (1975, 1978) emphasizes the role of personal emotions as they relate to subjective criticism, Iser (1978, 1980) believes readers fill in the gaps in the story from personal knowledge and experiences. Rosenblatt (1978, 1985) postulates that personal experiences and textual information mesh to create a dynamic living entity. Cox (1992) supports these theories but maintains there is a missing voice. These missing voices are the voices of actual readers in their educational contexts (Golden, 1992; Straw, Craven, Sadowy & Baardman, 1993; Watson, Baardman, Straw & Sadowy, 1992 ; Willinsky, 1993; Zapp, Straw, Baardman & Sadowy, 1993).

Each individual possesses a unique mentality and as well has participated in distinct social-cultural experiences. Classrooms too, are complex social entities. In terms of learning and cooperative

development, the multifaceted characteristic of the instructional context is addressed by Vygotsky (1978). Three tenets inherent in Vygotsky's theory are salient. First, individual interpersonal encounters impact the development of higher mental functions. Second, human cognitive development is associated with both intra- and interpsychological processes, and third, each individual has a zone of proximal development that reflects his or her current cognitive state as well as his or her potential range of cognitive development. Both Vygotsky's views on the development of higher mental functions and current literary theory support the value of establishing a classroom community in which students are invited to express their personal responses to the poems they read in order to create meaning.

Scope of the Study

The primary purpose of this study was to add to the existing body of knowledge regarding readers responding to literature. The specific parameters of this study focused on responses made to erudite poetry by young students as they both orally discussed and individually recorded their interpretations of the poems they were reading over the course of three months. The work of Dias (1985, 1990, 1992), Nugent and Nugent (1984) and Langer (1992, 1994, 1995) served as the basis for investigating data regarding: (1) oral responses generated during peer-led discussions and (2) responses written in pre- and post-discussion journal entries. Two additional features were included in this study. The first concerned the notion of transfer. This part of the research examined the effect on poetry responses made by involving participants

of the interpretative community in independent interpretations. Langer's envisionments (1992) and the taxonomy outlined by Jeroski, Brownlie and Kaser (1990) served as two guidelines for analyzing individual response data. The other involved an examination of the impact of the interpretative community on student's individual self-proclaimed attitudes and concepts toward poetry. Information to analyze this portion of the data was drawn from student interviews patterned after Heard (1989).

The intervention. Patrick Dias (1985, 1987, 1990, 1992) presented a multi-step instructional procedure that detailed research with adolescents as they read and responded to poetry. His research consisted of two phases: an instructional and an evaluation phase. The instructional plan proposed by Dias outlined an eleven step procedure that provided direction for: (1) the formation of discussion groups; (2) the organization and responsibilities of each student within these groups; and (3) the role of the instructor.

Dias (1985) based his pedagogical procedure on four tenets. (1) Talk is a valuable means of articulating and developing personal responses. (2) Collaborative verbal exchanges within small groups enable individuals to refine and clarify their responses while facilitating confirmation on the relevance of personal literary experience. (3) Meaning is a dynamic entity that shifts with newer readings and the contributions of other readers, and (4) instructors must withdraw from the forefront of classroom activity and empower students by placing the responsibility for meaning creation in their hands.

Evaluation. The second phase of Dias research outlined an evaluation procedure in which individual students in private situations were audio-taped as they read and responded to poetry. Dias termed these self-report think-aloud recordings *Respond Aloud Protocols* and used them to develop an hierarchical template to classify poetry responses (Dias & Hayhoe, 1988).

Dias's evaluation procedure, however, was not used in the present investigation. Since an important aspect of the current study related to the value of peer-led verbal exchange as a way of creating meaning, it was deemed essential that the evaluation of the resulting interpretations should reflect the dynamics of the response community. While Dias's notion of using audiotapes to record the student's ongoing interpretations was retained for this investigation, the analyses of verbal exchanges was patterned after the work of Langer (1992, 1995).

Langer espouses the term *envisionments* to describe the behavior that characterizes the reading and interpretative act. These envisionments, which entail the ways an individual understands the literary work, are comprised of four stances: (1) being out and stepping into an envisionment; (2) being in and moving through an envisionment; (3) stepping out and rethinking what one knows; and (4) stepping out and objectifying the experience. Langer (1995) states that these stances are not linear processes that follow in specific sequence as a reader moves through the text. Rather these stances are recursive in that all interpretations tend to flow back and forth across the four stances. Langer does, however, comment on conditions that signify the adoption of a specific stance. The first stance, *being out and stepping*

into is characteristic of initial readings. In addition, when the language, format or concepts encountered are beyond the realm of readers, they revert to stepping into the envisionment in an attempt to develop personal understanding. According to Langer, the most frequently adopted stance is the second, *being in and moving through*. The second stance denotes the process of actively constructing meaning. The third stance, *stepping back and rethinking what one knows*, signals a shift in perceptions as readers connect the text world with their personal experiences. The fourth stance, *objectifying the experience*, represents the reader's analytical expression as he or she relates in an objective manner to the new ideas generated by the interpretations.

Langer (1992, 1995) stated that envisionments are created not only during the reading of text but also during the written and oral discussion of text. This notion supports the use of written responses that are an integral part of the instructional procedure instituted in this study. Nugent and Nugent (1984) provided the following format.

Nugent and Nugent (1984) incorporated journal writing with oral discussion as a means of enabling college students to understand the poems that were presented. Journal entries were used as a vehicle, initially to facilitate talking, and later to consolidate interpretations. These double-entry journals were considered equally important in the process of making sense of poetry. For their first entry, students were encouraged to include first impressions, poignant words or phrases as well as any images conjured up during their initial readings. The second journal entry revealed insights and interpretations that were obtained following the small group discussion. Nugent and Nugent

reported that collaboration through small group discussions, coupled with pre- and post-discussion journal writing, served to enhance poetry interpretations.

Independent response measures. An important question is whether or not dialogue within the classroom community has an impact later when individual students attempt to make sense of poems independently. In addition to providing response groups and double-entry journals to measure the effect of peer-led dialogue on the interpretation of poetry, students in this study were also required to respond to poetry independently, before, midway through, and after the intervention. The responses were first analyzed according to criteria developed by Jeroski, Brownlie and Kaser (1990). Jeroski and her colleagues used four descriptors to evaluate the independent responses of the grade four subjects in their study: powerful, competent, partial and undeveloped. Following this analysis the same data were assessed using Langer's four envisionments. Thus the Jeroski, Brownlie and Kaser (1990) criteria as well as Langer's envisionments (1992) were used to evaluate the independent poetry responses in this study.

Attitudes and concepts. Finally the questions of attitudes toward poetry and the concepts students possess regarding what constitutes a poem are addressed. In order to engage her students in reading and writing poetry, Heard (1989) developed a set of interview questions that she routinely posed to students from all grade levels in her study. While Heard's intentions were motivational, her queries form the basis for the pre- and post-intervention interview questions used in this study to measure attitudes toward and concepts about poetry.

Summary. This chart summarizes the steps that were followed in obtaining and analyzing data for this study.

Table 1. Summary of Steps in the Intervention.

Data Collection	Data Source	Type of Analysis
pre-intervention interviews	audio-taped, transcribed responses	repeated searches through the data to determine self-reported attitudes and concepts about poetry
pre-intervention independent response measure	individual responses generated for two poems	responses are evaluated according to Jeroski, Brownlie, Kaser(1990) and Langer's (1992, 1995) envisionments
reading and responding to ten poems	audio-taped, transcribed oral discussions and independent pre- and post-discussion journal entries	contributions to oral discourse and written responses analyzed according to Langer's (1992, 1995) envisionments
mid-intervention independent response measure	individual responses generated for two poems	responses are evaluated according to Jeroski, Brownlie, Kaser(1990) and Langer's (1992, 1995) envisionments
reading and responding to ten more poems	audio-taped , transcribed oral discussions and independent pre- and post-discussion journal entries	contributions to oral discourse and written responses analyzed according to Langer (1992, 1995)
post-intervention independent response measure	individual responses generated for two poems	responses are evaluated according to Jeroski, Brownlie, Kaser(1990) and Langer's (1992, 1995) envisionment
post-intervention interviews	audio-taped, transcribed responses	self-reported attitudes and concepts about poetry

Statement of the Problem

The question is whether the responses generated for the interpretation of erudite works of poetry are enhanced through engaging a community of learners in oral discourse when these learners are in the early years of their educational experience. The theory of learning and development presented by Vygotsky (Kozulin, 1990; Jacob, 1992; Van der Veer & Valsiner, 1991) offers encouragement for the inclusion of oral discourse to facilitate interpretative consensus for literary works. These theorists postulate, moreover, that face-to face interactions have an intrapsychological impact and influence inner mental functions. As well, reading response theories support making provisions for individual readers to make sense of their poetry encounters. To support these theories, the voices of real readers need to be observed and documented as they transact with the poems they read. Opportunities for independent responses also need to be provided to determine whether oral discourse results in the transfer of higher mental functions from a social to a personal context.

Specific Research Questions

This study, therefore, investigated three aspects of the dynamics of readers responding to poetry. Initially, the response patterns that evolved as students responded to poems through both oral and written discourse were examined. The specific questions for research were:

1. What patterns of responses to poetry were made by grade four students?

2. Did these response patterns remain stable, or was there some evidence of variability? If there was variability, were the response patterns commensurate with the categorizations presented by Langer (1992, 1995)?
3. What effect did the oral discussions have on the personal construction of meaning as shown in the comparison between pre- and post-discussion journal entries?

A second set of questions posed in this study looked at the effect that creating interpretations from within a collaborative group may have had on individual interpretations made by students when the interpretation task was a private assignment. The specific questions that addressed this component were:

4. How did students respond to poetry as an independent classroom activity?
5. Did independent response patterns change after participation in small group peer-led discussions and journal writing?
6. If there were changes, would these changes be different for high, average and low achieving students?

The final set of questions addressed the effects that responding to poetry might have had on the attitudes and concepts of the individual students who were part of the interpretive community. The specific questions for this component were:

7. What prevailing initial attitudes and concepts did students possess regarding poetry?
8. Were these attitudes and understandings impacted by the

implementation of an instructional procedure that involved small group peer-led discussions and journal response writing?

9. If there were changes in individual attitudes and concepts, would there be a marked difference in the changes between high, average and low achieving students?

Significance of the Study

This study documented the implementation of an instructional procedure to enhance student responses to poetry adapted from the work of Dias (1992), Nugent and Nugent (1984) and Langer (1992). This pedagogical intervention incorporated the actualization model of reading wherein readers come to an interpretation of their reading experience through interactive communication with other members of their learning community.

Findings from this study will add to our existing knowledge regarding responses to reading. Two knowledge areas within the realm of reader response will be augmented. One relates to the nature of responses generated through poetry reading, the other to the subjects. Students in this study were generally younger than the participants in most other studies that have contributed to reader response theory. Findings will augment what we already know about: (1) the power of children's conversation; and (2) the use of talk to clarify thinking and extend learning (Cullinan, 1995). A further question is, as Vygotsky suggests, whether the face-to-face interpsychological discussions facilitate intrapsychological development.

In addition to augmenting our theoretical understanding of responses to reading, this study will aid teachers and curriculum developers. Results will extend our pedagogical knowledge regarding how to: (1) nurture children's insights into poetry; (2) guide student's conversations; (3) foster in-depth discussion (what to share and how to share it); (4) move to the periphery of classroom discussion; and (5) use response journals.

Definition of Terms

Definitions presented in this section have been placed in three sections. The first section lists terms that pertain to the study and reading response in general. The second section lists terms specifically ascribed to evaluating poetry responses. The third section presents the categories used to analyze interview responses.

General Terms

Appropriation: According to Jacob (1992), appropriation is the act whereby the learner assumes ownership for the phenomena that is in existence within a group's environment. Ownership can relate to what is being learned as well as socio-cultural artifacts and personal behaviors. Individuals do not re-invent language or script. These artifacts are appropriated through mediated activities. Learning behaviors are appropriated in both adult-peer or peer-led instruction.

Double-Entry Journal: A double-entry journal is a literary response journal divided into two sections wherein pre- and post-discussion interpretations are recorded (Nugent & Nugent, 1984).

Envisionments: Langer (1992, 1995) defines envisionments as dynamic sets of related ideas, images, questions, disagreements, anticipations, arguments and hunches that fill the mind during every reading, writing and speaking experience relating to literary text.

Interpretations of Literary Work: In Rosenblatt's (1978) transactional theory, interpretations are the result of reflections made on responses to the poem that readers create during the reading situation (Karolides, 1992; Rosenblatt, 1978).

Interpretative Communities: The social environment in which literary texts are written, read and interpreted constitute the interpretative communities of that work (Fish, 1980, 1989).

Interpretative Strategies: According to Fish (1980), interpretative strategies are the writing conventions used by authors to convey their literary message. Included in these conventions are format, words and literary techniques.

Intersubjectivity: Jacob (1992) used this term to describe the way language is the medium used in teaching-learning situations to establish commonality of the situation under discussion.

Oral Discourse: Oral discourse refers to verbal discussion, the talking about a literary work.

Reader Response Model: In Rosenblatt's transactional theory the reader response model consists of *evocation*, *reflection* and *evaluation*. Evocation happens when the reader surrenders to the literary encounter as a *lived through* experience. During reflection the reader broadens the evocation, examining alternative perspectives based on other points of view suggested by the text, by other readers or by comparison with other works. The reader then evaluates this experience according to his or her personal context(Karolides, 1992; Rosenblatt, 1978).

Real Readers: The reference to real readers pertains to actual case studies - individual readers who are engaging in the act of reading (Cox, 1992).

Response Journals: Response journals are a collection of written discourse in which the entries respond to and reflect upon literary works.

Scaffolded Instruction: Scaffolded instruction is an instructional model which describes learning assistance that is adjusted to the learner's potential development. In this model instructional support is gradually withdrawn from the learner across successive engagements. Thus progressively more autonomy is assumed by the learner (Vygotsky, 1978).

Situation Definition: Situation Definition defines the way in which interactants in a teaching-learning event define and view the situation. Learning can effectively ensue only if teachers and learners hold similar definitions of the situation (Jacob, 1992; Wertsch, 1985).

Stance: The four options or relationships available to individuals as they interpret literary text (Langer, 1992, 1995).

Written Discourse: Written discourse is a discussion of a literary work through the use of script.

Zone of Proximal Development: The zone of proximal development is the distance between a child's actual developmental level as determined by independent problem solving and his or her potential development level as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978).

Terms Used to Analyze Poetry Responses

Two taxonomies were used in the present investigation: 1) Langer's (1992, 1995) protocol and 2) the template presented by Jeroski, Brownlie and Kaser (1990).

Langer's Four Envisionments:

1. Being Out and Stepping Into an Envisionment: In this stance readers attempt to make contacts with the world of the text by using prior knowledge, experiences and surface features of the text to identify essential elements (for example: genre, content, structure, language) in

order to begin to construct an envisionment.

2. Being In and Moving Through an Envisionment: In this stance readers are immersed in their understandings, using their previously constructed envisionment, prior knowledge and the text itself to further their creation of meaning. As they read more, meaning making moves along with the text; readers are caught up in the narrative of the story or are carried along by the argument of an informative text.

3. Stepping Back and Rethinking What One Knows: In this stance readers use their envisionments of the text to reflect on their own previous knowledge or understandings. Rather than prior knowledge informing their envisionments, as in the other stances, in this case readers use their envisionments of the text to rethink their prior knowledge.

4. Stepping Out and Objectifying the Experience: In this stance readers distance themselves from their envisionments, reflecting on and reacting to the content, to the text, or to the reading experience itself.

Jeroski, Brownlie and Kaser's Taxonomy:

1. Undeveloped Response: The first hierarchical category used to describe a response to a poem where the response is inconsistent or illogical. Broad general statements made about the poem are often unqualified. When text references are used, they are inappropriate and ungrounded.

2. Partial Response: The second hierarchical category used to describe a response to a poem that contains some inconsistencies in that

a limited reference to text features and personal experiences are included. These references tend to be global and non-specific.

3. Competent Response: A competent response is a designated description attributed to the second highest level in a hierarchical protocol. A competent response includes the integration of personal experiences with references from the text.

4. Powerful Response: The most sophisticated level of response in a hierarchical classification system that is used to define a response to a poem that is personalized and thoughtful. This response integrates previous personal experiences with specific text references.

Terms Used to Analyze Interview Responses Regarding Attitude

The following template was devised to analyze the self-reported attitudes towards reading and responding to poetry.

Confused: The term confused was used to describe an attitude that embodied the inability to articulate personal views and appeared incognizant of poetry as a genre.

Ambivalent: Ambivalent was used to describe an uncaring attitude. The consistent use of the phrase *I don't know* suggests an ambivalent attitude.

Resistant: Negative describes an attitude in which the behavior of the student suggests distaste and a desire not to participate.

Accepting: The term Positive denotes a willingness to engage in poetry reading.

Enthusiastic: Enthusiastic describes an attitude of apparent eagerness to participate in and enjoyment of the exploration of poetry.

Chapter II

Review of the Literature

The theoretical background for this study is drawn from two major areas. One area includes the empirical theories underpinning readers responding to text. These theories, termed reading response theories, stem from the work of four literature-oriented theorists. The main tenets of their work are highlighted and then linked together to synthesize theoretical perspectives. The second theoretical framework upon which this study is based is a theory of learning and development. This theory, rooted within a socio-cultural context, is based on the work of Vygotsky, an early twentieth century Russian psychologist and educator whose work surfaced during the 1970's, 1980's and 90's. The ideas in Vygotsky's theory form the basis for the social constructivist theory of learning and cognitive development.

According to Straw, Craven, Sadowy and Baardman (1993) there have been no systematic studies that suggest how elementary teachers should go about teaching poetry. Dias (1979) engaged students in responding to poetry in small collaborative groups, finding that the provision of such groups facilitated open and confident sense-making. Craven, as reported in an article by Straw, Craven, Sadowy and Baardman (1993), employed an instructional treatment modeled loosely on suggestions made by Dias (1987). Findings from her study support the value of: (1) collaborative learning. (2) The power of dialoguing; and (3) the role of interpretative communities.

In a recent study (Zapp, Straw, Baardman & Sadowy, 1992), collaborative groups were instituted with first-grade students to elicit

undirected story responses. Compared to the responses of a teacher-led group, the responses of the students in the small group collaborative settings were more interpretative.

These studies suggest that collaborative learning methods are an effective approach to employ when interpreting poetry. A collaborative approach modeled after Dias and Hayhoe (1988) was therefore employed in this current research.

Response Theory

Theoretical stances that are clustered under the label of Reading Response enjoy the commonality of rejecting Formalist and New Criticism philosophies that assume that meaning resides solely in the text in favor of focussing on the reader as an active player in creating meaning (Hansson, 1992). Suleiman (1980) outlines the views of several theorists who oppose the concept of literary study which maintains that the meaning of a work is centered in the text. These theorists recognize the contributions of historical, cultural, ideological or psychoanalytical contexts that readers use in making sense of what they read. Three reading response theorists, as highlighted in Suleiman(1980), are: Stanley Fish, David Bleich and Wolfgang Iser. In addition, the postulations of Louise Rosenblatt, another renowned reader response theorists (Hansson, 1992) is addressed.

Interpretative Communities

Fish (1980) proposed the notion of *interpretative communities* based on the view that authors create literary works from within the

context of their communities. Author's ideas emanate from both their personal experiences and the knowledge they have of the world. The forms authors use and the methods they employ in constructing text evolve from the institutions inherent in the cultural environments which surround them. The authoring characteristics imbued in every literary text exemplify the writer's socio-cultural environment. The writing conveys a message that is representative of the author's interpretative community.

Just as the act of writing a literary text is a manifestation of specific socio-cultural perspectives, so too is the act of reading. When a reader engages a text, that individual also employs interpretative strategies; strategies that emanate from the community of which he/she is a part. When readers create meaning, the meanings are in reality a succession of deliberative acts in the course of which sense is continually being made and then made again (Fish, 1980). These interpretations are not isolated events. The interpretations reflect the reader's personal and cultural perspective.

Each act, composing and reading literary works, is the outcome of an interpretative decision and interpretative decisions are shaped by the context of an individual's cultural milieu (Cox, 1992). One aspect of this milieu is the reader. The other aspect is the interpretative strategies,

Fish (1980) regarded readers as *informed readers* who embody three characteristics. (1) Informed readers are competent speakers of the language used in the text. (2) Informed readers are in full possession of the semantic knowledge that a mature listener brings to

the task of comprehension demanded by the text, and (3) they have literary competencies that align with the literary features of the text.

Interpretative strategies are a collective phenomenon used by authors to convey their literary messages and by readers to interpret these texts (Suleiman, 1980). Interpretative strategies provide the text with shape and form in that the interpretation arises from the strategies readers use to make sense of the text (Fish, 1980).

This view of the informed reader using interpretative strategies does not suggest, however, that readers have license to construe the author's intended meaning. Responses must be aesthetic and defensible. At the same time as responses adhere to interpretative strategies, caution must be exercised to ensure that they exist within a normative system of sound information that is verifiable (Cullinan, 1995; Fish, 1980). The implications emanating from this stipulation imply first that instruction and interactions are necessary components of a viable interpretative community and second, that the responses from the interpretative communities tailor their analysis of the text to the structure or the *interpretative principles* dictated by that text (Fish, 1989).

In conclusion, it can be stated that Fish's thesis concerning the engagement of literary text is based within a socio-cultural context. Readers are an integral part of an interpretative community. Members of this community share interpretative strategies which guide the authoring of text, the encoding of text, and the comprehension of responses to text (Cox, 1992). Interpretations are thus socially constructed. Readers within the same community are informed by the

same notions of: what constitutes fact, what is central to the meaning; and what remains on the periphery (Fish, 1980).

Subjective Criticism

The basic concept present in the work of David Bleich lies in the notion that responses to literature can be based on the subjective emotions of the reader. This thesis, referred to as *subjective criticism*, is based on the belief that the personal biases and emotional background of a reader are foundational and direct the responses that readers make to a literary work (Bleich, 1975, 1978). Bleich's argument has an affinity to Fish's premise that language and therefore a literary work is not a self-contained, meaning-filled, objective entity. Language, and the text it constitutes, is always infused with the beliefs, the motives and the designs of the conveyor (Bleich, 1978).

It is the notions of subjective symbolism and resymbolization that are key components in Bleich's theory of *subjective criticism*. The word *subjective* implies individual beliefs and values as well as historical and socio-cultural perspectives. Neither the construction nor the deciphering of a literary work are isolated from the context of personal experience. Personal experiences encompass and produce the terminology of subjective symbolism that is evoked when an author composes a text. The act of reading this text is the personal transcription of the symbolic code as it emerges from its print form and converts into a meaningful experience. The transcription embodies the reader's efforts to recreate the author's original experience by resymbolizing the print. Resymbolization leads directly to

interpretation and response.

One example that is illustrative of the resymbolization process is when young children interrupt the adult who is reading to them with questions about what is going on in the story. These questions indicate not only that the child is seeking clarification, they also signify on-line responding. Bleich admonishes that such interruptions are desirable and should be encouraged. Questioning that interrupts the reading represent ongoing processing which indicates that connections are being made between the reader and text (Bleich,1978).

Bleich refers to the creation of meaning while reading as an act of resymbolization. In the context of the subjective paradigm, interpreting what one reads is based on four assumptions. The first assumption concerns the symbolization and resymbolization of language. Language is a direct function of the socio-cultural milieu and cannot be conceived in isolation because it governs all facets of experience and emotion for both the author and the interpreter. This premise emphasizes the subjective quality of language and therefore the subjectiveness of both the creation of text and its interpretation.

The second assumption concerns aspects of personal judgement. Personal judgement regarding the value of text is an implicit part of subjective symbolization and resymbolization. When an interpretation is tendered, the response may initially appear to be objectively free of personal bias because it is grounded in the words of the text. Critical judgement cannot be divorced from emotional reaction, however, because evaluations are never suspended; they are consistently and closely tied to all forms of perception.

The third assumption of the subjective paradigm concerns the reader's community. When the reader uses personal knowledge, experiences and feelings to resymbolize text, the interpretation that is created is privately-oriented. This personalized interpretation, in order to be valid, must be accepted and confirmed through negotiations by the reader's community.

The fourth and final assumption deals with the creation of knowledge. Knowledge, according to Bleich, is not an acquired phenomenon. Knowledge is a synthesized body of beliefs agreed upon formally or informally by the community concerned. Individuals decide daily what it is they would like to know. Their quest for knowledge, for clarification, and for understanding is not related to empirical data nor to abstract rational ideas. This quest for knowledge stems from feelings and concerns that emanate from personal encounters. The formation of knowledge is not objective, as scientific textbooks suggest. Rather it is subjective and embedded in the individual, and in the communities' quest for truth (Bleich, 1975, 1978, 1985).

In a concise summarization of subjective criticism, Bleich states that literature as a symbolic object, void of autonomy, creates occasions for interpretations and discussions. From within these discussions emerge a set of standards that are neither right nor wrong, but are eminent means of personal and communal validation. Community consensus can be and is intersubjectively renegotiated when new interpretations and personal insights surface.

Consistency Building

Iser (1978) in a manner similar to Fish and Bleich, formulated his theory to counter the prevailing literature study beliefs adhered to by Formalist tenets and the school of thought embodied in New Criticism. Formalists and New Critics advocated that the meaning of a literary work resides wholly in the text and that close readings of the words and careful scrutiny of textual features are central in deciphering this meaning. Straw (1990) describes this theoretical perspective as the *translation* phase of literary theory and suggests that within this realm of thinking, reading is a cognitive activity void of both the perspectives of the author and the emotions of the reader. Iser refutes the ideas of the New Critics by saying that reading is a sense-making activity made up of selection, anticipation, reflection and modification of expectations that change from reader to reader and from one reading to another (Suleiman, 1980).

Iser (1978) states that a primary component of literary interpretation is that of consistency-building. This principle, that a reader builds consistency among the conceptual formations as the process of reading ensues, is a main tenet in Iser's reading response theory. The reader, however, is only one of the integral components that constitutes this process. The other is the text (Golden, 1992).

According to Iser's reception model, the process of reading consists of a bipolar depiction. Text and reader thus occupy opposing poles on a linear graphic. Neither polar entity is static because elements from the text and from the reader flow from their polar stations towards each other. They converge and intermingle

semantically to create a continuous flow of unique happenings or events (Iser, 1980). The responses to the text are thus shaped by the union of text and reader. In this theory both phenomena hold equal status.

The elements of the text are important to the reading process (Iser, 1978). Texts are comprised of a temporal sequence of elements in which exists an inner framework of perspectives that are, in turn, constituted by hierarchical components. These hierarchical components consist of words that in turn form sentences. The sequence of sentences creates the textual structure designating narration, plot and characters. The combination of text structures, the way the author has presented them, and the manner in which they are internally regulated constitutes the theme of the work as well as its overall encompassing view. The selection of words, sentences and story structure provided by the author are the literary techniques that serve to shape and direct the readers' engagement (Iser, 1980). The sum total of the fictional narrative is not divulged by the authors of such literary texts. In fact, authors of good fictional works do not reveal all. Neither the words and sentences, nor the author's repertoire, depict closed pictures that explicitly detail minute descriptors. There are gaps left in the narrative; gaps that are purposefully designed to activate and guide the reader's schema. To infuse meaning into the story each reader incorporates information from his/her schematic structure; information comprised of world knowledge and personal experiences. Readers, in essence, recodify the story elements to align with their own experiences and their own sense of the world. The story then becomes a

part of the reader's schema (Iser, 1978).

In Iser's view the role of the text is functional in that it serves to activate the reader's imagination. New concepts presented in the narrative are continuously being introduced to the reader and as these new notions are encountered, they must be synthesized with pre-existing images in an ongoing fluid process. Contrary to Formalist and New Critical beliefs, reading then, is not a unidirectional process that is simply a whole-scale internalization of the text. Reading is a dynamic, interactive process that Iser likens to a game of shared imagination. The author of the text sets out the rules and the reader follows that lead. Meaningful involvement ensues when the reader's imagination becomes productive and a realistic interpretation has been realized (Iser, 1980). Thus the viewpoints a reader adopts are not fixed. The meaning of a text cannot remain stationary. Meaning is gathered and accumulated throughout the reading engagement so that the end result is a myriad of interconnected images and opinions grouped under the auspices of an overriding panoramic view (Golden, 1992; Iser, 1978). This meaning-making activity involves anticipation and retrospection and an ongoing change in the virtual dimension that has been created (Iser, 1980; Golden, 1992,). It is the reader's attempts at building a consistent, ongoing mental image of the story world inherent in the narrative that is being engaged (Iser, 1978).

Consistency building involves a process of subjective selection wherein the reader's active imagination is instrumental in making connections among ideas within the story and his/her personal store of knowledge and biases. Readers have expectations of the story world that

are consistent with their view of a predictable, regulated world. When this consistency is fragmented by unexpected contradictions or by disjointed comparisons, readers must come to terms with the discrepancies. The inconsistencies create a cathartic experience as readers attempt to sort them out. Involvement in this mental sorting-out, or balancing process, facilitates the lived-through experience.

In conclusion, Iser suggests that authors, through the manipulation of textual elements and textual strategies, create a temporal sequence of events. Readers encounter these unfolding events from the perspective of their personal schema and engage their imagination to fill in the spaces in the temporal sequence. Thus readers become actively involved in anticipatory sorting-out and story-building activities that coincide with what they perceive to be the author's message (Cox, 1992).

Transactional Theory

Rosenblatt also described the reading process as a highly personal and dynamic activity (Rosenblatt, 1968). Rosenblatt's theory, termed a *transactional theory* (Cox, 1992; Hansson, 1992; Rosenblatt, 1991), states that there are three phenomena that comprise the reading event. The reader and the text are two components. The third is the *poem* or lived-through experience that is created through the interactions between the first two. The creation of the event is not a linear, pedestrian activity wherein the text, through its restricted presentation of single lines of action, conjures up one single experience at a time. The event is a dynamic, reciprocal, cyclical phenomena that

evolves in an ongoing process. This process incorporates the reader's whole realm of background experiences and emotive sensibilities with the literary components inscribed in the text, creating lived-through experiences (Rosenblatt, 1978).

The parameters of these lived-through experiences are shaped by certain restrictions. One group of restrictions is associated with reader attributes. The reader's prior knowledge and previous encounters with the subject matter inherent in the text, the reader's cognitive abilities associated with decoding and encoding the graphophonic symbols, the reader's linguistic sophistication and experiences with the particular literary genre, and the reader's preferential stance; either *efferent* or *aesthetic*: all influence the reader's evocation of the poem (Cox, 1992; Karolides, 1992; Rosenblatt, 1978, 1982).

The stance that the reader assumes is an important element in the context of the reading as the stance is a determinant of both what an individual reads and how it is read (Cox, 1992). Two stances can be adopted, the *efferent* or the *aesthetic* stance. The *efferent* stance is assumed when the reader's primary intentions are to gather specific information from the text. The *aesthetic* stance, on the other hand, is assumed when the reader is engaged in a lived-through experience; when the reader pays attention to the feelings, attitudes and ideas that the words from the text convey (Rosenblatt, 1978). However, readers are not confined to the restriction of adhering to a solitary stance. Rather they oscillate between both stances (Bogdan, 1990; Straw, 1990). Thus a reader is able to extract information from a predominately *aesthetic* reading and have an *aesthetic* appreciation during *efferent* reading

(Cox, 1992). Frequently it is the text that influences the reader's stance. The text then is the second restriction.

The text, in essence, is not merely a self-contained piece comprised of symbolic markings on a page. The text, which embodies words that convey the author's message, acts as a guide to direct the creation of the poem (Rosenblatt, 1978). This evocation or transactional experience is an ongoing event. As reading ensues, tentative images are continuously being created and altered as new referents and new depictions are presented textually.

Rosenblatt differentiates between the reader's evocation and the reader's response. Evoking the poem is the actual on-line personal connection readers make with the literary work, whereas their response is the result of reflections on that literary experience (Rosenblatt, 1978). The responses that emanate from the evocations are the subject matter for interpretations. These interpretations are enhanced and clarified through interactive oral discourse. Through discussions, individuals are exposed to a range of responses that promote personal reviews and revisions of the poems they have created. Oral discussion formats also alert readers to the views of others and provide an awareness of the assortment of perspectives that one author can arouse (Cullinan, 1995; Eeds & Wells, 1989; Karolides, 1992).

The value embedded in such verbal exchanges enhances the transactional nature of Rosenblatt's theory. It also demands that accommodations be made in providing reading situations to ensure the fulfillment of the entire transactional process (Rosenblatt, 1985a). Readers need time. Initially they need time to read the text. Then they

need time to savor the poems they have created. Readers need to be encouraged to become confident listeners who patiently attend to and accept the evocations of others. And readers also need time to mull over their own responses and the responses of others prior to formulating their own interpretations. In this way all readers can effectively transact their personal poems (Dias, 1992, Rosenblatt, 1982).

Synthesis of Reading Response Theories

The integration of the four empirical reading response theories reviewed provides direction for the development of a conglomerate theory of reading and responding to literature (Armstrong, 1992; Cox, 1992). This conglomerate view creates a new dimension that incorporates the notions of interpretative communities (Fish, 1980), subjective criticism (Bleich, 1975, 1978, 1985), consistency building (Iser, 1978), and transactional theory (Rosenblatt, 1978, 1982, 1985). This new dimension is consistent with the underlying assumptions associated with the amalgamation of reading comprehension theory and literary theory (Straw & Bogdan, 1990, 1993). This conglomerate view facilitates the actualization of readers as they collaborate within their community of readers (Tierney & Gee, 1990) to reach an understanding and acceptance of a variety of literary experiences (Armstrong, 1992; Straw & Bogdan, 1993).

The multi-dynamic view that is depicted by this new way of looking at the reading experience paves the way for examining the experiences encountered by real readers (Cox, 1992; Tierney & Gee, 1990). The examination of actual readers in educational contexts meshes

essential components of literary theory and reading comprehension (Golden, 1992; Hynds, 1990; Straw & Bogdan, 1993) and places these theories squarely within the realm of practice (Dias, 1990; Langer, 1994; Tierney & Gee, 1990; Willinsky, 1993). By providing for collaborative meaning-making and investigating the effects of peer-led discussions on the interpretation of poetry, this study seeks to confirm the new actualization theory.

Learning Theory

The intervention used in this study of readers' response to poetry finds support in the ideas of L. S. Vygotsky (1962, 1978, 1987). Vygotsky's theory of human cognitive development forms the basis for the beliefs of the social constructivists (McCarthy & Raphael, 1992; Straw, 1990). Consequently in this section the main themes in Vygotsky's work are reviewed first and then related to the three assumptions underlying social constructivist theory.

The Development of Higher Mental Functions

Human mental functions, according to Vygotsky, can be categorized as being either elementary or higher mental functions. Elementary functions such as attention, perception and memory are naturally occurring whereas higher mental functions such as voluntary selection, verbal thinking, logical memory, reasoning and problem solving are learned. Elementary functions follow a biological line of development maturing according to an individual's genetic composition. Included here are the regulating mechanism for natural spontaneous processes, the ability to perceive and label environmental

objects and the natural retention of images. Higher functions, on the other hand are not innate. They are developed through the mediational tools of a culture (Kozulin, 1990; Munick, 1987; Wertsch, 1985).

Language, ranging from simple utterances and signs to the complex semiotic systems of literary writing, is the cultural tool that promotes cognitive development (Kozulin, 1990; Van der Veer & Valsiner, 1991; Vygotsky, 1978).

Mediation takes place at the cultural-historical level and at the individual level (Vygotsky, 1978; Wertsch, 1985). In this socio-cultural-historical realm, the tools of mediation consist of: (1) technological artifacts and (2) social institutions. The developmental relationship between these two elements is cyclical and reciprocal. A double-spiral effect is operationalized (Gavelek, 1984) wherein advances in the technological systems of the culture foster the transformation of that society's cognitive processes. For example, Vygotsky and his colleagues studied the development that ensued in Uzbekistan when a non-technological culture of Central Asia was introduced to and encouraged to adopt the technical culture of the Western Soviet Union. Vygotsky concluded that modern technology had a consequent impact on both the knowledge base and cognitive processing of the Uzbeks, thereby illustrating the way in which advancing technological systems serve to transform and advance the culture (Kozulin, 1990; Van der Veer & Valsiner, 1991).

Mediation also occurs at the interpersonal level. Face-to-face interactions result in individualized transformation (Jacob, 1992). Vygotsky states that all higher mental function have their origins in

daily social relationships because all human activities exist on two planes, one external and the other internal. The external plane pervades the interactions that occur within an individual's environment while the internal plane is an intrinsic part of each individual's psyche. Face-to face interactions which are interpsychological have an intrapsychological impact and thereby influence inner mental functions (Vygotsky, 1978). Thus interpsychological activity between people facilitates intrapsychological development. The mediational key for both interpsychological and intrapsychological development is the use of language (Wertsch, 1985). Vygotsky theorizes that, through the process of internalization, ideas presented in the oral discourse between individuals transfers from the social to a personal context (Jacob, 1992). An interesting outcome of this study is to discover whether there is a difference in pre- mid- and post-intervention independent responses. Positive results would confirm Vygotsky's transfer theory.

Internalization

Another aspect of human cognitive development associated with this inter-intrapsychological processing is that of internalization. The internalization process occurs as each mental function turns inward. This inward movement which causes various processes such as logical memory, selective attention, rational thought, goal-directed perception and imagination to become available for integration facilitates the development of higher mental functions (Bruner, 1987; Jacob, 1992; Kozulin, 1990). Jacob (1992) describes the complexity of these

integrative internal processes not as a direct copy of the external processes, but as an intersubjective phenomena characteristic of ever increasing human intellectualism.

The internalization and subsequent integration of mental functions is clarified by Vygotsky as he describes the relationship between thought and speech (Vygotsky, 1962). Four developmental stages are described: In the first stage, thought and language are separate. In the second, problems are solved at the sensory-motor level and speech is devoid of logic. In the third stage, thought and speech intersect, while at the fourth stage, egocentric speech becomes internalized and inner speech underlies thinking.

Stage one. At the first stage thought and language are separate entities. Initially thought is conceived as being a sensory-motor based reaction to physiological environmental needs, such as, for example, a response to discomforts associated with hunger or being wet as an infant. Speech begins as vocalizations. The gurgles and coos of infants, although often in response to adults, are in Vygotsky's view, mere vocalizations. These phenomena depict a primitive stage where thought is non-verbal and speech is preintellectual.

Stage two . The second stage of the thought-speech relationship is manifested when the child is about two years old. At this time, thinking is characterized by the ability to solve problems at the sensory-motor level. There is no evidence of the syntax of thought. Speech at this time has grammatical forms and structures but is void of logic. Speech is used primarily to name objects. The child's naming vocabulary increases as the symbolic function of words is discovered.

At this stage, the two distinct lines of development intersect to create verbal thought and intellectual speech. The fusion is not a whole-scale phenomenon. It is limited to only specific areas within the cognitive framework. The paths of thought and language intersect only periodically to create a new phenomena that constitutes the third and fourth stages. These initial paths continue to manifest themselves as separate lines of development (Kozulin, 1990; Vygotsky, 1962).

Stage three. At the third stage, thought and speech intersect. Speech is now characterized as egocentric. Speech relates to aspects of thinking by verbally directing problem solving in a realistic manner. Problems are solved by using external aids like counting fingers or by mnemonics like using knots on a rope. Egocentric speech represents a transitory stage. It has a function related to self-regulation which becomes a permanent characteristic of the upcoming inner-speech stage, but speech preforms a profound function in regard to social communication (Kozulin, 1990).

Stage four. The fourth stage of the developmental relationship between thought and speech occurs at about the age of seven years. At this time verbal thoughts inherent in egocentric speech become internalized. Thought becomes increasingly more logical. There is less dependance on concrete or manipulative objects to enable problem solving. Egocentric speech is now inner speech and functions in planning and regulating intellectual as well as verbal actions. Inner speech does not remain a stagnant phenomena, but rather undergoes an accumulation of structural and functional changes. Inner speech becomes the basic structure which underlies thinking (Vygotsky, 1962).

Thinking processes are determined by language. Language exists on two planes; an internal or semantic plane and an external or auditory plane of communicative speech. These two planes are not readily distinguishable in the early stages of transition from egocentric to inner speech. Young children and primitive people attribute an object's name with its properties (Van der Veer & Valsiner, 1991). However from the onset of the transitory phase of development there appears to be an inverse relationship between the functions of these two forms of speech. External speech progresses from fragments to whole in that young children use one word to convey the meaning of a whole sentence. In progression, the one word sentence utterances increase to become longer more descriptive sentences. Eventually external communication takes on the form of related sentences, simple stories, and then more elaborate stories.

On the other hand, internal speech, or language on the semantic plane begins from the whole and extends to parts. From the onset of formation, the thoughts in inner speech are global. Gradually they become more differentiated until only the essence of the concept is retained (Kozulin, 1990). These two planes of language, the auditory form and the semantic form are the tools and symbols of a culture (Vygotsky, 1978). Language is the social means of thought. Yet language also determines the development of thought. Individual intelligences are determined by the mastery of language, or rather, by the mastery of the tools and symbols of that culture. If intelligence is determined by the mastery of language then intelligence must also be equated with the development of thought, as well as with aspects of

interpersonal relationships within an individual's environment (Vygotsky, 1962).

While much of our thinking takes the form of inner conversations, we clarify our thoughts through dialoguing with others (Cullinan, 1995).

Talk is central to this study. As suggested by Dias (1985), talk is a valuable means of articulating and developing personal responses. Collaborative verbal exchanges enable individuals within their peer-led discussion groups to refine and clarify their responses while facilitating confirmation on the relevance of their personal literary experiences.

An Instructional Model

Closely aligned with the internalization and integration of mental functions are two concepts that Vygotsky used to describe an optimal teaching-learning relationship; the zone of proximal development and scaffolded instruction.

The zone of proximal development. The zone of proximal development identifies an individual's potential for processing concepts. The zone of proximal development represents an individual learner's sensitivity to instruction as well as to assessment. The zone describes a parameter bounded by an accomplished level of development (what one can do independently), moving outward to what one can accomplish with assistance. Vygotsky's premise was that effective instruction preceded development and that a true measure of intelligence is not a measure of what has been done, but rather a

measure of what can yet be achieved (Vygotsky, 1978). In essence, this acceptance of the concept of the zone of proximal development suggests that one must find ways to tailor instruction to allow each learner to work within his or her potential. According to Vygotsky, instruction is maximally effective when it proceeds ahead of development (Wertsch, 1985). Learning leads development and language is the primary vehicle for instruction.

Even when instruction in the zone of proximal development is accompanied by demonstrations using manipulative objects, language carries the experience into the learner's mind. Language is the mechanism for thinking and for developing cognitive functions. Development in the zone of proximal development ensues when children work collaboratively with adults or with their peers. Children construct their own knowledge through internalizing information from their environment.

Scaffolded instruction. Scaffolded instruction describes the manner in which effective instruction occurs. Knowledge acquisition is best achieved when the learner is guided and supported by someone more knowledgeable. Scaffolded instruction is a shared process where, through modeling and direction new concepts are socially transferred (Kozulin, 1990; Van der Veer & Valsiner, 1991; Vygotsky, 1978).

Scaffolded instruction that is attuned to an individual's zone of proximal development is discussed by Jacob (1992). Three elements characterize scaffolded instruction: (1) situation definition, (2) intersubjectivity, and (3) appropriation. Situation definition describes the way the interactants view the learning situation. The manner in

which learners perceive the learning situation may differ from that of the instructor. If instruction is to be effective, the situation must be mutually defined. The onus is on the instructor to create this mental unity.

Intersubjectivity refers to the extent that the concept under focus is shared. This sharing can vary in scope from minimal to whole scale. Levels of intersubjectivity are reached through the effective use of language. The adult or more knowledgeable peer uses language to bring about the greatest degree of commonality possible.

The third element of scaffolded instruction (Jacob, 1992) is appropriation. Appropriation addresses the notion of cognitive change that takes place both on a socio-cultural-historical level and on an individual basis. Children and adults alike take ownership or appropriate the psychological tools and cultural artifacts of their socio-historical environment. Individuals do not re-invent language, script, pens or computers. Ownership is appropriated through involvement in mediated activities. A learning-teaching situation facilitates appropriation on an individual level. An instructor can appropriate a learner's behavior in order to highlight, clarify and alter it. Learners, when they appropriate the language and behavior of the instructor or knowledgeable peers, undergo cognitive change and move forward (Jacob, 1992).

Social Constructivist Theory

The social constructivist view of learning finds support in Vygotsky's theory. The three main tenets of social constructivist theory

are that: (1) all knowledge is socially constructed, (2) higher mental functions are both social and cultural entities, and (3) knowledgeable members of a culture can help others learn.

Concepts, ideas, facts and theories of world reality reflect current social consensus and are acquired and maintained by a community of peers (Bruffee, 1984; McCarthy & Raphael, 1992; Straw, 1990). According to this view, individuals use socially constructed sign systems to act on the environment. These sign systems include spoken and written language as well as cultural artifacts. Thus knowledge is a socially constructed entity.

Higher mental functions are those functions distinguishable from innate, elementary functions and characterized by voluntary self-regulation and conscious realization. These functions are stimulated and developed in social settings where the primary mediational means are the signs and systems of that culture (McCarthy & Raphael, 1992).

All learning ensues through shared experiences where more knowledgeable peers share their concepts and understandings with others who are less knowledgeable (McCarthy & Raphael, 1992). This interaction, when the situation is mutually defined and when there is intersubjectivity, facilitates internalization and extends the learner's zone of proximal development. Knowledgeable members of a culture help others learn.

Relationship to the Study

Reader response theory (Bleich, 1975, 1978; Fish, 1980, 1989; Iser, 1978, 1980; Rosenblatt, 1968, 1978,) which underlies the actualization

model wherein literary theory and reading comprehension are aligned (Straw, 1990; Straw & Bogdan, 1990, 1993) and Vygotsky's theory of learning and development (1978) provided the foundation for this study.

In the first instance, the composite view held by reading response theorists sets the stage for accepting the different stances readers adopt (Armstrong, 1992). The tenets of reading response theory lend credence to establishing an interpretive community (Fish, 1978, 1980) in the classroom. Subjective criticism (Bleich, 1975, 1978), consistency building theory (Iser 1978, 1980) and transactional theory (Rosenblatt, 1968, 1978) legitimize the inclusion and acceptance of a variety of interpretations as students responded collaboratively to the poems they read. These theories in tandem lead to a conglomerate view for examining the voice of readers as they engage text and provide an example of the actualization contract (Cox, 1992; Dias, 1990; Straw & Bogdan, 1990, 1993; Tierney & Gee, 1990).

The theory of cognitive development espoused by Vygotsky (Jacob, 1992; Kouzlin, 1990; Van der Veer & Valsiner, 1991; Wertsch, 1985; Vygotsky, 1978) addresses the multifaceted nature of all educational environments. Vygotsky's theoretical framework supports the small peer-led discussion group format that is integral to the response to poetry instructional intervention adopted in this study. As participants engage inter- and intrapsychologically the ensuing interpersonal encounters impact the development of higher mental functions. The viewpoints expressed in the social milieu of both the small peer-led groups and the whole group plenary sharing sessions constitute the socially constructed knowledge of the group. Language, which is a

cultural tool, enables all participants to further their conceptual growth and understanding. Thus the response to poetry engagements established in this intervention have the potential to facilitate meeting the needs of each learner within his or her zone of proximal development.

CHAPTER III

Method

The data for this study were gathered over a period of three months from April to June. During this three-month period, students: (1) were interviewed prior to and following the poetry response intervention and (2) read and responded to a variety of poems (20 in all) reflecting instructional procedures developed by Dias (1992) and Nugent and Nugent (1984). The ongoing poetry reading and responding was regularly interrupted to obtain three independent poetry reading responses: one before the intervention began, one when one-half of the poems had been read and responded to, and one at the end of the intervention. The data collected from this study in chronological order therefore were: (1) audio-taped and transcribed interviews, (2) audio-taped and transcribed peer-led discussions, (3) pre- and post-discussion journal entries and (4) independent responses to poems prior to, midway through and after the instruction intervention. Data were analyzed by: (1) observing oral and written response patterns for all students, (2) examining the responses made by all students to the pre-, mid- and post-intervention measures, (3) selecting salient excerpts from the peer-led discussion groups, the pre- and post-discussion journal entries and the responses to independently read poems; and (4) using interview probes to determine self-reported attitudes and concepts about poetry for all participants.

Participants

The Kindergarten to grade 6 school where the study took place is a small school located in rural Manitoba. The school enrollment is low and there is one classroom designated for each grade. Consequently classrooms are heterogeneous. The community is comprised predominately of white middle-class families where both parents either commute to work in the nearby city or are involved in family farming.

This study was conducted with students enrolled in the grade four classroom. Eighteen students attended this class for the 1993-1994 school year. Parental permission for participation was received for all but three students. Nine girls and six boys participated in the study. One participant had been retained in grade two. The investigator was the classroom teacher who had taught grade four in this school for the past seven years and was well known to both the students and the community.

The participants represent a purposive sampling. They are representative of most heterogeneous classrooms in terms of scholastic achievement with abilities ranging from very strong to quite weak. Students are at the end of their Early Years education and therefore could be expected to engage in independent reading and writing activities. As well, during that school year students had been repeatedly involved in responding to literary texts both orally and in written form. The expectations inherent in the poetry response intervention did not therefore represent the injection of a totally foreign methodology.

The peer-led discussion groups were formed by first placing students into either low, average or high-achieving groups. Group

assignment was based on each individual's academic performance throughout the school year. Students from each achievement group were then randomly selected and assigned to discussion group A, B or C.

Materials

The materials required for this study consisted of poems for subjects to read and respond to, journal entry prompts and poems to be used for independent interpretation. These materials have been placed in the appendices.

Poetry selections. The poems selected for the subjects to read, discuss and write about in the small peer-led groups were chosen from five anthologies and books of poetry. These resources have been listed and placed in Appendix A. Twenty-six poems from these resources were chosen in the following manner. Three individuals, this investigator and two teaching colleagues who had both taught in a grade four classroom for more than five years, earmarked forty poems that they deemed suitable for grade four level students. Selection guidelines were: (1) Poems were to be void of light, frivolous notions that were written at a literal level (Kutiper & Wilson, 1993), (2) Poems were to contain visual imagery or figurative language that had the potential to provoke higher levels of thinking (Kutiper & Wilson, 1993; McClure, 1993), and (3) The topic of each poem needed to be complex enough to sustain discussion, yet pertinent to the daily lives of the students involved (Dias, 1992). In making the selections, poems that were primarily creative with playful language patterns were rejected. Instead the focus was on erudite works that would illuminate the joys and sorrows of human

experience.

All selections that had been marked as preferred by each of the teachers were those picked for the study. Those poems for which there was no mutual agreement were discussed and either discarded or included by mutual consent. The decision to include twenty-six poems when only twenty would be required for the intervention resulted from the need to use three poems to model and practice the procedure. Three additional poems were chosen in the event that these would be required for a review mid-way through the study. The poetry selections have been placed in Appendix A in the order in which they were presented to students.

Double-entry journal prompts. The double-entry journal prompts were designed to enable each subject to focus on the requirements of the task. The pre-discussion journal page began with the prompt: My first impressions. The post-discussion prompt stated: My impressions after reading, responding, discussing and thinking. The information at the top of each journal entry page included the title of the poem, the poet and the date. (See Appendix A.)

Independent response poems. The poems used for eliciting the independent responses were selected from a grade four evaluation resource compiled by Jeroski, Brownlie and Kaser (1990). This resource offers ten poetry selections as evaluative material. The six chosen for this study resulted from consultations with the two previously mentioned colleagues. The interpretation directives given to each subject were adapted from the directives included in Jeroski, Brownlie and Kaser's (1990) publication. Copies of these six poems which have

been designated as pre-, mid- or post-intervention measures have been placed in Appendix B. A sample of the response directive has been appended after each selection.

Procedures

Measures

Peer-led discussions and double-entry journal entries. All peer-led discussions for each poem were recorded and the audio-tapes were transcribed. From these transcriptions all verbal contributions for each participant were analyzed according to one of Langer's (1992) stances. Those verbal contributions that were unrelated to the poem under discussion were also noted. The verbal contributions were tallied and placed in charts. Similarly, each journal entry was assigned one of Langer's (1992) envisionments. These results were also tallied and charted.

Pre- mid- and post-intervention poetry response measures. In order to ascertain the levels of individual poetry responses each subject was asked to read and respond to two poems independently. In order to represent each student's responses accurately, two poems rather than one were used for each pre- mid- and post-intervention measure. The poems for each measure were presented on consecutive days. The responses were collected immediately after they were completed. These responses were evaluated according to the templates presented by Jeroski, Brownlie and Kaser (1990) and Langer (1992). For each set of pre- mid- and post-intervention responses, responses were combined and considered together.

Individual subject pre- and post-intervention interviews. Prior to the study proper, each subject was asked a series of seven interview questions. These interviews were conducted in private settings where the conversation could be recorded. Each interview was transcribed at a later date.

The questions used to guide the individual interviews were formulated by the investigator. Ideas for the questions were obtained from Heard (1989) based on her work with students whom she motivated to read and write poetry. These questions were designed to address each student's attitude toward reading and responding to poetry as well as his or her concept of poetry as a genre. Questions 1, 6 and 7 address attitude. Questions numbered 2, 3, 4, and 5 pertain to concepts. (See Appendix C.)

The Intervention

The intervention phase of this study was comprised of: (1) reading the poem as a total group, (2) first-entry journal writing, (3) peer-led discussions, (4) plenary sharing and (5) second-entry journal writing in response to the poems. Three practice poems were used before the intervention to instruct participants on the procedural expectations. The implementation of the practice sessions enabled the subjects to become familiar with the procedure and therefore to direct their attention to interpreting the poetry they read.

The fifteen subjects were assigned to one of three discussion groups. As suggested earlier, criteria used to assign group placement was gathered from the instructor's knowledge and understanding of individual personalities and classroom dynamics. Also each small group

was representative of the three achievement levels, high, average and low. In a preliminary meeting each group met to accomplish two things. Groups were: (1) asked to determine a rotational routine for group leadership and reporting, and (2) invited to review and discuss the guidelines outlining acceptable behaviors for positive group discussions. These guidelines, printed on a large chart, had been previously composed by the students. The chart was displayed in a prominent place on the wall and served to ensure that positive interactions occurred.

Reading and responding through talking and writing. Based on Dias and Hayhoe (1988) the procedure for eliciting responses for each poem followed these steps:

1. Copies of the poem were distributed. The instructor read the poem aloud as the subjects followed in their texts. Following this initial reading, the participants were invited to ask for clarification of any words or terms they found confusing. Misunderstandings were answered by providing only the literal meaning of unknown words.
2. Participants were then invited to read the poem aloud to the whole group. After each of these voluntary readings any further literal level misunderstandings were clarified. The purpose of these rereadings was to illuminate any difficulties that individuals might have had with the language and phrasing of the poem. Extreme caution was exercised during these readings so that possible interpretations were neither ventured nor suggested.

3. Participants were then asked to reread the poem silently, to spend some time thinking about what the poem meant to them and to record their first interpretation in the first entry of their double-entry journals.
4. The first-impression journal entries and copies of the poem were then taken to the peer-led discussion groups.
5. Each group member in turn read his/her recorded first impressions while their peers listened without interrupting. After all journal entries were shared, the group reacted to what they had heard. The discussion groups were asked to talk about what the poem meant to them and to come to a group consensus. The discussion was allowed to continue for approximately fifteen minutes, after which the consensus was shared with the entire participation group. The participants were encouraged not to take notes during the talking time as the focus of this component was on the oral exchange of ideas and not on recording one "correct" interpretation. During the peer-led discussion time the instructor remained visible to all groups in the classroom, but did not take part in any of the discussions. At the end of approximately fifteen minutes a warning signal was given. Groups had five minutes to clarify the ideas they intended to share in the plenary session. All peer-led discussions were recorded on audio-cassettes.
6. All participants gathered in a large circle. The group leaders for that day in turn reported their interpretation of the poem. These reports were not interrupted. After all reports were presented

anyone who wished to do so was encouraged to add further insights. An approximate time limit of fifteen minutes was placed on the plenary discussion. The large group meeting ended by inviting one or two participants to reread the poem. During this phase the instructor maintained the role of monitor and refrained from providing any guidelines that might influence the interpretation of the poem.

7. Lastly, participants were asked to place their first journal entries in a collection box and return to the privacy of their desks. They were then asked to record their final interpretation of the poem in the second entry of their double entry journals, without referring back to their first entry.

Data Analyses

Data from this study provide information from four sources: (1) audio-taped and transcribed responses generated during peer-led discussions; (2) written responses in the double-entry journals; (3) responses to independently-read poetry; and (4) the individual interviews.

Analysis of Oral and Written Responses

The responses generated during the oral discussions and in the double-entry journals were analyzed according to Langer's (1992, 1995) response protocol. Langer's protocol consists of four envisionments. These envisionments have been numbered 1 to 4 in order to facilitate the analysis.

1. Being out and stepping into an envisionment. This refers to

the attempts students make to familiarize themselves or become acquainted with the text. In this stance readers attempt to become familiar with the text by using prior knowledge, personal experiences and surface features of the text.

2. **Being in and moving through an envisionment.** This envisionment is characterized by using the ideas gleaned from the text to create new meaning. In this envisionment the meaning that has been created from the text and the reader's personal knowledge thus far generates new meaning.

3. **Stepping back and rethinking what one knows.** In essence this strand refers to making associations and reflecting on the ideas that have been conceived. In this stance readers use their previously constructed envisionments to inform and reflect on their own previous knowledge.

4. **Objectifying the experience.** A response that assumes this mode suggests an examination of the concepts that were inferred from the text. This envisionment indicates that the readers have distanced themselves from their envisionments. They have become reflective. Their responses are a reaction to the content, to the text and/or to the reading experience.

Peer-led discussion responses. The audio-taped oral discussions were transcribed and the contributions made by each individual subject for each poem were categorized according to one of Langer's four envisionments. Oral contributions that did not fit with this protocol were also noted. The total numbers of responses generated by each subject were counted and the average for each response type was

calculated. In this way both the actual number and the average number of articulated envisionments could be ascertained. These numerical values were then considered to reflect the general response pattern of each subject.

To examine the voices of real readers further (Cox, 1992) excerpts from each of the three peer-led discussion groups during oral discourse were highlighted. These excerpts were chosen following repeated searches through the transcriptions. The selected excerpts were ones that reflected the process of meaning making within collaborative interpretative communities. The recorded verbal contributions made during these excerpts were also analyzed according to Langer's envisionments and provided a qualitative perspective on meaning making to supplement the numerical data.

Double-entry journal responses. The written responses were analyzed in a similar way to the oral responses in that Langer's four envisionments were used as a template to describe the individual responses made before and after the discussions ensued. The coded results of this analysis were then charted to reveal the pattern of responses that occurred before and after the peer-led discussions.

In addition, excerpts from individual journal responses from each discussion group were also selected by repeatedly searching the data. These excerpts were analyzed qualitatively according to Langer's envisionments. The written responses served to illustrate the actual rather than the coded responses that occurred.

Analysis of Independent Responses

The independent responses generated by the participants were duplicated and scored by the investigator, a graduate student and a grade four teacher who has taught at that grade level for more than ten years. The resulting scores were compared and discrepancies were resolved through consultation.

Scoring was done according to the evaluation criteria outlined by Jeroski, Brownlie and Kaser (1990) and according to Langer's (1992) envisionments. The Jeroski, Brownlie and Kaser (1990) taxonomy which is hierarchial consists of four descriptors. To facilitate scoring ease, each descriptors was assigned a numerical value from 1 to 4. The presentation here shows the range from the least to the most sophisticated responses.

1. Undeveloped responses were inconsistent or illogical. Few if any textual references were included and references to personal experiences were very general or global.
2. Partial described responses that included some inconsistencies that suggested there was a partial understanding of the poem. A minimal number of references to either images or emotions conjured up by the reading were presented. As well, fewer textual references were included.
3. Competent described a response that was consistent and logical. Competent responses featured some integration of previous experiences and included text references pertaining to either the entire poem or for specific sections.
4. Powerful described personalized and thoughtful responses. Prior

knowledge and previous experiences were integrated with specific references from the text. Ideas presented in the response suggested an elevated understanding of the selection.

In order to ensure accuracy in reporting and to enable these data to be examined efficiently the following procedure was adopted. The numbers ascribed to the ranking of each specific response were recorded in three columns. Column A contained the researcher's scoring, Column B the scores obtained from the graduate student's marking, and Column C the scoring carried out by the Language Arts teacher. The final attribute, ascribed to each student on the basis of agreement between the markers was placed in the fourth column. However, where there was a large discrepancy between raters (more than 2) the descriptor was assigned after consultation and mutual agreement.

The independent poetry responses were also analyzed according to Langer's (1992, 1995) taxonomy. This rating, conducted in the same manner as was carried out for the Jeroski, Brownlie and Kaser (1990) analysis, resulted from consensus among three markers.

In order to highlight the progress that was made, excerpts from individual independent responses from each achievement group were selected. These samples, chosen following repeated searches through the independent response data, were analyzed qualitatively.

Analyses of Interviews

The data to ascertain student attitudes toward and concepts about poetry were obtained from analyzing responses in the oral interviews.

Each student was interviewed twice. The first interview was held prior to the instructional intervention, and the second approximately three weeks after the intervention had ended. All responses were audio-taped, transcribed and then analyzed to determine both students' attitudes towards reading poetry (items 1, 6, and 7) and their concepts regarding poetry as a genre (items 2, 3, 4 and 5).

Attitudes. The key questions in the interview that identified attitudes toward poetry were items numbered 1, 6 and 7.

1. *Can you tell me how you feel about reading poetry?
Can you explain why you said that?*
6. *Do you have any favorite poems? Which one? Tell
me about it. Why is it your favorite?*
7. *Do you have any favorite poets? Name one. Why is ____
your favorite?*

Repeated searches through the data revealed 5 different levels of responses: (1) confused, (2) ambivalent, (3) resistant, (4) accepting and (5) enthusiastic. Five descriptors were formulated in order to provide concise definitions of attitude. Each descriptor is defined as follows and an example from the interview is provided.

Confused was used to describe the attitude of a participant who appeared either incognizant of poetry as a genre or who was unable to articulate his or her views. This response to Question 1 is an example: *I don't really know like because I don't really know about poems .*

Ambivalent described an uncaring attitude. The consistent use of the phrase: *I don't know* or, *I just feel happy* suggested an ambivalent attitude.

Resistant was used to classify responses that revealed a dislike for poetry. Examples of negative responses are: *I don't really read lots of*

poems, I just don't like poems that much and It's not my favorite thing.

Accepting denoted a willingness to engage in poetry reading. *I didn't like poems before because I didn't read them that much but now I like them,* is an example of a positive response.

Enthusiastic suggests an apparent eagerness to both participate in and enjoy the exploration of poetry. Examples are: *I like reading poetry and I feel happy when I read poetry because sometimes it makes me feel relaxed,* and *For some poems I start to cry and for some poems I feel really happy.*

These descriptors were ascribed to the responses of each participant and placed in tables to facilitate comparison.

Concepts . The interview questions that were designed to ascertain the magnitude of the subject's concepts about poetry were items 2, 3, 4 and 5.

2. *What makes a poem a poem?*
3. *What is a poet?*
4. *Where do poets get their ideas for writing poems?*
5. *What do poets do, or what techniques do they use to make their poems special?*

Concepts about poetry were gathered from responses to these questions. Individual concepts were paraphrased and charted to show the concepts participants had before and after the intervention.

Chapter IV

Data Analysis and Discussion

The analysis of the data obtained in this study is divided into three sections. The first section describes the response patterns generated by students during both oral discussions and journal writing. These responses were analyzed in terms of Langer's taxonomy of reader response protocols. Section one addressed these questions:

1. What patterns of responses to poetry were made by grade four students (a) during oral discussions? (b) as written responses in their journals?
2. Did these response patterns remain stable, or was there some evidence of variability according to the four categorizations presented by Langer (1992, 1995)?
3. What effect did the oral discussions have on the personal construction of meaning as shown in the comparison between pre- and post-discussion journal entries?

The second section of the data analysis examines how students independently read and interpreted poetry. Section Two addresses the questions:

4. How did students respond to poetry as an independent classroom activity?
5. Did independent responses patterns change after participating in small peer-led group discussions and journal writing?
- 6.. If there were changes, were the changes different for high, average and low-achieving students?

The third section discusses the attitudes and perceptions students had regarding poetry as a genre. Data were collected in response to the following questions:

7. What prevailing attitudes and concepts did students possess regarding poetry?
8. Were these attitudes and understandings influenced by the implementation of an instructional procedure that involved small, peer-led group discourse and journal response writing?
9. If there were attitude and concept changes, were there marked differences in the change between high, average and low-achieving students?

Section One: Response Patterns

The first section that examined the response patterns that evolved as the study ensued provided answers to the questions:

1. What patterns of responses to poetry were made by grade four students (a) during oral discussions, and (b) as written responses in their journals?
2. Did these response patterns remain stationary, or was there some evidence of variability according to the four categorizations presented by Langer (1992)?
3. What effect did the oral discussions have on the personal construction of meaning as shown in the comparison between the pre- and post-discussion journal entries?

Analyses of Oral Responses During Small Group Discussions

The audio-taped oral discussions in each group were transcribed and the contributions that were made by each participant for each poem were categorized according to one of Langer's four envisionments. Oral contributions that did not fit with this protocol were also noted. The total numbers of responses generated by each subject were counted and the average for each response type calculated. In this way, both the actual number and the average number of articulated envisionments was ascertained reflecting the general response pattern of each subject. Analyses using Langer's response protocols has been charted and placed in Appendix D. A summary chart (Table 4.1) on the following page depicts the average number of responses made for each of Langer's envisionments.

The data in Table 4.1 show that when the total number of average responses was tabulated, the 15 subjects in this study generated an average number of 396 oral responses. Of these 71, or 18 percent, aligned with Langer's envisionment of being out and stepping in. Students devoted 18 percent of the peer-led discussion to becoming acquainted with the text. Seventy-seven, or 19 percent of the responses were moving through. This percentage denoted that for 19 percent of the responses students were in the process of increasing their understanding of the poem. An average of 41, or 10 percent of the responses reflected the third envisionment, stepping back and rethinking what students knew. An average of 13, or 3 percent, were associated with objectifying the meaning that was derived from the text. When the numbers of verbal responses were closely examined, it was

noted that an average of 195 or 49 percent of the responses diverged

Table 4.1. Summary of The Average Number of Oral Responses

Students	Number of verbal contributions	Stepping in	Moving through	Stepping back	Objectifying
John	19.85	4.30	2.45	2.15	0.55
Tim	12.10	2.25	2.90	1.05	0.30
Matthew	21.25	4.50	5.95	2.95	0.50
Linda	27.25	5.25	6.45	3.65	0.96
Stacy	26.60	4.90	5.50	2.50	0.60
David	32.55	4.50	6.50	2.22	0.44
Cora	22.75	3.60	5.20	2.80	0.50
Susan	19.60	3.20	5.25	1.70	0.25
Cathy	27.00	5.60	3.95	1.35	0.85
Emily	24.89	6.05	4.42	2.68	0.57
Holly	28.88	4.72	5.72	3.11	0.55
Candy	33.29	6.23	4.52	4.00	2.23
Josh	30.52	4.84	4.63	2.63	2.36
Peter	30.25	5.15	6.05	2.50	0.40
Sandra	39.60	5.40	7.60	5.35	2.35
Totals	396.38	70.49	77.09	40.64	13.41
Percentages of total verbal contributions		18%	19%	10%	3%
Percentages of verbal contributions for each stance		35%	38%	20%	7%

from discussions that focussed on the poems. When these irrelevant verbal contributions were removed from the calculations, the actual percentages attributed to each of Langer's stances were: 35 percent for the first stance (stepping into), 38 percent for the second (moving

through), 20 percent for the third (stepping back and rethinking) and 7 percent for the fourth (objectifying).

This analysis shows that the overall response patterns produced by the subjects in this study predominantly aligned with Being out and stepping into an envisionment and Being in and moving through an envisionment. Langer's third protocol, Stepping back and rethinking what one knows netted relatively fewer responses, and the fourth envisionment, Objectifying the experience occurred less often.

An analysis of the oral response patterns strictly in terms of numerical values represents only one perspective of the responses to poetry evident in this study. In order to offer a more comprehensive picture and to illustrate the social construction of meaning, specific excerpts from the transcribed discussions were also analyzed according to Langer's response categories. By making repeated searches through the data, three exchanges that occurred during the oral discussions over the course of the intervention, one from each of the discussion groups, were chosen as being representative. The excerpts are all from different poems at different stages in the intervention. The italicized bold script denotes the transcribed discussion and the plain script in square brackets indicates the analysis according to Langer's envisionments. Excerpts from Group A are presented first.

Qualitative Analysis of Oral Response Patterns

Group A

The first excerpt representative of Group A is taken from the sixteenth poem The Baseball Player by Janet MacLean. This excerpt is

taken from the middle part of the discussion.

Stacy: Oh I think the poet is trying to say that when she says that his or her brother, her little brother can't hit the ball or her brother can't be older than her and, um.

[Number 1. Stacy is focussing on the text to create an envisionment.]

Linda: Brother means a brother, not a sister.

[Number 1. Linda is attending to the words in the poem.]

Stacy: Ah, ha, that's a good one. Her brother could be older than her.

[Number 2. Stacy appears to be using prior knowledge to enhance her understanding.]

Sandra: Yeah, but . . .

[No attribute was assigned to this interjection.]

Stacy: And, but doesn't know how to play baseball because he never played baseball before in his life.

[Number 2. Stacy is drawing on her knowledge of the game of baseball to make this statement.]

Sandra: But it says little brother.

[Number 1. Sandra returns to the text to verify her ideas.]

Peter: No it doesn't.

[Number 1. Peter's disagreement shows his focus on the text.]

Linda: Look and see. It just says brother.

[Number 1.]

Sandra: But, isn't the older person always the captain? Because if you're playing with all these big people. . .

[Number 2.]

Linda: Oh yeah! Big people are usually captain because they're older.

[Number 2.]

Sandra: Yeah, Wouldn't the big people be the captain?

[Number 2.]

Linda: Usually they're a lot older. Older people are better than young people.

[Number 2.]

Sandra: They know all the rules.

[Number 2.]

Stacy: Yeah, but she could be younger and she could be captain sometimes.

[Number 2.]

Linda: How do you know it's SHE?

[Number 2.]

Stacy: You know, she could have been playing baseball.

[Number 2.]

Linda: It's not SHE. It's She or he?

[Number 2.]

Stacy: Ok. Whatever.

[No attribute is ascribed to this comment, but a consensus about the need to be gender specific was reached.]

Matthew: I think that he or she has a brother that sucks.

[Number 3. Matthew is reflecting on what the poem means for him.]

Linda: Sucks?

[Number 2. Linda is attempting to understand the envisionment offered by Matthew.

Matthew: No, no, no, no, no! Well he's probably really good, but whenever he strikes out or drops the ball and stuff, she still picks him.

[Number 1. Matthew is returning to the text as he rephrases the words.]

Linda: Because she knows he can try better and better.

[Number 3. Linda shows that she has made an inference when she suggests why the speaker in the poem chooses the unskilled brother.]

Peter: I think the poem is trying to say that even though somebody is not good at something we still have to like him and he will get practice. Ok. I also think the poem is trying to say that it doesn't matter if you win or lose the idea of the game is to play your best and have fun playing. If you're in sports you're lucky to even be in sports.

[Number 4. Peter seems to be distancing himself from the content of the poem and is making a judgement.]

Linda: And it says here: And makes us lose the game. He doesn't make you lose the game. It doesn't matter if you win or lose.

[Number 3. Linda has returned to the text in order to create a reflective envisionment.]

This peer-led discussion from Group A depicted the ways in which the conversation moved through the envisionments outlined by Langer.

These movements were not hierarchical in that the discussion began with the first envisionment and proceeded in order to the fourth. The envisionments fluctuated throughout the four ranges of the taxonomy. This example of oral responses illustrates that the envisionments conjured up by individuals did not remain stable, rather the envisionments were recursive in that they moved back and forth across the protocols as students reflected upon the ideas offered by their peers and constructed their own personal meaning.

Group B

The second peer-led discussion excerpt comes from Group B as the students were talking about the fifth poem, Boy With Frogs written by Sy Kahn. The students have just completed reading their pre-discussion journal entries.

Cathy: Anyone want to say what the poet is telling you?

[Number 1. Cathy is attempting to become acquainted with the content of the poem by eliciting the ideas of others.]

Candy: I think what the poem is telling me is that maybe we should pay more attention to what we do or where we put stuff so we don't forget it. Cause some things die.

[Number 4. Candy is distancing herself from the content of the poem to relate what she perceives as the poet's entire message.]

Emily: Yeah, and we have some proof here cause it says, (reads from her copy of the poem) Later, the vibrant frogs still leaping with protest and life are forgotten on the shelf. He is out wondering about the water bugs.

[Number 3. Emily is reflecting on the envisionment presented by Candy. She is objectifying her own envisionment and searching for verification.]

Josh: Eventually those frogs will die if he doesn't take them out.

[Number 2. Josh is using his prior knowledge to create more meaning of the text.]

John: I know, I know.

[Number 2. John's agreement with Josh signifies that he too is using his prior knowledge to further his understanding.]

Emily: Because they need wild life.

[Number 2. Emily too is attempting to increase her understanding.]

Josh: Because he can't really feed them. Can he? He can't put bugs in here.

[Number 2.]

Emily: Yeah, just get grasshoppers and then, then they go. . . Snap!

[Number 2.]

Josh: Oh! He picks one up in his hands!

[Number 2.]

Emily: My cousin does. She picks up the legs. Oh sorry.

[This comment was not attributed to any of Langer's protocols. This was deemed to be an irrelevant contribution.]

Josh: She picks up the legs? Ugh!

[Josh's response to Emily also does not align with any of Langer's

envisionments.]

Cathy: I think Emily's journal was good because she tells how hard the words are for her and she tells about what she thinks the poet is trying to say to us. (Yawns loudly) Oh, I'm tired!

[Number 1. Cathy's reference to the words in the poem indicates that she is returning to the text.]

John: I think the poet is telling us that you shouldn't keep frogs because they'll probably die if you leave them.

[Number 3. John is making associations regarding his understanding of the gist of the poem.]

Emily: Yeah.

[Number 3 . Emily's agreement suggests that she shares John's view.]

Cathy: Yeah.

[Number 3.]

Candy: They're living things.

[Number 2. Candy's statement shows that she is returning to build more meaning of the text by verbalizing an understanding she already has.]

Josh: They're just like us.

[Number 2. Josh is continuing to build meaning.]

Emily: And they need proper food, unless you have grasshoppers hopping around.

[Number 2.]

Josh: Just think if they were giants trying to keep us as pets and what if they didn't know what we ate and we

just died. That wouldn't be good.

[Number 4. This comment shows that Josh is distancing himself from the descriptive words of the poem and is offering a new envisionment.]

John: Yeah.

[Number 4. John's affirmation shows that he concurs with Josh.]

Cathy: I know what they eat, grasshoppers and grass.

[Number 2. Cathy has returned to focus on her background knowledge in order to further her own comprehension of the poem.]

The pattern of responses presented here portrays fluctuating adherence to Langer's protocols. It also shows that the students did not always maintain focus on the content of the poem and that they frequently included tangential references to their individual prior experiences. What is evident, however, is how the social exchange contributed to meaning making.

Group C

The final excerpt comes from Discussion Group C. The poem under discussion, is the nineteenth poem in the series, Skeleton by Deborah Chandra. The excerpt begins immediately after the journal entries were read.

Tim: I think the poet is trying to tell us that.... not to be scared of anything.

[Number 4. Tim is distancing himself and is reflecting on the ideas the poem presented to him.]

Susan: I think the poet is trying to tell us to remember if someone passed away and to remember them.

[Number 4. Susan has also adopted an objective stance.]

David: I think the poet wants us . . . ah. . . maybe shes telling us not to be scared of skeletons. Like not to be scared of stuff.

[Number 4. David has distanced himself from the poem and is presenting an objective view.]

Susan: Where did you get your proof?

[Number 1. Susan is turning back to the text.]

Holly: Probably on Halloween.

[Number 2. Holly has associated skeleton with Halloween.]

Tim: Some people are dressed up in costumes but some people think theyre real.

[Number 2. Tim is using his knowledge of people dressing in costumes to build further understanding.]

David: Like some little kids.

[Number 1.]

Susan: Or maybe little kids were going around on Halloween and one of them was dressed up as a skeleton. Because I know because my cousin has a skeleton costume. And maybe one of them came to her door and knocked on the door and that made her remember her father or something.

[Number 2. Susan is using prior knowledge to build an understanding.]

Tim: Well, like . . . well like. . .

[This comment was not credited as an envisionment.]

Susan: Cora , you should be listening to us and not

fooling around with your shoe.

[This comment was not credited as an envisionment, but it does suggest the attempt by Susan to ensure that all group members participate in the discussion.]

Holly: Well I think it's Halloween and she's giving out candies and a skeleton and his little friends came along with him or her and they had a . . . treat while she was writing the poem.

[Number 3. This scenario may not reflect what was happening as Deborah Chandra wrote this poem but, it does indicate that Holly is reflecting and making associations]

Susan: Maybe she was writing the poem at Halloween. And maybe she was thinking of the poem and maybe she thought Halloween would be a good time to think of one because a whole bunch of people came to your door. And then she saw the skeleton and maybe she wrote the poem because she thought it was a good idea.

[Number 3. This verbal contribution is similar to the one Holly just made.]

David: If you have a skeleton, like, No hair, heart or skin .If someones dead, hoe could they have things like that?

[Number 2. David has returned to the text and is using his prior knowledge to further his understanding of the poem.]

Tim: They might be thinking of this, like they might be sleeping and they might think like that. Like

something with no skin, just bones and kind of white.

[Number 1. Tim is attempting to become acquainted with the words of the poem.]

Susan: Well. ... Cora, do you have any ideas?

Cora: No.

[This exchange between Susan and Cora was not credited. It does however indicate Susan's continued attempt to include Cora in the conversation.]

Susan: Well then listen. We're giving a whole bunch of ideas. (There is a long pause.) Maybe we should read the poem again.

[Number 1.]

Holly: Ok. I'll read. (Reads the entire poem.)

[Number 1.]

David: I think that maybe she is trying to tell us that she was scared. She went to the graveyard one day to visit her . . . ah. . . or maybe her mind plays tricks on her when she was visiting the graveyard. When she saw . . . she pretended that she saw skeletons coming out of the graves. And she saw like, right through them.

[Number 3. David is stepping out and is reflecting on the ideas he has about the poem.]

Susan: Maybe. Or, like I live next to a graveyard and . . . and sometimes when I play outside I see things. Like one time I saw this thing sitting on a gravestone but

it's just like a reflection. So maybe that's what happened to her. Maybe Deborah Chandra lives next to a graveyard. And maybe she saw something and maybe her mind was playing tricks on her.

[Number 2. Susan was discussing her personal experience and was aligning her ideas with her conception of the poem.]

David: Maybe she drove by a graveyard and she saw something and she kept on thinking about it until she got home. Then she wrote this poem.

[Number 3. David is rethinking and making associations.]

This transcription is similar to the conversations presented from Groups A and B in that it illustrates movement back and forth across Langer's categories. It also included some divergences from discussing the text when one student, who was the leader for that day, attempted to include all group members in the discussion. This slight divergence as well as the conversation illustrates a collaborative attempt to construct meaning.

Analysis of Written Response Patterns

The written responses were analyzed in a similar way to the oral responses in that Langer's four envisionments were used to examine the individual responses made before and after the discussions ensued. Each written journal entry was evaluated and where applicable, assigned one of Langer's stances. The information was then managed in this way: The pre-discussion journal responses were labeled A and the post-discussion journal entries were labeled B. Charts depicting the response

categorizations for all 20 poems for each participant were compiled and placed in Appendix D. Summary information from this analysis was compiled and placed in Table 4.2. The total number of written response types for both pre- and post-discussion journal entries as well as percentages were calculated for each stance.

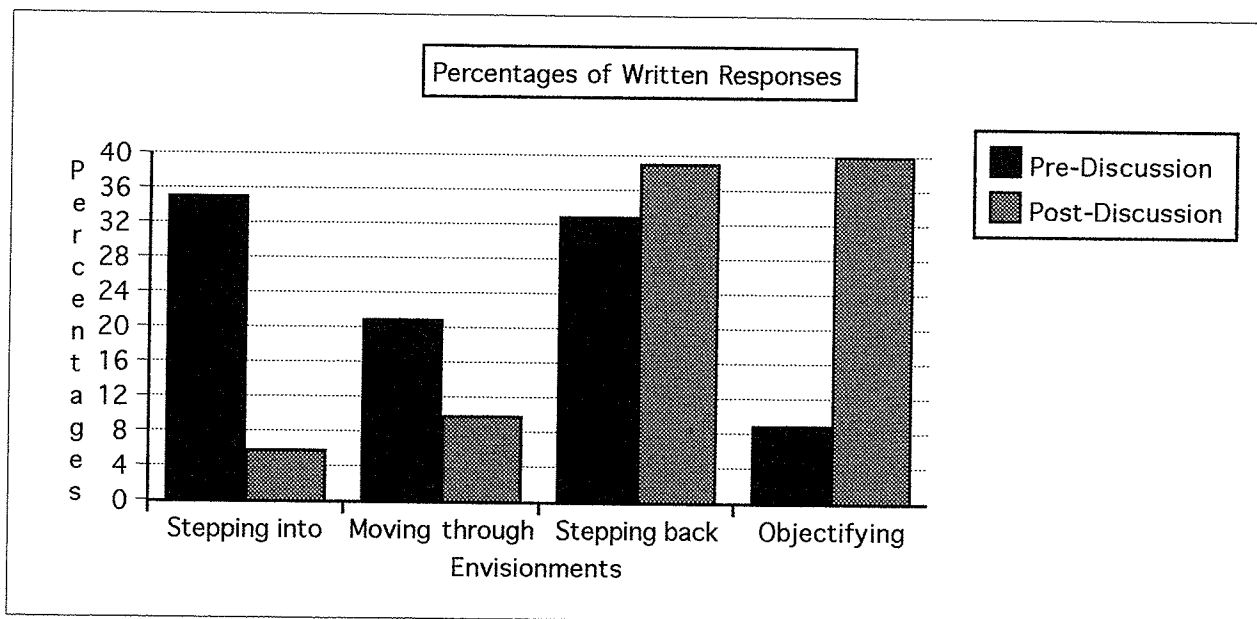
Table 4.2. Summary of Written Responses.

A=Pre-Discussion Response B= Post-Discussion Response

Envisionments	Stepping in		Moving through		Stepping back		Objectifying		Does not meet criteria	
	A	B	A	B	A	B	A	B	A	B
Students										
John	9	3	8	4	3	11	0	1	0	1
Tim	5	1	7	1	7	6	0	10	1	2
Matthew	9	2	7	4	4	7	0	7	0	0
Linda	4	0	3	0	10	7	3	13	0	0
Stacy	7	0	4	4	6	8	3	8	0	0
David	6	3	5	1	4	5	0	3	2	5
Cora	9	1	2	2	5	8	3	8	1	1
Susan	5	1	5	3	10	7	0	8	0	1
Cathy	11	3	3	5	5	6	1	5	0	1
Emily	7	0	5	2	5	13	2	4	0	0
Holly	4	1	3	2	6	4	5	11	0	0
Candy	0	0	3	0	10	7	3	9	0	0
Josh	11	1	2	1	5	4	0	13	1	0
Peter	8	1	3	1	4	8	5	9	0	1
Sandra	6	0	1	0	12	12	1	7	0	1
Totals	101	17	61	30	96	113	26	116	5	13
Percentages	35%	6%	21%	10%	33%	39%	9%	40%	2%	5%

The percentages of responses for both pre- and post- discussion journal entries are represented in the accompanying graph. Figure 1 shows the dark-coloured bars as representing the pre-discussion journal entries and the grey-coloured bars as representing post-discussion journal entries.

Figure 1. Bar Graph Showing The Percentage of Pre- and Post-Discussion Responses.



Pre-discussion entries. It can be established from analyzing the data in Table 4.2 and from examining Figure 1 that the majority of written pre-discussion responses or 35 percent, fell into Langer's first envisionment while the second highest percentage of responses aligned with the third envisionment. This was followed by 21 percent of the responses being attributed to the second stance and 9 percent to the fourth.

Post-discussion entries. The highest percentage of responses for the post-discussion entries was 40 percent for the fourth envisionment. This tally is followed closely by 39 percent for the third stance. The second envisionment netted 10 percent of the responses and the first one aligned with only 6 percent. From this analysis it is clear that from an overall perspective, a greater percentage of responses were aligned with Langer's third and fourth stances after rather than before the small peer-led group discussions took place.

An examination of the accompanying graphs (Figures 2, 3 and 4, found on the following pages) that analyze written responses according to achievement levels show a similar pattern.

Qualitative Analyses of Written Response Questions

As with the oral responses, it was also necessary to look at the actual written responses made by individual subjects. These examples are presented to highlight the changes that occurred between the first and second response entries for various poems. These excerpts also serve to illustrate the alignment of Langer's taxonomy with the written responses. The samples presented have been selected by searching repeatedly through the responses and choosing the most interesting illustrations.

John. The first example comes from John's journal responses to Dreams by Langston Hughes which was the tenth poem in the series of poems discussed. John's initial written response focused on Langer's first envisionment, that of becoming acquainted with the poem.

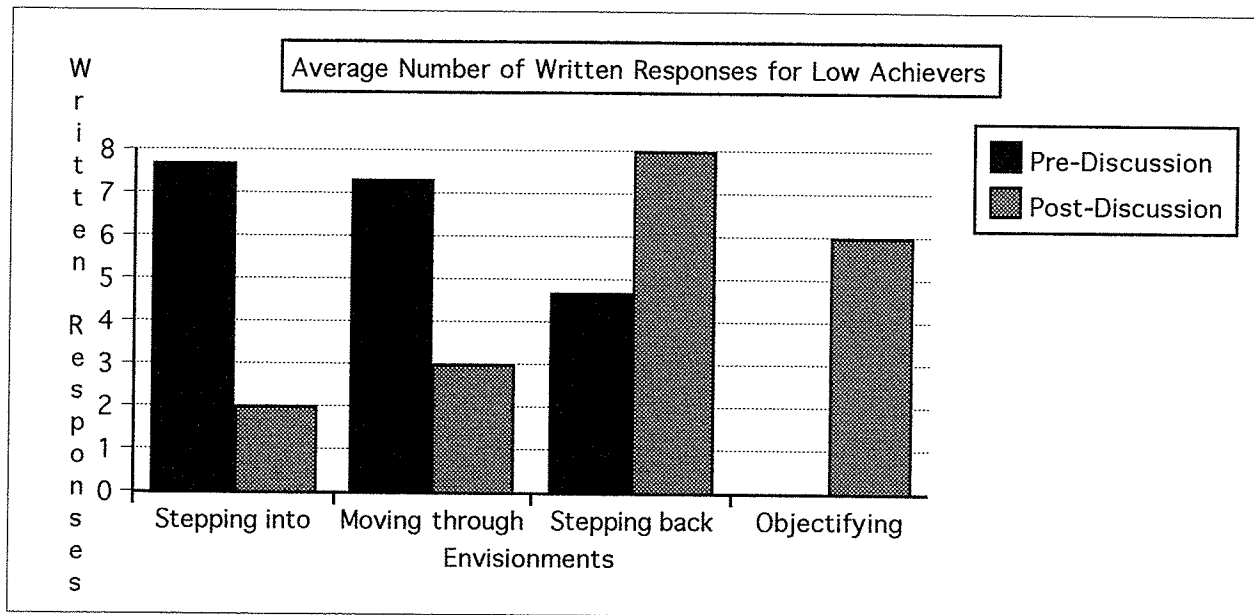


Figure 2. Average Number of Written Responses for Low-Achievers

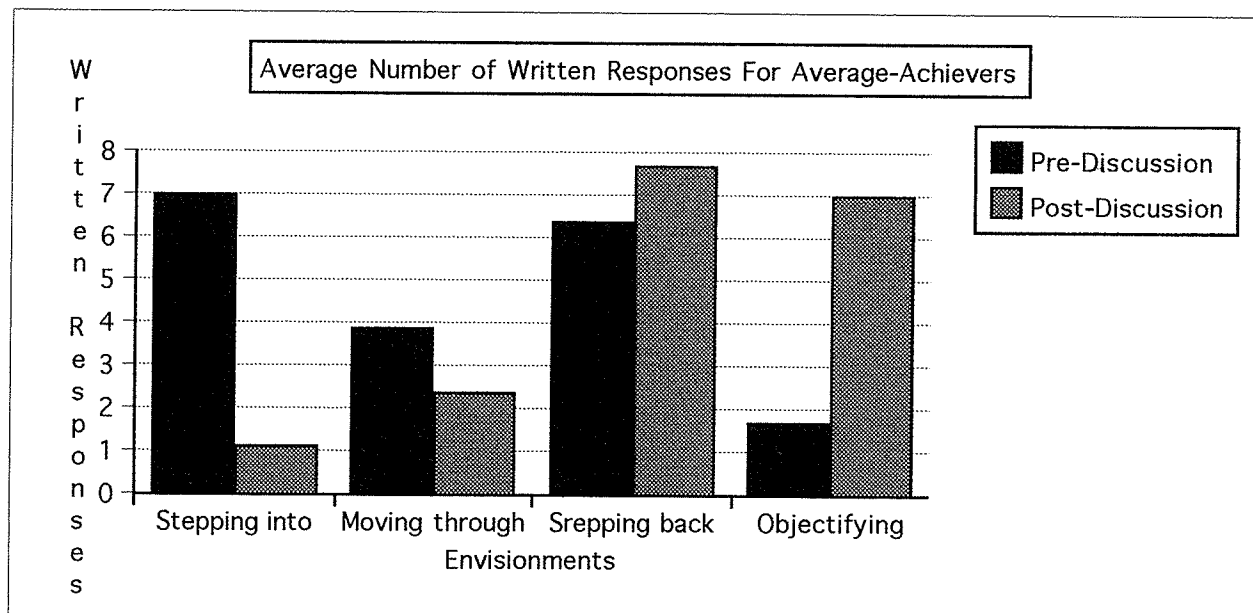


Figure 3. Average Number of Written Responses for Average-Achievers

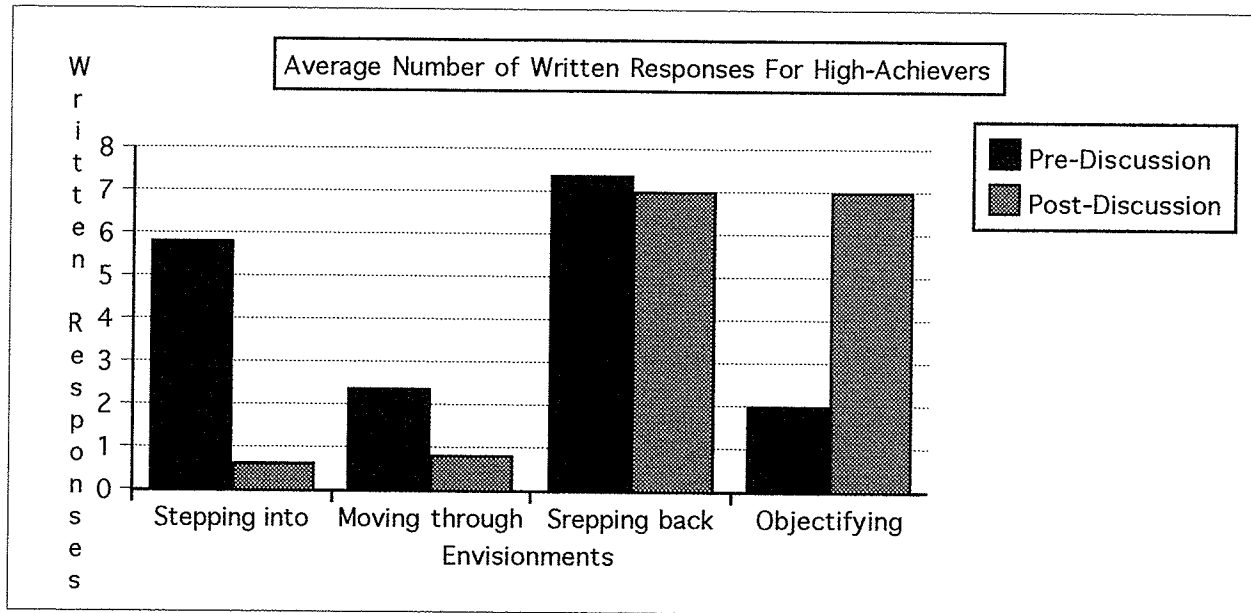


Figure 4. Average Number of Written Responses for High-Achievers

*I dont(don't) get when it says dreams die dremms (dreams)
can't die I dont (don't) like this poem because it is to
short and I dont (don't) get when it says life is a barren
feild (field) frozen in the snow.*

His second entry showed a more reflective stance. This response was considered to align with Langer's third envisionment.

*I guses the poet is trying to tell whow ever (whoever)
reads this poem tat (that) you should hold onto your
dreams and never let go and then mabe(maybe) later you
have your wish that you wished in your dreams*

John's responses for another of Langston Hughes' poems Kid In The Park , the thirteenth poem discussed, illustrated that he was unable

to move beyond the first envisionment. This is his pre-discussion entry:

*I don't get when it says lonley (lonely) little question
mark on a bench in the park a question mark doset
(doesn't) have feelings. the title in this poem doset
(doesn't) go with the poem and why would a question
mark be sitting on a bench*

His post-discussion journal entry illustrates the value of group talk:

*Eofrescorn threes discution (The ideas presented by each of
the other three discussion groups) is all most the same as
ours. everybody thinks in our class that theres (there's) a
person in this poem cuse (because) everboby (everybody)
seid (said) so well not evrybody (everybody) did but there
leader did. now I udersad understand) this poem.*

Sandra. Sandra's written responses for the poem Sunshine by
Rose Flint, the second poem in the series, illustrates a movement from
adopting the first stance in the pre-discussion journal, then changing to
align with the third stance for the post-discussion entry. The first entry
was:

*I like this poem. I think it is sort of like Snow toward
Evening becace in Snow Toward Evening it had sort of
to do with the same thing like both of the poems had
the sky invalved (involved)*

This is the post-discussion entry in which she acknowledges that the
group discussion helped her understand the poem. It was credited with
aligning with the fourth stance.

Now I'm thinking about the words in the poem. I think

they mite(might)mean something eals (else) Like “ I’d scare away dragons” I think dragons means someone mean and bad. I know our group discussion help(helped) me with that. But I found a thing no one sai, “warm up a cold se,” [sea] I think that means that the poetress (poetess) ment (meant)she wanted to take away all of someone’s bad feelings. Do you agree?

Several of Sandra’s journal entries showed an interesting movement among the envisionments. The final comments in her entries were mostly aligned with Langer’s third view, but her initial entries often tended to begin with Langer’s first or second envisionment. This pre-discussion entry for the final poem in the study, Mother To Son by Langston Hughes, exemplifies how this student initially adopted the second envisionment, but quickly moved to the third or fourth one following the group discussion.

I don’t understand what the poet is trying to tell ne(me). I think that the mother in this poem has a texas aksent(Texas accent). that’s why most of the words have little abbreviation(abbreviation)marks at the end I think. I also think that the son in the poem want’s (wants)to give up on life. That’s why the mother is telling her son that.

Sandra’s post-discussion journal entry again reinforces that she valued the input of her peers as she sought to make sense of the poems and also illustrates another interesting movement among Langer’s envisionments. This time Sandra began with comments that aligned with

the fourth envisionment, but then she reverted to making observations that were of the first stance.

I think that all of our ideas about that everyday you go one step higher And that when it says "carpet" it means easy. And all of our other ideas. But I have one question that just came over me though. when the mother says I'se that means have, right? And ain't means has not, right? My question is are I'se and ain't real words, or are they just words that people sometimes use?

Matthew. The work of yet another subject is presented to illustrate the patterns inherent in the written responses. Matthew's responses to the seventh poem, I Caught A Rainbow by Leland Jacobs shows a movement from a response that aligned with Langer's first envisionment to a response that adhered to the fourth stance. Matthew's pre-discussion journal entry states:

I think the mesage(message) the poet (poet) is giving is in the poem the rainbow is ilvisable (invisible) and the boy or girl is thinking of a rainbow. my prof (proof)is the last line it says with nothing I could show.

His post-discussion entry is:

I think a rainbow and a friend are the same because a rainbow fades away and if you get mad at a friend your friend fades away my proof is: with nothing I could show means some times in the end of a friend ship you have know (no)friend to show. that has never

*happend(happened)to me and I hope it never does.
Because John is my best friend.*

Summary of Section One

The responses to poetry generated by the subjects in this study made in both oral and written form were examined according to Langer's envisionments. The analysis of these responses provided interesting insights regarding the processes invoked in deriving interpretations during the oral discussions. As well, the analysis of the pre- and post-discussion journal entries depicted several intriguing response patterns.

Oral responses. The individual contributions made by each subject during the small, peer-led group discussions constituted the oral responses. As each poem was discussed, the students engaged in making comments and asking questions that aligned with all four of Langer's envisionments. The patterns of evoking these envisionments was neither linear nor hierarchical, rather it was recursive in that the conversation moved from becoming acquainted with the text to being reflective and making associations, and then the conversation might revert back to become refamiliarized with the text.

Written responses. The written responses were similar to the oral responses in that here too, no strict sequential alignment with Langer's envisionments was discerned. The pre- and post-discussion journal responses showed several patterns. One striking pattern that emerged was that for Langer's fourth stance the percent of journal entries jumped from 9 in pre-discussion entries to 40 in post-discussion entries, indicating that the social interaction increased the sophistication of

responses. The analyzed individual responses also seemed to confirm the value of group talk as a means of enhancing meaning making.

Section Two: Comparison of Individual Response Patterns

This section will attempt to answer the questions in the study that pertain to the way students responded to poetry on an individual basis.

The specific questions were:

4. How did students read and respond to poetry as an independent classroom activity?
5. Did the independent response patterns change after participating in small peer-led group discussions and journal writing?
6. If there were changes, were the changes different for high, average and low-achieving students?

To answer these questions the subjects in the study were required to respond independently to six different poems. These poems and the response probes were taken from the Grade Four literary assessment measures produced by Jeroski, Brownlie and Kaser (1990). Each student read and responded to two poems on consecutive days: (1) before the intervention was introduced, (2) when ten poems had been read and discussed, and (3) at the end of the intervention. For increased reliability it was decided to present the subjects with two poems in each evaluative set because individuals, having different prior experiences, would likely respond to each of the poems in different ways. Thus a truer indication of response patterns could be ascertained in that the scores for each set could be considered in tandem.

The responses for these measures were scored independently by two markers as well as by the investigator. The independent markers were: a fellow graduate student and a Grade Four Language Arts teacher who has been teaching at the Grade Four level for more than ten years. The scoring was carried out according to two protocols: (1) the hierarchical rating template outlined by Jeroski, Brownlie and Kaser, (1990), and (2) Langer's four envisionments (1992, 1995).

Independent responses measured according to Jeroski, Brownlie and Kaser. The descriptors ascribed to each independent response by all three markers has been placed in Appendix F. Table 4.3 presents the summary results, listing the subjects in three categories: (1) low-achieving students, (2) average-achieving students and, (3) high-achieving students.

The data gleaned from Tables 4.3 show the response patterns representative of students within one regular classroom. These patterns do not follow a sequential progression according to a hierarchical perspective. Rather, the data show a tendency for the subjects to fluctuate across the descriptors denoting Undeveloped, Partial and Competent responses. The highest-rated response, Powerful, was registered only twice.

A repeated measures Sign test was used to test the significance of the results for positive, negative and no changes in the responses. These calculations have been placed in Appendix H. The calculated Sign test value for the Jeroski, Brownlie and Kaser (1990) analysis was: $(z) = 1.20$. Therefore since the level of $z \approx 2 = 1.96$, and $1.20 < 1.96$ it can be concluded that there is no difference between the pre- and post-

intervention measures at a statistical significance level of $\alpha = .05$.

Table 4.3. Results of Independent Poetry Responses According to Jeroski, Brownlie & Kaser (1990).

Poems	Pre-intervention		Mid-intervention		Post-intervention	
	I	II	I	II	I	II
Low-Achieving Students						
Matthew	partial	partial	partial	partial	competent	partial
Tim	undeveloped	undeveloped	undeveloped	partial	undeveloped	undeveloped
John	undeveloped	partial	undeveloped	undeveloped	undeveloped	undeveloped
Average-Achieving Students						
Cathy	undeveloped	partial	partial	partial	partial	competent
Susan	partial	competent	partial	partial	partial	competent
Stacy	undeveloped	competent	undeveloped	undeveloped	undeveloped	competent
Linda	competent	competent	competent	undeveloped	competent	partial
Emily	undeveloped	competent	competent	partial	competent	partial
Cora	partial	undeveloped	partial	partial	undeveloped	competent
David	undeveloped	undeveloped	undeveloped	competent	undeveloped	partial
High-Achieving Students						
Holly	undeveloped	competent	competent	competent	competent	competent
Sandra	powerful	powerful	competent	partial	competent	competent
Candy	partial	competent	competent	partial	competent	competent
Josh	undeveloped	partial	undeveloped	partial	partial	undeveloped
Peter	undeveloped	partial	partial	competent	partial	partial

To further evaluate students response patterns, a chart indicating a breakdown of the quantity of responses was formulated. This information is presented in Table 4.4 on the next page.

Table 4.4. Numerical Presentation of Response Types
According to Jeroski, Brownlie & Kaser (1990).

Protocols	Number of Responses			Percentage of Responses		
	Pre	Mid	Post	Pre	Mid	Post
Low-achieving Students						
Undeveloped	3	3	4	50%	50%	67%
Partial	3	3	1	50%	50%	17%
Competent	0	0	1	0%	0%	17%
Powerful	0	0	0	0%	0%	0%
Average-achieving Students						
Undeveloped	6	4	3	43%	29%	21%
Partial	3	7	5	21%	50%	36%
Competent	5	3	6	36%	21%	43%
Powerful	0	0	0	0%	0%	0%
High-achieving Students						
Undeveloped	3	1	1	30%	10%	10%
Partial	3	4	3	30%	40%	30%
Competent	2	5	6	20%	50%	60%
Powerful	2	0	0	20%	0%	0%

Low Achievement Group. An examination of the response pattern of the low-achievement group in Table 4.3 shows that the interpretations of each of the three subjects underwent one change throughout the six poetry interpretations. However, these changes did not reflect positive growth as the responses for the first poem matched that of the final poem.

Table 4.4 suggests more positive results because the pre- and mid-

intervention responses had an equal percentage of responses for Undeveloped and Partial, whereas for the post-intervention, although there was a higher percentage of Undeveloped responses, there was also a Competent response.

Average Achievement Group. The independent response pattern of the average-achievers exhibited a greater degree of change than was evident for the low-achieving group. Data in Table 4.3 show that all but one of the seven students registered higher descriptors for the final response. The seventh student, Linda, had a higher rating for the first interpretation than she had for the final selection.

Table 4.4 presents an interesting pattern. According to this data the highest percentage of responses correspond to: Undeveloped for the pre-intervention set of poems (43%), Partial for mid-intervention (50%), and Competent (43%) for post-intervention.

High Achievement Group. According to Table 4.3, three students from the high-achievement group displayed response patterns that were similar to those from the average-achieving group. Three students, Holly, Candy and Peter showed a higher rating for the final interpretation than for the initial one. Sandra's responses showed a higher rating for the first two rather than for subsequent interpretations, and Josh registered a pattern that fluctuated between Undeveloped and Partial.

Table 4.4 reveals a pattern that showed a higher percentage of Undeveloped responses for pre-intervention (30%) than for either mid- or post-intervention. There was also a higher percentage of responses rated Competent for the post-intervention (60%) than for either the

pre- or mid-intervention measures.

Summary. The data from these tables suggest that over the course of the intervention there were relatively few changes in the level of responses when analyzed according to the template suggested by Jeroski and her colleagues (1990). Table 4.3 shows recursive movements across the first three hierarchical descriptors, with students from the low-achieving group generally registering Undeveloped or Partial responses and students from the average and high-achieving groups fluctuating between Undeveloped, Partial and Competent. Only two responses from the pre-intervention measure were attributed as being Powerful.

The numerical values corresponding to each attribute did not change substantially. The most striking changes were an increase in Competent responses for each group: 17 percent for low-achievers, 7 percent for the average-achievers, and 40 percent for high-achievers. This increase in competent level responses indicates that the subjects involved in this poetry study exhibited more finesse in formulating independent poetry interpretations at the end of the study than was evident prior to the intervention.

Independent responses measured according to Langer (1992, 1995). The data derived from the scores of the pre- mid- and post-intervention measures were also analyzed by using Langer's envisionments, the same measure as was used for analyzing the peer-led discussions and the double-entry journal responses. Table 4.5 presents this information. To facilitate charting, Langer's four stances have been numbered 1-4. Table 4.5 appears on the following page.

Table 4.5: Results of Independent Poetry Responses
According to Langer (1992, 1995).

Poems	Pre-intervention		Mid-intervention		Post-intervention	
	I	II	I	II	I	II
Low-achieving Students						
Matthew	2	2	2	2	2	3
Tim	2	1	3	1	3	2
John	1	1	2	1	1	1
Average-achieving Students						
Cathy	1	2	3	2	2	3
Susan	3	2	2	2	2	3
Stacy	1	2	2	2	1	4
Linda	3	3	1	2	2	2
Emily	2	2	2	2	3	2
Cora	2	2	4	3	2	3
David	1	1	2	2	3	2
High-achieving Students						
Holly	3	3	2	3	2	3
Sandra	3	3	2	3	3	3
Candy	3	2	2	3	4	4
Josh	2	2	4	1	3	2
Peter	1	1	3	1	3	2

The repeated measures sign test was also used to determine the significance of the pre- mid- and post intervention responses when responses were analyzed according to Langer (1992). The calculations have been placed in Appendix H. Since the calculated value of $(z) = 2.01$, was greater than the $\alpha = .05$ level of statistical significance it can be concluded that the changes in the types of responses measured

according to Langer (1992) were statistically significant.

The responses rated according to Langer's protocol for the pre-, mid- and post-intervention measures were also examined from a quantitative perspective. This data is presented in Table 4.6 on page 93.

Low -Achievement Group. The data in Table 4.5 shows the response stances for two students, Matthew and John remained consistent. Matthew's responses were analyzed as Being in and moving through for most of his responses, but changed to the third stance for his final response. John's responses were Being out and stepping into for all except the first mid-intervention poem. Tim's interpretations fluctuated between Langer's first three envisionments.

The data from Table 4.6 suggest that for low-achievers minimal gains were made. The pre-intervention responses were equally shared between Langer's first two stances. The mid-intervention showed a decrease in responses for the first envisionment but included the third stance, while the post-intervention responses were equally apportioned to stances 1, 2 and 3.

Average -Achievement Group. Table 4.5 shows that two students from this group, Cathy and Stacy, responded according to the first and second stances for both pre-intervention poems. Cathy's responses aligned with the second and third stances for the mid- and post-interventions, while Stacy was Being in and moving through for the mid-intervention but adopted the first and fourth stances for her post-intervention responses. Susan and Emily recorded responses that tended to remain constant. Susan's responses were Stepping out and rethinking for her first and final responses. Her responses for the

Table 4.6. Numerical Presentation of Responses According to Langer (1992, 1995).

	Number of Responses			Percentage of Responses		
	Pre	Mid	Post	Pre	Mid	Post
Low-achieving Students						
Being out and stepping into	3	2	2	50%	33%	33%
Being in and moving through	3	3	2	50%	50%	33%
Stepping out and rethinking	0	1	2	0%	17%	33%
Stepping out and objectifying	0	0	0	0%	0%	0%
Average-achieving Students						
Being out and stepping into	4	1	1	29%	7%	7%
Being in and moving through	7	10	7	50%	71%	50%
Stepping out and rethinking	3	2	5	21%	14%	36%
Stepping out and objectifying	0	1	1	0%	7%	7%
High-achieving Students						
Being out and stepping into	2	2	0	20%	20%	0%
Being in and moving through	3	3	3	30%	30%	30%
Stepping out and rethinking	5	4	5	50%	40%	50%
Stepping out and objectifying	0	1	2	0%	10%	20%

other four poems aligned with Langer's second stance, Being in and moving through. Emily adhered to the second stance for all but her first post-intervention response where her response was Stepping out and rethinking. Cora's responses showed that she was Being in and moving through for both the pre-intervention and the first post-intervention poems. Her responses for the second poems from both the mid- and post-interventions were Stepping out and rethinking, while her response for the first mid-intervention poems were Stepping out

and objectifying. Linda's responses showed somewhat of a regression. Her responses were Stepping out and rethinking for the pre-intervention poems, Being out and stepping into for the first mid-intervention poem and Being in and moving through for the remaining responses. David's responses on the other hand showed progress. His responses for the pre-intervention poems were Being out and stepping into. He was Being in and moving through for both poems in the mid-intervention and for the first poem of the post-intervention he was Stepping out and rethinking.

A positive trend for the average-achieving group is evident when the data from Table 4.6 is examined. The number of responses aligning with Langer's first stance is 29 percent for pre-intervention, but only 7 percent for both the mid- and post-intervention measures. At the same time no responses aligned with the fourth stance for the pre-intervention responses while the mid- and post-intervention responses each had 7 percent accredited to these categories. An increase of 22 percent for Langer's third stance was recorded from the mid- to the post-intervention responses.

High Achievement Group. The response patterns for the high-achieving group in Table 4.5 indicate that the responses of two students, Holly and Sandra, remained fairly consistent. Holly's responses were Stepping out and rethinking for both pre-intervention and the second poems in both the mid- and post-intervention measures. Her responses were Being in and moving through for each of the first poems from the mid- and post-intervention measures. Sandra's responses were Stepping out and rethinking for all poems except the first in the post-

intervention set. Her response for this poem was Being in and moving through. Josh's responses indicated that he assumed all four of Langer's stances throughout the three measures. He adopted the second stance for both pre-intervention poems as well as for the second post-intervention poem. His mid-intervention responses were: Stepping out and objectifying for the first and Being out and stepping into for the second poem. His response for the first post-intervention poem was the third stance, Stepping out and rethinking. Peter adhered to the first stance for both pre-intervention poems and the second mid-intervention poem. His responses were Stepping out and rethinking for the first poems from both the mid- and post-interventions, and he was Being in and moving through for his final response. Candy's responses showed the most positive movement. Her responses were Stepping out and rethinking for the first pre-intervention and the second mid-intervention poems. She was Being in and moving through for the second pre-intervention and the first mid-intervention poems. Her final two responses in the post-intervention measures were Langer's fourth stance, Stepping out and objectifying.

Table 4.6 shows a progressively positive increase in the levels of responses for the high-achieving group. The pre-intervention measure presents 20 percent of the responses adhering to Langer's first stance, 30 percent for the second and 50 percent for the third. This distribution changed somewhat for the mid-intervention where 20 percent and 30 percent respectively aligned with the first and second stances while 40 percent of responses were registered for the third stance and 10 percent for the fourth. The post-intervention measures

show no responses aligning with the first stance, 30 percent for the second, 50 percent for the third and 20 percent for the fourth. The significance here is the shift from 20 percent, attributed to the first stance, and no responses for the fourth stance for pre-intervention poems to no responses for the first and 20 percent responses for the fourth for the post-intervention measure.

Summary. The data presented in Table 4.5 show that the pattern of interpretations generated by students as they independently read and responded to poems moved back and forth across Langer's (1992) envisionments. From these recursive patterns it is evident that all but one participant registered the same or a more sophisticated response for their final interpretation than they had for the initial one.

Table 4.6 indicated that all three achievement level groups made gains in their levels of responses. The low-achieving group registered a higher percentage of responses for Langer's third stance for the post-intervention than for either the pre- or the mid-intervention. Both the average- and high-achieving groups registered a greater number of responses for Langer's fourth stance for the post-intervention measure than for the pre-intervention.

Overall the pre- mid- and post-intervention measure data presented in Tables 4.3 to 4.6 attest to recursive changes as measured by two templates, Jeroski, Brownlie and Kaser (1990) and Langer (1992, 1995) that were ongoing in the response patterns of the subjects involved in this study. The data from the two templates are compared in Table 4.7.

Table 4.7. A Comparison of The Changes in Independent Responses

Students	Response Changes according to Jeroski, Brownlie and Kaser	Response changes according to Langer
Low-Achieving Students		
Matthew	positive	positive
Tim	no change	positive
John	negative	no change
Average-Achieving Students		
Cathy	positive	positive
Susan	no change	no change
Stacy	no change	positive
Linda	negative	negative
Emily	positive	positive
Cora	positive	positive
David	positive	positive
High-Achieving Students		
Holly	positive	negative
Sandra	negative	no change
Candy	positive	positive
Josh	no change	positive
Peter	positive	positive

This quantitative information presents only one facet of change, however. A more complete picture of the responses can be formulated when the analyses focuses on the actual responses.

Analysis of Individual Subject Responses.

In order to provide a clearer view of an authentic classroom situation and to reflect the natural stratification of achievement levels

inherent in most classrooms, the interpretations from one student will be selected from each of the low- average- and high-achieving groups. The selections were made by searching repeatedly through the data in order to select salient representations. The interpretations of the low achieving student will be dealt with first.

Low-achievers. John is the student chosen from the low-achieving group. The Jeroski, Brownlie and Kaser (1990) attributes accredited to his responses were Undeveloped and Partial at the pre-intervention stage, and Undeveloped for both mid- and post-intervention poems. The responses rated according to Langer (1992) were primarily from the first stance, with the second stance being attributed to the first mid-intervention poem. His response for the first two poems, *Until I Saw the Sea* by Lillian Moore and *Courage* by Emily Hearn are a regurgitation of the poet's words, indicative of factual recall. In this first set of independent responses John wrote:

until I saw the sea

*until I saw the sea I didnt (didn't)now (know)that the
sun can spliterm (splinter)a wole (whole) sea of ble (blue)
Ididnt now(know)that it takes breathes (breathe)in and
out of the shore*

Corage (Courage)

*is when you are alergic to cats and you (your) new
frend (friend) says that you can came (come)to her house
and you will have diner(dinner)and pat (pet)her kittens
oh you would ache it takes corage (courage)to say no*

The main thrust of each of John's pre-intervention

interpretations consisted of rephrasing the poem.

John maintained a similar response pattern for the mid-intervention sampling. However, for the mid-intervention measure his responses provide additional information based on topic familiarity. For the poem Buffalo Dusk by Carl Sandberg, for example, he stated that both the fields and the food disappeared along with the buffalo.

buffalo dusk

*the bufflo are gone the peples (people)that sa (saw)them
are gone the land that was there is gone the fields are
gone. the foods is gone and the buffalo are gone.*

This response was accompanied by a simple sketch, reproduced and placed in Appendix G, in which a long-haired, unhappy looking human, dressed in a tunic and leggings is holding an unidentifiable object in one hand and a spear in the other. The spear is pointing toward another figure that, although it had two legs, could be construed as a buffalo.

John's responses to the final poem, the second in the post-intervention set, The Whale Ghost by Lillian Moore was:

the whale ghost

*the last whale he will came (come)rising from a dive and
he will send his cry with joy and swim with a whale and
I will hear his sad song echoing over the big wide
ocean.*

This response was a retelling of selected aspects of the poem, but it included two personal perspectives. One was the illustration accompanying the poem which portrayed an individual in a boat obviously surprised by the appearance of a surfacing whale. The other

was that he stated that it was he, not I or we, as suggested by the author, who heard the whale's sad song.

Copies of these responses that feature illustration has been placed in Appendix G. John is a student who frequently relies on drawing to clarify his written ideas. The inclusion of these drawings illustrates his greater involvement in the final interpretations.

Average-achievers. Cathy's responses were chosen to represent subjects from the average-achievement group. The attributes ascribed to her responses according to the Jeroski, Brownlie and Kaser's (1990) template were Undeveloped and Partial at the pre-intervention stage, Partial for mid-intervention, and Partial and Competent for post-intervention responses. Cathy's responses according to Langer's (1992) protocol were: the first and second stances for pre-intervention, the third and second stances for mid-intervention and the second and third for post-intervention. A review of Cathy's pre- and post-intervention interview data showed that she was the only subject who maintained a negative attitude toward poetry reading. In spite of this negativism Cathy's responses to poetry reading showed some positive growth.

The initial response for the first pre-intervention poem was a retelling. Cathy merely incorporated the descriptive language of the poem into her response to Until I Saw the Sea.

This poem is about (about) someone who didn't know that the wind could wrinkle the water and that the sun could splinter the sea or breathe on the shore thats (that's) what I think this poem is about.

A similar response was presented for the second pre-intervention

poem Courage. This response also embodied a verbatim retelling.

I think this story is about a person who is allergic to cats and the persons (person's) friend asks the person to stay and play after school and to sleep overnight and go skating. but that persons (person's) friend has a cat. so the person can't go and that person has alot (a lot) of courage.

Growth was evident in Cathy's interpretation of the third poem Buffalo Dusk. Although the response in this case was still focused on retelling details, it was not confined to the strict regurgitation of the text which characterized both previous responses. In her interpretation Cathy voiced her opinion regarding how the poet felt about the demise of the buffalo.

I think that this poem means that the buffalos (buffalo)and the people who killed tham are dead. and I also think that this poem means that the person who wrote the poem is sad about it because she is saying nice things about the buffalos (buffalo).

Cathy's response for the poem Steam Shovel by Charles Malam, the second mid-intervention poem, did not constitute a retelling. Rather, this response alluded to the figurative language used by the poet and a reference to the poem's analogy between a steam shovel and a dinosaur.

I think this poem means that the steam shovel is like a dinosuor (dinosaur)in a way because it can pick up the grass with its mouth.

Cathy's response to the poem Underground by Joanne Ryder, the first of the post-intervention poems, further exemplified her movement away from engaging in retelling toward a personal response to poetry. In this response she selected a portion of the text and volunteered an opinion regarding the message the poet intended to convey.

I think this poem is prethy (pretty) good. But the only thing I don't get (understand) is when it says under the moles, under the rock dinosaurs sleep but it could mean that they dinosaurs are dead and they are under rocks

The response provided for the final post-intervention poetry response, The Whale Ghost, consisted of more than simply providing an opinion regarding the meaning of some portions of the text. This response included a reference to personal emotions.

This poem could mean that people are trying to kill whales and someone might be killing a whale but the whale is calling the whales beside him. This poem almost made me cry because it is such a nice poem.

High-achievers. The third and final subject profiled was Peter. According to the Jeroski, Brownlie and Kaser, (1990) descriptors, Peter's poetry interpretations were considered: Undeveloped and Partial for pre-intervention, Partial and Competent for mid-intervention, and Partial for both post-intervention measures. According to Langer's (1992) envisionments his responses were: Being out and stepping into for pre-intervention, Stepping out and rethinking and Being out and stepping into for mid-intervention, and Stepping out and rethinking and Being in and moving through for the post-intervention measures.

In his response to the first poem in the pre-intervention measure Peter referred to the poem Until I Saw the Sea as a story. He provided this terse interpretation:

*The story is about the sea. I liked the poem very much.
The poem is about the sun covered the whole sea and
the sea breathes in and out upon the shore.*

Peter also indicated that he enjoyed the poem and briefly mentioned the image of the undulating movement of the sea.

Peter's response to the third independently read poem, Buffalo Dusk, the first in the mid-intervention set, showed that he initially expressed concern about the meanings of words, then he paraphrased the poem.

*I don't know what some of the words mean. They are
dusk pawed sod hoofs pageant.. I think the poet is
trying to say that somebody killed the buffalo or
somebody shot a bullet up in the sky to scare them
away. All it is saying in the poem is that the buffalo are
gone.*

Peter's response to the fourth poem, Steam Shovel, the second mid-intervention measure, signified a slight conceptual change. The response to this poem appeared to include the author's motive for writing the poem, rather than a retelling of the poem.

*I think the poem makes alot (a lot) of sense. I think that
because it says a shovel is like a dinosaur. I think
Charles Malam wrote this poem because she would like
the dinosaure to live again. I like this poem's title.*

Here Peter did not treat the poem as if it were an informative piece of writing that must be accurately read and retold. Rather, he alluded to the figurative language and imagery that poets use to create their poems when he stated that the shovel is like a dinosaur. Peter's response when he said that the poet would like the dinosaurs to live again demonstrated an awareness of another poetic device: that of using an ordinary subject as a foil for depicting a personal emotive issue.

Similarity, Peter's response to the final poem The Whale Ghost attested to the ongoing growth in poetry reading that was occurring for him.

I don't really know what the poet is trying to say but this is my guess. I think the poet is trying to say what ... I think the poet is putting a whale and a ghost together and see how many much they are the same. I think the poem means that. My proof is the whole poem. I think that it means that if you see a ghost you can be afraid, but when you see a whale you don't have to be afraid. I also think the poem means that it's ok to be afraid. And it really is ok to be afraid esplesially the things you don't like. I like this poem because it gets you right into the poem and you would never stop reading it. I think Lillian Moore wrote this poem because it could teach kids that they can be afraid of lots of things but you can't be afraid of everything. The part I don't get about the poem is when it says to the whale that swam before him , to the

calf.

Peter's response exemplifies a sincere, personal perspective. He used the text and his world experience to create his own interpretation. The fact that Peter ventured a personally meaningful interpretation indicated that he had developed confidence in stating his own views, rather than relying on paraphrasing the text or restricting himself to an outside interpretation.

Summary of Section Two

The pre- mid- and post-intervention measures provided information regarding the nature of independent responses formulated by students in a regular grade four class. Two templates (Jeroski, Brownlie & Kaser, 1990 and Langer, 1992, 1995) traced the progress of all fifteen subjects over the course of the response to poetry intervention and indicated growth in terms of levels of response. Analyses according to Jeroski, Brownlie and Kaser (1990) showed the prominence of the first three hierarchical attributes, Undeveloped, Partial and Competent. The descriptor Powerful was used only twice. There was, however, a higher percentage of Competent level responses for the post-intervention set of poems than for both the pre- and mid-intervention sets. This increase suggests that the poetry interpretation intervention did have a positive impact and that face-to-face interactions have an intrapsychological impact.

Analyses according to Langer's (1992) envisionments showed that interpretations fluctuated across all four stances throughout the poetry responding intervention. However there was a higher percentage of

responses attributed to the third and fourth stances for the post-intervention poems than for the poems from the pre-intervention measure. A close examination of the percentage data from Table 4.6 shows that the movement towards inclusion of Langer's fourth envisionment in the post-intervention responses was greater for the high-achieving group than for either the average- or low-achieving groups.

In addition to measuring the independent responses according to formulated guidelines (Jeroski, Brownlie & Kaser, 1990; Langer, 1992), responses from each achievement level were highlighted. This analyses depicted the changes that occurred for all three subjects. This developmental progression appeared to follow a hierarchical sequence in that the low-achieving subjects embodied responses that were less sophisticated than either the average- or the high-achievers. The same pattern was reflected for the average-achievement group. There was less sophistication in the responses for this group than for the high-achieving students. Compared to the other achievement groups, the high-achieving students had more responses (20%) that fell in Langer's fourth envisionment, indicating that in the short term social interaction has a greater impact on the intrapsychological functioning of high achievers.

Section Three: Attitudes and Conceptions

The third section of the data analysis deals with attitudes and concepts about poetry expressed by the students involved in this study. The data provides information to answer the questions:

7. What prevailing attitudes and concepts did students possess regarding poetry?
8. Were these attitudes and understandings influenced by the implementation of an instructional procedure that involved small, peer-led group discourse and journal response writing?
9. If there were attitude and concept changes, were there marked differences in the change between high, average and low-achieving students?

These research questions were answered by individually interviewing all students in this study prior to and following the intervention. Transcribed responses to the interview questions were analyzed. Three questions addressed the attitudes students had toward reading and responding to poetry and 4 questions related to their concepts about poetry. An analysis of each student's pre- and post-intervention interview has been organized according to individuals within the reading response groups and placed in Appendix I. Summary charts depicting the essence of the data for each group are displayed. Attitudes were classified on a 5 point scale moving from negative to confused, ambivalent, positive or enthusiastic. In addition to the group analysis, responses were also classified according to whether the students were low-, average- or high- achievers. Finally, a summary analysis of the findings for the entire class is presented. Data that presented the essence of each student's concepts about poetry were placed in charts that compared pre- and post-intervention understandings of the poetry genre. These findings were then

discussed.

Attitudes Toward Reading and Interpreting Poetry

Tables 4.8, 4.9 and 4.10 depict a summary of the prevailing attitudes of each subject. The criteria directly reflect the five descriptors that were previously outlined. Each table that embodies the data from one discussion group is accompanied by a brief analyses of that group's performance.

Table 4.8. A Summary of Poetry Attitude Changes - Group A.

Students	Interview I	Interview II
Matthew	resistent	accepting
Peter	accepting	enthusiastic
Sandra	accepting	enthusiastic
Linda	ambivalent	accepting
Stacy	enthusiastic	enthusiastic

Group A. The attitudes toward poetry reading for Group A depict a positive progression. According to the criteria each individual in this group displayed a more positive attitude in the second interview than in the first. After the intervention the students who exhibited a resistant attitude became accepting, the ambivalent attitude registered as accepting, the two accepting attitudes became enthusiastic. The one student who registered enthusiastic in the initial interview remained enthusiastic.

Group B. The attitudes of the students in Group B also represent change, although unlike Group A, not all of the changes were positive. The

responses of Candy and John, indicated positive movement. Two other students in the group maintained their initial accepting attitudes.

Table 4.9. A Summary of Poetry Attitude Changes - Group B.

	Interview I	Interview II
Candy	accepting	enthusiastic
John	resistent	accepting
Cathy	ambivalent	resistent
Emily	accepting	accepting
Josh	enthusiastic	enthusiastic

Emily, for example was accepting both before and after the intervention and Josh remained enthusiastic. One student alone registered a negative change. For Cathy, who was ambivalent about poetry in the beginning, a resistent attitude was evident at the end of the intervention.

Group C. All the participants in Group C demonstrated positive growth in their attitudes toward reading poetry. Two students, Tim and Cora, who were ambivalent at the onset of the study displayed positive

Table 4.10. A Summary of Poetry Attitudes- Group C.

Student	Interview I	Interview II
Tim	ambivalent	accepting
David	confused	accepting
Cora	ambivalent	accepting
Holly	ambivalent	enthusiastic
Susan	ambivalent /accepting towards humorous poems	enthusiastic

attitude changes. Two others, Holly and Susan changed from being ambivalent to being enthusiastic. And David, moved from being confused to being accepting.

Overall Attitude Change

When the data regarding pre- and post-intervention attitude change were combined it was evident that all but one student registered improved overall feelings about poetry. A close scrutiny of tables 4.8, 4.9 and 4.10 indicates that the majority of students displayed either an accepting or an enthusiastic post-intervention attitude toward poetry. Of these, five moved from being ambivalent to being either accepting or enthusiastic. Two changed from negative to positive. One student, who initially exhibited a great deal of confusion, became accepting. Three students who were rated accepting became enthusiastic, and three other

Table 4.11. A Summary Attitudes Towards Poetry.

ATTITUDE	Interview I		Interview II	
	Number of students	Percentage of the whole group	Number of students	Percentage of the whole group
CONFUSED	1	7%	0	0
AMBIVALENT	6	40 %	0	0
RESISTENT	2	13%	1	7%
ACCEPTING	4	27%	7	47%
ENTHUSIASTIC	2	13%	7	47%

students who began the study having a highly positive attitude maintained that stance. This analysis is summed up in Table 4.11 where

it shows the data in terms of the proportion of subjects who responded according to each category in the attitude taxonomy.

Effects of the Intervention on Low, Average and High Achievers

Of further interest is the impact that the intervention had on the attitudes of low- average- and high-achieving students. Table 4.12 presents this information.

Table 4.12. Summary of Attitudes.

Students	Interview I	interview II
Low Achievers		
Matthew	resistent	accepting
John	resistent	accepting
Tim	ambivalent	accepting
Average Achievers		
Linda	ambivalent	accepting
Stacy	accepting	enthusiastic
Cathy	ambivalent	resistent
Emily	accepting	accepting
David	accepting	accepting
Susan	ambivalent	enthusiastic
Cora	ambivalent	accepting
High Achievers		
Sandra	accepting	enthusiastic
Peter	accepting	enthusiastic
Candy	accepting	enthusiastic
Josh	enthusiastic	enthusiastic
Holly	ambivalent	enthusiastic

It is evident from examining the data in this format that the poetry

reading and interpreting strategy did have a positive impact on low-achieving students. Initially, all low-achieving students had resistant attitudes but following the intervention, all ascribed to having accepting feelings. Similar findings were evident for the high-achieving group. In this group, according to the pre-intervention interview, attitudes were either accepting or ambivalent.

In the second interview all high achieving students were rated as being enthusiastic poetry readers. Students whose general academic work placed them in the average range of achievement portrayed attitudes ranging from ambivalent to enthusiastic. Of these, all but one student showed a significant positive change.

Concepts Regarding Poetry

The summary information on the overall concepts about poetry expressed by the students in the pre- and post-intervention interviews is displayed in Tables 4.13, 4.14 and 4.15. This information is again provided separately for each peer-led discussion group.

Group A. All five students in this peer-led discussion group showed that their concepts regarding poetry had changed. Their notions about poems before the intervention were commensurate with those expressed by Heard (1989) who stated that the prevailing view of poetry for most of the students she encountered in her research reflected two views; poems rhyme and poems are about familiar subject matter like holidays. In this study after the intervention, concepts about poetry were heightened. Students believed that: poems are enmeshed within the poet's emotions, and careful thought is required to decipher these ideas and feelings.

Table 4.13. Summary of Concepts about Poetry: Group A.

Student	Interview I	Interview II
Matthew	poems are: simple familiar and interesting	poems express ideas that sound like the truth; poems have messages that are fun to figure out
Peter	poems rhyme and are illustrated; poems are about holidays	poems evoke poignant emotions
Sandra	poetry has rhythm poems arouse the emotions	poems are the feelings and ideas of the poet that he/she crafts into pictures with words
Linda	no concept of poetry provided	poems express a message that can be deciphered if one thinks about it enough
Stacy	poems have rhyme; poems are adventure stories	intellect and emotion inform the reader about the poet's message

Table 4.14. Summary of Concepts about Poetry: Group B

Student	Interview 1	Interview II
Candy	poems arouse emotions poems rhyme; poems have direct and indirect subject matter	poems come from strong personal experience
John	sometimes poems rhyme; poems differ from stories	no clear concept articulated
Cathy	poems rhyme; poems are short	poems reflect the poet's personal views; poets use precise words
Emily	poems rhyme; poems reflect personal events	poems contain personal messages; poems have a sense of rhythm and rhyme
Josh	sometimes poems rhyme poems tell little stories	poems have a central message that requires close study and thought to decipher; word choice is important to poets

Group B. The concepts of the second group of students are portrayed in Table 4.14. The data from this table show that four of the

five students in this discussion group underwent conceptual change, each on an individual basis. Cathy's notion that poems are short was revised to a more sophisticated concept that poets use exact words to encode their meanings. Josh, on the other hand, stated at the outset that poems tell little stories. Following the intervention his view was that poets use precise words to convey their messages. In the pre-intervention interview Candy stated that poems contain a variety of subject matter; whereas in the final interview she claimed that poems are derived from the poet's personal experiences. Emily's concepts remained consistent during both the pre- and post-intervention interviews. One concept that remained unchanged for four of the five subjects in this group was the notion that poems have rhyming patterns. In conclusion it can be stated that for the subjects in Group B, all but John considered that poems contain messages about the poet's personal experiences. The concepts that John put forth seemed to degenerate into confusion.

Group C. Table 4.15, which presents the conceptual data for Group C, continues to support the finding that conceptual changes occurred as a result of the intervention. In the pre-intervention interview the simplistic views expressed by these participants were that poems are brief, imaginary, humorous and rhyming. Tim alone failed to register an opinion.

The responses in the post-intervention interview for this group showed that more complex and refined concepts regarding poetry developed. In the latter interview all five students changed their

Table 4.15. Summary of Concepts about Poetry: Group C.

Student	Interview I	Interview II
Tim	no concept provided	poems offer emotional stimulation
David	poems are not real; poems are like a story	poems must make sense; poets get their ideas for poems from looking at stuff
Cora	poems rhyme; poems record special personal events	poems have emotive power; poems are based on the poet's life experiences; poems must be explored at an intellectual level;
Holly	poems are humorous ; words are repeated to create rhymes	poems provide comfort; poems inform on several levels; words. lines and feelings; it is necessary to work at understanding poetry
Susan	poems are brief; poems contain details; poems have a rhyming scheme	poems offer an insight into the poet's character; poems have specific line shapes; poems embody a succinct use of words

opinions. Post-intervention prevailing concepts held by the students in this group were that poems embody emotions and represent the poet's life experiences. Each concept expressed at the end of the poetry intervention lessons displayed more sophisticated notions regarding what constitutes poetry.

Summary of Section Three

Attitude

Student perceptions regarding poetry were expressed in the pre- and post-intervention interviews. These interviews ascertained both the initial attitudes as well as the changes that took place.

The data summaries in Tables 4.8 to 4.12 strongly suggest that the peer-led discussion group intervention had a positive impact on student attitudes toward reading and interpreting poetry for most of the

students.

Concepts About Poetry

The data presented in Tables 4.13, 4.14 and 4.15 show the conceptual developments that occurred during the intervention. Prior to the intervention the prevailing views of the subjects in this study were unsophisticated. The main views were: poems rhyme, they are simple, brief story-like fictional pieces of writing, they are funny and they usually relate to holiday topics. Post-intervention interviews revealed that students had refined their concepts about poetry. These post-intervention concepts included ideas that stated that poetry embodies rhyme and rhythm. Poems contain the poet's emotive messages which are deciphered by using intellectual process.

Chapter V

Results and Discussion

The purpose of this study was to investigate the effect of oral discourse on the interpretative responses of grade four students for erudite works of poetry. Three aspects were examined: (1) The nature of responses produced as students were actively engaged in creating interpretations in peer-led discussion groups and in written journal entries, (2) The transfer effect of the intervention as measured by pre-, mid- and post-intervention individual responses, and, (3) The impact that the peer-led discussion format had on students' attitudes towards and concepts about poetry.

The research results were reported in three sections in the preceding chapter. The first section dealt with the patterns of oral and written responses measured according to Langer's (1992) protocols. The second examined the responses generated as students independently read and interpreted poetry, while the third section examined the attitudes and concepts students had regarding poetry as a genre both before and after the intervention.

Summary of Results

Response Patterns

Oral discourse: Quantitative data. Findings from the quantitative data analyses of transcribed oral responses generated during peer-led discussions showed that the highest proportion of the discussions aligned with Langer's first and second envisionments. Thirty-five percent were characterized as: Being out and stepping into whereas 38

percent were Being in and moving through. Twenty percent of the responses aligned with Langer's third envisionment, Stepping back and rethinking what one knows while the lowest percentage of verbal contributions (7 percent) was attributed to the fourth envisionment, Objectifying the experience. The pattern of responses emanating from the Grade Four students in this study were similar to responses generated from other studies (Langer, 1995). It was found that students from the peer-led discussion groups in this study primarily focused on becoming acquainted with the text (Envisionment Number 1) and building meaning by connecting their personal world with the text world of the poem (Envisionment Number 2). A smaller portion of the discussions was devoted to rethinking and reflecting on the envisionments that had already been created (Envisionment Number 3). Very little discussion time focussed on objectifying the interpretations of the poem (Envisionment Number 4).

Oral discourse: Qualitative data. The excerpts highlighted in Section One of Chapter 4 were also analyzed qualitatively. These excerpts depicted recursive patterns in that the stances adopted by students fluctuated across Langer's four envisionments. The envisionments neither remained stationary nor adhered to linear, hierarchical arrangements. Rather the discussions tended to move back and forth across the stances. These excerpts also illustrate the way in which interpretative communities (Fish, 1980, 1989) strive to compose interpretations that reflected consensus within that community (Iser, 1978, 1980). The socially-constructed meaning revealed in the students' conversations is exemplified by the discussion of Group C. In their

conversation about the nineteenth poem, students maintained that Deborah Chandra wrote the poem Skeleton either in response to children in costumes asking for Halloween treats or because of visiting a graveyard. These interpretations illustrate the ongoing process wherein students explored the text (Tierney & Gee, 1990) in order to construct meaning socially from within their interpretative community (Hynds, 1990; McCarthy & Raphael, 1992).

Journal entries; Quantitative data. Data from the analyses of the written responses depicted these patterns: First, 35 percent of the pre-discussion journal entries aligned with the first of Langer's stances while only 6 percent of the post-discussion responses assumed this stance. These percentages indicated that more students were experiencing difficulties comprehending the text before rather than after the peer-led discussions (Langer, 1995). Twenty-one percent of the pre-discussion and 10 percent of the post-discussion journal entries adhered to the second stance. These percentages show that more students attempted to develop understanding of the poems before rather than after the discussions. The highest percentage of written responses, both before and after the discussions, aligned with the third stance. Thirty-three percent of the pre-discussion and thirty-nine percent of the post-discussion written responses were considered to be Stepping back and rethinking what one knows. In combination these pre- and post-discussion journal entries represented the largest portion of written responses and showed that students in this study were associating with and reflecting on ideas as they shifted between their personal world and the text world (Langer, 1995). The greatest

proportional change between the first and second journal entries, however, occurred for the fourth stance where the alignment indicated 9 percent for pre- and 40 percent for post-discussion entries. The high proportion of final journal entries that align with Langer's (1992, 1995) fourth stance suggests that the peer-led discussions enhanced meaning making and facilitated associations between personal experiences and the concepts inherent in the poems.

From this numerical data it is evident that peer-led discussions did impact the way students interpreted the poems they read. Changes in stance from pre- to post-discussion entries were evident with fewer pre- but more post-discussion entries affiliated with Langer's fourth stance. The converse, where 35 percent of the pre-discussion responses but only 6 percent of the post-discussion responses adopted the first stance (becoming acquainted with the poem), suggested that the discussions clarified the poem under study. These results support the premise that knowledge is socially constructed (McCarthy & Raphael, 1992; Straw, 1990) and that higher mental functions are enhanced through interpsychological interchanges within collaborative communities (Vygotsky, 1978).

Journal entries: Qualitative data. The qualitative analysis of the written responses showed results that were similar to the findings in the oral responses. Pre- and post- discussion journal responses also did not follow a linear alignment along Langer's four envisionments. Two response patterns appeared in the journal entries. One was that most students generally adopted a different interpretative stance for the pre- than for the post-discussion entries. In these instances, the majority of

pre-discussion responses aligned with the first envisionment, while the second entries adhered to either the second, third or fourth envisionment. The other response pattern evident was the inclusion of more than one interpretative stance within either the pre- or the post-discussion entry.

Conclusion. The responses generated for both the written and the oral components of this study represent the voices of real readers (Cox, 1992). These voices, manifested through a shared interchange of ideas, represent the actualization of individual readers as they negotiated and constructed meaning for the poems they read within their social milieu (Fish, 1980). The response patterns identified in this study aligned with those patterns found in other studies (Langer, 1995) and suggest that students as young as grade four can become involved in reading and interpreting high-level poetry.

From this analysis, it is clear from an overall perspective that a greater percentage of responses fell within Langer's third and fourth envisionments after rather than before the discussions took place. The data support the premise that meaning making and knowledge are socially constructed (McCarthy & Raphael, 1992; Straw, 1990; Vygotsky, 1978). As well, the increase in the number of responses from the post-discussion journals that aligned with Langer's third envisionment, Stepping back and rethinking, lend credence to two tenets underlying this study. Students were involved in associating and reflecting on the envisionments they were building. The peer-led conversations facilitated meaning making (Watson, Baardman, Straw & Sadowy, 1992; Dias, 1985; Eeds & Wells, 1989; Gillis, 1990; Langer, 1990, 1992; Strickland,

Dillon, Gunkhouser, Glick & Rogers, 1989), thereby supporting social constructivist theory. The higher number of third envisionment responses also shows that interpretations emanate from an individual's social and emotional experiences within his or her community (Fish, 1980, 1989; Iser, 1978, 1980) and that interpsychological exchanges enhance intrapsychological thinking (Vygotsky, 1978).

Individual Response Patterns (Transfer Tasks)

Quantitative data. The results suggest that over the course of the intervention there were relatively few changes in the level of individual responses and that, when these responses were evaluated there were recursive movements across both taxonomies (Jeroski, Brownlie & Kaser 1990; Langer, 1992, 1995). All three achievement level groups made gains in the levels of responses. While the statistical analysis of the change in responses from the pre- to post- intervention transfer tasks showed no significance when the responses were analyzed according to the Jeroski, Brownlie and Kaser (1990) template. When the responses were analyzed according to Langer changes were statically significant. Given the credibility of Langer, the numerical analysis suggests that the processes adopted in the contexts of peer-led group interpretations did transfer to facilitate the independent interpretations of poetry. This finding further supports Vygotsky (1978).

Qualitative data. The actual responses of participants as they independently read and responded to poetry showed an increased sophistication from the pre- to the post-intervention measures. The

quality of the responses of all participants improved, with the high-achieving students showing more gains than both the average or the low-achieving students and the average-achieving students responding in a more sophisticated manner than low-achievers.

Conclusion. The intervention did affect the level of independent responses of the participants in this study. Both the quantitative and qualitative data show that when the independent responses for each achievement level group were analyzed, the responses for the poems in the post-intervention measures reflected greater finesse than was evident in the pre-intervention responses. These findings support the positive effects for the peer-led discussion intervention in this study and illustrate an instructional procedure for enabling students to become involved with erudite poetry. Competent literary interpretations were constructed within the students' social environments (Hynds, 1990). The social construction of knowledge also seemed to enhance the level of intrapsychological processing, supporting Vygotsky's theory (1978).

Attitudes and Concepts About Poetry

Interview data. Students' attitudes and concepts about poetry were determined through an analysis of pre- and post-intervention interviews. Three questions from the interview were designed to elicit self-reported attitudes and 4 questions determined the student's concepts about poetry as a genre.

Attitudes toward reading and responding to poetry. Prior to the intervention the prevailing attitudinal views were not as positive as the

views expressed during the post-intervention interviews. These findings suggest that students are capable of developing positive attitudes when they are empowered to negotiate personal interpretations (Heard, 1989; McClure, 1993). As well, attitudinal data according to achievement levels showed overall positive changes for all three achievement levels. These changes support Dias's (1989) proposition that the poetry instruction intervention used in this study benefits all learners.

Concepts regarding poetry . The data regarding conceptual developments that occurred during the intervention showed that the poetry concepts of the participants in this study were similar to those observed by Heard (1989), Kupiter and Wilson (1993) and McClure (1993). These investigators found that most students held common views about poetry: Poems rhyme. They are simple, brief, story-like fictional pieces of writing. They are funny, and they usually relate to holiday topics. In the present study all but three students expressed these opinions in their pre-intervention interviews. The post-intervention interviews revealed, however, that students had refined their concepts about poetry. For these participants now: Poetry embodies rhyme and rhythm; Poems contain emotive messages based on the poet's personal experiences; Poetic messages in poems are meticulously crafted through the use of carefully chosen words arranged in special ways, and intellectual processes are required to decipher poetic messages. These post-intervention ideas embody notions about poetry that literacy experts deem as desirable as outcomes of poetry reading (Graves, 1992; Heard, 1989; Kupiter & Wilson, 1993; McClure, 1995, 1993).

Conclusion. The effect of the instructional intervention as indicated in the final interviews showed not only positive changes in attitudes but also greater understanding of the personal involvement of poets in the poetry they write. The views expressed by two students stand out. One low-achieving student, Tim, initially felt that poets obtain their ideas for poems from the television or from stories they read and that they just work hard to create their poems. In the second interview, Tim's concept was this: As poets write a poem they encode how they feel and what they are dreaming of. This change, from a superficial to a more poignant view was also evident in the comments of a high-achieving student. Peter at first felt that poems were mostly rhymes and that they were primarily about holidays. After the intervention he commented that:

. . . For some of the poems I had tears in my eyes.

and:

. . . Yeah, the poems are so sad. Because it's about things that really happen in their life. And some things that happen are sad.

These remarks reflect the conceptual growth that ensued. All students, regardless of his or her academic achievement level presented higher perceptions and sensitivity towards reading and responding to poetry after the intervention (Dias, 1989; Heard, 1989; Kupiter and Wilson, 1993; McClure, 1993). Such conceptual growth is attainable optimally through the communal small peer-led group sharing of knowledge and ideas (Dias, 1985, 1992; Hynds, 1990; McCarthy & Raphael 1992; Vygotsky, 1978) that was an integral component of the

intervention.

Overall Results

The results from this study confirmed both theory and practice. Findings showed that the students in this study constructed knowledge about the meanings of the poems they read through their peer-led conversations. Students used talk to clarify their thinking (Cullinan, 1995) and to share their knowledge and understandings within their social milieu (McCarthy & Raphael, 1992; Straw, 1990). The conversations also showed a positive impact on the students' interpretative strategies as well as on their attitudes toward and concepts about poetry as a genre. As suggested by Vygotsky (1978), interpsychological, face-to-face interactions had an impact on intrapsychological higher mental functioning.

Making provisions in the classroom for children's conversation is a powerful instructional technique to nurture children's understanding of poetry. The instructional intervention provided a viable format to implement a regular part of the poetry study program. The plenary pre-discussion and journal entries enabled students to first, clarify literal misconceptions and record initial impressions. These activities equipped students with general surface knowledge of the poems and guided the beginnings of their conversations. The small numbers of students assigned to each peer-led group allowed all group members equal opportunity to participate. In addition, both the time constraints that limited the discussion and the inherent expectation for a group report to be given during the post-discussion debriefing

provided focus, allowed the instructor to remain on the periphery of the conversations, and permitted students to construct their own meanings.

Implications for Further Research

The results of this intervention may have been limited by the type of classroom in terms of daily behavioral expectations as well as the type of reading program that was functioning on a regular basis prior to the introduction of this intervention. Future investigations are necessary in order to determine if similar results would be achieved: (1) over a longer period of time where reading and responding to poetry would take place weekly over the course of a school year and (2) within other classroom frameworks. Also, these results were determined through studying the effects of the intervention on only one grade four classroom. A more composite view would be revealed by including participants from more than one classroom.

Two measures were used to examine the independent pre- mid- and post-intervention responses, one presented by Jeroski, Brownlie and Kaser (1990) and the other outlined by Langer (1992, 1995). Both measures provided insights into the levels of interpretations made by participants in this study, although the heuristic developed by Jeroski and her colleagues is more lock-step and does not seem to capture the ongoing process of interpretation captured by Langer. However, when a statistical analysis was conducted, it was revealed that responses measured according to Langer's protocol showed a higher rate of positive change than the Jeroski, Brownlie and Kaser (1990) template. Langer's four envisionments seemed to detail the interpretative

movements that were evident in the children's conversations and also offered a clearer more concise view of the students' ongoing interpretative behaviors. These results suggest that Langer's envisionments present effective evaluative criteria for examining children's poetry responses processes. Langer's envisionments seem to capture Rosenblatt's description of the *lived through* experience (Rosenblatt, 1978). The readers in this study literally seemed to experience the poems without preconceived ideas of what the poem meant. The readers seemed to broaden their transactions by examining alternatives based on the opinions of their peers, the information in the text and comparisons with other poems they had read. The readers also seemed to consider and reflect on applications of the experiences suggested to them by the poem they were reading and discussing.

Implications for Classroom Practice

The findings from this study portray positive results in terms of:

- (1) more significant responses moving from focussing on words and literal level meaning to rethinking and objectifying the experience,
- (2) increased understanding of poetry as a genre and (3) changes in attitudes and concepts. These progressive changes attest to the instructional format used in the intervention and suggest that its incorporation into a grade four reading program would enhance literary instruction and interpretations at that grade level. Low-achieving students especially benefitted from the intervention.

The intervention for this study focused on the poetry genre. However instructors might use the double-entry journal format with a

variety of other genres. Whether the narrative text is from a short story found in a basal reader or from a specified section of a longer work, students can be grouped into small peer-led discussion groups. They can use their journals to record and present their initial thoughts. They can create and refine their interpretations within their community of peers and they can record their reflective views as a second journal entry.

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Appendices

Appendix A
Poems for Reading and Interpreting

Anthologies and Books of Poetry

- Booth, David. (1989) Till all the stars have fallen: Canadian poems for children. Toronto: Kids Can Press.
- Chandra, Deborah. (1990) Balloons and other poems. Canada: Harper Collins.
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Poetry Interpretation: Practice Lesson No. 1

HOW TO EAT A POEM

Don't be polite

Bite in.

Pick it up with your fingers and lick the juice
that may run down your chin.

It is ready and ripe now, whenever you are.

You do not need a knife or fork or spoon
or plate or napkin or tablecloth.

For there is no core
or stem
or rind
or pit
or seed
or skin
to throw away.

Eve Merria

Poetry Interpretation: Practice Lesson No. 2

PIGGYBACK DAD

I don't want the ride to end,
I hug your back.
We ride again
Around the table
Past the chair
Through the kitchen
Up the stairs.
I laugh until I cannot see,
I laugh because you're galloping
As if we are a horse and rider
(we ride crazy-wild together!),
And soon it isn't you and me,
But only one horse--
That is w e.
Closer than closest we are then,
I hold you tight
Right to the end.

Deborah Chandra

STARS

I liked the way they looked down from the sky
and didn't seem to mind the way I cried.

And didn't say, "Now wipe away those tears,"
Or, "Tell us, tell us what's the matter here!"

But shining through the dark they calmly stayed,
And gently held me in their quiet way.

I felt them watching over me, each one--
And let me cry and cry till I was done.

Deborah Chandra

SNOW TOWARD EVENING

Suddenly the sky turned grey,
The day,
Which had been bitter and chill,
Grew intensely soft and still.
Quietly
From some invisible blossoming tree
Millions of petals cool and white
Drifted and blew,
Lifted and flew,
Fell with the falling night.

Melville Cane

Poetry Interpretation: Lesson 2

SUNSHINE

If I could hold sunshine
I could lighten the dark,
warm up a cold sea
or brighten the park.

I'd scare away dragons,
melt pathways through snow
and when it was raining
I'd make a rainbow.

If I could hold sunshine
what would I do?
I'd grow a big sunflower
and give it to you.

Rose Flint

Poetry Interpretation: Lesson 3

APRIL RAIN SONG

Let the rain kiss you.

Let the rain beat upon your head with silver liquid drops.

Let the rain sing you a lullaby.

The rain makes still pools on the sidewalk.

The rain makes running pools in the gutter.

The rain plays a little sleep-song on our roof at night--

And I love the rain.

Langston Hughes

THE BROWN LEAF

This morning I saw
Circling and circling
A small brown sparrow
Outside my window.

Rising and falling
It soared like the wind
Then gently fluttered
To the ground.

I looked again
And I saw a dry leaf
Given wings from a moment
To fly in the sun.

Some will always see leaves
On the ground,
But I see sparrows
Waiting for wind.

Nancy Prasad

BOY WITH FROGS

Under his relentless eye,
Jarred and jeered,
The small frogs hop
And pulse in their
Suddenly glass world.

He, blond and curious,
Captive and captivated,
Holds in his hands
World of water, pebbles, grass
And the power
Of topsy-turvy and crash.

But he is content
To study them for a while,
With their delicate legs
Pressed against the glass,
The futile leaps to freedom
And their frantic eyes.

It's a game for a God
Of course.
Later, the vibrant frogs,
Still leaping with protest
And life, are forgotten
On a shelf. He is out
Wandering about the waterbugs.

Sy Kahn

Poetry Interpretation: Lesson 6

WALKERS WITH THE DAWN

Being walkers with the dawn and morning,
Walkers with the sun and morning,
We are not afraid of night,
Nor days of gloom,
Nor darkness--
Being walkers with the sun and morning.

Langston Hughes

Poetry Interpretation: Lesson 7

I CAUGHT A RAINBOW

I caught a rainbow yesterday.

It came as a surprise.

I did not hold it in my hands--

I caught it with my eyes,

And all day long I carried it

To where I had to go.

How strange to catch a thing so rare,

With nothing I could show!

Leland B. Jacobs

HAVE YOU WATCHED THE FAIRIES:

Have you watched the fairies when the rain is done
Spreading out their little wings to dry them in the sun?

I have,

I have!

Isn't it fun?

Have you heard the fairies all among the limes
Singing little fairy tunes to little fairy rhymes?

I have,

I have,

Lots and lots of times!

Have you seen the fairies dancing in the air
And dashing off behind the stars to tidy up their hair?

I have,

I have;

I've been there!

Rose Flyeman

THE WISE HEN

A fox and a hen went out one day.
They met somewhere along the way.
Said the fox, "I am happy we two met.
Just look at that cloud. You are going to get wet
If you stay out here--that's plain to see.
I beg you to come along home with me."

The hen looked up at that cloud in the sky
And said, "It is true I like to be dry.
But as for going home with you--
You are kind, dear sir, to ask me to,
And I want to say I am glad we met.
But if you don't mind, I will just get wet,
And the get dry as best I can.
So good day to you, sir."

And away she ran.

John Ciardi

Poetry Interpretation: Lesson 10

FAIRIES

Out of the dust of dreams
Fairies weave their garments.
Out of the purple and rose of old memories
They make rainbow wings.
No wonder we find them such marvelous things!

Langston Hughes

Poetry Interpretation: Lesson 11

I OFTEN MEET A MONSTER

I often meet a monster
While deep in sleep at night;
And I confess to some distress.
It gives me quite a fright.
But then again I wonder.
I have this thought, you see.
Do little sleeping monsters scream
Who dream
Of meeting me?

Max Fatchen

Poetry Interpretation: Lesson 12

CALLING ME

The orange fish
In the pond outside
All stare at
Me and open wide
Their hollow mouths
For me to see,
As if they're
Calling . . .
 Calling me.

I stop.
And listen
Close and still,
To hear
What they keep
Trying to tell
Me, but their
Wet words
Seem to glide
Beneath the lily pads
And hide.
I watch them call,
Their lips grown round;
It's strange--
I never hear
A sound.

Deborah Chandra

Poetry Interpretation: Lesson 13

KID IN THE PARK

Lonely little question mark
On a bench in the park:

See the people passing by?
See the airplanes in the sky?
See the birds
Flying home
before
dark?

Home's just around
the corner
there--
but not really
anywhere.

Langston Hughes

Poetry Interpretation: Lesson 14

NIGHT

Silently
The night
Surrounds me,
Folds its soft
Dark arms
Around me;
Weaving shadows,
It whispers low
Hit it will
Circle, gather,
Grow and make itself
A cradle deep
To hold me closely
While I sleep.

Deborah Chandra

Poetry Interpretation: Lesson 15

BURGLAR

Rain

Creeps

Upon my rooftop

Like a burglar

In the night,

Runs fingers

Round my windows,

Finding everything

Shut tight.

Startled

When the morning dawns,

It dangles from the eaves,

Drops d

o

w

n.

Sneaking away

Without a sound,

Leaving small

Footprints

on

the

Ground.

Deborah Chandra

THE BASEBALL PLAYER

My brother cannot hit the ball
Or throw to second base.
Hit pitching and his catching
Are really a disgrace.

My brother always drops the ball
And makes us lose the game--
But when I'm captain of the team,
I pick him just the same.

Janet MacLean

Poetry Interpretation: Lesson 17

MY MOCCASINS HAVE NOT WALKED

My moccasins have not walked
Among the giant forest trees

My leggings have not brushed
Against the fern and berry bush

My medicine pouch has not been filled
With roots and herbs and sweetgrass

My hands have not fondled the spotted fawn

My eyes have not beheld
The golden rainbow of the north

My hair has not been adorned
With the eagle feather

Yet

My dreams are dreams of these
My heart is one with them
The scent of them caresses my soul

Duke Redbird

SWIFT THINGS ARE BEAUTIFUL

Swift things are beautiful:
Swallows and deer,
And lightening that falls
Bright-veined and clear,
Rivers and meteors,
Wind in the wheat,
The strong-withered horse,
The runner's sure feet.

And slow things are beautiful:
The closing of day,
The pause of the wave
That curves downward to spray,
The ember that crumbles,
The opening flower,
And the ox that moves on
In the quiet of power.

Elizabeth Coatsworth

Poetry Interpretation: Lesson 19

SKELETON

Brittle
As dry grass,
Moonwhite,
Thin;
A clatter
Of cold bones,
No hair,
Heart,
Or skin.
Stepping out
Of black shadows,
He knocks on doors,
Peeks in--
On Halloween,
Remembering
The round warm
World of men.

Deborah Chandra

Poetry Interpretation: Lesson 20

MOTHER TO SON

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpets on the floor--
Bare.
But all the time
I'se been a climbin' on,
and reachin' landin's
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So, boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it kinder hard.
Don't you fall now--
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

Langston Hughes

Poetry Interpretation: Practice Lesson No. 4 (If Needed)

IN THE KITCHEN

In the kitchen
After the aimless
Chatter of the plates,
The murmuring of the gas,
The chuckles of the water pipes
And the sharp exchanges
Of the knives, forks and spoons,
Comes the serious quiet
When the sink slowly clears its throat,
And you can hear the occasional rumble
Of the refrigerator's tummy
As it digests the cold.

John Cotton

Poetry Interpretation: Practice Lesson No. 5 (If Needed)

DREAMS

Hold fast to dreams
For if Dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Langston Hughes

Poetry Interpretation: Practice Lesson No. 6 (If Needed)

TENT

My skin is like
A canvas tent
That's stretched
From bone to bone'
It's cut to measure
Just for me,
I wonder where
It's sewn
And why can't I
Unzip the front
and roam outside,
Then in?
But here I stay
Each night, each day,
Alone,
Within my skin.

Deborah Chandra

DOUBLE ENTRY JOURNAL

Page _____ (a)

Poem:

Poet:

Date:

My First Impressions:

DOUBLE ENTRY JOURNAL

Page _____ (b)

Poem:

Poet:

Date:

My impressions after reading, discussing and thinking.

Appendix B

Pre-, Mid- and Post-Intervention Poems and Response Directives

Pre Intervention Measure

Until I Saw the Sea

Until I saw the sea
I did not know
that wind
could wrinkle water so.

I never knew
that sun
could splinter a whole sea of blue.

Nor
did I now before,
a sea breathes in and out
upon a shore.

Lillian Moore

Date: _____

Read the poem over enough times until it makes sense to you. If you want to, you can write or draw any of your ideas beside the poem itself.

Now, pretend that you are going to explain your ideas and feelings to a friend. Use these lines to write down the things you would say.

14-00000

Pre Intervention Measure II

Courage

Courage is when you're
allergic to cats and

your new friend says
you can come to her house to
play after school and

stay to dinner then
maybe go skating and
sleep overnight? and,

she adds, you can pet
her small kittens! Oh.
how you ache to. It

takes courage to
say 'no' to all that.

Emily Hearn

Name: _____

Date: _____

Courage by Emily Hearn

Read the poem over enough times until it makes sense to you.
If you want to, you can write or draw any of your ideas beside
the poem itself.

Now, pretend that you are going to explain your ideas and
feelings to a friend. Use these lines to write down the things
you would say.

Buffalo Dusk

The buffaloes are gone,
And those who saw the buffaloes are gone.
Those who saw the buffaloes by the thousands and
how they pawed the prairie sod into dust
with their hoofs, their great heads down
pawing on in a great pageant of dusk.
Those who saw the buffaloes are gone,
And the buffaloes are gone.

Carl Sandburg

Date: _____

Now, pretend that you are going to explain what the poem is about and your feelings to a friend. Use these lines to write down the things you would say.

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Steam Shovel

The dinosaurs are not all dead.
I saw one raise its iron head
To watch me walking down the road
Beyond our house today.
Its jaws were dripping with a load
Of earth and grass that it had cropped.
It must have heard me where I stopped,
Snorted white steam my way,
And stretched its long neck out to see,
And chewed, and grinned quite amiably.

Charles Malam

Name: _____

Date: _____

Steam Shovel by Charles Malam

Read the poem over enough times until it makes sense to you. If you want to, you can write or draw something to show your ideas and how you feel about the poem beside the poem itself.

Now, pretend that you are going to explain what the poem is about and your feelings to a friend. Use these lines to write down the things you would say.

Underground

a small pink star
moves, touching
blackness.

Mole is running
through her winding home.

The meadow hides secrets
in its deepest places.
Under the sky
under the grass
under the moles
under the rock
dinosaurs sleep.

Joanne Ryder

Name: _____

Date: _____

Underground by Joanne Ryder

Read the poem over enough times until it makes sense to you.
If you want to, you can write or draw something to show your
ideas and how you feel about the poem beside the poem itself.

Now, pretend that you are going to explain what the poem is
about and your feelings to a friend. Use these lines to write
down the things you would say.

Post Intervention II

The Whale Ghost

When we've emptied
the sea of the
last great
whale

will he come
rising
from a deep remembered
dive

sending from his
blowhole
a ghostly fog
of spout?

Will he call
with haunting cry

to his herd that
rode the
seas with joyous
ease,

to the whale that swam
beside him,

to the calf?

Will we hear his
sad song
echoing
over the water?

Lillian Moore

Name: _____

Date: _____

The Whale Ghost by Lillian Moore

Read the poem over enough times until it makes sense to you. If you want to, you can write or draw something to show your ideas and how you feel about the poem beside the poem itself.

Now, pretend that you are going to explain what the poem is about and your feelings to a friend. use these lines to write down the things you would say.

Appendix C

Pre and Post Intervention Interview Guidelines

Introduction: Establish rapport with student and explain briefly the intent of the interview. The intent is to again determine how he or she feels about reading poetry. The numbers in parentheses following the interview probes denote the page in Heardd text that suggested this question.

1. Can you tell me how you feel about reading poetry? Could you explain why you said that. (p. 12)
2. What makes a poem a poem? (p. 15) Can you tell me anything else?
3. What is a poet? (p. 15)
4. Where do poets get their ideas for writing poems? (p. 16)
5. What do poets do, or what techniques do they use to make their poems special? (p. 15)
6. Do you have any favorite poems? Which one? Tell me about it. Why is it your favorite?
7. Do you have any favorite poets? Name one. Why is _____your favorite?

Adapted from Heard (1989).

Appendix D

Analysis of Oral Discourse

Analysis of John's Oral Responses According to Langer's
Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	37	3	3	0	0
SUNSHINE	13	3	3	2	0
APRIL RAIN SONG	13	0	4	2	1
THE BROWN LEAF	16	2	0	3	0
BOY WITH FROGS	16	2	6	3	0
WALKERS WITH THE DAWN	17	6	0	2	0
I CAUGHT A RAINBOW	23	9	3	3	0
HAVE YOU WATCHED THE FAIRIES?	57	6	8	10	0
THE WISE HEN	12	0	1	1	3
DREAMS	9	3	0	2	2
I OFTEN MEET A MONSTER	7	1	0	1	1
CALLING ME	31	8	9	5	0
KID IN THE PARK	22	9	0	0	0
NIGHT	16	3	2	3	0
BURGLAR	20	4	2	0	0
THE BASEBALL PLAYER	10	5	0	0	2
MY MOCCASINS HAVE NOT WALKED	14	2	0	3	0
SWIFT THINGS ARE BEAUTIFUL	13	3	1	0	0
SKELETON	19	7	4	1	0
MOTHER TO SON	32	10	3	2	2
TOTALS	397	86	49	43	11
AVERAGE	19.85	4.30	2.45	2.15	0.55

Analysis Of Matthew's Oral Responses According To Langer's

Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	14	7	3	0	0
SUNSHINE	17	3	10	1	0
APRIL RAIN SONG	10	2	1	1	2
THE BROWN LEAF	32	5	10	2	1
BOY WITH FROGS	15	3	5	3	2
WALKERS WITH THE DAWN	33	7	12	1	0
I CAUGHT A RAINBOW	28	3	5	5	2
HAVE YOU WATCHED THE FAIRIES?	28	10	6	7	1
THE WISE HEN	20	2	6	6	0
DREAMS	15	3	1	7	1
I OFTEN MEET A MONSTER	13	1	3	7	0
CALLING ME	27	5	13	8	0
KID IN THE PARK	25	10	2	1	0
NIGHT	19	6	3	0	0
BURGLAR	33	5	8	2	0
THE BASEBALL PLAYER	16	3	4	6	1
MY MOCCASINS HAVE NOT WALKED	14	4	5	0	0
SWIFT THINGS ARE BEAUTIFUL	22	4	7	0	0
SKELETON	19	3	7	2	0
MOTHER TO SON	25	4	8	0	0
TOTALS	425	90	119	59	10
AVERAGE	21.25	4.50	5.95	2.95	0.50

Analysis Of Tim's Oral Responses According To Langer's
Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	3	2	0	0	0
SUNSHINE	13	2	5	0	0
APRIL RAIN SONG	2	1	1	0	0
THE BROWN LEAF	5	2	3	0	0
BOY WITH FROGS	6	0	2	0	0
WALKERS WITH THE DAWN	25	3	6	5	0
I CAUGHT A RAINBOW	6	0	1	0	0
HAVE YOU WATCHED THE FAIRIES?	33	6	14	0	0
THE WISE HEN	13	0	0	1	1
DREAMS	4	1	0	0	0
I OFTEN MEET A MONSTER	15	7	2	1	0
CALLING ME	15	1	2	1	2
KID IN THE PARK	13	3	2	0	0
NIGHT	3	0	1	0	0
BURGLAR	6	1	3	1	1
THE BASEBALL PLAYER	7	0	0	1	0
MY MOCCASINS HAVE NOT WALKED	21	5	4	2	1
SWIFT THINGS ARE BEAUTIFUL	15	3	5	3	0
SKELETON	14	4	1	1	1
MOTHER TO SON	23	4	6	5	0
TOTALS	242	45	58	21	6
AVERAGE	12.10	2.25	2.90	1.05	0.30

Analysis of Linda's Oral Responses According to Langer's Protocol

POEM	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	16	8	4	0	0
SUNSHINE	28	4	8	2	0
APRIL RAIN SONG	18	0	3	4	6
THE BROWN LEAF	41	5	11	3	0
BOY WITH FROGS	15	4	2	2	2
WALKERS WITH THE DAWN	21	2	9	0	0
I CAUGHT A RAINBOW	18	6	5	5	0
HAVE YOU WATCHED THE FAIRIES?	39	5	9	5	0
THE WISE HEN	32	10	2	7	8
DREAMS	22	2	3	7	1
I OFTEN MEET A MONSTER	27	4	3	9	1
CALLING ME	20	8	2	5	1
KID IN THE PARK	40	12	10	5	0
NIGHT	27	9	5	0	0
BURGLAR	22	2	4	0	0
THE BASEBALL PLAYER	29	4	7	7	0
MY MOCCASINS HAVE NOT WALKED	14	4	4	0	0
SWIFT THINGS ARE BEAUTIFUL	18	3	7	0	0
SKELETON	57	8	24	7	0
MOTHER TO SON	41	5	7	5	0
TOTALS	545	105	129	73	19
AVERAGE	27.25	5.25	6.45	3.65	0.95

Analysis of Stacy's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	16	14	2	0	0
SUNSHINE	27	7	15	2	0
APRIL RAIN SONG	10	1	1	0	2
THE BROWN LEAF	58	7	14	6	0
BOY WITH FROGS	20	4	4	5	0
WALKERS WITH THE DAWN	21	6	9	2	1
I CAUGHT A RAINBOW	21	6	3	6	0
HAVE YOU WATCHED THE FAIRIES?	38	2	17	6	0
THE WISE HEN	20	2	3	3	4
DREAMS	26	4	2	4	3
I OFTEN MEET A MONSTER	36	14	5	0	0
CALLING ME	24	6	1	7	2
KID IN THE PARK	40	8	7	6	0
NIGHT	20	5	1	1	0
BURGLAR	31	0	1	0	0
THE BASEBALL PLAYER	18	7	3	0	0
MY MOCCASINS HAVE NOT WALKED	19	0	6	0	0
SWIFT THINGS ARE BEAUTIFUL	17	1	4	0	0
SKELETON	32	2	6	1	0
MOTHER TO SON	38	2	6	1	0
TOTALS	532	98	110	50	12
AVERAGE	26.60	4.90	5.50	2.50	0.60

Analysis of David's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	34	3	6	2	0
SUNSHINE	44	11	14	1	0
APRIL RAIN SONG	11	4	2	1	0
THE BROWN LEAF	26	2	9	5	0
BOY WITH FROGS	29	6	2	1	2
WALKERS WITH THE DAWN					
I CAUGHT A RAINBOW	52	4	16	0	0
HAVE YOU WATCHED THE FAIRIES?	51	6	17	0	0
THE WISE HEN					
DREAMS	25	2	8	3	0
I OFTEN MEET A MONSTER	6	1	1	1	0
CALLING ME	60	14	4	1	1
KID IN THE PARK	42	10	2	7	0
NIGHT	27	0	5	1	2
BURGLAR	28	2	11	1	1
THE BASEBALL PLAYER	23	1	0	0	1
MY MOCCASINS HAVE NOT WALKED	40	7	3	3	0
SWIFT THINGS ARE BEAUTIFUL	31	3	11	6	0
SKELETON	29	2	3	6	1
MOTHER TO SON	28	3	3	1	0
TOTALS	586	81	117	40	8
AVERAGE	32.55	4.50	6.50	2.22	0.44

Analysis of Cora's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	33	6	6	4	0
SUNSHINE	26	8	7	0	0
APRIL RAIN SONG	7	0	5	2	0
THE BROWN LEAF	17	5	5	3	0
BOY WITH FROGS	12	2	3	0	0
WALKERS WITH THE DAWN	1	0	1	0	0
I CAUGHT A RAINBOW	52	7	15	0	0
HAVE YOU WATCHED THE FAIRIES?	33	7	5	0	0
THE WISE HEN	20	1	2	3	5
DREAMS	17	2	8	2	0
I OFTEN MEET A MONSTER	28	6	7	5	0
CALLING ME	11	3	2	1	0
KID IN THE PARK	39	11	6	9	0
NIGHT	36	1	7	7	1
BURGLAR	29	1	7	6	1
THE BASEBALL PLAYER	19	0	2	2	3
MY MOCCASINS HAVE NOT WALKED	25	4	4	2	0
SWIFT THINGS ARE BEAUTIFUL	26	5	8	6	0
SKELETON	1	1	0	0	0
MOTHER TO SON	23	2	4	4	0
TOTALS	455	72	104	56	10
AVERAGE	22.75	3.60	5.20	2.80	0.50

Analysis of Susan's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF V E R B A L C O N T R I B U - T I O N S	G E T T I N G A C Q U A I N T E D	C R E A T I N G M E A N I N G	A S S O C I A T I N G & R E F L E C T I N G	D I S T A N C I N G O R O B E C T I F Y I N G
SNOW TOWARDS EVENING	5	1	2	0	0
SUNSHINE	15	3	9	1	0
APRIL RAIN SONG	9	2	4	0	0
THE BROWN LEAF	13	0	4	3	0
BOY WITH FROGS	13	3	1	1	0
WALKERS WITH THE DAWN	43	5	16	6	0
I CAUGHT A RAINBOW	29	5	9	0	0
HAVE YOU WATCHED THE FAIRIES?	36	10	12	0	0
THE WISE HEN	16	0	0	2	3
DREAMS	6	0	2	0	0
I OFTEN MEET A MONSTER	12	4	2	0	0
CALLING ME	38	10	8	1	0
KID IN THE PARK	22	8	3	5	0
NIGHT	20	1	5	1	0
BURGLAR	19	1	9	0	1
THE BASEBALL PLAYER	9	0	0	0	0
MY MOCCASINS HAVE NOT WALKED	23	4	6	2	0
SWIFT THINGS ARE BEAUTIFUL	11	1	6	3	0
SKELETON	27	2	2	5	1
MOTHER TO SON	26	4	5	4	0
TOTALS	392	64	105	34	5
AVERAGE	19.60	3.20	5.25	1.70	0.25

Analysis of Cathy's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	20	1	3	2	0
SUNSHINE	19	1	9	0	0
APRIL RAIN SONG	11	1	2	0	1
THE BROWN LEAF	36	2	5	5	1
BOY WITH FROGS	16	2	4	3	3
WALKERS WITH THE DAWN	18	5	3	0	0
I CAUGHT A RAINBOW	32	13	7	2	0
HAVE YOU WATCHED THE FAIRIES?	52	12	7	6	4
THE WISE HEN	17	0	2	2	1
DREAMS	21	1	4	1	1
I OFTEN MEET A MONSTER	15	4	0	1	2
CALLING ME	35	14	11	0	0
KID IN THE PARK	48	16	5	1	0
NIGHT	29	5	0	0	1
BURGLAR	36	1	0	0	0
THE BASEBALL PLAYER	12	3	0	0	0
MY MOCCASINS HAVE NOT WALKED	34	7	1	3	0
SWIFT THINGS ARE BEAUTIFUL	24	4	3	1	2
SKELETON	32	12	8	0	0
MOTHER TO SON	33	8	5	0	1
TOTALS	540	112	79	27	17
AVERAGE	27.00	5.60	3.95	1.35	0.85

Analysis of Emily's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF VERBAL CONTRIBUTIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIATING & REFLECTING	DISTANCING OR OBJECTIFYING
SNOW TOWARDS EVENING	32	6	10	2	0
SUNSHINE	13	4	5	0	0
APRIL RAIN SONG	13	2	1	3	2
THE BROWN LEAF	27	0	7	6	1
BOY WITH FROGS	14	3	4	4	0
WALKERS WITH THE DAWN	14	4	3	0	0
I CAUGHT A RAINBOW	24	10	4	1	1
HAVE YOU WATCHED THE FAIRIES?					
THE WISE HEN	25	6	3	1	4
DREAMS	21	4	2	2	0
I OFTEN MEET A MONSTER	20	10	3	0	1
CALLING ME	41	10	15	3	0
KID IN THE PARK	28	12	2	2	0
NIGHT	38	12	4	5	0
BURGLAR	36	10	4	5	0
THE BASEBALL PLAYER	15	4	2	0	0
MY MOCCASINS HAVE NOT WALKED	23	7	1	5	0
SWIFT THINGS ARE BEAUTIFUL	32	1	4	3	1
SKELETON	24	5	7	4	0
MOTHER TO SON	33	5	3	5	1
TOTALS	473	115	84	51	11
AVERAGE	24.89	6.05	4.42	2.68	0.57

Analysis of Holly's Oral Responses According to Langer's Protocol

POEM	NUMBER OF V E R B A L C O N T R I B U - T I O N S	G E T T I N G A C Q U A I N T E D	C R E A T I N G M E A N I N G	A S S O C I A T I N G & R E F L E C T I N G	D I S T A N C I N G O R O B E C T I F Y I N G
SNOW TOWARDS EVENING	30	6	4	4	0
SUNSHINE					
APRIL RAIN SONG	7	0	5	1	0
THE BROWN LEAF	22	2	7	4	0
BOY WITH FROGS	30	2	2	1	6
WALKERS WITH THE DAWN	46	7	6	3	0
I CAUGHT A RAINBOW	59	13	14	0	0
HAVE YOU WATCHED THE FAIRIES?					
THE WISE HEN	16	2	2	2	3
DREAMS	9	3	1	2	0
I OFTEN MEET A MONSTER	27	2	5	2	0
CALLING ME	41	15	2	2	1
KID IN THE PARK	33	7	9	7	0
NIGHT	34	3	5	7	0
BURGLAR	28	3	15	0	0
THE BASEBALL PLAYER	20	1	2	1	0
MY MOCCASINS HAVE NOT WALKED	33	6	3	4	0
SWIFT THINGS ARE BEAUTIFUL	22	3	7	7	0
SKELETON	15	2	1	3	0
MOTHER TO SON	48	8	13	6	0
TOTALS	520	85	103	56	10
AVERAGE	28.88	4.72	5.72	3.11	0.55

Analysis of Candy's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF V E R B A L C O N T R I B U - T I O N S	G E T T I N G A C Q U A I N T E D	C R E A T I N G M E A N I N G	A S S O C I A T I N G & R E F L E C T I N G	D I S T A N C I N G O R O B E C T I F Y I N G
SNOW TOWARDS EVENING					
SUNSHINE	22	1	12	5	0
APRIL RAIN SONG	23	1	3	5	3
THE BROWN LEAF	40	2	5	7	6
BOY WITH FROGS	14	2	7	2	1
WALKERS WITH THE DAWN	33	14	2	5	0
I CAUGHT A RAINBOW	40	8	8	7	0
HAVE YOU WATCHED THE FAIRIES?					
THE WISE HEN	33	3	7	2	3
DREAMS	24	5	0	2	5
I OFTEN MEET A MONSTER	34	9	0	3	6
CALLING ME					
KID IN THE PARK	62	19	6	15	0
NIGHT	54	12	2	1	2
BURGLAR	46	6	6	4	0
THE BASEBALL PLAYER	29	8	0	1	2
MY MOCCASINS HAVE NOT WALKED	37	4	4	3	0
SWIFT THINGS ARE BEAUTIFUL	33	2	8	5	6
SKELETON					
MOTHER TO SON	42	10	7	1	4
TOTALS	566	106	77	68	38
AVERAGE	33.29	6.23	4.52	4.00	2.23

Analysis of Josh's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF V E R B A L C O N T R I B U - T I O N S	G E T T I N G A C Q U A I N T E D	C R E A T I N G M E A N I N G	A S S O C I A T I N G & R E F L E C T I N G	D I S T A N C I N G O R O B E C T I F Y I N G
SNOW TOWARDS EVENING	23	5	3	1	0
SUNSHINE	22	3	12	3	0
APRIL RAIN SONG	12	1	1	1	1
THE BROWN LEAF	39	1	2	3	4
BOY WITH FROGS	21	2	10	6	2
WALKERS WITH THE DAWN	25	11	1	2	0
I CAUGHT A RAINBOW	30	7	9	2	0
HAVE YOU WATCHED THE FAIRIES?	66	14	14	3	5
THE WISE HEN	16	0	4	2	1
DREAMS	27	1	0	4	9
I OFTEN MEET A MONSTER	24	1	4	3	5
CALLING ME	38	12	12	4	0
KID IN THE PARK	28	4	1	7	0
NIGHT	44	3	2	0	5
BURGLAR					
THE BASEBALL PLAYER	29	6	0	1	1
MY MOCCASINS HAVE NOT WALKED	30	4	1	3	0
SWIFT THINGS ARE BEAUTIFUL	32	3	2	3	6
SKELETON	35	7	7	2	0
MOTHER TO SON	39	7	3	0	6
TOTALS	580	92	88	50	45
AVERAGE	30.52	4.84	4.63	2.63	2.36

Analysis of Peter's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF V E R B A L C O N T R I B U T I O N S	G E T T I N G A C Q U A I N T E D	C R E A T I N G M E A N I N G	A S S O C I A T I N G & R E F L E C T I N G	D I S T A N C I N G O R O B E C T I F Y I N G
SNOW TOWARDS EVENING	19	5	2	0	0
SUNSHINE	8	3	4	0	0
APRIL RAIN SONG	10	0	2	0	1
THE BROWN LEAF	19	3	2	1	0
BOY WITH FROGS	16	4	2	3	0
WALKERS WITH THE DAWN	27	5	16	2	0
I CAUGHT A RAINBOW	38	9	7	3	1
HAVE YOU WATCHED THE FAIRIES?	35	6	12	7	0
THE WISE HEN	28	7	6	6	1
DREAMS	24	4	3	5	1
I OFTEN MEET A MONSTER	43	13	5	10	0
CALLING ME	33	4	11	4	2
KID IN THE PARK	39	12	2	1	0
NIGHT	46	6	5	2	0
BURGLAR	60	6	4	0	0
THE BASEBALL PLAYER	19	3	3	2	2
MY MOCCASINS HAVE NOT WALKED	32	3	5	0	0
SWIFT THINGS ARE BEAUTIFUL	37	3	10	0	0
SKELETON	34	4	13	3	0
MOTHER TO SON	38	3	7	1	0
TOTALS	605	103	121	50	8
AVERAGE	30.25	5.15	6.05	2.50	0.40

Analysis of Sandra's Oral Responses According to Langer's Protocol

POEMS	NUMBER OF V E R B A L C O N T R I B U - T I O N S	G E T T I N G A C Q U A I N T E D	C R E A T I N G M E A N I N G	A S S O C I A T I N G & R E F L E C T I N G	D I S T A N C I N G O R O B E C T I F Y I N G
SNOW TOWARDS EVENING	25	9	4	0	0
SUNSHINE	19	4	8	2	0
APRIL RAIN SONG	19	2	1	3	10
THE BROWN LEAF	52	3	15	6	1
BOY WITH FROGS	31	1	11	5	2
WALKERS WITH THE DAWN	40	13	11	7	1
I CAUGHT A RAINBOW	47	6	13	3	6
HAVE YOU WATCHED THE FAIRIES?	70	5	4	28	1
THE WISE HEN	53	7	5	11	11
DREAMS	52	5	3	12	12
I OFTEN MEET A MONSTER	39	5	8	4	0
CALLING ME	41	4	9	15	2
KID IN THE PARK	39	9	8	2	0
NIGHT	49	7	10	0	0
BURGLAR	42	4	2	0	0
THE BASEBALL PLAYER	18	2	6	4	1
MY MOCCASINS HAVE NOT WALKED	35	5	9	0	0
SWIFT THINGS ARE BEAUTIFUL	28	9	7	0	0
SKELETON	47	6	11	4	0
MOTHER TO SON	46	2	7	1	0
TOTALS	792	108	152	107	47
AVERAGE	39.60	5.40	7.60	5.35	2.35

Summary of The Average Number of Oral Responses
According to Langer's Protocol

STUDENTS	NUMBER OF VERBAL CONTRIBU- TIONS	GETTING ACQUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECTING	DISTANCING OR OBJECTIFYIN G
John	19.85	4.30	2.45	2.15	0.55
Tim	12.10	2.25	2.90	1.05	0.30
Matthew	21.25	4.50	5.95	2.95	0.50
Linda	27.25	5.25	6.45	3.65	0.96
Stacy	26.60	4.90	5.50	2.50	0.60
David	32.55	4.50	6.50	2.22	0.44
Cora	22.75	3.60	5.20	2.80	0.50
Susan	19.60	3.20	5.25	1.70	0.25
Cathy	27.00	5.60	3.95	1.35	0.85
Emily	24.89	6.05	4.42	2.68	0.57
Holly	28.88	4.72	5.72	3.11	0.55
Candy	33.29	6.23	4.52	4.00	2.23
Josh	30.52	4.84	4.63	2.63	2.36
Peter	30.25	5.15	6.05	2.50	0.40
Sandra	39.60	5.40	7.60	5.35	2.35

Appendix E

Analysis of Journal Entries

Analysis of John's Written Responses According to Langer's Protocol

POEMS	GETTING AC- QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFYI NG	DOES NOT FIT THE CRITERIA
SNOWTOWARDS EVENING		A B			
SUNSHINE	B	A			
APRIL RAIN SONG	A				B
THE BROWN LEAF		A	B		
BOY WITH FROGS	A		B		
WALKERS WITH THE DAWN	A	B			
I CAUGHT A RAINBOW	A		B		
HAVE YOU WATCHED THE FAIRIES?		A	B		
THE WISE HEN			A B		
DREAMS	A		B		
I OFTEN MEET A MONSTER		A	B		
CALLING ME		A		B	
KID IN THE PARK	A B				
NIGHT	A	B			
BURGLAR	B		A		
THE BASEBALL PLAYER			A B		
MY MOCCASINS HAVE NOT WALKED	A		B		
SWIFT THINGS ARE BEAUTIFUL		A B			
SKELETON		A	B		
MOTHER TOSON	A		B		

Analysis of Tim's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANG- ING OR OBJECTIFYI NG	DOESNOTFIT THE CRITERIA
SNOW TOWARDS EVENING		A			B
SUNSHINE		A B			
APRIL RAIN SONG		A	B		
THE BROWN LEAF	A B				
BOY WITH FROGS	A			B	
WALKERS WITH THE DAWN				B	A
I CAUGHT A RAINBOW		A	B		
HAVE YOU WATCHED THE FAIRIES?			A	B	
THE WISE HEN			A B		
DREAMS	A		B		
I OFTEN MEET A MONSTER			A	B	
CALLING ME		A	B		
KID IN THE PARK	A				B
NIGHT			A	B	
BURGLAR	A		B		
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED		A		B	
SWIFT THINGS ARE BEAUTIFUL			A	B	
SKELETON		A		B	
MOTHER TOSON			A	B	

Analysis of Matthew's Written Responses According to
Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	D I S TANCING O R O B E C T I F Y I N G	DOES NOT FIT T H E C R I T E R I A
SNOW TOWARDS EVENING	A	B			
SUNSHINE			A	B	
APRIL RAIN SONG	A			B	
THE BROWN LEAF		A	B		
BOY WITH FROGS	A	B			
WALKERS WITH THE DAWN		A		B	
I CAUGHT A RAINBOW	A			B	
HAVE YOU WATCHED THE FAIRIES?	A			B	
THE WISE HEN			A B		
DREAMS			A	B	
I OFTEN MEET A MONSTER	A		B		
CALLING ME		A	B		
KID IN THE PARK	A	B			
NIGHT	A		B		
BURGLAR	B	A			
THE BASEBALL PLAYER		A	B		
MY MOCCASINS HAVE NOT WALKED			A B		
SWIFT THINGS ARE BEAUTIFUL	B	A			
SKELETON	A	B			
MOTHER TOSON		A		B	

Analysis of Linda's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFYI NG	DOESNOTFIT THE CRITERIA
SNOW TOWARDS EVENING		A	B		
SUNSHINE	A		B		
APRIL RAIN SONG			A	B	
THE BROWN LEAF			A B		
BOY WITH FROGS		A		B	
WALKERS WITH THE DAWN		A		B	
I CAUGHT A RAINBOW			A	B	
HAVE YOU WATCHED THE FAIRIES?			A B		
THE WISE HEN				A B	
DREAMS			A	B	
I OFTEN MEET A MONSTER			A	B	
CALLING ME	A		B		
KID IN THE PARK			A B		
NIGHT			A	B	
BURGLAR	A		B		
THE BASEBALL PLAYER				A B	
MY MOCCASINS HAVE NOT WALKED			A	B	
SWIFT THINGS ARE BEAUTIFUL	A			B	
SKELETON			A	B	
MOTHER TOSON				A B	

Analysis of Stacy's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFY I NG	DOES NOT FIT T H E CRITERIA
SNOW TOWARDS EVENING		B		A	
SUNSHINE	A	B			
APRIL RAIN SONG	A			B	
THE BROWN LEAF	A	B			
BOY WITH FROGS		A	B		
WALKERS WITH THE DAWN	A			B	
I CAUGHT A RAINBOW		A	B		
HAVE YOU WATCHED THE FAIRIES?		A	B		
THE WISE HEN				A B	
DREAMS	A			B	
I OFTEN MEET A MONSTER			A B		
CALLING ME		A B			
KID IN THE PARK				A B	
NIGHT			A B		
BURGLAR			A B		
THE BASEBALL PLAYER	A		B		
MY MOCCASINS HAVE NOT WALKED			A	B	
SWIFT THINGS ARE BEAUTIFUL	A		B		
SKELETON			A	B	
MOTHER TOSON			A	B	

Analysis of David's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFYI NG	DOES NOT FIT THE CRITERIA
SNOW TOWARDS EVENING	B				A
SUNSHINE	A		B		
APRIL RAIN SONG			A B		
THE BROWN LEAF		A			B
BOY WITH FROGS			A B		
WALKERS WITH THE DAWN					
I CAUGHT A RAINBOW		A B			
HAVE YOU WATCHED THE FAIRIES?		A	B		
THE WISE HEN					
DREAMS	A				B
I OFTEN MEET A MONSTER					
CALLING ME	A B				
KID IN THE PARK	A			B	
NIGHT			A		B
BURGLAR		A			B
THE BASEBALL PLAYER		A		B	
MY MOCCASINS HAVE NOT WALKED	A B				
SWIFT THINGS ARE BEAUTIFUL					A B
SKELETON			A B		
MOTHER TOSON	A			B	

Analysis of Cora's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFY I NG	DOES NOT FIT THE CRITERIA
SNOW TOWARDS EVENING				A B	
SUNSHINE	A			B	
APRIL RAIN SONG			B	A	
THE BROWN LEAF			B	A	
BOY WITH FROGS	A B				
WALKERS WITH THE DAWN					A B
I CAUGHT A RAINBOW		A	B		
HAVE YOU WATCHED THE FAIRIES?			A	B	
THE WISE HEN			A	B	
DREAMS	A		B		
I OFTEN MEET A MONSTER	A			B	
CALLING ME	A		B		
KID IN THE PARK			A	B	
NIGHT			A	B	
BURGLAR		A	B		
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED	A		B		
SWIFT THINGS ARE BEAUTIFUL	A	B			
SKELETON	A	B			
MOTHER TOSON	A		B		

Analysis of Susan's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANG- ING OR OBJECTIFY I NG	DOESNOTFIT T H E CRITERIA
SNOW TOWARDS EVENING			A B		
SUNSHINE	A				B
APRIL RAIN SONG		B	A		
THE BROWN LEAF			A B		
BOY WITH FROGS	A			B	
WALKERS WITH THE DAWN	B		A		
I CAUGHT A RAINBOW		A	B		
HAVE YOU WATCHED THE FAIRIES?	A			B	
THE WISE HEN			A B		
DREAMS	A	B			
I OFTEN MEET A MONSTER			A B		
CALLING ME		A		B	
KID IN THE PARK		A	B		
NIGHT			A	B	
BURGLAR			A	B	
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED		A		B	
SWIFT THINGS ARE BEAUTIFUL		A B			
SKELETON	A		B		
MOTHER TOSON			A	B	

Analysis of Cathy's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFY I NG	DOES NOT FIT T H E CRITERIA
SNOW TOWARDS EVENING	A B				
SUNSHINE		A	B		
APRIL RAIN SONG	A B				
THE BROWN LEAF		B	A		
BOY WITH FROGS	A			B	
WALKERS WITH THE DAWN	A			B	
I CAUGHT A RAINBOW	A				B
HAVE YOU WATCHED THE FAIRIES?	A	B			
THE WISE HEN			A	B	
DREAMS		A	B		
I OFTEN MEET A MONSTER			A	B	
CALLING ME	A	B			
KID IN THE PARK	A		B		
NIGHT	A	B			
BURGLAR	A	B			
THE BASEBALL PLAYER		A		B	
MY MOCCASINS HAVE NOT WALKED	A B				
SWIFT THINGS ARE BEAUTIFUL			B	A	
SKELETON			A B		
MOTHER TOSON			A B		

Analysis of Emily's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANG- ING OR OBJECTIFY I NG	DOES NOT FIT THE CRITERIA
SNOW TOWARDS EVENING	A		B		
SUNSHINE			A B		
APRIL RAIN SONG		A	B		
THE BROWN LEAF		A		B	
BOY WITH FROGS		A	B		
WALKERS WITH THE DAWN	A		B		
I CAUGHT A RAINBOW	A	B			
HAVE YOU WATCHED THE FAIRIES?					
THE WISE HEN			B	A	
DREAMS	A			B	
I OFTEN MEET A MONSTER		A	B		
CALLING ME			B	A	
KID IN THE PARK	A		B		
NIGHT			A B		
BURGLAR			A B		
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED			A	B	
SWIFT THINGS ARE BEAUTIFUL		A B			
SKELETON	A		B		
MOTHER TOSON	A		B		

Analysis of Holly's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFY I NG	DOES NOT FIT T H E CRITERIA
SNOW TOWARDS EVENING				A B	
SUNSHINE					
APRIL RAIN SONG			A	B	
THE BROWN LEAF			A	B	
BOY WITH FROGS				A B	
WALKERS WITH THE DAWN	A			B	
I CAUGHT A RAINBOW		A		B	
HAVE YOU WATCHED THE FAIRIES?					
THE WISE HEN	B			A	
DREAMS				A B	
I OFTEN MEET A MONSTER			A	B	
CALLING ME		A	B		
KID IN THE PARK		B		A	
NIGHT		A	B		
BURGLAR	A	B			
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED	A		B		
SWIFT THINGS ARE BEAUTIFUL			A B		
SKELETON	A			B	
MOTHER TO SON			A	B	

Analysis of Candy's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFY I NG	DOES NOT FIT THE CRITERIA
SNOW TOWARDS EVENING					
SUNSHINE				A B	
APRIL RAIN SONG			A B		
THE BROWN LEAF			A	B	
BOY WITH FROGS			A	B	
WALKERS WITH THE DAWN		A	B		
I CAUGHT A RAINBOW		A	B		
HAVE YOU WATCHED THE FAIRIES?					
THE WISE HEN			B	A	
DREAMS		A		B	
I OFTEN MEET A MONSTER			A	B	
CALLING ME					
KID IN THE PARK			A B		
NIGHT			A	B	
BURGLAR			A B		
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED			A	B	
SWIFT THINGS ARE BEAUTIFUL				A B	
SKELETON					
MOTHER TO SON			A B		

Analysis of Josh's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANC- ING OR OBJECTIFYI NG	DOES NOT FIT THE CRITERIA
SNOW TOWARDS EVENING	A			B	
SUNSHINE				B	A
APRIL RAIN SONG		A	B		
THE BROWN LEAF		A		B	
BOY WITH FROGS	A		B		
WALKERS WITH THE DAWN	A	B			
I CAUGHT A RAINBOW	A		B		
HAVE YOU WATCHED THE FAIRIES?	A			B	
THE WISE HEN			A	B	
DREAMS	A			B	
I OFTEN MEET A MONSTER			A	B	
CALLING ME	A			B	
KID IN THE PARK			A B		
NIGHT	A B				
BURGLAR					
THE BASEBALL PLAYER			A	B	
MY MOCCASINS HAVE NOT WALKED	A			B	
SWIFT THINGS ARE BEAUTIFUL			A	B	
SKELETON	A			B	
MOTHER TOSON	A			B	

Analysis of Peter's Written Responses According to Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANG- ING OR OBJECTIFY I NG	DOESNOTFIT T H E CRITERIA
SNOW TOWARDS EVENING	A B				
SUNSHINE		A	B		
APRIL RAIN SONG	A				B
THE BROWN LEAF		A		B	
BOY WITH FROGS	A		B		
WALKERS WITH THE DAWN	A		B		
I CAUGHT A RAINBOW		A	B		
HAVE YOU WATCHED THE FAIRIES?	A			B	
THE WISE HEN				A B	
DREAMS	A		B		
I OFTEN MEET A MONSTER		B	A		
CALLING ME			A B		
KID IN THE PARK			B	A	
NIGHT				A B	
BURGLAR			A	B	
THE BASEBALL PLAYER				A B	
MY MOCCASINS HAVE NOT WALKED	A			B	
SWIFT THINGS ARE BEAUTIFUL	A			B	
SKELETON			A B		
MOTHER TOSON				A B	

Analysis of Sandra's Written Responses According to
Langer's Protocol

POEMS	GETTING A - C QUAINTED	CREATING MEANING	ASSOCIAT- ING & REFLECT- ING	DISTANG- ING OR OBJECTIFY I NG	DOES NOT FIT THE CRITERIA
SNOW TOWARDS EVENING			A B		
SUNSHINE	A		B		
APRIL RAIN SONG		A		B	
THE BROWN LEAF			A	B	
BOY WITH FROGS	A				B
WALKERS WITH THE DAWN			B	A	
I CAUGHT A RAINBOW			A	B	
HAVE YOU WATCHED THE FAIRIES?			A	B	
THE WISE HEN			A B		
DREAMS			A B		
I OFTEN MEET A MONSTER	A		B		
CALLING ME			A B		
KID IN THE PARK	A		B		
NIGHT			A B		
BURGLAR	A		B		
THE BASEBALL PLAYER	A			B	
MY MOCCASINS HAVE NOT WALKED			A B		
SWIFT THINGS ARE BEAUTIFUL			A	B	
SKELETON			A	B	
MOTHER TOSON			A B		

Summary of Written Responses According to Langer's Protocol

A= Pre Discussion Response

B= Post Discussion Response

ENVISIONMENTS	GETTING ACQUAINTED		CREATING MEANING		ASSOCIATING & REFLECTING		DISTANCING OR OBJECTIFYING		DOES NOT FIT THE CRITERIA	
STUDENTS	A	B	A	B	A	B	A	B	A	B
John	9	3	8	4	3	11	0	1	0	1
Tim	5	1	7	1	7	6	0	10	1	2
Matthew	9	2	7	4	4	7	0	7	0	0
Linda	4	0	3	0	10	7	3	13	0	0
Stacy	7	0	4	4	6	8	3	8	0	0
David	6	3	5	1	4	5	0	3	2	5
Cora	9	1	2	2	5	8	3	8	1	1
Susan	5	1	5	3	10	7	0	8	0	1
Cathy	11	3	3	5	5	6	1	5	0	1
Emily	7	0	5	2	5	13	2	4	0	0
Holly	4	1	3	2	6	4	5	11	0	0
Candy	0	0	3	0	10	7	3	9	0	0
Josh	11	1	2	1	5	4	0	13	1	0
Peter	8	1	3	1	4	8	5	9	0	1
Sandra	6	0	1	0	12	12	1	7	0	1
TOTALS	101	17	61	30	96	113	26	116	5	13
Percentages	35%	6%	21%	10%	33%	39%	9%	40%	2%	5%

There was a total of 289 responses written for each of the pre and post discussion entries. The total number of response types can therefore be calculated to reflect the percentage of the total responses.

Appendix F

Analysis of Pre, Mid and Post-Intervention Measures

Scoring of Responses to Independent Poetry Readings

According to Jeroski, Brownlie & Kaser (1990).

Poem Number 1 Until I Saw The Sea by: Lillian Moore

<u>Student</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>Attribute</u>
Holly	1	2	1	undeveloped
Cathy	1	2	1	undeveloped
Susan	2	2	2	partial
Stacy	1	1	1	undeveloped
Sandra	4	4	4	powerful
Candy	2	2	2	partial
Linda	3	3	3	competent
Josh	1	2	1	undeveloped
Matthew	2	2	1	partial
Emily	1	2	1	undeveloped
Peter	1	2	1	undeveloped
Tim	1	1	1	undeveloped
Cora	2	2	1	partial
David	1	1	1	undeveloped
John	1	1	1	undeveloped

Scoring of Responses to Independent Poetry Readings

According to Jeroski, Brownlie & Kaser (1990).

Poem Number 2 Courage by: Emily Hearn

<u>Student</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>Attribute</u>
Holly	3	4	3	competent
Cathy	2	3	2	partial
Susan	3	4	3	competent
Stacy	3	3	3	competent
Sandra	4	4	4	powerful
Candy	3	3	3	competent
Linda	3	4	3	competent
Josh	2	3	2	partial
Matthew	2	3	1	partial
Emily	2	3	3	competent
Peter	2	2	2	partial
Tim	1	1	1	undeveloped
Cora	1	1	1	undeveloped
David	1	1	1	undeveloped
John	2	3	2	partial

Scoring of Responses to Independent Poetry Readings

According to Jeroski, Brownlie & Kaser (1990).

Poem Number 3

Buffalo Dusk

by Carl Sandberg

<u>Student</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>Attribute</u>
Holly	3	3	3	competent
Cathy	2	3	2	partial
Susan	2	2	2	partial
Stacy	1	1	2	competent
Candy	3	3	2	competent
Linda	3	2	3	competent
Josh	1	1	1	undeveloped
Matthew	2	3	1	partial
Emily	3	2	3	competent
Peter	2	2	1	partial
Tim	1	2	1	undeveloped
Cora	2	2	2	partial
David	1	2	1	undeveloped
John	2	1	1	undeveloped

Scoring of Responses to Independent Poetry Readings

According to Jeroski, Brownlie & Kaser (1990).

Poem Number 4 Steam Shovel by: Charles Malam

<u>Student</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>Attribute</u>
Holly	3	3	3	competent
Cathy	2	3	2	partial
Susan	2	2	2	partial
Stacy	1	2	1	undeveloped
Sandra	2	2	2	partial
Candy	2	3	2	partial
Linda	1	1	1	undeveloped
Josh	2	2	3	partial
Matthew	2	3	2	partial
Emily	2	2	1	partial
Peter	3	2	3	competent
Tim	2	2	2	partial
Cora	2	2	2	partial
David	3	3	4	competent
John	1	1	1	undeveloped

Scoring of Responses to Independent Poetry Readings

According to Jeroski, Brownlie & Kaser (1990).

Poem Number 5

Underground by Joanne Ryder

<u>Student</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>Attributes</u>
Holly	3	3	3	competent
Cathy	2	2	2	partial
Susan	2	2	1	partial
Stacy	1	1	1	undeveloped
Sandra	3	4	3	competent
Candy	2	3	3	competent
Linda	3	4	2	competent
Josh	2	3	2	partial
Matthew	3	3	1	competent
Emily	3	3	1	competent
Peter	2	2	1	partial
Tim	1	2	1	undeveloped
Cora	1	3	1	undeveloped
David	1	2	1	undeveloped
John	1	1	2	undeveloped

Scoring of Responses to Independent Poetry Readings
According to Jeroski, Brownlie & Kaser (1990).

<u>Poem Number 6</u>	<u>The Whale Ghost</u> by Lillian Moore			
<u>Student</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>Attributes</u>
Holly	3	3	2	competent
Cathy	3	3	2	competent
Susan	4	3	3	competent
Stacy	4	3	3	competent
Sandra	3	3	3	competent
Candy	3	4	3	competent
Linda	2	1	2	partial
Josh	1	1	1	undeveloped
Matthew	2	2	2	partial
Emily	2	2	2	partial
Peter	2	2	2	partial
Tim	1	1	1	undeveloped
Cora	3	3	3	competent
David	2	2	2	partial
John	1	1	2	undeveloped

Scoring of Responses to Independent Poetry Readings

According to Langer (1992)

Poem Number 1 Until I Saw The Sea by: Lillian Moore

Student	A	B	C	Envisionment
Holly	3	3	3	3
Cathy	1	1	1	1
Susan	3	3	3	3
Stacy	1	1	1	1
Sandra	3	3	3	3
Candy	3	3	2	3
Linda	3	3	3	3
Josh	1	1	2	2
Matthew	2	3	2	2
Emily	2	2	2	2
Peter	1	1	1	1
Tim	2	3	2	2
Cora	3	2	2	2
David	1	1	1	1
John	1	1	1	1

Scoring of Responses to Independent Poetry Readings

According to Langer (1992)

Poem Number 2 Courage by: Emily Hearn

Student	A	B	C	Envisionment
Holly	2	3	3	3
Cathy	2	2	2	2
Susan	2	2	2	2
Stacy	2	2	2	2
Sandra	3	3	3	3
Candy	2	2	2	2
Linda	2	3	2	3
Josh	2	2	2	2
Matthew	2	2	2	2
Emily	2	2	2	2
Peter	1	1	1	1
Tim	1	1	1	1
Cora	2	2	2	2
David	1	1	1	1
John	1	1	1	1

Scoring of Responses to Independent Poetry Readings

According to Langer (1992)

Poem Number 3

Buffalo Dusk by Carl Sandberg

Student	A	B	C	Envisionment
Holly	1	1	1	1
Cathy	3	3	3	3
Susan	2	2	2	2
Stacy	2	2	2	2
Sandra	2	2	2	2
Candy	2	2	2	2
Linda	1	1	1	1
Josh	4	4	4	4
Matthew	2	2	2	2
Emily	2	2	2	2
Peter	3	3	3	3
Tim	2	3	3	3
Cora	4	4	4	4
David	2	2	2	2
John	2	2	1	2

Scoring of Responses to Independent Poetry Readings

According to Langer (1992)

Poem Number 4

Steam Shovel by: Charles Malam

Student	A	B	C	Envisionment
Holly	2	3	2	2
Cathy	2	2	2	2
Susan	2	2	2	2
Stacy	2	2	1	2
Sandra	3	3	3	3
Candy	2	3	3	3
Linda	2	2	2	2
Josh	1	1	1	1
Matthew	2	2	2	2
Emily	2	1	2	2
Peter	1	1	1	1
Tim	1	1	1	1
Cora	3	3	3	3
David	2	2	2	2
John	1	2	2	1

Scoring of Responses to Independent Poetry Readings

According to Langer (1992)

Poem Number 5

Underground by Joanne Ryder

Student	A	B	C	Envisionment
Holly	2	1	2	2
Cathy	2	1	2	2
Susan	2	1	2	2
Stacy	1	1	1	1
Sandra	2	3	3	3
Candy	4	4	4	4
Linda	2	2	2	2
Josh	3	1	3	3
Matthew	2	2	2	2
Emily	3	3	3	3
Peter	3	3	3	3
Tim	3	3	3	3
Cora	2	2	2	2
David	3	3	3	3
John	1	1	1	1

Scoring of Responses to Independent Poetry Readings

According to Langer (1992)

Poem Number 6

The Whale Ghost by Lillian Moore

Student	A	B	C	Envisionment
Holly	3	3	3	3
Cathy	3	3	2	3
Susan	3	3	3	3
Stacy	4	4	4	4
Sandra	3	3	3	3
Candy	4	3	4	4
Linda	2	2	2	2
Josh	2	2	1	2
Matthew	3	3	3	3
Emily	2	2	2	2
Peter	2	2	2	2
Tim	1	2	2	2
Cora	3	3	3	3
David	2	4	2	2
John	1	1	1	1

Appendix G

Copies of Johns Independent Responses Showing His Pictorial Representations

Name: John

Date: May 10

Buffalo Dusk by Carl Sandburg

Read the poem over enough times until it makes sense to you. If you want to, you can write or draw something to show your ideas and how you feel about the poem beside the poem itself.

Now, pretend that you are going to explain what the poem is about and your feelings to a friend. Use these lines to write down the things you would say.

~~the~~ BUFFALO dusk

~~the~~ the buffalo ~~are~~ are gone
the people that saw them are gone
the land that was there is gone
the fields are gone. the food
is gone and the buffalo are
gone.

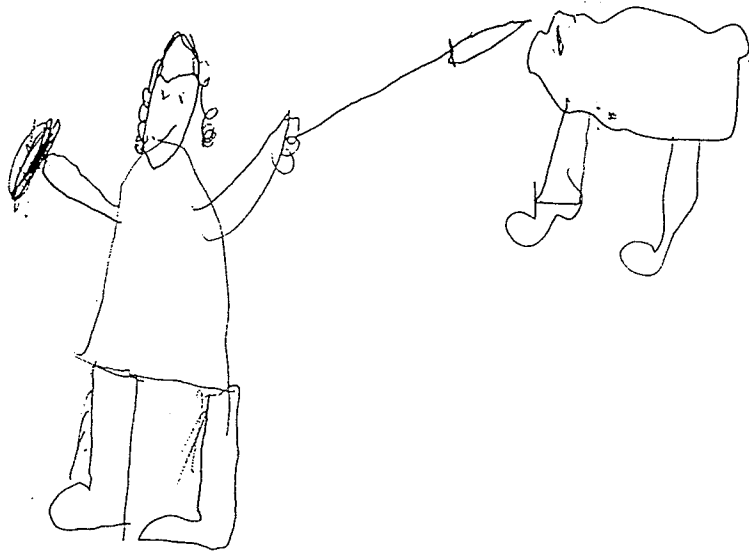
Buffalo Dusk

The buffalo are gone. The people who saw them are gone. The land that is there's is gone. The fields are gone. The food is gone and the buffaloes are gone.

Buffalo Dusk

The buffaloes are gone,
And those who saw the buffaloes are gone,
Those who saw the buffaloes by the thousands and
how they pawed the prairie sod into dust
with their hoofs, their great heads down
pawing on in a great pageant of dusk.
Those who saw the buffaloes are gone,
And the buffaloes are gone.

Carl Sandburg



Name: John

Date: June 6

The Whale Ghost by Lilian Moore

Read the poem over enough times until it makes sense to you. If you want to, you can write or draw something to show your ideas and how you feel about the poem beside the poem itself.

Now, pretend that you are going to explain what the poem is about and your feelings to a friend. Use these lines to write down the things you would say.

The Whale Ghost

the whale ghost

The last whale, he will come

the last whale he will come

rising from a dive and he will

rising from a dive and he will

send his cry with joy. And he will see

send his cry with joy and swim

with a whale and I will hear his

with a whale and I will hear his

sad song echoing over the big wide

sad song echoing over the big wide

ocean.

at dawn.

The Whale Ghost

When we've emptied
the sea of the
last great
whale

will he come
rising
from a deep remembered
dive

sending from his
blowhole
a ghostly fog
of spout?

Will he call
with haunting cry

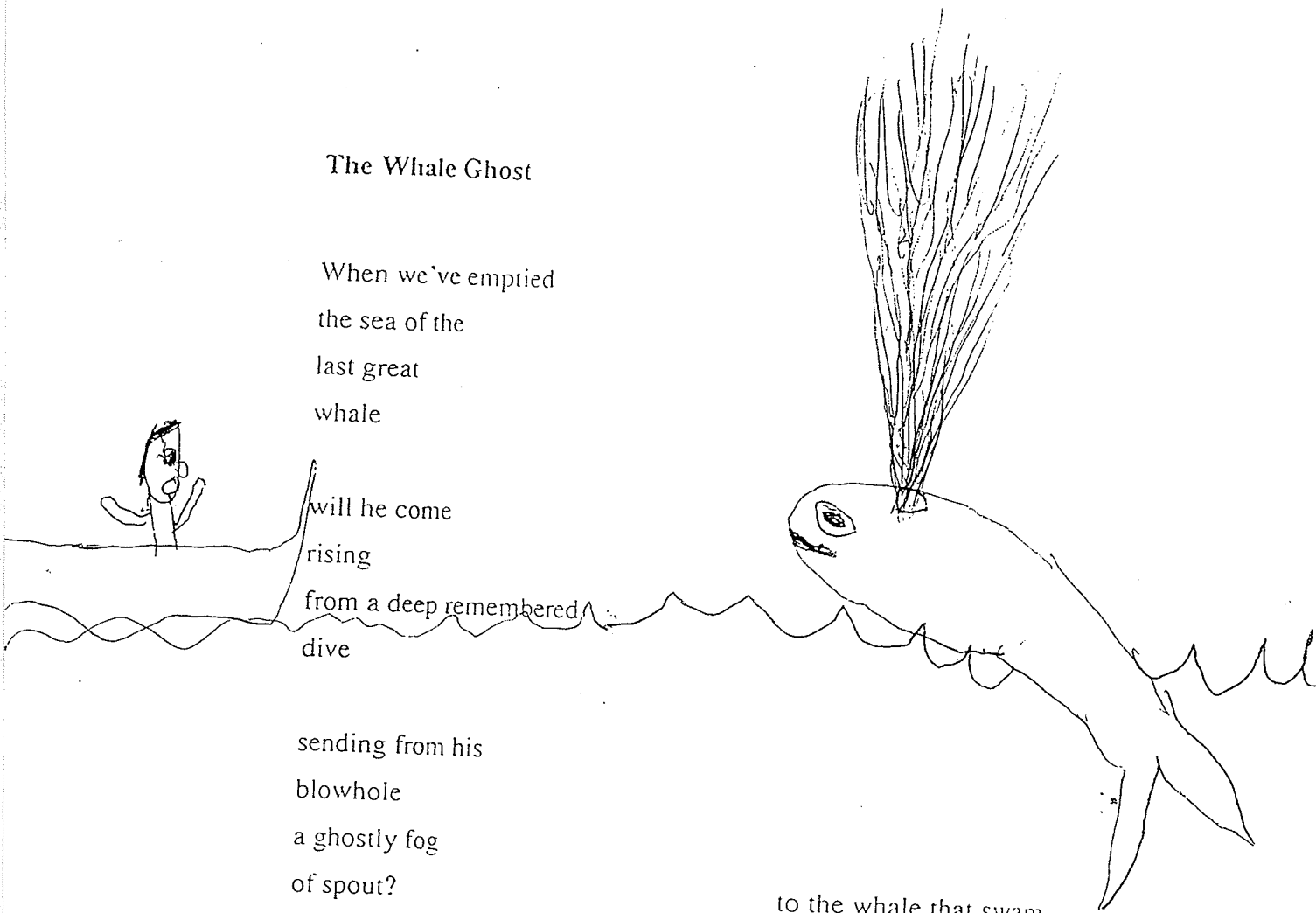
to his herd that
rode the
seas with joyous
ease,

to the whale that swam
beside him,

to the calf?

Will we hear his
sad song
echoing
over the water?

Lilian Moore



Appendix H

Statistical Analysis of Independent Responses

Response Changes From Pre- to Post- Intervention Measures

Jeroski, Brownlie & Kaser (1990)

Student	Response Change
Low-Achieving Students	
Matthew	positive
Tim	no change
John	negative
Average-Achieving Students	
Cathy	positive
Susan	no change
Stacy	no change
Linda	negative
Emily	positive
Cora	positive
David	positive
High-Achieving Students	
Holly	positive
Sandra	negative
Candy	positive
Josh	no change
Peter	positive

The Sign of Difference Jeroski, Brownlie & Kaser(1990)

$$H_0 : p = .5$$

$$N = 11$$

$$H_a : p = .5$$

$$P = 8/11$$

Test Statistic

$$z = \frac{(P - p) - 1/(2N)}{\sqrt{pq/N}}$$

$$z = \frac{(8/11 - .5) - 1/2(11)}{\sqrt{(.5)(.5)/11}}$$

$$z = 1.20$$

At a level of $\alpha = 0.05$ statistical significance we can reject H_0 if the absolute value of z is greater than that of $z_{\alpha/2}$

$$(z) = 1.20$$

$$z_{\alpha/2} = 1.96$$

$$1.20 < 1.96$$

Therefore it can be concluded that the H_0 that there is no difference between the two populations (pre- and post-interventions) can not be rejected in favor of the alternative hypothesis H_a that there is a difference between populations at a statistical significance level of $\alpha = .05$.

Response Changes From Pre- to Post- Intervention Measures

Langer (1992, 1995)

Student	Response Change
Low-Achieving Students	
Matthew	positive
Tim	positive
John	no change
Average-Achieving Students	
Cathy	positive
Susan	no change
Stacy	positive
Linda	negative
Emily	positive
Cora	positive
David	positive
High-Achieving Students	
Holly	negative
Sandra	no change
Candy	positive
Josh	positive
Peter	positive

The Sign of Difference Langer (1992, 1995)

$$H_0: p = .5$$

$$N = 12$$

$$H_a: p = .5$$

$$P = 10/12$$

Test Statistic

$$z = \frac{(P - p) - 1/(2N)}{\sqrt{pq/N}}$$

$$z = \frac{(10/12 - .5) - 1/2(12)}{\sqrt{(.5)(.5)/12}}$$

$$z = 2.01$$

At a level of $\alpha = 0.5$ statistical significance we can reject H_0 if the absolute value of z is greater than that of $z_{\alpha/2}$

$$(z) = 2.01$$

$$z_{\alpha/2} = 1.96$$

$$2.01 > 1.96$$

Therefore it can be concluded that the H_0 that there is no difference between the two populations (pre- and post-interventions) can be rejected in favor of the alternative hypothesis H_a that there is a difference between populations at a statistical significance level of $\alpha = .05$.

Appendix I

Analysis of Pre- and Post-Intervention Interviews

Group A

Matthew

Initial interview. Matthew exhibited a negative attitude toward poetry in the pre-intervention interview. When he was asked how he felt about reading poetry, he answered:

I don't really read lots of poems. I usually read story books.

Further probing reinforced his resistant feeling :

Interviewer: *When you read a poem, how would you feel about it?
Would you choose to read poems?*

Matthew: *No not really, but if its like only one of the main poems. Like if it's a poem that everybody knows then I don't really like reading them because you could know them off by heart.*

Matthew had no favorite poems other than stating that he liked Itsy Bitsy Spider, and he had no favorite poets.

His attitude was ambivalent and his concept of poetry was simplistic. Itsy Bitsy Spider is an action song often sung with nursery and kindergarten students. This reference, plus Matthew's notion that poems are just problems that need to be solved denotes a mechanistic concept that equates poetry with technological thinking. Matthew did not recognize the aesthetic appeal of poetry.

Final interview. In the post-instruction interview Matthew expressed a more accepting attitude. When asked how he felt about reading poems he stated that now that he had been exposed to more

poems, it was more fun and more interesting because:

... each poet has his own different ideas for different messages. I think its kind of fun trying to figure them out

Matthew was able to name specific poems that had been discussed in the strategy lessons as his favorites. As well, his belief about poetry in the final interview was that it expresses ideas that sound like the truth:

*They write about something that can really happen.
They use words that make their ideas sort of sound like the truth.*

Peter

Initial interview. From the start, Peter expressed a fairly accepting attitude toward reading poetry. He said that he liked to read poems, but only because they were shorter than chapter books and they often had colored illustrations. The poem Peter chose as his favorite was a Halloween poem that had been read aloud in class some months earlier. He was, however, unable to recall what the poem had been about. He did not know any poets. In this interview it was apparent that Peter's concept of poetry was simple. He said that poems rhyme and are illustrated.

Final interview. During the post-intervention interview, Peter clearly articulated poignant feelings for poetry when he said:

I feel sad mostly. For some of the poems I had tears in my eyes. The poems are so sad because it's about things that really happen in their life. And some things that

happen are sad.

He named as his favorites poems and poets from those studied during the intervention. He recalled the gist of what the poems meant to him. He also stated that he had taken out a book of poems from the library in which he had found some poems written by Langston Hughes that he wanted to talk about in class. Peter's comments after the intervention suggested that poems reflect life. This was evident from this very personal response regarding the poem The Baseball Player:

I feel sad, and I know how it is.

These few words convey a significant response that denote empathy for the child who is unskilled at baseball.

Sandra

Initial interview. Sandra had an accepting attitude towards poetry. She responded sensually regarding the way poems work for her. She spoke of hearing: "*thunder rolls*" and of enhanced seeing:

*... like if you're walking beside some trees they can
give extra details*

Sandra believed that poems have a sense of rhythm. She stated that she enjoyed making a poem into a song, but she did not articulate that poems often have a rhyme scheme that is central to its construction.

Final interview. In the second interview Sandra exhibited a highly accepting attitude toward reading poetry. The favorite poems she identified were ones that she related to on a personal level. This is what she said about choosing The Baseball Player:

And I'm not really a good baseball player and when

someone picks me it's really special because you know that you weren't perfect and you can't hit a ball and you can't get no strikes and you don't know anything about baseball. And I don't know that much about baseball so when someone picks you and you know they're good at baseball than that's really something special.

Sandra expressed a sound concept of what a poem is; that marriage of words and feelings as thought out in the minds of particular poets. This concept was illustrated first by her response to the question: *What makes a poem a poem?*

I think the feelings you put into it. If you make it you just say' the frog jumped over the log. Well that's not really a poem and you couldn't put it in a poem book. It's just like saying lunch is lunch. And it's not a poem. It's just words put together.

This later comment reenforced her ideas:

I think what the words that he uses or she uses make the poem special. Because two poets could write a poem and both titles could be Flowers but they wouldn't have the same words in them. It's the way one poet wanted it to be. The way they thought it would be in their poem.

Once again her concept of poetry was illuminated through her response when the interviewer asked her if there was anything else that made a poem special:

It's the feelings and the words. Those are the most important.

Linda

Initial interview. Prior to the poetry strategy lessons, Linda appeared to have an ambivalent attitude toward reading poetry. There were many long pauses in the interview followed by the phrase "*I don't know*". Linda was unable to articulate any concrete definition of a poem, indicating that she had little experience with this genre.

Final interview. In the post-instruction interview, Linda demonstrated that her attitude had changed. She had become more accepting. This change was evident when she was asked how she felt about reading poetry. She answered:

Good. Because before I didn't like poems because I didn't really read them that much. But now that I read them I like them.

Her favorite poetry was that of Langston Hughes.

To Linda a poem now expressed a message. Her response to the question *What makes a poem a poem?* was:

Uhmm Uhmm when you really think about it, it kind of tells you a message and sometimes you have to really think about it so that you can figure out the message.

Stacy

Initial interview. In the first interview Stacy appeared to be an

enthusiastic poetry reader when she stated :

Well when I read a poem I feel like . . . ; I don't know. I feel as if there's any more poems I really want to read them. I really like poems and I really want to read them.

However, in spite of her apparent appetite for reading poetry she could not name any favorite poems nor any favorite poets. Poetry, in Stacy's viewpoint must rhyme. Yet this view was not put into practice. For when she cited what she claimed was a self-composed rhyming poem it consisted of the repetition of a vowel in one-syllable words. The recitation of this poem indicated that initially there was some flexibility in Stacy's definition of what constituted poetic rhyming. In Stacy's words:

A poem is a poem when in a poem there are all these rhymes, like . . . Jack had an ice-cream cone and he took it home. It rhymes with the other words.

Stacy expanded upon her limited definition by suggesting that a poem could be an adventure and possibly tell a story:

Well you could have an adventure poem. You could write an adventure poem story.

Final interview. In the second interview Stacy identified herself as an enthusiastic poetry reader. When she was asked how she felt about reading poetry she answered:

Well for some poems I feel . . . I feel . . . I start to cry and forr some poems I feel really happy."

The interviewer then asked: "Can you tell me why you feel like that?"

and she poignantly responded:

Well, like some of the words mean different things and sometimes I know what they mean and sometimes they mean bad things or good things.

She was not only able to name her favorite poem, she retained and accurately recited some lines from that poem: My Moccasins Have Not Walked. She named Langston Hughes as her favorite poet and went on to say that she also really liked his poem April Rain Song. Stacy found the power in poetry as reflecting emotions. She stated the emotive power of Langston Hughes' April Rain Song and she recognized that a reader must bring energy to the understanding of poetry when she stated:

They (poets) use some long or short words that mean something and you have to figure it out. It's like a puzzle that you have to figure out.

Group B

Candy

Initial interview. In the pre-intervention interview Candy stated that she was very receptive to reading poems.

I like reading poetry and I feel happy when I read poetry because sometimes it makes me feel relaxed and sometimes it makes me laugh because some poems are funny.

She recalled her favorite poet as being Dennis Lee but she was unable to name any particular poem as her favorite. Candy's responses were

examined to ascertain her concept of what constitutes poetry. It was evident that she recognized the emotive power of poetry. She understood that some poems rhyme, and suggested that some poetry contains analogies or connections to other subjects. In response to the interview question: *What makes a poem a poem*, she said:

Well something that makes a poem a poem is when you write a rhyme or they make sense. You can't understand it.

The interviewer probed for more information, saying: *"You can't understand it, what do you mean?"* Candy replied:

When it says something like: A grizzly bear walked over there and then they start on something totally different like, the monkey jumped into the other tree.

Her confusion was again exemplified when she stated:

Sometimes in the poems I read they start on one topic and they go to some other topic and keep talking about different things.

Candy thought that poets write poems by looking at the world around them. She said:

Sometimes they walk in parks and they look around and they see stuff and they look at paintings. Everywhere they look around.

Final interview. In this interview Candy expressed an enthusiastic attitude regarding reading and discussing poetry. She said:

I like some poems really a lot and some of them I don't like very much. So it's ok. Some poems have a special

meaning to me and I like them. It's fun talking about poems too.

When she was talking about her favorites she confided that she was very fond of the work of Langston Hughes.

I like Langston Hughes for one thing, but because Dreams, . . . umm . . . it means something special to me. I like dreaming and sometimes when I can't sleep at night I think about that poem and it helps me sleep. And it's special because I like the way it's written and it helps me keep calm.

Candy ended the interview by saying:

I like Langston Hughes so I want to read more of his poems. But I want to read other poems too. Maybe I'll get to like another poet just as much.

In this interview Candy demonstrated an understanding of what makes a poem work. When she answered the question that asked: "What makes a poem a poem?" she replied:

Well it's the way it's put together. Like how the poet wrote it and the words and feelings he put in it.

This response connotate the personal perspective that embodies good poetry. It conveys the message that good poems are derived from and exude emotion.

John

Initial interview. John's attitude toward reading poetry was resistant. His response to the question that asked how he felt about

reading poems was answered this way:

I don't know. I don't read poems that much."

He did not remember any poems and he knew of no poets. John was vague in expressing his concept of a poem. He concluded that a poem may or may not contain rhyme, that a poem was different from a story and that a poem was something that someone just writes. In John's words:

A poem is something rhyming and stories are not rhyming. But it's not always rhyming.

Final interview. John's attitude toward reading poems appeared to be more accepting. When he was asked how he felt about reading poems he answered simply that he felt happy. Further probing elicited this reasoning:

Because I like reading new poems.

John named three poems as his favorite ones. These were: Captain Hook, a poem by Shel Silverstein; one not included in the study, How To Eat A Poem, a poem used to introduce the strategy lessons, and The Baseball Player, a poem used as part of the intervention strategy. The reasons for his choices were:

I think Captain Hook is funny and I like baseball so I like The Baseball Player.

John was unable to articulate his concept of a poem. He stated that a poem was:

Umm. A writer that makes a poem a poem.

and that poems can be identified . . .

Because, ah . . . ah . . . because ah . . . it will have the

writer's name or the poet's name at the end.

Cathy

Initial interview. At the beginning of the study Cathy displayed an ambivalent attitude toward poetry reading. When asked how she felt about reading poems she answered:

I just feel happy.

The favorite poem she recalled was one read in an earlier grade, but she was unable to remember the title. Her response was this:

There's one in a book in the classroom. It's one we used to have in grade two. It's my favorite one. I can't remember what it is.

When her recollection about both the poem and the poetry book was probed she responded

It's one that has lots of little poems in it. It's a hard cover. It's sort of green in color. There's one in there I like. It has Captain Hook in it. It's something I liked. I can't remember it though.

The extent of Cathy's concept of a poem was that:

It sort of rhymes and it's not too long.

Final interview. In this interview Cathy stated that she did not relish reading poems.

Well I like it a little bit, but it's not my favorite thing.

She went on to say:

I like reading the ones I like. Like the ones that aren't too long and the ones that aren't too short. And they

make sense. Like I know all the words in them. I like those ones. I don't know I just don't like poems that much.

Cathy knew that poems are terse when she said:

When they put it in different words so it doesn't take up so much space. Maybe they said something that took about three words but they just printed it in one. So they make it shorter so it sounds like a poem.

She also recognized that poems are written from the poet's personal perspective when she told the interviewer about the techniques that poet's use:

Well they put some stuff that happened to them in it. So, they . . . so no one else could really use that. Well they could but it wouldn't be really the same.

Emily

Initial interview. Emily's approach to poetry reading as indicated by her response to how she felt about poetry was an accepting one.

Well, well. (pause) I kind of feel like you get into it like the story you're going to read. Because my mom was reading poetry and she did lots of things that happened in her life so I would like to do some things in my life too.

Emily recalled that her mother read poems to her when she was younger but she could not remember any titles.

This response about the techniques that poets use to craft their poems indicated that Emily regarded poetry as part of one's personal experiences:

Ah, ah,. . . They sort of make it come true to their own self. Like it's really happening.

Emily perceived that poems must rhyme when she said:.

At the end of the sentence it has to rhyme and it has to sort of tell about the same thing.

Final interview. Emily's response to the probe that asked how she felt about reading poetry indicated an enthusiastic approach:

Well I feel that it's exciting and you get more into it, like stories is not exciting . . . but poems (pause) as much as poems, because poems is shorter and they feel nicer.

Emily also identified several favorite selections. These were: Dreams , How To Eat A Poem and Mother To Son . The poem Mother To Son was a special poem for her because:

I like that one because it's saying don't give up. Just keep on trying. Like he has to . . . like he's a baby and he's growing up each step he goes to. And his mom has to help him because his mom is dying and he doesn't have a father and he has to live by himself when he gets older because she's dying.

It was evident from this response that Emily infused personal meaning into her poetry interpretations. In addition she recognized that poems have a sense of rhyme and rhythm:

Well it sort of rhymes and it goes: uhmm . . . (taps her fingers) , uhmm . . (taps her fingers) like it goes can or pan or man. It's sort of rhyming.

Josh

Initial interview. Josh had an enthusiastic attitude towards poetry reading. He reported that he recalled that one of his favorite poems was one that was also his mother's favorite childhood poem. However he was unable to remember the name or the gist of it.

I don't mind poems, . . . Like I kind of like how they are. They're like nice little stories. I like them.

I can't remember the name but I like that poem. My Mom hasn't read it to me in a long time. She only reads it to me if she finds her poem books. Like every time she finds her poem book then she'll read it to me. We like reading poems before we go to bed sometimes.

Josh thought that poems were carefully crafted to tell little stories and that poems sometimes contained rhyming schemes. However he had some difficulty articulating his definition.

It's sort of rhyming sometimes and it's sort of a short little story. It's kind of hard to explain. Like when it rhymes and it fits all together. It's very hard for me to explain.

Final interview. Josh's second interview indicated that while he retained his accepting attitude toward poetry reading, he was somewhat selective about the poems he liked to read. He stated openly that he was

not fond of some of the poems presented in the poetry lessons. This criticism suggested that he responded to poetry on a personal level:

Well some of them are good, and some of them I don't like . Like I don't have a reason. . . . I keep track of the ones I like.

He preferred the poems by Langston Hughes and he mentioned Mother To Son as his favorite.

Josh's concept of poetry was that poems have a central message that may be uncovered by careful reading and thinking about the words the poet used. This understanding is illustrated by this exchange between Josh and the interviewer:

Josh: . . . *And I liked most of the Langston Hughes' poems. At first I didn't like some but then I started to like them because I started to understand them.*

Interviewer: You started to understand them. What do you mean?

Josh: *Well just by doing the same thing over and over again I started to understand them.*

Interviewer: Doing the same things over and over, what do you mean?

Josh: *Like talking about what the poem means. Like taking layers off. Like saying, ok, this means that and this over here supports it.*

Interviewer: Ok. What is a poem? What makes a poem a poem?

Josh: *A poem is, well most of the poems we read meant something. They had something to say that was very*

important. And sometimes there was a little bit of rhyming. Not always, but sometimes. And normally they have shorter lines.

Group C

Tim

Initial interview. Tim displayed an ambivalent attitude toward reading poetry during the pre-reading interview. When he was asked how he felt about reading poems he answered:

Well it's ok. I like it. I read it at home sometimes. I read poems, not everyday, just when I have nothing to do.

Tim had no favorite poems nor any favorite poets. His knowledge of the poetry genre seemed limited. He appeared to have no concept regarding what constituted poetry for he claimed that the only techniques poets use are that :

They have lots of ideas. . . .He works hard.

Final interview. In this interview Tim exhibited an accepting attitude. This comment illustrates this attitude:

I like reading poems because some poems are nice and some poems are sad.

He named the poems Have You Watched the Fairies? , Kid in the Park and Piggyback Dad. from the intervention as his favorites. He also named Langston Hughes as his favorite poet.

Tim remained rather inarticulate about what constitutes a poem. However he suggested in his response to the question *What makes a*

poem a poem? that poems do have emotive power.

How a person feels sometimes. They write about what they're dreaming. They just write it down on a piece of paper. Then they make it into a poem.

David

Initial interview. David's attitude toward reading poetry was confused. At the beginning of the interview he said:

Well I like reading them lots.

Then later in the conversation he indicated that he was unsure about how he felt.

I don't really know like because I don't really know about poems.

When David was asked if he had any favorite poems he answered:

No I like all of them.

David's response regarding his favorite poet was:

No, I just like all poems. I don't have one that is my favorite.

David was very awkward about telling what he thought a poem was. He claimed:

I guess they aren't real. They're kind of like a story. They mostly put them into like . . . It's hard to explain.

When asked about the techniques that poets use David answered:

I guess they maybe use stuff that happens in life or stuff that people would be interested in. Stuff like instead of making stuff just boring they make it

interesting.

Final interview. In the post-intervention interview David exhibited a more accepting attitude towards poetry reading than was evident during the initial interview. He stated this when asked how he felt about reading poetry:

Well, some poems I really like because they make lots of sense. And other poems I don't really like them that much, but I still do.

He named four poems from the study as his favorites: April Rain Song, The Baseball Player, How to Eat a Poem and My Moccasins Have Not Walked. He also expressed the desire to write his own poetry:

I was just wondering if maybe we could write our own poems.

David did not present a clear definition of poetry. His primary qualification was that poems must make sense. However when he was asked about the techniques that poets use that enable their poems to make sense he said:

Oh, they have to like think of something to make. Like get an idea, then find a way to put it in order so that it makes sense. And they have to make sure that . . . like . . . make sure there's nothing wrong with it so it makes sense and doesn't skip parts of it.

David's notion about where poets get their ideas for their poems portrayed ambiguity:

Well mostly they get their ideas from looking at stuff. Like looking at the trees and stuff. Or from the future.

Cora

Initial interview. Cora's initial responses suggested ambivalence toward reading poetry:

Well I really don't know about poetry that much so I don't have much feelings about them.

She told about a poem that was her favorite, saying:

It's one about friends. It's in the library and it shows what friends are and what they do most of the time. Sometimes it tells how they might get into a fight and how they might make up.

She named no favorite poets.

Cora recognized that poetry is a personal expression of an event when she answered the question: *What makes a poem a poem?*

Well, you think of a time that maybe was special to you or something that happened in the day and that's it. Except some poems can rhyme.

Regarding the techniques that poets use, she replied:

Maybe they think of a good time or think of something special in their life.

Final interview. Cora displayed more acceptance in her attitude during the second interview. She ended the interview with the statement:

It was fun reading poems. I liked it.

She was able to name two poems as favorites. One, How to Eat a Poem

provided her with this image:

Well, they give you an idea of what a poem kind of means and like . . . how it means, and it gives you an idea of what other poems will be like. And because . . . that's all.

The other poem named was The Wise Hen .

Cora recognized that poetry emanated from the life experiences of the poet. This was evident from her emotional reaction to reading poetry. Using one of the poems in the study as an example she stated:

Well sometimes I feel kind of sad because like that one . . . Stars, when sometimes they talk about their life and it's not really going all that well for them and it makes me sad as if it's going to happen to me or something like that. And sometimes I feel good inside.

Cora also demonstrated that she was beginning to explore poetry on an intellectual level. Her comment about her favorite poem How to Eat a Poem provides the example:

Well, they give you an idea of what a poem kind of means and like . . . how it means, and it gives you an idea of what other poems will be like. And because . . . that's all.

Holly

Initial interview. In this interview Holly's responses indicated that she was an ambivalent reader of poetry. When asked how she felt

about reading poems she answered:

Well it's fine because I like the rhyming words.

Sometimes it's funny.

She further responded with "Not really." when the interviewer, probing for elaboration, asked when a poem might be funny. Holly's favorite poems were humorous ones. She expressed enjoyment for a poem read in Grade Two called Captain Hook and for one she had written herself called My Pants Are Falling Down.

Holly's concept of poetry was that it must rhyme, yet she confused rhymes with the repetition of words. Holly claimed this about her own poem:

It rhymes and it goes on and on about the same sort of thing. Shall I say it?

My pants are falling down.

My pants are falling down.

Down, down, down, down,

My pants are falling down.

I pull them

I pull them up.

Up, up, up, up,

I pull them up.

This recitation illustrates both her concept of rhyming and her notion of humor.

Holly did not have any favorite poets for as she claimed, she paid little heed to the writers:

Me? I don't really know any of the people's names

*because I hardly read them. I only read them
sometimes. I just. . . like read the poems.*

Final interview. The responses from Holly's second interview showed that she had become an enthusiastic reader of poetry. This is her reaction when asked how she felt about reading poetry:

*Well it's sort of fun sometimes when I "get " the poem.
But when I don't "get " it it's not fun. [The word "get "*
refers to understand.]

Holly was then asked what she meant by this statement. She explained:

*Well because when you don't get it you don't like the
poem. That's how I feel about poems. If at first I don't
"get " it then I don't like it. But after awhile when I
"get " it I like it. ["Get " is used to refer to understand.]*

Holly named several poems from the study as her favorites. These were:

Piggyback Dad, The Baseball Player , Dreams and Mother to Son. She also listed some poets that she liked as being:

*Deborah Chandra, Langston Hughes, Sy Kahn, but
really Langston Hughes' poems are best.*

Holly appeared to understand that poems can inform us on many levels; through the words, the lines and the feelings; and that it is necessary to work hard at understanding the message that the poet is attempting to convey. This exchange between the interviewer and Holly illustrates her understanding:

Interviewer: *Is there anything that makes you understand the
poem or get it?*

Holly: *The words, lines and the feelings, I guess.*

Interviewer: *Is there anything that you do to help you understand it?*

Holly: *Reading it a couple of times and drawing pictures about what's in my mind.*

Later in the interview she stated that poets make poems special because:

. . . it's his or her poem. It makes it special because it's his.

To Holly a poet writes poetry based on:

From the past in his life, or her life. From the things all around him or her.

Holly stated that she enjoyed reading many poems and that:

They feel comfortable when you read or listen to them.

Susan

Initial interview. Susan's response telling how she felt about poetry indicated that she had an ambivalent attitude:

It doesn't really bother me. I don't mind them. It's not like something that isn't really serious that I don't want to do it. I like reading poems.

However, her comment later in the interview suggested that she did enjoy reading funny poems:

Some of them are funny and I like reading poems when they are funny. They don't take long to read. I like reading long stories too. I don't know, I just like to read.

Susan did not recall any favorite poems and she was unsure about the

definition of a poet.

Her concept of poetry was that poems are brief, they contain supporting details and they always follow a set rhyme scheme:

That's because it's not like long, like a novel. It's like a little story. It rhymes. Every two lines rhyme. And most of them are short. They're not like really too long.

Susan said this about the techniques that poets use:

They can make it detailed. They could make details to make people understand the poem when they read it. They just don't write down anything, they make it so people could understand it.

Final interview. Susan displayed an enthusiastic attitude. She began the interview by saying:

Oh, I feel happy. And I like to read them because they make me feel relaxed and I get to know more about the poets.

And she ended the interview with this comment when she was asked if she had anything else that she would like to say:

Well, just that I like reading poems. That's all.

Susan's concept of poetry as presented in this interview was insightful. She recognized that poetry can reveal the character of the writer. This is what she said regarding where poets get their ideas for their poems:

Well, they probably get their ideas from something around them or something that happened to them. . . . aah, like. . . for instance in Piggyback Daddy maybe the person who wrote really liked them. So maybe that's

where she got the idea.

She also alluded to brevity and line shape as defining poetry when she elaborated upon her choice of Langston Hughes as her favorite poet and when she talked about Deborah Chandra:

Well I like his poems the way he puts the words there. I like the way he writes them. I like her the same way I like Langston Hughes. The way they use the words.