



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-54941-6

Canada

The Effect of Writing Poetry on the Attitudes and
Interpretive Ability of the Tenth Grade Students
Studying a Unit on Imagery in Poetry

by

John A. Warriner

A thesis

presented to the University of Manitoba
in partial fulfillment of the requirements
for the degree of Master of Education in the
Faculty of Education

Winnipeg, Manitoba, 1989

(c) John A. Warriner, 1989

THE EFFECT OF WRITING POETRY ON THE ATTITUDES
AND INTERPRETIVE ABILITY OF THE TENTH GRADE STUDENTS
STUDYING A UNIT ON IMAGERY IN POETRY

BY

JOHN A. WARRINER

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF EDUCATION

© 1989

Permission has been granted to the LIBRARY OF THE UNIVER-
SITY OF MANITOBA to lend or sell copies of this thesis, to
the NATIONAL LIBRARY OF CANADA to microfilm this
thesis and to lend or sell copies of the film, and UNIVERSITY
MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the
thesis nor extensive extracts from it may be printed or other-
wise reproduced without the author's written permission.

The purpose of this study was to investigate the potential of poetic writing for improving the attitudes of academic grade ten students toward poetry, and for reinforcing their comprehension of poetry, especially in terms of poetic imagery. A pretest/posttest control group design was used with a total of 158 students (six heterogeneous classes) split into two equal samples. Three teachers instructed the groups with each teacher having one control class and one experimental class. The poetry study lasted twelve periods.

The students in both groups read the same poems and were given the same basic information regarding poetic imagery. The only difference between the groups was poetry writing; that variable was used in the experimental group to reinforce the information presented, whereas in the control group no poetry writing was undertaken whatsoever. Instead, the control group spent an equivalent time period on conventional poetry assignments to reinforce their developing concept of poetic imagery.

Attitude change was measured using a three question survey with a 1 - 5 Likert scale administered before the poetry unit and after. The attitude gains were found to be highly significant ($p < .01$) in favour of the experimental treatment. These findings reveal that students do feel more positive about poetry after writing it for themselves. The improvements in the attitudes of the control group, though slight, were not significant.

Improvement in poetic comprehension was measured using student written protocols based on two sight poems administered pre and post treatment. The sample for this aspect of the research was selected randomly from the larger population - twenty-five in each group. The protocols were graded on a 1 - 5 General Impression Marking scale. Interrater reliability scores were good ($r = .72$ for the control group and $r = .79$ for the experimental group). The findings revealed a mildly significant pretest to posttest gain ($p < .10$) for the experimental group and no significant gain for the control group although the measurements may be partially invalidated. A comparison of the gains of the two groups showed there was not a sufficient growth in the experimental group to make it significantly superior to the control group. These findings suggest that the act of poetic writing does help to reinforce the learning of poetry.

Acknowledgements

I would like to extend my gratitude to several people who have supported me during the completion of my thesis. Thank you especially to my advisor, Elva Motheral, for her encouragement, guidance, and kindness. Thanks also to my committee members, Jim Welsh and Gary Kilarr for their constructive criticisms.

I would also like to thank Adriano Magnifico and Del Holmes for their positive suggestions and moral support during the entire thesis process.

I would like to extend my gratitude to all the members of the English Team at Fort Richmond Collegiate. Their willingness to co-operate in the research has been appreciated.

A thank you to my wife, Emily, for her faith in me, and to the rest of my family for being so patient while I worked.

As well, my thanks go to my typist, Lorraine Comeault, for assisting me with this manuscript. Her efforts have gone "beyond the call of duty."

Jock Warriner

Table of Contents

	Page
Abstract	I
Acknowledgements	III
Table of Contents	IV
List of Tables	VI
List of Figures	VI
Chapter I	1
The Problem.	1
Definitions.	4
Experimental Design.	5
Chapter II	7
Analysis of the Problems	7
Student Attitudes	7
Educational Dilemma	8
The Personal Value of Poetry Writing	10
Writing Poetry to Comprehend Poetry.	14
Writing to Learn.	14
Poetry Writing	17
Transference to Poetry Reading.	18
Chapter III	21
Design of the Study.	21
The Sample	21
Procedures	22
Pretesting	23
The Units	25
Teachers'Notes for Control Group	27
Teachers'Notes for Experim. Group.	36
Posttesting.	47
Evaluation	47
Analysis of Findings	49
Chapter IV	50
Results and Analysis of Data.	50
Attitude Surveys.	51
Analysis of Attitude Surveys	51
Protocol Testing.	53
Analysis of Protocol Testing	55
Summary	56

	Page
Chapter V	57
Summary and Conclusion	57
Findings	58
Attitude Surveys: Limitations and Conclusions.	59
Poetry Protocols: Limitations and Conclusions.	61
Poetry Writing: A Further Question	65
Implications for the Classroom	71
Implications for Further Research. .	73
Works Cited	78
Works Consulted	80
Appendix A	
Pretest Poem.	81
Posttest Poem	81
Appendix B	
Copies of Poems with Questions.	82
Appendix C	
Instruction for Experimental Group.	83
Appendix D	
Samples of Student Poems	84

List of Tables

	Page
Table 1 Results of Attitude Survey for the Control Group	52 A
Table 2 Results of Attitude Survey for the Experimental Group.	52 B
Table 3 Results of the Protocols for the Control Group	55 A
Table 4 Results of the Protocols for the Experimental Group.	55 B

List of Figures

Figure 1 Sample of Attitude Survey Form . . .	24
--	----

Chapter I

The Problem

It has long been perceived that students in Canadian high schools have a distaste for poetry. Teachers, aware of their students' aversion, have tried numerous approaches to make poetry more relevant and exciting. Despite many innovative efforts, student complaints predominate. However, several approaches do seem to show particular promise. One such method involves student poetic writing as a way to improve their attitudes toward and understanding of poetry. The belief is that students who write their own poetry may well be more sensitive to and appreciative of others' poetry. No formal testing has been conducted to test this belief.

The frustrations felt by teachers in Canada are widespread. Peter Benton's 1984 survey of teachers in England reveals this same dilemma. It seems that English teachers on both sides of the ocean fear the groans of students when the word "poetry" is mentioned. The majority agree that reading and discussing poetry is highly important although there was some fear expressed that analyzing poetry too rigidly could put pupils off poetry for life. Benton's research, however, shows a large split in teachers' attitudes toward their students' own poetry writing. Twenty-one percent of the 175 secondary teachers surveyed in Benton's Oxford University Department of Educational Studies felt that poetry writing was personally rewarding and a source of pleasure.

Sixteen percent suggested that first hand experience of poetry furthers children's appreciation of the work of established writers and even helps them identify with other writers of verse. However, a number of teachers are openly hostile to the practice. According to Benton's survey, they claim that students resent poetry writing and are poor at it. It inhibits their enjoyment of reading and appreciation.

In North America the argument in favor of poetry writing seems much stronger, however. The professional literature is filled with articles by teachers, theoreticians and writers in-the-schools endorsing student writing of poetry. The common belief is that, despite student lack of sophistication, they gain an understanding of poetic techniques and problems by participating in the poetic process. One point is obvious from the literature - more research needs to be done in this field to provide teachers with renewed confidence and direction in their poetry teaching.

Two questions arise from the confusion:

- 1) Is there a significant difference between the attitudes toward poetry of students who have read poems by recognized poets and then written their own as compared to students who have read poems by recognized poets and then studied these works in detail.
- 2) Is comprehension of poetry in general enhanced by creating it?

The first of these questions will be studied as it is, but the second is too vague to be tested in its present form. Some comparative procedure is necessary to measure the relative degree of improvement in comprehension. Logically, the control should be the conventional approach used most frequently by English teachers in the past whereby the teach-led lessons are reinforced through questions, assignments and/or discussions. Because the conventional method of teaching apparently resulted in increased comprehension, it is reasonable to conjecture that poetry lessons reinforced with poetry writing might also result in increased comprehension gains. If the gains are equivalent, then an argument for poetry writing would have a strong foundation.

"Comprehension" is also a broad term in that it could apply to so many aspects of poetry. To test comprehension then, the dependent variable will be limited to the understanding of poetic imagery. Consequently, the following null hypothesis will be tested: After an initial reading of the same poems by both groups, there will be no significant difference between the comprehension of poetic imagery of students who have written poems involving imagery as opposed to students who have studied imagery in poems by recognized poets.

Definitions

Conventional teaching approach:

The method consists of three phases in a lesson or lessons: 1) a teacher led read-through of a poem. 2) a teacher led presentation of information on imagery (as it pertains to the poem 3) assigned questions completed by students and discussed in a whole class setting. (How the students answer the questions, in groups or individually is at the discretion of the teacher. The order of the phases may also vary although the present order is most common).

Imagery: Imagery is the use of language to create pictures as well as other sense impressions such as sound and movement. Imagery may include figurative language as well. In any case, imagery serves to make the abstract concrete. Imagery may be accessible at a literal and/or a metaphoric level.

Protocols: This procedure, first used by I. A. Richards, calls for an open ended, personal response to a sight poem. The instruction for these protocols is as follows:

Write your interpretation of the poem and say how the imagery (word pictures) helped you develop your interpretation.

Experimental Design

The study will be experimental in nature. The population will be taken from six randomly chosen classes of grade ten, English 100 students in a suburban, midwestern Canadian high school. The six classes are taught by three teachers who have two classes each. Consequently each teacher will have one control class and one experimental class. The control group will study professionally written poems using the conventional teaching method. The experimental group will read the same poems and receive the same information as the control. The experimental group, however, will write their own poetry rather than answering predesigned questions. The testing procedure will consist of a pre and post test where students will be asked to write protocols on poems not previously studied. Trained markers will grade the protocols for comprehension of the imagery in terms of how it relates to the student's understanding of the poem. The intention is to measure the relative improvement in both groups on their ability to interpret the significance of imagery in a sight poem.

The second measurement tool will be an attitude survey. The intention of this survey is to query student feelings towards poetry after their unit is finished. Any differences between the two groups will be noted.

There are several delimitations. The entire study will be conducted over a four week span (12-45 minute periods). Any longer might result in "saturation overkill" while any less might not elicit measurable improvement. The subjects are students in the academic stream although most students in grade ten (approximately 85 percent) opt for this alternative. Otherwise the classes are heterogeneously mixed in terms of abilities, backgrounds, and sexes. In essence, the class populations are selected on a random basis.

The remainder of this dissertation will be presented in the following order:

- Chapter 2 - Background research.
- Chapter 3 - Experimental design and testing procedures.
- Chapter 4 - Results and their interpretation.
- Chapter 5 - Conclusions and suggestions for further research.

Chapter II

Analysis of the Problems

Chapter II must address two essential issues that stem from poetic writing. The first is concerned with improving student attitudes toward poetry by writing it. This problem can only be examined from a theoretical perspective because no empirical evidence is available. The second of these issues is concerned with improving student knowledge of poetry by writing poetry. This problem, however, has been examined by practitioners and researchers whose evidence supports the use of writing as a means of learning.

Student Attitudes

Patrick Dias and Michael Hayhoe state emphatically in their 1988 text Developing Response to Poetry that poetry is perceived by the average adolescent, whether in Britain or Canada, as "dead boring". (5)

Why do students often express a dislike for poetry?

How can the writing of poetry overcome their prejudices?

Theorists have speculated that these are the questions that can best be answered, at present, through a theoretical framework.

Educational Dilemma

Our modern western society has come to value objective reason over all other ways of "knowing". The benefits to such scientific reasoning are myriad: higher standards of living, technological advances, improved medical care, increased leisure time and so on. However, the objective way of knowing based on cold deductive logic has been at the expense of subjective, emotional intuitive, and personal response. The results of this trend in our society are reflected in our educational system, including our English instruction. For example, in surveying the research in Britain, the United States and Canada on writing, Joanne Bevis found a lack of expressive writing especially in the high schools. (n.d.) Bryant Fillion's study in Toronto area schools concludes that students "virtually never write imaginatively, or about their own experiences." (Bevis) David Holbrook, describes a movement toward "functional man" in the teaching of English, and particularly in writing from a completely utilitarian outlook. The perception of students as empty vessels needing to be filled, persists. (9-19) The present concern over transactional writing with its resumes, reports, memos, and other practical business applications adds to an already overabundance of purely pragmatic writing exercises. In this writer's school, for example, 75% of grade twelve students select the transactional elective over literature, drama, or journalism options.

Recent research into brain functioning makes it clear that thinking involves two sides of the brain - each side contributing its own unique function. Our present education system appeals largely to one side of the brain - the left hemisphere. This hemisphere processes information in a linear step-by-step fashion, is objective in its reasoning, and coldly rational in its judgments. By permitting our left hemisphere to dominate so much of the thinking required in school, teachers tend to squander the potential of the right hemisphere. In fact, we squander the ability for the two sides of the brain to work in active harmony. What we squander is the intuitive, subjective, spontaneous, metaphoric and emotional aspects of our brain functioning. James Moffett in his text Coming On Centre, saw this trend and spoke out against the educational preoccupation with step-by-step reasoning. He argued for poetic language experiences which recognize the holistic and metaphoric thinking of the right hemisphere. Moffett felt that balancing the two ways of "knowing" was important for students to reach their intellectual learning potential. (101)

Thus, by deifying objective logic and left brain functioning in schools, education is, in part, responsible for the poor reception that poetry receives. English teachers, themselves, can be accused at times of teaching poetry as if it is solely a left brain activity. When poems are taught in a line-by-line fashion with the teacher withholding the "real" meaning until some later time, then teaching becomes stultifying. Is it small wonder then that students distrust being asked to perceive

aesthetically when their role models have difficulty doing so? Louise Rosenblatt in her text The Reader, the Text, the Poem, concurs on this point. She believes that students are not being taught the value of the aesthetic response. The pressures of home, school and society "lead the child to focus attention on the efferent handling of language and to push the richly fused cognitive-affective matrix into the fringes of consciousness." (Rosenblatt, 40) Therefore it seems that students have been taught to distrust perceptions which are not literal or factual, and those which contain ambiguities, contradictions and a high degree of emotion. Science and mathematics produce the practical answers which, they are told, are most important in their futures. Why should teachers be surprised then, that students dislike poetry? Why should teachers be surprised by the commonest of all student criticisms of poetry: "Why are we studying this?" It is a legitimate question from those who perceive education as a means to a larger pay cheque.

The Personal Value of Poetry Writing

For students saturated with one dimensional logic, the freedom to discover oneself or make sense of one's world through poetry should be a welcome, though fearful, change. Experience shows that once distrust is broken down, students enjoy the process of creation. Donald Graves states that "poetry satisfies a human craving for harmony" (McVitty, 59). Moffett and Britton also support the therapeutic nature of poetic writing and study especially during the turmoil of adolescence. Britton claims, "A poem... can be written only in response to some inner need in the writer, and if it comes off at all, it satisfies that need" (Britton 1982, 14).

As the poem is being created, a kind of unleashing of the barely conscious or even unconscious thoughts of the creator takes place. The process seems to enhance a freeing of mental inhibitions so that poets can tap the deeper recesses of their minds - tap information that Holbrook believes lies below the explicit but is that upon which explicit knowledge depends. Freeing of the mind's defences occurs as a result of word associations, rhythmic pulses (Britton compares these to mimetic rites) imaginistic associations and reflection on one's experiences. In essence, "writing poetry is not a way of saying only what one already has the words for, but a way of saying what one didn't know one knew" (Bell 23). James Britton describes the poetic process as twofold: first, the poet makes meaning by expressing experience; and second, he discovers from the experience now made available, new meaning. The satisfaction gained from inner understanding is enough to make poetry writing an enjoyable experience.

Poetry also alleviates the frustrations created by an educational system that discourages right brain thinking. Poetry writing is one activity that validates the subjective emotional response. Brian Powell claims that poetry writing lulls half the brain to sleep (pure logical reasoning) so that the other half may come alive. Poet C.D. Lewis puts this best:

Poetry is, among other things, a kind of hypnosis, it puts one part of us asleep in order that another part may become more aware, more receptive, more active (Powell 1969, 4).

Author Gabriele Lusser Rico, a specialist on the implications of brain research as it relates to learning and creative processes, has developed a poetry writing unit based on the metaphor. She uses a process called clustering which "is a nonlinear brainstorming strategy that has been used successfully to tap the often latent pattern-perceiving potential of the right brain". (16) Unlike Powell, however, she argues that poetic writing actually calls on all aspects of brain functioning. She believes that the joy of poetry stems from a balanced interaction between both aspects of the brain. Thus it seems that poetry writing, whether as a means of self-knowledge or as a means of more effective thinking, could well change the attitudes of students toward poetry. R.D. Walshe in his article "The Learning Power of Writing" says that when teachers require poetic writing "worth thinking about... not parts but wholes (it) brings the satisfactions of an imagination engaged, insights realized, and meaning composed for conveying to others" (26).

The conclusion that student attitudes toward poetry will improve as a result of creating their own is by no means certain however. In 1968 Richard J. Smith conducted a somewhat similar attitude study that found contrary results. The major question of his study was as follows: "Will a creative writing task relative to a short story, assigned before the reading and completed after the reading, develop more positive student attitudes toward the story than a noncreative task?" (Smith, 150) Smith hypothesized, as this researcher has done, that students who are not encouraged to think "creatively" in school, would appreciate the opportunity to do so. His results, however, indicated that twelfth grade college prep students did not gain more positive attitudes than those doing noncreative tasks. He reasoned that the grade twelves in his study were conditioned at this academic level to respond more positively to noncreative assignments. Perhaps, he concluded, students with different backgrounds might react differently.

The weakness in Smith's study lay in the definition of the term "creative". Smith saw "creative" as referring to open ended assignments related in some way to the content of the reading. As interesting as these assignments were, they still asked the students to use the themes, characters, or circumstances of the original in writing their "creative" responses. It is not surprising, then, that the students and teachers questioned the value and grading of such assignments as

compared to the more familiar comprehension questions (of the control group). In the present study, although the experimental design is not vastly different, the "creative" writing is far less content oriented and far more student oriented. The poetic writing is limited occasionally in terms of form and imagery but subject matter is open to personal wishes. Therefore, the poetry writing of the present study should prove more fulfilling to students and more pleasing. This researcher believes that such will be the case.

Writing Poetry to Comprehend Poetry

Writing to Learn

The second major question, whether writing enhances learning, has the most research to support its answer. The findings prove clearly that writing does facilitate learning.

A recent and exhaustive study of this question was conducted by Langer and Applebee in 1987. They collected data over four years from teachers and high school students in California. Their findings, using compose-aloud protocols, detailed analyses of writing, pre and post testing as well as classroom observation, provided data for a number of conclusions relevant to this study.

Langer and Applebee discovered that students who wrote extended passages (essays) after reading texts had a greater recall and understanding of the text than those who simply read it and discussed the reading.

They also found that shorter written pieces such as note-taking and study questions were not nearly as effective in enhancing recall and comprehension. "Writing more" seemed to result in improved learning. Their conclusion stated that "the more that content is manipulated, (in writing) the more likely it is to be remembered and understood." (130) However, they added that "any kind" of written response after reading was better than none.

Their research also indicated that "writing used to reformulate and extend knowledge led to more complex reasoning than did the other types of writing." (136) Langer and Applebee recommended open ended types of assignments which provided some structure but which did not become dominated by specific teacher expectations or evaluations. Freedom to explore provided a fertile ground for greater intellectual leaps.

Donald Murray supports the view that the process of writing leads to learning. Murray bases his beliefs on his studies of other writers, writing process research and his own fifty years of writing experience.

Murray sees the process of writing as a voyage of discovery. "That is one of the most exciting things about writing: it makes it possible for us to remember what we didn't know we knew." (Murray 18) Murray believes that we learn because as we

write, we look both forward and backward. At the point of utterance, we must simultaneously grapple with what to say next and what has been said before. (Sandra Perl calls this "projective and retrospective structuring") (65) The writer, claims Murray, constantly alternates between looking forward and looking backward. By continuously rereading what has been said, the writer is able to analyze objectively his own words. Surprisingly these words, it seems, often say things the writer had not consciously intended. Therefore in rereading, he learns something new. He also learns as he simultaneously incorporates this new information into his evolving mental plan for the next words and sentences he intends to create on the page. It is this mental activity of incorporating all considerations into the passage that facilitates learning. Thus planning, reviewing and revising are going on before, during and after the words are transcribed on paper. The actual writing process is a marvel of intellectual activity.

It is the grappling with parts while considering the whole, the restructuring of the whole to facilitate new insights, and the formulating of words to express these new insights which create learning. As the mind plays with all its concomitant problems and then reinforces the solutions through the written word, memory, insight and understanding seem to be enhanced.

The writing process has been described in as many ways as there are researchers. However, according to Ann Hume in her review of educational research on this issue, they all share Murray's basic views that the writing process is recursive (rather than linear) and that incredible mental processes are at play even during the frequent pauses which are integral to the success of the process.

Poetry Writing

What has not been researched at this point is the specific learning that takes place during poetry writing. Langer and Applebee examined transactional and expressive writing but not the writing of poetry. Murray alludes to poetry but tends to deal more with narrative and transactional pieces.

It seems reasonable to conjecture, however, that learning will take place with poetic writing just as it has with expressive and transactional writing. The challenges of writing poetry ask the creator to undertake the same manipulation of content, the same manipulation of language, and the same manipulation of form. Poetry offers the added challenge of metaphoric insight, but it is just this challenge which should inspire higher level thinking. Certainly poetry is open ended and requires writing that reformulates and extends knowledge - the characteristics which Langer and Applebee claim inspires more complex reasoning.

Transference to Poetry Reading

Because the tests for measuring growth in poetic comprehension involve reading sight poems, two concerns arise: Will the expected gains in insight brought about by poetic writing, transfer to improving appreciation of the sight poems? Will the students of the experimental group be as adept at analyzing a poem as those who have been practising this skill over the course of the study? The answer to both questions seems to be "yes".

The actual experience of educators and poets who use poetry writing in their teaching, provides justification for an affirmative answer. (Lashmar, Graves, Derricote, McVitty) Their endorsements are too numerous to mention in full. Raymond Rodrigues, a high school English teacher typifies this kind of first-hand experience. In his article entitled "Teaching Poetic appreciation is Like ...", Rodrigues claims to have recognized one "undeniable phenomenon" after observing his classes over several years:

The key lay in this simple fact: Those students who seemed to appreciate poetry more than any others were those who had taken my creative writing in poetry class the year before. They were the ones who knew what it meant to seek the exact word, the best simile, the metaphor with the greatest impact, the image that could best evoke the "aha!" response. It wasn't that they were brighter than the other students in the literature classes or harder working or necessarily more creative. It was just that they had travelled the same road, had journeyed to the same place that published poets had been, and they knew what it meant to create poetry of the anthologized poets. (Rodrigues 108)

The editors of the text, Reading and Writing Poetry, from which this article was taken, echo Rodrigues's sentiment in their overview of the book's content. Charles Duke and Sally Jacobsen say, "... the experience of having wrestled with some of the same problems as these poets have will tend to make students more appreciative readers of poetry and more sensitive to what good poets can accomplish" (5).

Based on his experiences with students from many countries, the well travelled teacher, Brian Powell, goes one step further in his text Making Poetry. Powell states clearly:

If a pupil has tried to write some poetry himself, he has a better understanding of the craft of the poet, and hence a closer link with the formal poets he studies in the literature part of his course (12).

In compiling her book, When is a Poem: Creative Ideas for Teaching Poetry Collected from Canadian Poets, Florence McNeil culled the ideas of over forty of Canada's finest poets. Her stated goal in writing the book was to make children "like and understand" poetry. McNeil found a unanimity amongst the poets on four points. One of these ideas central to the present study follows:

... poetry is made more understandable if the students are writing their own at the same time that they are reading the poetry of published poets (ii).

Thus, the hypothesis that poetry writing should enhance the comprehension of sight poems is founded on solid observation in the classroom. It seems that students learn by being active in a problem solving, creative environment produced by poetic writing. Practitioners feel that by grappling with the same problems as professionals, students demystify poetry and make it more accessible. However, it must be made clear that unbiased testing has not been undertaken and this in turn underscores the need for the present study.

Chapter III

Design of the Study

The purpose of the study was twofold:

1. To discover if there was a significant difference between the attitudes toward poetry of students who, after reading poems by recognized poets, wrote their own poetry as compared to students who, after reading poems by recognized poets, then studied these works in detail.

2. To test if poetic comprehension was enhanced for students who wrote their own poetry.

Imagery became the experimental variable for the study because it encapsulates many of the qualities which make poetry. Imagery serves to make the abstract concrete. It appeals to the senses and it appeals to the emotions. A solid understanding of imagery is a precursor to an understanding of poetry. This writer felt that imagery was also teachable and testable within a high school poetry unit.

The Sample

The sample involved a total of six English grade ten classes meeting four periods a week for approximately twelve periods. The students were chosen from an academic stream within a suburban midwestern Canadian high school. The fifty students whose work was ultimately used for the study were selected randomly with approximately equal numbers from each class.

Procedures

The six classes were divided into two groups of three. The first group of three classes served as the control and the second as the experimental group. Each of three teachers taught a control class and an experimental class. The control classes had their forty-five minute periods divided into timed blocks: ten minutes to read a poem; five minutes of teacher-led instruction; and thirty minutes to discuss and/or complete written questions. In most cases, a period dealt with a single poem and times could only be approximated in actual practise. Teachers took in the assignments of students but gave no marks. The teachers were told to give positive comments and constructive criticisms rather than grades.

The experimental group followed much the same procedure: ten minutes to read a poem (same poem as control group); five minutes of teacher-led instruction (same information as control group); and thirty minutes of poetry writing in a workshop atmosphere. Essentially, the time was so designed as to make only one variable (the creative writing) different for the groups although times could not be strictly adhered to in actual practice. Thus any changes in the achievement of the two groups could be attributed to the treatment variable.

The thirty minute creative writing workshops were clearly structured. After a brief motivating idea provided by the teacher, the students wrote in silence for at least twenty minutes. However, some time each day was set aside for sharing

and discussing. Several periods were assigned as work days when the complete forty-five minutes was devoted to writing and sharing. The teacher read students' works aloud and displayed their achievements on bulletin boards although privacy was guaranteed if requested. Daily assignments in individualized folders remained in the classroom. Folders were examined regularly with constructive written comments added where appropriate.

After detailed instruction from this researcher, the teachers learned to act as motivators and thoughtful critics rather than markers. (No marks were given on daily submissions) Each teacher moved around the classroom giving individual guidance much as an artist might move around a studio of inexperienced painters. The inspiration for this approach came from Peter Elbow in Writing Without Teachers who suggested a way of "receiving" student writing in a manner which was not value laden. "Receiving" provided the learner with feedback necessary for self-evaluation.

The teaching team met several times with this writer to clarify instructions and procedures for both groups.

Pretesting

A few days before the poetry units began, the students in both groups answered a brief attitude survey shown in FIG 1.

FIGURE 1

Survey

Answer the following questions by circling the most appropriate number on each continuum.

1. How do you feel about reading poetry with a teacher's guidance?

1. _____ 2. _____ 3. _____ 4. _____ 5. _____
Dislike Like Enjoy
intensely moderately thoroughly

2. How do you feel about reading poetry on your own?

1. _____ 2. _____ 3. _____ 4. _____ 5. _____
Dislike Like Enjoy
intensely moderately thoroughly

3. How do you feel about writing poetry for yourself?

1. _____ 2. _____ 3. _____ 4. _____ 5. _____
Dislike Like Enjoy
intensely moderately thoroughly

The survey, developed by this researcher, measured students' attitudes towards reading and writing poetry.

The students in both groups then wrote protocols on a sight poem entitled "He Always". They received two instructions:

1. Read the poem at least twice before beginning to write your answer.
2. Write your interpretation of the poem and say how the imagery (word pictures) helped you develop your interpretation.

They were asked to explain themselves fully and include references to the poem where necessary. (See Appendix A for Protocol One) The protocol also had an underlined sentence explaining that the results would not be worth marks for report cards.

The protocol was designed to measure students' ability to recognize imagery and their ability to make sense of a poem in terms of this same imagery. Protocol One became the base for measuring future improvement.

The Units

The units were designed by this writer to parallel each other. What follows are the notes given to the teachers of the control group and the experimental group. They illustrate the kinds of information on imagery given to both groups. They also illustrate the efforts of this researcher to equalize both units

in terms of intellectual challenge and interest. The control group assignments were created to be as like a progressive poetry unit as possible. The students were asked to work individually and in groups, to answer questions in written and oral form, to respond thoughtfully during class discussions and to create art work and film charts. No marks were given to either group during the units so as to avoid influencing the attitude survey and comments on all written work were to be constructive and positive.

What follows are the lesson plans adhered to by the teachers when instructing the control group. Copies of the individual poems and their questions\activities are provided in Appendix B. Appendix B, containing copies of sheets given to the students, illustrates the close connection between the teachers' instructions and the students' assignments. Included also in Appendix D are samples of student works to illustrate the kinds of products created by the students within the parameters of the assignment.

CONTROL GROUP

TEACHERS' PLAN

Day One:

1. Students will receive and fill an attitude survey.
2. Students will receive the sight poem and be asked to write a protocol on the poem.

Teachers will select numbers and code papers. Return these to English office.

Hand in all the attitude surveys as well and mark on them if they are in the control group or the experimental group.

Day Two: The multisensory nature of imagery and a definition of same are clearly explained on pages 45 and 46 of Sound and Sense. The answers to the questions on the poem are also included in the text.

Begin the period by defining imagery and discussing the various senses to which it can appeal. Then read the poem, "Meeting at Night" by Robert Browning.

Discuss with the class the five questions provided.

Day Three: The point of this lesson is to illustrate the power of an image to speak for itself. The students should learn how a few well chosen details can create vivid image. Most importantly the students should be made aware that the image can evoke the desired effect without it being explicitly stated by the poet.

Begin this period by discussing the above point. Use the poem "Ozymandias" to reinforce the teaching. The questions following "Ozymandias" should be completed for presentation the following day. A student sample is provided.

Day Four: Fill this period by allowing students to present their answers to the questions from the previous day. Post the pictures.

Day Five: The point of this period is to reinforce the concept that an image can contribute to a theme (message) without that theme's being stated explicitly. "Richard Cory" provides a good example of a poem that creates a story, even a lesson, through the expansion of a powerful image.

Begin the period by moving directly into the "Richard Cory" poem. Once the questions are completed (small groups might be best) be sure that you reinforce the concept that the poem's theme is implied by the contrast between the image of Richard Cory and the image of the narrator. The theme is not stated explicitly.

Day Six: This lesson is designed to show the nature of the image and the effect it has on the reader. The impact of a few well chosen words can create a mushrooming image in the reader's mind. The incredible vivid, moving, and detailed mental pictures unleashed by a few words is indeed extraordinary. Images are planted in our minds and tend to remain in our memories much longer than isolated information.

In this period have the students read the poet's fragment, "I know...", once to themselves and then read it aloud to them. (It's not supposed to make perfect sense). Have them turn the page over and write the poem out word for word as they remember it (without peeking). Once the students have finished, go over the poem line by line to see how many mistakes and where those mistakes were made. Most of the students will remember the image best of all. The brain loves images.

Next have the students answer each of the questions individually. Discuss the wide and varied images that are produced (from the same words). This exercise is meant to be light and fun. Take the last ten minutes of the period to be sure that the students have understood the ideas mentioned in the first paragraph above.

Day Seven: In this lesson students will be encouraged to visualize images by means of a film chart. They will also be challenged to see the metaphoric capabilities of images.

The students will read "The Heart" and discuss its literal interpretation - which, of course, is confusing at best. On a metaphoric level the poem opens up many possibilities. Let the students discuss ways of interpreting the poem. Do not suggest any answers to them (if there are any) but let them have fun with it. See if they can find any parallels to the poem in real life. Is the teenager who drives his car at reckless speeds unconsciously revelling in self destruction? In fact is he taking his heart in his hands and enjoying the danger? Is the anorexic slowly committing a bitter kind of suicide?

Just keep the possibilities open. The point of this exercise is to get the students to open up, not to teach any definitive interpretation.

Next, the students will create a film chart (script?) on any of the poems provided: "The Heart", "The Shark", "The Eagle", or "Lanterns". Students will work in groups of two or three. They will construct charts similar to the one on the following page.

Poem

Picture	Code	Instructions	Poem (Lines)

The various camera shots can be discussed and the following code put on the board:

Film Code

WA - Wide Angle The picture column should include rough
FF - Full Frame sketches of the desired shots.
Hf - Half Frame The film code column is self explanatory
CU - Close up The instruction column should contain an
Zl/ZO - Zoom in explanation of the desired effect of the
 or out shot and any music or sound effect to go
TU/TD - Tilt up with it.
 or down The poem column consists of the poetic
P - Pan lines which correspond to the pictures.
T - Track

Then the students can begin to recreate the chosen poem in a visual form. Encourage students to be as creative as possible in their interpretations but at the same time stay true to the mood or tone of the poem.

Day Eight: Let the students work on their charts all period. Post these on the walls of the classroom on completion.

Day Nine: This lesson should illustrate the powerful emotional impact which images are able to convey. The last lines of "Love Poem" by John Frederick Nims cannot be paraphrased. The image creates the emotional climax of the poem.

Read through "Love Poem" and help them with any words that confuse them. Go over the questions briefly explaining what is expected from each one. Then let them divide into pairs to complete the chart and the questions. Discuss their answers for the last ten minutes of the period.

Day Ten: The purpose of this lesson is to show how similes, metaphors and personification can bring an image to life. The key is not to be hung up on the literary terms but rather to appreciate the comparisons themselves.

Introduce the three figurative terms briefly. Use the poems "Fog" and "Apartment House" to reinforce the concepts. Have them do the questions in pairs. (See Appendix A) Have them share their answers in a whole class sitting. Do this quickly.

As time permits, read through "The Man Who Finds That His Son Has Become a Thief".

Day Eleven: Continue with "The Man Who Finds That His Son Has Become a Thief". Do questions 1 - 4 as a full class discussion and leave number 5 for them to do individually (and hand in).

Day Twelve: Poetic language can be tricky, encouraging a stock response only to shock one back to reality with a twist or a surprise. The rhythm, diction, and subject create a child-like innocence in Cummings' poem "In Just". The seeming innocence, however, hides an everpresent mischief, perhaps even a lurking evil.

The procedure for "In Just" will be rather different from any other used. I suggest putting the students in circles of four or five members. Have someone in each group read the poem first (but not you). Let them discuss the questions as you move around and listen. The questions are meant to be open ended so encourage divergent thinking. Each time the group stalls or moves on to a new question, have someone different read the poem to get discussion moving. The questions for "In Just" should be on an overhead (or the board) so that you can reveal them one at a time. Keep the discussion moving. If time runs out, don't bother taking up the answers. Instead highlight different points that you heard in the various group discussions.

Day Thirteen:

1. Students will receive and fill out an attitude survey.
2. Students will receive the sight poem and be asked to write a protocol on the poem.

Teachers will select numbers and code papers. Return these to English office.

Hand in all the attitude surveys as well and mark on them if they are in the control group or the experimental group.

The experimental group activities approximated those of the control group. The poems read were the same. The instructions given to the students on imagery were the same as well. What varied was only the treatment variable. Notice that where the control group had questions and activity time, the experimental group had writing time. What follows are the instructions given to the teachers and explained to them by this writer. Note the kinds of writing assignments given. The experimental lessons, like their control counterparts, were fashioned to reinforce the information given previously by the teacher about imagery. For copies of the poems see Appendix C. For student samples see Appendix D.

Experimental Group

Teachers' Plan

The students in the experimental group will hand in a poem per class except in rare instances. None of the poems are given grades but should receive constructive comments. The poems handed in each period represent drafts but not necessarily polished poems. The final crafting should come at the end when the students compile their anthologies. Written commentary should be constructive and positive as much as possible.

The teacher's role should be an active one. Try to create a workshop-like atmosphere in the room. When the students wish to share with each other, set up a few minutes at the end of a period for that purpose. The teacher should move around the room and encourage the students as they write. Ask each student questions about her writing and listen to what she says. Most of your conference time should be spent listening and asking questions. Avoid making suggestions until the student has expressed her opinions. Sometimes, no suggestions are necessary.

When teaching at the beginning of the period, use students' poetry as much as you wish. Hand out copies of their work or read them orally. Hearing their poems read is motivational and will also be useful for teaching concepts related to imagery.

Begin each period by reading the prescribed poem aloud and/or some of the students' work. Tell them the same information on a day-to-day basis that the control group has been given. Above all never spend more than fifteen minutes of class time on this part of the lesson. Spend five minutes (unless otherwise instructed) introducing the writing assignment and let them write. Do not have them write any less than twenty minutes a period. The more time, the better.

Day One:

1. Students will receive and complete an attitude survey.
2. Students will receive the sight poem and be asked to write a protocol on the poem.

Teachers will select numbers and code papers. Return these to English office.

Hand in all the attitude surveys as well and mark on them if they are in the control group or the experimental group.

Day Two:

Hand out the same poem "Meeting at Night" as given to the other group. Define imagery and point out its multisensory nature in the poem. Simply tell them the needed information and don't bother with discussion. (See Sound and Sense pages 45-46)

Writing Assignment:

Read the instructions aloud to the students for the "Eight-Line Poem". Feel free to add to or delete any of the instructions. Have them write a phrase as you ask each question thus forcing them to respond. Once they've answered whatever number you desire, have them use the parts they like and craft them into a poem. The exercise is effective because the students have each produced a poem by the end of the class. The quality won't be high but it's a start, and even the weakest students have produced something.

Day Three:

Poem "Ozymandias" by Percy B. Shelley. The point of this lesson is to illustrate the power of an image to speak for itself. The students must be shown how to avoid the temptation to over-state meaning explicitly rather than letting the image evoke the desired effect. Show them how this is true in the poem "Ozymandias".

Writing:

This ability of images to say a great deal in a few well chosen descriptive details comes through most subtly in Haiku - it too is relatively simple and produces early successes. In a Haiku there are invariably two or more images which merge to create a sense of universal harmony and unity as an overall effect of the poem. Haiku is an unrhymed Japanese poem of three lines containing 5, 7 and 5 syllables respectively and

referring in some way to one of the seasons of the year. (I'm not sure if you need to include this last requirement) Here are a few samples:

This day I set apart -
It brought solitude, a thrush
At twilight, and you.

The party is over.
The moon in the swimming pool
Is all alone.

I catch a firefly
In cupped hands my fingers glow
With imprisoned fire. (Sources unknown)

Day Four: Poem "Richard Cory" by Edwin Arlington Robinson

"Richard Cory" provides a good example of a poem that creates a story, even a lesson through the expansion of a powerful image. The students need to be shown that the lesson of Richard Cory is never stated explicitly. (See the instructions for the control group)

Writing:

Real poets claim that they must learn to "listen" to their poem as it is being created. It seems that a poem takes on a life of its own. The following lesson is designed to help students expand their basic images, to give them depth, and perhaps to give them some direction. (I've never tried this one but with your creative minds it just might work)

Begin the writing by having every student write her own simple noun/verb statement, e.g. "The girl runs" (They will do better, but crafting can always come later). Now ask the students a series of questions for which they must individually seek answers and consequently build their image. Ask them: Who (who the character is or who is involved), What (what the character is doing - be precise), When (time of day), Where (where is this taking place), Why (why is this person doing what he or she is doing - create a problem or conflict).

Add your own questions after this. Don't be afraid to get student feedback as you go. Also, as the students begin to see their particular image take shape, allow them to follow their own instincts. The questions are to spur creative ideas so encourage them to go off in any direction they're inspired to take. One caution is necessary - students must be discouraged from didacticism, moralizing, or editorializing. Let the image speak. Accomplish this by having students delete parts of their poems that detract from the effectiveness of the image. Do this in your written comments if necessary.

Day Five: (Parallels Day Six of Control Group)

Use the same lesson as for the control group but do most of it orally. This takes less time. The same exercise can be completed in twenty minutes if the writing is cut out.

Once the point is made that a few chosen words can create a mushrooming image in the reader's mind, let the students begin to write.

Present the following as a motivational consideration. Students are told that their schooling has taught them to trust the explicit in writing and distrust the implicit. Consequently, students are prone to interpreting images literally as opposed to feeling the impact of the image on an emotional level. Strangely, as children, such was not the case. Boys and girls love to hear "Higgledy, Piggledy my fat hen/She laid her eggs for gentlemen". Yet none could tell you what the verse means (nor would they care). Raffi sings, "If you want to be my salty dog/I'll be your candy man". Are children preoccupied with meaning or are they open to the other pleasures of verse? Teenagers, however, are another story. They must open up their ability to feel just as they must learn to intellectualize.

Writing: In this lesson, students examine what lies within themselves while avoiding over-analysis. Ask students to recount a dream or dreams. In describing the dream they must attempt to recreate the emotion through concrete details. Those students incapable of remembering dreams can use some fearful (or, if necessary, delightful) memory from the past. Whether dream or memory, they must select details - a piece of clothing, the way the light looked in the room, the smell of a pipe, anything to recreate their personal experience. As they write, students need also be reminded of an important lesson - a few specific details can multiply into a sensory wonderland by meeting a perceptive audience.

Day Six:

This period is assigned as a workshop. Let the students complete their memory poem and polish any of their others. At the end of the period, let the students share their work.

Day Seven: (Parallels Day Seven of Control Group)

In this lesson the students will be introduced to the metaphoric potential of images. To free them once again from the purely literal interpretations of poems, read "The Heart" to them and explain that the poem is impossible to comprehend on a purely literal basis. Its impact comes from the power of the images themselves.

Perhaps also, the reader searches for some deeper meaning to the images - maybe parallels to their own experiences. Draw possible parallels from the students while avoiding judgments of their answers. Keep the discussion to a few minutes.

Writing:

To encourage students to recognize metaphoric potential have them complete the following exercise:

1. Have the students select (individually) an abstract concept such as "Hope".
2. Tell them to describe a scene wherein hope is implied but never stated. In other words, the scene can make no overt mention of the abstract concept; the scene speaks for itself. Give them an example orally if they are confused.
3. Once the brief description is created, the students add a title to the poem - the title becomes their abstract concept. Let the students write more than one.

Day Eight: (Parallels day nine of the Control Group)

This lesson is designed to re-emphasize the metaphoric nature of images and to illustrate the powerful emotions that images can project. The last lines of "Love Poem" by John Frederick Nims cannot be paraphrased. The image creates the emotional climax of the poem.

Read through "Love Poem" pointing out the contrast between stanzas. The poet sees the two opposing sides of his wife's personality. The final stanza, however, establishes his abiding love for his wife through the image of her lifeless form.

Writing: In this lesson students write at least four lines describing a person they know well by comparing him or her to an object or animal of any kind. Here's an example:

At night I think
You are the moonlight
Floating through my window
Lifting the curtains.

- by Stephen Andrews

Let them see the example and write their own.

Day Nine:

This is a workshop day. Begin by reading some of their poems aloud. Pick ones with vivid images. Avoid lengthy teaching. Try explaining the strength of the poem before reading it. Ask the students to listen for that aspect of the poem you thought was exceptional.

Once you've finished reading, ask the students to pick their favorite poem of the last two days. Give them some poster paper and have them copy their polished poem out in perfect script. Beside the poem have them draw a picture to accompany it. The picture may be abstract or symbolic in nature to emphasize the meaning of the poem. (not an art lesson) Post these.

Day Ten: (Parallels day ten of Control Group)

The purpose of this lesson is to show how similes, metaphors or personification can bring an image to life. The key is not to be hung up on the literary terms but rather to note the comparisons themselves. Introduce the three figurative terms briefly as you read "Fog" and "Apartment House". Spend more time with "The Man Who Finds That His Son Has Become a Thief" showing how the various figurative devices heighten the effect of the overall image.

Writing: Have the students write a poem that re-creates some childhood experience. The experience might be a fear, a disappointment, a lie, a secure place, whatever. (The students might start with a descriptive paragraph and then craft this into a poem) To heighten the impact of the incident have them include vivid comparisons within the poem.

Lesson Eleven: (Parallels lesson twelve of Control Group)

Poetic language can be subtly tricky, encouraging a shock response only to shock one back to reality with a twist or a surprise. The rhythm, diction, and subject create a child-like innocence in Cummings' poem "In Just". The seeming innocence, however, hides an everpresent mischief, perhaps even a lurking evil.

Writing: Students describe any scene of beauty or apparent innocence. Hidden within this picture of innocence must be some menacing evil. They are to be as subtle as possible. Students are encouraged to use the rhythm of a nursery rhyme to enhance this sense of innocence.

Lesson Twelve:

1. Students will receive and complete an attitude survey.
2. Students will receive the sight poem and be asked to write a protocol on the poem.

Teachers will select numbers and code papers. Return these to English office.

Hand in all the attitude surveys as well and mark on them if they are in the control group or the experimental group.

Post Testing

The same attitude survey was administered after the units as was used before to measure attitude change. The second protocol, (see Appendix A) using the exact instructions as the first protocol, was administered after the units to measure the relative improvements in comprehension. The poem "Warren Pryor" served as the sight piece.

Evaluation

The protocols were marked on a 1 - 5 scale by two different markers. (a mark of one being the lowest) A third marker was called in when discrepancies of more than one mark occurred. In this case, the three scores were then averaged and multiplied by two to minimize marker error.

The original guidelines for General Impression Marking were based on those used by Coralie Bryant in her study of two modes of instruction in poetry. However, her categories proved confusing to the markers and were subsequently dropped. The following scale was developed by this writer. The number on the left represented the mark given to a protocol characterized on the right.

- 1) Attempts to make sense of the poem. The interpretation is vague or weak in logic. Imagery is not discussed.
- 2) Shows a basic grasp of the story-line and the dramatic situation. Imagery is not discussed.
- 3) Restates the story and dramatic situation with sensitivity to details. Imagery need not be mentioned but if it is, it is mentioned in passing without a sense of its significance.
- 4) States an interpretation of the poem which is logical and supported by some direct references to the poem. The protocol should show a strong sense of the imagery in the poem.
- 5) States an interpretation of the poem consistent with a good grasp of the poem's total intended effect. Sensitivity to emotions is displayed. The answer provides evidence of careful attention to the imagery of the poem and its connection to the poem as a whole.

Analysis of Findings

Because of the pretest/post-test design, it was possible to measure several things. First, it was possible to assess the improvement of each group on the protocols. Second, it was possible to compare the relative improvement of the two groups. Because complete random sampling was not practical, an analysis of covariance made a valid and reliable comparison possible. Third, the attitude surveys were compared as in the second procedure above. The results will be discussed in Chapter V.

Chapter IV

Results and Analysis of Data

The purpose of the present study was to investigate the potential of poetic writing for improving the attitudes of grade ten students toward poetry and for reinforcing the ability of these same students to respond to imagery in poetry.

The experimental design of the study was formulated to investigate these two concerns. Two groups of students were given similar poetry - study units lasting approximately three weeks. The students in both groups read the same poems and were given the same basic information regarding poetic imagery. The only difference between the groups was in the means used to reinforce student understanding of poetry. Poetry writing was used in the experimental group to reinforce the information provided, whereas in the control group no poetry writing was undertaken whatsoever. Instead, the control group spent an equivalent period of time on conventional poetry assignments to reinforce their developing concept of poetic imagery.

Pretest/posttest attitude surveys were administered to measure the relative attitudinal shifts of the two groups. It was postulated that the attitudes of the experimental group, who were creating their own poetry, would improve significantly more than would those of their control counterparts.

Pretest/posttest protocols based on sight poems were administered to measure improvement in poetic comprehension, particularly in terms of imagery. It was postulated that both groups would improve in their comprehension of imagery but that neither group would improve significantly over the other. The logic behind this null hypothesis was as follows: if those students who wrote their own poems did as well as those who studied in a conventional manner, then a justification for classroom poetry writing would be established.

Attitude Surveys

The pretest and posttest attitude surveys were administered to all the students involved in the study (79 in each of the control and experimental groups). Three questions were posed asking for a student's attitude toward poetry - each question on a 1 - 5 scale.

Analysis of Attitude Surveys

The attitude surveys produced the largest discrepancy between the control and experimental groups. The findings indicate a statistically significant gain at the .01 level for the experimental group in terms of positive attitudes toward poetry. Only minor gains which were not statistically significant were experienced by the control group.

The results of the surveys appear in Tables 1 and 2. Beside the student numbers three columns, marked Question 1, Question 2, and Question 3, indicate the student preferences on each of the three questions in the survey. Beside the columns is a fourth, marked Sums, which indicates the total scores out of a possible fifteen for each student. Each of these numbers is squared in the fifth column to make the calculation of t scores possible. Pretest results are found on the left of the printout and posttest results on the right.

The findings for the control group appear in Table 1 and illustrate the gains for that group. The average score for each student in the pretest is 7.76, and 8.15 for the posttest. These scores are indicated as means at the bottom of Table 1. The mean gain, then, for each student is +.39 which, according to the t test for independent groups is not statistically significant. ($t = .88$)

The findings for the experimental group appear in Table 2 and illustrate larger gains. The average score for the students in the pretest is 7.68 as opposed to an average score of 9.22 in the posttest. The mean gain for each student is +1.54, which, when calculated against a t test for independent groups, produces a t score of 3.51 - significant at the .01 level. The gains for the experimental group are highly significant.

Table 1

ATTITUDE SURVEY CONTROL GROUP PRETEST						ATTITUDE SURVEY CONTROL GROUP POSTTEST					
STUDENT	QUESTION 1	QUESTION 2	QUESTION 3	SUM	SUM SQUARES	STUDENT	QUESTION 1	QUESTION 2	QUESTION 3	SUM	SUM SQUARES
1	1	1	1	3	9	1	4	3	2	9	81
2	3	3	3	9	81	2	4	2	1	7	49
3	4	5	5	14	196	3	4	5	5	14	196
4	3	5	4	12	144	4	1	4	2	7	49
5	1	4	5	10	100	5	2	4	5	11	121
6	1	1	1	3	9	6	2	3	3	8	64
7	1	1	2	4	16	7	3	5	5	13	169
8	3	2	2	7	49	8	2	3	4	9	81
9	3	4	4	11	121	9	6	6	5	13	169
10	1	1	1	3	9	10	1	3	2	6	36
11	1	3	2	6	36	11	3	2	2	7	49
12	5	3	3	11	121	12	1	1	1	3	9
13	2	2	2	6	36	13	5	3	3	11	121
14	3	2	2	7	49	14	4	3	4	11	121
15	4	2	4	10	100	15	3	2	1	6	36
16	1	4	3	8	64	16	2	2	2	6	36
17	2	4	5	11	121	17	3	3	4	10	100
18	4	3	1	8	64	18	3	2	2	7	49
19	1	3	3	7	49	19	4	1	2	7	49
20	1	3	2	6	36	20	2	2	2	6	36
21	3	2	1	6	36	21	2	3	4	9	81
22	3	3	4	10	100	22	3	2	2	7	49
23	2	3	2	7	49	23	2	2	2	6	36
24	3	2	3	8	64	24	2	2	1	5	25
25	3	3	1	7	49	25	4	3	4	11	121
26	3	2	3	8	64	26	2	3	2	7	49
27	3	1	1	5	25	27	1	1	1	3	9
28	3	5	5	13	169	28	3	1	3	7	49
29	3	5	5	13	169	29	4	3	3	10	100
30	3	3	1	7	49	30	3	2	2	7	49
31	2	1	1	4	16	31	2	3	3	10	100
32	3	3	3	9	81	32	2	2	4	6	36
33	1	4	4	9	81	33	2	4	1	7	49
34	2	2	3	7	49	34	2	4	3	9	81
35	2	2	4	8	64	35	1	5	5	11	121
36	2	2	1	5	25	36	4	3	3	10	100
37	3	4	3	10	100	37	3	5	5	13	169
38	2	1	1	4	16	38	3	4	4	11	121
39	2	2	2	6	36	39	2	4	4	10	100
40	4	3	3	10	100	40	2	2	2	6	36
41	1	2	2	5	25	41	1	1	1	3	9
42	3	3	4	10	100	42	3	3	4	10	100
43	3	4	5	12	144	43	2	3	4	9	81
44	1	4	3	8	64	44	2	2	3	7	49
45	2	2	2	6	36	45	2	1	2	5	25
46	1	3	4	8	64	46	1	2	3	6	36
47	1	3	3	7	49	47	2	2	2	6	36
48						

ATTITUDE SURVEY
EXPERIMENTAL GROUP
PRETEST

Table 2

ATTITUDE SURVEY
EXPERIMENTAL GROUP
POSTTEST

STUDENT	QUESTION 1	QUESTION 2	QUESTION 3	SUM	SUM SQUARES
1	3	4	2	9	81
2	3	2	2	7	49
3	3	2	4	9	81
4	3	3	2	8	64
5	3	3	3	9	81
6	3	3	3	9	81
7	3	3	5	11	121
8	3	3	3	9	81
9	4	4	4	12	144
10	3	4	3	10	100
11	3	3	5	11	121
12	3	3	3	9	81
13	2	2	4	8	64
14	1	1	4	6	36
15	1	1	1	3	9
16	2	2	1	5	25
17	1	1	3	5	25
18	4	2	1	7	49
19	2	2	2	6	36
20	2	2	3	7	49
21	2	2	1	5	25
22	3	1	1	5	25
23	2	3	2	7	49
24	3	2	2	7	49
25	2	1	1	4	16
26	3	3	4	10	100
27	2	2	1	5	25
28	1	1	1	3	9
29	2	2	1	5	25
30	1	1	1	3	9
31	1	1	1	3	9
32	1	1	2	4	16
33	1	1	1	3	9
34	2	2	1	5	25
35	2	3	3	8	64
36	2	3	5	10	100
37	1	3	3	7	49
38	2	3	2	7	49
39	2	2	2	6	36
40	4	4	2	10	100
41	3	3	1	7	49
42	1	4	4	9	81
43	2	3	4	9	81
44	2	3	2	7	49
45	3	3	2	8	64
46	5	5	5	15	225
47	2	4	5	11	121
48	3	3	3	9	81

STUDENT	QUESTION 1	QUESTION 2	QUESTION 3	SUM	SUM SQUARES
1	3	3	4	10	100
2	3	3	4	10	100
3	4	5	3	12	144
4	3	4	4	11	121
5	3	2	3	8	64
6	2	2	2	6	36
7	3	4	3	10	100
8	3	1	4	8	64
9	3	3	3	9	81
10	2	1	1	4	16
11	3	2	3	8	64
12	4	3	4	11	121
13	3	2	4	9	81
14	3	1	2	6	36
15	1	1	3	5	25
16	2	2	2	6	36
17	3	3	3	9	81
18	3	2	2	7	49
19	2	1	1	4	16
20	1	1	3	5	25
21	2	1	2	5	25
22	5	5	5	15	225
23	5	5	4	14	196
24	3	3	3	9	81
25	3	3	3	9	81
26	3	5	5	13	169
27	3	5	4	12	144
28	2	1	2	5	25
29	2	1	1	4	16
30	2	2	2	6	36
31	2	3	5	10	100
32	4	4	4	12	144
33	3	3	2	8	64
34	2	2	2	6	36
35	2	2	2	6	36
36	3	5	5	13	169
37	2	2	3	7	49
38	2	3	4	9	81
39	2	2	3	7	49
40	2	4	5	11	121
41	3	4	2	9	81
42	3	2	4	9	81
43	3	3	3	9	81
44	2	4	3	9	81
45	5	5	3	13	169
46	4	5	4	13	169
47	3	3	1	7	49
48	1	5	1	7	49

The posttests were then scrutinized to determine if the difference between the groups themselves is also significant. The findings, at the bottom of Table 2 shown as "posttest t", indicate the calculations of a t test administered on the posttest results of the two groups. (Such a test is possible because the groups were randomly selected, and a comparison of two pretest scores showed no significant difference between groups.) The posttest difference, $t = 2.39$, proves significant at the .01 level. The high degree of significance in the attitude changes of those students who wrote their own poetry is impressive. According to the results of the present study, there is little doubt that writing poetically improves student attitudes toward the genre.

Protocol Testing

The sample for this study was chosen randomly from a total of six classes: three the experimental group and three the control group. One hundred fifty-eight students were involved in the overall study. Twenty-five students from each group were randomly selected to provide data for the present study. Three teachers, each with one control class and one experimental class, were represented in equal proportions in the test samples

The markers for the pretest-posttest protocols were two English teachers from another high school in the same suburban school division. The markers had been trained previously in

holistic marking at a workshop sponsored by the Department of Education. For the present study, the markers were trained for the five point scale using ten sample poems (five from Protocol One and five from Protocol Two). In eight of ten protocols, the raters gave identical scores. In two cases the raters were out by one mark. After some discussion, the raters came to a consensus on the two discrepancies. No interrater reliability was calculated of these scores due to the discussion that went on during the training period. However, when they finally began to grade the samples, the raters felt confident in what they were doing. All information about which poem was Protocol One and which Protocol Two was kept from the markers so that they had no way of knowing which was the pretest and which the posttest. The papers from the two groups were shuffled so the markers were also unaware of which subjects were control and which were experimental.

The initial confidence of the markers proved well founded from the overall results of their grading. Using the Pearson r formula for correlating interjudge reliability, an $r = .72$ and an $r = .79$ were correlated for the results of the control group marking and the experimental group marking respectively. Both results prove a high reliability between markers ($p < .001$).

The data for the pretest/posttest experimental design is shown in Table 3 and Table 4. The tables indicate the marks of the students as given by each marker as well as the totals for the pretest and posttest. The Difference column indicates the gains between pretest and posttest with the - sign indicating negative change.

Analysis of Protocol Testing

Table 3 and Table 4 show that the control group, with an overall gain of +8 points, improved slightly less than the experimental group, with an overall gain of +15 points. A t test for Nonindependent Samples indicates that the growth for both groups was minimal ($t = .86$ for the control group and $t = 1.87$ for the experimental group) although the gains for the experimental group prove significant at the .10 level. Thus, though both groups gained somewhat, only the experimental group approached a statistically significant degree of improvement.

The gains of the two groups were then compared by means of a t test for Independent Samples to see if the difference between the groups was significant.

TABLE 3

Student	CONTROL		Total Pretest	GROUP		Total Posttest	Difference
	Marker S	Marker B		Marker S	Marker B		
I	2	1	3	3	2	5	2
II	3	4	7	3	2	5	-2
III	1	1	2	3	3	6	4
IV	2	2	4	3	3	6	2
V	3	3	6	3	4	7	1
VI	2	2	4	2	2	4	0
VII	2	3	5	3	3	6	1
VIII	2	2	4	1	1	2	-2
IX	3	3	6	3	3	6	0
X	3	3	6	3	3	6	0
XI	3	3	6	2	2	4	-2
XII	4	4	8	2	1	3	-5
XIII	4	4	8	4	4	8	0
XIV	4	4	8	5	3	8	0
XV	3	3	6	3	3	6	0
XVI	3	3	6	3	3	6	0
XVII	4	4	8	3	4	7	-1
XVIII	2	3	5	3	2	5	0
XIX	3	3	6	4	4	8	2
XX	3	2	5	3	3	6	1
XXI	3	3	6	4	4	8	2
XXII	3	2	5	4	4	8	3
XXIII	2	2	4	3	2	5	1
XXIV	2	1	3	2	1	3	0
XXV	3	2	5	3	3	6	1
Totals	69	67	136	75	69	144	8

MEAN= .32 t=.86

TABLE 4
EXPERIMENTAL GROUP

Student	Marker S	Marker B	Total Pretest	Marker S	Marker B	Total Posttest	Difference
A	2	3	5	5	3	8	3
B	3	3	6	4	4	8	2
C	3	3	6	4	4	8	2
D	3	3	6	3	2	5	-1
E	3	2	5	3	2	5	0
F	3	4	7	3	3	6	-1
G	3	3	6	2	2	4	-2
H	3	2	5	2	1	3	-2
I	3	2	5	4	4	8	3
J	3	2	5	3	3	6	1
K	4	4	8	4	4	8	0
L	2	1	3	2	2	4	1
M	5	4	9	5	4	9	0
N	3	2	5	2	2	4	-1
O	2	2	4	3	3	6	2
P	2	2	4	2	1	3	-1
Q	3	2	5	3	3	6	1
R	3	3	6	3	2	5	-1
S	3	3	6	4	3	7	1
T	3	3	6	3	3	6	0
U	2	2	4	3	2	5	1
V	3	3	6	4	4	8	2
X	2	2	4	4	3	7	3
W	3	3	6	2	3	5	-1
Y	3	3	6	4	5	9	3
Totals	72	66	138	81	72	153	15

MEAN=.6 t= 1.87

Whereas the pretest data proved the groups essentially the same, and whereas the groups were randomly assigned, the comparison of posttest results was seen as the most valid method of calculating the relative growth of the two samples. The resulting t score ($t = .73$) shows no significant difference between the two groups. This finding supports the original null hypothesis. However, those students who wrote their own poetry learned every bit as much about poetic imagery as those who studied in a more conventional fashion.

Summary

The experimental treatment appears to have had a significant effect on student attitudes toward poetry. The students feel more positive toward the genre after trying to create it themselves.

The data is less conclusive regarding the students' improvement in poetic comprehension. Although the experimental group did make some minor gains which were significant at ($p < .10$), when posttest scores were compared the experimental group did not achieve significantly better results than did the control.

Chapter V

Summary and Conclusion

This study sought to establish the effect of poetic writing on the attitudes of students toward poetry and on their comprehension of poetry. Two major concerns were investigated:

1. To discover if there was a significant difference between the attitudes toward poetry of students who, after reading poems by recognized poets, wrote their own poetry as compared to students who, after reading poems by recognized poets, then studied these works in detail.
2. To test if poetic comprehension was enhanced for students who wrote their own poetry.

It was believed that, after some brief instruction, students who wrote their own poetry would have a more positive attitude, to the genre and would comprehend as much, or more, about the genre as would those who studied poetry in a more conventional fashion.

To test the major questions, the Pretest/Posttest Control Group Design proved most appropriate. The sample for the study was chosen from grade ten students, with seventy-nine individuals assigned to each of the control and experimental groups. The experimental group was administered a poetry writing treatment lasting twelve periods (three weeks). The control group was given an equivalent amount of time on more conventional poetry study tasks which allowed for no poetic

writing whatsoever. Both groups received the same basic information on the dependent variable, poetic imagery, and both groups read the same poems by established poets. Time on these tasks was controlled to maintain equality in both groups. The only difference between the groups, therefore, was the independent variable, poetic writing, as opposed to discussion questions and other types of lesson reinforcement.

Measurement was undertaken in two ways. First, attitude surveys were administered, pre and post test, to all of those in the study to measure relative attitude gains. Second, pretest and posttest protocols on two sight poems were administered. Data was collected from a randomly selected sample of fifty students, twenty-five in each group. From the marks given to the protocols, growth in poetic comprehension could then be calculated for both groups and compared.

Findings

One note of caution must be considered: The present study is exploratory in nature. The statistical measures applied to the results are legitimate and valid tools. However, more rigorous multivariate tests might arguably be called for. The t test results, which apply only to this particular group, must be interpreted with caution and seen in terms of possible significance for further study rather than as definitive and conclusive.

Attitude Surveys: Limitations and Conclusions

The surveys were designed to answer the question:

Is there a significant difference between the attitudes toward poetry of students who have read poems by recognized poets and then written their own as compared to students who have read poems by recognized poets and then studied these works in detail?

Although the findings are highly positive toward the experimental learning model, several criticisms might be levelled at the results. It is important, therefore, to examine critically the experimental procedures before weighing the true significance of the findings.

The attitude survey form might well be criticized in terms of its reliability. The questions were devised solely for this single study without reference to a standardized model. The form allows for no student comments or detailed responses. Although these criticisms are warranted, the instrument still remains reliable. It presents a clear indication of how students feel about reading, writing and studying poetry. The three statements on the form are clear and were readily understood. Not one student during the surveying procedure asked for clarification on any statement. There is little doubt that the survey form measured what it set out to measure and the Likert 1 - 5 scale serves as a reliable basis for calculating significance. An overview of attitudes is all that was expected of the instrument.

Another criticism of the procedure might also be based on the interactions of the students after the pretest. Some students became aware near the end of the experiment that certain students were writing poetry while others were not. Certainly, during the latter stages of the process a few students in the control group asked why they weren't allowed to write poetry. However, although the students were aware of the differences in teaching approach, the interaction between groups does not appear to have affected the results significantly. Since groups gained in their attitudes toward poetry, there seems no apparent reaction against the procedure itself. The students, in general, were more curious than concerned about the procedure.

The final criticism might be directed at the outcome of teacher preference. It would seem logical that a teacher's comfort level in one situation might favour student attitudes in that direction. Consequently, this researcher, observed classes in action to see if teacher preferences were at work. Under observation, the teachers struggled at times, but the general high quality of instruction made discerning a bias impossible. Whether in a control or experimental setting, the students invariably seemed amazed at how much their teachers loved poetry.

In conclusion, the results of the attitude surveys provide a positive answer to the first question of this study. The influences of instrument reliability, group interaction, and teacher preference, though concerns, have not lessened the significance of the results. The anonymity of the survey and the large numbers involved add to the validity of the findings. It can be concluded, then, that the positive attitudes of the experimental group show considerable improvement given the brief period of the treatment. There seems little doubt from the results that poetic writing positively affected these students' attitudes toward poetry. The findings provide some support for those teachers who use poetry writing in their lessons to enhance student attitudes.

Poetry Protocols: Limitations and Conclusions

The protocols were designed to answer the second major question:

Is poetic comprehension enhanced for students who write their own poetry?

To test this question, the following null hypothesis was developed: After an initial reading of the same poems by both groups, there will be no significant difference between the comprehension of poetic imagery of students who have written poems involving imagery as opposed to students who have studied

imagery in poems by recognized poets. The null hypothesis was based on the expectation that the conventional teaching method would produce a statistically significant improvement in learning.

The findings of the portocols substantiate the null hypothesis but the data provided by the protocol testing reveals one weakness which demands a certain scepticism of the overall results. The tests showed a very limited improvement between pretest and posttest: Although the experimental group outperformed the control group, neither seemed to gain markedly in terms of comprehension of poetic imagery and theme. Until this problem is explained, or at least understood, further analysis of the findings seems fruitless.

The most plausible explanation for the showing of the two groups on the posttest seems to be an instrumentation flaw in the design. The posttest sight poem seemed more difficult for the participants. The first marker commented that the students struggled with the content of the "Warren Pryor" poem. Students, he claimed, did not relate to the farm life, the parents suffering to put their son through school, or the son's sense of duty to his parents. The marker felt that such experiences were foreign to students as opposed to the desks, school rooms, and art work of the first sight poem. This same marker, however, felt that the students did not discuss imagery enough in the second poem. The second marker concurred in

terms of the students' inability to relate to the subject matter, but did feel that students had a better grasp of imagery in the second protocol. This researcher, and the teachers involved in the experiment, had seen the two poems as equal in difficulty, but the comments of the markers necessitated a rereading of the poems and the protocols with the suggested inequality in mind. A re-examination of the protocols revealed that students did have more difficulty relating to the images of the "Warren Pryor" poem. For example, they did not mention "the bear in the cage" image of Warren Pryor as he struggled in the bank. Some mentioned the bear but not one seemed to connect the teller's cage to the larger mental picture. The reason, in retrospect, seems obvious. Students had never seen a teller's cage and were therefore at a disadvantage when interpreting the importance of the image. The first poem, "He Always", provided much more accessible images. Unquestionably, the posttest was flawed due to the relative difficulty of the posttest selection, and this flaw likely explains the limited improvements in the groups.

Even with the greater difficulty of the posttest, the fact remains that both groups did make modest gains. In fact, the gains of the experimental groups approached the level of statistical significance ($p < .10$). Although the experimental group outperformed the control group, the difference was not

statistically significant. Nonetheless the null hypothesis has been confirmed. The experimental group, writing its own poetry, had as good a grasp, or a slightly better grasp, of poetic imagery and poetic comprehension as the control group. This would seem to validate poetic writing as a means to reinforce the learning of poetry.

The limited effectiveness of the conventional teaching approach necessitates a closer examination of that mode of instruction. Perhaps the teachers felt constrained by the lesson plans. Perhaps the experimental group spent more time actually manipulating poetic imagery than did the control group who were active in more extraneous exercises. Perhaps the definition given to the "conventional" teaching mode needs to be adjusted to suit the actual practices of English teachers today. Future research might examine these possibilities and try to modify the present study so that poetic writing could be compared to some other mode of instruction.

Poetry Writing: A Further Question

One question intrigued this researcher throughout the study: would those students who were writing poetry for several weeks actually be able to create superior imagery to those students who had been studying poetic imagery but had not been creating it for themselves? To test this question, this researcher had all the students in the study write a poem on a topic of their choice within one forty-five minute period. A random sample of twenty-five poems from each group were selected and examined in terms of poetic imagery. The analysis was not intended to be statistical especially because no pretesting had been undertaken. It seemed possible, however, considering the random selection of samples, to compare the quality of the imagery used.

After analysis, it appeared that any suggestion that the overall quality of the poems was better for one group than another was inappropriate. Considering the brief time span of the unit, a significant difference in the quality of the poetry seemed unlikely. However, the analysis of the imagery itself did reveal a trend.

The poetic samples revealed two kinds of images: those that were to be interpreted at a literal level only, and those that were to be interpreted at a metaphorical level. The following poems illustrate the two usages of imagery:

The Fish

Slowly as it moves its way to the surface of the water,
It feels the presence of something near.
Suddenly in a matter of seconds it snaps towards it and gets
The satisfaction of its prey.
Later on, as hunger begins to strike him again
A moving object near the surface arouses his attention.
As the fish bolts to the surface, it begins to feel
A jolted feeling,
As if it is in danger.
As it gets pulled to the surface
It squirms and shakes trying to get free.
A voice then calls, "I caught one. Come see."
In return a voice mutters, "Who Cares,
It's too small. Put it back."
The fish slowly gets untangled
And is gently placed into the water,
Still hungry. (Student Sample)

T.V. Screen

He sat,
With a little box pointed to that magic case.
He pushed the button.
The wall of magic case split,
And all kinds of pictures flew into it.

Fire was dancing on the houses;
Bullets shouted in the air;
Some,
Like the germs,
Slipped into the flesh.
Guns,
Like the snakes,
Desperately bit arms, legs,
And chests.
Red streams flooded the village
Lives quickly aged,
And eliminated.

His thumb pushed, again,
And everything quieted down.
Except,
His heart.
It was beating faster,
faster. (Student Sample)

The poem "The Fish" provides an example of an image which is intended to be read at a literal level. It is basically discription. The poem "T.V. Screen" provides a different kind of image, one that is intended as a series of comparisons. Similes and personification are used effectively throughout the poem. The latter usage indicates a more sophisticated sense of imagery because it includes the metaphoric dimension. This researcher then separated the poems which used metaphoric imagery from the rest of the sample.

An analysis of these poems (with metaphoric images) provided one final, and revealing, pattern. It seemed clear that some of the poems contained strong metaphoric images while others contained weak metaphoric images. The two poems that follow will illustrate the point:

No I Don't

He said I needed help,
I said No!
He said I had a problem,
I said no I don't!
He said I can't think
Or walk a normal line,
He said I am losing
All my family and friends
Like a lion locked up
And finally set free
I threw a vase.
A loud smash like a bomb in war
Echoed in the small room.
And I collapsed and cried,
Repeating like a broken record,
"You're an alcoholic,
Here's the number,
Call!"

(Student Sample)

Pigs

Eating, relaxing in the sun,
Satisfied about the day.
Smiling, being generous and jolly.
Cheerfully waddling along,
 until they are tired; breathing heavily.
They think hard and long till the
 time has come.
Feeling unhappy and distressed.
Trying and trying but never succeeding,
Waking up sweating,
Sweating after hard work.
Work that takes energy and time.
Results that take an infinity.
Down, frustrated.
Swallowing another pill, it settles in their stomachs,
tasteless. (Student Sample)

The author of "No I Don't" uses her metaphors (similes) as a way of enhancing what is otherwise a one dimensional, or literal poem. Though the poem is sincere and effective, its use of imagery would be considered "weak" because the metaphors enhance the poem very little. The author of "Pigs", however, has provided an extended metaphor for society's view of overweight people, their struggle to lose weight, and their diet of tasteless pills. The metaphoric image is integral to the poem. "Pigs" contains a "strong" image.

After separating the remaining samples into "strong" and "weak" metaphoric images, a trend became apparent. Nine of the experimental group's poems were considered "strong" and two were considered "weak", whereas only three of the control group's poems were considered "strong" and five "weak". Thus, the experimental group produced superior metaphoric imagery. To test this observation, a second judge followed the same procedure and found similar results. For her, the experimental group had seven "strong" papers and one "weak", and the control group had four "strong" and three "weak" papers. In both cases the experimental group produced more effective metaphoric images. If these results are reinforced by further research, the implications are far reaching. It suggests that poetry writing provides a vehicle for maturing students' ability to perceive on a metaphoric plane. However, these results have not undergone scientific testing. They are observations only.

Implications for the Classroom

1. The concern shared by teachers in North America, Britain, and Australia that students dislike poetry, has also been the concern of this study. The findings reveal significant student attitude gains toward poetry as a result of their writing poetry. The importance of this finding cannot be underestimated because, after all, student feelings toward their learning, which are carried with them long after their formal education has ceased and which will have an impact on them throughout their lifetimes, must be a primary focus of a teacher. In reality, it is more important that students become self motivated to read poetry than it is that they can analyze it in a formal written sense. This is not to denigrate poetic analysis, but to stress the fact that poetic analysis becomes fruitless if students don't read poetry on their own.

The present study provides teachers with justification for using poetry writing in their classrooms. There seems strong enough significance in the findings to state with reasonable assurance that the positive results would be applicable to any heterogeneous class, at the least an academic high school class. Poetry writing provides one avenue for improving student attitudes and allaying the concerns of teachers around the world.

It is possible that the attitude gains for both groups may have been due partially to the positive comments of teachers. The teachers were instructed to avoid negative feedback and to avoid grading the students' work. This researcher's survey of the teachers' written comments as well as his visitations to the classrooms, supports the notion that a positive climate was achieved. Although this does not diminish the high significance of the experimental groups' attitude gains, it does account, in part, for the generally positive impressions of both groups toward poetry.

The implications for the classroom seem obvious. Teachers should be giving more positive feedback to their students in both written and oral form especially in an area like poetry that is prone to negative students responses.

2. By forcing a comparison between the results of the experimental group and the results of the control group, the null hypothesis may have actually obscured the most significant data of the protocol testing. The study shows that students writing their own poetry do improve in their knowledge of poetic imagery. The problem with the reliability of the posttest, adds significance to this finding rather than detracting from it. Even with the greater difficulty of the posttest, the experimental group did improve significantly, ($p < .10$). The result does support this paper's contention that students learn by writing. What is unclear, and makes generalizations

difficult, is the degree to which conventional teaching methods affect student learning. The slight gains made by the control group were enough to render the experimental group gains statistically insignificant. Generalizations on the relative merits of the two modes of instruction are unwise, but this should not obscure the fact that those students writing poetry did learn from the activity.

Classroom teachers can justify some poetic writing in their classrooms based on these findings. Basing an entire program on poetic writing, however, cannot be defended from these results, but certainly poetic writing in conjunction with other teaching modes would be advisable. The results of the study reveal that poetic writing is not a frivolous activity; in fact, it enhances the goals of the curriculum. It seems likely that students are learning as much about poetry by writing it as they do through exercises dreamed up by the teacher.

Implications for Future Research

If the present study were to be replicated, four modifications would be advised:

First, the pretest and posttest poems must be tested for reliability. The difficulty of the images and the themes must be equivalent. Such a modification would add significance to the results of the protocols and give a clearer indication of the relative improvement of the two groups.

Second, the control group lessons should be designed by the teachers involved in their application. Only the selected poem, the objectives of the lessons, and the independent variable need to be strictly controlled. Otherwise, as long as the control subjects do not undertake poetic writing, a comparison can be made of the two instruction modes. Prescribing lesson plans to the teachers, places an unnatural restraint of them. It is equally true that classroom organization for the experimental group could also be left more to the teacher's discretion as long as the above mentioned variables are constant. The freer of unusual constraints, the more naturalistic would be the environment.

Third, a new instructional mode could be added to the present design as a comparison group. For example, the collaborative learning model first developed by Dias in 1979, and later refined by Bryant and Engbrecht in 1983, would provide a comparison which had previously been tested and found effective. Other instructional modes might give a more accurate indication of the potential of poetic writing as a learning tool.

Fourth, the length of the present study should be extended somewhat. It would be wise to add a few periods to the existing design or extend the research, intermittently, over several months. Such an adjustment would allow for increased growth (although no such growth is guaranteed). Significant changes in the subjects' comprehension of poetic imagery would

seem more likely given increased learning time. The extension must be sufficiently brief, however, so as not to jeopardize attitudes.

The present research has opened up several areas that would be of interest for further study. One such area might be the effect of social climate on student writing. Classroom observations during the research revealed quite different classroom environments for the experimental group. It appeared that two divergent environments emerged: an open climate and a closed climate. The open climate classrooms were characterized by social interaction between students as well as between the teacher and the students. Pupils were seen to be collaborating and sharing openly. The teacher moved freely amongst the students and chatted with them about their writing. The closed climate classrooms were characterized by silent, individualized writing. The teacher sat at a desk, and like the students, worked independently. The atmosphere was studious.

This researcher sees the two types of social climates as well worthy of investigation in terms of their effect on the writing/learning connection. Would the open classroom environment result in greater learning? On the one hand, it would seem that collaborative writing might require students to analyze and manipulate their writing as they created. By formulating, discussing, and then reformulating ideas, writing would become the medium of increased awareness and learning. On

the other hand, the closed climate created an atmosphere conducive to quiet contemplation. Observations of students writing in this environment convinced this researcher that students were spending more concerted time on the writing task itself. If writing enhances learning, as the present study suggests, then these students may well be developing a deeper understanding of poetry from their private work. The present study puts the students of the two classroom climates together as the experimental group thus making any differentiation impossible. Future research could reveal whether the open atmosphere or the closed atmosphere is more conducive to learning from the writing act.

Another possibility for future research might be a broadening of the academic base of the study. Although the sample for the present study encompassed most of the grade ten population, it did exclude fifteen percent of the grade who were in the non-academic stream. Would the weaker students achieve the same results as their peers? It seems fair to say, at least based on the experience of this writer, that the non-academic students receive less instruction in poetry and less opportunity to write poetically than do their more academic fellows. If this is true, why is it true? Do these students rebel when given anything they perceive as useless? Do they find poetry too difficult to understand and create? These questions are speculative in nature and may represent complete misconceptions.

Only future research can reveal if the less academic students will improve in their attitudes toward and their knowledge of poetry.

This study revealed one promising possibility for future research. If poetic comprehension improves as a result of writing, and the present findings seem to suggest this, then more research needs to be undertaken on the nature of that growth. The student poems created for the present study suggested, albeit tentatively, that those students who practised writing poetry gained a greater facility with imagery at a metaphoric level. Such comprehension suggests increased maturity in their understanding of the nature of imagery. This possibility warrants study.

To measure such change, a more detailed marking scheme of the student poems would be necessary. Holistic marking is too subjective and non specific for the task. A more categorical marking breakdown would need to be developed to measure the use of both literal and metaphorical images.

Whatever research proves in the future, it seems likely that one reality will not change: poetry writing deserves a prominent place in any English program.

Works Cited

- Bell, Marvin. "To You Readers and Teachers of Poetry."
Reading and Writing Poetry: Successful Approaches for the Student
And Teacher.
Eds. Charles R. Duke and Sally A. Jacobsen.
Phoenix: Oryx Press, 1983, 18-24.
- Benton, Peter. "Teaching Poetry: The Rhetoric and the Reality."
Oxford Review, 10 No. 3 (1984) 319-327.
- Bevis, Joanne. Telephone Interview.
30 August, 1989.
- Britton, James. Language and Learning.
London: Penguin Press, 1971.
- Britton, James. Prospect and Retrospective: Selected Essays of
James Britton.
Ed. Gordon Pradl.
Montclair: Boynton/Cook, 1982.
- Bryant, Coralie. "Teaching Students to Read Poetry Independently:
An Experiment in Bringing Together Research and the Teacher."
The English Quarterly. Winter, Vol. XVII, No. 4 (1984), 48-56.
- Derricote, Toi. Creative Writing: A Manual for Teachers.
Trenton: New Jersey Council of the Arts, 1985.
- Dias, Patrick and Michael Hayhoe. Developing Response to Poetry.
Philadelphia: Open University Press, 1988.
- Duke, Charles R., and Sally A. Jacobsen. Reading and Writing Poetry:
Successful Approaches for the Student and Teacher.
Phoenix: Oryx Press, 1983.
- Elbow, Peter. Writing Without Teachers.
New York: Oxford Press, 1973.
- Holbrook, David. English for Meaning.
Windsor: NFER, 1979.
- Hume, Anne. "Research on the Composing Process."
Review of Educ. Research, Summer, 53, No. 2 (1983), 201-216.
- Langer, Judith A. and Arthur N. Applebee.
How Writing Shapes Thinking: A Study of Teaching and Learning.
Illinois: NCTE, 1987.
- Lashmar, Patrick. "On Teaching Poetry."
Hamilton - Wentworth R.C.S.S.B., n.p.

- McNeil, Florence. When Is a Poem: Creative Ideas for Teaching Poetry Collected from Canadian Poets.
n.p.: The League of Canadian Poets, n.d.
- McVitty, Walter. ed. Word Magic: Poetry as a Shared Adventure.
Australia: Primary English Teaching Assoc., 1985.
- Moffett, James. Coming on Center: English Education in Evolution.
Montclair: Boynton/Cook Publishers, Inc., 1981.
- Murray, Don. Write to Learn.
Toronto: Holt Rinehart and Winston, 1984.
- Perrine, Lawrence. Sound and Sense: An Introduction to Poetry. 2nd ed.
New York: Harcourt, Brace and World, 1963.
- Powell, Brian. English Through Poetry Writing: A Creative Approach For Schools.
Illinois: Peacock, 1969.
- Powell, Brian. Making Poetry.
Don Mills: Macmillan, 1973.
- Richards, I.A. Practical Criticism.
Harcourt, Brace and World, Inc., 1929.
- Rico, Gabriele Lusser. "Daedulus and Icarus Within:
The Literature/Art/Writing Connection."
Writing The Natural Way.
Tarcher/Houghton, 1983.
- Rodrigues, Raymond J. "Teaching Poetic Appreciation is Like...."
Reading and Writing Poetry.
Eds. Charles R. Duke and Sally Jacobsen.
Phoenix: Oryx Press, (1983) 108-112.
- Rosenblatt, Louise M. The Reader, the Text, the Poem:
The Transactional Theory of the Literary Work.
Carbondalle: Southern Illinois University Press, 1978.
- Smith, Richard J. "The Effect of Reading for a Creative Purpose
on student attitudes toward a Short Story."
Research in the Teaching of English, (1968), 141-151.
- Walshe, R.D. "The Learning Power of Writing."
English Journal, October, 76, No. 6, (1987), 22-28.

Works Consulted

- Atwell, Nancie. In the Middle: Writing, Reading, and Learning With Adolescents.
Portsmouth: Boynton/Cook Publishers, 1987.
- Bleich, David. Readings and Feelings: An Introduction to Subjective Criticism.
Illinois: National Council of Teachers of English, 1975.
- Bradley, Jack J. and James N. McClelland.
Basic Statistical Concepts: A Self-Instructional Test. 2nd ed.
Glenview: Scott, Foresman and Company, 1978.
- Collins, Jude. "A Study of the Effects of an Extensive Approach to the Teaching of the Novel on the Attitudes of Grade 10 Students to Fiction." Diss.
University of Manitoba, Faculty of Education, 1975.
- Dias, Patrick. "Researching Response to Poetry - Part II: What Happens When They Read A Poem?"
The English Quarterly. Spring, Vol. XXIV, No. 1 (1986), 9-21.
- Dias, Patrick. "Researching Response to Poetry - Part I: A Case For Responding Aloud Protocols."
The English Quarterly. Winter, Vol. XVIII, No. 4 (1985), 104-118
- Emig, Janet. The Web of Meaning: Essays on Writing, Teaching, Learning And Thinking.
Eds. Dixie Goswami and Maureen Butler.
Montclair: Boynton/Cook Publishers, Inc., 1983.
- Engbrecht, Rudi. "Individualizing Approaches to Poetry."
English Teachers at Work: Ideas and Strategies from Five Countries.
Ed. Stephen N. Tchudi.
Montclair: Boynton/Cook Publishers, Inc., 1983.
- Gay, L.R. Educational Research: Competencies for Analysis and Application. 2nd ed.
Ohio: Charles E. Merrill Publishing Co., 1981.
- Hillocks, George Junior. Research on Written Composition: New Directions for Teacher.
Illinois: ERIC Clearinghouse on Reading and Communication Skills, 1986.
- Kazemek, Francis, E. "William Carlos Williams, Literacy and the Imagination."
English Journal, Nov. 76, No. 7 (1987), 22-27.
- Perl, S. "The Composing Processes of Unskilled College Writers."
RTE 13 (1979), 317-360.

APPENDIX A

PRETEST POEM

first protocol

POST-TEST POEM

second protocol

PROTOCOL ONE

POETRY

1. Read the poem at least twice before beginning to write your answer.
2. Write your interpretation of the poem and say how the imagery (word pictures) helped you develop your interpretation.

NOTE: Please explain yourself fully and include references to the poem where necessary. This assignment is an indication of your ability to analyze poetry but will not be used as a mark on your report card.

To be submitted at the end of the period.

"HE ALWAYS"

He always
He always wanted to explain things.
But no one cared.
So he drew.
Sometimes he would draw and it wasn't anything.
He wanted to carve it in stone or write it in the sky.
And it would be only the sky and him and the things inside
him that needed saying.
And it was after that he drew the picture.
It was a beautiful picture.
He kept it under his pillow and would let no one see it.
And he would look at it every night and think about it.
And when it was dark, and his eyes were closed, he could
still see it.
And it was all of him.
And he loved it.
When he started school he brought it with him.
Not to show anyone, but just to have it with him like a friend.
It was funny about school.
He sat in a square, brown desk
Like all the other square, brown desks
And he thought it should be red
And his room was a square, brown room.
Like all the other rooms.
And it was tight and close.
And stiff.
He hated to hold the pencil and chalk,
With his arm stiff and his feet flat on the floor,
Stiff,
With the teacher watching and watching.
The teacher came and spoke to him.
She told him to wear a tie like all the other boys.
He said he didn't like them.
And she said it didn't matter!

After that they drew.
And he drew all yellow and it was the way he felt about morning.
And it was beautiful.
The teacher came and smiled at him.
"What's this?" she said "Why don't you draw something like
Ken's drawing?"
Isn't that beautiful?"
After that his mother bought him a tie
And he always drew airplanes and rocket ships like everyone else.
And he threw the old picture away.
And when he lay out alone looking at the sky,
It was big and blue and all of everything,
But he wasn't anymore.
He was square inside
And brown
And his hands were stiff.
And he was like everyone else.
And the things inside him that needed saying didn't need it
anymore,
It had stopped pushing.
It was crushed.
Stiff.
Like everything else.

PROTOCOL TWO

POETRY

1. Read the poem at least twice before beginning to write your answer.
2. Write your interpretation of the poem and say how the imagery (word pictures) helped you develop your interpretation.

NOTE: Please explain yourself fully and include references to the poem where necessary. This assignment is an indication of your ability to analyze poetry but will not be used as a mark on your report card.

To be submitted at the end of the period.

"WARREN PRYOR"

When every pencil meant a sacrifice
his parents boarded him at school in town,
slaving to free him from the stony fields,
the meagre acreage that bore them down.

They blushed with pride when, at his graduation
they watched him picking up the slender scroll,
his passport from the years of brutal toil
and lonely patience in a barren hole.

When he went in the Bank their cups ran over.
They marvelled how he wore a milk-white shirt
work days and jeans on Sundays. He was saved
from their thistle-strewn farm and its red dirt.

And he said nothing. Hard and serious
like a young bear inside his teller's cage,
his axe-hewn hands upon the paper bills
aching with empty strength and throttled rage.

APPENDIX B
COPIES OF POEMS WITH QUESTIONS

MEETING AT NIGHT

~~The gray-sea and the long black-land;~~
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

- Robert Browning [1812-1889]

1. Describe briefly all of the actions in this poem in the same order they occur.
2. List the sensory description. Include references to colour, smell, sound, shape and motion.
3. How does the poet's appeal to the senses help establish the speaker's feeling in stanza one and stanza two?
4. The poem makes a number of statements about love but never uses the word love at any time. What is the poet saying about love through his appeal to the senses?
5. Are there any indications in the poem that the meeting of the lovers may be secretive?

OZYMANDIAS

I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive (stamped on these lifeless things),
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
"My name is Ozymandias, king of kings;
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

- Percy Bysshe Shelley [1792 - 1822]

1. Draw a sketch of the sculpture lying in the desert. Be sure that every detail mentioned in the poem is included. Under the sculpture, include the words on the pedestal.
2. Write a paragraph about Ozymandias as if you were the sculptor. Indicate his true feelings about his king.
3. At no time does the speaker actually state what his point is. The remains of Ozymandias's monument are in sharp contrast to the words below it. Similarly, the final image of the desert contrasts with the vision suggested in the epitaph. How do these contrasts develop the theme or point of the poem?
4. In what way does this poem still contain a message for us today?

RICHARD CORY

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich - yes, richer than a king -
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head

-Edwin Arlington Robinson [1869 - 1935]

QUESTIONS:

1. In how many senses is Richard Cory a gentleman?
2. The word crown, meaning the top of the head, is familiar to you from "Jack and Jill"; but why does Robinson use the usual phrase "from sole to crown" instead of the common "from head to foot" or "from top to toe"?
3. List the words in the poem which express or suggest the idea of aristocracy or royalty.
4. Try to explain why the poet chose his wording rather than the following alternatives: sidewalk for pavement (2), good-looking for clean favored (4), thin for slim (4), dressed for arrayed (5), courteous for human (6), wonderfully for admirably (10), trained for schooled (10), manners for every grace (10), in short for in fine (11). What other examples of effective diction do you find in the poem?
5. What are the clues in the poem that the narrator's station in life is much lower than Richard Cory's? How does the narrator feel about Cory before the suicide?
6. This poem makes no direct statement about life; it simply relates an incident. What larger meanings about life does it suggest?

(Perrine 39)

I know
The power of words

It is nothing!
A fallen

Petal under
A dancer's heel

But man
In his soul, his lips, in his bones. . .

QUESTIONS:

1. What pictures, if any, formed themselves in your mind as you listened to the poem?
2. What color was the petal for you? What kind of flower or tree did it come from?
3. Was the dancer a man, or a woman? How much of the dancer's body did you see? Was the dancer moving, or standing still?

"THE HEART,"

by Stephen Crane,

In the desert
I saw a creature, naked bestial,
Who squatting upon the ground,
Held his heart in his hands,
And ate of it.
I said, "Is it good, friend?"
"It is bitter - bitter," he answered:
"But I like it
Because it is bitter,
And because it is my heart."

THE EAGLE

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

- Alfred, Lord Tennyson [1809 - 1892]

THE SHARK

by E. J. Pratt

He seemed to know the harbour,
so leisurely he swam;
His fin,
Like a piece of sheet-iron,
Three-cornered,
And with knife - edge,
Stirred not a bubble
As it moved
With its base - line on the water.

His body was tubular
And tapered
And smoke - blue,
And as he passed the wharf
He turned,
And snapped at a flat-fish
That was dead and floating.
And I saw the flash of a white throat,
And a double row of white teeth,
And eyes of metallic grey,
Hard and narrow and slit.

Then out of the harbour,
With that three - cornered fin
Shearing without a bubble the water
Lichely,
Leisurely,
He swam -
That strange fish,
Tubular, tapered smoke-blue,
Part vulture, part wolf,
Part neither - for his blood was cold.

LANTERNS

Andrew Suknaski

the blizzard came
after the first frost -
the hired man left the house
with a lantern
to see how the cattle
were taking the storm
in the north
pasture

my father found him
three days later
near the fence on the east side
of the pasture

the faithful dog froze
beside him - curled up
like a lover in the man's arms
(the broken lantern
lay near a stone the glass shattered)

men freeze this way everywhere
when lanterns fall apart
(even within one's arms
inside the city's rim)

LOVE POEM

My clumsiest dear, whose hands shipwreck vases,
At whose quick touch all glasses chip and ring,
Whose palms are bulls in china, burs in linen,
And have no cunning with any soft thing.

Except all ill-at-ease fidgeting people:
The refugee uncertain at the door
You make at home; deftly you steady
The drunk clambering on his undulant floor.

Unpredictable dear, the taxi drivers' terror,
Shrinking from far headlights pale as a dime
Yet leaping before red apoplectic streetcars -
Misfit in any space. And never on time.

A wrench in clocks and the solar system. Only
With words and people and love you move at ease.
In traffic of wit expertly manoeuvre
And keep us, all devotion, at your knees.

Forgetting your coffee spreading on our flannel,
Your lipstick grinning on our coat,
So gayly in love's unbreakable heaven
Our souls on glory of spilt bourbon float.

Be with me, darling, early and late. Smash glasses -
I will study wry music for your sake.
For should your hands drop white and empty
All the toys of the world would break.

- John Frederick Nims [1914 -]

Questions:

1. Stanzas one, three and five paint an unflattering picture of the man's love. Stanzas two and four, however, show the positive side of the woman's personality. Draw a chart in your notebook listing the positive qualities of the woman on the left and the negative qualities on the right.
2. The final stanza creates the emotional climax of the poem. What image does the poet create in the last two lines? How does the image help express his real feeling for his love?
3. Do you believe that this man's attitude is demeaning to women in general?

Poems That Make Comparisons

Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

- Carl Sandburg

Apartment House

A filing cabinet of human lives
Where people swam like bees in
 tunneled hives,
Each to his own cell in the
 towered comb,
Identical and cramped --
We call it home.

What do the following have in common? In small groups, list as many common qualities as you can think of.

1. a log - a crocodile
2. a city - a beehive
3. a football game - a war
4. the sky - an ocean
5. rain - tears

The Man Who Finds That
His Son Has Become a Thief

Coming into the store at first angry
At the accusation, believing in
The word of his boy who has told him:
I didn't steal anything, honest.

Then becoming calmer, seeing that anger
Will not help in the business, listening painfully
As the other's evidence unfolds, so painfully slow.

Then seeing gradually that evidence
Almost as if tighten slowly around the neck
Of his son, at first vaguely circumstantial, then gathering
damage,
Until there is present the unmistakable odour of guilt
Which seeps now into the mind and lays its poison.

Suddenly feeling sick and alone and afraid,
As if an unseen hand has slapped him in the face
For no reason whatsoever: wanting to get out
Into the street, the night, the darkness, anywhere to hide
The pain that must show in the face to these strangers,
the fear.

It must be like this.
It could hardly be otherwise.

1952

Raymond Souster

Questions:

1. Recount the various emotional stages the father goes through as the poem unfolds.
2. What evidence is there that the man cares deeply about his son as he enters the store?
3. Describe the two figurative devices in stanza three that emphasize the father's emotional plight. How do these comparisons seem to heighten the father's sense of pain and horror?
4. Why is the father reacting so powerfully to this incident? Of what is he afraid? Do you believe the father is over-reacting? Explain.
5. Answer any one of the following possibilities:
 - A. Write a paragraph showing the son's point of view of the entire scene. Make it a first person account which demonstrates the son's emotional state.
 - B. Write an apology from the boy to the father. Try to explain the boy's actions as if you were him.
 - C. Write a dialogue between the boy and his father after they get home.

IN JUST:

in just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee

and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and
the

goat-footed

balloonMan whistles
far
and
wee

-e.e. cummings (1894-1962)

Here are the questions:

1. Individually select a word in the poem that confuses and/or intrigues you. Have someone in your group list these words and discuss each of them in turn. Decide what the words mean and their significance in the poem.
2. The poem's image creates a picture with many details or elements in it. How can you explain the presence of the balloonman in the picture? How do you react to his presence? Explain if you can.
3. E.E. Cummings, the poet, plays with the conventions of writing. List four conventions he breaks in his poem and discuss possible reasons for breaking each convention.

APPENDIX C
INSTRUCTION FOR EXPERIMENTAL GROUP
(LESSON ONE)

An Eight-Line Poem

Respond to the following with one word, a few words, or a phrase. Don't number your answers. Write the response to each on a separate line. Except for item three (a color), don't name the thing you are writing about. Just describe it so that someone else can understand your feelings about it.

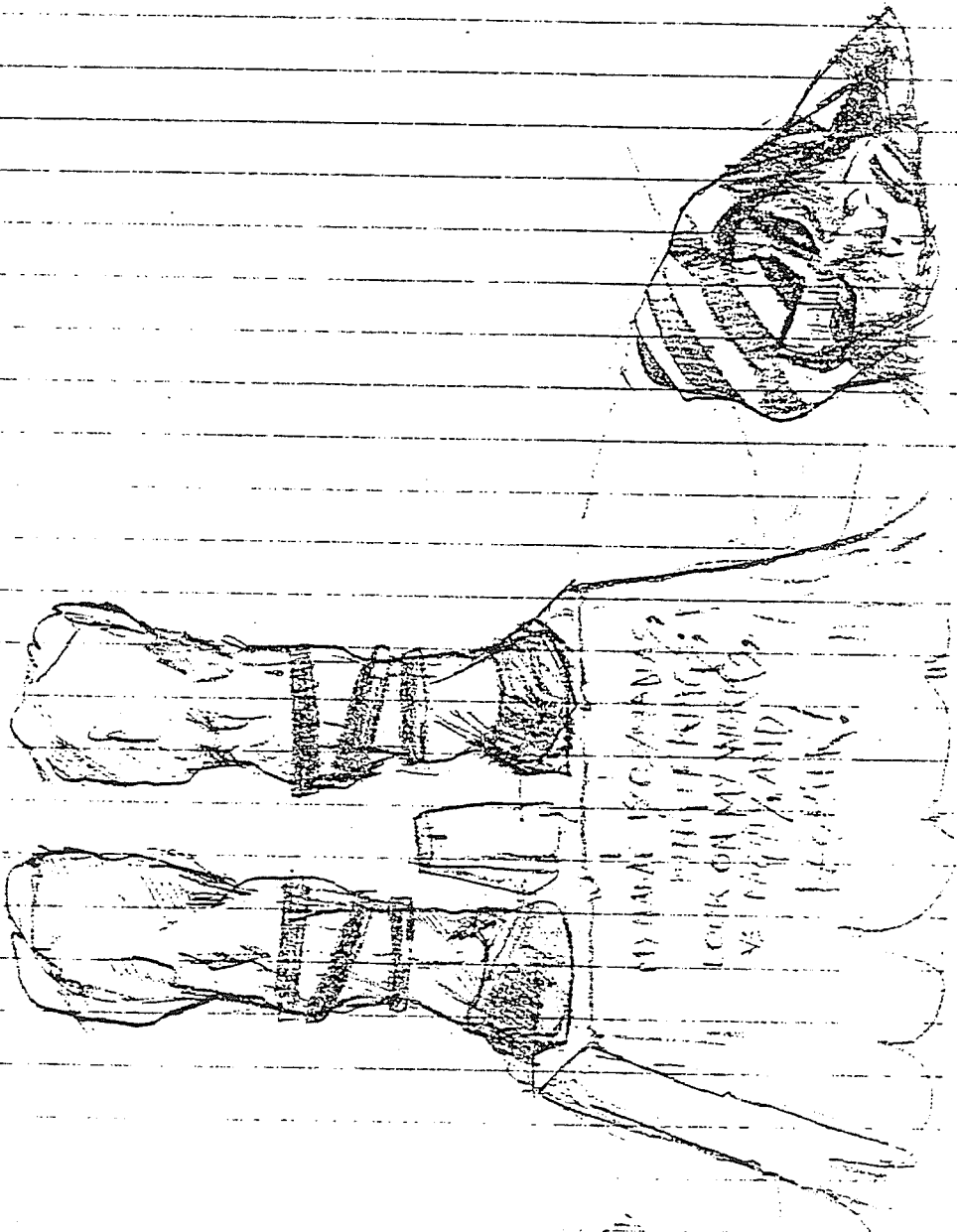
1. Describe the ugliest animal you can think of. Just write a phrase or two about the particular characteristics you dislike in this animal. Don't name the animal.
2. What do you feel like inside when you are very angry?
3. Describe the color that is most displeasing to you. You may name the color, but add some words which indicate why you don't like it.
4. Describe the odor of a skunk or burning trash.
5. Describe a dump or an overflowing garbage can. Tell how it looks and/or smells.
6. Describe the sound of music that you dislike intensely.
7. Describe the taste or texture of some food you really dislike. You may wish to compare it to something else to indicate your feelings.
8. Describe a riot or some other act of violence. Just write a phrase or two about those elements which stand out in your mind.

Now look at your eight lines. Put the title "Hate" at the top of your paper. Think of these lines as a poem. Add another line as a conclusion, if you wish. Rearrange your words, adding, taking out, or substituting words which will improve your poem. Add or subtract lines as necessary.

APPENDIX D
SAMPLES OF STUDENT POEMS

STUDENT SAMPLE
"OZYMANDIAS"

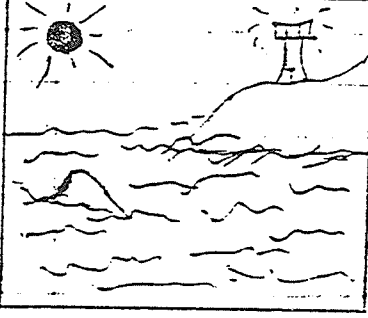
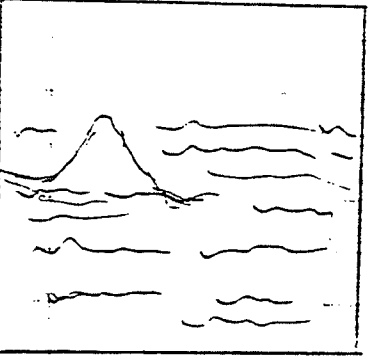
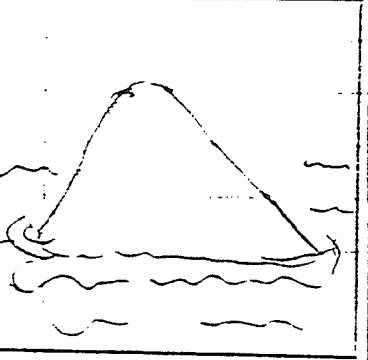
FOR

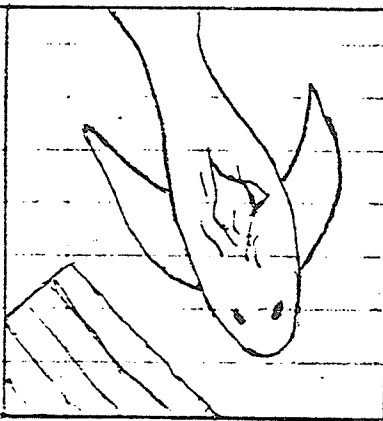


STUDENT SAMPLE

2-44

The Shark

Picture	Code	Structure	Poem Lines
	<p>Zi, wa, LS, FF</p>	<p>Erie music in backgr. Zi slowly. Music quiet.</p>	<p>He seemed to know the harbor, so leisurely the swam,</p>
	<p>Zi, MS, HF</p>	<p>Erie music in back- ground. quiet, but slowly getting louder.</p>	<p>Has form, like a piece of sheet - iron, three - cornered,</p>
	<p>Cl, Zi, T, P</p>	<p>Erie music still getting louder in background when the poem says "As it moved", start tracking at the level of water.</p>	<p>And with knife-edge. Stared not at a bubble As it moved with its base-line on the water.</p>



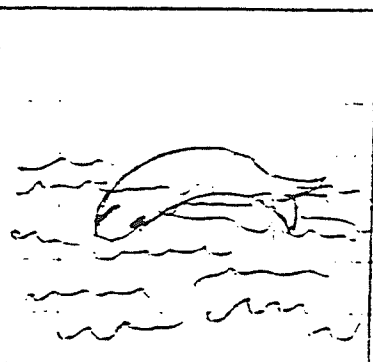
ZO,MS,
HE,TU,
T,Zi,
TO to
water
we

Eric music
is very
loud now
and is
changing
with jazz
music.

disbody
was tub-
ular
and
tapered
and
smoke-
blue,
and as
he passed
the wharf.
He turned,

gradually
more
formless
picture,
when TU,
watching
it pass
by. Then
start T,
and Zi, TO

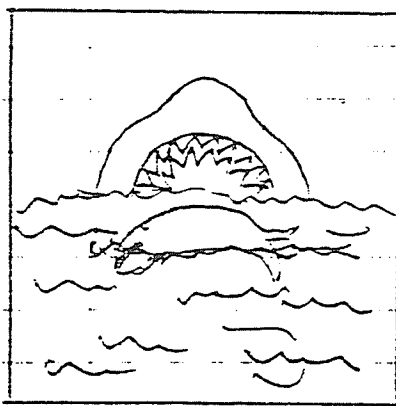
the watch
him and
under.



CU, Zi,
P

music
cease, but
you can
hear the
sound of
something
large
crashing
through
the water
un-
nath.
Zi and P
to watch
silent
fish.

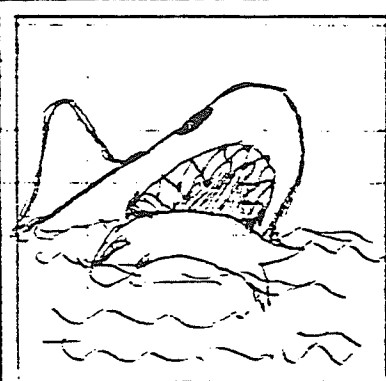
and
snapped
at a flat-
fish
that was
dead and
floating.



ZO, MS.
HF, Zi

ZO from last picture just a little. Then all of a sudden the jaw music comes on loud, and shark crashes out of water Zi loudly, and turn slightly so eye is visible. music softens.

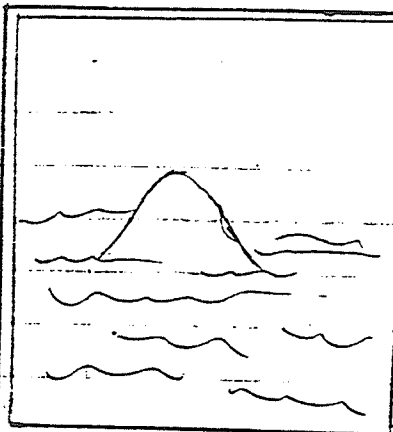
And I saw the flash of a white throat. And a double row of white teeth.



Zi, MS.
HF, CU.
on eye

Music gradually softens after shark clears over fish and goes under. Music then turns on again.

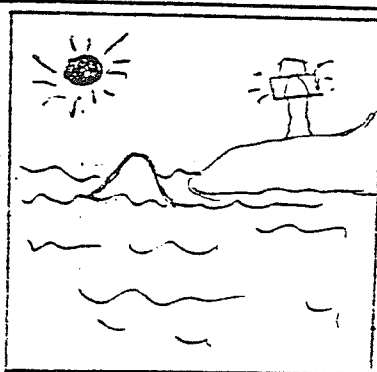
And eye of metallic grey, hard and unnew and set.



ZO, MS,
HF

shark
comes up
surface
again.
Ere music
is getting
smaller
and
smaller
very
slowly.
ZO slowly

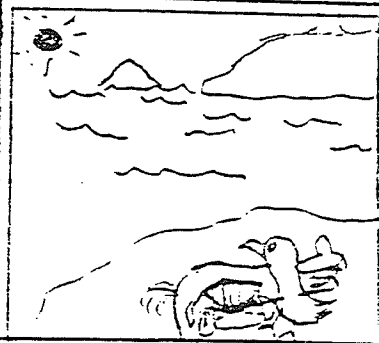
Then out
of the
harbour,
with that
three-
cornered
fin



WA, LS,
FF, ZO

Music
gradually
gets
quieter.
ZO still
slowly.

hearing
without
a bubble
the water
distantly,
faintly,
in a way



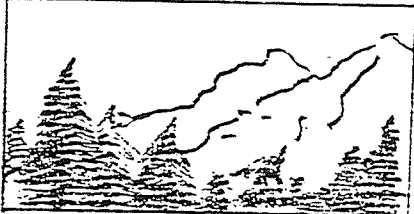

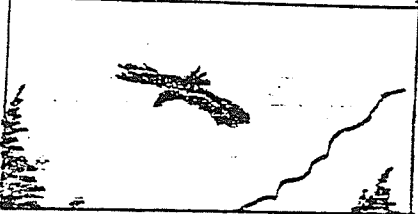
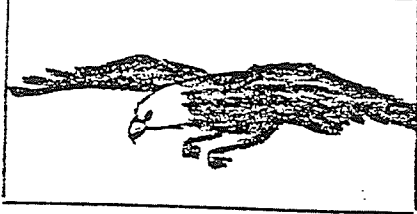


WA, LS,
FF, ZO

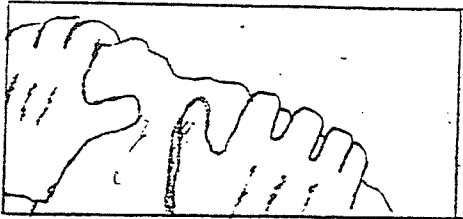
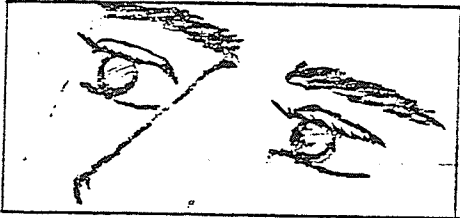
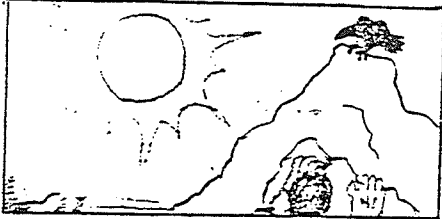
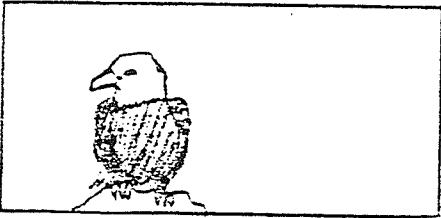
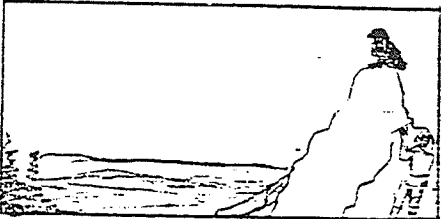
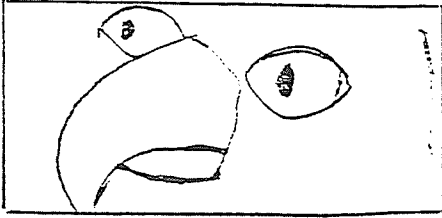
Music
ceases
when
shark
fin is
out of
view. In
more,
after music
ceases, more
on vulture
and held.

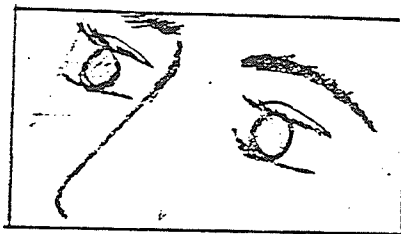
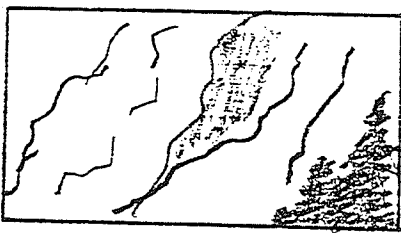


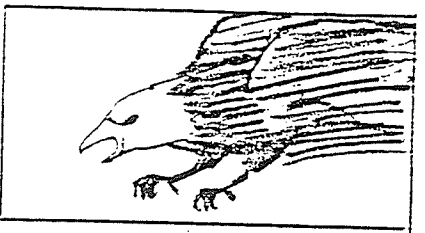
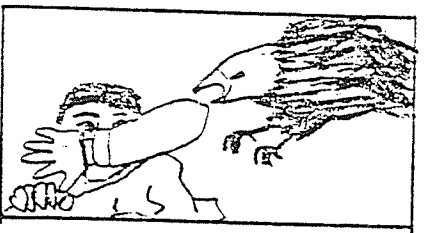
That
strange fish,
Jubilee,
taped,
smoke-blue,
Part vulture
part wolf,
part neither-
for his
blood was
cold

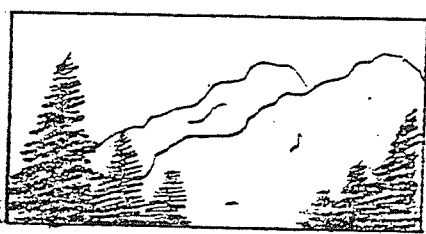
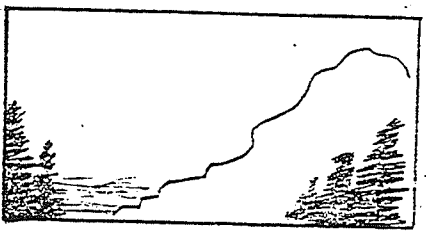
↑
that is a
vulture
eating a
dead animal

The Eagle

PICTURE	Code	Instructions	Poem (Lines)
	LS FF	-slight calm breeze blowing	
	TD WA	-camera circling around the area, moderately -last second, hears eagle's cry	
	LS	-hear eagle's cry at intervals -follow bird	
	Zi (slow)	-still follow bird and cries at intervals	
	Zo	-zoom out only a bit from bird. -still with breeze slightly blowing	
	Zi CU	-focus on claws onto rock.	"He clasps the crag with crooked hands" (voice-over)

PICTURE	Code	Instructions	Poem (lines)
	CU	-focus on gloves of climber	
	CU	-focus on eyes	
	WA	-must have bird and man with sun, all in one frame	"Close to the sun in the lonely lands," (voice-over)
	MS	-circle around the bird with blue sky in background	"Ringed with the azure world he stands." (voice-over)
	LS	-breeze ^{sound} mixes with whisper of waves	"The wrinkled sea beneath him crawls;" (voice-over)
	CU	-focus on bird's eyes	"He watches..." (voice-over)

PICTURE	Code	Instructions	Poem (Lines)
	CU	-focus on eyes immediately.	
	P	-go up and down mountains walls (quickly)	"... from his mountain walls." (voice-over)
	MS	-catch eagle's sudden notice of the man	
	MS	-frame includes man + eagle -hear cry of eagle.	
	F	-follow eagle	"And like a thunderbolt." (voice-over)
	Zi	-with another eagle cry: -follow bird's attack. -slow motion	"... he falls." (voice-over)

PICTURE	Code	Instructions	Poem (Lines)
	LS.	-eagle's cry reverberating. (echoing)	
	LS	-soft breezes commences again	

HAIKUS

The luscious green grass
Soft and moist under my feet
Summer slowly dies.

I am different
Somehow I feel different
His love I'm in love.

The boards standing tall
The wavy splashing on the shore
With hot sand below.

The billowy clouds
Float heavily in the sky
Rain begins to fall.

It slides down the turbulent surface,
Leaving a smooth sensation behind,
I touch, it's smooth again.

I jumped off a cliff
I guess I was really miffed
I missed the red target.

The sky is a sea,
Dawn, dusk, daylight, nighttime...love,
Shelters the unknown.

The knife slits coolly
Through the soft flesh of human
Blood drips to the floor.

The sun beating down
the two bodies are entwined
The moon comes out.

The trees sway freely
In the cool light breeze watching
Boldly in their pride.

The mogals grow near
My heart is pounding, wind passes
I soar above the clouds.

The argument stops.
Left alone, tears streaming down.
Eyes glow once again.

Walking down the beach
Birds freely fly overhead
Do you have a gun?

I see the snow falling
so white and so beautiful
I love falling snow.

The children crying
While parents are arguing
A loud smack is heard.

Hope

The family is gathered in the living room,
All but one,
Constant glances at the telephone;
Small talk is the rule,
That subject is avoided;
The phone rings ...
It is picked up with shaking hands,
The silence is audible. (Student Sample)

HOPE

The blood red nails of the cat
prowling, lurking through the alleys
seductive, flirting with the night.

The lamp that illuminates the street
Shows the over made Face.

Whiskers twitch, tail snaps in the air
with the scent of her victim.

Maybe tonight
the hunt will be successful.

