

A DESCRIPTION AND EVALUATION OF TWO DIFFERENT
APPROACHES TO THE TEACHING OF SENIOR
MATRICULATION POETRY

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THESIS ABSTRACT

A DESCRIPTION AND EVALUATION OF TWO DIFFERENT APPROACHES TO THE TEACHING OF SENIOR MATRICULATION POETRY

BY

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I. The Problem

The purpose of the study was to compare two different methods to the teaching of grade twelve poetry in four grade twelve classrooms in a co-educational, private school over a period of the academic year 1966-67; and, to evaluate the results.

The methods or approaches compared were a traditional historical-chronological approach used with the control group of students and a concept-thematic approach used with the experimental group. The writer sought to determine whether the concept-thematic approach equipped students to understand and appreciate poetry better than the traditional historical-chronological approach to the teaching of poetry.

II. The Experimental Population

The control and experimental groups involved in this study consisted of one hundred and eighty students of average academic

ability. The mean age of the groups was eighteen years. The majority of the students were new to the school insofar as the institution at which the experiment was conducted only offers grades eleven and twelve. In general, the students were 'university bound' and were planning to continue their academic training after grade twelve.

III. The Experiment

The experimental teaching period extended over the academic year 1966-67. The control group was taught poetry by a traditional historical-chronological approach in which the teacher and students approached poetry using a method which emphasized the historical background of each poem. Poems were arranged in chronological order from past to present and factors which influenced poetry historically were emphasized. Where it was possible, the continuity between historical periods was discussed.

The experimental group was taught poetry by a concept-thematic approach. Poetry was first introduced by teaching the various concepts which constitute the language of poetry. Once the concepts were mastered, the poems were arranged thematically. Students were not told what a poem meant, but, using the poetic concepts they had learned, discovered the meanings of poems and the thought relation of poems on similar themes themselves. Above all, students were encouraged to strive to discover a poem's meaning on their own.

In order to carry on a statistical comparison of the results of the teaching methods, the standardized Rigg Poetry Judgment Test (Form One) was given to all students before any teaching was undertaken. Seven months later, the second Rigg Test (Form Two) was given in order to evaluate statistically whether the experimental group was now better able to make aesthetic judgments in poetry over their counterparts in the control group.

To determine if any significant difference existed between the achievements of the groups in their ability to handle sight poetry, both the Christmas and Easter sight poem examination results were analyzed.

The significance of the differences between the mean scores for the control and experimental group students was computed. An analysis of variance was also used to study other variables which would help to compare the two groups.

IV. Specific Findings

1. Age was negatively correlated with all the variables but sex, which had a low correlation of .03. The older the individual, therefore, the lower he scored in this study.
2. Each Combined English examination correlated highly (over .5) with its three parts: poetry, prose, and drama.
3. Each sight poetry examination correlated highly (.86) with the other sight poem.

4. There was a high correlation (.82) between the two Rigg tests.

5. Sex correlated highly with both Rigg tests.

6. Achievement on the June, 1966, examination in English 200 correlated with the students' achievement in poetry.

7. There was no correlation between the Rigg tests and the sight poetry, on either the Christmas or Easter examination.

V. Conclusions

The mean and standard deviation scores for the two groups showed no significant difference between them. The analysis of variance results showed that the individual differences within each group accounted for the differences of the poetry achievement scores for each of the groups. The teaching methods used, then, did not appear to account for any significant statistical difference between the two groups.

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CHAPTER I

THE NATURE AND BACKGROUND OF THE INVESTIGATION

I. INTRODUCTION

English Literature in general and poetry in particular constitute a major part of the curriculum for most grade twelve students. For grade twelve students, twenty-four percent of the total time spent in class is devoted to English 300. English 300 in Manitoba signifies the University Entrance English program. Poetry in turn receives one-quarter of the total time set aside for English.¹

Although the value of literature teaching depends on the teaching values of the particular teacher, hopefully for both teacher and student, English Literature (including poetry) is taught for the following reasons: the first reason, a practical one, is that children in our society must learn to comprehend and to communicate ideas in words. Second, present trends in education, established centuries ago and still held in high regard, acknowledge the value of each student's acquaintance with the field of literature which has been transmitted through the centuries in the form of literary knowledge. Third, literature is taught in our high schools in order that students share intellectually and emotionally in the "aesthetic experience of others".²

¹Program of Studies, University Entrance Course, Grades X, XI, XII, 1966-67.

²T.A. Venable, Patterns in Secondary School Curriculum (New York: Harper and Row, Publishers, 1958), pp. 122-124.

II. THE PROBLEM

It is the purpose of this study: (1) to present a description of two different approaches to the teaching of grade twelve poetry in four grade twelve classrooms in a co-educational, private school over a period of the academic year 1966-67; and (2) to evaluate the results.

III. NEED FOR THE STUDY

From experience in the field of English Literature and from discussions with other teachers of grade twelve poetry, the writer has found that the most common method of teaching poetry is by the "historical-chronological" approach. Basically, this approach aims to "clarify time relations - to show that people for many years have been much like us, and to give the students some understanding of the continuity of literature and the relationship between history and literature."³ In other words, the poetry prescribed for the grade twelve course is taught in order of each poem's date of publication. Not only are the poems often taught in a rigid chronological order⁴, but their manner of presentation is also rigidly followed. Each poem is presented as a new experience to the student. It seems to the writer that teachers seldom attempt to make students discuss similarities in poems of different historical periods. Students are taught as if life itself began anew with each century. Added to this problem are two others

³J.N. Hook, The Teaching of High School English (New York: The Ronald Press Company, 1965), p. 188.

⁴Appendix A. (Chronological list of poems)

which make the chronological approach a difficult one for both student and teacher. For example, is a poem of a particular historical period representative of that period? Often, the historical setting of a poem has little or no bearing on what the poet wished to communicate. Another problem is that, with the exception of the Nineteenth Century Romantic Movement which is represented on the grade twelve course by eleven poems blocked together into the historical period between 1798 and 1820, no historical period is presented in depth by the chronological approach. In fact, the Augustan Age (1660-1745) is eliminated altogether. Therefore any attempt to establish continuity between Restoration poetry (1625-1660) and the Romantic Movement (1798-1832) is difficult for most students.

The writer used the chronological approach during his first three years of teaching with successful June examination results. However, he was dissatisfied with the lack of student motivation achieved with the use of this method. From answers to a questionnaire drawn up by the writer and distributed to his grade twelve students in the Autumn of 1966⁵, the following facts were learned: (1) The students knew little beyond the mechanics of verse. (2) Students had been taught to obtain facts from a poem. (3) Fifty percent of them only read poetry for pleasure outside the classroom. (4) Twenty-five percent of them only expressed any desire to continue with English Literature (including poetry) beyond the grade twelve level.

⁵Appendix B. (Letter and questionnaire)

Believing that there must be a more interesting and challenging way to teach poetry, the writer decided to investigate the possibility of teaching poetry by another method. An evaluation of the results of the learning in each group would determine which method of poetry teaching led to a better understanding and appreciation of poetry.

IV. METHOD OF INVESTIGATION

The writer used a method called the "concept-thematic approach" in two of the writer's four poetry classes and used the traditional historical-chronological approach in the other two classes. The "concept-thematic approach"⁶ group started with the students investigating the meanings of various poetry concepts⁷ and diagramming these concepts to help make the abstract ideas of these various poetic concepts become a more concrete, and hopefully, more meaningful poetic experience. Once students grasped the basic ideas of poetry, the poems were introduced to them in a thematic order. Each poem on the course was put into one of nine different theme categories, and students were encouraged to discover how the general theme applied to the specific poems in that particular theme category.

For this study, the writer arranged one hundred and eighty students attending a co-educational, private school in the City of Winnipeg, into two approximately equivalent groups and these in turn were divided into four separate grade twelve sections of forty-five students each. Group A, made up of two grade twelve sections, consisted of

⁶Appendix C. (English 300 by themes)

⁷Appendix D. (Concept-thematic and historical-chronological work sheets)

ninety students. This group was taught poetry by the historical-chronological approach. Group B, made up of ninety students from the other two sections of the grade twelve group, was taught poetry by the concept-thematic approach. In order to evaluate the different approaches on an equal basis, the following steps were taken: (1) The two groups were made approximately the same size in September; (2) An investigation into each group's "literary taste in poetry"⁸ and into the "aesthetic sensitivity" of each of the two groups was carried out by means of Forms One and Two of the Rigg Poetry Judgment Test.⁹ Form One of the Test was administered during the first week of classes in September. This established the two groups' literary taste in poetry. The following May, each group would be re-tested using Form Two of the same test to analyze the difference, if any, between the two groups in their understanding and appreciation of poetry. Each group's ability to understand the sight poem¹⁰ on both the Christmas and Easter literature examinations would also be evaluated to determine any differences which might emerge from the two different approaches of teaching poetry. The sight poem was selected so that students had to apply their knowledge of poetry to a completely new poetic situation rather than recalling knowledge of the various prescribed poems on the grade twelve course.

In order to carry out a statistical analysis of the results of the teaching methods, the writer compared the control and experimental groups as to means and standard deviations of such variables as age,

⁸Standard Tests, State University of Iowa, p. 26.

⁹Appendix E. (Rigg Manual and Forms One and Two)

¹⁰Appendix F. (Sample Sight Poem)

previous achievements, texts, and examination results. An analysis of variance and an intercorrelation matrix were also included in the statistical analysis.

The following null hypotheses are to be tested in this study.

- (1) That there is no statistically significant difference between the question-answering ability between Group A ("Historical-Chronological Approach") and Group B ("Concept-Thematic Approach") as measured by the sight poem on the Christmas¹¹ and Easter English 300¹² examinations.
- (2) That there is no significant difference between Group A and Group B's "aesthetic sensitivity" or aesthetic judgment after approaching poetry using two different methods of teaching over a period of one academic school year, as measured by the Rigg Poetry Judgment Tests.

V. LIMITATIONS OF THE STUDY

The study was confined to describing and evaluating two different approaches to the teaching of poetry in four grade twelve classes. The experiment began September 12th, 1966, and continued through to June 9th, 1967. The subject matter was confined to grade twelve poetry.

VI. DEFINITIONS OF TERMS

Chronological. This term is interpreted as the "science of computing dates" or the "arrangement of events (poems) with dates".¹³

¹¹Appendix G. (Christmas Examination, English 300, December, 1966)

¹²Appendix H. (Easter Examination, English 300, March-April, 1967)

¹³The Concise Oxford Dictionary (Oxford: At the Clarendon Press), p. 197.

Concept. This term is interpreted in this study as meaning: "an idea or a general notion of a class of objects";¹⁴ or, as the "formation of a general idea representing the common element or attribute of a group or class".¹⁵ In addition, it is held that the idea of learning or concept development in general follow the thesis proposed by Professor Woodruff: that is, that every learning process beings with perception of an object or element of subject-matters; this in turn becomes in time a conceptualization of that same object or element, and finally develops into a generalization, value, or opinion on that particular object or element of subject-matter.¹⁶

Concept-Thematic. This term is used throughout the thesis to represent a method of approach to the teaching of poetry. The method begins with students building ideas or concepts about poetry. The main idea of the early concept-building period is to develop improvement of sense perceptions leading to concept development through training. Students are assisted in this method by: (1) drawing up a list of poetic concepts; (2) simplifying the concepts and being able to put the concepts in their own words; and (3) diagramming the concepts in order to reinforce and develop abstract ideas into brief, concrete ideas of these concepts. Once students have mastered the various poetic concepts, the poems are divided into nine theme categories and students apply the poetic concepts to each new poem and in this way each poem is seen as a discovery through an analytical experience.

¹⁴Oxford Dictionary, op. cit., p. 232.

¹⁵P.L. Harriman, Dictionary of Psychology (New York: The Wisdom Library, 1947), p. 80.

¹⁶A.D. Woodruff, Basic Concepts of Teaching (San Francisco: Chandler Publishing Co., 1961), p. 72.

Historical-Chronological. This term is used throughout the thesis to represent a method of approach to the teaching of poetry. The method begins with students arranging the forty-six poems in chronological order from the past to the present. The idea of this assignment is to develop and clarify time relationships and to show the continuity of literature and history. Once students have some knowledge of the organization of the course, each poem is approached analytically and care is taken to emphasize the continuity of historical periods and where historical background is relevant for understanding, time is taken to delve into history to clarify the particular poem.

Percept. This term is interpreted in this study as an "awareness of sensory stimulation".¹⁷

Senior High School. This term is interpreted in this study as the twelfth grade of school.

Structure. This term throughout the thesis applies to the structure of a subject, that is, it "seeks to give a student as quickly as possible a sense of the fundamental ideas of a discipline".¹⁸ "To learn structure...is to learn how things are related."¹⁹ A list of fundamental ideas of the poetry course, or the structure of the poetry course, is to be found in Chapter Three.

¹⁷Harriman, op. cit., p. 257.

¹⁸J.S. Bruner, The Process of Education (Cambridge: Harvard University Press, 1965), p. 3.

¹⁹Ibid., p. 8.

Theme. This term is interpreted as the "central idea or dominating idea of a literary work"²⁰ throughout this thesis.

VII. ORDER OF PRESENTATION

Chapter Two will contain a review of the literature as related to: (1) The importance of the "new curriculum"; (2) The importance of concepts in teaching; (3) Two methods of teaching poetry; (4) The evidence for a new approach. The third chapter will have a two-fold purpose: (1) To report the results of the questionnaire which was answered by all students enrolled in English 300 in September, 1966; and (2) To outline the establishment of each of the student groups, and describe in some detail the two methods used in the teaching of poetry. Chapter Four will contain a statistical report of the Christmas and Easter examination results, and the results of Rigg Tests One and Two. Chapter Five will contain the summary and conclusions drawn from the research.

²⁰W.F. Thrall et al, A Handbook to Literature (New York: The Odyssey Press, 1960), p. 486.

CHAPTER II

A REVIEW OF THE LITERATURE

This chapter contains a review of some of the literature on modern methods of teaching students high school poetry and a brief review of "new curriculum" trends and possible applications to the teaching of poetry. Evidence, in the form of results of previous studies and opinions of experts, will be presented in the following areas:

1. the importance of the "new curriculum" and its relation to the growth of knowledge and structuring curriculum;
2. the importance of concepts in teaching;
3. methods of teaching poetry with particular emphasis upon the chronological approach and thematic approach;
4. the evidence for a new approach: the concept-thematic approach.

I. THE IMPORTANCE OF THE "NEW CURRICULUM" AND ITS RELATION TO THE GROWTH OF KNOWLEDGE AND STRUCTURING CURRICULUM

Since the end of World War II and particularly since the Sputnik space probe by the Russians in 1957, education and curriculum have been faced with important changes. The problem seems to be two-fold. First, knowledge in every field is expanding at a rate which makes it nearly impossible for any one individual to master the content of his subject-field. Consequently, knowledge in most areas is breaking down into

fragmented, inter-related subject specialities. Secondly, since knowledge in any subject area is so overwhelmingly vast, which particular aspects or units are to be taught to today's students?

Superintendent R.T.F. Thompson described this change in knowledge before the Faculty of Education Alumni Association in 1965 in this way:

The spiralling increase of knowledge presents teachers and curriculum makers with the almost insuperable task of deciding what knowledge should be selected for teaching within the limited hours of the school years. Probably the best answer is not more and more hours and more and more years to absorb more and more facts. A more likely solution is for us to teach the basic skills and structures and then concentrate on developing pupil incentive. The self-motivated student is a self-generating learner who is more likely to absorb knowledge, to practise skills, to develop creativeness and to prove his responsibility as a citizen.¹

Emphasis upon the "new curriculum" and its relation to the so-called knowledge explosion was first felt in the sciences, where the Russians were felt to have made advances beyond the United States because of superior schooling and a more enriched science curriculum. Since 1957, then, "recent explosions in knowledge have caused considerable consternation.....as a result, there is a growing concern for what has been termed the 'structuring of knowledge'..."² To this task of structuring and revising curriculum came the leading teachers and university research teams. Never before had there been a greater enthusiasm for re-examining what students were learning in the schools. Curriculum projects, to mention but a few of the major developments, began to be organized throughout the United States. In 1958, there

¹R.T.F. Thompson, "Values in Education". An Address Delivered Before The Faculty of Education Alumni Association, University of Manitoba, March, 1965, p. 8.

²L. Downey, The Secondary Phase of Education (Toronto: Blaisdell Publishing Co., 1965), p. 22.

was the formation of the Chemistry Study of the National Science Foundation; in the same year, the University of Illinois' Committee on School Mathematics was started. On the heels of these curriculum projects followed Stanford University's School Mathematics Study Group and, in 1959, The Physical Sciences Study Committee began research on the biology curriculum in the schools. No organization was more concerned with the knowledge explosion and the need to re-examine the curricula than the Organization for Economic Co-operation and Development, which was established in Paris, France, in December of 1960. In 1965, the O.E.C.D. made a special report on the need for new thinking in school mathematics in the following ways:

Like the crustacean which has to split to discard its old shell in order to grow, we must at last burst the confines of a curriculum which is plainly no longer suited to our current needs or our current conditions of life.³

And, further:

Under the new encyclopedic and overcrowded curriculum, most students simply emerge with the haziest notions of what it is about. Not only have they not properly digested the modern parts, but they have failed to acquire the technical proficiency in the old-fashioned 'epsilonotics', which at least could be expected occasionally from their predecessors..... The curriculum of the secondary schools has to be reorganized in order to eliminate any undue waste of time and to absorb as much of the burden now rested entirely on the university as is compatible with the intellectual capacities of the children..... The basic notions...are never given a strict definition.⁴

The June, 1965, edition of Saturday Review was also concerned with the fact that research in education should be usable and that the

³New Thinking in School Mathematics. Organization for Economic Co-operation and Development (Ottawa: The Queen's Printer, 1965), p. 16.

⁴Ibid., pp. 33-37.

"fruits of research" be orientated toward meeting the problems of the knowledge explosion and the need to re-examine curricula. "What is most needed in education is a crash program of innovation to try out the fruits of research."⁵ The new emphasis in research in the present and future, it advocated, should "be placed on converting the new ideas emerging from research into forms that are usable in the classrooms".⁶

Most critics of education since 1957 have complained about the "inefficient arrangement of content".⁷ Not only was content often repetitious throughout the various grades, but education, especially in the United States which was the principle country that spearheaded research in the "new curriculum", was too orientated toward memory training. In 1962, the Annual Report of the Carnegie Corporation stated the following:

If we indoctrinate the young person in an elaborate set of fixed beliefs, we are ensuring his early obsolescence. The alternative is to develop skills, attitudes, habit of mind, and the kinds of knowledge and understanding that will be the instruments of continuous change and growth on the part of the young person. Then we shall have fashioned a system that provides for its own continuous renewal.....all too often we are giving young people cut flowers when we should be teaching them to grow their own plants. We are stuffing their heads with the products of earlier innovations rather than teaching them how to innovate. We think of the mind as a storehouse to be filled rather than an instrument to be used.⁸

⁵I. McNeil, "Organization for Continuing Change", Saturday Review June 19, 1965), pp. 55-56.

⁶Ibid., pp. 55-56.

⁷B.O. Smith et al, Fundamentals of Curriculum Development (New York: Harcourt, Brace and World, 1957), p. 246.

⁸The Annual Report of the Carnegie Corporation, 1962, quoted by G.W. Denemark, "Concept Learning: Some Implications for Teaching". Liberal Education (March, 1965, vol. 51, no. 1), p. 54-69.

Methodology and how to present curriculum was examined in most fields where curriculum projects were in progress. This introduced into educational research the ideas of how to make subject-matter more interesting to the student at each particular grade level and how to make, as one author has put it, "knowledge...the fodder for thinking".⁹ The emphasis in education turned toward the use of basic concepts in teaching and learning and the need to structure subject-matter.

Denemark stressed this need in the following way:

The learning of this, that or the other subject is less important than methods of learning that will lead to the desire for more learning. Yet never has our school system been more cluttered with an enormous body of unrelated subject-matter, a suffocating atmosphere rather than one that excites curiosity and the creative imagination.¹⁰

In the area of social studies, the National Council for Social Studies reported the following:

An adoption of a concept-development approach to social studies is an attempt to include the emerging areas and the modern research data by cutting through the accustomed subject-matter presentation and stressing the importance of a limited number of concepts which transcend the increasing number of specialities within the social sciences.¹¹

Downey explains the new thinking toward programmed learning and the need to return "learning to the learner" in this quotation:

...convictions as these have encouraged a number of schools to shift a good deal of the responsibility for learning to the learner, particularly to the able academic student.¹²

⁹A. Woodruff, "The Use of Concepts in Teaching and Learning", The Journal of Teacher Education (Washington: National Education Assoc. of United States, March, 1964), pp. 81-101.

¹⁰Denemark, Loc. cit.

¹¹M. Platt, "Concepts and the Curriculum", School Education (Washington: National Council for the Social Studies, vol. 27, no. 1), pp. 21-23.

¹²Downey, op. cit., pp. 22-26.

Gallagher and his researchers in the area of gifted children saw the need to introduce generalizations earlier to the students and to place discovery methods where students discover important concepts themselves through various forms of learning projects. He discusses the "new curriculum" in the following way:

The advocates of the "new curriculum" have pointed out that, while young children cannot produce the formal language necessary for exposition, they can effectively operate on the ideas.¹³

Presentation of subject-matter or organization became a critical problem as many researchers have reported. Gallagher emphasized the need for "presenting material in a carefully organized structure".¹⁴

Jerome S. Bruner explained "structure" in this way:

It consists of learning initially not a skill but a general idea, which can be used as a basis for recognizing subsequent problems as special cases of the idea originally mastered.¹⁵

Bruner further stated:

Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure.....is to learn how things are related.¹⁶

Finally, Bruner concluded:

The more fundamental or basic is the idea he has learned.... the greater will be the breadth of applicability to new problems.¹⁷

¹³J. Gallagher, Teaching the Gifted Child (Boston: Allyn and Bacon, Inc., 1964), p. 215.

¹⁴Ibid., p. 216.

¹⁵J.S. Bruner, The Process of Education (Cambridge: Harvard University Press, 1965), p. 14.

¹⁶Ibid., p. 7.

¹⁷Ibid., p. 18.

Bruner and his associates at Harvard University were concerned, then, with structuring knowledge and teaching basic concepts so that students could "learn how to learn"¹⁸ on their own.

Dr. S.R. Laycock stated the problem in this way:

To enable children today to live successfully in this difficult and fretful age, we need to focus our attention on these things: a broad background of meaningful and interrelated knowledge, a well-established set of generalized habits and attitudes toward creativity, scientific movement and critical thinking, and a wholesome personality growth and devotion to a set of moral and spiritual values.¹⁹

Denemark saw the problems of the "new curriculum" as two-fold: first, the fantastic growth of knowledge; second, the accelerated pace of life demanded that curriculum be structured in order to make learning and teaching more efficient. He reported the need for structure and student inquiry when he stressed that:

Obviously a fundamental re-examination of the content of many of the subject fields, with particular emphasis upon the structure of knowledge in each field and its method of inquiry is necessary.²⁰

And, further, that:

The trend is to look instead for the design or structure of the field of study that will provide a framework for dealing with new concepts and problems.²¹

¹⁸Ibid., p. 6.

¹⁹S.R. Laycock, Teaching and Learning (Toronto: The Copp Clark Publishing Co., Ltd., 1954), p. 18.

²⁰Denemark, op. cit., p. 54.

²¹Ibid., p. 55.

The idea of hierarchial arrangement or sequential structure of subject-matter is also emphasized by Denmark:

Ideas comprising a discipline....arranged in an hierarchial order, placing at the top those relatively few concepts that characterize the discipline in all its parts and are therefore the most representative.²²

Denmark goes on to say that:

Instead of concentrating our attention upon the identification of specific content to be taught, we should identify the generalizations, principles, and theories around which specific content is to be organized.²³

Along with these proposals, Denmark adds:

Concepts sometimes have a hierarchial structure in which advanced concepts can be learned only by supporting concepts which are already possessed. When this is the case, learning will be greatly facilitated by observing the hierarchy by means of sequencing.²⁴

Bruner reported that students could not only be challenged earlier with meatier ideas but that "good teaching....emphasizes the structure of a subject".²⁵ He saw the teaching of structure as "consisting of learning, initially not a skill but a general idea, which can be used as a basis for recognizing subsequent problems as special cases of the idea originally mastered".²⁶ Bruner was also concerned with how to best retain what is learned and preserving excitement in learning.

²²Ibid., p. 55.

²³Ibid., p. 65.

²⁴Woodruff, op. cit., p. 96.

²⁵Bruner, op. cit., p. 9.

²⁶Ibid., p. 17.

Bruner added that unless subject-matter is structured and unless concepts are emphasized, what was learned would soon be forgotten:

..unless detail is placed in a structured pattern, it is rapidly forgotten. Detailed material is conserved in memory by the use of simplified ways of representing it.²⁷

Organizing learning experiences so as to facilitate learning was also emphasized by Loree in his book, Psychology of Learning:

Teachers have long grappled with the problem of how learning experiences can best be organized so as to facilitate learning. This is the problem of organizing a series of learning experiences so that each new experience builds upon previous learning. The learner brings to any learning task a background of information and concepts that constitutes for the learner a cognitive structure for the assimilation of new information and ideas.²⁸

Facility in learning soon became the critical issue in education after 1957. This could best be achieved, the experts reported, by "identifying those elements which are the most basic and appropriate for the study".²⁹ Phenix reported, for example:

Place special emphasis upon selecting content which emphasizes basic concepts (representative ideas) rather than explicit teaching of these concepts.³⁰

Both Denmark and Bruner saw the need to simplify and economize subject curriculum by teaching basic concepts. Denmark wrote:

In developing a theory of instruction, Bruner observed that for any body of knowledge there

²⁷Ibid., p. 24.

²⁸M.R. Loree, Psychology of Learning (New York: The Ronald Press Co., 1965), p. 340.

²⁹Denmark, op. cit., p. 56.

³⁰Philip Phenix, Realms of Meaning (New York: McGraw-Hill Book Co., 1964), pp. 322-323.

is a minimal set of propositions, or statements, or images from which one can best generate the rest of what exists within that field.³¹

Bruner wrote:

School curricula and methods of teaching should be geared to the teaching of fundamental ideas in whatever subject is being taught.³²

He added that:

Mastery of the fundamental ideas of a field involves not only the grasping of general principles, but also the development of an attitude toward learning and inquiry, toward guessing and hunches, toward the possibility of solving problems on one's own.³³

Fundamental to curriculum re-development or the "new curriculum" was the new emphasis on concepts as reported in the following quotation:

Scholars have long recognized generalizations as the basic element of human thought and knowledge. All reasoning depends upon principles by means of which thought moves safely from particular fact to another. Without them, no one could tell whether a given case is one of a kind, as a dog is one of a kind called collie.³⁴

Related to structure was the need to make teaching more concrete in approach. Bruner reported the following:

A third way in which knowledge can get represented is symbolically. Words are symbols - 'one picture is worth a thousand words' - indeed, without a picture

³¹Denemark, op. cit., p. 56

³²Bruner, op. cit., p. 18.

³³Bruner, op. cit., p. 20.

³⁴B.O. Smith, op. cit., p. 258.

of a concept in his mind, an idea is not in existence for a student. When we form an image of a word, then and only then, can language and symbol systems be applied with some degree of likelihood that their reference will be understood. You create a structure, not by starting off with the highest form of symbol, but by giving it a form, then an image, then giving it in language. Make structures more imageful.³⁵

Finally, educational research experts became aware that learning operates in a definite order and that knowledge needed to be structured in this order. Woodruff reported the following sequential order to the learning process:

Learning and teaching should proceed at four levels: 'A' level in learning is the basic perception level; therefore, 'A' level in teaching must involve a 'showing' or meeting between the student and the subject-matter (in a poem, say, an image or a metaphor) to be taught. Since the next level of learning is the conceptual or thinking level (thinking about what is perceived at the 'A' level), the second teaching level must involve discussion of the subject-matter. This not only serves to show that perception has occurred, but also, allows for thinking and conceptualization to become more concrete. The next stage, 'C' level, is learning on the 'try-out' level; consequently, in teaching, an application of the subject-matter in actual practise must be carried out by the student. Thus, learning processes operate in a definite order and that order cannot be violated. Each level is independent on the one directly below or before it. In the same way, good teaching must involve all four procedures if learning is to be accomplished.³⁶

³⁵J.S. Bruner, "Needed: A Theory of Instruction", Educational Leadership, vol. 20, no. 8, May, 1963, pp. 523-531.

³⁶A.D. Woodruff, Basic Concepts of Teaching (San Francisco: Chandler Publishing Co., 1961), pp. 91-110.

II. THE IMPORTANCE OF CONCEPTS IN TEACHING

Fundamental to the research of the new curriculum projects and the need to structure subject-matter was the importance of concept teaching. Most experts agreed with Woodruff who said that "thinking is the process of organizing and storing concepts".³⁷ Woodruff also saw concept-teaching as the "obvious...foundation for curriculum planning...since concepts were the hypothetical paths of action to the concept of education as the process of acquiring concepts".³⁸ Good saw concepts as "a general idea" or "a mental picture"³⁹ and emphasized the need to help students experience concepts by means of verbal symbols or concrete external objects. Gendlin states the problem in the following way: "...concepts can have external objects as referents".⁴⁰ He also emphasized the need to not only make concepts concrete but also to help students verbalize these concepts:

Only in the concrete interaction between the directly-felt meaning and the linguistic symbols that refer to it do our concepts have the grounds of their meanings.⁴¹

Further on in his book, he states:

Concepts are relationships between felt meanings and linguistic symbols. The linguistic symbols are really only noises or sound images of noises - except insofar

³⁷A.D. Woodruff, "The Use of Concepts in Teaching and Learning", The Journal of Teacher Education, March, 1964, p. 85.

³⁸Ibid., p. 85.

³⁹C.V. Good, Dictionary of Education (New York: McGraw-Hill Book Co., Inc., 1959), p. 118.

⁴⁰E.T. Gendlin, "Experiencing and The Nature of Concepts", The Christian Scholar, vol. 46, Fall, 1963, pp. 245-246.

⁴¹Ibid., p. 245.

as they relate to felt meaning. Only as we have the felt meaning, do we have the meaning of a concept. Only with the felt meanings of concepts do we think. It is thus the very nature of concepts, that they consist not only of noises but also of felt meanings.⁴²

Denemark saw the mind as a storehouse which could absorb concepts and apply these to new learning situations. A teacher who did not understand this fundamental idea could do considerable harm to his students, Denemark felt. He saw it as poor teaching to make no attempts to teach the fundamentals of a particular discipline.

The poor teacher makes no attempt at unearthing the fundamental concepts of his subject. Instead, too often, he piles item upon item of information and experience, only making certain that each contribution falls within the subject being pursued. The good teacher, by contrast, chooses each item or experience with one deliberate purpose of giving substance to certain basic concepts that are distinctive of the discipline studied.⁴³

Concept teaching and learning since 1957 seemed to be the answer to the knowledge explosion problem and could be further orientated toward the new curriculum. The Encyclopedia of Educational Research made the following statement in 1960:

The advantages of concept categories are: 1) it reduces the complexity of the environment; 2) it is a means by which the objects of the environment are identified; 3) it reduces the necessity of relearning at each new encounter; 4) it helps to provide for direction, prediction, and planning for any activity; 5) it permits a relating of objects and events such as species and subspecies or cause and effect.⁴⁴

⁴²Ibid., p. 251.

⁴³Denemark, op. cit., p. 58.

⁴⁴C.W. Harris (Ed.), Encyclopedia of Educational Research (New York: The MacMillan Co., 1960), pp. 323-329.

Deese likewise stressed the need for teaching concepts:

The world presented through our senses is a vast jumbled confusion of different sensations. We are able to deal with it only by cutting it down to the size of our mental processes. The primary way we do this is by setting up equivalences and identities among separate parts of our experiences. In short, we categorize and assign names to the categories.⁴⁵

Relating the problem to literature teaching, Woodruff reported the following:

If literature is to be orientated toward the ability to think, the student must have certain mental images, concepts, in his mind. He must know in a poem, for example, the language of the poet, metaphor, symbol, tone, meter. Literature teaching then, should be geared to the process of acquiring literary concepts which will allow the student to perceive and organize his thinking. Verbal learning is hastened by memorizing vocabulary or symbols of all kinds necessary in communication skills.⁴⁶

Teaching concepts raised the general problem of how concepts could best be taught. Several educators stressed the need for making learning experiences concrete by the use of models or other sensory aids. Woodruff emphasized this need by the following statement:

...hence a taxonomic (use of models) diagram serves both to stimulate better theoretical orientation and to indicate avenues to instructional planning which will lead to greater efficiency in learning.⁴⁷

He added:

Taxonomy and use of models are ways of differentiating the gross nature of a field into its component structures and processes.⁴⁸

⁴⁵J. Deese, The Psychology of Learning (New York: McGraw-Hill Book Co. Inc., 1958), p. 291.

⁴⁶Woodruff, op. cit., p. 94

⁴⁷Woodruff, op. cit., p. 86.

⁴⁸Ibid., p. 86.

Finally, he concluded:

Visual stimuli tends to take precedence over auditory stimuli in concept teaching. Concepts form more quickly and with less error when the subject knows in advance what he is looking for.⁴⁹

Related to the problem of using models was the general problem of the role of words as conveyors of concepts. Russell discussed the use of words in concept formation in the following passage:

In concept development the role of words is evident. A concept is not a word; the word 'preacher' or the phrase 'fair play' can only represent a class of persons or ideas. However, a concept involves a word or phrase, or some other sign or symbol, such as a cross or a swastika, which carries the symbolism. Undoubtedly, words are a greater help than other kinds of symbols in building up the understanding which we call a concept. The young child may rely partly on his factual, kinesthetic, visual responses to develop his concept of 'toy', but it helps the generalization when he can say, 'The toy is to play with', 'Toys are fun', and 'Toys are things that go and some stay still'. Children employ words in the development and actual utilization of most concepts.⁵⁰

He elaborated on the use of concepts and words:

A concept is a generalization about related data. It is a more-or-less stable percept. When the child has learned to distinguish cats from other animals, whether the cats are large or small, black, white, grey, ginger, or turquoise colored, he applies the word 'cat' to the class of ideas and uses a concept. Perception is responding to the many stimuli around us.⁵¹

He further stated:

Because concepts are based on generalizations and discrimination the immanent role of memory in concept formation is apparent. Closely associated with memory are images and imagination as contributors to concepts. Instead of reinstating past experience directly in symbolic terms, the child may rely upon an image.⁵²

⁴⁹Ibid., p. 93.

⁵⁰D. Russell, Children's Thinking (Toronto: Blaisdell Publishing Co., 1956), p. 118.

⁵¹Ibid., pp. 68-69.

⁵²Ibid., p. 118.

In order for a concept or a general idea to form efficiently, many experts advocated that concept teaching motivated students because "self-discovery produces increased motivation".⁵³ Also, mastery of the fundamental idea of any field could best be accomplished if a general theme or notion could be previewed in advance to the concept a teacher wished to teach. "Concepts form more quickly and with less error when the subject knows in advance what he is looking for," Woodruff said.⁵⁴ Concept teaching was found to be not only a practical solution to the learning problem as Woodruff explained:

"Structural concepts seem to serve the purpose of providing patterns to follow in producing an end product, as in the case of a blueprint, and, as well, makes learning what is learned easier to remember."⁵⁵

As Bruner has stated: "A good theory (or concept) is the vehicle not only for understanding a phenomenon but also for remembering it tomorrow."⁵⁶

In one of his recent publications, Bruner suggests several other advantages to concept learning and emphasizes several ways in which basic concepts could best be transmitted from teacher to student. First, he emphasizes the need to reduce concepts to "simplified forms"; second, to "arrange concepts sequentially"; and, third, the necessity for making concepts more concrete by using "diagrammatic notations" and

⁵³Woodruff, op. cit., p. 94.

⁵⁴Ibid., p. 93.

⁵⁵Ibid., p. 89.

⁵⁶Bruner, The Process of Education, op. cit., p. 56.

economizing concepts so that they would be presented in their most simple form.⁵⁷

Any idea or problem or body of knowledge can be presented in a form simple enough so that any particular learner can understand it in a recognizable form.⁵⁸

Bruner goes on to further say that teachers should not only point out the relatedness of subject-matter concepts, but that these also should be economized so that the basic concepts are digestible mentally in very simple form.

Economy in representing a domain of knowledge relates to the amount of information that must be held in mind and processed to achieve comprehension. For any domain of knowledge, one can rank summaries if it is in terms of their economy.⁵⁹

III. METHODS OF TEACHING POETRY WITH PARTICULAR EMPHASIS UPON THE CHRONOLOGICAL APPROACH AND THE THEMATIC APPROACH

The chronological approach, or teaching poetry sequentially from ancient to modern times, has been reported for decades as a method for teaching poetry. As early as 1914, Arthur Fairfield advocated this method to "get the interest; stir the enthusiasm of the pupil; then carry him just as far as he will go without loss of interest into the facts of the history of literature".⁶⁰ Three modern experts also advocate using the chronological or historical approach.

⁵⁷J.S. Bruner, Towards a Theory of Instruction (Cambridge: The Belknap Press of the Harvard University Press, 1966), p. 45.

⁵⁸Ibid., p. 45.

⁵⁹Ibid., p. 45.

⁶⁰A. Fairfield, Teaching of Poetry in the High Schools (New York: Houghton, Mifflin Co., 1914), p. 83.

Hook suggests using this approach on three occasions when teaching poetry:

When the poem is an outgrowth of a clearly defined mental or emotional state of its author and hence is part of his biography; when it sheds light upon the age in which it was written or which it describes; and when it is related to a historical subject.⁶¹

He goes on to suggest that the chronological approach is useful when a poem grows out of an "author's current thinking and feeling".⁶² He also notes that:

When there is a close connection between a poem and the background of either the poet or his time, that connection should be exploited. The historical approach removes the poem from the pages of a book and places it in its proper context - its physical surroundings that may be made familiar, and among real people with fears, tears, joys, and aspirations not unlike our own.⁶³

Guth warns that the approach may obscure the central purpose of a poem if not taught skillfully, when he states: "In an introduction, the philological and historical study should not loom so large so as to obscure the central purpose..."⁶⁴ However, Guth defends this method insofar as it tended to give students a sense of tradition:

The sense of tradition will remain incomplete and may never come into active relation with the student's personal life unless he is led to see that the works produced in one generation themselves grow from tradition.⁶⁵

⁶¹J.N. Hook, The Teaching of High School English, op. cit., p. 201.

⁶²Ibid., pp. 217-221.

⁶³Ibid., p. 201.

⁶⁴H.P. Guth, English Today and Tomorrow (New Jersey: Prentice-Hall, Inc., 1964), p. 327.

⁶⁵Ibid., p. 330.

Burton and Simmons found that the chronological method helped to establish the relatedness of knowledge from one writer of a century or another writer of another century. They reported that:

Every book of art, good or bad, major or minor, is an event which is related to other events in its own time and place, and it cannot be fully understood or appreciated without understanding these relationships.⁶⁶

They continued:

Every work of art is the product of the experiences of at least one man or woman and the intellectual and emotional state of that person, both in general and specifically at the time of composition, is a prime factor in determining its shape and import.⁶⁷

They finalized this theory:

All the works of art produced in a given time and place have collective as well as individual significance; in short, that literary movements, schools, issues, trends, and forms are historical realities. They are therefore related in some sort of causal continuity on their own level and they are related to each other in the context of the total culture of which they are parts.⁶⁸

The thematic approach to the teaching of poetry also has had a long history. To begin with, it was advocated first for the teaching of social studies. In the 1920's, Rugg and his associates advocated: "the theme procedure (...logical integration of the content of the broad-fields subjects)".⁶⁹ Rugg saw the theme approach as useful because

⁶⁶D. Burton and J. Simmons, Teaching English in Today's High Schools (New York: Holt, Rinehart and Winston, Inc., 1965), p. 65.

⁶⁷Ibid., pp. 65-66.

⁶⁸Ibid., p. 66.

⁶⁹B.O. Smith, Fundamentals of Curriculum Development (New York: Harcourt, Brace and World, Inc., 1957), p. 259.

it "looked for generalizations basic to the social studies",⁷⁰ and that these "generalizations could be considered useful in understanding modern social life".⁷¹

More recently, Wilson and Locke re-defined theme as a "statement or explanation of what a thing is or what a word or phrase means".⁷² This thinking related to Bruner's research which advocated that the relatedness of subject-matter would ensure better comprehension. He stated that teaching should emphasize that "things are connected and not isolated".⁷³ Theme, then, has enjoyed an increasing popularity as a method of approach in the teaching of poetry because it best defines the dominant idea of a poem.

Bloom and his associates reported the thematic approach as follows:

...the abstract statement of the dominant idea of the poem, the poem's moral lesson, the poem's message, interpretation, or criticism.⁷⁴

They further reported:

Theme in poetry is the controlling idea, the underlying concept expressive of the poet's philosophy, or of his intellectual attitude toward life - more specifically, his interpretation of that aspect of experience which is the subject of a particular poem. Subject-matter is the external, concrete datum of the poem; theme is the significance which the poet derives from that datum.⁷⁵

⁷⁰Ibid., p. 259.

⁷¹Ibid., pp. 259-260.

⁷²H. Wilson and L. Locke, The University Handbook (Toronto: Holt, Rinehart and Winston, Inc., 1966), p. 114.

⁷³Bruner, Process of Education, op. cit., p. 31.

⁷⁴E.A. Bloom et al., The Order of Poetry (New York: The Odyssey Press, 1961), p. 87.

⁷⁵Ibid., p. 168.

The National Council of Teachers of English reported in 1956 that the thematic approach was useful for two reasons: first, it was a useful way of organizing instructional material, and second, it assisted in showing the relatedness of subject-matter. The Council stated that:

All that is meant by the term unit method is that varied activities in the language arts are developed around a central theme or purpose, clear and significant to the student. It must be significantly broad to involve in some measure the student's special interests and experiences suited to his ability.⁷⁶

The authors of the report further suggested various useful ways to establish these units or themes:

Titles are presented and organized by the teachers and pupils...by topic, and by literary type.⁷⁷

Bernstein advocated the thematic approach for several reasons:

The first suggestion in reducing the difficulty of poetry is to find a well-matched, relevant mate to the poem you plan to teach, another poem of a similar theme that will keep your poem company.⁷⁸

Secondly, he said:

The opportunities to compare, contrast, and mutually reflect the two (poems) enlarge your resources.⁷⁹

He emphasized this by stating:

Until your students identify this central core, you have nothing to talk about. This identification is your first order of business.⁸⁰

⁷⁶The English Language Arts in the Secondary Schools, Report of the N.C.T.A., English Curriculum Commission (New York: Appleton-Century-Crofts, Inc., 1956), p. 69.

⁷⁷Ibid., p. 80

⁷⁸A. Bernstein, Teaching English in High Schools (New York: Random House, 1962), p. 232.

⁷⁹Ibid., p. 233.

⁸⁰Ibid., p. 243.

Berstein also reported:

A good lesson has 'logic'. It has a structure and an orderly sequence, almost like a play.⁸¹

Burton likewise stressed the usefulness and growing importance of the thematic approach:

During the last several years the plan of organizing the literature program by themes in human experience has gained great impetus, and the 'thematic'...unit has been much discussed in professorial articles. Actually, thematic organization may refer to three different, though closely related, plans: study of a group of selections that have something to do with a broad topic; tracing a particular theme through a group of selections; integration of the language arts - study of literature as well as of writing, speaking and listening - through a particular theme.⁸²

Two other authorities found that the thematic approach was not only useful in the teaching of poetry but suggested that the entire language arts be approached from the thematic procedure. The Commission on the English Curriculum of the National Council of Teachers of English stated in 1956 that "all phases of the language arts - reading, writing, speaking, and listening" follow a thematic order. An article in The English Journal supported this idea two years later when it stated that the:

...thematic or topical units are common sense because they provide context, create a climate, offer a situation in which one can teach language arts in an interrelated manner.⁸³

⁸¹Ibid., p. 414.

⁸²D.L. Burton, Literature Study in the High School (Toronto: Holt, Rinehart and Winston, Inc., 1965), p. 263-264.

⁸³V. Alwin, "A Setting for the Interrelation of the Language Arts," English Journal, Vol. XLVII, February, 1958, p. 77.

Elaborating on the thematic approach, Burton offered two advantages to this method:

One great advantage of the thematic unit is that it permits the teacher to start with aspects of experience that students themselves recognize as important. There is an inherently better chance of interesting students by introducing a theme or topic...than by announcing a unit in poetry or one on the next 40 pages in the anthology. Most students are interested in ideas, and a skillfully chosen idea, stated as a theme for study, may serve as a real spark to student motivation.⁸⁴

He felt that the second major advantage was that:

Thematic organization provides an excellent opportunity to adjust the necessary group process of teaching to a room full of individuals often startlingly disparate in their potentialities for emotional and intellectual adventures. Unable to deal profitably with the same selection or series of authors, they still may deal on a feasible level with the same theme or problem.⁸⁵

IV. THE EVIDENCE FOR A NEW APPROACH: THE CONCEPT-THEMATIC APPROACH

Theme, the "general topic"⁸⁶, or, as McCrimmon defines it, "the dominant idea", has an obvious relation to what Bruner calls the "structure" of a subject. Bruner defines structure as a "main idea of the topic".⁸⁷ In other words, structuring poetry curriculum by themes is promoting understanding by showing the relatedness of subject-matter and thus, as Bruner suggests, it will have a better chance of being

⁸⁴Burton, op. cit., p. 266.

⁸⁵Ibid., p. 266.

⁸⁶D.M. Wolfe, Creative Ways to Teaching English (New York: The Odyssey Press, Inc., 1958), p. 114.

⁸⁷Bruner, The Process of Education, op. cit., pp. 6-7.

comprehended and remembered. Loree suggests that structuring subject-matter "organizes learning experiences so as to facilitate learning."⁸⁸ Perrine, in his book, which has recently been adopted for grade eleven students in Manitoba, structures his textbook by poetic concepts. He explains in the preface to his book:

The second edition of Sound and Sense is written for the college student who is beginning a serious study of poetry. It seeks to give him a sufficient grasp of the nature and variety of poetry, some reasonable means for reading it with appreciative understanding, and a few primary ideas of how to evaluate it. The separate chapters gradually introduce the student to the elements of poetry...these elements allow the reader to get at the meaning of the poem to interpret it correctly and respond to it adequately.⁸⁹

Guth, in his book, also advocates following a concept-thematic approach, and reports that:

Most literature programs are turning away from the emphasis on factual content of the selection and are turning toward the discovery of concepts.⁹⁰

Guth suggests that students should not be told what a poem means but should learn the poetic concepts first, and then be allowed to discover the meaning of a poem by themselves by following a general idea or theme.

He continues:

Before reading, I would tell what general idea existed in the poem, and, with that for a beginning, let the class suggest what the poet would probably develop from that situation and what devices he would probably employ in creating the poem. I would let them prove to themselves that, by understanding first what lyric poetry is, they could go far toward

⁸⁸M.L. Loree, Psychology of Learning (New York: The Ronald Press Co., 1965), p. 340.

⁸⁹L. Perrine, Sound and Sense (Toronto: Longmans Canada Ltd., 1963), Preface, p. 1.

⁹⁰Guth, op. cit., p. 323.

anticipating the contents and method.⁹¹

Several authorities have emphasized that by not teaching the basic concepts and themes, students often miss the basic idea of a poem.

An article in College English reported:

Experiments have shown that college students often make radical mistakes in the appreciation and evaluation of poetry because of failure to grasp the concrete details of the experience presented in a given poem - failure, that is, to answer correctly such a simple question as "where is the speaker and what is he doing?"⁹²

Loree noted that related to the problem of misreading a poem's basic idea(s) was the problem that the poet's use of words often proved foreign to the experience of the readers. Thus, he has suggested that "concrete experiences (...films) would appear appropriate when children lacked experience related to the concept".⁹³ He added:

Children may attach only vague meaning to familiar words when used in describing places foreign to their experiences. Horn (1937) reports that the interpretations given by 5th grade pupils of 'many people' in the sentence 'Many people are engaged in the fishing industry' varied from 50 to 'as many people as Chicago has'. Fourth grade pupils varied in their estimates of the thickness of the 'thick cap of ice and snow' covering Greenland from one inch to "thousands and thousands of feet".⁹⁴

When Fairchild advocated teaching poetry using a concept-theme approach as early as 1914, he said that:

Each work of art is...the only true expression of its idea. Yet since great poems do undoubtedly

⁹¹J.E. Warren, "Two Creative Approaches to Lyric Poetry", English Journal, vol. 37, no. 8, October, 1948.

⁹²M. Thomas, "Analysis of the Experience in Lyric Poetry", College English, vol. 9, no. 6, March, 1948, p. 317.

⁹³Loree, op. cit., p. 382.

⁹⁴Ibid., p. 382.

contain great ideas, it is often a help to try to formulate these ideas as a means of coming into a clear understanding and a richer appreciation of the poetic value of the poems themselves.⁹⁵

Merrielees has pointed out two faults in poetry teaching which would be remedied by following a concept-thematic approach:

The teacher's failure to plan a series of unified, interesting units, adapted to each class's interest and maturity...⁹⁶

The second weakness in poetry teaching he said was:

The teacher's failure to provide careful, thorough preparation for each individual unit, so that the pupil knows exactly what to expect from the unit.⁹⁷

Burton and Simmons in 1965 likewise reported the need for an approach which would present poetry from a concept-thematic viewpoint.

Attention to individuals is being hastened by developments in literature which move us away from reliance on the comprehensive anthology to the study of individual texts. The development, spurred by the impact of textual criticism on the literary theorists of our colleges, would see us place less emphasis on coverage and breadth - on survey courses, on histories of literature per se, on courses organized around geography as are those traditionally offered in world literature - and more emphasis on intensive study of a smaller number of literary works - on 5 or 6 poems by 5 or 6 American poets, say, giving students a chance to become well acquainted with several authors in depth, rather than on 50 or 60 poems by 50 or 60 American authors, out of which may come no understanding of literature at all.⁹⁸

⁹⁵Fairchild, op. cit., p. 103.

⁹⁶L. Merrielees, Teaching Composition and Literature (New York: Harcourt, Brace and Co., 1952), p. 412.

⁹⁷Ibid., p. 412.

⁹⁸Burton and Simmons, op. cit., p. 12

They go on to say that:

More and more publishers make available pre-packaged units - on Courage perhaps, with an anthology of readings for the entire class, supplemented by 60 or 70 related titles.⁹⁹

Finally, Burton and Simmons conclude that:

The rapidity with which knowledge is changing in our society will require tomorrow's programs in English to deal with increasing abstract skills and concepts.¹⁰⁰

Denemark asks the question: How should poetry be approached? According to his research, poetry should follow "a hierarchial order of concepts".¹⁰¹ Bruner suggests that theme not only economizes the structure of poetry but teaches the student to "learn how to learn"¹⁰² a poem.

In this chapter, the writer has attempted to review some of the literature on modern methodology and its possible applications to the teaching of poetry. The chapter was divided into four sections in order to best present the development in thinking within the teaching field over the past ten years, and the shape of things yet to come in teaching. The chapter was begun with a brief look at the "new curriculum" insofar as it was the "new curriculum" which gave birth to the new thinking and interest in curriculum revision. The second section dealt with the re-awakening of interest in the use of concepts in teaching. The third section reviewed the literature on teaching poetry with particular emphasis upon the two methods under discussion in this study. The final

⁹⁹Ibid., p. 13.

¹⁰⁰Ibid., p. 15.

¹⁰¹Denemark, op. cit., p. 55.

¹⁰²Bruner, The Process of Education, op. cit., p. 6.

section of this chapter reviewed the need for a new concept-thematic approach for the teaching of poetry.

Poetry has been involved in the research of many groups, as this chapter has attempted to show. However, poetry has yet to be singled out for independent research, completely apart from the broad field of English Literature.

CHAPTER III

THE EXPERIMENT

This chapter has a three-fold purpose: first, to report the results of the questionnaire which was given to all the high school students involved in this study at the beginning of the academic year 1966-67; second, to outline briefly the establishment of each of the student groups and to describe the two methods used in the teaching of poetry to the two groups; and third, to include, for illustrative purposes, an outline of a typical lesson plan for each of the two approaches.

I. THE QUESTIONNAIRE

To help determine students' attitude to poetry before any teaching of poetry was begun for the year, a questionnaire was distributed to each student in each of the study groups. To ensure that this questionnaire would contain questions that were clear and not leading to ambiguity so that the student answers would contribute some definite knowledge to the thesis study, it was first given as a pilot project the previous year. It was revised in the Autumn of 1966 for the purposes of this study. The questionnaire was completed by the students in the study groups on September 12, 1966. The one hundred and eighty grade twelve students involved were not required to sign their names to their questionnaires. A brief letter accompanied the questionnaire, which stated:

A study is being made to determine students' attitudes towards the learning of poetry at the high school level. This particular study is interested only in seeking your personal opinions on the subject of poetry, teaching methods of poetry, and the particular value that poetry has for you.

Insofar as this thesis was prompted mainly in an attempt to improve the approach to the teaching of poetry, it was important to the writer to survey student opinions on the subject. The questions and answers received were as follows:

1. Do you enjoy poetry as a school subject?
65% answered yes
35% answered no
2. Do you ever read poetry for pleasure outside school?
50% answered yes
50% answered no
3. If you are furthering your education, will poetry be one of your elective courses?
71% answered no
29% answered yes
4. Have your English teachers emphasized the basic ideas or themes of poems as much as the mechanics of poetry? (Mechanics = metaphor, alliteration, etc.)
72% answered no
28% answered yes
5. Have the basic ideas or themes between poems of different periods in history been stressed by your teachers?
73% answered no
27% answered yes
6. Have your poetry teachers allowed you to express your own ideas about the meaning or ideas of the poems studied?
63% answered no
37% answered yes
7. Do you prefer to work out a poem's meaning for yourself rather than being told and having to accept the meaning provided by the teacher?
80% answered yes
20% answered no

8. Do you think that poetry has any application to everyday living?
 87% answered yes
 13% answered no
9. Do you think that poetry, like prose, should be studied for its factual or informational value only?
 81% answered no
 19% answered yes
10. Do you think sight poems are more difficult to understand than the prescribed poetry selections on examinations?
 57% answered no
 43% answered yes

The writer made five deductions from the answers to this questionnaire.

(1) Students enjoy poetry; that is, they enjoy reading poems, although only 50% of them admitted to reading poetry for pleasure outside school. Nearly two-thirds (65%) said they enjoyed poetry as a school subject; however, only a small percentage (29) said they would continue to take poetry as an elective course in their future education.

(2) Students prefer to work out their own ideas about what a poem means, and an overwhelmingly large percentage of them (80%) said they would prefer to be equipped with the tools for understanding a poem and then be allowed to work out a poem's meaning for themselves.

(3) 87% of the students consider poetry to have an application to everyday living.

(4) The thematic approach, or an attempt to group poems with similar themes or basic ideas, has been largely ignored by teachers.

More than three-quarters (73%) of the students had never come in contact with this method before.

(5) 81% of the students felt there was more to poetry than mere factual information. Therefore, it would appear that a poem has aesthetic appeal for the students as well as the thoughts and facts it contains.

II. A DESCRIPTION OF THE HISTORICAL-CHRONOLOGICAL APPROACH

One-half of the student population (Group B, Sections 1 and 2, Grade XII) approached the poetry section of English 300 using a historical-chronological approach. For the first assignment of the school year, students were instructed to arrange the poems on their course into historical and chronological order and research the historical background of various poets. The specific instructions given to this group can be found in Appendix I of this study.

During the week that they worked on this assignment, students encountered such difficulties as how to approach the problem, how to organize the poems into their various historical periods, and how to make use of the available research facilities. At the end of the week, the students read their reports aloud in class. The student reports showed a wide range in the calibre of student research. Some students had obviously delved deeply into the background of both the poet and his era and had attempted to discover the affects of the one upon the other. Other reports were very superficial and indicated less knowledge had been acquired of the particular historical periods. Two of these student reports are included in Appendix I of the thesis to provide a sampling of

the student work on this project. However, regardless of the individual efforts put into this assignment, the contributions of the group as a whole toward the project gradually organized the grade twelve poetry course into its various historical and chronological groupings such as "Bible times", "Middle Ages", and "Elizabethan Era". Thus, students became aware of the fact that English 300 was a survey course in poetry: that is, it covered poets from King David to Earle Birney.

On January 27th, 1967, after the Group B students had studied one-half of the poems using the historical-chronological approach, they were asked to write down what they thought were the advantages or disadvantages of using this method of approach for the teaching of poetry. The following four opinions of the advantages of this method summarize the opinions of seventy-five percent of the students who answered the open-ended questionnaire distributed on January 27th:

1. by knowing the background of the period, it is easier to understand the poem's theme and the poet's emotions.
2. it is easier to remember poems when they are arranged in a chronological framework.
3. outlining the course enabled me to see it in its entirety and the general trends historically that should be studied.
4. it is interesting to see if writers (poets) are affected by their times and how some men dared to differ from others of their day.

The same students generally saw many disadvantages to this method and the following list summarizes the opinions of seventy-five percent of the students who completed the questionnaire:

1. no single historical period or poet is studied in sufficient depth to justify the research necessary to understanding any one historical period.
2. the method makes poetry studying too rigid and stereotyped.
3. the theme and mood are the most important points of a poem. This is tremendously more important than the year in which the poem was written.
4. poets and their poetry do not fit into time. They are pace-setters.
5. poetry just does not follow logical patterns such as the historical-chronological approach seems to imply.
6. this approach seems to emphasize memorization of dates.
7. the compilation process involved in this method is tedious and too technical.

For the remainder of the academic year 1966-67, the historical-chronological approach was followed in the teaching of grade twelve poetry to Group B. The entire course of forty-six selections were taught in chronological order from the Biblical selections to those in the modern poetry group. The chronological list acted as a structure or a means of grouping the poems in some order. The historical approach was emphasized throughout the year to not only clarify time relations but to emphasize the fact that times change but the human problems throughout the ages are often quite similar.

Occasionally, interruptions in the chronological order of presentation were made so that students could study sight poetry. These poems were studied without regard to their chronological place in time but were approached from the historical point of view when historical background was necessary to its comprehension.

III. A DESCRIPTION OF THE CONCEPT-THEME APPROACH

The other half of the student group (Group A, Sections 3 and 4, Grade Twelve) was taught the poetry section of English 300 by the concept-thematic approach. As with Group B, the research instructions for Group A were distributed in the first week of the school term. A copy of Group A's instructions is included in the appendix to this thesis.

The handling of the poetry course by the concept-thematic approach was noticeably different from that of the historical-chronological approach right from the start. Whereas the historical-chronological method began immediately with the poems and categorizing them into their various historical periods, the concept-thematic method did not introduce the poems to the students immediately - in this particular study, the students did not know what poems they were to study for the first three weeks of the school year. In Group A's research assignment, they were instructed to work out their own definitions for each of the poetic terms given. This was done singly, then worked over in pairs, and finally, as a class group, the definitions were broken down into the simplest, most economical terms so that they would be more easily remembered. The definitions of poetic terms worked out by one Section of Group A are included in the appendix to this thesis, as an indication of the calibre of the final definitions achieved by the groups.

The group was then assigned to diagram a poetic term or poetic concept, one of which is included in the appendix to the thesis. The

idea behind this step was for students to form a diagrammatic picture or notion of a particular poetic term, and thus have the use of both a visual image and a definition in their total concept of the poetic term.

The poems on the course were next organized around the general topics or themes, such as love, death, time, beauty, and so on. The general idea of each topic or theme was discussed and then applied to each of the poems arranged in that particular theme category.

Finally, students revealed their knowledge of the poetic terms or understanding of the basic theme by their individual ability to analyze each of the poems. This method emphasized student analysis and student discovery of the meaning of a poem and the use of poetic devices within the poem.

Midway through the course, Group A was asked to express the advantages and disadvantages of the concept-thematic approach which had been used to teach them the poetry course up to that point. On January 27th, 1967 - the same date as Group B was given a similar assignment - the Group A students were given an 'open-ended' questionnaire. The following advantages summarize the opinions of eighty percent of the students who completed this open-ended questionnaire:

1. it was very worthwhile to begin our poetry course with a study of the poetic concepts. In order to study and understand any poem it is necessary to know the language of poetry.
2. once a student has learned the various concepts and learns to recognize them quickly, a prescribed poem or a sight poem becomes easier to understand. It also allows the student to approach every prescribed poem as a sight poem.

3. diagramming the poetic concepts allowed me to see the idea, not just write it or hear about it.
4. the concept-theme approach made the analysis of poetry easier. In the first place, arranging poems thematically emphasized the idea in poetry. Second, poems with similar ideas were studied and compared at the same time because they were grouped together.
5. learning the basic concepts at one time eliminated the confusion of learning concepts as they emerge throughout the course.
6. as we took the time to simplify each poetic term, they were easier to recall at a later date.

As with the Group B students, Group A students had complaints about the method of teaching poetry which they had experienced. However, unlike Group B which reported seven areas of dissatisfaction, eighty percent of Group A reported only two universal complaints. These were:

1. students found it difficult to think for themselves and to work independently for three weeks.
2. at least one-third of the students felt that in diagramming just one concept they became experts on that particular concept but had inadequate knowledge on the other twenty concepts. This problem had no simple solution since no single student or group of students could possibly have the time to diagram each and every concept used in the poetry course.

IV. LESSON PLANS

An example of how each of the two teaching methods under study might be used in approaching one particular poem is included in this thesis in order to show how the two methods were employed during the 1966-67 academic year. The poem selected is Matthew Arnold's "Dover Beach", a copy of which is included in the appendix.

The Historical-Chronological Approach

Introduction. In this part of the lesson, sufficient historical and biographical information was supplied to establish a background for the poem's meaning. Historically, it would be important to mention that "Dover Beach" was first published in 1867. This was just nine years after the publication of Charles Darwin's Origin of Species by Means of Natural Selection and some thirty years after Sir Charles Lyell published his Principles of Geology. For biographical background, it would be important to point out that Arnold was greatly concerned with the decline of faith in his world. Hence, the idea which the poet wishes to communicate -- man's decline in faith.

The Lesson. Arnold saw the poet's role in society as being that of critic. Connecting Arnold to the Scientific Movement of the 1860's would be one way of emphasizing the poem and the poet's historical significance. The style of the poem, or what poetic devices the poet uses to communicate this idea, would then be discussed in analyzing the poem line by line, word by word. Basically, metaphor, symbol, tone, allusion, imagery, and metre all contribute to developing the poet's main idea of the decline of faith. During the detailed analysis of the poem, each poetic device would be isolated and discussed in terms of its particular contribution to the poem as a whole.

Assignment. Basically, the assignment would serve two purposes in this lesson: one, to reinforce the basic message of the poem; and

two, to give the instructor an indication of whether he has achieved his objectives, that is, whether he has communicated Arnold's poem forcefully enough for it to have been a meaningful experience. The assignment would involve answering in paragraph form three questions:

1. what is the historical connection between Sophocles and Arnold? Between Arnold and the 1960's?
2. rhythm and sound echo sense very effectively in Stanza One. How is the stillness of the scene emphasized rhythmically in the first six lines? For contrast, note lines 36-37; how does sound pattern match sense in this instance?
3. explain the poem's title in relation to the poem's theme or central idea.

The Concept-Thematic Approach

Introduction. In this part of the lesson, interest would be aroused by relating "Dover Beach" to the theme or topic of Faith. Insofar as "Dover Beach" was placed originally under the theme of Faith, this would be an appropriate first step. Students had already defined Faith prior to the study of this particular poem, when the general theme or topic of Faith had been studied. Therefore, the introduction to the lesson would be to see how "Dover Beach" qualified to be categorized under this theme or topic. Also, the question of the relation of Faith to the central idea of the poem should be studied.

Lesson. Now that the central idea of the poem or theme will have been discussed, students can begin to analyze the poem. The

students, not the teacher, can identify the poetic devices based on their earlier research of the poetic terms. This part of the lesson would be initiated by the suggestion that students work by themselves for three-quarters of the class or for forty-five minutes of the sixty-minute class, to discover how, and by what means, Arnold communicated the theme of man's decline of Faith in the modern world. The instructor could assist those students who have difficulty working out the problem by themselves, but encourage them to solve most of the problems related to metaphor, symbol, tone, allusion, by themselves.

The final quarter of the class time, or the remaining fifteen minutes of the sixty-minute class, could be devoted to assessing student thinking and analysis of the poem. In a systematic way, students could report on each poetic device they had discovered and its contributions to the poem's theme.

Assignment. Basically, students instructed by this approach have no real need for an assignment other than to review those concepts which they failed to identify in the first stage of the lesson. For purposes of review and to reinforce the poem's main idea, two questions could be assigned:

1. what is the poem's theme and how does the poet's use of imagery and symbolism contribute to this theme?
2. comment on the poet's contrasting rhythmical effects in the poem.

CHAPTER IV

STATISTICAL ANALYSIS OF THE DATA

The purpose of this chapter is three-fold: first, to describe the statistical equivalence of the experimental group (the Historical-Chronological group, Sections 1 and 2) and the control group (Concept-Thematic group, Sections 3 and 4); second, to describe the results of achievement on the Christmas and Easter Combined English 300 examinations and the standardized Rigg Poetry Judgment Tests; and third, to discuss briefly the implications of the statistical data.

I. THE EQUIVALENCE OF THE GROUPS

The status of the experimental and control groups for this study is illustrated in part in Table I.

TABLE I

THE MEAN AGE AND STANDARD DEVIATION FOR EXPERIMENTAL
AND CONTROL GROUP AND THE SEX DISTRIBUTION
FOR EACH GROUP

Section	Mean Age	S. D.	Sex	
			M	F
1	18.32	2.27	26	18
2	18.68	4.34	21	25
3	18.02	2.39	26	18
4	18.36	3.79	20	24

Table I indicates that: (1) the mean age between the experimental and control groups was approximately 18 years of age; (2) there was little variation in the mean age between the two groups; (3) the standard deviation between the two groups shows no significant range of variation between the two groups.

The equivalence of the two groups is further illustrated in Table II.

TABLE II

THE MEAN AND STANDARD DEVIATION FOR THE EXPERIMENTAL
AND CONTROL GROUPS FOR PREVIOUS ACHIEVEMENT IN
ENGLISH AND TESTS ONE AND TWO OF THE RIGG
POETRY JUDGMENT TEST

	Section	Mean	S. D.
Previous Achievement	1	54.50	19.62
	2	55.45	18.54
	3	55.38	19.79
	4	55.30	21.46
Rigg One	1	23.27	5.40
	2	19.77	10.82
	3	21.44	6.99
	4	22.34	8.69
Rigg Two	1	24.84	5.03
	2	21.32	11.26
	3	24.58	6.53
	4	23.73	8.58

Table II indicates that: (1) there is little variation between the groups as to their previous achievement in English Literature as measured by the results of the June, English 200 results; (2) the mean indicates both groups averaged a score slightly above the pass mark of fifty percent; (3) the Rigg One Test shows a wider variation in achievement than Rigg Two; (4) when the students wrote Test Two of the Rigg after seven months of teaching, results showed that the actual overall scores for all sections showed noticeable improvement.

II. STATISTICAL SUMMARY OF CHRISTMAS AND EASTER EXAMINATION RESULTS

Table III indicates the statistical data for the achievement scores of the Christmas examination in Combined English 300. The means and standard deviations are reported for both the sight poem (a perfect score being eighteen) and the Combined English score which indicates poetry, prose, and drama.

TABLE III

THE MEANS AND STANDARD DEVIATION FOR THE
ACHIEVEMENT SCORES OF THE
CHRISTMAS EXAMINATION

	Section	Mean	S. D.
Sight Poem	1	8.52	2.55
	2	7.36	2.73
	3	9.78	2.39
	4	10.02	2.40
Combined English	1	50.39	8.88
	2	47.45	10.73
	3	51.62	8.93
	4	53.25	8.04

Table III indicates that: (1) the mean scores for the sight poem show little difference in score achievement; (2) the standard deviation scores indicate little variation between the two groups.

Table IV indicates the statistical data for the achievement scores of the Easter examination in Combined English 300.

TABLE IV

THE MEANS AND STANDARD DEVIATION FOR THE
ACHIEVEMENT SCORES OF THE EASTER
EXAMINATIONS

	Section	Mean	S. D.
Sight Poem	1	8.92	2.57
	2	8.95	2.87
	3	10.30	2.68
	4	10.63	2.82
Combined English	1	50.09	8.96
	2	47.74	11.16
	3	50.64	11.75
	4	52.59	12.02

Table IV indicates: (1) an overall gain in the mean scores on the sight poetry from the Christmas examination results. The greatest gain was achieved in Section I which in this study was part of the control group. (2) the Combined English mean scores indicate no increase in the mean score for any one of the four sections which made up the two groups.

Implications drawn from the mean and standard deviation data in this study are:

1. There is no significant statistical difference in scores between the control and experimental group either before or after the seven months of teaching.

2. The two methods used in the teaching of poetry do not account for any significant gain in the scoring achievement on either the Combined English examination (including poetry) or the standardized Rigg Poetry Judgment Tests.

3. Only individual differences within each of the four sections appear to account for the differences in scores achieved on the Christmas and Easter Combined English examinations, the sight poems on these respective examinations, and the Rigg Tests.

4. The null hypotheses are proven to be valid. As stated in Chapter One of this thesis, the null hypotheses to be tested in this study were: first, that there is no statistically significant difference between the question-answering ability between the two study groups as measured by the sight poems on the Christmas and Easter examinations; and, second, that there is no significant difference between the groups' "aesthetic sensitivity" or aesthetic judgment after approaching poetry using two different methods of teaching over a period of one academic year, as measured by the Rigg Poetry Judgment Tests.

TABLE V

ANALYSIS OF VARIANCE FOR TEACHING METHODS

Source of Variation	Sums of Squares	Degrees of Freedom	F Ratio
Group	234.68	3	10.68*
Test	2.42	1	0.33
Interaction	55.94	3	2.55

* $P > .01$

Table V indicates that: (1) the methods used in this thesis do not account for any significant statistical difference among the four groups; and, (2) the differences between individual students account for the greatest source of variation between achievement scores. Those variables which may have affected the individual scores are outlined briefly in Section III of this chapter.

Table VI shows the Intercorrelation Matrix and the eighteen variables which were correlated statistically.

TABLE VI

INTERCORRELATION MATRIX

Variable	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Age	---																	
I.Q.	-.32																	
Sex	.03	.11																
Achiev't	-.33	.05	.06															
Rigg I	-.09	.10	.26	.00														
Rigg II	-.10	.06	.34	.03	.82													
Poetry	-.27	.16	.20	.20	.07	.10												
Drama	-.31	.04	.21	.09	.10	.16	.47											
Prose	-.25	.17	.27	.16	.20	.18	.32	.39										
Combined	-.34	.18	.26	.18	.16	.19	.67	.75	.75									
Sight	-.10	.15	-.02	.15	.06	.06	.36	.22	.24	.38								
Prescribed	-.12	.05	.16	.11	.10	.06	.18	.18	.16	.23	.01							
Poetry	-.32	.13	.18	.26	.07	.09	.41	.45	.44	.56	.21	.17						
Drama	-.30	.12	.08	.24	.07	.10	.36	.46	.44	.54	.17	.20	.73					
Prose	-.23	.19	.23	.23	.22	.22	.44	.46	.51	.60	.28	.15	.67	.69				
Combined	-.32	.17	.18	.26	.14	.16	.45	.50	.52	.64	.25	.19	.89	.89	.88			
Sight	-.14	.11	.04	.15	.07	.06	.21	.22	.27	.31	.86	.08	.43	.34	.38	.43		
Prescribed	-.25	.07	.19	.20	.03	.02	.33	.32	.36	.45	.17	.18	.76	.52	.47	.66	.25	

Table VII is a simplified correlation matrix of Table VI. Table VII eliminates all correlations lower than .02 and all negative correlations.

TABLE VII

SIMPLIFIED INTERCORRELATION MATRIX

Variable	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Age																		
I.Q.																		
Sex																		
Achievement																		
Rigg I			**															
Rigg II			**		**													
Poetry			*	*														
Drama			*				**											
Prose			**		*		**	**										
Combined			**				**	**	**									
Sight							**	*	*	**								
Prescribed										*								
Poetry				**			**	**	**	**	*							
Drama				*			**	**	**	**		*	**					
Prose			*	*	*	*	**	**	**	**	**	**	**	**	**	**	**	**
Combined				**			**	**	**	**	*	**	**	**	**	**	**	**
Sight							*	*	**	**	**	**	**	**	**	**	**	**
Prescribed				*			**	**	**	**			**	**	**	**	**	*

p>.05

p>.01

Conclusions drawn from Tables VI and VII were as follows:

1. Age is negatively correlated with all the variables but sex, which has a low correlation of .03. The older the individual, therefore, the lower he scores in this study. This is not, however, to be taken as a causal relationship.

2. Each Combined English examination correlates highly (over .5) with its three parts: poetry, prose, and drama.

3. Each sight poetry examination correlates highly (.86) with the other sight poems.
4. There is a high correlation (.82) between the two Rigg tests.
5. Sex correlates highly with both Rigg tests.
6. Achievement on last June's English 200 examination correlates with a student's achievement in poetry.
7. There is no correlation between the Rigg tests and the sight poetry, on the Christmas and Easter examinations.

III. IMPLICATIONS OF THE STATISTICAL DATA

Several implications can be drawn from the Intercorrelation Matrix.

1. Age does not appear to assist a student from the point of view of experience. In other words, aesthetic judgment, which appears to be one factor controlling one's ability to comprehend poetry, does not increase with age. In fact, the older the individual, the lower he tended to score in this study. No definite generalization can be made here because of the innumerable variables related to the mature students who were involved in this study.
2. The correlation between the parts of English and the total examination is high.
3. Student ability to achieve highly on one sight poem correlated at a high level with the ability to achieve well on the sight poem later in the year. Again, aesthetic judgment would appear to be of invaluable assistance in scoring well on any sight poem. Knowledge of poetry and memorization of poetic concepts does not

appear to be as important as aesthetic judgment.

4. The two Rigg tests are correlated insofar as achievement in both correlates highly. However, there was no correlation between the sight poetry and the Rigg tests and, consequently, no generalization between these related aesthetic areas can be drawn.

In conclusion, the sex of students appears to be a factor related to aesthetic judgment. On the whole, the female sex would appear to have a somewhat higher aesthetic appreciation for poetry than their male counterparts. This conclusion corresponds to conclusions made by Dr. Rigg in his summary to the Rigg Poetry Judgment Test.

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY OF THE INVESTIGATION

Restatement of the problem. This study was concerned with the relative effectiveness of two different methods of teaching poetry to two groups of grade twelve students in a co-educational, private school over a period of the academic year 1966-67, and to evaluate the two different approaches by means of statistical analysis.

The experimental population. The control and experimental groups involved in this study altogether consisted of one hundred and eighty students of average academic ability. The mean age was eighteen years. The majority of the students were new to the school insofar as the institution only teaches grades eleven and twelve. In general, the students were 'university bound' and were planning to continue their academic training after grade twelve. In conclusion, the two groups did not differ significantly with respect to chronological age, intelligence, or ability. For the purpose of this study, all students taking English 300 were given the Otis Quick-Scoring Mental Ability Tests, Gamma D in order to form two groups of nearly equal intellectual ability. On the basis of the grade eleven English marks, there was no significant difference in favor of either the control group or the experimental group.

Analysis of the data. In order to carry out the study by statistical means, the students taking part were divided into two approximately equivalent groups at the beginning of the academic year.

Each group was then further divided into two sections each, as reported previously. All four sections of the student groups were tested by means of the standardized Rigg Poetry Judgment Test (Form One) before any teaching was attempted. In addition, each group's ability to handle sight poetry was measured by using the examination results of both Christmas and Easter. After seven months of being taught poetry by the two different teaching methods, all four sections undertook the Rigg Poetry Judgment Test (Form Two) in order to discover whether there was any difference between the groups in their ability to make aesthetic judgments in poetry and, thus, in their ability to score higher on poetry examinations. Once all the data had been tabulated, the significance of the differences between the mean scores for the control and experimental groups was computed by means of the I.B.M. computer at the University of Manitoba. An analysis of variance was also used to study other variables which would help to compare the two groups.

Results. The mean and standard deviation scores for the two groups showed no significant differences between them. The analysis of variance results showed that the individual differences within each group accounted for the differences of the scores for each of the groups. In other words, the methods used in the teaching of poetry did not appear to account for any significant statistical differences between the two groups.

II. SPECIFIC FINDINGS

1. There was no significant statistical difference between the achievement, or aesthetic development, of the control group over their fellow students who were taught poetry by the traditional historical-chronological method. This was indicated by scores on the Christmas and Easter sight poetry examinations, and Forms One and Two of the Rigg Poetry Judgment Test.

2. Students in both groups made gains in their Easter sight poetry examinations over their Christmas scores in the sight poetry. There were similar gains in both groups in the Rigg Form Two scores over the Rigg Form One scores. However, these gains were the same in both groups. From these results, it was concluded that both groups had learned as much factual material and, more significantly to this study, were equally well-equipped to handle sight poetry. Hence, both the traditional historical-chronological method of teaching poetry and the concept-thematic method would appear to be equal in their ability to teach poetry to students of average ability.

3. Age, in this study, was negatively correlated with all the variables except sex, which had a low correlation of .03. Thus, it was concluded that age does not appear to assist a person's ability to enjoy poetry or to achieve higher in poetry examinations. The low correlation between age and sex was not considered to be within the scope of this thesis and consequently was not explored.

4. There was a positive correlation between the scores of the two poetry examinations (.41) and a high correlation (.82) between the scores of the two Rigg Poetry Judgment Tests. Therefore, it was

concluded, that individual ability and an aesthetic judgment in poetry would appear to determine a student's score on a poetry examination rather than age, experience, or teaching method. In other words, if a student has a high aesthetic judgment in poetry, he will tend to have a high comprehension level for sight poetry.

5. Student opinion of poetry was included in this study to determine the effect of attitude in the comprehension of poetry. Two answers given on the student opinion questionnaire were considered significant. These were: first, many students stated that they disliked poetry as a school subject, only half of the students stated that they read poetry outside school, and less than a third of all students surveyed stated they would elect poetry as a subject in their future education plans; second, over 75% of the students stated that they would prefer to work out a poem's meaning by themselves rather than having this given to them in detail by the instructor. Inasmuch as the concept-thematic approach of teaching poetry emphasizes individual discovery of a poem, it was the preferred method of instruction.

III. IMPLICATIONS FOR TEACHING

1. Although this study did not prove that one particular method of teaching poetry was better than another in helping students to achieve higher examination results, it did help to reveal that a discovery method of teaching poetry is preferable to students of average ability at the high school level. An overwhelmingly large

number of students had never been taught poetry by a discovery method and, therefore, nearly three-quarters of them indicated that the course lacked the challenge to them of pursuing it in their future studies. Thus, although the teaching methods may not determine the students' examination results, the discovery method of learning poetry could provide the stimulation for the student to enjoy poetry more as a school subject. This enjoyment could also influence him to read poetry for pleasure outside school.

2. The discovery method used in the concept-thematic approach emphasized the fact that every poem a student studied was a sight poem. In fact, every poem presented by a teacher in the classroom should be taught as a sight poem in order to stimulate student interest, as well as increasing the students' ability to handle sight poetry which is a major part of the grade twelve examination paper.

3. Although it did not attempt to examine why, this study did reveal that female students achieve better, and have a greater aesthetic judgment in poetry than male students. This observation could imply that there are certain cultural factors which make the understanding of poetry closer to the emotional 'make-up' of females, and thus, raise the question of whether males should approach the study of poetry differently than females. This observation could also imply that the preponderance of female teachers at the elementary school level biases poetry in favor of female students from the very beginning of school.

4. This study revealed a general dislike among students for the study of poetry. As poetry is likely to remain as a major part of the high school English Literature program, this attitude could have serious implications and should receive careful consideration from education planners and teachers. The general student preference shown for the discovery method of poetry teaching would imply that the concept-thematic approach should begin at the elementary school level where the student's innate love of poetry could be given freedom to flourish, rather than allowed to wither.

IV. SUGGESTIONS FOR FURTHER RESEARCH

At least four major areas could be explored as collaterally related to the findings in this thesis.

1. Every effort should be made to discover how the school system fails to encourage most students' innate love of poetry. Steps should be taken to revise the poetry curriculum in such a way so as to give it more student appeal.

2. Research should be carried on to study the best time in which to introduce the basic concepts of poetry to students. According to J.S. Bruner, who has researched this particular field, students can be challenged earlier if the basic concepts of a discipline are simplified and economized. At what level should the basic concepts of poetry, such as metaphor, allusion, and others be introduced? Can students with average ability be challenged with more difficult poems earlier and in this way bridge the gap between the overly simple poetry of junior high

school and the more difficult poetry of senior high school? Will challenging students earlier make for a better survival rate in poetry in later years?

3. Investigation should examine the cultural and social forces which make poetry basically less interesting for male students. It would be naive to conclude that it is a natural part of being a male not to enjoy poetry. Perhaps this sex difference in the attitude to poetry could be lessened by including more poems on the course that would have a more direct appeal to males. Perhaps, male students could be involved in selecting some of the poems on the curriculum.

4. Finally, research should be carried out to investigate ways of using the discovery concept-thematic approach in the teaching of the other parts of English 300: namely, prose, drama, and composition. In each of these areas, the program is orientated to telling a student what he should know and not teaching him how he can learn to learn by using his own means of discovery. Good teaching should teach students how to learn by themselves so that when they leave the classroom they will have both the ability and the motivation to read for their own enjoyment. Research which will inculcate a desire to read and appreciate poetry outside the regular classroom could serve society well by increasing the aesthetic judgment of its members.

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APPENDIX A

CHRONOLOGICAL LIST OF POEMS

APPENDIX A

TITLE	AUTHOR	NATIONALITY	DATES
A Sea Psalm	David	Hebrew	1000- 961 BC
I Will Lift Up Mine Eyes	David	Hebrew	1000- 961 BC
Remember Now Thy Creator	Solomon	Hebrew	976- 937 BC
Charity	Paul	Roman	3- 68 AD
Sir Patrick Spens	Anonymous	Scottish	1150-1350
The Daemon Lover	Anonymous	Scottish	1150-1350
When in disgrace...	Shakespeare	English	1564-1616
Poor Soul the center...	Shakespeare	English	1564-1616
Death, Be Not Proud	John Donne	English	1573-1631
On His Blindness	John Milton	English	1608-1674
L'Allegro	John Milton	English	1608-1674
Il Penseroso	John Milton	English	1608-1674
Composed upon Westminster...	Wordsworth	English	1770-1850
The World is too much...	Wordsworth	English	1770-1850
Tintern Abbey	Wordsworth	English	1770-1850
Proud Maisie	Walter Scott	Scottish	1771-1832
The New Jerusalem	William Blake	English	1775-1827
To A Skylark	Shelley	English	1792-1822
Ode to a Nightingale	John Keats	English	1795-1821
Chapman's Homer	John Keats	English	1795-1821
To Autumn	John Keats	English	1795-1821
When I have fears...	John Keats	English	1795-1821
Ode on a Grecian Urn	John Keats	English	1795-1821
Locksley Hall	Tennyson	English	1809-1892
Fra Lippo Lippi	Browning	English	1812-1889
Dover Beach	Matthew Arnold	English	1822-1888
Shakespeare	Matthew Arnold	English	1822-1888
Because I could not stop...	Dickinson	American	1820-1886
When I set out for Lyonesse	Thomas Hardy	English	1840-1928
The Breaking of Nations	Thomas Hardy	English	1840-1928
How one winter came...	W. Campbell	Canadian	1861-1919
A January Morning	Lampman	Canadian	1861-1899
Lake Isle of Innisfree	W.B. Yeats	Irish	1865-1939
After Apple-Picking	Robert Frost	American	1874-1963
The Song of the Ski	W. MacDonald	Canadian	1880-
Erosion	E.J. Pratt	Canadian	1883-1964
Sea-Gulls	E.J. Pratt	Canadian	1883-1964
The Old Ships	J.E. Flecker	English	1884-1915
Snake	D.H. Lawrence	American	1885-1930
The Falconer of God	W.R. Benet	American	1886-1950
Journey of the Magi	T.S. Eliot	English	1888-1962
Anthem for Doomed Youth	Wilfred Owen	English	1893-1918
Canada: Case History	Earle Birney	Canadian	1904-
Winter Saturday	Earle Birney	Canadian	1904-
The hand that signed...	Dylan Thomas	Welsh	1914-1953

APPENDIX B

LETTER AND QUESTIONNAIRE

APPENDIX B

Dear Student of Poetry

A study is being made to determine students' attitudes towards the learning of poetry at the high school level. This particular study is interested only in seeking your personal opinions on the subject of poetry, teaching methods of poetry, and the particular value that poetry has for you.

I will appreciate your honesty in your answers, which will be kept confidential.

Yours truly

Philip C. Bleeks

Questionnaire

1. Do you enjoy poetry as a school subject? Yes ___ No ___
2. Do you ever read poetry for pleasure outside school? Yes ___ No ___
3. If you are furthering your education, will poetry be one of your elective courses? Yes ___ No ___
4. Have your English teachers emphasized the basic ideas or themes of poems as much as the mechanics of poetry? (Mechanics = metaphor, alliteration, etc.) Yes ___ No ___
5. Have the basic ideas or themes between poems of different periods in history been stressed by your teachers? Yes ___ No ___
6. Have your poetry teachers allowed you to express your own ideas about the meaning or idea of the poems studied? Yes ___ No ___
7. Do you prefer to work out a poem's meaning for yourself rather than being told and having to accept the meaning provided by the teacher? Yes ___ No ___
8. Do you think that poetry has any application to everyday living? Yes ___ No ___
9. Do you think that poetry, like prose, should be studied for its factual or informational value only? Yes ___ No ___
10. Do you think sight poems are more difficult to understand than the prescribed poetry selections on examinations? Yes ___ No ___

APPENDIX C

ENGLISH 300 BY THEMES

APPENDIX C

THEMATIC STRUCTURE OF THE GRADE XII POETRY COURSE

A. DISCOVERY

On First Looking Into Chapman's Homer
When I set out for Lyonnesse

B. DEATH

Remember Now Thy Creator
Poor Soul, the center of my sinful...
Death, Be Not Proud
Because I could not stop for death
Anthem for Doomed Youth

C. ROMANCE

1. Ballads

Sir Patrick Spens
The Daemon Lover
Proud Maisie

2. Descriptive

How One Winter Came in the Lake Region
A January Morning
The Lake Isle of Innisfree
The Song of the Ski
The Old Ships
Winter Saturday

D. LOVE

Charity
Let me not to the marriage of true minds...
When in disgrace with fortune

E. IDEALISM/IMAGINATION vs REALISM

L'Allegro
Il Penseroso
Ode to a Nightingale
Fra Lippo Lippi

F. BEAUTY

1. Nature

The World is too much with us
 Tintern Abbey
 To Autumn
 Sea-Gulls

2. Man-Made

Composed Upon Westminster Bridge
 Ode on a Grecian Urn

G. MORTALITY/IMMORTALITY

Ode to a Skylark
 When I Have Fears
 Shakespeare
 In time of the 'Breaking of Nations'
 After Apple-Picking
 Erosion

H. MAN AND SOCIETY

Locksley Hall
 The hand that signed the paper...
 Snake
 Canada: Case History

I. FAITH

A Sea Psalm
 I will lift up mine eyes
 On His Blindness
 The New Jerusalem
 Dover Beach
 The Falconer of God
 Journey of the Magi

APPENDIX D

CONCEPT-THEMATIC AND HISTORICAL-CHRONOLOGICAL WORK SHEETS

APPENDIX D

Research Instructions

English 300

September, 1966

Group A: Concept-Thematic Approach

The following list contains some important literary terms or ideas which must be understood by each student of poetry if poetry is to become a meaningful learning experience. Each student is to prepare a brief but understandable definition of each term or idea listed below. Each term or idea should be stated in the simplest way possible and need not be expressed in sentence form. To assist you in your research, you may use the reference books at the front of the classroom, or you may use the school library. When you have completed the assignment, please present it to the instructor for possible corrections or recommendations. After this, you will be assigned to form a group with two other students. Each group will then prepare a diagram or visual aid of the concept assigned. The diagram should be carefully drawn, all lettering should be readable, and preferably, students will use heavy cardboard.

Alliteration	Irony
Allusion	Lyric
Assonance	Metaphor
Ballad	Mood (tone)
Blank Verse	Ode
Caesura	Poetry
Comedy	Rhythm
Drama	Satire
Dramatic Monologue	Sonnet
Figure	Symbol
Imitative Harmony	Synechdoche
Image	Tragedy

English 300

Definitions of Poetic Terms

Submitted by
Group A, Section 3

- Alliteration - Repetition of sounds in words that come close together. e.g. "Furred from the farmhouse".
- Allusion - Reference to certain significant people, places, or events known in history, literature, mythology, or the Bible, which the poet uses to help convey a quality or an idea usually associated with them.
- Assonance - Agreement of vowel sounds in words where the consonants differ.
- Ballad - A song, poem, or folk-tale that tells a story usually about a heroic deed or a historical event. It is often written in a dialect.
 ^Historical Ballad is one which was sung in Medieval Ages and passed down by mouth so that by the time it was written down it had no recognized author.
 A Literary Ballad is one more recently written down and by a recognized author.
 A Ballad is usually written in iambic tetrameter and trimeter in sets of quatrains.
- Blank Verse - Iambic pentameter lines which do not rhyme.
- Caesura - A main pause or break in a line of poetry for the purpose of emphasis, thought, or emotion. e.g. "The gods are dead? Perhaps they are! Who knows?"
- Comedy - A light amusing drama having a happy ending. It often requires intelligent laughter and is a way of looking at life with the mind instead of the emotion.

Exaggeration plays an important part in comedy.

Farce is a hilarious, absurd, far-fetched comedy.

Satire - "a humorous look at something serious" - holds up human voices and follies to scorn and ridicule, but it is never malicious and seeks to reform rather than to destroy.

- Drama - Expression through action. "Imitation of human action".
- Dramatic Monologue - A poem written in the form of an address i.e. in the words of a character invented by the author, with another person always there to hear them. It is usually written in blank verse.
- Figure - The expression of a poet's ideas through a comparison with something else.
- Imitative Harmony--A word that suggests or echoes its meaning by its sound. ("sound echoing sense") Often called Onomatopoeia.
- Image - A mental picture presented to the mind by a poet's or author's use of words and their associations.
- Illusion - An imaginary or abstract image presented to the reader which seems very real to him...a false perception.
- Irony - A sort of humor, ridicule, or light sarcasm where the intended implication of the words are exactly opposite to their literal sense.
- Lyric - A brief personal and subjective poem associated with music. Most poems are lyrics.
- Metaphor - A comparison where two things are made identical to each other, their similarity being left up to the reader's imagination.

- Mood - The emotion which a poem creates.
"The writer's attitude to his subject." The tone.
- Ode - A lyric poem always in the form of an address, which expresses an exalted feeling in a dignified form. It usually has a serious theme.
- Poetry - The expression of thought, imagination, or emotion in a condensed language which is rythmical and adapted to arouse the feelings and imagination of the reader.
- Rhythm - The regular rise and fall of sounds in verse, caused by the quantity of syllables, accents, and pauses.
- Sonnet - A fourteen-line poem in iambic pentameter meter. The two best known types of sonnets are the Petrarchan Sonnet and the Shakespearean Sonnet. Petrarchan Sonnet has one octave consisting of two quatrains, and a sestet containing two tercets. Its rhyme scheme is abba, abba, cde, cde. Shakespearean Sonnet has three quatrains and a couplet with a rhyme scheme of abab, cdcd, efef, gg.
- Symbol - Something which suggests something else by reason of relationship and association.
"A visible sign of something invisible."
- Synechoche - Where a poet uses a part of something to signify all of it, or else uses all of something to represent only part of it. e.g. in "The Lake Isle of Innisfree", where the poet uses linnets' wings to stand for linnets in general.
- Tragedy - A literary work which shows man wrestling both with himself and with fate, and which always ends in disaster, usually with the death of the leading characters.

Research Instructions

English 300

September, 1966

Group B: Historical-Chronological Approach

This group will prepare a chronological list of the forty-six poems on the poetry course. The page, in its final draft, should be divided into four columns. Beginning from the left: column 1 should state the poem's title in full; column 2 should state the author's name; column 3, the author's nationality (e.g. Canadian); column 4, the poet's dates, and if possible, the date of the poem's publication, (e.g. John Milton, 1608-1674, and "L'Allegro", "Il Penseroso", published in 1632).

Students should arrange poems in chronological order and poems in the same period should be blocked together. In addition, students should find out if the particular historical period contributed to the poem's thought or imagery.

The idea of the assignment is to develop a time chart of when a poet lived, and to discover if the poet's poetry reflects the basic literary thoughts of the day.

Students may make use of their textbooks, any books which are provided at the front of the classroom, or the school library.

In addition to preparing a Historical-Chronological List of Grade XII Poems, students are required to read and know the four sheets entitled Poetic Terms. The poetic terms or poetic concepts will form the foundation of the poetry course.

Group B

English 300

Student Report: The Middle Ages Period, 1000-1500 A.D.

The beginning of this era is marked by the Norman conquest in 1066 A.D. Middle English is the intermediate time between the Anglo-Saxon period and the English of the Sixteenth Century. After the Battle of Maldon, the last heroic Anglo-Saxon poems were written and then there was almost a total elapse of 200 years during which time no English Literature was written. Latin and French literature flourished though during this time in England but was addressed only to the court and nobility. The reason for the elapse was the Norman conquest which determined the predominance in England of French culture and literature. Ballads appeared between 1350 and 1550. In the middle of the 14th Century Chaucer was the first to emerge as one of England's greatest poets. By this time Norman and native Englishmen had fused into a single language and nationality. The Crusades made people aware of resources in eastern lands. Here you find literary themes of chivalry, adventure, and courtly love. People tended to look at the phenomena of the actual world as symbols of the eternal. Hence the allegoric form like Dante's "Divine Comedy". Quatrains were used as in the poem "Sir Gawain and the Green Knight". Profound social changes took place from the feudal system to emancipation. The 100 Years' War depleted resources. A marked positive effect was the invention of the printing press.

Group B

English 300

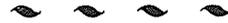
Student Report: The Middle Ages Period, 1000-1500 A.D.

I found that this was the age of minstrels and ballads. The church had influence on nearly all writers. Latin was a universal language. This period was marked by the growth of monasteries, the age of chivalry, and the crusades. Ballads became, in this period, a popular means of communication.

APPENDIX E

RIGG MANUAL AND FORMS ONE AND TWO

The RIGG POETRY JUDGMENT TEST



EXAMINER'S MANUAL

by

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SECTION ONE
INTRODUCTION

MEASUREMENT OF ABILITY TO JUDGE POETRY

The Rigg Poetry Judgment Test is designed to measure literary taste in the field of poetry. The method of measurement used in this test is to select passages from poets of established reputation, and have their verses compared with parodies purposely made inferior in some respect. In this test, the general procedure used in the Abbott-Trabue *Exercises in Judging Poetry* is followed. However, instead of having three parodies to be compared with the original as is done in the Abbott-Trabue exercises, only one other version of the selections is presented. Furthermore, the passages are shorter throughout, and thus it is possible to secure forty judgments in approximately the same time as is required for thirteen judgments in the Abbott-Trabue tests. The increased refinement of measurement is reflected in the higher reliability of the test.

No attempt is made in this manual to enter seriously into the discussion of the question of how far taste in poetry may be an inborn trait. It is obvious that the ability to read and to comprehend English poetry has been developed at a cost of considerable school time given to the subject. Nevertheless, the ability to discriminate the quality of poetry thus acquired is by no means highly correlated with the amount of instruction. This conclusion is supported by the fact that one-fourth of the high school students who have taken this test do better than the average college student, and about six per cent of these high school pupils score better than the lower fourth of the expert group, consisting to a large extent of college professors of English.

USE OF THE TEST

The most obvious use of the test is to measure poetic discrimination in literature classes. By using both forms, the instructor may ascertain the amount of improvement over a certain period of instruction. The test may also be used as a teaching device,

SOURCES OF ITEMS

FORM 1

<i>Item</i>	<i>Position of Original</i>	<i>Author</i>	<i>Source</i>
1	Left	Thackeray	<i>End of the Play</i>
2	Right	Shelley	<i>To a Skylark</i>
3	Right	Coleridge	<i>Christabel</i>
4	Left	Burns	<i>My Heart's in the Highlands</i>
5	Right	Poe	<i>Bells</i>
6	Left	Keats	<i>Mermaid Tavern</i>
7	Left	Lanier	<i>Song of the Chattahoochee</i>
8	Right	Herrick	<i>Gather Ye Rosebuds While Ye May</i>
9	Left	Wordsworth	<i>Intimations of Immortality</i>
10	Right	Young	<i>Leaning Elm</i>
11	Right	Millay	<i>Renascence</i>
12	Right	Longfellow	<i>My Lost Youth</i>
13	Left	Clough	<i>No More</i>
14	Right	Tennyson	<i>Coming of Arthur</i>
15	Left	Eliot	<i>Oh May I Join the Choir Invisible</i>
16	Left	Hovey	<i>End of the Day</i>
17	Left	Taylor	<i>Storm Song</i>
18	Right	Bryant	<i>Waiting by the Gate</i>
19	Left	Milton	<i>Comus</i>
20	Right	Byron	<i>Childe Harold IV</i>
21	Right	Wilkinson	<i>The Heart's Country</i>
22	Left	Markham	<i>Lincoln</i>
23	Left	Wordsworth	<i>She Was a Phantom of Delight</i>
24	Right	Shakespeare	<i>Sonnets</i>
25	Left	Byrd	<i>My Minde to Me a Kingdom Is</i>
26	Right	Emerson	<i>Snow Storm</i>
27	Right	Coleridge	<i>Ancient Mariner</i>
28	Right	Milton	<i>On May Morning</i>
29	Left	Whittier	<i>Hampton Beach</i>
30	Right	Omar Khayyam	<i>Rubaiyat</i>
31	Left	Amy Lowell	<i>A Winter Ride</i>
32	Left	Beaumont and Fletcher	<i>Hence All You Vain Delights</i>
33	Left	S. Johnson	<i>Vanity of Human Wishes</i>
34	Right	Shakespeare	<i>Sonnets</i>
35	Left	Tennyson	<i>Guinevere</i>
36	Right	Keats	<i>Nature and the Poets</i>
37	Right	Longfellow	<i>Flowers</i>
38	Left	Browning	<i>Pied Piper</i>
39	Left	Whitman	<i>Song of Myself</i>
40	Right	Towne	<i>Quiet Singer</i>

FORM 2

	<i>Position of</i>		
<i>Item</i>	<i>Original</i>	<i>Author</i>	<i>Source</i>
1	Right	Longfellow	<i>Psalm of Life</i>
2	Left	Whittier	<i>Response</i>
3	Right	Holmes	<i>To an Insect</i>
4	Left	Omar Khayyam	<i>Rubaiyat</i>
5	Left	Collins	<i>Ode to Evening</i>
6	Right	Bryant	<i>Little People of the Snow</i>
7	Right	Moody	<i>Ode in Time of Hesitation</i>
8	Left	Emerson	<i>Rhodora</i>
9	Right	Neihardt	<i>Poet's Town</i>
10	Left	Milton	<i>Il Penseroso</i>
11	Left	Byron	<i>She Walks in Beauty</i>
12	Left	Hovey	<i>Comrades</i>
13	Right	MacKaye	<i>Uriel</i>
14	Left	Coleridge	<i>Ancient Mariner</i>
15	Right	Shakespeare	<i>Blow, Blow, Thou Winter Wind</i>
16	Right	Wordsworth	<i>Yarrow Visited</i>
17	Right	Poe	<i>To Helen</i>
18	Left	Southey	<i>Thalaba</i>
19	Right	Burns	<i>A Red, Red Rose</i>
20	Left	Untermeyer	<i>Mockery</i>
21	Left	Coleridge	<i>Ancient Mariner</i>
22	Right	Omar Khayyam	<i>Rubaiyat</i>
23	Right	Tennyson	<i>Passing of Arthur</i>
24	Left	Wordsworth	<i>Intimations of Immortality</i>
25	Right	Milton	<i>To the Nightingale</i>
26	Left	Shakespeare	<i>Who Is Sylvia?</i>
27	Left	Ficke	<i>Portrait Painter</i>
28	Left	Davis	<i>Water Fantasy</i>
29	Right	Ben Jonson	<i>Song</i>
30	Left	Keats	<i>To a Nightingale</i>
31	Right	Whitman	<i>Crossing Brooklyn Ferry</i>
32	Right	Whittier	<i>Hampton Beach</i>
33	Right	Keats	<i>Nature and the Poets</i>
34	Left	Tennyson	<i>Guinevere</i>
35	Right	Lanier	<i>Symphony</i>
36	Left	Campbell	<i>Lochiel's Warning</i>
37	Left	Whittier	<i>Bind Up Thy Tresses</i>
38	Right	Longfellow	<i>Hiawatha</i>
39	Right	Shelley	<i>Song</i>
40	Left	Browning	<i>Cavalier Tunes</i>

since after the papers are scored they can be returned to the students for a discussion as to why the various parodies are inferior. In an unpublished study by Clarence Marshall, Superintendent of Schools for Pittsburg County, Oklahoma, it was shown that significant gains in the ability to recognize good poetry were made by high school students as the result of a three day training period.

The test may be used as a research tool. The measurement of aesthetic discrimination is of considerable importance to psychology, since it must precede any attempt to study the relationship of aesthetic traits to each other or to other aspects of personality. One investigation based upon this test has indicated that the ability to judge poetry is not the same as the ability to judge music.¹

SOURCES OF THE ORIGINAL PASSAGES IN THE TEST²

Each item of the test consists of two parts, the original passage of poetry and the parody. The original is always considered to be the better poetry. In the tabulation on pages 4 and 5 the position of the original passage is given for each item of the two forms of the test, together with the name of the author and the source of the selection.

¹ Rigg, M. G., "The Relationship between Discrimination in Music and Discrimination in Poetry." *Journal of Educational Psychology*, February, 1937, pp. 149-152.

² Acknowledgments are made to the following for permission to use copyrighted material: Item 1-10, E. P. Dutton; Item 1-11, Brandt and Brandt; Items 1-16, 2-12, Dodd, Mead & Co.; Item 1-22, Estate of Edwin Markham; Items 1-31, 2-7, 2-13, Houghton Mifflin; Item 1-40, Appleton-Century; Item 2-9, MacMillan; Item 2-20, Louis Untermeyer.

SECTION TWO

DIRECTIONS FOR GIVING AND SCORING THE TEST

The test is largely self-administering. Few directions other than those given on the test folder itself are necessary. Be sure that each person taking the test has adequate light and is comfortably seated. Make sure that he understands clearly how to enter in the answer spaces the marks indicating his choice of the two passages in each item. Call attention to the fact that *every one is expected to mark all the items*. During the first few minutes of the work watch the papers to see that the answers are being recorded properly.

There is no time limit for this test. It is expected that all subjects mark all items. For most subjects a working period of forty minutes is adequate, but ample time should be allowed for slow ones to finish at their own rate. If omissions are noted, the subject should be instructed to guess if he cannot decide otherwise. Be sure that the information blanks at the top of page one are filled out properly.

The scoring of the test is accomplished by following the directions given on the stencil keys. In lining up the four stencil strips for each form care must be taken to have the solid black circles or guide marks visible through the matching holes in the stencil. This assures having the correct strip lined up properly. Correct responses show through the holes in the stencils. A quick way to secure the score on a paper is merely to count the number of marks which show through these stencil holes. The score is the number right. No correction is made for guessing. The total possible score on a single form of the test is forty points.

If the user of the test wishes to return the test papers to a class for instructional purposes afterward, there is an advantage in marking all wrong or omitted items with an identifying mark. When all errors are marked, count these marks and subtract this number from 40. Enter the score in the box on page one of the test booklet. The percentile equivalent of the raw score may then be found from the table of Percentile Norms on Page 9 and entered in the proper place on the test sheet.

SECTION THREE

INTERPRETING THE RESULTS

The significance of an individual's score on the test may be revealed by reference to the table on Page 9. Be sure to use the correct column of this table for each population group. This table of percentile ranks shows the relative standing of each individual making a specified score in the population with which he should be compared. Each subject will fall into one of the three classifications listed.

Percentile scores show the relative rank of the individual in his population. For instance, a high school student makes a score of 30 points on one form of the test. Reference to the table of percentile norms (page 9) shows that he has a percentile rank of 90. This means that on the average there would be ten other high school students in one hundred who would make scores at or above this point and ninety similar students who would make scores at or below this point. It should be noted, however, that a score of 30 would mean a percentile rank of only 80 for a college population, and a percentile rank of 11 for an adult-expert population.

For convenience in interpretation, the range of ability in each population group is divided into four quarters. In general, the following interpretations may be made:

First Quarter (Percentiles 100 to 76). Individuals whose scores place them in this group show superior taste in the selection of passages of poetry. This taste may be partly native, and partly the result of unusual interest, experience and training.

Second Quarter (Percentiles 75 to 51). Scores in this group indicate high average poetry judgment in relation to the population with which they are compared.

Third Quarter (Percentiles 50 to 26). Scores in this group indicate below average taste in poetry judgment. Such individuals would doubtless profit from a study of their test papers under careful instruction in order that better standards of judgment may be developed.

Fourth Quarter (Percentiles 25 to 0). Individuals scoring in this range are markedly below average in the abilities measured by this test. They may lack interest in poetical expression, or their training in this area may have been negelected. Definite instruction based on the test papers might prove profitable.

TABLE 1
PERCENTILE NORMS
Forms 1 and 2

Score	High School (804 papers)	College (572 papers)	Adult-Expert (100 papers)
40			100
39		100	95 } Q ₁
38	100	99	85
37	99	98	70 } Q ₂
36	98	97	60
35	97	96	50
34	96	95 } Q ₁	38 } Q ₃
33	95	93	28
32	94 } Q ₁	90	20
31	93	85	15
30	90	80	11
29	87	75	8
28	83	69	7
27	80	63 } Q ₂	6
26	77	56	5
25	74	50	4 } Q ₄
24	70	40 } Q ₃	3
23	65 } Q ₂	35	3
22	60	30	2
21	55	25	2
20	50	21	1
19	42 } Q ₃	18	0
18	35	16	
17	26	13 } Q ₄	
16	20	11	
15	15	9	
14	10	7	
13	8	5	
12	5 } Q ₄	3	
11	3	1	
10	2	0	
9	1		
8	0		

SECTION FOUR

VALIDITY AND RELIABILITY OF THE TEST EVIDENCES OF VALIDITY

In each item of the test, the passage regarded as better is the one written by a recognized poet. The other passage is a parody written by a psychologist who has no standing as a poet and who, moreover, was trying to produce something inferior. Thus the validity of the test is based primarily upon the verdict of history.

Additional evidence was sought in the opinions of "experts." Fifty individuals were found who consented to pass judgment on the items. This group consisted of 43 college professors of English, 4 professors of foreign languages, and 3 poets. It was at first feared that these persons, when they recognized certain passages, would be too prone to favor the lines written by famous authors, and they were especially warned not to hesitate to vote for the parody if it was, in their opinion, better than the original. As a matter of fact, however, the experts were somewhat too prone to belittle the classics.

If as many as one-fourth of the experts favored the parody, that item was referred to a panel discussion participated in by eight experts. Here the two passages were subjected to the closest scrutiny and were freely discussed. While it may seem surprising that as many as one-fourth of the experts would favor a parody, the following facts should be noted: (1) Not all of the "experts" were really expert (a college professor of English on one form scored at the high school average). (2) Probably some of the items were marked somewhat hurriedly. Each man was asked to make 80 judgments, and toward the end of the test, when the harder discriminations were encountered, attention may have lagged. These same men in a panel discussion might have arrived at different decisions.

Twelve of the 80 items were referred to the panel, and in each case after careful consideration the original was found to be clearly superior to the parody. Thus the validity of the test is supported by the weight of carefully considered expert opinion.

In the preliminary stages of its construction the test was also subjected to a critical item analysis. On the basis of their total scores, the subjects taking the tests were divided into three groups: the good judges of poetry, the medium judges, and the poor judges. Each item was then examined for the purpose of discovering what percentage of the good judges marked it correctly, and the corresponding percentages of the medium and the poor judges. To be retained in the test, an item had to show a definite and progressive decrease in percentage of accuracy of response from the high to the lower groups.

RELIABILITY

The reliability of a test refers to the consistency with which it performs its functions. Reliability is not concerned with *what* is being measured; it merely throws light on how good a measuring instrument the test is. Length of a test is a common element in reliability. The internal structure of the items composing the test is also a factor. The reliability of this test was much increased in the early stages of its construction by improving the consistency of the items comprising it.

The reliability coefficients reported in Table 2 are based upon correlations between Form 1 and Form 2, given on separate days. The reliability of both forms together is in each case estimated by means of the Spearman-Brown prophecy formula.

TABLE 2

RELIABILITY COEFFICIENTS

Group	N	r_{12}	Reliability of combined forms
High School	402	.72	.84
College undergraduates	286	.75	.86
Total adults ³	342	.82	.90

It is apparent from the data in Table 2 that the reliability of a single form of the test is not high, particularly at the high school level, but a combination of the two forms affords a satisfactorily reliable instrument for use in all three of the population groups.

³ The total adult group includes the college undergraduates, the experts, and six other persons.

THE RIGG POETRY JUDGMENT TEST

BY MELVIN G. RIGG, PH. D.

Score	%-ile

Name Age Sex

School Class or Grade Date

Directions: Below you will find selections of poetry arranged in pairs. Examine each pair carefully and decide which selection you regard as the better poetry. If the selection you choose is the left one of the pair, make a cross (X) in the circle under *Left* in the answer spaces at the right. If the selection at the right is the better poetry, make the X in the circle under *Right* in the answer spaces.

There is no time limit, although a forty-minute period is usually ample. Be sure to mark all items. The total possible score is forty points.

Left Right

1	Who misses, or who wins the prize— Go, lose or conquer as you can; But if you fail, or if you rise, Be each, pray God, a gentleman.		Not every man can win the goal That he may pursue, But all of us can be polite In all that we may do.	1. <input type="radio"/> <input type="radio"/>
---	--	--	--	--

2	O sprite or bird, what do you think about? I have never heard music that was so sweet. I prithee my wishes do not flout, But thy melody once more repeat!		Teach us, sprite or bird, What sweet thoughts are thine: I have never heard Praise of love or wine That panted forth a flood of rapture so divine.	2. <input type="radio"/> <input type="radio"/>
---	--	--	--	--

3	She had no shoes on her feet to wear, But there were diamonds in her hair.		Her blue-veined feet unsandal'd were, And wildly glittered here and there The gems entangled in her hair.	3. <input type="radio"/> <input type="radio"/>
---	---	--	---	--

4	My heart's in the Highlands, my heart is not here; My heart's in the Highlands a-chasing the deer; Chasing the wild deer, and following the roe, My heart's in the Highlands wherever I go.		I want to go to the Highlands To join the merry chase. The Highlands have more of my heart Than any other place.	4. <input type="radio"/> <input type="radio"/>
---	--	--	---	--

5	Aglow the night with soft star light, Twinkling merrily so bright.		While the stars that oversprinkle All the heavens, seem to twinkle With a crystalline delight.	5. <input type="radio"/> <input type="radio"/>
---	---	--	--	--

6	Souls of poets dead and gone, What Elysium have ye known, Happy field or mossy cavern, Choicer than the Mermaid Tavern?		Of all the spots in heaven Or on the earth beneath, The Mermaid Tavern is my choice; It takes the laurel wreath.	6. <input type="radio"/> <input type="radio"/>
---	--	--	---	--

7	Out of the hills of Habersham, Down the valleys of Hall, I hurry amain to reach the plain, Run the rapid and leap the fall.		My source is in the Habersham Hills, Thence down the valleys of Hall, I flow so fast o'er rocks and rills To reach at last the waterfall.	7. <input type="radio"/> <input type="radio"/>
---	--	--	--	--

8	Be young and gay, while yet ye may; Youth will not last forever. And springtime bloom, How quick its doom! And it returneth never.		Gather ye rosebuds while ye may, Old Time is still a-flying; And this same flower that smiles to-day To-morrow will be dying.	8. <input type="radio"/> <input type="radio"/>
---	--	--	--	--

Turn to page 2 and go right on working.

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Select the better one of each pair. Do not omit any.

Left Rig

9	Thanks to the human heart by which we live, Thanks to its tenderness, its joys, and fears— To me the meanest flower that blows can give Thoughts that do often lie too deep for tears.		Whene'er I look at a tiny flower Such thoughts swell up in me, Thoughts that are deep and wonderful, And my heart beats tenderly.	9. <input type="radio"/> (
---	---	--	--	----------------------------

10	The night was still. You could not hear the howls Of any birds or any bats or owls.		You could not hear, I thought, the voice of any bird, The shadowy cries of bats in dim twilight Or cool voices of owls crying by night.	10. <input type="radio"/> (
----	---	--	---	-----------------------------

11	I felt the cool and pleasant bliss Of the raindrops' tender kiss!		I felt the rain's cool finger-tips Brushed tenderly across my lips.	11. <input type="radio"/> (
----	--	--	--	-----------------------------

12	I remember, I remember, when I was a boy, That to go down to the ocean, how it gave me joy! There to see the wonderful ships, and the sailors, too, Those men who sailed upon the sea, so deep, and wide, and blue!		I remember the black wharves and the slips, And the sea-tides tossing free; And the Spanish sailors with bearded lips, And the beauty and mystery of the ships.	12. <input type="radio"/> (
----	--	--	--	-----------------------------

13	My gay green leaves are yellow-black Upon the dank autumnal floor; For love, departed once, comes back No more again, no more.		The summer of my soul has turned to autumn; No longer brightly shines the sun; The dark gray mists of sorrow have engulfed me; My little day of love is done.	13. <input type="radio"/> (
----	---	--	--	-----------------------------

14	The long night of winter is past. Let the trumpets sound! The earth greets May at last, In blossoms gown'd!		Blow trumpet, for the world is white with May; Blow trumpet, the long night hath roll'd away!	14. <input type="radio"/> (
----	--	--	--	-----------------------------

15	Oh may I join the choir invisible Of those immortal dead who live again In minds made better by their presence.		This wish I have, that when death comes to me, That I remain a helpful memory To those dear friends whom I must leave behind, And that I strengthen them in heart and mind!	15. <input type="radio"/> (
----	---	--	--	-----------------------------

16	The tale of their hosts is countless, And the tale of ours a score; But the palm is naught to the dauntless, And the cause is more and more.		We are but few in numbers; Our foes are a countless host; But fight we must, for our cause is just, And we won't give up the post!	16. <input type="radio"/> (
----	---	--	---	-----------------------------

17	The clouds are scudding across the moon; A misty light is on the sea; The wind in the shrouds has a wintry tune, And the foam is flying free.		A storm is in the heavens! A storm is on the sea! A winter wind is in the sails Howling mournfully!	17. <input type="radio"/> (
----	--	--	--	-----------------------------

18	Time is slipping fast away: How sad this makes me feel! The strong and brave must come to clay, and life to death congeal.		In sadness then I ponder how quickly fleets the hour Of human strength and action, man's courage and his power.	18. <input type="radio"/> (
----	---	--	---	-----------------------------

19	How charming is divine philosophy! Not harsh and crabbed, as dull fools suppose; But musical as is Apollo's lute, And a perpetual feast of nectared sweets, Where no crude surfeit reigns.		Philosophy is not so dull a theme As some would think. To those who understand, It offers joyful tasks that never tire. It is in truth a banquet of the mind.	19. <input type="radio"/> (
----	--	--	--	-----------------------------

Turn to page 3 and go right on working.

Select the better one of each pair. Do not omit any.

Left Right

20 Oh to be alone in the woods!
Oh to be alone on the shore!
Oh to have only the company
Of the mighty ocean's roar!

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar.

20.

21 I want to go back to my own country,
The place that I call home;
As sea-folks like to get back to the sea,
Nevermore to roam.

Hill people turn to their hills;
Sea-folk are sick for the sea:
Thou art my land and my country,
And my heart calls out for thee.

21.

22 The color of the ground was in him,
the red earth;
The smack and tang of elemental things.

He was a man of the soil,
Showing plainly earnest toil,
But a man whom nature could not spoil.

22.

23 She was a phantom of delight
When first she gleamed upon my sight;
A lovely apparition, sent
To be a moment's ornament.

When first I saw my lady-love,
She seemed a phantom bright;
A gleaming angel from above,
A wondrous, dazzling sight.

23.

24 The memory of thy love stirs up in me
A rapture of sublimest ecstasy!
None but myself would I consent to be;
No envy, I for crowns and heraldry.

For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.

24.

25 My minde to me a kingdom is;
Such perfect joy therein I finde
As farre exceeds all earthly blisse
That God or nature hath assignde.

Though not despising earthly blisse,
My joys within I finde,
Content with having naught but this,
The golden treasure of my minde.

25.

26 Snow is drifting through the air,
Floating, swirling, everywhere;
And in this mist of flaky white
All other objects fade from sight.

Announced by all the trumpets of the sky,
Arrives the snow; and, driving o'er the fields
Seems nowhere to alight; the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.

26.

27 Oh sleep is such a wonderful thing!
Beloved by peasant or by king!

Oh sleep! It is a gentle thing,
Beloved from pole to pole!

27.

28 Oh see the gleaming morning star!
Now quickly comes the day;
And there shall shortly be revealed
The yellow cowslips of the field,
And all the flowers of May.

Now the bright morning star, day's harbinger,
Comes dancing from the East, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose.

28.

29 Good-bye to pain and care! I take
Mine ease to-day;
Here, where these sunny waters break,
And ripples this keen breeze, I shake
All burdens from the heart, all weary
thoughts away.

Alone on the sea shore I sit for a rest,
And watch the smiling ripples come.
And cares I lose in a cheerful hum,
And find contentfulness thrice blest.

29.

30 It is useless to pray to the sky,
So blue and far and high,
For of heaven and hell no more can it tell,
No more than you or I.

And that inverted Bowl they call the Sky,
Whereunder crawling coop'd we live and die,
Lift not your hands to It for help—for It
As impotently rolls as you or I.

30.

Turn to page 4 and go right on working.

Select the better one of each pair. Do not omit any.

Left Rig

Left Rig

31	Who shall declare the joy of the running! Who shall tell of the pleasures of flight!	Oh what a joy there is in running! And what pleasures there are in flight!	31. <input type="radio"/>
----	---	---	---------------------------

32	Hence all you vain delights, As short as are the nights Wherein you spend your folly! There's naught in this life sweet, If man were wise to see't, But only melancholy.	My soul is sick of pleasures vain, Which fleeting come and go. Let melancholy sadness reign, And passions turn to snow.	32. <input type="radio"/>
----	---	--	---------------------------

33	Unnumbered suppliants crowd preferment's gate, Athirst for wealth, and burning to be great; Delusive fortune hears the incessant call, They mount, they shine, evaporate and fall.	Ambition is a fearsome thing; It leads men on and on Till fickle fortune turns at last, And they are lost and gone.	33. <input type="radio"/>
----	---	--	---------------------------

34	When early morning gilds the skies With Aurora's roseate hue, All nature smiles in glad surprise, The lofty mountain peak, the river's silvery streak, And the meadow rich with dew.	Full many a glorious morning have I seen Flatter the mountain tops with sovereign eye, Kissing with golden face the meadows green, Gilding pale streams with heavenly alchemy.	34. <input type="radio"/>
----	--	---	---------------------------

35	It was my duty to have loved the highest: It surely was my profit had I known: It would have been my pleasure had I seen.	If only we would do the best that we can do, We would find therein our profit, and our pleasure, too.	35. <input type="radio"/>
----	---	---	---------------------------

36	See yon sweet peas, so delicately pink, That with the eye of fancy one might think Them fairy creatures poised for flight, So animated is the sight.	Here are sweet peas, on tiptoe for a flight — With wings of gentle flush o'er delicate white, And taper fingers catching at all things, To bind them all about with tiny rings.	36. <input type="radio"/>
----	---	--	---------------------------

37	The flowers beneath, the stars above, All testify that God is love, A truth that is so wondrous sweet, It takes the sting from our defeat.	Wondrous truths, and manifold as wondrous, God hath written in those stars above; But not less in the bright flowerets under us Stands the revelation of his love.	37. <input type="radio"/>
----	---	---	---------------------------

38	You should have heard the Hamelin people Ringing the bells till they rocked the steeples.	On and on the music swells: The Hamelin people are ringing the bells!	38. <input type="radio"/>
----	--	--	---------------------------

39	My foothold is tendon'd and mortis'd in granite, I laugh at what you call dissolution, And I know the amplitude of time.	I fear not death, and I know that time is vast; And I shall keep my foothold to the last.	39. <input type="radio"/>
----	--	--	---------------------------

40	The skylark certes asks no boon; He singeth only to the moon. What careth he if we below Heed not his notes so sweet and low?	But does the skylark, singing sweet and clear, Beg the cold world to hear?	40. <input type="radio"/>
----	--	---	---------------------------

Score = Number right =

End of test.

THE RIGG POETRY JUDGMENT TEST

By MELVIN G. RIGG, PH. D.

Score	%-ile

Name..... Age..... Sex.....
 School..... Class or Grade..... Date.....

Directions: Below you will find selections of poetry arranged in pairs. Examine each pair carefully and decide which selection you regard as the better poetry. If the selection you choose is the left one of the pair, make a cross (X) in the circle under *Left* in the answer spaces at the right. If the selection at the right is the better poetry, make the X in the circle under *Right* in the answer spaces.

There is no time limit, although a forty-minute period is usually ample. Be sure to mark all items. The total possible score is forty points.

Left Right

1 Our time on earth is very short,
 And we have so much to do,
 That no matter how we struggle,
 Our days will count too few. | Art is long, and time is fleeting,
 And our hearts, though stout and brave,
 Still, like muffled drums, are beating
 Funeral marches to the grave. 1.

2 Like him who, in the old Arabian joke,
 A beggar slept and crowned Caliph woke. | A beggar, thin and poor, and chased by the bailiff,
 Once slept, and woke to find himself the Caliph. 2.

3 You remind me of gentlefolks,
 Old people they are, too,
 For you say so solemnly
 What everyone knows is true. | Thou mindst me of gentlefolks,—
 Old gentlefolks are they,—
 Thou say'st an undisputed thing
 In such a solemn way. 3.

4 Ah Love! could you and I with Him conspire
 To grasp this sorry Scheme of Things entire,
 Would not we shatter it to bits—and then
 Re-mould it nearer to the Heart's Desire! | This world is not what we would wish.
 Could we but shatter it as a dish!
 And then refashion it again
 Sans sorrow and sans pain! 4.

5 Now air is hushed, save where the weak-eyed bat
 With short shrill shriek flits by on leathern wing. | In all the air there is no sound save one,
 And that the bat's wild shriek
 As he flies slowly by. 5.

6 To the fairies of the snow
 The bright sun's glow
 Was the greatest foe! | To them the sun's warm beams were shafts of fire,
 And the soft south-wind was the wind of death. 6.

7 This great republic does not have to cheat
 In order that her enemies she beat! | The proud republic hath not stooped to cheat
 And scramble in the market-place of war. 7.

8 Rhodora! If the sages ask thee why
 This charm is wasted on the marsh and sky
 Dear, tell them, that if eyes were made for seeing
 Then beauty is its own excuse for being. | If anyone should ask you why this flower
 Grows lonely in this unfrequented bower,
 The answer is: It beautifies this spot,
 And cares not whether man admires or not. 8.

Turn to page 2 and go right on working.

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Select the better one of each pair. Do not omit any.

Left Ri

- 9 Although things around him are dreary,
Of fond fancy he is never weary;
Humble is his daily fare;
His fancy builds castles in the air! | Lover of golden apples,
Munching a daily crust;
Haunter of dream-built chapels,
Worshipping in the dust. 9.
-
- 10 There let the pealing organ blow
To the full-voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into ecstasies,
And bring all heaven before mine eyes. | I love to hear the organ play;
I love to hear the choir;
Their clear, sweet anthems bring to me
My heaven of desire. 10.
-
- 11 She walks in beauty like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meets in her aspect and her eyes. | My love is very beautiful, as beautiful as night;
Like starry skies are her two eyes, a rich and
lovely sight. 11.
-
- 12 Greet the sea
With a shout of glee,
When strong men roam together! | Oh here is the ocean so great and so free!
Where strong men like to sail the sea! 12.
-
- 13 Oh Autumn brings full many a pleasant sight,
The corn-tassels trembling in the soft moonlight! | Trembling within the low moon's pallid fires,
The tall corn-tassels lift their fragrant spires. 13.
-
- 14 I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust. | I raised my head and eyes to pray,
But e'en before a word I could say,
There would come an evil thought so vile
That I could pray no more the while. 14.
-
- 15 I sing to the holly, heigh ho! heigh ho!
This life, it is folly, heigh ho! heigh ho!
You say love is false Then on with the waltz!
I know the way to be jolly, heigh ho! | Heigh ho! sing heigh ho! unto the green holly;
Most friendship is feigning, most loving mere folly;
Then, heigh ho! the holly!
This life is most jolly! 15.
-
- 16 Often have I dreamt of thee,
How wondrous fair should'st be,
But fairer art thou than my dreams,
In all sincerity! | But thou, that didst appear so fair
To fond imagination,
Dost rival in the light of day
Her delicate creation. 16.
-
- 17 O Helen, when I think of thee,
My soul is drawn in ecstasy
Upon a gentle sea;
And, gliding softly o'er the foam,
Guided by heaven's dome,
Is carried swiftly home. | Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfumed sea,
The weary, way-worn wanderer bore
To his own native shore. 17.
-
- 18 How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of heaven. | How very beautiful to me, this night!
This night in which the fragrant dew pervades
The gentle breezes, and a clear bright sky
Is overhead, serene and wonderful! 18.
-
- 19 My love is like a rose divine,
A rose of crimson hue,
Or like a song of Auld Lang Syne,
Which seems forever new. | Oh, my love's like a red, red rose,
That's newly sprung in June;
Oh, my love's like the melodie,
That's sweetly played in tune. 19.

Turn to page 3 and go right on working.

Select the better one of each pair. Do not omit any.

Left Right

20 And my faith blossoms like the earliest tree
That shames the bleak world with its yellow
sprays. | My faith is a beautiful thing;
It is like a tree blossoming in Spring. 20.

21 The sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea. | When we were sailing southward,
The sun shone clear and bright.
He rose each morn upon our left,
And set upon our right. 21.

22 Each day I get new blessings,
And you say I should happy be,
But ah! the joys of all the past
Are gone forever from me! | Each Morn a thousand Roses brings, you say;
Yes, but where leaves the Rose of Yesterday? 22.

23 God clothes the world in beauty;
The stars above, the flowers below
Reveal His love for man.
Yet men forget their duty
And often plunge their lives in woe.
Dost wonder how they can? | I found Him in the shining of the stars,
I mark'd Him in the flowering of His fields,
But in His ways with men I find Him not. 23.

24 We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May! | Let pipes resound! On with the dance!
Let children hop and skip and prance!
And let us join the merry throng
Around the May pole with a song! 24.

25 At night I love to hear the nightingale,
When all the woods are still;
It brings fresh hope my love will yet prevail
Against my lady's will. | O Nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are still,
Thou with fresh hope the lover's heart dost fill,
While the jolly hours lead on propitious May. 25.

26 Who is Sylvia? what is she,
That all the swains commend her?
Holy, fair, and wise, is she;
The heavens such grace did lend her
That she might adored be. | Who is Sylvia? I prithee tell;
On every breeze her praises swell.
Such grace as hers we seldom see,
As she trips the grass full merrily. 26.

27 Come forth: for Spring is singing in the boughs
Of every white and tremulous apple-tree. | Oh now is come the Spring!
The sun is shining bright,
And the wind is blowing gently
In the apple trees so white. 27.

28 O brown brook, O blithe brook, what will you
say to me
If I take off my heavy shoon and wade you
childishly? | I want to take off my shoes and wade
Into the brook so free.
'Twas thus in youth I ever played
So blithe and childishly! 28.

29 A certain touch of carelessness
Increases woman's loveliness.
Man likes her not to be too trim,
But sweet neglect entrances him. | Give me a look, give me a face,
That makes simplicity a grace;
Robes loosely flowing, hair as free—
Such sweet neglect more taketh me
Than all the adulteries of art;
They strike mine eyes, but not my heart. 29.

30 My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk;
Or emptied some dull opiate to the drains
One minute past, and Lethe-ward had sunk. | My aching heart, oppressed in dire disease,
In growing numbness wherein feelings blend,
Awaits, like a convicted Socrates,
The hemlock drunk, the fast approaching end. 30.

Turn to page 4 and go right on working.

Select the better one of each pair. Do not omit any.

Left R

31	Flow on, river, up with the flood-tide, and down with the ebb-tide! Flow on, with bright and dancing waves!	Flow on, river! flow with the flood-tide, and ebb with the ebb-tide! Frolic on, crested and scallop-edg'd waves!	31. <input type="radio"/>
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32	Good-bye, then, ocean, rolling free! I take no shell away with me, But often shall fond memory Rehearse this hour I've spent with thee.	So then, beach, bluff, and wave, farewell! I bear with me No token stone nor glittering shell, But long and oft shall Memory tell Of this brief, thoughtful hour of musing by the sea.	32. <input type="radio"/>
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33	This is hallowed ground: 'twas here The poet sang in accents clear Of Echo and of young Narcissus, Of shepherds and of dryad kisses.	So while the poet stood in this sweet spot, Some fainter gleamings o'er his fancy shot; Nor was it long ere he had told the tale Of young Narcissus, and sad Echo's bale.	33. <input type="radio"/>
----	---	--	---------------------------

34	Late, late, so late! and dark the night and chill! Late, late, so late! but we can enter still. Too late, too late! ye cannot enter now.	The night was late and dark and chill, But the virgins thought to enter still. They knocked upon the keeper's gate; The voice within replied, "Too late!"	34. <input type="radio"/>
----	--	--	---------------------------

35	Oh tell me where is Honor gone! Or Faith, who sang so clear a song! Or Selfhood great and free and strong! Do they to Mammon all belong, Fair Lady?	Is Honor gone into his grave? Hath Faith become a caitiff knave, And Selfhood turned into a slave To work in Mammon's cave, Fair Lady?	35. <input type="radio"/>
----	---	--	---------------------------

36	A steed comes at morning: no rider is there; But its bridle is red with the sign of despair.	A riderless steed in the morning light With a blood red bridle, oh grewsome sight!	36. <input type="radio"/>
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37	Bind up thy tresses, thou beautiful one, Of brown in the shadow and gold in the sun!	Bind up your hair, my pretty lass, Your hair of lovely brown, Which in the morning's sunshine Becomes a golden crown!	37. <input type="radio"/>
----	---	--	---------------------------

38	My love, my love, arise! No forest flower so fair! No match the skies for those blue eyes, Nor the prairie for thy hair!	Onaway! Awake, beloved! Thou the wild-flower of the forest! Thou the wild-bird of the prairie! Thou with eyes so soft and fawn-like!	38. <input type="radio"/>
----	---	---	---------------------------

39	The snow that is so pure and white, The frost that is so dazzling bright, Wave and wind, stream and star, I love you all both near and far; Almost anything which can Escape the misery of man.	I love snow, and all the forms Of the radiant frost; I love waves and winds and streams, Everything almost Which is nature's, and may be Untainted by man's misery.	39. <input type="radio"/>
----	--	--	---------------------------

40	Rescue my castle before the hot day Brightens to blue from its silvery gray.	What! Ho! my men, let us ride away To rescue my castle ere break of day.	40. <input type="radio"/>
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Score = Number right =

End of test.

APPENDIX F

SAMPLE SIGHT POEM

VALUES

POETRY

14 6. Sight Poem (Approximately 30 minutes)

To Life

O Life with the sad seared face,
I weary of seeing thee,
And thy draggled cloak, and thy hobbling pace,
And thy too-forced pleasantry!

I know what thou would'st tell
Of Death, Time, Destiny—
I have known it long, and know, too, well
What it all means for me.

But canst thou not array
Thyself in rare disguise,
And feign like truth, for one mad day,
That Earth is Paradise?

I'll tune me to the mood,
And mumm* with thee till eve;
And maybe what as interlude
I feign, I shall believe!

*act

5

10

15

- 3 a. Why is the poet weary of seeing Life (line 2)?
- 6 b. How do the underlined words in stanza three bring out the nature of the contrasting view of life the poet presents?
- 5 c. How seriously are we to take the poet's statement in the last two lines? Support your answer by specific reference to the diction, tone, versification (i.e. metrics, sound effects, line structure etc.) in the whole poem.

15 7. Prescribed Poetry. (Approximately 25 minutes)

Answer ONE of the following two questions: EITHER a OR b.

a.

Ode to a Nightingale
Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy;
Though the dull brain perplexes and retards.

31

34

- 3 i. Identify "Bacchus and his pards"(line 32). What is the logical connection between this reference and the preceding stanzas?
- 5 ii. What does the "dull brain" do when it "perplexes and retards" (line 34)? Illustrate by references to earlier and later passages in the poem.

APPENDIX G

SAMPLE CHRISTMAS EXAMINATION

GRADE XII ENGLISH (combined paper)

Note: Composition and spelling will be taken into account in the grading of ALL answers. Up to 25 marks may be allocated to Composition. The POETRY and DRAMA sections should be handed in together UNFOLDED and labelled "Mr. Bleeks". The PROSE paper should be handed in SEPARATELY and labelled "Miss Buggery."

Be sure your NAME and SECTION are PRINTED on each sheet of paper; number each question clearly; and also, number each sheet CONSECUTIVELY, i.e., 1, 2, 3, etc. Be sure to organize your ideas before you begin to answer the questions.

* * * * *

PROSE (Novel)

1. PRIDE AND PREJUDICE (Approximately 40 minutes).

"We often have the sense of the heroine moving among a world of grotesques - for example, Mr. Collins, Lady Catherine, Mrs. Bennet - who do not, on reflection, convince us of their truth to life."

Agree or disagree. Support your decision by specific references to Elizabeth and two of Mr. Collins, Lady Catherine, and Mrs. Bennet.

* * * * *

DRAMA

2. JUNO AND THE PAYCOCK (Approximately 30 minutes).

"The men in the play see life and war romantically and often through the haze of sentimental patriotism. The women see life and war realistically."

Agree or disagree with this statement by making specific references to at least two men and two women from the play.

* * * * *

POETRY

3. SIGHT POEM (Approximately 20 minutes).

"Telephone Poles"

They have been with us a long time.
They will outlast the elms.
Our eyes, like the eyes of a savage sieving the trees
In his search for game,
Run through them. They blend along small-town streets
Like a race of giants that have faded into mere mythology.
Our eyes, washed clean of belief,
Lift incredulous to their fearsome crowns of bolts, trusses,
struts, nuts, insulators and such

Barnacles as compose
These weathered encrustations of electrical debris--
Each a Gorgon's* head, which, seized right,
Could stun us to stone.

Yet they are ours. We made them.
See here, where the cleats of linemen
Have roughened a second bark
Onto the bald trunk. And these spikes
Have been driven sideways at intervals handy for human legs.
The Nature of our construction is in every way
A better fit than the Nature it displaces.
What other tree can you climb where the birds' twitter,
Unscrambled, is English? True, their thin shade is negligible,
But then again there is not that tragic autumnal
Casting-off of leaves to outface annually.
These giants are more constant than evergreens
By being never green.

-- John Updike (1932 -)

* - Gorgon: In Greek mythology, she was one of three snake-haired women whose terrible looks turned any beholder to stone.

- (a) Briefly state the author's attitude to the poem's theme.
- (b) Identify ONE example each of SYMBOL, METAPHOR, and SIMILE, and comment on how each contributes to the poem's effectiveness.
- (c) Identify TWO uses of IMAGERY in the poem, and comment on their effectiveness.

4. PRESCRIBED POETRY (Approximately 20 minutes)

Answer ONE of the following two questions (EITHER A or B).

A. "The Lake Isle of Innisfree"

"I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core."

- (1) "The poem is not so much a picture of Innisfree as a revelation of the poet's mood." Comment on the poet's mood(s) in the first two stanzas of the poem.
- (2) Discuss the poet's contrasting attitudes in the above passage. Account for this contrast.
- (3) Comment, from the quoted passage above, on TWO different poetic devices (not alliteration).

(continued on page 3)

OR

B. "Lines Composed a Few Miles Above Tintern Abbey"

"That time is past,
 And all its aching joys are now no more,
 And all its dizzy raptures. Not for this 85
 Faint I, nor mourn, nor murmur; other gifts
 Have followed; for such loss, I would believe,
 Abundant recompense. For I have learned
 To look on nature, not as in the hour
 Of thoughtless youth; but hearing oftentimes 90
 The still, sad music of humanity,
 Nor harsh nor grating, though of ample power
 To chasen and subdue. And I have felt
 A presence that disturbs me with the joy
 Of elevated thoughts; a sense sublime, 95
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 And the blue sky, and in the mind of man;
 A motion and a spirit, that impels 100
 All thinking things, all objects of all thought,
 And rolls through all things.

- (1) What occasion causes the speaker to review the various stages of his experience? What stages does he review? In one sentence each, describe the various stages.
- (2) What "Time" is past in line 83? Discuss in some detail the "time" he is referring to in this line.
- (3) Say in your own words what are the "other gifts" (line 86) and the "abundant recompense" (Line 88).

APPENDIX H

SAMPLE EASTER EXAMINATION

NOTE: Composition and spelling will be taken into account in the grading of all answers. Up to 25 marks may be allocated to composition.

The POETRY and DRAMA sections of the paper should be handed in together, unfolded and labelled "Mr. Bleeks". The PROSE paper should be handed in separately, folded, and labelled "Miss Buggey."

Be sure your NAME and SECTION are printed clearly on each sheet of paper; number each question clearly, and number each sheet of foolscap consecutively, i.e., 1, 2, 3, etc.

Be sure to organize your ideas before you begin to answer the questions.

* * * * *

PROSE (Novel)

THE RETURN OF THE NATIVE (Answer both questions. Time: 1 hour Marks: 34)

1. "Happiness," Hardy said, "is an occasional episode in a general drama of pain."

Discuss this statement with reference to Eustacia and Clym in The Return of the Native.

2. "Without Egdon Heath, Hardy could not have written The Return of the Native."

Agree or disagree, pointing out the significant roles the heath plays in the novel.

DRAMA

JUNO AND THE PAYCOCK (Approximately 10 minutes)

"As for the blending of comedy and tragedy, it's no new practice...Life is always doing it."

Discuss the dramatic effectiveness of the "blending of comedy and tragedy" in at least two scenes from the play.

3. HAMLET (Approximately 45 minutes)

Hamlet's madness is "less than madness and more than feigned." Explain and discuss this statement, making specific references to the play.

(continued on page 2)

POETRY

4. SIGHT POEM (Approx. 30 minutes)

"An Elementary School Classroom in a Slum"

Far far from gusty waves, these children's faces,
Like rootless weeds the torn hair round their paleness.
The tall girl with her weighed-down head. The paper-
seeming boy with rat's eyes. The stunted unlucky heir
Of twisted bones, reciting a father's gnarled disease,
His lesson from his desk. At back of the dim class,
One unnoted, sweet and young: his eyes live in a dream
Of squirrels' game, in tree room, other than this.

On sour cream walls, donations. Shakespeare's head
Cloudless at dawn, civilized dome riding all cities.
Belled, flowery, Tyrolese valley. Open-handed map
Awarding the world its world. And yet, for these
Children, these windows, not this world, are world,
Where all their future's painted with a fog,
A narrow street sealed in with a lead sky,
Far, far from rivers, capes, and stars of words.

Surely Shakespeare is wicked, the map a bad example
With ships and sun and love tempting them to steal--
For lives that slyly turn in their cramped holes
From fog to endless night? On their slag heap, these children
Wear skins peeped through by bones and spectacles of steel
With mended glass, like bottle bits on stones.
All of their time and space and foggy slum
So blot their maps with slums as big as doom.

Unless, governor, teacher, inspector, visitor,
This map becomes their window and these windows
That open on their lives like crouching tombs
Break, O break open, till they break the town
And show the children to the fields and all their world
Azure on their sands, to let their tongues
Run naked into books, the white and green leaves open
The history theirs whose language is the sun.

-- Stephen Spender (1909 -)

- (a) Give a detailed picture of the "classroom", illustrating from the poem the poet's attitude to this topic.
- (b) Explain fully the contrast between the world of Shakespeare and the pictures of travel and actual classroom. To whom does the poet address the poem?
- (c) Identify TWO uses of poetic devices in the poem, and comment on how each contributes to the poem's effectiveness.

(continued on page 3)

5. PRESCRIBED POETRY (approx. 25 minutes). Answer ONE of the following two questions (either A or B).

(a) "Il Penseroso"

And, missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wandering Moon,
Riding near her highest noon,
Like one that had been led astray
Through the heaven's wide pathless way,
And oft, as if her head she bowed,
Stooping through a fleecy cloud.
Oft, on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide-watered shore,
Swinging slow with sullen roar,
Or, if the air will not permit,
Some still, removed place will fit.

- (a) What pleasures of his day is Milton describing in this quoted passage, and what pleasures does he describe immediately following this quoted passage?
- (b) Compare or contrast the parallel time of day described above with that of "L'Allegro".
- (c) Comment, from the quoted passage above, on two different poetic devices (not alliteration).

OR

(b) "The Old Ships"

But I have seen
Pointing her shapely shadows from the dawn
And image tumbled on a rose-swept bay,
A drowsy ship of some yet older day;
And, wonder's breath indrawn,
Thought I - who knows - who knows - but in that same
(Fished up beyond AEaea, patched up new
--Stern painted brighter blue--)
That talkative, bald-headed seaman came
(Twelve patient comrades sweating at the oar)
From Troy's doom-crimson shore,
And with great lies about his wooden horse
Set the crew laughing, and forgot his course.

- (a) What ship is the author describing in this passage, and what happens to the ship in the final stanza of the poem?
- (b) What is the occasion for the poet writing this poem, and discuss briefly one image from the first stanza of the poem.
- (c) Comment, from the quoted passage above, on TWO different poetic devices (not alliteration).

APPENDIX I

CONCEPT DIAGRAM

THWACK

CRASH-SPLASH of the paddles



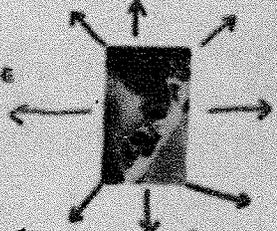


ONOMATOPOEIA

DING
DING
Goes the
Bell



"Whirr" - of the Plane
AS IT zooms
THROUGH THE
AIR.



"Sound Echoing Sense"

"Tick-Tock" of the
Clock

"Clip-Clap" of Horses



"Roar" of the Surf



"Meow!!" says Mr. Cat.