THE DEVELOPMENT OF AN INSTRUCTIONAL PROGRAM FOR TEACHERS OF POETRY IN JUNIOR HIGH SCHOOL

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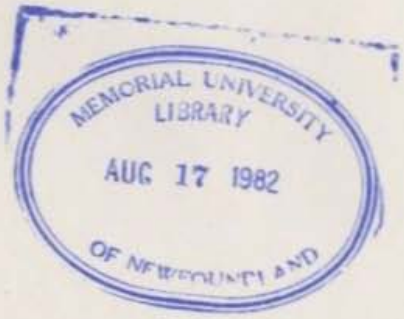

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THE DEVELOPMENT OF AN INSERVICE INSTRUCTIONAL PROGRAM FOR TEACHERS OF POETRY IN JUNIOR HIGH SCHOOL

by

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ABSTRACT

This project has been designed for the English department head or English co-ordinator who is presently or soon will be working with teachers in the teaching of poetry. The inservice package has been designed to serve as an instructional base on which the inservice leader can build or adapt to meet his or her specific needs. The intention is not to solve all the problems or offer solutions to all problems in the teaching of poetry, but to present practical suggestions in four areas of most concern to teachers. They are, teacher knowledge, selection of poetry for students, teacher freedom and autonomy in the classroom, and methods and techniques for introducing poetry.

The appendix contains several sections that would be of interest to teachers. In particular, the index of poetry offers a list of readily available poems and chronological dating of poets; and the suggested articles, books on poetry and about poetry, and specific poems for junior high school may be of assistance in compiling teacher personal poetry files.

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CHAPTER I

INTRODUCTION TO THE STUDY

Purpose

The purpose of this project is the development of an inservice package that can be utilized by school board personnel for the implementation of an inservice program for teachers in the teaching of poetry in the junior high school. The inservice package will be based on the following objectives:

1. Expanding and refining existing knowledge and competencies of the teacher in the teaching of poetry.
2. Supplying knowledge and competencies in the teaching of poetry that may have been omitted in pre service education, e.g., understanding student needs and interests.
3. Preparing the poetry teacher for innovations in subject matter, curriculum, and instructional techniques, e.g., understanding the freedom and autonomy the teacher has in the classroom.

Rationale

Poetry in junior high school has fallen on unfortunate times. It has suffered a double misfortune: neglect where it most needs attention and concern where it is best left alone. Teaching poetry in junior high - where teachers feel most

uncertain of their knowledge, most uncomfortable about their methods and most guilty, or frustrated, about both - is a critical problem. But this neglect of poetry is not confined to the teachers' reading or teaching habits. It seems that in the 1980's, in particular, the neglect of poetry has been institutionalized. For example, there are over six hundred pages in the Bullock report and only three and half pages are given to poetry. It makes this writer wonder how it is possible to call this major work "A Language for Life" while all but ignoring the art in which language is most alive. Again this neglect comes closer to home. A skim through the literature anthologies and books on adolescent literature (the few that are available) that have been published in the past few years demonstrates the little attention that has been paid to poetry. For example, in Egoff's (1975) The Republic of Childhood, classified as a critical guide to Canadian children's literature in English, there is no reference to poetry at all. It seems that every other genre is included but poetry. Unfortunately, the educational magazine and journal record is no better. It is surprising and noteworthy that when researching this project this writer discovered a lack of research material in all publications from 1970 to the present. Prior to that year sufficient material - both documented and descriptive research - is available. Perhaps the greatest surprise came from Children's Literature for Education, a prestigious British journal which

produced only two pertinent articles for the past six years. The question is, "Why is it the trend that when educators speak of literature they mean fiction and exclude poetry?" Perhaps the answer lies with the publishers, as it does with most businesses, that they are giving the teaching profession what they want and if that translates into less or no poetry that is what must be.

Some educators may argue that poetry is being taught but they must acknowledge the misplaced concern that commonly fills the vacuum left by the lack of interest and enthusiasm for poetry. The concern is that which leads to "doing" poetry as a duty, feeling that it should form part of the English curriculum and finding a place for it in utilitarian terms. Having found the time for work on poetry, it is all too easy for the conscientious teacher to approach it with strategies and behaviour more appropriate to the cognitive areas of the curriculum.

> Concern as a feeling of disquiet thus has the effect of elevating a series of pragmatic concerns into a teaching method: the anxiety to pin down the meaning, to explain words, to take the class on a guided tour through the poem, enlivening it with metaphor hunts and simile chases, inexorably takes over. (Benton, 1979, p. 113)

Worry about rightness, both of the poems' meaning and of the teaching methods, predominates, and the worry or frustration of the teacher is conveyed to the students so that the classroom ambience of poetry becomes one of anxiety - anxiety provided by the difficult problem of emphasis upon

rules, rather than one of enjoyment of a well written poem.

This writer believes that the immediate answer to the anxiety and frustrations experienced by teachers, presuming also that this anxiety is the cause of the publishing "moratorium" in poetry, is through extensive inservice at the school board or school level by board personnel and teachers who are themselves enthusiastic, dynamic and knowledgeable about the teaching of poetry.

Current practices in teaching poetry at the junior high school level and teacher inservice at the board level leave much to be desired. Observation and research leads this writer to conclude that the following factors do exist.

1. Many teachers and generalist co-ordinators have a limited knowledge of poetry.
2. Such knowledge as they have comes to them by way of language arts or literature guide books, hence they do not have the poetry background to select what is available.
3. Teachers who possess inadequate knowledge of poetry pass off their stereotyped notions about poetry to their students.
4. Feeling that they are bound by a curriculum and authority dominance and that they have no freedom or autonomy, many teachers approach the teaching of poetry with trepidation rather than quiet anticipation.

5. Many teachers are unaware of their personal teaching modalities and the learning modalities of the individual students, hence they employ strategies and methods which seem designed to drive students away from poetry rather than attract them to it.

These observations have negative implications for the teaching of poetry, but negative analysis is seldom productive in the practical sense.

Procedures

This project is based primarily on a priori claims rather than on verifiable documented research. This is necessitated by the nature of the subject matter - poetry. Hundreds of studies and dozens of rating scales to measure teacher knowledge, behaviour, teaching effectiveness, and appreciation have been produced in the twentieth century, but most of these measuring devices have been anecdotal, subjective and unreliable. Cognizant of this fact, this writer will utilize a poetry teaching rating scale purely as a guiding element and initial data base in the preparation of a poetry teaching inservice package.

In conjunction with the survey, a directory (by writer) of poetry presently contained in the textbooks used in the secondary school will be compiled by this writer to analyze the quantity, authorship, and chronology of the poetry in texts available from the Department of Education.

Limitations

It must be noted that knowledge and understanding of poetry is difficult to define and to measure. Constructing an inservice package is further complicated by the lack of conclusive research and evidence as to what modalities teachers actually utilize, what attitudes and preferences they exhibit in selecting poetry, and what methods are best for teaching what content at what stage of teacher and student development. The most the survey can hope to accomplish is the measurement of teacher opinions of certain methods, modalities, etc., used in the teaching of poetry.

The opinions of the teachers involved in the survey will be assumed to represent "professional" opinions in the sense that they will be based on facts and teaching experiences and will not be merely unfounded and unverifiable opinions. It will also be necessary to assume that the opinions teachers express in the survey will be their sincere opinions, though they might possibly be what teachers thought the investigator expects them to say. This, of course, is the unfortunate limitation of almost all written responses to a questionnaire.

In compiling the high school poetry directory this writer excluded Newfoundland anthologies because of their local, as opposed to universal, interest and appeal.

The selections of books, journals, and films included in the appendix have been limited to those that can be of practical use to the teacher or the inservice leader. In other words, most are selections that focus on the teaching

of poetry, rather than on the academic study of poetry.

Definition of Terms

Method: An established order or regular way of doing something. For the purposes of this paper the term method will be used to include instructional strategies, tactics, techniques, and approaches.

Modality: This term can best be described in the context of this paper as the sensory channel through which information is processed most efficiently. The most important are the visual, auditory, and kinesthetic modalities; e.g., a teacher's strength might be in just one of these channels, or in several.

CHAPTER II

REVIEW OF RELATED LITERATURE

In order to approach a review of literature in an orderly fashion it is necessary to divide the review into five (5) broad categories:

1. Inservice education
2. Teacher knowledge
3. Teacher understanding of student needs and interests
4. Teacher autonomy and freedom in the classroom
5. Teaching techniques

Inservice Education

Without entering into a lengthy discussion on the pros and cons of inservice workshops and what teachers take away from them, the facts are that many English teachers are not self-directed; that many are reluctant to attend post-graduate courses; and that many have had unrewarding experiences with conferences, institutes and even inservice workshops because they consider most of the past approaches to be unsuccessful, non-relevant and basically a waste of time. But most English teachers have a professional desire to provide effective instruction and, to capitalize on this fact, there is throughout Britain and North America a nucleus of educators proposing a concept of teacher renewal. As

Leader (1978) says in "Can We Avoid Mental Malnutrition of Teachers?":

> Somehow during their (teacher) pre-service education, particularly those teaching at the secondary level, they have not been taught or have not accepted the tenet of John Dewey that to become an effective teacher one must become a "Student of Teaching". Teachers must reflect upon what they are doing, the needs of children, how children learn and by what modes, the success of their teaching and how it can be improved in order to help students learn. (p. 150)

If teachers are to become knowledgeable about poetry then they must be shown the way until they reach a point where they can be self-directive. In the opinion of Perrone (1976):

> The quality of teachers' understandings influences to a larger degree what teachers do in the classroom. The best source for teachers to learn more about teaching and learning, growth and development of children, and materials and methods is through an examination of their own practices and their own classrooms. (p. 50)

The "renewal" of teachers does not necessarily mean the historical inservice procedure where the "experts" saw that a particular need or deficiency existed, and then proceeded to gather teachers together for instruction, whether or not the teachers were aware of the need or deficiency. A more "programmatic" approach is needed, as proposed by Buethe and Williams (1978):

> We see every teacher as a life-long student, with teacher renewal being a process of development and growth that stems from life-centered experiences that significantly influence teacher behaviour. For us, then, teacher renewal includes formal as well as informal programs, and both of these factors need to be considered when planning and projecting teacher renewal programs. (p. 134)

There are basically three types of renewal programs for teachers. They are: teacher centers, the "human capacity" model, and Inservice Education. A brief description of the first two would be appropriate, for reference is made to them later in the project.

Yarger (1974) prepared a descriptive study of the teacher center movement in America and found that in such centers teacher feelings are considered first and foremost; that they provide an environment for reflection and analysis, a place to talk with others who share common concerns and problems, or a place where a teacher may go to learn a new skill that may be useful in overcoming immediate problems.

Knowles (1977) points out that it appears that teacher centers operate, to a greater degree than inservice programs, on andrological theory, a theory of learning and teaching that is based upon adults being learners, as opposed to pedagogical theory where the learners are assured to be children and youth. He states:

> The core concepts of andrological theory are that adults have a psychological need to be self-directing; that their richest resource for learning is the analysis of their own experiences; that they become ready to learn as they experience the need to learn in order to confront developmental tasks; and that their orientation toward learning is one of concern for immediate application. (p. 87)

The second and perhaps the most neglected model of teacher renewal is the human capacity model. This model, though not clearly associated with any single identity, springs from the work of psychologists such as Maslow,

Rodgers and Combs. Essentially, the model rests on a fundamental belief that individuals can and should strive to become all that they can become.

In this type of renewal program, emphasis may be placed on objectives not directly related to the teaching act, e.g., a vacation to a never-before-seen location or an experience may be the source of great renewal. One way to accomplish this is to have more school boards adopt sabbatical leaves and encourage travel.

The third and perhaps the most widely used and best studied process of teacher renewal is the inservice education. For the most part inservice education has been viewed "to include both the college and school-based programs of professional study and work in which the teacher is involved after he has been certified and employed" (Cogan, 1975).

As to the effectiveness of inservice programs, Lawrence (1977) reviewed ninety-seven (97) studies on inservice programs and identified several characteristics that were shared either wholly or in part by the successful programs:

1. Inservice programs in schools and on college campuses are equally capable of affecting teacher behaviour, but school settings tend to be capable of influencing more complex behaviour changes in teachers.
2. Teacher attitudes are more likely to be influenced in school-based than in college-based inservice programs.

3. No medium of instruction is broadly inappropriate or distinctly inferior in the accomplishment of the objective of inservice programs.
4. School-based programs in which teachers participated as helpers to each other and planners of inservice activities tend to have greater success in accomplishing their objectives than do programs which are conducted by college or other outside personnel without the assistance of teachers.
5. School-based inservice programs that emphasize self-instruction by teachers have a strong record of effectiveness.
6. Objectives of inservice programs that deal with changing the teachers' concepts or enlarging the teachers' store of information have a high rate of realization; objectives dealing with overt teaching behaviour are less often realized; and objectives involving changes in teacher attitudes or values are least often realized.
7. Inservice education programs that have different training experiences for different teachers (i.e., individualized) are more likely to accomplish their objectives than are programs that have common activities for all participants.
8. Self-initiated and self-directed training activities are seldom used in inservice education

programs, but this pattern is associated with successful accomplishments of program goals. (Pp. 2, 3, 8)

Teacher knowledge and competencies can be improved and developed by employing the inservice model. Because of the complex nature of poetry, the varied techniques and strategies for teaching poetry, the wide expanse of student interests and needs and the aim to refine and expand knowledge of poetry, the inservice package would be the best of the models presented for initiating a resurgence of teacher awareness of poetry.

Teacher Knowledge

The literature written on the importance of teacher knowledge of poetry is inexhaustible. Every author from Reeves (1956) to Rossenblatt (1980) makes reference to the need for knowledgeable teachers of poetry.

From the literature there are two fundamental points of view as to how a teacher can acquire a knowledge of poetry. Brooks and Warren (1976) speak of the "scientific" and "experiential" approaches; Rossenblatt (1980) refers to the "aesthetic" and "efferent"; Burton (1969) identifies the "academic" and "egminine" methods. Whatever terminology may be used, scientific, efferent, or academic, it supports the concept, with minor variations, that the teacher should possess an adequate and coherent knowledge of the content, nature and skills of poetry, which, of course, involves a

conscious recognition and logical classification of the distinctive elements that constitute the genre of poetry as an organized system and branch of study. The end is that most teachers are well equipped to define theme, rhythm, etc., to distinguish trochees and anapests, and to discuss Petrachean and Elizabethan sonnets. Such procedures will "provide individuals with the necessary background to analyze any poem that they may encounter".

The aesthetic, experiential and feminine point of view, in contrast, considers the study of poetry as material resulting from mental processes which in a modified form must be reproduced in the student's experience. Thus the subject matter and content of poetry must not be considered, in itself, as an abstract and self-contained thing, but in relation to the student; as a factor in the pupil's growing experience.

These two points of view are not opposed to one another. As Burton (1960) explains:

> The cognitive point of view furnishes a firm basis of procedure; it imparts to poetry teaching that stability and authority which results from the teacher's adequate and coherent knowledge of his subject and its possibilities. The affective point of view modifies the rigidity that would characterize a method based on a purely cognitive consideration of the subject matter: it secures that flexibility and practicability which is characteristic of a sound strategy. (p. 185)

Witucke in Poetry in the Elementary School says that:

> Poetry is too humanistic to be reducible to a definitive science. This is its glory and the novice's frustration. The reader is cautioned not to stop with one book about poetry - every book that is read will give a new viewpoint. Practically every opinion will have a counter-opinion somewhere. (Witucke, 1970, p. x)

She continues:

> There is great diversity and argument concerning the best means of bringing reader and poetry together. The ultimate decision will be the reader's, based on his (or her) own knowledge, openness, creativity and perceptiveness. (Witucke, 1970, p. xi)

The importance of a knowledge of poetry should not be interpreted to mean that every teacher should somehow punch the button that releases an indeterminant number of poetry sources and poems from memory. This writer does not believe that every junior high school teacher is a teacher of poetry. However, it is a concern that students in junior high school will have one or two teachers, sensitive to the nuances, the beauty of language, etc., who will lead or guide students to a life-long bond with poetry.

Waddington, writing on the role of teacher training institutions, says:

> In my experience, most high school teachers have learned nothing about literary theory, let alone aesthetics. They have nothing upon which to base a critical approach to literature or anything else. They come out of teacher training with specific methods and bags of tricks that are completely external and soon exhausted. (Waddington, 1977, p. 75)

She says that society exerts enormous pressure on teachers to conform to fashion and to make learning, which

must always be difficult and painful for the student, seem easy and painless. Waddington continues that this unwillingness to face the difficulties inherent in the processes of learning has led universities and teachers' colleges to emphasize the methodology surrounding teaching skill and to neglect the human aspects - except as they too can be made to fit a method, a technique, or a category. She explains that the obsession with technique has resulted in college graduates, the future teachers, who have been manipulated by their teachers and trained to manipulate others with the mistaken notion that they're teaching. She says:

> Technique is always manipulative and that is, in fact, its function. But thinking is anything but manipulative - and most teachers have never been taught either how to think or how to recognize, organize and use their feelings in a professional way. (Waddington, 1977, p. 76)

Dias, writing in the McGill Journal of Education (1979), sees the teacher knowledge gained in university from the purely cognitive point of view. He states:

> The teaching of poetry at university has been dominated by the conception of the poem as an object that can be analysed. The objective, neo-critical, formalistic view, as it has been variously called, sees the apprehension of a poem as a process of close reading, a careful attending to the words on the page. We have poetry classes where the objective is essentially to read poetry closely by examining as many aspects as will explain its inner workings. (p. 199)

This review of teacher knowledge cannot be over-simplified by stating that if cognitive and affective points

of view are realized, then the teachers' problem will be solved. An increased insight and appreciation of poetry will not develop if it is done primarily for utilitarian ends; that is, knowledge of poets and their works is important to us, not to enable us to teach children poetry more effectively, but to gain insight about the ambiguities of our lives in relation to our world and to other human beings. As Endres (1969) says.

> To learn poetry for utilitarian ends means that we have not learned it all; we should be the end of our search. (p. 270)

He goes on to say that too frequently teachers spend time looking for ways, gimmicks, or methods for improving instruction, that they fail to learn that improved instruction is always related to how effectively they have kept alive their personal motive to learn, which stems from a basic curiosity and thirst for knowledge.

> Too frequently we live a double standard; it is important for the students to learn, but we no longer feel it is important for us. Do as I say not as I do: this is our motto; and thus we perpetrate a fraud. (p. 271)

Student Interest

Closely related to the critical problem of teacher knowledge is the problem of selecting poetry that is both interesting in content and at a reading level appropriate for the developing adolescent. Teachers in many cases actually teach students to dislike poetry. The junior high

school student who hasn't already turned away from the "sissy" stuff soon finds his native delight in the sound of poetry buried under an avalanche of effeminate and esoteric subject matter which becomes anathema to red-blooded adolescents..

Poetry preference or interest studies by Burroughs (1977), Newsom (1979), Stanchfield and Fraim (1979), reported that narrative and humorous poetry are favorites of junior high school students but that there was a general lack of interest in nature, sentimental, philosophical, religious or didactic selections, as well as Haiku. In a report of a National survey of students' poetry preferences in the upper elementary grades, Terry (1974) found much consistency with Norvell's (1950, 1958) studies in the fifties. Narrative poems and limericks, including both modern and traditional, were the favorite forms of poetry for students. Haiku, presently being a favorite with teachers and publishers and included in more recent anthologies, was consistently disliked by all grade levels in junior high school. This latter fact, as an aside, is a timely example of one of the problems connected with teachers being aware of student interests. Teachers become infatuated with the "in" poetry and then through the pressure of evaluation force it upon the bewildered student.

Whenever a discussion of student interests arises, inevitably the criticism of literature anthologies will be forthcoming. The problem with anthologies for most teachers

seems to be that out of the thousands upon thousands of poems available some expert will select twenty poems, perhaps two or three of each form (neglecting narrative because it is too long) to meet the needs and interests of a specific grade level. Shaw (1967), writing in the British Publication New Education, says that this reaction is based on teacher ignorance and critical diffidence. He states:

> In such a situation of critical uncertainty and lack of regular acquaintance with poetry, this is the inevitable defensive response to collections. All poetry becomes equally good or bad; all anthologies, the same, and the latest on the market, however individual or challenging an impertinence. (p. 21-22)

He goes on to say that a good anthology is the product of exacting enough "scholarship" and the fullest exercise of the critical faculty, coupled in most cases with educational experience. Anthologies are bad neither by definition nor by their number on the market. The problem lies with undiscriminating teachers, often more frightened of new material than their pupils would be.

Shaw recognizes two major problems with anthologies and poetry selection. He relates that one of the most persistent oddities of publishers and compilers is the rigid segregation, in collections, of narrative from lyric. The early books of a series or those for junior high school tend to be dominated by narrative, the later by lyric and descriptive poems. It seems that educators and compilers believe that before fourteen years of age, students are "narrative-minded" and after fourteen they become entranced

by the lyric. He writes:

> This theory, which at no point coincides with our experience, may be a folk-memory of the time T.S. Eliot lost his critical stringency in the educational underworld. The occasion was The Use of Poetry and The Use of Criticism when Mr. Eliot remarked a preference until twelve (12) or fourteen (14) for 'Horatius' and 'The Ballad of Sir John Moore'. (p. 41)

So many anthologies published today perpetrate and presumably help to fulfill a passing remark.

The second principle undermining the quality of collections is the belief that students must be given only second-rate poetry, the best being, by definition, too difficult for them or the teacher. The result is a sad loss for the student and teacher of the literacy experiences which would challenge, stimulate and develop the sensibility.

> Specialized volumes, of course, could offer an alternative to the class set of one anthology. Unfortunately, however, most of those produced so far seem to have eyes only for the fat 'O' and 'A' prescribed text prizes and offer little in their choice of author or presentation to normally healthy children blissfully unaware of the graves of Academe. (p. 41)

Terry (1974) discovered that students' favorite poems at all grade levels contained humor or were about familiar experiences. All students prefer contemporary poems containing modern content and today's language more than the older traditional poems. This finding is particularly important when compared with a study done by Chow Loy Tom (1973) which indicated that teachers were primarily reading such older poems as 'Paul Revere's Ride', 'The

Daffodils', 'Fog', and 'Who Has Seen The Wind' to their junior high school students. In fact, all but four of the forty-one poems most frequently read to students were written before 1928. 'Paul Revere's Ride', though a narrative poem published in 1861, was the most frequently read poem at all grade levels. By comparing the two studies it can be concluded that teachers and anthology compilers are not selecting the poems that students would enjoy hearing or reading the most.

This is not to say of course that students should not read or be exposed to poetry written before 1928. That would be ludicrous since some of the world's greatest poetry was written before that time. What it does mean, though, is that a tactful approach to poetry must be realized, because tact acknowledges the diversity of poetry. Scholes (1969), writing in the Elements of Poetry, says that reading a poem for the first time ought to be like meeting a person for the first time. An initial exploratory conversation may lead to friendship, dislike, indifference, or any dozens of other shades of attitude from love to hate. If the relation progresses, it will gain intimacy as surface politeness is replaced by exchange of ideas and feelings at a deeper level.

Teachers must be mindful that because a poem is written in English it does not mean that all English speaking students can read or listen to it with understanding. English, like other languages, contains different patterns, idioms, and figures of speech.

Adams (1963), at the beginning of a course of study in literary theory, conducted an experiment similar to that of Richards (1929) in Practical Criticism. Adams' conclusions about poetry reading corroborated Richard's. Taking three poems, a sonnet, a lyric with language that conveyed the speaker's complex emotional state, and a lyric with considerable looseness and vagueness, he asked his freshman students to read and analyze each poem. Most readers of the sonnet were perplexed by the language. As one reader said, "It was so far above the average reader's level of comprehension that it loses its beauty entirely, to say nothing of meaning". In the first lyric (complex) most students were unable to penetrate the poem's surface and readers frequently invented meanings. After reading the second lyric (loose and vague), most readers preferred it to the other. They commented that they liked the poem because they could understand it (reduce it to a sensible paraphrase) and because they recognized it as clearly what a poem should be: figurative language, rhyme and a moving rhythm. Adams comments:

> The poet must make the reader work to the fullest of their power and his own. I think it is best, then, to begin the study of poetry with the assumption that the poet is a craftsman with a problem, the intransigence of words. (p. 8)

If poets are going to remain absolute, (i.e., unchangeable) and teachers realize that students have difficulty reading the poetry included in anthologies, then it is critical that poems be found that students are

able to understand (i.e., if teachers believe in the philosophy that it must begin where the students are, not where the teachers think they are).

Since the English language has changed over the centuries and continues to change, students must often make a greater effort to understand an older poem than a modern one. Also, notions of what poetry is and should be have changed in the past and will continue to change. In other words, poetry has not always been played with the same linguistic equipment or under the same rules. Sweetkind (1964), commenting on the importance of the teacher's understanding of the natural bewilderment of the immature student in being introduced to the subject of poetry, brings to light the important factor that in studying history, science, languages, and mathematics, the student is continually accumulating factual knowledge and develops certain intellectual disciplines. With the study of poetry the student is suddenly precipitated into a different world, one in which his imagination is stimulated, his sensibilities deepened, his emotions aroused, and all his senses alerted. The student is most certainly baffled when his eager search for concrete facts can only add to his confusion. Sweetkind says:

> He knows that five competent scientists performing the same experiment come out with identical results. He must learn, however, that five poets dealing with the same subject produce five very different poems. As Taine, the French critic has observed, art is nature seen through temperament, and no two temperaments are alike. (p. x).

The situation is that students who are having difficulty reading prose at the junior high level and who are still developing their reading abilities should not be burdened with the reading task of comprehending for thematic purpose the Shakespearean sonnet until they have developed particular skills or have learned the "rules of the poetry game". Scholes (1969) provides a pertinent analogy for this purpose. He says that the difference between a love lyric by an Elizabethan sonneteer and a contemporary poem of love may be as great as the difference between Elizabethan tennis and modern tennis. The Elizabethans played tennis indoors, in an intricately walled court which required great finesse to master its angles. The modern game is flat and open, all power serves and rushes to the net. This ought to remind us that Robert Frost likened free verse (verse with unrhymed, irregular lines) to playing tennis with the net down. Such a game would make points easy to score but would not be much fun to play.

In actuality, Scholes is referring to two important considerations, (1) students should not be introduced to complex poetry too early in their development, and (2) understanding complex poetry means that they first have to learn the rules. Learning the rules does not mean teaching the intricacies of trochees and iambics but learning the rules inductively, i.e., by reading poetry - in other words, moving from the simple to the complex as far as readability is concerned. Scholes says:

> In fact, poetic "rules" are not really rules but conventions that change perpetually and must change perpetually to prevent poems from being turned out on a mass scale according to formulas. (p. 525)

The job of the teacher then is to teach the students, not the rules. Poets are people who use unique idioms and tactful readers pick up the conventions operating in any particular poem and pay careful attention to the idiom of every poet, so that they can understand and appreciate each separate poetic experience.

Folliot (1959), in a review of Paul Valery's Art of Poetry, writes about poetic language as opposed to conventional language. Since this is a critical point in selection of poetry for students, it is worthy of note. The substance of the review is that whenever one reads anything his attention moves in two directions at once. One direction is outward, from the words themselves to their remembered conventional meanings. The other is inward and is directed toward building up a unified apprehension of the structure of words itself. Where the outward direction is the primary one, we have 'signal language'. Here words are used for the sake of what they mean, and when the meaning is grasped, there is no further need for words. Where the inward direction is the primary one, we have poetry, a structure of words made for its own sake. Poetry does not tend to disappear when its meaning is grasped, but to repeat itself in the same form, whereas repetition in signal language merely means a failure in response. Folliot comments:

> The difference between poetic and signal language may be compared to the difference between dancing and walking. Walking is purposeful, and its end or fulfillment is determined externally, when we get to where we are going. Dancing is movement for its own sake, and its end is determined only by the logic of its form. (p. 190)

Teachers must be cognizant of the fact that generally the language of poets is complex. The words that the poet uses "to dance" do have overtones and they do stir up in the mind complicated reverberations that are ignored by conventional definitions.

There is a tendency on the part of educators, when selecting poems, to talk as though the poem exists in the words alone. On the contrary, the set of sounds in the ear or the squiggles on the page are simply the "text". Teachers, more than anyone, are aware how complex is the process by which the student learns to match those marks on the page to the sound of the words they stand for. They know, also, that the sounds in the inner ear really become words, part of the language, only when they call up the ideas or images that have become linked with these sounds in the student's past experiences. The reader not only interprets the visual signs, but also infuses meaning into them. If, then, the poem reaches a level of complexity such that the student cannot infuse meaning, then the poem is ruined for that student.

In all that has been reviewed one may assume that students will never read or understand poetry but that is not the case. Students will learn to appreciate poetry simply by

reading it. The teacher's job is to show the way. After all, in simple terms, we must reach them before we can teach them.

> It is true that only the best efforts of the poet are good enough for children. This does not mean that the child is ready for all the poet's best efforts. We must begin where the child is - where recognition is possible and sudden discovery comes easily. (Austin and Mills, 1967, p. xx)

Autonomy and Freedom

> The teacher who values poetry and appreciates the contribution it makes to the pupil's development will find many ways to make it part of the curriculum. (Thorn and Braun, 1974)

Much has been written about the important role of the teacher in the formation of human behaviour. One does not have to go far to uncover reams of testimony supporting the strategic and influential role that teaching plays in the development of students and society. What has been said for centuries and by numerous writers is true today. Teaching of poetry is important; it is valuable; it matters; and it is needed. Pine (1975), writing about humanizing teaching within the classroom, says that the teacher provides the life space for the students in the classroom. If the poetry teacher is creative, imaginative, and invests himself or herself in a positive facilitating way toward creating a community of learners out of the students, he or she will derive countless worthwhile experiences from the effort.

Teachers of poetry have considerable autonomy in the classroom. They have autonomy and freedom to change, to create, and to foster development, which in reality is more

a function of the teacher's personal attitude towards poetry than a matter of external controls. It is easy for the teacher of poetry to project onto others the blame for the lack of creativity and resourcefulness. Teachers can blame the condition of their work, e.g., too many students, too many subjects, "poor" anthologies, etc. They can criticize school administrators, board personnel, and the Department of Education for not giving teachers what they want. But as teachers of poetry most of them spend most of their teaching time with little or no interference from other adults, and that includes principals, supervisors and Department of Education officials.

The teacher must develop confidence in making decisions as to what type of poetry will meet the needs and interests of his or her students. Confidence in teaching is based on and intrinsically related to the teacher's knowledge of the subject matter and of what is available. But teachers do have some knowledge of poetry and with inservice they will be able to increase and expand that knowledge. Perhaps the problem lies in how teachers organize, plan their classes, for freedom and autonomy does not mean chaos. Most teachers are thorough pragmatists in choosing methods of teaching and organizing - they rely on things which work for them. There is no pat answer by which a teacher can pick a plan of organization. The set of questions which Pooley suggested in 1939 to help teachers select "patterns of teaching literature for local needs" is still useful and can

be applied specifically to poetry:

1. Considering the ages, abilities, and interests of the students who will take this course, what general aim of literature instruction do I place first in importance?
2. Which of the several patterns seem most efficient in the achievement of this aim?
3. What contributions of method from other patterns can be added for variety and effectiveness?
4. To what extent will the basic pattern permit individualization?
5. How closely does the pattern follow the normal reading interests and habits of the students in this course?
6. How well does this plan admit interesting and profitable activities?
7. How well am I equipped in materials and in necessary skills and backgrounds to pursue this plan successfully?
8. How well does this plan correlate with the other courses these students will be taking? (Pooley, 1939, p. 345)

Of course, no pattern of organization can guarantee a result and a plan of organization is successful or unsuccessful only in terms of its result. If, then, the teacher wishes to move outside the restrictions of a set curriculum by answering the questions above and by getting positive

reinforcement from authorities, such as consultants, the teacher will gain the confidence to make the break.

Freedom and autonomy in the English classroom is most certainly one of the most precious values in teaching poetry. However, it is what is done with that freedom and autonomy in the poetry class which ultimately counts. There are countless ways in which the imaginative, fully-committed poetry teacher can promote the personal, emotional and intellectual growth of the students.

Choosing Methods, Strategies and Techniques

As was said previously the teacher must reach the students before he can teach them. The manner in which poetry is brought to the student is of crucial importance. Either the students will eternally "reject" poetry or an everlasting bond will be created, depending on the approach the teacher uses in introducing this literary form to adolescents.

Robert Frost has said that no poem was ever written for educational purposes and poems should most certainly not be ruined by using them as a means to that end. It seems, at the university level where future teachers are trained, that the objective is to see the apprehension of a poem as a process of close reading and a critical analysis of the inner workings of the poem. The approach has filtered down to the junior high school through the teachers themselves trained in the close analysis of the text. Thus

the approach is ever recurring and encloses the teacher and student in an everending vicious circle. It is expected, as was said previously, that the student will develop a strategy of inquiry which if judiciously employed will reveal the hidden meanings and complexities of most poems.

Larson (1979) writing of "Robert Frost as Teacher" gives a more solid base on which to build concepts of poetry teaching techniques. She says that Frost saw one great weakness in the educational system, from university to secondary school - that for years the teachers and faculty have been telling students to think, but not explaining to them what thinking is. "It is just putting this and that together; it is just saying one thing in terms of another." Frost once wrote: "Thinking is a process of framing metaphors; it is recognizing similarities in two ideas." Prgamatically Frost asserts, however, that the metaphor should be trusted only as far as it works, and he warns that it may "break", or prove to be untrue if one attempts to consider alike in all details two objects which have a likeness in one detail.

> Thinking, therefore, must involve the constant checking of one's conclusions with the ideas with which one started, so that the truth of the relationship of the conclusions to the original thoughts may be established. "The mental figures which lead to reason" - "mental figures" they are to Frost, not proven truths. (p. 448)

It is not surprising that a teacher who believes that knowledge is intuited, reasoned about, and framed into metaphors, or "stays against confusion", should think that learning is an individual responsibility and an individual process.

> Apprenticeship epitomizes the need of a student to work by and for himself, but to learn also from the helpful presence of a master. (p. 449)

Thus the need of the student, as an individual, not as an element of a class, to learn, understand, and enjoy poetry for himself is a critical objective that the teacher must keep in mind in deciding upon strategies for reaching the student.

Poetry, however, is not only a means of communication. It has an aesthetic function as well, and in this sense it reaches all students - in fact, everyone, though not necessarily through the poems taught in high school and college courses in literature. There is a fundamental need for rhythm which poetry serves, even though for some people, particularly adolescents, the rhythm or "beat" may be at the level of "ta-ta-ta-ta, shboom, shboom", which blares out of jukeboxes, dancehalls, and record players throughout the world.

C. Day Lewis (1956) in Enjoying Poetry says that the first step in appreciating poetry is to learn the three R's - Rhythm, Rhyme, Repetition - for all poetry is based upon them. They are the instruments which communicate the magic of poetry. Perhaps this is why the ballad is the

favorite poetry form of both teachers and students. It can certainly become a solid base on which to build student interests in poetry.

For most people, though, the nursery rhyme is the first formal contact with poetry. It is indeed an important contact. It is the rare circumstance when a child does not like nursery rhymes, e.g., "Pickety Fence" by David McCord. Students are very responsive to the aesthetic possibilities of language. They like to chant words even when they have no idea what they mean.

Chukovsky (1963), the Russian Poet, realized children's attraction to language and comments in his book Two to Five:

> It seems to me that beginning with the age of two, every child becomes for a short period of time a linguistic genius. Later beginning with the age five to six, this talent begins to fade. If his former talent for word invention and construction had not abandoned him, he would, even by the age of ten, eclipse any of us with his suppleness and brilliance of speech. (p. 7)

The situation that leaves the junior high school teacher dejected and frustrated is the deterioration of this zest and interest in not only language, but also poetry, that the primary and elementary school child has, to the groaning negativism toward poetry characteristic of most adolescents. For in the answer to that question lies one of the keys to developing positive attitudes towards poetry in the junior high school. Two important factors may give insights into the answer to that very important question: (1) the emotional growth of the student from childhood to adolescence, and

(2) the traditional procedures of teaching poetry.

The first, emotional growth, can be taken care of partly by understanding what happens to the students emotionally and partly by selecting material that will meet the emotional change. Poetry is emotional, and as the student grows older, the emotions retreat further and further below the surface. Adolescence can be characterized as a time of inhibitions. It is this barrier that the teacher must infiltrate if he or she is to be successful in teaching poetry. But how? There is some agreement that effective teaching includes explication, explanation and communication. Indeed many English teachers and most learners agree that creative communications are helpful in the teaching of poetry.

The acting or performing dimension of the teaching act is highly relevant to a large portion of the poetry teacher's role, if he wishes to break through to the adolescent. Verse, color, humor, creativity, surprise and even "hamming" have characterized most effective teachers.

> The classroom teacher is on stage, an actor performing, sending and receiving messages through voice, dress, body language, and even silence. (Baughman, 1978, p. 64)

All too frequently, teaching aids are limited to the anthology, certain traditional A-V equipment plus charts on poetry, pictures, and objects, all of which are useful but insufficient to convey a sense of excitement or surprise about the subject that adolescents find difficult to read,

have had bad experiences with, or find just plain boring.

Much as the salesman goes about his mission of description, demonstration and, ultimately, persuasion the effective poetry teacher strives to put color, enthusiasm and drama into the teaching-learning enterprise. Poetry teachers may well be wise to observe and study the strategies and skills of song leaders and social directors. They perform; they act.

There is a place in education for some "whammies" and "zingers". If one can believe the students, some poetry teachers convey no more inspiration or motivation than a tape recording. Such teachers, trained in the traditional school, need an assortment of "zingers". The idea is to reach the adolescent. The teaching of the "true" poetry can be introduced through the aid of a gimmick. It has to be understood that the gimmick, the "zinger" is purely an attention getter, only a means to an end. Baughman (1978), quoted earlier, says that good teaching is dramatic and creative when the occasion demands. The kind of learning that endures and changes behaviour positively often results from keen insights, splendid examples and individual experiences.

If teacher inservice education merely provides general knowledge and subject matter content along with some of the mundane and trivial aspects of classroom management, beginning teachers and experienced teachers are likely to continue to teach much as they were taught. Consequently, the teaching of poetry suffers. On the

other hand, if inservice renewal can succeed in developing in poetry teachers a teaching style and personality that draws adolescents to poetry, then the barriers mentioned earlier will most certainly be broken down.

Secondly, the traditional procedures of teaching poetry that cause students concern can be classified for the sake of clarity into two extremes: the "academic" tradition and the "feminine" tradition.

The "academic" tradition is based on the concept that poetry is a discipline, a rigorous means for developing the mind, sharpening powers of abstraction, and developing the vocabulary. Most certainly, poetry can do these things, but an emphasis on this traditional method in junior high school most often results in the frustratingly painful dissection of poetry, in scansion of lines, analysis of rhyme schemes, and drills on figures of speech. Often there will be a compulsory memorizing of lines and, of course, the laborious, monotonous paraphrasing which must correspond to the answer in the guidebook. These things may be important at times and one cannot argue that certain skills of reading poetry must be developed. However, an overemphasis on poetry as a discipline, equated with science, may well be a major factor in developing an abhorrence for poetry in junior high school.

On the other hand, the "feminine" tradition (which has nothing to do with the sex of the poetry teacher) proposes the sighing, rhapsodic approach - the idea that

poetry is a precious form of experience reserved for the esoteric few. With this approach, normal adolescent boys (and there are a few in junior high school) are expected to trip through the daffodils with Wordsworth when they should be reading Karl Shapiro's "Auto Wreck". Teachers, then, must express emotions <u>through</u>, rather than about poetry.

Teachers, more than anyone, are aware that not all students learn the same way. Students rely on different sensory modes to help them. Some depend heavily on their sense of sight, others on their sense of hearing, and still others on their sense of touch. The mode they use influences their classroom behaviour and achievement.

Barbe and Milone, (1980) writing in the <u>Instructor</u> on the topic of modality say:

> Each class, group, and individual has a different modality strength, visual, auditory or kinesthetic. An individual's modality strength can best be described as the sensory channel through which information is processed most effectively. A person's strength might be in just one of these channels, or in several. When two or more sensory channels are equally efficient, the result is a mixed modality. (p. 45)

It should be remembered that teachers have modality strengths as well as pupils. Most assuredly the particular modality will show up in the teacher's teaching of poetry. For example, the way in which the English teacher's classroom is organized and the manner in which the instruction is carried out are the least evidence of a teacher's modality.

Visual oriented poetry teachers, for example, will rely heavily on the chalkboard and the overhead projector. They change bulletin board displays frequently. They put emphasis upon poetry folders. Seatwork plays an important part in their method of teaching poetry. The teacher who favors poetry as a discipline and puts emphasis upon students writing their own poems would be characteristic of this modality.

Teachers who have an auditory modality strength, on the other hand, employ visual aids sparingly and rely instead upon poetry reading. The use of audio tapes, records and cassettes of poets' reading their works, group discussions and students writing and reading aloud are characteristic of the auditory modality - oriented teacher.

Kinesthetic teachers contrast sharply with their visual and auditory colleagues. Although they sometimes use auditory or visual aids in the teaching of poetry, they favor hands-on activities and experimental learning. The English classroom of the kinesthetic teacher is full of movement, e.g., dramatizing the ballads. To the outsider, who may not realize that such movement is purposeful and learning - related, the class appears disorganized.

The poetry teacher, then, must discover and capitalize on students' several modality strengths. The teacher must remember that not every student in the class will share the teacher's modality strength, so if a student fails to understand a poem or seems uninterested the follow-up instruction

should be directed towards that student's modality strength.

In addition to being an aid in teaching poetry within the classroom, an awareness of modality strengths can account for certain interactions among colleagues and consultants at inservice workshops. If a teacher is unsuccessful with a particular approach to teaching poetry that another teacher champions, conflicting modalities may be the explanation. Dramatizing the ballad may work well for the kinesthetic-oriented teacher but could be confusing and observed as a waste of time by the visually or auditory oriented one. The workshop setting offers a chance to share modalities.

An understanding of modality strengths is not the final answer to all problems that poetry teachers face. It is, however, a practical tool that can be made to work for the poetry teacher. If the student does not grasp the aesthetic experience of a particular poem when it is first presented, the teacher need not just repeat the lesson and increase the volume or revert to condemnation. The answer lies in trying. Another way, i.e., another modality.

> After all, if you have to tell a student something a thousand times perhaps it is not the student who is the slow learner. (Barbe and Milone, 1980, p. 47)

Summary

Being aware of the problems involved in the teaching of poetry will not automatically provide directions for classroom practice. Translation is necessary. The teacher must discover "where" the students are as to taste, capability

and modality. The teacher must make decisions, build confidence in self, as to what critical skills and what concepts, what poems and what poets he or she will include in the course. The teacher must settle on what approaches or strategies he or she will use in teaching different poems. Translating the rationale for poetry knowledge and practices into classroom terms requires the setting of aims that reflect both the student's needs, interests and capabilities and, equally important, the teacher's convictions about poetry.

CHAPTER III

DESIGN OF THE STUDY

The Instrument

The instrument used was a five (5) category interval rating scale consisting of fifty (50) methods used in the teaching of poetry (adapted from Gallo, 1969). The teachers were asked to react to each of the fifty items on the instrument by using their opinions of what are good and poor methods of approaching the teaching of poetry. Teachers were to indicate how strongly they agree or disagree with each statement in terms of five categories from "agree" through "neutral" to "disagree". A personal data sheet was attached to the instrument and teachers were asked about their number of years teaching, number of classroom hours teaching poetry (i.e., the hours spent on poetry instruction, reading, and discussion), teaching certificate presently held, the type of poetry they use to introduce poetry to a class, and two ancilliary questions designed to determine if pupils enjoy or do not enjoy poetry and why. The methods questions focused on the modalities used by teachers in the classroom, the readability of texts used, selections of poems used, teacher knowledge of poetry and particular techniques employed.

Validation of the Instrument

Fifteen junior high school teachers, not included in the study, were asked to provide comments on the clarity and

appropriateness of each item on the questionnaire. They were also asked to make suggestions regarding additions or deletions, thereby providing a measure of face and content validity.

The Population

Tables 1, 2 and 3 provide the background data on the study population. Sixty-six percent (100) of junior high school teachers from five different school boards responded to the questionnaire. Four (4) teachers held a grade II teaching certificate, twenty (20) teachers a grade IV, forty-five (45) teachers a grade V, thirty (30) teachers a grade VI, and one teacher a grade VII teaching certificate. Eighteen teachers had taught one to five years, with an average hours teaching poetry of 9.8 hours, thirty teachers had taught for six to ten years with an average hours teaching poetry of 6.9 hours, thirty-eight teachers had taught for eleven to fifteen years with an average hours teaching poetry of 15.3 hours, eight teachers had taught for sixteen to twenty years with an average hours teaching poetry of 14.5 hours, and fourteen teachers had taught for more than twenty years with an average hours teaching poetry of 11.8 hours.

Table I

Description of Population

Experience	Frequency	Hours teaching Poetry (M)
1-5	18	9.8
6-10	30	6.9
11-15	38	15.3
16-20	8	14.5
20-	6	11.8

Table II

Female Population

Experience	Frequency	Hours teaching Poetry (M)
1-5	12	5.3
6-10	8	4.5
11-15	14	14.7
16-20	-	-
20-	8	15.5

Table III

Male Population

Experience	Frequency	Hours teaching Poetry (M)
1-5	6	14.0
6-10	22	9.3
11-15	24	15.8
16-20	8	14.5
20-	6	8.0

Analysis of the Data

This section of the study is directed to an inspection of the responses of the teachers. The analysis is presented under the following headings:

(1) General analysis of the results of the rating scale

(2) Teacher knowledge

(3) Teacher modality

(4) Selecting of poetry for students

(5) Techniques employed by teachers

General Analysis of the Data

Seventy percent of the teachers who responded to the questionnaire indicated that their students did not enjoy poetry and proceeded to offer the following reasons:

Sample responses:

- They admit defeat before they attempt to understand the material.
- Students with reading problems are totally devastated when confronted with this so called "foreign language".
- Many students don't want to read anything, especially poetry.
- It may be the way the poetry section is dealt with in the curriculum by the teacher.
- They don't understand it! They are "turned off" by the word itself.
- At this level (junior high) they come to us with the set idea they don't like it.
- They are usually poor readers.
- They have difficulty interpreting poetry.
- They are too often made to analyze poetry. They can't relate to it or understand it.
- There are too many abstractions. They cannot identify and relate to it.
- They find it difficult to read. If they had a choice they would prefer prose by a landslide.
- They cannot internalize it with everyday experience.

Of the seventy percent who indicated that students did not enjoy poetry, fifty-five percent indicated that the cause is reading ability, where the compactness of the style and

figurative language are the major factors. Ten percent, indicated that pre-junior high instruction is apparently a cause, since students have a pronounced distaste for poetry before reaching junior high school. Five percent of the teachers suggested that methods used, particularly too much analysis rather than appreciation, was the cause.

Thirty percent of the teachers responded that students do enjoy poetry and offered the following comments:

Sample responses:

- They have an opportunity to respond to poetry. They discuss, argue, guess, analyze. It is a chance for active participation.
- Mostly it's fun to read, pleasant rhythm, or simply relaxing.
- Taught correctly, poetry becomes a window through which each student sees the world in a real way. Therefore it becomes a meaningful experience.
- Some students enjoy poetry - a liking must be cultivated by the teacher.
- It is short. It is lively, interesting, fun and vivid.
- It is something different from prose. It gives them an opportunity to be more expressive.
- Simplicity of presentation.

Of the thirty percent of teachers who responded that students enjoy poetry, twenty percent indicated that poetry for their students was fun to read and that the teacher

presentation of poetry was the key to motivation. Ten percent indicated that because poetry was different from prose students enjoyed it.

There was a critical difference in the types of responses from those that indicated "no enjoyment" and those that indicated "yes, students do enjoy poetry". The difference in response was one that suggested there is a tie between a positive attitude on the part of the teacher and the methods employed in the classroom. However, on the part of the majority who indicated a negative response, there seemed a concern for blame; that is, blame placed on the lower grades (pre-junior high school) for student attitudes towards poetry; blame on the text book as being too difficult; blame on the students' ability to read poetry; blame on the curriculum. It is worth noting that no responses indicated the teacher's presentation as being the cause, whereas in the responses of those who said students enjoyed poetry the teacher's motivational techniques were taken into consideration.

Concerning the time allotted to poetry teaching in the junior high school (refer to tables 1, 2, 3): If students received one hundred and ten (110) hours of literature instruction for a school year and covered the five main genres of literature (short story, drama, novel, essay and poetry - some schools may teach the one-act play and three-act play instead of the essay), with all genres being allotted equal time, then poetry should be receiving at least twenty-two hours of teaching time. The means indicated in tables 1, 2

and 3 certainly fall short of that time allotment generally, in particular with female teachers having one to ten years of experience and male teachers with six to ten and more than twenty years of experience. Accounting for the drastic drop in time allotted in these particular areas can only be a matter of speculation. Academic background of the teachers involved in the study cannot be presumed to be a reason, for at least ninety percent (90%) of the teachers have one degree while seventy-six percent (76%) have two degrees or more. It should be noted that teaching time given to the teaching of literature was not recorded. It was presumed that the greatest percentage of teachers would be full time or virtually full time English teachers. This can be reasonably assumed on the basis of subject teaching in junior high school. But, taking all of this into consideration, the literature course in junior high school consists of one hundred and ten (110) hours of instruction and indications of the responses prove that teachers do not utilize the maximum time allocated for poetry instruction.

Teacher Knowledge

Table IV provides information on those items specifically concerned with teacher knowledge of poetry. Teacher opinions were presumed to be professional opinions based on academic qualifications and experience. For all tables in this analysis the following key will be used. 1. Agree, 2. Agree, with exceptions, 3. Neutral, 4. Disagree, with exceptions, 5. Disagree.

Table IV

Teacher Knowledge

Item No.	Statement	Response in %
13	The teacher of poetry should read widely for himself in the fields of poetry and literary criticism before introducing poetry to students.	$\frac{1}{52}$ $\frac{2}{20}$ $\frac{3}{18}$ $\frac{4}{6}$ $\frac{5}{4}$
40	The teacher must read a great many poems if he is to do a good job in the teaching of poetry.	$\frac{1}{32}$ $\frac{2}{24}$ $\frac{3}{20}$ $\frac{4}{8}$ $\frac{5}{16}$
39	The teacher should use the teacher manual for motivational techniques.	$\frac{1}{26}$ $\frac{2}{42}$ $\frac{3}{24}$ $\frac{4}{6}$ $\frac{5}{2}$

In all instances teachers agreed with the statements that teacher knowledge of poetry is a factor to be considered in the teaching of poetry. However, it is interesting to note that both in Items 13 and 40 the teachers who agreed with some exceptions and those who were neutral, equal or surpass those who simply agreed with the statement. This would seem to indicate a certain amount of indecision on the part of teachers towards those particular items. The expected response would be total agreement, but it seems that most teachers, perhaps, feel that what is in the textbook is

sufficient for teacher knowledge. This can be assumed on the basis of responses to Item 39 where emphasis is placed on the teacher manual for motivational techniques.

Item 40 is an interesting item in that the words "to do a good job" are used. Only thirty-two percent (32%) of the teachers totally agreed with the statement, again indicating that teacher knowledge of poetry may not be a major factor in doing a good job in the eyes of the teacher. This allows the investigator to speculate that general knowledge of poetry is not so important to teachers as is specific knowledge of the poems in the textbook. The twenty-four percent disagreement with Item 40 is significant in this regard.

Teaching Modality

Teaching modality (visual, auditory or kinesthetic) as a factor of teaching technique is worthy of comment. Most items in this area are concerned with the auditory mode, since poetry is an art of the ear.

Table V

Modality

Auditory -- Sample items

Item No.	Statement	Response in %
5	The teacher should use recordings of poems to help junior high school students appreciate the sounds of poems.	$\frac{1}{68}$ $\frac{2}{24}$ $\frac{3}{6}$ $\frac{4}{0}$ $\frac{5}{2}$
42	Because we are living in an electronic age students should not be required to read poems but only listen to them.	$\frac{1}{4}$ $\frac{2}{2}$ $\frac{3}{10}$ $\frac{4}{10}$ $\frac{5}{74}$
30	Time spent on modern folksongs and ballads in the junior high school curriculum should be minimal.	$\frac{1}{8}$ $\frac{2}{8}$ $\frac{3}{12}$ $\frac{4}{30}$ $\frac{5}{40}$
46	Rock poetry or pop music is a waste of time as a means of introducing junior high school students to poetry.	$\frac{1}{2}$ $\frac{2}{6}$ $\frac{3}{12}$ $\frac{4}{18}$ $\frac{5}{62}$

Most teachers responded positively towards the use of recordings and other auditory mode devices. This suggests a widespread acceptance of recordings of poems, folksongs and pop music as a means of "tuning" students in to poetry. Other items included as relevant to analysis of the auditory

mode are items 11, 19, 24, 29, 37, 41, 50. Item 42 in Table V is of particular interest for it indicates teachers' concern with the over-use of recordings. Seventy-four percent (74%) of the teachers disagreed with the statement, indicating that the reading of poetry by students was of great importance. This item would indicate that teachers put emphasis upon the unit or thematic approaches rather than a casual listening approach to teaching poetry.

Teachers disagreed with the idea that students should be required to recite a poem in front of the class, although most encouraged choral reading of poems. Whether students should read a favorite poem to the class or not, most teachers (64%) responded that they agreed with some exceptions.

Table VI

Visual and Kinesthetic

Item No.	Statement	Response in %				
41	Students in junior high school should be introduced to poetry through art and music.	1 12	2 20	3 54	4 10	5 4
50	Because some poems are complex students should work in groups to analyze poems.	1 26	2 34	3 14	4 20	5 6

Teachers are apparently neutral concerning the use of music and art as a means of introducing poetry to students. It could be speculated that the neutrality response was caused

by lack of a specific technique in the statement or that many teachers were not aware of strategies that involved the use of art in the introducing of poetry. Though most teachers indicated that they would use discussion groups for poetry analysis, many others (40%) were not so convinced.

Poetry Selection

What poems to select and who should do the selecting of the poems are illustrated in Table VII below:

Table VII

Poetry Selection

Item No.	Statement	Response in %				
9	Each teacher should decide which poems will be read and studied in his class.	1 / 34	2 / 38	3 / 8	4 / 20	5 / 0
48	Teachers must choose poems that the students want to study, as opposed to teacher selections.	1 / 10	2 / 30	3 / 6	4 / 46	5 / 8
18	Poems used in class should appeal to the immediate needs and interests of the junior high students.	1 / 34	2 / 48	3 / 8	4 / 10	5 / 0
3	Poems studied in junior high should be chosen for their appeal to the senses and emotions of the students.	1 / 56	2 / 40	3 / 0	4 / 4	5 / 0

Most teachers agreed that the teacher is the person who decides what will be studied or read in the classroom. Teachers did illustrate however that they are indeed concerned about the needs and interests of the students. They felt that any decision made concerning poetry to be studied should certainly be based on a diagnosis of the class needs and interests. However, there are significantly high numbers of teachers who disagree with the need to consider students' needs and interests for guidance in selection. It could be speculated that many teachers of this persuasion depend heavily on the content set down in the text book. When asked if students should have the freedom to read only what they wanted to read an overwhelming 84% of teachers disagreed.

Techniques Employed by Teachers

As this section was the main focus of the study, this section will be divided into three parts:

A. Approaches

B. Readability

C. Techniques

A. Approaches - Unit, Thematic, Casual

Generally teachers preferred the unit approach to teaching poetry as opposed to the thematic approach. The unit approach is characterized by emphasis on mechanics rather than content.

Table VIII

Approaches

Item No.	Statement	Response in %
4	Poetry in junior high school should be studied as a unit by itself.	$\frac{1}{28}$ $\frac{2}{40}$ $\frac{3}{16}$ $\frac{4}{14}$ $\frac{5}{12}$
26	When poetry is studied in junior high, the mechanics (meter, rhyme, figures of speech, etc.) should receive as much or even more attention than the meaning of individual poems.	$\frac{1}{4}$ $\frac{2}{12}$ $\frac{3}{10}$ $\frac{4}{34}$ $\frac{5}{40}$
27	Pleasure should precede analysis of poems.	$\frac{1}{54}$ $\frac{2}{26}$ $\frac{3}{10}$ $\frac{4}{8}$ $\frac{5}{2}$
33	The study of metrics (meter) should be one of the first steps in approaching poetry in junior high school.	$\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{16}$ $\frac{5}{70}$

Table VIII (Cont'd)

Approaches

Item No.	Statement	Response in %				
16	Poetry should be studied primarily because of its importance as a literary genre.	1 14	2 16	3 16	4 28	5 26
21	The mechanics of poetry should be studied to see where and how they contribute to the meaning of particular poems.	1 16	2 52	3 8	4 22	5 2
24	A good way to begin the study of poetry in junior high school is by reading a few short, humorous poems.	1 50	2 26	3 12	4 8	5 4

While most teachers indicated that they preferred the unit approach for poetry instruction, there was some confusion as to exactly what they recognized as a "unit approach". The mechanics of poetry, except meter, was generally held to be purposeful in teaching poetry while it was indicated that pleasure must come before analysis. Most teachers disagreed (or disagreed, with some exceptions) that poetry should be studied primarily because of its importance as a literary

genre. Teachers may have considered the unit approach simply as completing all the poetry section at one time, say in one or two weeks, then to proceed to study another genre. Many teachers indicated by their responses that they were primarily using the thematic approach while doing the poetry as a unit. Though most teachers were adverse to teaching mechanics prior to the reading of poems, there was a certain unanimity or agreement to asking the students to identify the form and mechanics in each poem after the reading of a poem (Item 2).

B. Readability

Teachers indicated in the general response that students neither enjoyed nor understood poetry because they simply could not read the text material.

Table IX

Readability

Item No.	Statement	Response in %				
8	Junior high students should first understand the literal meaning before discussing the symbolic meaning of a poem.	1 34	2 38	3 8	4 20	5 0
12	Before the class reads and studies a poem, the teacher should tell the students to look or listen for specific things.	1 28	2 44	3 8	4 8	5 12

Table IX (Cont'd)

Readability

Item No.	Statement	Response in %
17	When poetry is studied in junior high, students should be assigned about two to three new poems to read for homework each night.	1 / 0 — 2 / 8 — 3 / 12 — 4 / 26 — 5 / 54
32	Students should be given the freedom to read only those poems or types of poems they want to read.	1 / 0 — 2 / 12 — 3 / 4 — 4 / 38 — 5 / 46
45	In order to get junior high students to read poetry, it is necessary that they be evaluated through poetry examinations.	1 / 0 — 2 / 14 — 3 / 12 — 4 / 18 — 5 / 56

Most teachers agreed that in reading poetry the students must move from the literal meaning through inference to criticism. They also agreed that the teacher has to bring particulars involved in the reading of poems to the attention of the student prior to actually reading the poem. Though most teachers indicated a reasonable knowledge of sound reading principles the incongruity with earlier statements in the general response seems to focus on the material being read and the focus of attention while

reading the particular poem. Many of the poems in the text, usually an anthology, would be difficult reading particularly for the slower students in a heterogeneous class. This problem of material selection for reading is indicated in Item 32 where an overwhelming percentage of teachers (84%) disagreed with allowing students to read only these poems or types of poems they wanted to read. With no particular empirical item to defend the statement, there seems to be a general concensus of opinion on the part of teachers that emphasis is placed on the parts of the poems rather than on the consolidated whole. In other words, instead of reading the poem as a whole, the poem is studied in parts. Though examination questions on poems deal with specific concepts to be memorized, teachers generally disagreed (75%) that examinations should be used in order to encourage students to read poetry.

C. Techniques

Table X provides the teacher response to several instructional techniques employed in the teaching of poetry.

Table X

Techniques

Item No.	Statement	Response in %
2	After the class has read the poem the teacher should ask the students to identify the form and mechanics (meter, rhyme, figures of speech, etc.) in each poem.	$\frac{1}{6}$ $\frac{2}{28}$ $\frac{3}{16}$ $\frac{4}{18}$ $\frac{5}{32}$
7	Students should be urged to defend their interpretations of poems by quoting passages from the poems.	$\frac{1}{48}$ $\frac{2}{32}$ $\frac{3}{8}$ $\frac{4}{6}$ $\frac{5}{6}$
10	Junior high school students should be asked to define and identify various verse forms: quatrains, blank verse, Shakespearean and Petrachan sonnets, etc., before proceeding to the actual reading of poems.	$\frac{1}{4}$ $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{20}$ $\frac{5}{64}$

Table X (Cont'd)

Techniques

Item No.	Statement	Response in %
28	In junior high, such things as word meanings, denotations and connotations, word histories and word order should be defined and studied prior to the students reading the poem.	$\frac{1}{6}$ $\frac{2}{22}$ $\frac{3}{10}$ $\frac{4}{24}$ $\frac{5}{38}$
36	One of the main goals of poetry study should be to learn the facts about the life and times of the poets, such as important dates and main events.	$\frac{1}{0}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{4}{24}$ $\frac{5}{70}$
43	Students must be forced to read the "great" poets, as a means of knowing "true" poetry.	$\frac{1}{10}$ $\frac{2}{8}$ $\frac{3}{14}$ $\frac{4}{20}$ $\frac{5}{48}$
44	Teachers must use the manual to explain theme, form, etc.	$\frac{1}{6}$ $\frac{2}{20}$ $\frac{3}{16}$ $\frac{4}{24}$ $\frac{5}{34}$

In all cases, teachers indicated that they disagreed with emphasis on the mechanics of poetry. Sixty-six percent of the teachers disagreed with the teaching of meter, rhyme, etc., after the class had read the poem while seventy-two percent disagreed with teaching mechanics prior to reading the poem. This would indicate an emphasis upon the reading of the poem for emotional reaction rather than upon the art of poetry itself. Emphasis upon the life and times of the poet was completely rejected (94%) by teachers. Forcing students to read the "great" poets as a means of knowing "true" poetry was also rejected by the teachers indicated by a sixty-six percent disagreement. By "great" poets and "true" poetry is meant those traditionally considered by society to have written poems of excellent literary quality according to their particular styles. This response would indicate that teachers choose poems according to student readability levels and interests rather than selecting poems because of their "greatness". When asked about reliance on the textbook manual to explain theme and form, thirty-four percent of the teachers indicated disagreement while the remainder disagreed with exceptions. This item indicates that teachers (66%) use the teacher manual in the teaching of poetry to various extents implying that the supplied text is the main source used in the classroom. Eighty percent (80%) of the teachers surveyed indicated that they emphasized the importance of defending interpretations of poems by requesting students to quote passages from particular poems.

This would indicate that the students would have to understand what they are reading either by the poem being at the readability level of the student or by the teacher interpreting the poem for the student line by line.

Table XI

Item No.	Statement	Response in %				
6	The interpretation of a poem should be based completely on the individual's emotional reaction to the poem.	$\frac{1}{6}$	$\frac{2}{38}$	$\frac{3}{4}$	$\frac{4}{38}$	$\frac{5}{14}$
11	The teacher should require the students to write a prose paraphrase (although not from memory) of each poem studied in class.	$\frac{1}{6}$	$\frac{2}{18}$	$\frac{3}{22}$	$\frac{4}{18}$	$\frac{5}{36}$
14	The study of every poem should culminate in a statement of its message.	$\frac{1}{16}$	$\frac{2}{50}$	$\frac{3}{10}$	$\frac{4}{16}$	$\frac{5}{8}$
15	After a poem has been thoroughly discussed in class, the teacher should summarize the main points.	$\frac{1}{30}$	$\frac{2}{44}$	$\frac{3}{12}$	$\frac{4}{4}$	$\frac{5}{10}$

Table XI (Cont'd)

Item No.	Statement	Response in %
38	With complicated poems, more than one interpretation should be allowed.	1/58 2/22 3/16 4/2 5/2
22	Students should give one correct interpretation of each poem in order to receive full credit for their answers on tests.	1/2 2/1 3/1 4/26 5/66

Teachers were generally undecided whether the interpretations of a poem should be based completely on the individual's emotional reaction. Taking into consideration Item 7, it was expected that teachers would disagree with this statement. Teachers indicated disagreement (52%) with the paraphrasing of poems but it can be concluded that paraphrasing of poems does take place in many classrooms by the forty-eight percent of the teachers indicating 'neutral' and 'in agreement' responses. Many teachers (66%) indicated agreement that every poem should culminate in the statement of a message. This factor indicates that teachers look for "messages" or themes in most poems. The in-class technique of summarizing the main points in a poem met with total agreement of the teachers as did the statement that more

than one interpretation be allowed with complicated poems. Ninety-seven percent of the teachers would permit more than one correct interpretation even on test questions. This indicates that teachers will accept students interpretations as long as they are supported by facts from the poem. It also indicates that teachers do not rely heavily on manual answers in evaluating the quality of answers on tests.

In general, the tactics and strategies employed by teachers who responded to the questionnaire include a wide variety of techniques. The use of recordings, folk songs and pop music was regarded favorably and in vogue, although item 41, which stated that poetry should be introduced through art and music, was not well received.

Results

1. The number of hours indicated by teachers that they actually spend on the teaching of poetry (average 11.6 hours) is well below the time that should be allotted.
2. Seventy percent of the teachers indicated that students did not enjoy the poetry section of the literature course, giving poor reading ability as the major cause.
3. Ten percent of the teachers indicated that the cause of poor student attitude towards poetry was in the pre-junior high instruction.
4. Thirty percent of the teachers surveyed indicated that students do enjoy poetry and that the key to motivation of students was in the teacher presentation of a particular poem.

5. Ninety-two percent of the teachers surveyed rely on the teacher manual for motivational techniques but not for evaluation purposes.
6. A general knowledge of poetry was not so important to teachers as is specific knowledge of the poems in a particular textbook.
7. Ninety percent of the teachers responded positively towards the use of recordings and other auditory mode devices.
8. Seventy-four percent of the teachers disagreed with the statement that in order to get students to read poetry, it is necessary that they be evaluated through poetry examinations.
9. Most teachers (68%) rejected the use of art as a means of introducing poetry.
10. Seventy-two percent (72%) of the teachers agreed that it is the teacher, not the student, who should decide which poems will be read and studied in the classroom.
11. Eighty-four percent of the teachers disagreed with giving students the freedom to read and study only poems of student choice.
12. Sixty-eight percent of teachers preferred the unit approach to teaching poetry as opposed to the thematic approach.
13. Most teachers ask students to read the poem without any pre-reading or post-reading discussion.

14. The academic background of the junior high school teachers in the sample was high with 90% having one degree and 76% having two or more degrees.
15. Teachers (90%) responding to the questionnaire agreed that students be permitted their own interpretations of poems as opposed to concurring with answers stated in textbook manuals. The student interpretation must be backed up by facts from the poem.
16. Teachers generally disagreed with the overuse of the teacher manual.
17. Eighty-five percent indicated that a poem should culminate in the statement of a message. The theme of the poem was more important than the study of the mechanics of the poem.
18. Ninety-six percent of the teachers indicated that poems should be chosen for their appeal to the senses and emotions of the students as opposed to selecting poems for their literary quality.
19. Techniques employed by teachers are limited to auditory concerns.

Discussion

The results of the survey indicate several positive factors relating to the status of poetry teaching in the population surveyed. It was the hypothesis of this investigator that most teachers of poetry relied completely on the textbook manual for instructional guidance. The

survey results indicate that this is not the case. Teachers indicated in several items that they use the manual only for motivational purposes as opposed to complete reliance on the manual for all aspects of instruction. This would suggest a more innovative attitude towards the teaching of poetry than was previously speculated. Another indicator of this trend is the fact that ninety percent of the teachers permitted more than one interpretation of the poem, provided the interpretation was based on facts from the poem. It had been speculated by this investigator that because of the reliance on the manual, teachers would tend to limit responses to those illustrated in the manual. On the contrary teachers demonstrated a willingness to accept student responses that were logically thought out.

Taking into consideration the time spent in the teaching of poetry (see Tables 1, 2 and 3) and the fact that ninety percent of the teachers employ the use of recordings, it can be assumed that more "outside" materials, as opposed to textbook material, are being utilized by the teachers.

The significantly high percentage of teachers in agreement with items concerned with poetry selection, readability of poems, and teaching modality indicate an awareness of teachers to the needs and interests of the students. As this investigator is well aware, teachers are concerned about the student's needs and interests, but, at the same time, felt that most teachers were course oriented rather than student oriented. As the items in the survey clearly

indicate the teachers are not as textbook oriented as was first thought. They indicate, generally, that they are more student oriented particularly in poetry selection. However, though the teachers indicate that they are the main selectors of the poems in the course, the selection is based on the interests and readability levels of the student.

Although this study presents some evidence to support the contention that teachers' knowledge and beliefs about teaching poetry have a direct bearing on how they teach, there is not a one-to-one relationship by any means. Nevertheless, when individual items are combined into a rather comprehensive instrument, there is evidence of a relationship between teachers' opinions and their efficiency in the classroom.

However, considering that ninety percent of the teachers begin the study of poetry with the ballad and narrative form and considering the time element, the situation arises that students do not receive sufficient instruction in the other forms of poetry, e.g., the lyric and sonnet, thus limiting the student's awareness of these other forms.

Recommendations

It would appear that within the design limitations of this study, that junior high school teachers have a more comprehensive knowledge of poetry, readability of poems, and approaches to teaching poetry as was previously hypothesized by this investigator. There is, however, a

general weakness demonstrated by the results in poetry selection, teaching mode devices and time spent on the study of poetry.

The data gathered in this study offers the investigator sufficient evidence to suggest that teachers be provided more inservice in the teaching of poetry. As there are no items where teachers completely agreed or disagreed, there is sufficient variance in response to suggest that the inservice package be employed to (1) expand and refine existing knowledge and competencies of the teacher in the teaching of poetry, (2) supply knowledge and competencies in the teaching of poetry that may have been omitted in pre-service education, and (3) prepare the poetry teacher for innovations in subject matter, curriculum, and more varied instructional techniques.

Although the rating scale and the ancilliary questions provide pertinent information on the teacher opinions of techniques, etc., some directions for further study have suggested themselves:

1. a comparison should be made with teacher response on this rating scale to that of a response from a panel of experts and, also from a population of students. This would enable the investigator to determine more specifically the techniques, etc., that would be most beneficial in classroom instruction.

2. that many of the items, particularly those stated in a negative form, be rewritten in a positive form, and that items expressing specific tactics be included.
3. a study be implemented to interview teachers to gather data concerning responses in the affective domain regarding attitudes toward specific poems.

CHAPTER IV

INSERVICE PACKAGE

Introduction

From the viewpoint of a high school English consultant, particularly one involved in curriculum development, there are some very basic concerns in the teaching of poetry that need attention. It is generally recognized, and substantiated by the study included, that a major problem facing English teachers in the junior high school is the teaching of poetry. Yet little time is spent on the preparation of English teachers by providing inservices for teachers at the school board level by consultants. It must be stated that many boards just do not have the student population to carry English or language arts consultants, thus the awesome job of catering to several subject areas is left to the "generalist" consultant. The following inservice package on poetry has been developed with the generalist consultant in mind, because those with a more substantial academic English background will be able to adapt the format to meet their own particular needs. The package may also be utilized by school personnel who wish to implement a "poetry day" with the staff, perhaps while using the English department head as the resource person.

"Motivation of teachers" is a catch-all term that often is utilized as a rationale in justifying an approach to the many problems that face the teacher. However, in the

teaching of poetry, to provide motivation for each individual teacher in the inservice situation requires the examination or diagnosis of the actual needs, interests, knowledge capacities and modality of preference of the individuals involved. In this regard it is essential that a pre-inservice questionnaire be sent to each teacher and returned to the resource person(s) at least one month before the actual inservice. A sample of a pre-inservice questionnaire used by this writer is included in Appendix H. It is essential that the questionnaire be short and to the point. The results of the questionnaire are simply to be used as a guide by the inservice leader to adapt the procedures presented to the particular participants. For example, whether the resource person or persons will rely mainly on the lecture method or adapt the format to greater teacher participation will depend greatly on the preference of the teachers.

The inservice package is designed in two parts: the resource person's information section and the presentation section (lists of books of poetry and books about poetry, records, etc.). The information section will be presented by using headings that correspond to the presentation materials with comments explaining each of the headings. It is suggested that the information section be read closely before any presentation is attempted.

The total package is designed to include five hours of poetry inservice based on the following objectives:

1. expanding and refining existing knowledge and competencies of the teacher;
2. supplying knowledge and competencies in the teaching of poetry that may have been omitted in pre-service education;
3. preparing the poetry teacher for innovations in subject matter, curriculum, and instructional techniques.

The five hours of inservice may be presented in a unit by organizing a one-day inservice, or the program may be broken into four separate sections and presented in sequence as time permits. Though the introductory remarks on the poetry, the student, the pedagogy focus on the teacher as the key element in the teaching of poetry, the main body of the inservice is based on four areas of teacher concern. This concentration on four aspects of teacher involvement allows for flexibility of presenting the inservice in sections as time permits, e.g., in short, after school sessions. Although this writer does not encourage after school inservice sessions for smaller schools in rural areas this may be the only alternative.

The four areas of emphasis are:

1. teacher knowledge - particularly how it can be refined and/or expanded;
2. poetry selection for junior high school students;
3. autonomy and freedom of the teacher in the poetry classroom;

4. techniques, innovations and evaluation.

Two surveys will be referred to: the methods rating scale (Appendix A) and the poetry index (Appendix B). The methods rating scale was developed by this writer to measure teacher attitudes towards different aspects of teaching poetry. Though the main emphasis was upon gathering teacher opinions on certain techniques, some of the items lend themselves to information concerning teaching mode devices (auditory, visual, kinesthetic), student reading competencies, teacher background, and selection of poetry for junior high school students.

The second survey, that concerning the poetry index, provides the teacher of poetry with a readily available source of poets and their poetry from those textbooks now in use within the junior and senior high schools. Many of the textbooks and anthologies are likely to be available in schools for many years to come. (New anthologies and poetry texts can be added to the list as they are introduced into the curriculum.) Not only does the index offer the teacher easy access to poems but, in addition, the chronological relevance of the poetry can be seen at a glance. Reference to this particular component of the index will be made later in the presentation.

The emphasis of the inservice is upon <u>renewal</u> - i.e., refining and expanding the teacher's general knowledge and competencies. The thrust is a positive approach rather than negative. Teachers do have some knowledge of poetry, and it is that base which has to be expanded and refined. If the

resource person implies, either by actions or words, that he considers teachers "mindless" or devoid of any poetry knowledge at all, then this inservice package is doomed to failure. The resource person must be positive in all respects. Reference can be made to particular weaknesses, but tangible and practical solutions must be presented. Further, the activities, lectures, and discussions are designed as a process of, as Geraldine Murray (1975) puts it, demystification of poetry. It means simply that many teachers, writers about poetry, and poets feel that they must keep poetry "sanctified" and safely removed from the everyday experience. In other words, poetry is not for the "common" people but is to be reserved for the esoteric few. It is worth remembering that teachers, like the rest of us, are fairly easily bamboozled by empty statements presented in impressive form. The decision of type, complexity and subject matter of the poetry to be used as examples in the inservice lies in the hands of the inservice leader. It should be remembered that whether the leader chooses the "classics" or "modern" poetry depends on the results of the pre-service questionnaire. If the reason for using "complex" poetry is simply to impress the "audience", the primary objective of the workshop may not be realized. The examples, activities, etc., in this package have been selected on the basis of the following assumptions:

1. that poetry is significant
2. that it is not particularly esoteric

3. that teachers, like students, bring much to poetry and can take much away from it
4. that it must be kept enjoyable for teachers, as well as the students.

SECTION I: INFORMATION

What has been done with poetry in the past has tended to drive people from it. Poetry has borne the brunt of what actually may be the fault of the presenters of poetry. Let's analyze this problem in some sort of logical manner by looking at the four elements involved; the poetry, the student, the pedagogy and the teacher.

A. Poetry - the poem itself

As a literary form poetry has been written, recited and read since ancient times - cultivated by some humans and disregarded by others. It is hard to believe that the fault lies with the poetry. After all, the great (and not so great) poets of our literature offer much that is accessible to students and teachers and there is a substantial bibliography of writers (see Poetry Directory in Appendix) who have written poetry specifically for young audiences. Further dicsussion of this factor at this time is irrelevant because, as all English teachers are well aware, the raw material is available in abundant numbers and quality. How to find and select poetry appropriate to use in the classroom is a different issue and will be discussed later in the section on poetry selection.

B. The Student

It is equally hard to find fault with the student. Few teachers need the fascinating and exhaustive work of the Opies (1959, 1969) to authenticate what they know from personal observation and experience that students have a natural affinity with verse, song, puns, riddles, jokes, word-sounds, chants, rhymes and so on.

Remember:

> One potato, two potato, three potato, four.
> Five potato, six potato, seven potato, more.

Playing with words, inventing rules, enjoying patterns and repetitions (Read McCord's - "Pickety Fence"); imagining monsters, witches, talking animals, and magical lands: the student's ~~inward~~ eye" or "poetic eye" and the poet's are more alike than commonly realized. Many writers and critics have asserted this fact over the years that children are creative by natural impulse. It is by a kind of creative instinct that they like poetry. They are living in that mysterious world that belongs to music. In the world of the student the rules of reason need not operate. Students are like the lunatic, the lover, and the poet all compressed into one. The "imaginative" conditions of students are most definitely prepared for the enjoyment of poetry.

C. The Pedagogy

Perhaps the fault lies in what we do with poetry in school. In those classrooms where poetry is a duty, not a delight, this is no doubt the case. Yet there are more

teaching aids and techniques available today than ever before. In fact, one could call this the "golden age of audio-visual aids". Resources and pedagogical advice are readily available from the pages of many educational journals and magazines (See Appendix). The variety of aids is limitless and tempting. There are textbooks, source books, anthologies, poetry cards, poetry tapes, spoken word records - even "rent-a-poet" schemes, poet-in-schools sessions are available. In practical terms, poetry is better served now than it has ever been.

D. The Teacher

The objective of this workshop is not to lay blame. The objective is to do something about the state of poetry in the schools, for many teachers either in school or at university, who were turned away from poetry as children, are very unenthusiastic as adults. How do we break this vicious circle? One way is to increase or expand the teacher's knowledge of poetry. The following are activities and suggestions that may help in this regard.

Activity I

In order to permit teachers to relax at this point and to accept any negative feelings they may have towards poetry, it is a good exercise to have them write down all their negative attitudes that they have accumulated over the years. Tell them to keep these in a notebook because at the end of the inservice they can compare them with their attitudes and feelings at that time. The list of negative

feelings will hopefully, with a little work, be changed into positive instructional strategies.

Activity II

Ask the teachers to break into groups and as a group, list the names or titles of verses, nursery rhymes, jingles, poems, etc., that they enjoy. By being in the group they will have their memories triggered by other member's comments. While some teachers may be reluctant to list nursery rhymes that they enjoyed as children, being in the group will help to overcome their shyness. It is extremely important that the group do not discuss bad experiences; the focus of attention from now on in the workshop must be positive. Teachers should enjoy this activity because it will take them back to "happy" times in the poetry experience - particularly when many of the "older" teachers grew up in an era when television and radios were not the distractors from reading as they are today. Many will remember the verses and recitations around the wood stove.

After fifteen minutes (longer if necessary), ask the teachers to return to the main group. Ask why they enjoyed those rhymes, etc. so much. Make a list on the blackboard or overhead of the reasons why the teachers remembered and enjoyed them so well.

Had they associated the verses, doggerel, nursery rhymes, songs, poems with

--- a sense of happiness

--- pleasing sounds

--- rhythms (what they were associated with skipping, name calling, playing ball, yo-yo's, etc.)

--- repetitive sounds

If teachers are having fun with this exercise the leader may want to extend the time. It is important that the resource person be aware of what is being accomplished at this stage. First of all, teachers are being made aware that they can relax and enjoy poetry, something that may have been pushed into the inner recesses of their imaginations by "bad" experiences. Secondly, teachers are learning that this same technique can be used with the students in their own classrooms: it becomes a base or starting point to working with poetry in the school. Third, the experiences that teachers have had with this type of poetry or verse may be physically and emotionally (even intellectually) satisfying because the confines of a regular rhythm or repetitive pattern gives them a sense of security. Those early rhymes were often transmitted or communicated as part of a mother or surrogate mother-child relationship so that associations run deep within them. Hence, the teacher's confidence is being strengthened. They may have thought they were completely ignorant of poetry and poetic terms. By introducing them to this "early" verse most teachers will tune-in to poetry and should start to feel a little more comfortable. The "sanctity" image should diminish.

As teachers progress through the workshop the complexity of the poetry used as examples will increase at each stage. Teachers will learn by demonstration that this is a technique that can be used with students.

Practical Suggestions

How can teachers expand their knowledge of poetry? It might suffice to say Read! Read! Read! but simply stating "read poetry" will not result in teachers running to the nearest bookstore or library to purchase ten or fifteen of the latest books of poetry - that would be highly unlikely. The following are practical suggestions about how to approach the expanding and refining of one's knowledge of poetry.

(1) Teachers can take courses in poetry if they are available. There are obvious advantages in extending their knowledge in this way. The teacher is forced to read and to place himself on a strict schedule. Of course, there are the obvious disadvantages in that he is placed more or less at the mercy of a professor.

(2) A second method, which is the real test of whether or not they have been liberally educated, is to place themselves on a reading schedule that includes poetic experiences of various types. Sometimes a commentary of a well-known interpreter, e.g., Dunning, Sweetkind, Reeves, Huck, will help the teacher in this effort. If the interpreter is a good one, he will engender in the teacher a curiosity and a thirst to read poetry. (A list of suggested books and authors can be found in Appendix E.)

A general knowledge of poetry is perhaps only second in importance to specific knowledge of a single poet. Teachers, acquainting themselves with poetry, can choose a single poet, e.g., Robert Frost or David McCord, and become thoroughly at ease with his or her poetry. The poems should be such that they capture the imagination and peak the teacher/reader's curiosity. The poet need not be a contemporary one. Poetry has the unique attribute of timelessness (or timeliness, if preferred). This exercise of becoming acquainted in depth with a single poet is important for several reasons.

(a) All poets generally write about the same themes and symbols, or at least they use these themes and symbols in their poetry. Thus, to come to know a single poet is to become more familiar with all poets.

(b) There is a community of poets, and within this community there is a real and tangible communication. For example, when one reads something of a particular poet he may be tempted to say "I seem to recall that Frost has something to say about that", or "Elliot put it another way".

(c) Universality of theme is certainly accompanied by the uniqueness of expression. Two passages may deal with identical topics; the first may have been dealt with humorously by one poet and the second with a deep seriousness by another.

(3) A third method of increasing knowledge is by building a background of poetry which seems particularly adaptable to students. Teachers can learn those poets who have either written expressly for a teenage audience or whose poetry can be used with adolescents, e.g., Rossetti, Ciardi and Marquis. There is a danger, however, in making the statement that poets write for a particular audience.

This writer classifies poetry in this context as "young" and "old". These terms will be used later in the section on "Selection of Poetry". These terms have different connotations according to the way in which they are used. By "young" poetry is meant the poems that have the young or adolescent in mind, according to their stage of experience, as well as the poems that have been composed specifically for them because they are young. It is generally accepted by those who are familiar with much poetry that few poets have succeeded in writing poems of quality for children alone, i.e., poems that can hold up against all other kinds of poems. Some poets, however, who have had a certain amount of success in this very specialized field are Christina Rossetti, David McCord, Edward Lear, R.L. Stevenson, Rudyard Kipling, Charlotte Huck, Walter De La Mare, and James Reeves, all of whom were poets before they began to be poets for young people.

By "young" poetry is also meant the poetry of the adolescent's own day and age written by the contemporaries with whom they share the good and evil, in fact, the pulse

of modern society. Students, and that includes university students, and teachers should not be cut off from those poems of their day which are appropriate to their abilities to enjoy and appreciate, which deal with each and every experience which they can conceive.

By "old" poetry is meant those poems of the past which the young people are likely to enjoy. In this writer's opinion, if these are to be acceptable they need to be readable, not too far removed from actual physical experiences, capable of activating feeling, simple in structure, and direct in statement. More will be said of this in the section on poetry selection.

(4) A fourth method of "learning" poetry is by listening to poems. There is available today a wealth of material of poetry readings, i.e., poets reading their own works or professional readers doing the reading. Of course, this method depends largely on the local availability of the material through libraries or schools or whether the teacher would invest financially in records or tapes for their own personal libraries and collections. Poetry on record or tape has two advantages in that the readability factor is eliminated and that the performer provides the interpretation.

(5) If records and tapes are not readily available the listening method need not be discarded. Many teachers form poetry reading groups. At first thought, some teachers may frown on the idea as being esoteric, only for the literary "elite" or for the university "crowd" or something that was

in vogue in Victorian times or in the pre-television era. It is the group of people who gather together that determines the quality, type, form, era of poetry that is to be read, not some imagined elite role that the group has to live up to. A night can be spent in party atmosphere reading the poetry of Robert Service or a costume party dressed as hippies reading the poetry of Ginzberg or a quiet candle light after dinner party reading the "Sonnets of the Portuguese" by Elizabeth Barrett Browning. The themes for poetry groups are numerous and varied. The only real precaution is that the poems to be read should be prepared beforehand in order that the best "performance" possible is presented.

In summary, the five methods presented in this section of the workshop are but generalities, and many more specific adaptations of these methods are possible. If all else fails this writer suggests that the junior high teacher be placed in a primary school for at least one week to learn and experience again the magic and joy of poetry from the child.

SECTION II: SELECTION OF POETRY FOR ADOLESCENTS

If poetry is a joint activity of the reader and the poet, then the selecting of poetry by the teacher from the resources available must have the adolescent audience first and foremost in mind. Any suggestions offered in this section are governed by several constraints:

(1) A focus on poetry written specifically for adolescents in junior high school to the exclusion of poems

from many sources that happen to be accessible to students;

(2) A limited age-range, say twelve to sixteen years, bounded on the younger side by, for example, nonsense verse and on the older by poetry that, either by its adult thought and feeling or its linguistic complexity, is beyond the adolescent's range of response; and,

(3) A concern with identifying a limited number of poets whose books should be available in the library of any school that intends to take poetry seriously. (To this latter purpose, a select bibliography is included in Appendix D.).

Prior to outlining procedures for the selection of poetry in junior high school, it is necessary to mention three research articles that are of some significance in poetry selection.

In a study with elementary school students Nelson (1966) reported that teacher predictions of student preferences and interests were not accurate. Nelson suggested that students must be relied on as they are the best judges of their preferences. With grade nine students, Nelms (1968) found that "modern" poetry ranked high and that students were particularly interested in narrative poetry. Poems about nature, religion, emotions, romantic love and sensory impressions had little appeal. His studies concurred with Nelson that students were the best indicators of what they enjoy. Eriksoń (1970), using poetry preference data collected from (1) seven hundred and fifty-one eighth grade

students, (2) twenty English teachers, (3) thirty-five student teachers and (4) a panel of English educators at the University of Illinois, reported a considerable difference between teacher and student preferences and suggested that teachers should respect the poetry tastes of the students.

Many teachers may react to the above suggestions by saying "What choice do I have when the selections are prescribed?" The answer, of course, is that teachers are neither compelled to teach all poems in a required text nor are they limited to only these. This is not so much a matter of selection, as it is of teacher autonomy and freedom to make choices, based on student needs and interests, of poetry to which the students will be exposed. This will be discussed in the next section on autonomy and freedom.

In selecting poetry for junior high school students two important factors must be taken into consideration: appeal to the student and the literary quality of the poem.

I. Appeal to the Student

(A) The poem should appeal to the student in the classroom. Poetry that relates to the student's experiences and interests is essential. The fifteen or sixteen year old is not particularly concerned with the expression of a mother's reaction to finding her grown son's teddybear. This is not the world of the adolescent and they would more than likely be tuned-out to that experience. However, it may

depend in what context and the manner in which the poem is presented but content is still the guiding factor when introducing poems to adolescents.

Caution must be exercised, though, in selecting only those poems that meet the student's immediate needs and interests. It would be unfortunate to limit poetry to those immediate experiences. When one introduces poetry, student experiences most definitely must be the guiding factor, but poetry can help to extend and expand student experiences. Never to go beyond the already known is like marking time, a process of dynamic inactivism. It is advisable to find poetry that not only pertains to the adolescent world but goes beyond it. It must be remembered, however, that in order for the adolescent to extract meaning from a poem, he must relate the poem to his own personal frame of reference.

(B) The best way to know the interests of the students is by asking them directly or through diagnosis. By diagnosis is meant getting to know the student's interests. Poems of humor, action and suspense, particularly narrative poems, are likely to be well received by the class. The teacher must keep in mind, however, that student interests change throughout the year. They grow physically. They mature. The seasons change. They fall in love. Basically, adolescence is a time of change. Therefore it is essential when introducing poetry that the teacher look to the student to be the guide to theme and content of poems.

(C) In selecting poetry, variety is essential to introducing and maintaining an interest in poetry.. The teacher must read many types and forms of poems with varied content, then wait, watch, and ask for reaction.

(D) It should be kept in mind by the teacher that poems are chosen in relation to each other. The teacher must be cognizant of what poems students have been introduced to in the previous grades, which of those poems they enjoyed and which one they did not enjoy. As part of this assessment the teacher might find out also how the poems were introduced and what the student reaction was to the presentation. In choosing poems it is well for the teacher to be aware of the total combination.

(E) Concerning the content of a poem the teacher must be aware that the subject and comprehensibility of the poem meet the needs of the student. Most poems "hook" the student at the literal level of readability. The readability of a poem refers to qualities that make it easy or hard for a student with a certain level of reading skill. The teacher practices the art of readability when they identify and measure some of those qualities to help them match the poem to the reader. More will be said about readability in the section on pedagogy. For the moment it is sufficient to say that the teacher must be consciously aware of such student reactions as: "That's too easy", "That's too heavy", "That's too childish", or words to that effect. The higher level reading skills of inference and criticism will come with time,

instruction, and, most of all, the reading of many poems.

(F) Keeping in mind that the teacher has assessed the needs and interests of the students, the poem to be shared with the class must appeal to the teacher. It is very difficult to do justice to a poem, particularly reading it aloud, for which the teacher has no particular love. If the teacher dislikes all poems that the students like, then the teacher should look into himself or herself rather than the poetry for the cause of the dislike.

II. Literary Quality

Because of time element in preparing classes it will suffice to list several practical questions that the teacher can ask in evaluating the poem as literature.

Norvell (1958) found that literary quality was of negative importance in finding student's poetry interests. His reaction is to give them what they want. However, it seems wiser to find poems that combine quality and appeal. To present a poem that has complex metaphors and figurative language beyond the range of the student is to continue to make a chore of poetry, but teachers owe students more than just appeal. But the skill of the poet is much more difficult to judge, and there are not the clues of student reactions to indicate whether or not one is heading in the right direction. Thoughtful experience (i.e., reading and reacting to poems) and reading what other people are saying about poetry seems to be the most a teacher can do.

Witucke (1970) offers some suggestions that may assist the teacher in evaluating literary quality.

1. Is it good poetry? Good verse?
2. Is it rhythmical?
3. Does the author make rich use of language through his choice and arrangement of words, his use of metaphor and simile, alliteration, imagery, rhyme (if used)?
4. Does the poet bring life to what he or she writes about?
5. Is the poem capable of evoking a response in the reader?
6. Does the poet suggest more than he says? (There are, however, some rhymes and jingles that may not do this; and yet is would be unfortunate if students were to miss out on these particular verses.)
7. Is the poet sparing in his use of words?
8. Does the language flow smoothly and naturally, and does it translate to speech easily?
9. Is the vocabulary and metaphorical references within the experience of the student?
10. Is the sound melodic?
11. Does increasing familiarity with a poem add to one's understanding and liking of it? (After years of reading aloud to students, the writer is convinced that the ultimate test of a work of literature is that it can be read countless times, not only with original pleasure for the everchanging audience, but with continuing pleasure for the reader.)

12. Is the style appropriate to the subject?
13. What impact is the poem likely to have on the students?
14. What is the poem's chief source of its beauty?
15. Does it further the objectives set for the program, unit, or class? (p. 69)

When all the above questions have been answered students will accept with delight and interest an amazing number and variety of poems - sometimes more than teachers suspect.

Teachers who prefer the auditory modality in teaching or who simply want variety and wish to include non-print (records, tapes and films), would be wise to preview and evaluate all materials before presenting them to the class.

The following specific criteria for selecting poetry in non-print form is suggested by Witucke (1970):

1. Is the subject worth doing?
2. Does this new format retain the spirit of the poem(s) used? For example:
   (a) Appropriate vocal interpretation: voice(s) used; approach; style of reading?
   (b) Appropriate visual interpretation: medium, color; size; style?
3. Is it a gimmick, or an enrichment, going beyond what could be done by the teacher and students?
4. Could this be an avenue into poetry for the student with little interest in the genre?
5. Does it do all the work for the child, or is his imagination stimulated?

6. For the student who gets his poetry only through non-print media, does this example help him to build a true concept of poetry?
7. Does it contribute to an understanding of and an interest in poetry?
8. Does it simply entertain?
9. Does it have vitality? It may be technically and aesthetically impeccable but deadly. Are the students likely to respond to it?
10. How would the teacher or student use it? The more opportunities one sees for utilization, the more desirable it seems.

This writer believes that the teacher, when introducing poetry to students or reinforcing a theme using a poem (print or non-print), should teach, read or listen to only those poems in which he or she can be genuinely interested. More will happen in the classroom of the teacher who is enthusiastic about a particular poem in contrast to the dullness of the teacher who is bored silly. This means that if the teacher truly likes Robert Service and doesn't care much for Tennyson he should teach Service. Of course, the question may arise of concern for the inclusion of the "great" poets and "great" traditions in the poetry cause.

The answer is that the "great" poems, poets and traditions will survive despite what does or doesn't happen in the junior high classroom. By employing proper selections at the junior high level or when introducing poetry to students maybe more than a handful will search for the great

poems and poets.

In trying to anticipate what will appeal to adolescents, the teacher must have a deep respect for the students' innate capabilities. The student should never be sold short. The teacher's personal taste will dictate some of the choice of poems, print or non-print, but it is his enthusiasm, rapport with the class, and manner of presentation that will make the poem a success or failure.

SECTION III: AUTONOMY AND FREEDOM IN THE CLASSROOM

In choosing poems that will show the range of poetry, its connection with everyday life and the imagination of the adolescent, the teacher will have to go outside the prescribed anthology, or ordinary classroom course of study, which tends to include traditional poems many of which may not be appropriate for a given class at a given time.

It must be made clear at this point that autonomy and freedom in the classroom does not mean academic freedom: what is referred to here is simply that the teacher should not feel confined to the prescribed text or poems listed in the index. Most certainly teachers planning to go outside the prescribed text must exercise tact and prudence. In other words it is not unreasonable to assume that the teacher will have a general concept of the contemporary standards of propriety of the community, school board and school in which he is employed. Lewis (1980) writing on the subject of teacher's rights of expression states:

> When the issue is the arbitrary use of questionable language or discussion in the classroom, the common law seems to hold that a teacher's fundamental right to freedom of speech and expression can be limited: (1) where such language or discussion is deemed unnecessary and the manner of presentation is unrelated to any proper educational goal, (2) where such expression is considered inappropriate with respect to the subject matter of the course or the age of the students, and (3) where such expression can be disruptive to normal school operations or a violation of the rights of others. Under these conditions, the courts seem to interpret the behaviour as academic license rather than academic freedom. (p. 137)

The poetry curriculum can become an expression of the teacher's own taste based, of course, more knowledgeably on the needs and interest and a deep respect for his particular class.

The issue, in the context of this inservice program, is supplementing the prescribed anthologies with material that will meet the needs and interests of students. A word should be said about anthologies. An anthology of poetry, after all, reflects the taste of a particular editor based on what he perceives are the general needs and interests of adolescents. Most anthologists, of course, must include a substantial number of "traditional" or "great" poems in order to maintain a certain high quality product that will sell and be used by as many different schools as is possible. Again, when curriculum developers select anthologies for their respective Departments of Education the selections are more often than not based on the belief that students must

read the best possible poems, which is often interpreted to mean "great poems". Thus, the student and teacher are presented with a very narrow selection of poems and there is an inherent crippling if the anthology becomes the complete poetry teaching program - as, however, is the practice in many schools.

Though there seems little justification for the uncritical use of anthologies or for making them the complete curriculum in literature, still they are valuable, and indeed indispensable aids in the teaching of poetry. The key word here is "aids". It suggests that the anthology is not an end in itself but rather a means to an end. In addition to offering selections of poetry, many teachers find the study questions, suggested activities and other editorial material valuable. To many teachers, the anthology represents a secure, respectable and comfortable routine.

Perhaps the greatest drawback of dependence upon an anthology is that any opportunity for adjustment to the range of ability, sensitivity, and interest in the typical junior high class are seriously curtailed. It can be argued, however, even in a poetry program based solely on the anthology, that the teacher can make some adjustment to this range by assigning different poems to different groups of students within the class and by differentiating the discussion questions or the activities that follow the reading of the poems. But such differentiation is not typical of anthology - limited programs, for the teacher who sees the

need for such differentiation would not be committed to such a program in the first place. It has been this writer's experience that for a combination of reasons, anthologies tend to be too difficult for the grade levels for which they are designed, particularly in respect to readability level. Usually, the anthology is appropriate primarily for no more than the upper fifty percent of a heterogeneous class.

Most teachers are aware of these various limitations, and even those who gear their poetry program closely to the anthology recognize the need for individual reading outside the anthology and the general need to enrich and supplement it. This writer holds fast to the principle stated earlier that teachers should utilize the poetry that will be exciting to the students. It is essential that teachers stay away from poetry selections that bore, are beyond, or beneath them. In reality, the only spectre that the teacher may need to fear is his own lack of confidence.

At this point in the workshop it is advisable to have the teachers break into discussion groups in order that they may offer suggestions to one another on how they can divert from the prescribed text. It has been this writer's experience that many teachers already have the confidence to go outside the text to supplement the course with poetry that meets their student needs and interests. The purpose of this present activity is to illustrate to the overly cautious teacher that he has nothing to fear. The suggestions teachers propose at this point will be an aid to the wary teacher but

it is the communication about subtle fears, e.g., principals, board staff, that will be more beneficial.

Activity

Depending on size of group, it is necessary to break into smaller workable groups of no more than five per group. This writer has found the pre-inservice questionnaire extremely useful for this activity and appoints particular teachers to each group who have indicated their confidence in going outside the text.

The questions they have to discuss are:

(1) Do you have resources other than the prescribed text that you utilize in the teaching of poetry?

(2) Do you feel any pressure or stress in trying to complete the poetry unit in the literature anthology? If so, where does the pressure come from?

This discussion becomes the transition from this particular section into the section on pedagogy. Most of the responses to the questions used for the discussion will inevitably deal with methodology and techniques. But before proceeding to the pedagogy section it is worth the time to offer the following suggestions.

(1) If the teacher is confronted with a course of study impregnated with poems he cannot handle, he can put together his own personal loose-leaf anthology which can become a successful teaching aid.

(2) The teacher can adjust his teaching to a different modality, e.g., he can make use of a recording of selected works or dramatize a particular narrative poem.

(3) If the poetry section of the course becomes unbearably stressful for the teacher, he or she may exchange that particular part of the course with another teacher. This writer has been approached several times in different schools to move within a grade level or across grade levels to fill in for a teacher who simply could not adjust to the teaching of poetry. When one considers that some teachers have had unfortunate experiences in pre-service education and that not all English teachers are teachers of poetry, then one can understand and appreciate certain apprehensions about teaching poetry. This writer feels that it is better for the teacher who after doing his best still hates poetry, to stay away from teaching it. Let such a one emphasize the grammars, short stories, etc., that they can do best and leave such a delicate subject to those that can handle it. In other words, the teacher who admits his inadequacy in teaching poetry should be respected, but those who treat poetry with indifference and breed indifference in students are the problem. Students will survive and poetry will survive despite its exclusion from any one teacher's class.

(4) Lack of confidence often goes hand in hand with lack of knowledge. Teachers should be encouraged at all times to increase their reading skills and expand their knowledge of poems. To say more would be redundant.

(5) Many teachers are too conscious of the evaluation of poetry. This is illustrated in their stress over what type of questions to put on examination papers or trying to get the course covered because of examinations. Again, understanding is important. Such teachers must realize that most examinations that have poetry as an item are usually unseen poems, not the regurgitative types from a few years ago. By expanding the student's knowledge of poetry other than those contained in the anthology the teacher is doing the student a service.

Autonomy and freedom to choose poems to meet the needs and interests of the students is an essential ingredient in the role of the poetry teacher and it must be encouraged. Not all students - indeed, only a few - will leave the English classroom as avid readers of poetry. But the realization by many, given their varied experiences while in the classroom, that poetry speaks out of the depths of human need gives an important dimension to the poetry teacher's task.

SECTION IV: PEDAGOGY

This section will be dealt with under the three main headings of:

1. Approaches
2. Readability
3. Techniques

> If his performance has been inadequate, the student comes to believe in his inadequacy with respect to this type of learning. He approaches the next tasks in the series with marked reluctance. He expects the worst. If it is painful enough, the task is avoided, or at least approached with little enthusiasm or marked dislike. Where the student is convinced of his inadequacy, he finds no great energy to accomplish the next task, has little patience or perseverance when he encounters difficulties and takes little care and thoroughness in accomplishing the task. (Bloom, 1976, pp. 145-146).

The teaching of poetry must take place in a learning environment where the development of the student, as a feeling, thinking, human being is the primary goal. The teacher can be successful with the teaching of poetry if:

(1) The individual is more important than the curriculum.

(2) The aesthetic experience comes before the learning of facts.

(3) The teacher-student relationship is more important than busy work.

One of the basic curricular decisions the teacher must make is how to incorporate poetry into the total class structure. In order to simplify this complex decision this writer will begin this section of the inservice by illustrating three basic approaches to the teaching of poetry while including some of the advantages and disadvantages of each. It has been this writer's experience that successful teachers of poetry often mix the three methods. They want to teach the aspects of the poet's craft, but at the same time, they consider the nature of each of their classes and how ready they are for any particular approach.

Deciding How To Teach Poetry

I. Teach poetry as a genre unit in poetry.

Advantages

A. The class can concentrate upon poetry as a form, comparing and contrasting the elements of poetry as they are employed from poem to poem and from poet to poet.

B. Because of the brevity of most poetry, the class can concentrate upon one poem or upon several poems at once, thus broadening their awareness of the poet's craft.

C. By employing developmental strategies, the teacher can stimulate students to discover for themselves the many vital aspects of poetry, and the unit in poetry provides time for this approach.

Disadvantages

A. By extensive study of poetry, students may begin to tire of poetry and react negatively to it. A poem is an extremely concentrated experience. To expect students to maintain a high level of attention or involvement throughout a number of poetic experiences may be expecting too much.

B. By isolating poetry from other forms of literature, the teacher may indicate to students that it is esoteric and a form so unique it has little relationship to anything else.

C. With the heavy emphasis upon form and the elements of poetry the students may begin to read poems for the facts rather than to read for the beauty.

II. Teach poetry as part of a thematic unit. Include a variety of genres relating to a central theme.

Advantages

A. The poetry becomes a unique experience which adds variety to the study of literature.

B. Because the poetry relates to a central theme, both teacher and student are more likely to pay attention to what the poet says, rather than how the poet says it, thus avoiding pitfalls of concentrated analysis.

C. Students can view poetry as another way of dealing with a real issue in life, the poet having structured his experience in a very special way.

D. By comparing the poetry with the short stories, novels, or essays in the thematic unit, the students can begin to grasp the value of the concentrated language of poetry.

Disadvantages

A. By concentrating upon what the poet says more than how the poet says it, the teacher may never enable students to appreciate the poet's craft.

B. Because poems are usually short, as compared with short stories or essays, their concentrated language makes reading difficult which may cause many students to view poetry with consternation, and to turn away from poetry to more easily read prose.

C. The brevity of a poem might indicate to students that the poem is less important than the longer prose selections, sheer volume being misconstrued as quality.

III. Read poems incidently, that is, read a poem when the mood of the class seems right, to provide a break in what might otherwise be a tedious routine, or simply because you feel like it.

Advantages

A. Poetry becomes a special experience, not something that must be taught and learned. The reader is enthusiastic, and this enthusiasm may be transmitted to others.

B. Students can be encouraged to do the same thing, thus validating their right to read poetry if and when they feel like it.

C. Most adults do not sit down and purposefully read great quantities of poetry. They read poetry occasionally, because they happen to come across a poem in a magazine or newspaper, or because they simply feel like it. This approach replicates what is a realistic phenomenon in adult reading.

Disadvantages

A. Students may not consider the poetry experience to be a legitimate learning experience in the classroom if the teacher treats the poetry casually.

B. Simply hearing a poem read does not enable students to develop an awareness of the poet's craft.

C. Unless students are encouraged to try their hand at poetry, they may always view it as a strange way of writing.

Most experienced teachers agree that sustained units of poetry are usually unsuccessful. Poetry is too rich and concentrated for large dosages at one time; as was said earlier, normal reading of poetry by mature adults does not proceed ordinarily in a systematic, day-after-day pattern. Of course, class study cannot be organized to fit the vagaries of individual mood, but it seems wiser to mix the above approaches and to intersperse poetry, a day or two at a time, with the reading of other types of literature than to concentrate it in long units.

Sample Lesson I (Suggested by D.L. Burton in Literature Study in the High Schools) (p. 191)

With older students, the author has found successful a unit on love, in which poetry and a few prose selections were used. The teacher opened the unit by commenting that probably more poems had been written about love than about any other subject, and that these poems, spanning activities, reflected certain attitudes toward love. A group of light or cynical poems were read first: Housman's "When I Was One and Twenty", Thomas Moore's "The Time I've Lost in Wooing", Edgard Vere's "A Renunciation", Suckling's "The Constant Lover" and "Why So Pale and Wan?". Then Thomas Hardy's humorous short story, "Tony Kytes, the Arch-Deceiver", was read. After this the class made a collection of the lyrics of the hit tunes of the moment, and compared them with some of the poems they had already read.

Sample Lesson II

Poem: The Wind our Enemy by Ann Marriott.

1. This lesson can be used with all students in junior high school.

2. It requires additional materials, e.g., pictures of the drought era on prairies or homesteads in early 1900's; or objects that the men may have carried in their pockets or women may have used in the homestead.

3. It can be used effectively with social studies.

4. The teacher speaks about the history of the period, e.g., the nine years of drought, the homesteaders' way of life, the sod huts, etc. The Socratic questioning method may be used:

(a) How did people feel when they knew the drought was coming?

(b) What did people do?

(c) What would men or women be saying on the phone or meeting at the church?

(d) What kind of people were the settlers? Proud? Independent?

(e) When the disaster was imminent, what did they think?

5. The key to this lesson is to have the students live the "lie". The teacher can draw a rectangular shape on the blackboard and ask the students what they want it to be, e.g., a church, a school, a hall, or a combination of all three. Students will have watched television programs like

the "Waltons" and "Little House on the Prairie", so they should have some idea of what furnishings, etc. went into these places. Pictures of the historical period can also be used. The idea is to have students live the part of the settlers in that era of Canadian history.

6. A picture of a woman looking out of a window of a cabin can also be used. The same questioning technique can be employed as explained earlier:

(a) What is the woman thinking?

(b) Is she wondering what has happened to her husband in the dust storm?

(c) Does she want to move away from the prairies?

7. After students have some imaginary experiences of the era then the poem can be read aloud. Let the students enjoy the poem and take from the poem what they will.

Involving the students means making the experience of poetry meaningful to them. The number of approaches involving students is impossible to bring together here. The two sample lessons should give the teacher an idea of how to integrate and facilitate the approaches mentioned.

Readability of Poems

It is of crucial importance that the reader or listener create meaning out of the text of a poem just as he or she has to make meaning out of a history or mathematics text. With poetry, however, the teacher must proceed beyond recognizing that the reader is active. He

must ask how the reader's activities in making a bond with a poem differ from the activities involved in making a set of directions for putting together a model plane.

It is a matter of the reader's focus of attention during the reading or listening transaction that is of great importance. This writer mentioned earlier the relationship between the squiggles on the page and the meaning in the inner ear. Whether a poem will result or a bond develop depends, first of all, on where the reader or listener centers attention as the links with the visual or oral symbols come into consciousness as words. Grave's in "A Poem: A Reminder" cites the "signals" (not to be confused with Folliot) that alert the reader that a poem is intended:

> Capital letters prompting every line
> Lines printed down the center of each page
> Clear spaces between groups of these.

These are the cues that alert the reader to choose the poetic focus of attention. When teachers see broad margins, the uneven or even lines, they usually have learned to do this automatically. They must attend to the sound of the words and pulsations of the phrases as they call them up to the inner ear. They must attend to the sensations, feelings, and associations triggered by the ideas, images, people and places that they conjure up under the guidance of the text. Like the student or teacher reading or listening to Coleridge's "The Rime of the Ancient Mariner", they are absorbed in what they are thinking, feeling and seeing, what they are living through

during the reading or listening event. This concept of reading and listening experience is crucial to this writer's proposals for strategies employed in teaching poetry. But how, one may ask, does this differ from what the student does in other kinds of reading?

Rosenblatt (1980) calls such non-aesthetic reading "efferent" (from the Latin "efferre" meaning "to carry away"), because the reader's attention is focused primarily on what is to be carried away, retained after the reading event. For example, a biology student reading about the symptoms of heart disease must focus attention on the ideas to be accumulated for future use. Any personal, physical or emotional reactions or associations must be shut out or put into the background. Rosenblatt insists on the importance of what she calls "selective attention".

> The referent of a verbal symbol has an aura of affect or feeling, even perhaps a physical component. Efferent reading will select out the desired referents and ignore or subordinate affect. Aesthetic reading, in contrast, will fuse the cognitive and affective elements of consciousness -- sensations, images, feelings, ideas -- into a personally lived through poem. (p. 387)

Rosenblatt cautions that teachers should not think of efferent reading as basic, with poetry being a kind of second thought, or added layer of meaning.

> In aesthetic reading, sound and rhythm and associations sense are percevied together. Efferent and aesthetic reading are parallel or co-ordinate modes. As the reader enters into the text, there ensues the adoption; either consciously or unconsciously, of a predominant attitude or stance. (p. 388)

Of course, this focus of attention is the key to which the teacher must pay attention when devising instructional procedures. Interest and skill go together in reading poetry just as they do in other subjects. The more interested a student becomes, the more he or she develops skill in reading; and the more skillful he or she becomes the more interested he or she gets in reading. In teaching poetry to adolescents establishing the proper focus of attention, which in turn establishes positive attitudes and arouses interest, must come first. In focusing students' attention on the reading, they need to be made aware that there are different kinds of poems; that poems, like short stories or novels, may have different purposes; that the form and technique of the poem, as well as the content, are designed to accomplish that purpose; and that different kinds of poems have to be read in different ways. In a narrative poem, the reader must be able to follow the plot just as he must in reading fiction. A didactic poem must be read slowly and reflectively to get the meaning. On the other hand, the poem which seeks merely to create a word picture or sensory impression, e.g., Sandburg's "Fog" cannot be paraphrased.

Rose (1957) has made an excellent summary of important understandings about poetry which students and teachers should develop:

1. That a poem may be written about any subject under the sun.

2. That a poem may be written for several purposes, and that these purposes may often overlap in the same poem.
3. That a poem may be written in many forms, that it can tell a rather long story or can sing a short little song.
4. That a poem has a slightly different meaning for everyone who reads it because no two people are identical, and everyone has different experiences to bring to a poem.
5. That some poems rhyme but that not all of them do.
6. That some poems are written in stanzas or verses of the same length but that not all of them are.
7. That most poems use words which make the reader see things vividly, hear things clearly, smell things keenly, feel things sharply. They can learn that when such images are called up by memory or by words, the device is called imagery.
8. That many poems use comparisons to make the reader image things clearly. It is probably enough for them to know that such comparisons are used to enrich language both in daily speech and in poetry.
9. That all poems have rhythm - rhythm in poetry is the particular swing or movement they hear as a poem is read aloud - the rising and falling of the voice make a sound pattern which we call rhythm. (p. 540)

This writer believes that these are things about poetry that are most profitably taught through the teacher and student reading poems aloud.

Reading the Poem to the Class

1. Poetry should always be read to the class by the teacher. It makes it more personal. Records, unless of good quality or unless the teacher's reading ability is questionable, should be used sparingly. Although many good quality records are available today, the personal interaction between student and teacher is very important to the student developing positive attitude towards poetry. If the teacher relies totally on recorded material the student may sense the teacher's apprehension and deduce that the teacher does not like poetry.

2. Poetry like music is an art of the ear. It comes to life with the teacher's reading and lives while he reads it.

3. Poems should be read with the pupil's books closed. Because student's listening skill is usually the most developed of the language arts skills (speaking, reading and writing being the others) students will listen to the poem more attentively and they will not be distracted by the printed word or by their reading disabilities. Students can also be distracted by illustrations in some poetry texts. This writer has always found, even with adolescents, that one should let them draw their own pictures or illustrations after hearing the poem. Students should be encouraged to make their own mental images as they relate to their personal experiences.

4. Speaking of reading to students, C. Day Lewis, in "The Poem and the Lesson" says, "With students especially,

the impact of poetry is a subliminal one; it catches them, so to speak, off their guard, by passing the conscious intelligence and going straight through the ear to what - for want of a better word - we call the heart."

Some Comments on How to Read

1. To read poetry well is to interpret to others the thoughts and feelings of the poet.

2. Speak clearly and distinctly and do not hurry unless called for by nature of the rhythm, e.g., to stimulate or suggest movement.

3. Avoid being melodramatic unless the poem calls for it.

4. Avoid mannerisms that might divert the listener's attention, e.g., putting on a spurious dialect or biblical voice. There is a tendency for teachers to read every poem as they would read a sermon. There is a distinct change in tone, volume and texture of the voice. The answer is don't overdo it.

5. Read the poem from beginning to end without interruption. The poem must be experienced as a whole. Many teachers read a few lines then ask for student reactions. This simply destroys the rhythm and thought processes of the listener.

6. Teachers must remember that they are not the musician but the instrument, the medium through which the poet speaks to the class.

If the teacher reads the poem well, the poem has already been taught; but if it is read poorly, without preparation, the poem will be destroyed and there is little the teacher can do to restore it to life.

In arguing for teaching "the poem itself" rather than "about the poem", this writer feels that teachers who are too busy with Byron's love life or Pound's fascism never allow the student to experience both "ugly" and "beautiful" poems; poems that make one laugh and others that frighten; that some poems swing and others don't; that the language or poetry tends to be different from other language (in ways of compactness and word order); that poets often pun and juxtapose unlikely things, often speak ironically and often use ambiguity deliberately rather than accidentally.

Teachers often teach things about poetry, then, that can't possibly come out of the reading of a poem.

Techniques (mechanics, tactics, and questions)

The teacher must, if students are to bond themselves to poetry and enjoy it, teach such things as the mechanics of poetry developmentally. By "mechanics" is meant such diverse things as versification (meter and rhyme), and the special vocabulary of poetry (metaphor and symbol). Too often these elements are taught as ends in themselves and the poetry examination given by teachers can attest to this point. Students can mouth the definitions of "simile" and

"metaphor" without understanding what they mean. This point must be stressed in the inservice by the resource person. There are many teachers who must stop emphasizing the defining of the terms then sending the students off on a scavenger hunt through beautiful poems to find examples of them.

By "inductive", this writer means, and emphasizes, that the reaching of generalizations about poetry comes after repeated experiences with examples of poetry that lead to these generalizations.

The laws of learning are ignored by the teacher who begins teaching poetry through a rehersal of iambics and trochees. Teaching such elements of poetry in isolation from reading and listening to poetry is somewhat like studying verbals in isolation from student writing - surely, neither works. The laws of learning suggest that learning occurs best in context. Facts about poetry, labels for certain phenomena, are best remembered or learned when they come from the material they concern. For example, the complicated matter of rhythm in poetry might someday be learned by students helped to feel and see and consider the rhythms in a wide variety of poems they read. It will certainly not be learned in any useful way outside the context of reading poetry. Even a beginning sense of metaphor needs to be developed through examination of metaphors that succeed (and others that fail) in a variety of poems. This sense will not grow out of a week's work on definition of the terms of

poetry. Learning then, occurs best in context. The following practical suggestions are based on this premise.

1. Keep a teacher's poetry file, as mentioned earlier. In other words, make a personal poetry book in loose leaf. It can be organized according to themes, interests of students in a particular geographical area, dialects, forms. The variety can be immeasurable based on the teachers enthusiasm and interest. For example, season poems, humorous poems, sea poems and ballads.

2. Keep a picture file. (Seasonal pictures, action pictures, camera shots of local scenes and people; pictures blown up by overhead projector that have been found in poetry books and which illustrate a particular poem.) The use of the Socratic questioning technique draws the students into the picture which in turn focuses on the theme.

3. Relate the pupil's experience to that of the poet. Take, for example, the experience of climbing a hill or of watching fog creep in over the harbour, or walking in the woods on a snowy day. Talk with the pupils and let them discuss the various aspects of climbing a hill, for example, of looking down, of finding flowers, of staying there all day, etc. After the students have made their contribution, the teacher might say, "Here is what one poet felt and thought about going up a hill".

"Afternoon on a Hill" Edna Vincent Millay
"Fog" Carl Sandburg
"Stopping By Woods on a Snowy Evening" Robert Frost

4. Arouse interest in poetry by use of real objects in a simple table display, e.g., an old pocket watch, a compass, an old pipe, matches, a well worn pocket knife. The contents of an old fishing captain's jacket can become interesting for junior high students when they are asked to build a character from the contents. This technique contributes to many sea poems and ship poems. The object display can be of anything at all.

5. Read ballads aloud, or, better still, sing them. Folk songs are an excellent way to the "heart" of the poetic experience. This writer has always had great success with "The Frozen Logger". Try choral reading (see Appendix I).

6. Teachers must make sure that they use a variety of moods and topics; those that appeal to boys as well as girls.

7. Listen to the latest hit parade songs and see them in print. Find poems that correspond to the particular themes. There is a danger that this technique never goes beyond the listening to the popular songs. The teacher must do his or her homework and find poems that will meet those needs. The poetry file for this technique must change from year to year since music trends change very quickly.

8. Encourage students to memorize favorite lines or even whole poems. Memorization should be introduced to students as a way by which some people can enjoy poetry. The teacher, by being able to share poems from his memory, may encourage some students to learn their favorites by heart.

This practice is ideal for watching student reactions to particular poems and gives the teacher a chance to do a bit of performing that may add interest.

The famed "thirty lines" (more for extra credit) make poetry a quantity not a quality, a chore rather than a source of personal pleasure. The drudgery of memorization is often heightened by the requirement to recite one's poem in front of the class.

The teacher should not overlook the inductive possibilities of the choral reading of poems. To this purpose a practical section on choral reading has been included in Appendix I. Choral reading of poems can most certainly enhance the student's enjoyment of poetry. It should be recognized that oral work with poetry contributes to language fluency, to adolescent's sensitivity to words, to their vocabulary, and familiarization with the poet's mode of expression. This makes the memorization of a favorite poem very enjoyable.

Techniques are simply the means by which the teacher focuses the students' attention on a particular aspect of poetry: e.g., while students generally employ the visual modality by reading poems the technique of reading poems aloud gives the student a chance to vary the modality to gain a better understanding of the poem in question. Teachers should look closely at the particular modality they employ in the classroom in order that they may select a different modality with a particular technique, e.g., pictures use the

visual modality, music employs an auditory modality, objects and dramatization would employ the kinesthetic modality.

Questions to ask about poems need not be the destructive activity some say it is. As long as poetry is part of the curriculum in junior high school and as long as there are grades to be passed, there will inevitably be examinations. If questions have to be asked on the subject of poetry or on particular poems then certain precautions must be taken in order to maintain the student's appreciation of the poet's art. It would be ridiculous to spend hours of class time attempting to build an everlasting bond between student and poem only to have it destroyed by the stating of an awkward question on an examination.

Before asking questions teachers must make sure, and this goes back to the objectives, that the poem about which they ask questions is not overly difficult in content or form. It is certainly unfair and careless teaching to evaluate students on types of poetry that they have not experienced. This does not mean that unseen poems should not be used. The unseen poem must correspond in content, form and vocabulary difficulty to that experienced in the course.

Consideration must also be given by the teacher to the responses these questions are intended to elicit from students. Perhaps this is the reason for so many definition type questions on poetry examinations - the responses are easy to correct. "Easy" correcting does not mean fair evaluation.

This writer suggests questions about poetry that are as open-minded and open-ended as possible and students should be encouraged to answer questions about poems by reference to their common everyday experiences as much as possible. The following are thirty questions (Groff, 1975) that can be asked about any poem and have been field tested by numerous teachers who have adopted them to all grade levels by simply changing the wording according to the students' academic and maturity level.

Thirty Questions To Ask About Poems

1. Why is this a poem? Is it different from a story? Is this poem at all like a story? Did it make you feel any different than you feel when you read a story?
2. Why do people write poems? Why don't they write stories instead?
3. Why did this poet write this poem? What kind of person do you think he or she is? Where does he or she live? What does he or she like to do?
4. Are there people in this poem? (If not people, animals, mineral material or vegetable life) Are they like people you know? Do they talk the way people you know do?
5. Where does this poem take place? Is it like any place you know? Would you like to be in this place?
6. Is this poem funny, fast, light, frightening, exciting, happy? What other word does this poem make you think of?
7. Is this a beautiful poem? Should all poems be beautiful?
8. Did the things in this poem actually happen? Have they ever happened to you?

9. What things are there in this poem to see? Are these things you have seen before? How often have you seen them? Where?

10. What things are described in this poem? Are there any descriptions from ones you have read before? Are they done in the way you describe things?

11. Is this poem honest or true? Do you believe what it says? Does it tell you something you should know or believe?

12. What things happened in this poem that you would like to have happen to you? Did anything happen that you would not like to do? Could not? Would be afraid to do?

13. Did this poem try to teach you something? Is this something that boys and girls need to learn?

14. What might make this a better poem? What part, if any, would you change?

15. Are there any words or ideas in this poem you do not understand?

16. Find a word in the poem you think is interesting. Is this word used in the way the dictionary describes it?

17. What words rhyme in this poem? Are there any words that rhyme in a single line? Does each line rhyme with the next line? Are there any words that almost make a rhyme?

18. What happens to this poem if you change words in it? What happens if you change a rhyming word with another word?

19. How many different kinds of words are used in this poem? What kind of words are used most?

20. Are there some words in one line of this poem that begin with the same sound? Can you imagine why a poet would do this?

21. Are there words in this poem that sound like what they mean? (whizz, pop).

22. Are there things or animals in this poem that act or speak as if they were people? What makes them sound or look like people?

23. Are the lines in this poem short or long? Can you guess why?

24. Are there any sentences in this poem that look as though they were twisted around? Why would a poet twist sentences around?

25. Could you sing this poem? Does it sound like it might be the words of a song?

26. Do you feel that someone in the poem is telling what is going on? How much does he/she know about the people and things that are happening? Does he/she like what is going on?

27. Is there something said in this poem that is intended to mean something else than what it says? Does something mean the opposite from what it says?

28. What poetry language (figures of speech) is in this poem? (This would require the teacher previously have children find some of these in poems; for example, metaphor, simile, irony, personification. Some of the previous questions are aimed in this direction.)

29. Can you say in one sentence what this poem is all about?

30. What two things or actions in the poem are contrasted?

Summary of Inservice

This writer would like to close the inservice with a list of general Do's and Don'ts about poetry, for it is said that the facts at the conclusion are the ones that are remembered the longest.

Do not drill vocabulary.

Do not use long introductions.

Do not give a long history of the poet's life before reading his poetry.

Do not interpret the poem for children.

Do not force memorization of a poem.

Do not force oral reading of poem.

Do not break poem into meaningless parts and pieces.

Do not unduly criticize pupils for the apparent lack of insight and appreciation.

Do not hold dull and uninteresting periods of memory work recitation in which there is no attempt to say the poem well from memory but only to get in all the words.

Do not give unrelated seatwork assignments.

Do choose poetry that you like and that is worth teaching (choose with class in mind).

Do prepare yourself for reading and teaching it well.

Do keep it a complete whole -- a single impression.

Do help your pupils to reconstruct its beauty.

Do encourage (not force) the personal reaction of each child.

Do encourage originality and imaginativeness.

Do encourage reading and memorization of poetry (watch for pitfalls; memorization should be fun not a chore).

Do explain to pupils that they are not expected to like every poem: they need only appreciate that others may like the poems that they do not.

Do encourage wide reading of poetry.

Do make enjoyment the keynote of every lesson.

Summary

It is not enough for the teacher of poetry to be concerned about examination goals or getting the student through a particular grade. Although these immediate aims may be important, the teacher has to seek ways to bring poetry to adolescents in order that a lifetime bond between the two will be created.

It is not enough for the teacher to limit teaching practices to those traditionally found in the guide books of literature anthologies. There is a danger with planning, structure and regularity. It implies something cut and dried that can be planned fully the first year then used unchanged for ever after. The teacher of poetry, though teaching poetry for only part of the literature course, must be dynamic and innovative, continually searching for that means whereby students in junior high school will be motivated and an interest created in which the negative reactions to poetry will be dispelled.

Poetry is a personal matter that carries a private meaning to each reader. Each person makes a poem his own; otherwise, it is no poem for him. It is not hard for teachers to agree with this rationalization. The problem is to have teachers practise this belief. Many teachers no longer try to read poetry because they say it is obscure and difficult. Perhaps through the use of inservice this negative reaction too will be dispelled. If poetry is the essence of life, teachers must lead their students to sample it and return again to hear the voice of the poet. Perhaps some teachers will never tune-in or turn-on to poetry while disliking it without cause. However, the inservice leader must try to lead those teachers to an acquaintance with poetry, for otherwise, there may be no other beginning for them.

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poetry examination given by teachers can attest to this point. Students can mouth the definitions of "simile" and

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APPENDIX A

Bay St. George R. C. School Board

CURRICULUM CENTRE
P.O. BOX 460
STEPHENVILLE CROSSING, NEWFOUNDLAND
A0N 2C0

1981 02 05

Dear Educator:

Poetry is an integral part of the literature program presently being taught in junior high school. However, it is the unit which causes teachers the greatest concern.

I am presently working on research that will eventually lead to a collection of instructional tactics that could be utilized by teachers of poetry in the junior high school.

The enclosed questionnaire is an instrument designed for assessing English teachers' opinions of methods of teaching poetry.

The format of the questionnaire may at first sight be awesome and time consuming, but, in reality, it can be completed in a few minutes.

I would welcome your assistance in this practical project by completing the questionnaire and forwarding it in the envelope provided, to the above address as soon as possible.

Thank you for your involvement.

Yours truly,

John Maddock
Language Arts Co-ordinator

JM:ms

PERSONAL DATA SHEET

1. Number of years teaching experience _____

2. Sex M or F

3. Teaching Certificate 1 2 3 4 5 6 7

4. During the school year approximately how many hours are spent on instruction? (Circle one)

   4 5 6 7 8 10 15 20

5. When introducing Poetry what type of Poetry do you prefer? (Circle one)

Narrative	Haiku
Ballad	Sonnet
Lyric	Nonsense
Limerick	Other _____

6. In your opinion do you think students enjoy Poetry? (Circle one)

   Yes or No

   A. If yes, why do you think they enjoy Poetry?

   _____

   _____

   B. If no, why do you think they do not enjoy Poetry?

   _____

   _____

POETRY TACTICS RATING SCALE

On the following pages are some statements about methods for teaching poetry. React to each statement as it would apply to a junior high class of average ability students (i.e,, they are neither the very bright nor the very dull). Using your opinions of what are good and poor tactics for teaching poetry, mark in the space provided how strongly you agree or disagree with each statement in terms of the following five categories:

Agree

Agree, with some exceptions

Neutral

Disagree, with some exceptions

Disagree

For example, how strongly do you agree or disagree with the following method?

"A good way to begin the study of poetry in the junior high is by defining the word 'poetry'."

If you agree to that statement without exception, you would make a check on the answer sheet in the column marked AGREE. If you disagree with it but might agree is some cases, check the column marked DISAGREE, WITH SOME EXCEPTIONS.

Proceed through the items in order, marking only one choice for each statement. Do not omit any items.

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

	Rating Scale
1. The teacher should lead the students from the simple to the complex in a poem - starting with the who, what, when, where and progressing to the symbols.	1 2 3 4 5
2. After the class has read the poem the teacher should ask the students to identify the form and mechanics (meter, rhyme, figures of speech, etc.) in each poem.	1 2 3 4 5
3. Poems studied in junior high should be chosen for their appeal to the senses and emotions of the students.	1 2 3 4 5
4. Poetry in the junior high should be studied as a unit by itself.	1 2 3 4 5
5. The teacher should use recordings of poems to help junior high students appreciate the sounds of poems.	1 2 3 4 5
6. The interpretation of a poem should be based completely on the individual's emotional reaction to the poem.	1 2 3 4 5
7. Students should be urged to defend their interpretations of poems by quoting passages from the poems.	1 2 3 4 5

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

		Rating Scale
8.	Junior high students should first understand the literal meaning before discussing the symbolic meaning of a poem.	1 2 3 4 5
9.	Each teacher should decide which poems will be read and studied in his class.	1 2 3 4 5
10.	Junior high students should be asked to define and identify various verse forms: quatrains, blank verse, Shakespearean and Petrarchan sonnets, etc. before proceeding to the actual reading of poems.	1 2 3 4 5
11.	The teacher should require the students to write a prose paraphrase (although not from memory) of each poem studied in class.	1 2 3 4 5
12.	Before the class reads and studies a poem, the teacher should tell the students to look or listen for specific things.	1 2 3 4 5
13.	The teacher of poetry should read widely for himself in the fields of poetry and literary criticism before introducing poetry to the students.	1 2 3 4 5

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

		Rating Scale
14.	The study of every poem should culminate in a statement of its message.	1 2 3 4 5
15.	After a poem has been thoroughly discussed in class, the teacher should summarize the main points.	1 2 3 4 5
16.	Poetry should be studied primarily because of its importance as a literary genre.	1 2 3 4 5
17.	When poetry is studied in junior high, students should be assigned about two to three new poems to read for homework each night.	1 2 3 4 5
18.	The poems used in class should appeal to the immediate needs and interests of the junior high students.	1 2 3 4 5
19.	Each student should be required to recite a poem in front of class.	1 2 3 4 5
20.	Topics for writing during a poetry unit should be related to the subjects of the poems being read and discussed in class.	1 2 3 4 5
2	The mechanics of poetry should be studied to see where and how they contribute to the meaning of particular poems.	1 2 3 4 5

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

		Rating Scale
22.	Students should give the one correct interpretation of each poem in order to receive full credit for their answers on tests.	1 2 3 4 5
23.	Important facts of a poet's life and times should be introduced only when they have some relevance to a particular poem being studied.	1 2 3 4 5
24.	A good way to begin the study of poetry in the junior high is by reading a few short, humorous poems.	1 2 3 4 5
25.	It is better to examine only a couple of poems in close detail than to examine a greater number of poems.	1 2 3 4 5
26.	When poetry is studied in junior high, the mechanics (meter, rhyme, figures of speech, etc.) should receive as much or even more attention than the meaning of individual poems.	1 2 3 4 5
27.	Pleasure should precede analysis of poems.	1 2 3 4 5
28.	In junior high, such things as word meanings, denotations and connotations, word histories, and word order should be defined and studied prior to the students reading poetry.	1 2 3 4 5

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

		Rating Scale
29.	Students should be given the opportunity to participate in choral readings.	1 2 3 4 5
30.	Time spent on modern folk songs and ballads in the junior high curriculum should be minimal.	1 2 3 4 5
31.	In addition to other work with sentence patterns, students should study these patterns as part of a poetry unit by examining the word order in poems, e.g., contrasting poetry patterns with prose patterns.	1 2 3 4 5
32.	Students should be given the freedom to read only those poems or types of poems they want to read.	1 2 3 4 5
33.	The study of metrics (meter) should be one of the first steps in approaching poetry in the junior high.	1 2 3 4 5
34.	Students should be asked to try their hand at Haiku and Limericks as an early step in writing poetry in the junior high.	1 2 3 4 5
35.	Poetry should be studied primarily for its vivid recreation of human experience.	1 2 3 4 5

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

		Rating Scale
36.	One of the main goals of poetry study should be for the students to learn the facts about the life and times of the poets, such as important dates and main events.	1 2 3 4 5
37.	Students in the junior high should be asked to read a favorite poem to the class, but only after individual preparation for oral reading.	1 2 3 4 5
38.	With complicated poems, more than one interpretation should be allowed.	1 2 3 4 5
39.	The teacher should use the teacher's manual for motivational techniques in the teaching of poetry.	1 2 3 4 5
40.	The teacher must read a great deal of poems to do a good job in the teaching of poetry.	1 2 3 4 5
41.	Students in junior high should be introduced to poetry through art and music.	1 2 3 4 5
42.	Because we are living in an electronic age students should not be required to read poems but only listen to them.	1 2 3 4 5
43.	Students must be forced to read the "great" poets, as a means of knowing "true" poetry.	1 2 3 4 5

Rating Scale

1. Agree
2. Agree, with some exceptions
3. Neutral
4. Disagree, with some exceptions
5. Disagree

		Rating Scale
44.	Teachers must use the manual to explain theme, form, etc., for evaluation purposes.	1 2 3 4 5
45.	In order to get junior high students to read poetry, it is necessary that they be evaluated through poetry examinations.	1 2 3 4 5
46.	Rock poetry or Pop music is a waste of time as a means of introducing junior high students to poetry.	1 2 3 4 5
47.	Nonsense poetry is too immature for junior high students.	1 2 3 4 5
48.	Teachers must choose poems that the students want to study, as opposed to teacher selections.	1 2 3 4 5
49.	Concrete and graphic poetry is the most appropriate way to introduce poetry to junior high students.	1 2 3 4 5
50.	Because some poems are complex students should work in groups to analyze poems.	1 2 3 4 5

APPENDIX B

Item	Response %					Item	Response %				
	1	2	3	4	5		1	2	3	4	5
1	60	28	6	4	2	26	4	12	10	34	40
2	2	28	16	18	32	27	54	26	10	8	2
3	56	40	0	4	0	28	6	22	10	24	38
4	28	40	16	4	12	29	58	22	14	4	2
5	68	24	6	0	2	30	8	8	12	30	40
6	6	38	4	38	14	31	6	18	40	16	20
7	48	32	8	6	6	32	0	12	4	38	46
8	65	23	8	2	2	33	2	4	8	16	70
9	34	38	8	20	0	34	30	50	12	6	2
10	4	8	4	20	64	35	20	46	16	12	6
11	6	18	22	18	36	36	0	2	4	24	70
12	28	44	8	8	12	37	26	42	22	6	4
13	52	20	18	6	4	38	58	22	16	2	2
14	16	50	10	16	8	39	26	42	24	6	2
15	30	44	12	4	10	40	32	24	20	8	16
16	14	16	16	28	26	41	12	20	54	10	4
17	0	8	12	26	54	42	4	2	10	10	74
18	34	48	8	10	0	43	10	8	14	20	48
19	2	14	8	24	52	44	6	20	16	24	34
20	28	48	12	4	8	45	0	14	12	18	56
21	16	52	8	22	2	46	2	6	12	18	62
22	2	1	1	26	66	47	4	12	8	28	48
23	50	22	10	10	9	48	10	30	6	46	8
24	50	26	12	8	4	49	10	26	42	16	6
25	16	28	20	24	12	50	26	34	14	20	6

APPENDIX C

DIRECTORY OF POEMS 7 - 11

Acorn, Milton. 1923 -
Winter Boarders (Nobody But Yourself)
Haiku (Nobody But Yourself)
Nature (Nobody But Yourself)

Adams, Franklin P. 1881 -
The Rich Man (Quest)

Addis and Crofut.
Simple Gifts (Truth and Fantasy)

Allen, Samuel. 1917 -
A Moment Please (Types of Literature)
To Satch (Open Highways 8) (Starting Points in Language D)

Amis, Kingsley. 1922 -
Sight Unseen (Nobody But Yourself)

Anderson, Maxwell. 1888 - 1959
Hi Yo, Hi Yo, Discernable Today (Man's Search for Values)

Anderson, Patrick. 1915 -
Sleigh Ride (Theme and Image)

Andreeff, Angela.
The Murder of ------- (Quest)

Anthony, Edward.
Advice to Small Children (Starting Points in Language E)

Arduini, Salvatore.
The Matter of Poets (Quest)

Armour, Richard.
Good Sportsmanship (Introduction to Literature)
Money (Starting Points in Language F)
Money (Nobody But Yourself)

Arnold, Mathew. 1822 - 1888
To Marguerite (Poetry of Relevance 1)
Growing Old (I am a Sensation)
Dover Beach (Man's Search for Values)

Atwood, Margaret. 1939 -
Dreams of the Animals (Nobody But Yourself)

Auden, W.H. 1907 - 1973
Law Like Love (Man's Search for Values)
Let Me Tell You A Little Story (Poetry of Relevance 1)
The Sheild of Achilles (Poetry of Relevance 1)
For the Time Being Fugal - Chorus (Poetry of Relevance 1)
The Average (Steel and Summer Rain)
"Say this City Has Ten Million Souls" (I am a Sensation)
School Children (I am a Sensation)
Musee Des Beaux Arts (Tribal Drums)
The Unknown Citizen (Tribal Drums)
The Unknown Citizen (Theme and Image)
O What Is that Sound Which So Thrills the Ear? (Tribal Drums)
(Types of Literature)
Their Lonely Betters (Understanding Literature)

Avison, Margaret. 1918 -
The Swimmer's Momemt (Tribal Drums)
Snow (Theme and Image)
Than (Theme and Image)

Backman, Ruth.
Frontiers (Nobody But Yourself)

Bailey, Alfred Goldsworthy.
Algonkian Burial (Quest)

Bain, Donald.
War Poet (Quest)

Baird, Irene.
Keep your Own Things (Man's Search for Values)

Bare, David. 1944 -
Cain in Vietnam (Poetry of Relevance)

Bayliss, John.
Reported Missing (Quest)

Bell, Martin.
Fiesta Mask (Quest)

Benet, Stephen Vincent. 1898 - 1943
Mountain Whippoorwill (Types of Literature)
Jack Ellyat (Theme and Image)
The Settlers Land in America (Starting Points in Language E)

Betjeman, John. 1906 -
Late and Flowering Lust (In and Out of Love)
A Subaltern's Love Song (Truth and Fantasy)
Harvest Hymn (Truth and Fantasy)
In Westminister Abbey (Tribal Drums)
The Olympic Girl (In and Out of Love)
Sun and Fun (In and Out of Love)

Bishop, Morris. 1893 -
$E = MC^2$ (Man's Search for Values)
The Perforated Spirit (Nobody But Yourself)

Birney, Earle. 1904 -
Canada: Case History (Quest)
David (Quest) (Theme and Image)
Winter Saturday (Tribal Drums)
The Bear on the Delhi Road
Can - Lit (Theme and Image)

Black, MacKnight.
Structural Steel Workers (Nobody But Yourself)

Blake, William. 1757 - 1827
The School Boy (Truth and Fantasy)
The New Jerusalem (Truth and Fantasy)
(Poetry of Relevance)
To See a World in a Grain of Sand (Tribal Drums)
(Nobody But Yourself)
The Tiger (Steel and Summer Rain) (Theme and Image)
Divine Image (I am a Sensation)
Infant Joy (I am a Sensation)
A Poison Tree (I am a Sensation) (Nobody But Yourself)
Songs of Innocence (I am a Sensation)
The Chimney Sweep (I am a Sensation)
Infant Sorrow (I am a Sensation)
To a Little Black Boy (Man's Search for Values)
It Is An Easy Thing (Man's Search for Values)
I Give You an End of a Golden String (Poetry of Relevance 1)
The Little Vagabond (Poetry of Relevance 1)
London (Poetry of Relevance 1)
Holy Thursday (Writing Incredibly Short Plays, Poems, and Stories)

Blight, John.
Death of A Whale (Quest)

Booth, Philip. 1925 -
Design (Understanding Literature)
Ego (Nobody But Yourself)

BonTemps, Arna. 1902 - 1973
Southern Mansion (Types of Literature)
Dark Girl (Understanding Literature)

Bourinot, A.S.
Paul Bunyan (Steel and Summer Rain)
Slalom Hill (Nobody But Yourself)

Brand, Oscar.
Something to Sing About (Truth and Fantasy)

Bronte, Charlotte.
Secret Places (Man's Search for Values)
(From Evening Solace 1846)

Brautigan, Richard. 1935 -
Your Catfish Friend (I am a Sensation)
All Watched Over by Machines of Loving Grace (I am a Sensation)
Its Raining in Love (Writing Incredibly Short Plays, Poems and Stories)
Its Raining in Love (Nobody But Yourself)

Brock, Edwin. 1917 -
Only Child (I am a Sensation)
Five Ways to Kill a Man (Poetry of Relevance 1)
Five Ways to Kill a Man (Nobody But Yourself)

Broderson, M.
Time Laughed (I am a Sensation)

Brooks, Walter.
Thoughts on Talkers (Starting Points in Language E)

Brooke, Rupert. 1887 - 1915
The Soldier (Poetry of Relevance)
(Man's Search for Values)
The Hill (In and Out of Love)
These I have Loved (Action English 2)
Sonnet (In and Out of Love)

Brown, Mavis.
Quatrain - Selfish Youth (Action English 1)

Browning, Robert. 1812 - 1889
My Last Duchess (Truth and Fantasy) (In and Out of Love)
(Theme and Image)
How They Brought the Good News from Ghent to Aix
(Introduction to Literature)
The Lost Mistress (Writing Incredibly Short Plays, Poems and Stories)
Summum Bonum (In and Out of Love)

Browning, Elizabeth Barnett. 1806 - 1861
How Do I Love Thee? (Theme and Image)
How Do I Love Thee? (Nobody But Yourself)

Bruce, John. 1922 -
Would You Trade Your Pain (Poetry of Relevance)
(I am a Sensation)
Term (Poetry of Relevance)

Bryant, William Cullen. 1794 - 1878
To A Water Fowl (Study of Literature)

Buchwald, Art.
We Weep (Open Highways 8)

Burns, Jim.
Crazy Horse the Sioux (I am a Sensation)

Burns, Robert. 1759 - 1796
The Banks of Doon (Study of Literature)
A Red Red Rose (Study of Literature)
(In and Out of Love)
A Man's A Man For A That (Man's Search for Values)
John Anderson, My Jo (Theme and Image)

Burtch, Wayne. 1950 -
Teach Me (Truth and Fantasy)

Cahn, Sammy.
Walking Happy (Starting Points in Language D)

Cameron, Norman.
Public House Confidence (Quest)

Campbell, Michael.
The Road (Quest)
For Her With Hair (Quest)

Campbell, Thomas 1777 - 1844
Ye Mariners of England (Introduction to Literature)

Campbell, Wilfred.
Indian Summer (Quest)

Campion, Thomas. 1567 - 1620
There is a Garden in Her Face (Poetry of Relevance)

Cane, Melville. 1879 -
Snow Toward Evening (Understanding Literature)
Rural Dumpheap (Introduction to Literature)

Carrier, Constance. 1908 -
Peter at Fourteen (Types of Literature)

Carew, Thomas. 1594 - 1639
Song (Poetry of Relevance)

Carmen, Bliss. 1861 - 1929
Vestigia (Truth and Fantasy)
A Vagabond (Study of Literature)
What Is It To Remember (In and Out of Love)

Carrigue, Jean.
Rain Song (Quest)

Carroll, Lewis. 1832 - 1898
Jabberwocky (Understanding Literature)
Jabberwocky (Starting Points in Language D)
Jabberwocky (Writing Incredibly Short Plays, Poems & Stories)

Cash, Johnny.
What is Truth? (Truth and Fantasy)

Catullus
Say Fabullus (In and Out of Love)
Nobody (In and Out of Love)
I Said to Her, Darling, I Said (In and Out of Love)

Catullus. 84 B.C. - 54 B.C.
"Lesbia's Always Scholding" (In and Out of Love)
"Hi! There Sweetheart" (In and Out of Love)

Causley, Charles.
Timothy Winters (Quest)

Chapman, Christopher.
The Persistant Seed (Tribal Drums)

Chesterton, G.K. 1874 - 1936
The Donkey (Quest)
The World State (Tribal Drums)
The World State (Man's Search for Values)

Ciardi, John. 1916 -
About Crows (Man's Search for Values)

Clark, Tom.
Nimble Rays of Day Brings Oxygen to her Blood (I am a Sensation)

Clough, Arthur Hugh. 1819 - 1861
The Latest Decalogue (Understanding Literature)

Coatsworth, Elizabeth.
On a Night of Snow (Steel and Summer Rain)
Swift Things Are Beautiful (Nobody But Yourself)

Cockburn, uce. 1945 -
Th cycle Trip (Truth and Fantasy)

Coffin, Rob t P. Tristran. 1892 - 1955
Cry Moment (Truth and Fantasy)
Cryst Moment (Types of Literature)
The S ed Heart (I am a Sensation)
Forgi My Guilt (Voices B)

Cohen, Leonard. 1934 -
The Bus (Nobody But Yourself)
The Only Tourist in Havana Turns His Thoughts Homeward (Truth and Fantasy)
Go By Brooks (Tribal Drums)
Go By Brooks (Steel and Summer Rain)
A Kite Is A Victim (Tribal Drums)
Suzanne (Tribal Drums)
Suzanne Wears a Leather Coat (Tribal Drums)
Suzanne Wears a Leather Coat (I am a Sensation)
The Reason I Write (I am a Sensation)
As the Mist Leaves No Scar (I am a Sensation)
For Anne (In and Out of Love)

Colborne, Leigh.
If There Was a Moment of Summer (Nobody But Yourself)
You Move in Silence (Nobody But Yourself)

Coleridge, Sammuel Taylor. 1772 - 1834
Metrical Feet (Understanding Literature)
Kubla Khan (I am a Sensation)
OR
A Vision In A Dream (Theme and Image)

Colombo, John Robert. 1936 -
The Jingle of the Open Road (Truth and Fantasy)
How They Made the Golem (I am a Sensation)
Passion (I am a Sensation)
Immigrants (Theme and Image)

Coltman, Paul.
To A Sixth Form Reader (I am a Sensation)

Comfort, Alex.
Notes for My Son (Tribal Drums)
Notes for My Son (I am a Sensation)

Conford, Frances.
Childhood (I am a Sensation)

Connors, Burton.
The Rat of Tok Chong (I am a Sensation)

Connors, Tom. 1937 -
Big Joe Mufferaw (Truth and Fantasy)
Massacre of the Black Donnellys (Truth and Fantasy)

Conrad, Robert.
To the Poets of the Seventies (I am a Sensation)

Conway, Cabott Jr.
Thoughts on a Winter's Walk in the Woods (Nobody But Yourself)

Corso, Gregory. 1930 -
Death of the American Indians' God (Poetry of Relevance)

Cornford, Frances.
Childhood (Nobody But Yourself)

Cotton, D.W.K.
Dear God (I am a Sensation)

Cowper, William. 1731 - 1800
On the Loss of the Royal George (Introduction to Literature)
Light Shining Out of Darkness (Man's Search for Values)

Crane, Stephen. 1871 - 1900
"The Wayfarer" (Understanding Literature)
"The Wayfarer" (Nobody But Yourself)
"I Met A Seer" (Understanding Literature)
The Book of Wisdom (Nobody But Yourself)

Crimson, King.
The Court of Crimson King (I am a Sensation)

Cullen, Countee. 1903 - 1946
Under the Mistletoe (Nobody But Yourself)
Incident (Quest) (Voices B)
Yet Do I Marvel (Types)
For My Grandmother (Study of Literature)
Leaves (Introduction to Literature)

Cumberford, Debby.
Loneliness Is (Starting Points in Language D)
Death of an Old Lady (Starting Points in Language D)

Cummings, E.E. 1894 - 1962
When Any Mortal (Even the Most Odd) (Quest)
"In Just ---" (Types of Literature)
"In Just ---" (Starting Points in Language D)
"In Just ---" (Nobody But Yourself)
Beautiful (Understanding Literature)
I Sing of Olaf (Poetry of Relevance)

Cummings, E.E.
Portrait VIII (Introduction to Literature)
Chansons Innocentes (I am a Sensation)
"Next To Of Course God America I" (Understanding Literature)
"Next To Of Course God America I" (Theme and Image)
Pity This Busy Monster, Mankind (Poetry of Relevance)
Pity This Busy Monster, Mankind (I am a Sensation)
Pity This Busy Monster, Mankind (Writing Incredibly Short Stories, Plays, Poems)
Buffalo Bills Defunct (I am a Sensation)
Spring Is Like A Perhaps Hand (Theme and Image)
I Shall Imagine Life (In and Out of Love)
Love Is A Place (In and Out of Love)
It May Not Always Be So (In and Out of Love)
Who Knows If The Moon's A Balloon (Nobody But Yourself)
Jimmie's Got A Goil (In and Out of Love)
I Carry Your Heart With Me (In and Out of Love)
This Little Bride & Groom (In and Out of Love)

Cunningham, John.
The Fox and The Cat (Quest)

Curiale, Ines. 1961 -
The Butterfly (Truth and Fantasy)

Czaykowski, Bogdan.
A Prayer (I am a Sensation)

Daly, T.A.
Mia Carlotta (Nobody But Yourself)

Davidson, John. 1857 - 1909
A Ballad of Hell (Man's Search for Values)

Davies, W.H. 1870 - 1940
Love, Like A Drop of Dew (Truth and Fantasy)

Davis, Frank Marshall. 1905 -
Tenement Room: Chicago (Types of Literature)
Rain (Introduction to Literature)

Day - Lewis, C. 1904 -
Newsteel (Poetry of Relevance)
Departure in the Dark (Theme and Image)
Come, Live With Me (In and Out of Love)

Dekker, Thomas.
Sweet Content (I am a Sensation)

De La Mare, Walter. 1873 - 1956
The Listeners (Quest) (Truth and Fantasy)
The Sunken Lyonesse (Theme and Image)
The Song of Shadow (Types of Literature)
Silver (Study of Literature)
The Moth (Steel and Summer Rain)

Deutsch, Babette.
Black Panther

Dias, Robert Vas.
Dump Poem (Truth and Fantasy)

Dick, William.
Elvira Madigan (Tribal Drums)
Elvira Madigan (I am a Sensation)

Dickey, James. 1923 -
The Leap (I am a Sensation)

Dickinson, Emily. 1830 - 1886
Faith Is A Fine Invention (Nobody But Yourself)
A Narrow Fellow in the Grass (Quest)
"Apparently With No Surprise" (Types of Literature)
"There Came a Wind" (Understanding Literature)
The Sky Is Low (Understanding Literature)
I Like To See It Lap The Miles (Introduction Literature)
Elysium Is As Far As To (Introduction to Literature)
The Grass (Theme and Image)
The Snake (Theme and Image)
The Railroad Train (Theme and Image)
I Felt A Funeral In My Brain (Theme and Image)
After Great Pain A Formal Feeling Comes (Poetry of Relevance)
Because I Could Not Stop For Death (Poetry of Relevance)
I'm Nobody! Who Are You? (Starting Points in Language D)
I Have No Life But This (In and Out of Love)

Donne, John. 1572 - 1631
A Hymn To God The Father (Theme and Image)
Song (Theme and Image)
Sonnet VII (Man's Search for Values)
Death, Be Not Proud (Poetry of Relevance)
The Ecstasy (Poetry of Relevance)
A Valediction Forbidding Mourning (I am a Sensation)
The Triple Fool (In and Out of Love)
A Lecture Upon The Shadow (In and Out of Love)
No Man Is An Island (Nobody But Yourself)

Drayton, Michael. 1563 - 1631
Farewell To Love (Poetry of Relevance)
An Evil Spirit, Your Beauty Still Haunts Me (Poetry of Relevance)
Since There's No Help, Come Let Us Kiss and Part (In and Out of Love)
How Many Poltry, Foolish, Painted Things (In and Out of Love)

Dryden, John.
Epitaph on His Wife (In and Out of Love)

Dudek, Louis.
77 (Quest)
News (Tribal Drums)
Tree In A Street (Tribal Drums)
I Have Seen the Robins Fall (I am a Sensation)
Spilled Plaster (Nobody But Yourself)

Duffy, Murray.
I Am Waiting (Tribal Drums)

Dunford, Gary. 1940 -
The Hunt (Truth and Fantasy)
And the Seagulls Were Dying (Truth and Fantasy)

Dunn, Willie. 1941 -
The Ballad of Crowfoot (Truth and Fantasy)

Dyment, Clifford.
Man and Beast (I am a Sensation)

Eberhart, Richard. 1904 -
The Fury of Aerial Bombardment (Man's Search for Values)

Edge, Graeme.
The Balance (Truth and Fantasy)

Erskine, John.
Modern Ode To The Modern School (Quest)
Modern Ode To The Modern School (Language Lives)

Eliot, T.S. 1888 - 1965
Morning at the Window (Types of Literature)
Journey of the Magi (Theme and Image)
Marina (I am a Sensation)
The Hollow men (Theme and Image)

Emerson, Ralph Waldo. 1803 - 1882
Fable (Types of Literature)
Voluntaries III (Man's Search for Values)

Enright, D.J.
On the Death of a Child (Quest)

Evans, Mari.
Status Symbol (I am a Sensation)

Everson, William. 1912 -
The Raid (Man's Search for Values)

Ewart, Gavin.
A Black Rabbit Dies For Its Country (I am a Sensation)

Farjeon, Eleanor.
The Quarrel (Starting Points in Language F)
(Nobody But Yourself)

Ferlinghetti, Lawrence. 1919 -
The World Is A Beautiful Place (Nobody But Yourself)
I Am Waiting (Poetry of Relevance)
A Coney Island of the Mind No. 8 (Poetry of Relevance)
A Coney Island of the Mind No. 17 (Poetry of Relevance)
Just As I Used To Say (Theme)
Dog (I am a Sensation) (Nobody But Yourself)
Fortune (I am a Sensation)
Christ Climbed Down (I am a Sensation)

Field, Edward. 1924 -
Unwanted (Nobody But Yourself)

Field, Eugene.
Little Boy Blue (Introduction to Literature)

Finch, Robert. 1900 -
Toronto Crossing (Quest)
Toronto Crossing (Truth and Fantasy)
Toronto Crossing (Tribal Drums)
Toronto Crossing (Steel and Summer Rain)
Select Samaritan (Truth and Fantasy)
The Statue (Theme and Image)
Train Window (Theme and Image)

Fisher, Meg.
Union (Nobody But Yourself)

Fitzgerald, Edward. 1809 - 1883
Rubaiyat of Omar Khayyam (Poetry of Relevance)

Fletcher, John Elroy.
To A Poet A Thousand Years Hence (Theme and Image)

Foster, Sandy.
Happiness (Nobody But Yourself)

Francis, Robert.
The Base Stealer (Action English 2)
(Nobody But Yourself)
Paper Men To Air Hopes and Fears (Nobody But Yourself)

Freedman, Florence.
Sons (Nobody But Yourself)

Frost, Robert. 1874 - 1963
To A Young Wretch (Quest)
To A Young Wretch (Study of Literature)
Out, Out (Truth and Fantasy)
Out, Out (Tribal Drums)
Out, Out (Understanding Literature)
Out, Out (I am a Sensation)
Birches (Tribal Drums)
The Road Not Taken (Tribal Drums)
The Road Not Taken (Theme and Image)
The Runaway (Types of Literature)
A Brook In The City (Types of Literature)
Once By The Pacific (Types of Literature)
The Wood Pile (Study of Literature)
Acquainted With The Night (Poetry of Relevance)
Stopping By Woods On A Snowy Evening (Theme and Image) (Nobody But Yourself)
Desert Place (Voices B)
Desert Place (Man's Search for Values)
Provide, Provide! (In and Out of Love)
Tuft of Flowers (Nobody But Yourself)
A Time to Talk (Nobody But Yourself)

Gard, Robert.
Ballad of the Frank Slide (Truth and Fantasy)

Gardiner, Isabella.
Little Rock Arkansas 1957

Garlick, Raymond.
Thug (I am a Sensation)

Garwand, Hamlin.
The Passing of the Buffalo (Starting Points in Language D)

Garneau, St. Denys. 1912 - 1943
The Game (I am a Sensation)
The Game (Poetry of Relevance)
Portrait (I am a Sensation)

Gay, John. 1685 - 1732
The Hare With Many Friends (Steel and Summer Rain)

Gentry, Bobbie.
Ode To Billy Joe (Tribal Drums)

Gibran, Haklil. 1883 - 1931
Joy and Sorrow (Truth and Fantasy)
Of Children (Man's Search for Values)

Gibson, Julia.
Typical Eve of Destruction Type Poem (Tribal Drums)

Gibson, Walker. 1919 -
The Umpire (Understanding Literature)

Gibson, Wilfred. 1878 -
Breakfast (Quest)
The Brothers (Truth and Fantasy)
Elannan Isle (Truth and Fantasy)
The Ponies (Steel and Summer Rain)
Luck (Starting Points in Language D)
The Ice-Cart (Nobody But Yourself)
The White-Dust (Nobody But Yourself)

Ginsberg, Allen. 1926 -
A Supermarket in California (I am a Sensation)

Glatstein, Jacob.
The Proud King (I am a Sensation)

Goldsmith, Oliver. 1728 - 1774
An Elegy on the Death of a Mad Dog (Understanding of Literature)

Gordon, Alvin J.
The Young Girls' Song (Nobody But Yourself)

Gotliele, Phyllis.
Matinee (Quest)

Gould, Mona. 1908 -
This Was My Brother (Truth and Fantasy)

Graves, Robert. 1895 -
In the Wilderness (Theme and Image)
Warning to Children (Quest)
Warning to Children (I am a Sensation)
The Legs (Poetry of Relevance)
A Slice of Wedding Cake (I am a Sensation)
Not Dead (Voices B)

Gray, Thomas. 1716 - 1771
Elegy Written in a Country Church Yard (Theme and Image)

Greville, Fulke. 1554 - 1628
Sion Lies Waste (Poetry of Relevance)

Grey, David and Allen.
The Klan (Steel and Summer Rain)

Gross, Jessica.
Realist (Open Highways 8)

Guiterman, Arthur. 1871 - 1943)
On the Vanity of Earthly Greatness (Introduction to Literature)

Gunn, Thomm. 1929 -
Black Jackets (Quest).
Black Jackets (Tribal Drums)
Black Jackets (Theme and Image)
On The Move (Tribal Drums)
He Rides Up and Down and Around (Nobody But Yourself)
A Trucker (Nobody But Yourself)

Gustafson, Ralph.
On Top of Milan Cathedral (I am a Sensation)

Hays, Lee.
If I Had A Hammer (Nobody But Yourself)

Hayden, Robert. 1913 -
Runagate Runagate (Types of Literature)
Frederick Doublass (Writing Incredibly Short Plays, Poems & Stories)

Hayes, Donald Jeffrey. 1904 -
Threnody (Types of Literature)

Hall, Donald.
The Man In The Dead Machine (I am a Sensation) (Nobody But Yourself)

Harburg, E.Y.
The Eagle and Me (Open Highways 7)

Hardy, Thomas. 1840 - 1928
HAP (Truth and Fantasy)
Snow In The Suburbs (Understanding Literature)
The Man He Killed (Poetry of Relevance)
When I Set Out For Lyonesse (Theme and Image)
I Look Into My Glass (In and Out of Love)

Hans, Marcie. 1928 -
Fueled (Truth and Fantasy)
Fueled (Starting Points in Language E)

Hart, Paul.
In His Footsteps (I am a Sensation)

Hartley, Marsden. 1877 - 1943
V is for Victory: As You Can Plainly See (Understanding Literature)

Harney, John. 1931 -
Friends and Relatives (A Childish Tale) (Poetry of Relevance)
Nun On A Beach (Poetry of Relevance)

Hatch, Tony.
Downtown (Starting Points in Language E)

Hazo, Sammuel. 1928 -
Parachutist (Nobody But Yourself)

Heath-Stubbs, John.
A Charm Against The Tooth-Ache (Nobody But Yourself)

Hellerman, Fred.
Come Away Melinda (Tribal Drums)

Henley, William Ernest. 1849 - 1903
Out of Tune (In and Out of Love)
A Bowl of Roses (In and Out of Love)

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Lawn (In and Out of Love)

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Hoey, Edwin A.
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Holub, Miroslau.
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Pied Beauty (Quest)
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Six Young Men (I am a Sensation)
An Otter (Theme and Image)
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I, Too, Sing America (Quest)
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Dreams (Tribal Drums)
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Puzzled (Tribal Drums)
Puzzled (Poetry of Relevance)
Negro Speaks of Rivers (Types of Literature)
Moonlight Night: Carmel (Understanding Literature)
Juke Box Love Song (Introduction to Literature)
Drum (Study of Literature)
Mother to Son (Study of Literature)
City: San Francisco (Introduction to Literature)
A Dream Deferred (I am a Sensation)
War (Poetry of Relevance)
Negro Mother (Poetry of Relevance)
Birmingham Sunday (Poetry of Relevance)
(Nobody But Yourself)
Strange Hurt (Poetry of Relevance)
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To Autumn (Truth and Fantasy)
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On First Looking into Chapman's Home (Theme and Image)

Kearns, Lionel.
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Kees, Weldon.
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Keyser, Gustauer
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Kipling, Rudyard. 1865 - 1936
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The Appeal (Quest)
Tommy (Introduction to Literature)

Klein, A.M.
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Filling Station (Tribal Drums)
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Heirloom (I am a Sensation)
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Knister, Raymond. 1899 - 1932
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Knowlan, Alden.
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Morning on the Lievre (Truth and Fantasy)
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Late November (Theme and Image)
A January Morning (Theme and Image)

Lane, Mark.
Cinquain Teapot (Action English 1)

Lanier, Sidney. 1842 - 1881
Song of the Chatta Hoochee (Study of Literature)

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Next Please (Poetry of Relevance)
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(Nobody But Yourself)

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Snake (Theme and Image)
Hummingbird (Theme and Image)
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Populars (Quest)
Elan (Quest)
In Rattlesnake Country (Quest)
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The Modern Poet (Quest)
Two Poets in Toronto (Quest)
Icarus (Theme and Image)
The Bull Calf (Theme and Image)

Leach, Robert.
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Lee, David J.
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On Tuesdays I Polish My Uncle (Action English 1)
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Eleanor Rigby (Tribal Drums) (Steel and Summer Rain)
She's Leaving Home (Tribal Drums)

Levertov, Denise. 1923 -
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LePan, Douglas.
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Canoe Trip (Theme and Image)

Lightfoot, Gordon.
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Blackday in July (Nobody But Yourself)

Lind, Bob.
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Lindsay, Vachel. 1879 - 1931
Euclid (Tribal Drums)
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The Flower Fed Buffaloes (Steel and Summer Rain)
The Kallyope Yell (Theme and Image)

Lipsitz, Lou. 1938 -
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Curfew (Introduction to Literature)
The Wreck of the Hesperus (Starting Points in Language D)

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Endorsement to the Deed of Separation (In and Out of Love)
On My Wedding Day (In and Out of Love)
So Well Go No More A Roving (In and Out of Love)
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She Walks in Beauty (In and Out of Love)
To Ellen (In and Out of Love)
Stanzas Written on the Road Between Florence and Pisa (Types of Literature)
The Prisoner of Chillon A Fable (Man's Search for Values)
When A Man Hath No Freedom to Fight at Home (Man's Search for Values)
All For Love (In and Out of Love)
Reply to Some Orders of J.M.B. Pigot, Esq. on The Cruelty of His Mistress (In and Out of Love)
To Woman (In and Out of Love)
Epigram (In and Out of Love)

Love, Adelaide.
Escape from Automobile Accident (Steel and Summer Rain)

Lovelace, Richard. 1618 - 1658
To Amarantha (In and Out of Love)

Lowell, Amy. 1874 - 1925
Patterns (Tribal Drums)
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The Taxi (Tribal Drums)
The Taxi (I am a Sensation)
Wind and Silver (Understanding Literature)
Night Clouds (Theme and Image)

Lowell, James Russell. 1819 - 1891
Stanzas on Freedom (Study of Literature)
The First Snowfall (Introduction to Literature)

Lucas, F.L.
Belegured Cities (Tribal Drums)

Lucie - Smith, Edward.
The Lesson (I am a Sensation)

Lueders, Edward.
Rodeo (Nobody But Yourself)

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Atalanta's Race (Truth and Fantasy)

Margolis, Richard J.
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Marriot, Anne (McLellan).
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Prairie Graveyard (Quest)
Traffic Light (Tribal Drums)
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Masefield, John. 1878 - 1967
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Cargoes (Writing Incredibly Short Plays, Poems & Stories)

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Highest Standard of Living Yet (Quest)

Magee, John Gillespie (Jr.).
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High Flight (Theme and Image)

Marcus, Morton.
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Markem, Edwin.
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Marshall, Linda. 1941 -
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Matsui, Carol.
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Aesop Revised by Archy (Types of Literature)
The Lesson of the Moth (Understanding Literature)
Worty Bliggens the Toad (I am a Sensation)
The Hen and the Oriole (Starting Points in Language D)
Freddy the Rat Perishes (Nobody But Yourself)

Mathers, Powys.
The Garden of Bamboo (Quest)

Maurice, Paul.
Catechism (Poetry of Relevance)

McCord, David. 1897 -
Go Fly a Saucer (Man's Search for Values)

McCreary, F.R. 1895 -
The Fog (Truth and Fantasy)

McFadden, David. 1940 -
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McKay, Claude. 1890 - 1948
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The Topics in New York (Introduction to Literature)
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McGinley, Phyllis. 1905 -
Triolet Against Sisters (Nobody But Yourself)
Eleven O'Clock News Summary (Tribal Drums)
First Lesson (Tribal Drums)
Portrait of Girl with Comic Book (Tribal Drums)
Sale Today (Understanding Literature)
A Threnody (Theme and Image)
Death at Supper Time (Introduction to Literature)
Mourning's at Eight Thirty (Theme and Image)
The Angry Man (Starting Points in Language E)
Old Beauty (In and Out of Love)

McGough, Roger. 1937 -
There's Something Sad (In and Out of Love)
Why Patriots are a Bit Nuts in the Head (I am a sensation)
Dream Poem (I am a Sensation)
Icarus Allsorts (I am a Sensation)

Meluaer, Kandy.
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Meredith, George. 1828 - 1909
Thus Piteously Love Closed What He Begot (Poetry of Relevance)

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Bedtime Story (I am a Sensation)

MacCraig, Norman.
Frogs (Nobody But Yourself)

MacDonald, J.E.H.
The Winner (Tribal Drums)

MacLellan, Gene.
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MacEwen, Gwendolyn. 1941 -
The Left Hand and Hiroshima (Tribal Drums)
You Held Out the Light (I am a Sensation)
Fire Gardens (I am a Sensation)

MacFarlane, Arthur E.
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MacKay, Bruce.
Mountains of Iron and Steel (Nobody But Yoursefl)

MacNeice, Louis. 1907 -
Sunday Morning (Tribal Drums)
Snow (Poetry Relevance)
Bagpipe Music (Poetry of Relevance)
Les Sylphides (Poetry of Relevance)
Prayer Before Birth (Poetry of Relevence)
Morning Sun (Theme and Image)

MacKay, Kathleen.
Sorrow (Starting Points in Language D)

MacLeish, Archibald. 1892 -
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Ars Poetica (Types of Literature)
Psyche with a Candle (Tribal Drums) (I am a Sensation)
The End of the World (Types of Literature)
Eleven (Understanding Literature)

Malam, Charles.
Steam Shovel (Nobody But Yourself)

Mandel, Eli. 1922 -
Estevan Saskatchewan (Theme and Image)
Icarus (Theme and Image)

Merriam, Eve.
Metaphor (Open Highways 7)
Teeuee (Starting Points in Language E)

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Kite Poem (Tribal Drums)

Millay, Edna. 1892 - 1950
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What Lips My Lips Have Kissed (In and Out of Love)
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Columbus (Introduction to Literature)

Milligan, Spike.
Bomp (Action English 1)

Milton, John.
The Death of Samson (Theme and Image)
On His Blindness (Theme and Image)

McRae, John. 1872 - 1918
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In Flanders Fields (Study of Literature)

Mitchell, Joni. 1943 -
Woodstock (I am a Sensation)

Moon, Eric.
Mass Production (Open Highways 8)

Moore, Marianne. 1887 - 1971
Silence (Quest)

Moraes, Dom.
Song (In and Out of Love)

Morrison, Jim.
Horse Latitudes (Writing Incredibly Short Plays, Poems & Stories)

Moffitt, John.
To Look At Any Thing (Action English 11)
To Look At Any Thing (Nobody But Yourself)

Morgan, Edwin. 1920 -
The Computer's First Birthday Card (Starting Points in Language E)
(Truth Fantasy)

Muri, Edwin.
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Suburban Dream (Tribal Drums)

Nash, Ogden. 1902 - 1971
A Caution To Everybody (Nobody But Yourself)
The Porcupine (Quest)
A Beginners Guide to the Ocean (Quest)
Song of the Open Road (Truth and Fantasy)
(Nobody But Yourself)
Very Like a Whale (Types of Literature)
Pediatric Reflection (Types of Literature)
Reflection on Babies (Types of Literature)
The Parent (Types of Literature)
I'll Take the High Road Commission (Types of Literature)
Love Under the Republicans (or Democrats)
(Theme and Image)
Kindly Unhitch that Star, Buddy (Theme and Image)
Kind of an Ode to Duty (Man's Search for Values)
This Is Going to Hurt Just a Little Bit (Starting
Points in Language E)
Children's Party (Nobody But Yourself)
More About People (Nobody But Yourself)

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Dunkirk (Introduction to Literature)

Newlove, John. 1938 -
Scene Briefly Noted (Quest)
Elephants (I am a Sensation)

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Nowlen, Alden. 1933 -
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I, Icarus (Nobody But Yourself)
Old Man On A Bicycle (Nobody But Yourself)
Carl (Quest)
The Coat (Quest)
The Bull Moose (Quest)
Saturday Night (Tribal Drums)
Saturday Night (Quest)
Warren Pryor (Quest)
Warren Pryor (Theme and Image)
Canadian Love Song (I am a Sensation)
Golf (Nobody But Yourself)
Purest of Gifts (Nobody But Yourself)
Flies (Nobody But Yourself)

Noyes, Alfred. 1880 - 1958
The Highway Man (Quest)
A Song of Sherwood (Study of Literature)

Nunez, Maria.
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Nyro, Laura. 1947 -
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Ochs, Phil.
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Oppenheim, James.
The Slave (Tribal Drums)

Owen, Wilfred. 1893 - 1918
Disabled (Tribal Drums)
Dulce et Decorum Est (Understanding Literature)
Dulce et Decorum Est (Poetry of Relevance)
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Dulce et Decorum Est (Understanding Literature)
Anthem for Doomed Youth (Poetry of Relevance)

Ozerdem, Idil.
There Is A Knot (Starting Points in Language D)

Page, P.K.
The Permanent Tourist (Quest)
Adolescence (Tribal Drums)
Adolescence (I am a Sensation)
The Stenographers (Tribal Drums)
The Stenographers (Theme and Image)
Man With One Small Hand (I am a Sensation)

Parker, Dorothy. 1893 - 1967
Autumn Valentine (In and Out of Love)
Comment (In and Out of Love)
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Resume (Tribal Drums)
One Perfect Rose (In and Out of Love)

Patmore, Coventry.
The Foreignland (In and Out of Love)
The Kiss (In and Out of Love)

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Where Are You Now, Batmen (I am a Sensation)
Delicate John (I am a Sensation)

Patchen, Kenneth. 1911 - 1972
An Easy Decision (Truth and Fantasy)
(Nobody But Yourself)
The Reason for Skylarks (I am a Sensation)
The Origin of Baseball (I am a Sensation)
Let Us Have Madness (I am a Sensation)
Fall of the Evening Star (I am a Sensation)
Goutama in the Deer Park at Banares (I am a Sensation)
The Orange Bears (I am a Sensation)
Avarice and Ambition only were the First Builders (I am a Sensation) (of towns and founders of Empires)
Because growing a Mustache was pretty tiring (I am a Sensation)
Have You Killed Your Man Today? (I am a Sensation)

Paxton, Tom. 1938 -
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Peikert, Uta. 1950 -
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Pickthall, Marjorie.
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Plomer, William.
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Conquistadors (Theme and Image)

Poe, Edgar Allen.
To Helen (Poetry of Relevance)

Potter, Alex.
The Blind Cat (Quest)

Pomeroy, Ralph.
Corner (I am a Sensation)
Corner (Nobody But Yourself)

Pound, Ezra. 1884 - 1972
In A Station In Metro (Understanding Literature)
The Seafarer (I am a Sensation)
Ancient Music (I am a Sensation)
An Immorality (Man's Search for Values)
The Bathtub (In and Out of Love)

Pope, Alexander. 1688 - 1744
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As the Twig is Bent (Man's Search for Values)

Powers, Chet.
Let's Get Together (Truth and Fantasy)

Pratt, E.J. 1883 - 1964
The Dying Eagle (Quest)
Erosion (Tribal Drums)
Erosion (Steel and Summer Rain)
The Man and the Machine (Tribal Drums)
The Man and the Machine (Poetry of Relevance)
The Big Fellow (Steel and Summer Rain)
The Traunt (I am a Sensation)
Out of Step (Man's Search for Values)
Newfoundland (Theme and Image)
The Ice-Floes (Theme and Image)
The Shark (Theme and Image) (Starting Points in Language D)
The Prize Cat (Theme and Image) (Nobody But Yourself)
Sea - Gulls (Theme and Image) (Nobody But Yourself)

Prevert, Jacques.
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Family History (I am a Sensation)

Purdy, Alfred. 1918 -
H.B.C. Post (Truth and Fantasy)
Eskimo Hunter (New Style) (Tribal Drums)
Hockey Played (I am a Sensation)
Old Alex (I am a Sensation)
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Pushkin, Alexander. 1799 - 1837
The Coach of Life (Types of Literature)

Pursey, Gilliam.
The Witch (I am a Sensation)

Raffel, Burton.
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Raleigh, Sir Walter. 1552 - 1618
Verses Written in His Bible (Study of Literature)
The Passionate Man's Pilgrimage (Poetry of Relevance)
My Body in the Walls Captured (Man's Search for Values)
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Randall, Dudley.
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Ransom, John Crowe. 1888 - 1969
Bells for John Whitesides Daughter (Truth and Fantasy)
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Blue Girls (Theme and Image)

Read, Herbert.
To A Conscript of 1940 (Quest)

Reed, Ishmael.
Beware: Do Not Read this Poem (Nobody But Yourself)

Reaney, James.
Klaxon (Tribal Drums)
Klaxon (Steel and Summer Rain)
Lake St. Clair (Nobody But Yourself)
Clouds (Nobody But Yourself)

Reed, Henry. 1914 -
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Rees, Ennis.
The Town Mouse and the Country Mouse (Action English 1)

Reeves, James.
The Sea (Starting Points in Language E)

Reynolds, Tim.
A Hell of a Day (Poetry of Relevance)

Rilke, Rainer Maria. 1875 - 1926
The Merry Go Round (Tribal Drums)

Roberts, Sir Charles G.D.
The Solitary Woodsman (Theme and Image)

Robinson, Edwin Meade.
The David Jazz (Nobody But Yourself)

Robinson, E.A. 1869 - 1935
Richard Cory (Tribal Drums)
Richard Cory (Steel and Summer Rain)

Rode, Alex.
Zeeb (I am a Sensation)

Roethke, Theodore. 1908 - 1963
Vernal Sentiment (Nobody But Yourself)
Root Cellar (Nobody But Yourself)
Elegy for Game (Tribal Drums)
Dolor (Types of Literature)
My Papa's Waltz (I am a Sensation)
Highway: Michigan (Nobody But Yourself)

Rosenblatt, Joe.
Waiter! There's An Alligator In My Coffee (Nobody But Yourself)

Rossetti, Christina. 1830 - 1894
Song (Introduction to Literature)
Up Hill (Steel and Summer Rain)
A Birthday (Poetry of Relevance)
A Birthday (Theme and Image)

Ross, W.W.E.
The Snake Trying (Quest)
The Diver (Quest) (Nobody But Yourself)

Rowlands, V. 1938 -
The Spirit Trail (Truth and Fantasy)

Rukeyser, Muriel. 1913 -
Effort at Speech Between Two People (Poetry of Relevance)
Eyes of Night Time (Poetry of Relevance)
Easter Eve (Poetry of Relevance)

Sainte-Marie, Buffy.
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Now that the Buffalo's Gone (Tribal Drums)
Timeless Love (Tribal Drums)
Universal Soldier (Tribal Drums)

Sanders, Richard.
The Astronauts (Nobody But Yourself)

Sandburg, Carl. 1878 - 1967
Circles in the Sand (Tribal Drums)
Circles in the Sand (I am a Sensation)
Explanations of Love (Tribal Drums)
Explanations of Love (I am a Sensation)
Freedom is a Habit (Tribal Drums)
Grass (Tribal Drums)
Prayers of Steel (Types of Literature)
Chicago (Theme and Image)
Fog (Study of Literature)
Fog (Theme and Image)
Gone (In and Out of Love)
Jazz Fantasia (Types of Literature)
They Have Yarns (Types of Literature)
Four Preludes on Play Things of the Wing (Types of Literature)
Mag (I am a Sensation)
Short Talk on Poetry (Introduction to Literature)
The Rhythm (I am a Sensation)
A Fence (Understanding Literature)
Limited (Understanding Literature)
One Parting (In and Out of Love)
Splinter (Nobody But Yourself)
Hate (Starting Points in Language D)
Buffalo Dusk (Starting Points in Language D)
Soup (Starting Points in Language E)

Sarett, Lew. 1888 - 1954
To a Wild Goose over Decoys (Study of Literature)

Sassoon, Siegfried. 1886 - 1967
The Hero (Quest)
After math (Quest)
Base Details (Quest)

Scammell, Arthur.
Squid Jiggin Ground (Truth and Fantasy)

Scannell, Vernon.
First Fight (Starting Points in Language E)

Schafer, Penelope.
A Sunflight Myth (Poetry of Relevance)

Schaeffer, Susan.
Spectator (Writing Incredibly Short Plays, Poems and Stories)

Schwartz, Delmore. 1913 - 1966
"All of Us Always Turning Away For Solace" (Types of Literature)

Scott, D.C. 1862 - 1947
On the Way to the Mission (Truth and Fantasy)
At the Cedars (Steel and Summer Rain)
The Forsaken (Poetry of Relevance)
The Forsaken (Theme and Image)

Scott, F.R. 1899 -
Eve (Nobody But Yourself)
Trans Canada (Quest)
Trans Canada (Theme and Image)
Brebeuf and His Brethern (Truth and Fantasy)
Christmas Shopping (Tribal Drums)
For Bryan Priestman (Tribal Drums)
Summer Camp (Tribal Drums)
Justice III Social Notes (I am a Sensation)
Conflict (Man's Search for Values)
Tourist Time (Nobody But Yourself)
Calamity (Nobody But Yourself)

Scott, Sir Walter. 1771 - 1832
Song of Harold Harfager (Man's Search for Values)
Border Song (Study of Literature)
Coronach (Study of Literature)
My Native Land (Introduction)

Sedar, Ron. 1949 -
On the Way to School (Truth and Fantasy)
Words (Truth and Fantasy)

Seeger, Alan. 1888 - 1916
I Have a Rendezvous with Death (Poetry of Relevance)

Seger, Peggy & Ewan MacColl.
The Springhill Mining Disaster (Truth and Fantasy)
The Springhill Mining Disaster (Steel and Summer Rain)
The Springhill Mining Disaster (Starting Points in Language D)
The Springhill Mining Disaster (Nobody But Yourself)

Seeger, Peter. 1919 -
All Mixed Up (Truth and Fantasy)
Turn, Turn, Turn (Truth and Fantasy)
(Starting Points in Language D)
Turn, Turn, Turn (Tribal Drums)
Where Have All the Flowers Gone (Tribal Drums)

Service, Robert. 1874 - 1958
The Cremation of Sam McGee (Quest)
My Friends (Quest)

Shakespeare, William. 1564 - 1616
Sonnet XVII (Truth and Fantasy)
Ariel's Song (Introduction to Literature)
Sign No More, Ladies (In and Out of Love)

Shanly, Charles D.
The Walker of the Snow (Starting Points in Language E)

Shapiro, Karl. 1913 -
Auto Wreck (Tribal Drums)
Auto Wreck (Types of Literature)
Buick (Tribal Drums)
Drug Store (Poetry of Relevance)
Interlude 3 (Nobody But Yourself)

Shelley, Percy Byshe. 1792 - 1822
Ozymandias (Quest)
Ozymandias (Truth and Fantasy)
Ozymandias (Theme and Image)
Song: To the Men of England (Types of Literature)
Song: To the Men of England (Poetry of Relevance)
Song: To the Men of England (Man's Search for Values)
The World's Great Age (Poetry of Relevance)
Stanzas Written in Dejection, Near Naples (Poetry of Relevance)
Alas, This Is Not What I Thought Life Was (Man's Search for Values)
The Cloud (Theme and Image)

Sidney, Sir Philip. 1554 - 1586
With How Sad Steps, O Moon Thou Climbst The Skies! (In and Out of Love)
Symonds, John Addington
A Song of the Open Road (Man's Search for Values)

Silkin, John.
Dandelion (Quest)
Death of a Son (who died in a mental hospital, aged one) (I am a Sensation)

Sill, Edward Rowland. 1841 - 1887
Opportunity (Study of Literature)

Simic, Charles.
The Spoon (Writing Incredibly Short Plays, Poems and Stories)
Fork (Writing Incredibly Short Plays, Poems and Stories)

Simon, Paul. 1942 -
Richard Cory (Tribal Drums)
The Sound of Silence (Tribal Drums)
The 59th Street Bridge Song (Feeling Groovy) (Starting Points in Language D)
Elcondor Pasa (Nobody But Yourself)
I Am A Rock (Nobody But Yourself)

Sloan, P.F.
The Eve of Destruction (Tribal Drums)

Smith, A.J. 1902 -
To Hold in a Poem (Quest)
The Sorcerer (I am a Sensation)
The Lonely Land (Theme and Image)
The Lonely Land (Nobody But Yourself)

Smith, Stevie. 1902 - 1971
When the Sparrow Flies (In and Out of Love)
Autumn (In and Out of Love)

Softly, Mick.
The War Drags On (Tribal Drums)

Souster, Raymond. 1912 -
Cicada (Nobody But Yourself)
Flight of the Roller-Coaster (Nobody But Yourself)
The Attack (Nobody But Yourself)
Bad Luck (Quest)
Laura Secord (Quest)
Church Bells (Montreal) (Quest)
Ten Elephants on Younge Street (Quest)
The Launching (Quest)
Rainbow Over Lake Simcoe (Truth and Fantasy)
The 25th of December (Truth and Fantasy)
The 25th of December (Tribal Drums)
Court of General Sessions (Man's Search for Values)
The Coming of the Magi (Poetry of Relevance)
Roller Skate Man (Theme and Image)
Down Town Corner News Stand (Theme and Image)
Evening in the Suburbs (Truth and Fantasy)
Evening in the Suburbs (I am a Sensation)
I Wanted to Smash (I am a Sensation)
Dandelion (Tribal Drums) (Starting Points in Language E)
The Fond Desire (Tribal Drums)
The Hunter (Tribal Drums)
The Indian (Tribal Drums)
Kites (Tribal Drums)
The Man Who Finds His Son Has Become a Thief (Tribal Drums)
The Man Who Finds His Son Has Become a Thief (Steel and Summer Rain)
The Man Who Finds His Son Has Become a Thief (I am a Sensation)
The Penny Flute (Tribal Drums)
The Top Hat (Tribal Drums)
The Collector (In and Out of Love)
Midsummer, Queen and Sherbourne (Nobody But Yourself)
Lake of Bays (Nobody But Yourself)
I Want To Put It Down (Nobody But Yourself)

Soutar, William. 1898 - 1943
Parable (Truth and Fantasy)

South, Joe.
Walk a Mile in My Shoes (Truth and Fantasy)

Southey, Robert.
The Cataract of Ladore (Types of Literature)

Spencer, Theodore. 1902 - 1949
The Circus: On One View of It (Types of Literature)

Spender, Stephen. 1909 -
My Parents Kept Me from Children Who Were Rough (Quest)
My Parents Kept Me from Children Who Were Rough (Tribal Drums)
My Parents Kept Me from Children Who Were Rough (I am a Sensation)
Thoughts Diving an Air Raid (Types of Literature)
What I Expected (I am a Sensation)
The Express (Theme and Image)

Spenser, Edmund. 1552 - 1599
Like a Huntsman After a Weary Chase (In and Out of Love)
Cannon (Man's Search for Values)
One Day I Wrote Her Name Upon the Sand (In and Out of Love)

Squire, J.C.
Discovery (Starting Points in Language E)

Stafford, William.
Travelling Through the Dark (I am a Sensation)
Fifteen (Tribal Drums) (Nobody But Yourself)
One Home (Poetry of Relevance)

Stead, Robert.
The Squad of One (Quest)

Stephens, James. 1882 - 1950
What Tomas Said in the Pub (Quest)
Frozen Logger (Truth and Fantasy)
The Girl I Left Behind Me (Truth and Fantasy)
In Waste Places (Types of Literature)
The Shell (Study of Literature) (Nobody But Yourself)
No Pride Hath He Who Sings of Escape from Love (In and Out of Love)

Stevens, David.
Think! (Nobody But Yourself)

Stevens, Wallace. 1879 - 1955
The Emperor of Ice Cream (I am a Sensation)
The Man with the Blue Guitar (Theme and Image)

Stevenson, Robert Louis. 1850 - 1894
The Wind (Introduction to Literature)

Sterling, Mary Jane.
Thoughts on Silence (Starting Points in Language D)

Stickney, Trumbull. 1874 - 1904
Dramatic Fragment (Types of Literature)

Struther, Jan
Freedom (In and Out of Love)

Suckling, Sir John. 1609 - 1642
"Why So Pale and Wan" (Understanding Literature)
The Constant Lover (In and Out of Love)

Swenson, May. 1919 -
Southbound on the Freeway (Steel and Summer Rain)
(Nobody But Yourself)
Cloudmobile (Voices B)

Swift, Jonathan. 1667 - 1745
A Satyrical Elegy on the Death of a Late Famous General 1722 (I am a Sensation)

Talbot, Kim.
Tanka (Action English 1)

Tate, Allen. 1899 -
Seasons of the Soul II Autumn (Poetry of Relevance)
The Wolves (I am a Sensation)

Taylor, Bert Leston. 1866 - 1921
The Dinosaur (Man's Search for Values)

Teasdale, Sarah. 1884 - 1933
The Coin (Introduction to Literature)
Faces (Starting Points in Language E)
The Kiss (Nobody But Yourself)

Tennyson, Alfred Lord. 1809 - 1892
The Eagle (Quest)
The Eagle (Study of Literature)
The Eagle (I am a Sensation)
The Sailor Boy (Quest)
Break, Break, Break (Truth and Fantasy)
Break, Break, Break (Study of Literature)
Gareth and Lynette (Types of Literature)

Tennyson, Alfred Lord.
The Charge of the Light Brigade (Study of Literature)
The Revenge (Introduction to Literature)
The Lotus-Eaters (Poetry of Relevance)
The Lady of Shalot (Theme and Image)
The Coming of Arthur (Man's Search for Values)
The Splendor Falls (Theme and Image)

Tietjens, Eunice.
The Steam Shovel (Tribal Drums)

Thayer, Ernest Lawrence.
Casey at the Bat (Action English 2)

Thiele, Colin.
Bird in the Classroom (I am a Sensation)

Thompson, Allistair W.
The Last Wolf (I am a Sensation)

Thomas, Graham.
Stupid (I am a Sensation)

Thompson, Dunstan. 1918 -
The Lay of the Battle of Tombland (Poetry of Relevance)

Thompson, Francis.
Arab Love-Song (In and Out of Love)

Thomas, Dylan. 1914 - 1953
Do Not Go Gentle into that Good Night (Tribal Drums)
Do Not Go Gentle into that Good Night (Poetry of Relevance)
Do Not Go Gentle into that Good Night (I am a Sensation)
Fern Hill (Tribal Drums)
Fern Hill (Theme and Image)
The Hand that Signed the Paper (Tribal Drums)
A Refusal to Mourn the Death by Fire of a Child in London (Tribal Drums)
Love in the Asylum (Poetry of Relevance)

Thomas, Edward. 1878 - 1917
I Built Myself a House of Glass (Quest)
No One So Much As You (In and Out of Love)

Thomas, Marcia.
Youth (Starting Points in Language D)
Youth (Nobody But Yourself)

Thurber, James. 1894 - 1961
The Moth and the Star (Man's Search for Values)

Throckmorton, Helen J.
Eden Revisited (Nobody But Yourself)

Toomer, Jean.
Song of the Son

Trahearne, Thomas. 1636 - 1674
Wonder (Poetry of Relevance)

Tyson, Ian. 1935 -
Four Strong Winds (Nobody But Yourself)

Turunen, Helen.
Charter Me A Flight (Nobody But Yourself)
Statistic One (Nobody But Yourself)
Auntie Says (Nobody But Yourself)

Untermeyer, Louis.
Portrait of a Machine (Tribal Drums)

Updike, John. 1932 -
Mirror (Steel and Summer Rain)
On the Inclusion of Miniature Dinosaurs in Breakfast Cereal Boxes (Nobody But Yourself)
In Extremis (Nobody But Yourself)
The Mosquito (Nobody But Yourself)

Vaughan, Henry. 1622 - 1695
The World (Poetry of Relevance)
The World (Man's Search for Values)
Man (Poetry of Relevance)

Vesey, Paul. 1917
American Gothic: To Snatch (Poetry of Relevance)

Vincent, Richard.
Moment of Truth (Starting Points in Language D)
I Am A Tornado (Starting Points in Language D)
Davy Jones Locker (Starting Points in Language D)

Voznesensky, Andrei.
First Ice (Nobody But Yourself)

Waddington, Miriam. 1917 -
Song for Sleeping People (Truth and Fantasy)
In the Sun (Man's Search for Values)

Wain, John. 1925 -
Au Jardin Des Plantes (Quest)
Au Jardin Des Plantes (I am a Sensation)
Au Jardin Des Plantes (Language Lives)

Walker, Margaret. 1915 -
Molly Means (Introduction to Literature)
For My People (Introduction to Literature)
For My People (Poetry of Relevance)

Walker, Ted.
Easter Poem (Quest)

Waller, Edmund. 1606 - 1687
Go, Lovely Rose! (In and Out of Love)

Watts, Isaac. 1674 - 1748
The Hazard of Loving the Creatures (Poetry of Relevance)

Watson, Wilfrid.
The Juniper Tree (Nobody But Yourself)

West, Peter.
It's Hot in the City (Tribal Drums)

Weston, Mildred.
East River Nudes (Quest)
East River Nudes (Nobody But Yourself)

Wheelock, J.H. 1886 -
The Black Panther (Voices B)

White, E.B. 1899 -
Dog Around the Block (Nobody But Yourself)

Whittier, John Greenleaf. 1807 - 1892
In School Days (Study of Literature)

Whitman, Walt. 1819 - 1892
Animals (Quest)
Calvary Crossing a Ford (Types of Literature)
When I Heard A Learned Astronomer (Types of Literature)
When I Heard A Learned Astronomer (Man's Search for Values)
O Captain! My Captain! (Study of Literature)
Song of Myself (Poetry of Relevance)
Song of Myself (Theme and Image)
Darest Thou Now O Soul (Poetry of Relevance)
Thou Mother With Thy Equal Brood (Poetry of Relevance)
A Woman Waits for Me (Poetry of Relevance)

APPENDIX D

Collections of Poetry

Aldis, Dorothy. The Secret Place and Other Poems. New York: Scholastic Book Services, 1971.

Association For Childhood Education International. Sung Under the Silver Umbrella. New York: Macmillan, 1972.

Arbuthnot, May Hill and Root, Shelton. Time For Poetry. 3rd. ed., Chicago: Scott, Foresman & Co., 1967.

Austin, Mary and Mills, Queenie. The Sound of Poetry. Boston: Allyn and Bacon, 1963.

Brewster, Elizabeth. Sunrise North. Toronto: Clark, Irwin & Co., 1972.

Causley, Charles. Collected Poems 1951-1975. Boston: Godine, 1975.

Cole, William. Oh! What Nonsense. New York: Viking Press, 1969.

Dudek, Louis. Poetry of Our Time. Toronto: Macmillan, 1970.

Dunning, Stephen; Lueders, Edward and Smith, Hugh. Reflections on a Gift of Watermelon Pickle and Other Modern Verse. New York: Lothrop, Lee and Shepard Co., 1967.

Frost, Robert. You Come Too. New York: Holt, Rinehart and Winston, 1959.

Gannett, Lewis (ed.). The Family Book of Verse. New York: Harper Row, 1961.

Geddes, Gary and Bruce, Phyllis. 15 Canadian Poets. Toronto: Oxford University Press, 1970.

Graves, Robert. New Collected Poems. New York: Doubleday, 1977.

Jones, Brian. The Spitfire on the Northern Line. London: Chatto and Windus, 1975.

Kingsley, James (ed.). The Oxford Book of Ballads. London: Claredon Press, 1970.

Lear, Edward. Nonsense Verse. Boston: Little, 1950.

Lee, Dennis. Nicholas Knock and Other People. Toronto: Macmillan, 1974.

Lawrence, Marjory. An Invitation to Poetry. London: Addison-Wesley, 1967.

Livingston, Myra (ed.). A Tune Beyond Us. New York: Harcourt, Brace and World, 1968.

McCord, David. Far and Few. Boston: Little, 1952.

McGovern, Ann (ed.). Arrow Book of Poetry. New York: Scholastic Book Services, 1971.

Nash, Ogden (ed.). Everybody Ought To Know. Philadelphia: J.B. Lippincott Co., 1961.

Newlove, John. Canadian Poetry. Toronto: McClelland and Stuart, 1977.

Peterson, Isabel (ed.). The First Book of Poetry. New York: Franklin Watts, 1954.

Peterson, Stanley (ed.). The Second Book of Poetry. New York: Macmillan, 1964.

Plotz, Helen. As I Walked Out One Evening: A Book of Ballads. New York: Morrow and Co., 1976.

Riley, Helen. Story Poems. London: Ginn and Co., 1968.

Service, Robert. Collected Poems of Robert Service. New York: Dodd, Mead and Co., 1940.

Untermeyer, Louis (ed.). The Golden Treasury of Poetry. New York: Golden Press, 1959.

Westmark, Tory and Gooch, Bryan. Poetry Is For People. Toronto: Macmillan Co., 1973.

Woodlatt, Richard and Souster, Raymond. Sights and Sounds. Toronto: Macmillan, 1973.

APPENDIX E

Books About Poetry

Arbuthnot, May Hill, et. al. Children's Books: Too Good To Miss. London: Case Western Reserve University Press, 1971.

Arnstein, Flora. Children Write Poetry: A Creative Approach. New York: Dover Publications, 1967.

_____. Poetry and the Child. New York: Dover Publications, 1967.

Bloom, Edward; Philbrick, Charles; Blistein, Elmer. The Order of Poetry: An Introduction. New York: Odessey Press, 1961.

Burton, Dwight L. Literature Study in the High School. New York: Holt, Rinehart and Winston, 1960.

De La Mare, Walter. Behold This Dreamer. London: Faber and Faber, 1952.

Drew, Elizabeth. Poetry. New York: Norton Co., 1959.

Dunning, Stephen. Teaching Literature to Adolescents. Glenview: Scott, Foresman and Co., 1966.

Evans, William (ed.). The Creative Teacher. New York: Bantam Books, 1971.

Holbrook, David. English For Maturity. London: Cambridge University Press, 1967.

Hook, J.N. The Teaching of High School English. New York: Ronald Press, 1965.

Jenkinson, Edward and Rawley, Jane. Teaching Literature in Grades Seven Through Nine. Bloomington: Indiana Press, 1971.

Lewis, C.Day. The Poet's Way of Knowledge. Cambridge: Cambridge University Press, 1967.

MacLeish, Archibald. Poetry and Experience. Baltimore: Penguin Books, 1964.

McGough, Roger. In the Classroom. London: Jonathan Cape, 1976.

Perrine, Laurence. Sound and Sense: An Introduction to Poetry. New York: Harcourt, Brace and Jovanovich, 1969.

Powell, Brian. Making Poetry. Toronto: Macmillan, 1973.

_____. Their Own Special Shape. Toronto: Collier Macmillan, 1976.

Ramsden, Madeline. Dreams and Challenges. Toronto: Macmillan, 1976.

Reeves, James. Understanding Poetry. London: Heineman, 1965.

Richards, I.A. Practical Criticism. New York: Harcourt Brace & World, 1929.

Rosenblatt, Louise M. Literature as Exploration. New York: Noble and Noble, 1976.

Strong, L.A.G. The Teaching of English in Schools. London: Macmillan, 1946.

Sweetkind, Morris. Teaching Poetry in the High School. New York: Macmillan Co., 1964.

Thompson, Denys. Directions in the Teaching of English. London: Cambridge University Press, 1969.

Vygotsky, L.S. Thought and Language. Cambridge, Mass: M.I.T. Press, 1962.

Williams, Raymond. Keywords: A Vocabulary of Culture and Society. New York: Oxford University Press, 1976.

Witkin, Robert. The Intelligence of Feeling. London: Heineman, 1974.

Witucke, Virginia. Poetry in the Elementary School. Dubuque: Wm. C. Brown Co., 1970.

APPENDIX F

Journals and Magazines

Poetry Canada Review
Roger Secrett Publications Ltd.
Unit 3, 120 Midwest Road
Scarborough, Ontario
M1P 3B2

Quill and Quire
59 Front Street East
Toronto, Ontario
M5E 1B3

Imprints Quarterly
300 Peirson Avenue
Newark, New York 14513

International Poetry Review
1060 North St. Andrew's Place
Hollywood, California 90038

New: American & Canadian Poetry
New Books
R.D. 3, Trumansburg
New York 14886

English Highlights 7 & 8
Scott Foresman & Co.
1900 East Lake Avenue
Glenview, Illinois 60025

Canadian Children's Literature
Box 335
Guelph, Ontario
N1H 6K5

Children's Literature in Education
Agathon Press, Inc.
15 East 26th Street
New York, N.Y. 10010

Theory into Practice
Ohio State University
2500 Kenny Road
Columbus, Ohio 43210

Contemporary Education
118 North 6th Street
Terre Haute, Indiana 47809

English Education; Elemenatry English; English Journal
NCTE
508 S Sixth Street
Champaign, Illinois 61820

English Quarterly
CCTE
University of Waterloo
Waterloo, Ontario

APPENDIX G

Films

Morning on the Lievre (Archibald Lampman)
N.F.B. 13:00 Col. 106 c 0161 024

Ladies and Gentlemen: Mr. Leonard Cohen
N.F.B. 41:01 B & W 106 B 0165 088

Autobiographical by A.M. Klein
N.F.B. 10:14 B & W 106 B 0165 083

Poets on Film Series - N.F.B.

No. 1 (Colombo, Cohen, Reaney, Johnston)
8:17 Col. 106C 0177 144

No. 2 (Birney, Page, Souster, Colombo)
7:55 Col. 106C 0177 145

No. 3 (Jones, Garneau)
6:37 Col. 106C 0177 146

Hailstones and Halibut Bones
Parts 1 & 2
Sterling Educational Films
241 East 34th Street
New York, N.Y. 10016

Poetry to Grow On
Grover Film Production
P.O. Box 303
Monterey, California

Records and Tapes

A listing of all records and tapes available would be time consuming and redundant for most educational catalogues available to schools contain selections that would be of significant value to junior high school teachers. This writer suggests the following catalogues and particular selections:

Educational Record Sales Catalogue 1981B

The Language of Poetry (p. 72)

Poets and Their Poetry (p. 41)

D.C. Heath (Canada) Ltd.

Caedmons Best Selling Recordings of Poets and Their Poetry (p. 38)

Poetry Like It Or Not
Caedmon TC 1218

Tough Poems For Tough People
Caedmon TC 1396

APPENDIX H

PRE-INSERVICE QUESTIONNAIRE

The following questionnaire is designed to incorporate the teacher's needs and interests into the planning and presentation of the poetry inservice:

1. When introducing poetry to students what type of poetry do you prefer to use? (For example, ballad, lyric, haiku, etc.)

_____

2. How many books of poetry and books about poetry have you read in the last five years? (Circle one)

0 1 2 3-5 6-9 10-15 15 or more

3. Of the books read, who is your favorite author(s) or poet(s)?

_____

4. When teaching poetry to the students which of the following would you prefer to use?

___ (a) Reading poetry to students and listening to tapes or records of poetry without discussing the former content, unless asked for by the students.

___ (b) Students reading the poems themselves silently then writing their ideas of the poems.

___ (c) Dramatizing the poem.

___ (d) Relying heavily on the manual, teach only those poems in the textbook.

___ (e) Rely on some of the poems in the text and use others from outside sources.

5. How would you describe your poetry background?

very poor poor adequate good very good

6. When participating in planning a poetry workshop what aspect of the teaching of poetry would you emphasize?

___ selecting poetry for students

___ analysis of poems

___ techniques for teaching poetry

___ explanation of meter, rhythm, rhyme, metaphor, etc.

___ other _____

APPENDIX I

Choral Reading--As a Class, As a Unit, As an Activity

Presented by Charles Schiller

Laguna Beach High School

625 Park Avenue

Laguna Beach, California 92651

CONTENTS

The basic aims for choral reading are as follows:

To train students in the appreciation of literature, the pleasure of artistic oral communication, the use of the human voice in chorus and alone, the interpretation of ideas and emotions, and presence before an audience; to share the talent, ideas, and creativity of students with the community, other schools, and selected groups.

Choral Reading Exercises

Ex. A Make the words mean what you say!
(Words taken from Ounce, Dice, Trice.)

These are squishy words (to be said when wet):

Squiff, squidge, squamous, squinn, squelch, squash, squeegee, squirt, squab

These are bug words (to be said when grumpy):

Humbug, bugbear, bugaboo, bugbane, ladybug, bogybug, bugseed

These are words for times of day:

Daypeep...dayspring...meridian...mainday...dayligone ...dimity...dewfall...gloaming...dusk...owlcry

---

Ex. B Quick changes--Voice and Pace Together

lovely	dull	exquisite
ugly	thrilling	vulgar
violent	boring	softly
peaceful	fascinating	loudly
horrible	respectable	hot
marvelous	scandalous	cold
cheap	edible	neuter
expensive	garbage	sexy
murderous	draggy	
loving	lively	
clumsy	delicious	
graceful	rotten	

Ex. C Read fast for color and contrast

memorable	crimson
dashingly elegant	razor sharp
what smugness	delightful
incomparable complacency	swashbuckling
gracious	stirring
devastation	arrogant
opulent	begoted
stimulating	thoughtlessly privileged
circuitous	intellectually superior
stupidly	undulating

Ex. D Inflections--& Facial Expressions Change Meaning

Answer all these questions with the one word "yes" and mean the following:

Is he honest? (He is not)
(He certainly is)
(I think so)
(I don't know or care)
(Ridiculous! He's a crook)
(I should say he is!)
(Yes, worse luck)
(It's the reason I like him so much)

Ex. E

Choose an important group of words (or a funny one or a different one) and say it as the instructor's hand passes along over the class. Say it just once for a rising and falling effect and see what it does to the words. Here are some possibilities:

God is love.
When in the course of human events...
Until death do us part.
Peter Piper picked a peck of pickled peppers.
Lucy in the sky with diamonds...
Twas brillig and the slithy toves did gyre and gimble in the wabe!
Christopher Robin is saying his prayers...

Ex. F

Try making a sound or saying words which will suggest the following things--some very abstract, some quite concrete. Bring the volume up and down as the instructor indicates with his hand.

Hunger	Machinery	Powder Room
Fear	Jungle	Pool Hall
Anger	Surf	Rooters' Bus
Dreaming	Wind	

Some Basic Rules for Choral Reading

1. Understand what you read; you are the medium through which the audience understands it. Acquire intelligent eyes.

2. Be creative. Don't be afraid to suggest things for an arrangement; your ideas are welcome. Be wild when you improvise. Be either very good or very bad. Bring in material you find which you feel will be of use; it may not be used, but some of our best material was suggested by students.

3. "Give" to the audience. Lean forward each time that you read, share the idea, build a rapport between you and them.

4. Use voice, face, and body to communicate.

   A. Body intensity is important. You are "on" from the moment that the audience first sees the group; from that moment on, be great--poised, warm, outgoing, pleasant, polite, interested, and interesting.

      Never slump or go slack-jawed! Never let your eyes glaze over with sleepy indolence.

      Hold your book properly--lightly, in the left hand with the right hand marking your place and turning pages.

   B. Clean articulation and standard pronunciation are vital. Make your facial muscles work; learn to pronounce everything correctly. Avoid vocal monotony!

   C. Quick, sincere facial expressions make you seem alive--and lively! Wake up! Audiences respond to good faces.

   D. Learn to listen! Let the audience see that you are listening every moment that someone else is reading. Play in. Support. Care.

5. Look marvelous!

   A. Step briskly into the performance; lead with your chest, walk lightly on your toes and the balls of your feet, keep your shoulders back and your head up high.

   B. Look happy. SMILE! And mean it. Have a sincere desire to like the audience and to have them like you.

Some Basic Rules for Choral Reading--Continued

C. Be clean. Have shiney, freshly-washed hair which shimmers under the stage lights. Have your performance clothes spotlessly clean, freshly ironed, and worn with some zip!

D. Never chew gum.

E. Be poised. Be secure in the knowledge that you are well-rehearsed and that you have your lines right in front of you. Cover any performance errors with fast, unobtrusive work which the audience cannot detect.

F. Concentrate and work hard--but make it look like fun, and it will be. Respond to the audience but don't get carried away.

6. Love and respect words and ideas, on the page and spoken aloud. Realize their beauty, and their power to entertain, to inspire, and to move to action.

7. Concentrate and work hard, but most of all--be happy, have a good time, be enthusiastic. The audience loves it when you are disciplined yet creative, energetic and happy.

A Few Choral Reading Techniques

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If your students are planning to read literature before any sort of an audience, however, they may want to know about a few techniques which will allow them to present a more polished performance.

1. My group usually stands on risers--with soloists moving quickly forward and returning to the group after their lines. The only reason for the risers is so that the audience can see all the faces. Sometimes they work off the risers and them they have to group themselves so that they can be seen.

2. Notebooks or scripts should be held in the left hand, with the right hand keeping the place so that the reader can look up for eye contact without worrying about losing his place.

3. Each piece of literature needs a leader or two--usually one boy and one girl. They can cue the chorus when to begin with a nod of the head, a motion of the book, or even by using their voice. They set the tempo.

4. Props should be kept to a minimum; they are a bother and the audience can imagine them. However, the chorus can manage a few things--such as a balloon in the notebook which can be inflated, waved in the air during a circus poem, and then allowed to deflate with hisses to augument a calliope song.

5. If you're going to sing, have a student with some training start things off on key and let the others join in. Humming can be very effective behind a poem.

6. Plan your entrance and your exit. Plan what you do between the things you read; probably a little planned movement, to keep things fluid.

7. Look for techniques which suit your group and use them. Throw out anything which cuts down on creativity.

Suggested Steps Toward An Arrangement

1. Make a ditto copy of a piece of literature and give each student his own copy; have extra copies available. Probably it will be a short poem.

2. Read through the poem together and discuss its meaning so that everyone definitely understands it well enough to begin working on it.

3. Divide the class into groups of about six students and have each group work independently to produce its own arrangement. Utilize hallways, cafeterias, basements, stages--anywhere that the groups can work without too much interruption. Move around from group to group as they work, stopping to make suggestions or praise efforts or whatever occurs to you. Have a definite amount of rehearsal time understood by all. For a short poem, probably about a period and a half.

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List of Possible Literature Which Might Be Read

"The Mountain Whippoorwill" by Stephen Vincent Benet (let them square dance to the rhythm of the poem!)

The copy from the box of Screaming Yellow Zonkers

Fables for Our Time by James Thurber
--especially "The Little Girl and the Wolf," "The Seal Who Became Famous"

The Bible--especially the psalms

Shakespeare--try combining the opening "chorus" speech ("Two households, both alike in dignity..."), the sonnet when Romeo and Juliet meet, and the final speech by Prince Escalus. Tie the whole thing together with a recorder playing the theme from the Seffrelli movie.

"Unknown Citizen" by Auden

"Anyone Lived in a Pretty How Town" by e.e. cummings

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In short, anything!

Things from the newspaper, from magazines, from collections of poetry, excerpts from novels or sermons (how about "Sinners in the Hands of an Angry God"!), popular songs with lyrics which have some meaning for kids, etc., etc., etc.! The best way is to choose a theme (love, protest, ecology) and have your students bring in what they like.

SAMPLE ARRANGEMENT

A Trilogy of Love Poems by Ferlinghetti
from A Coney Island of the Mind

Poem 27

(Harmonica or flute--quiet, reflective, blue)

Men: Peacocks walked under the night trees/
in the lost moon light/
when we went out looking for love
that night/

Girls A: A ring dove cooed in a cove

Girls B: A cloche tolled twice

Men: Once for the birth/
and once for the death/
of love that night

Poem 28

(Sound of doves cooing softly--several girls--coo; flap uvula, attached to soft palate; bring up back of tongue; touch soft palate; ooo)

Men: Dove sta amore/
Where lies love?

Girls: Dove sta amore/
Here lies love/
The ring dove love/
In lyrical delight/

Girl A: Hear love's hillsong

Girl B. Love's true willsong

Girl C. Love's low plainsong

A,B,C: Too sweet painsong/
In passages of night

Men: Dove sta amore/
Here lies love/
The ring dove love/

Girls: Dove sta amore/
Here lies love/

What the marks mean:

The diagonal line means full pause for breath.

The small v means a slight phrasing pause but no breath.

The numbers 1-2-3 indicate beats to continue a sound.

Arrows mean extend the sound of the word.

Underlining is for emphasis.

Poem 25

(Harmonica or flute as before)

Chorus: Cast up/
the heart flops over/
gasping "Love"/
a foolish fish which
tries to draw its breath/
from flesh of air/
and no one there/ to hear its death
Among the sad bushes/
where the world rushes by
in a blather/of asphalt/
and delay/

(hold until the music finishes)

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Men: Once for the birth/
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Poem 28

(Sound of doves cooing softly--several girls--coo; flap uvula, attached to soft palate; bring up back of tongue; touch soft palate; coo) 1-2-3

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Girls: Dove sta amore/
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Doves continue for
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