

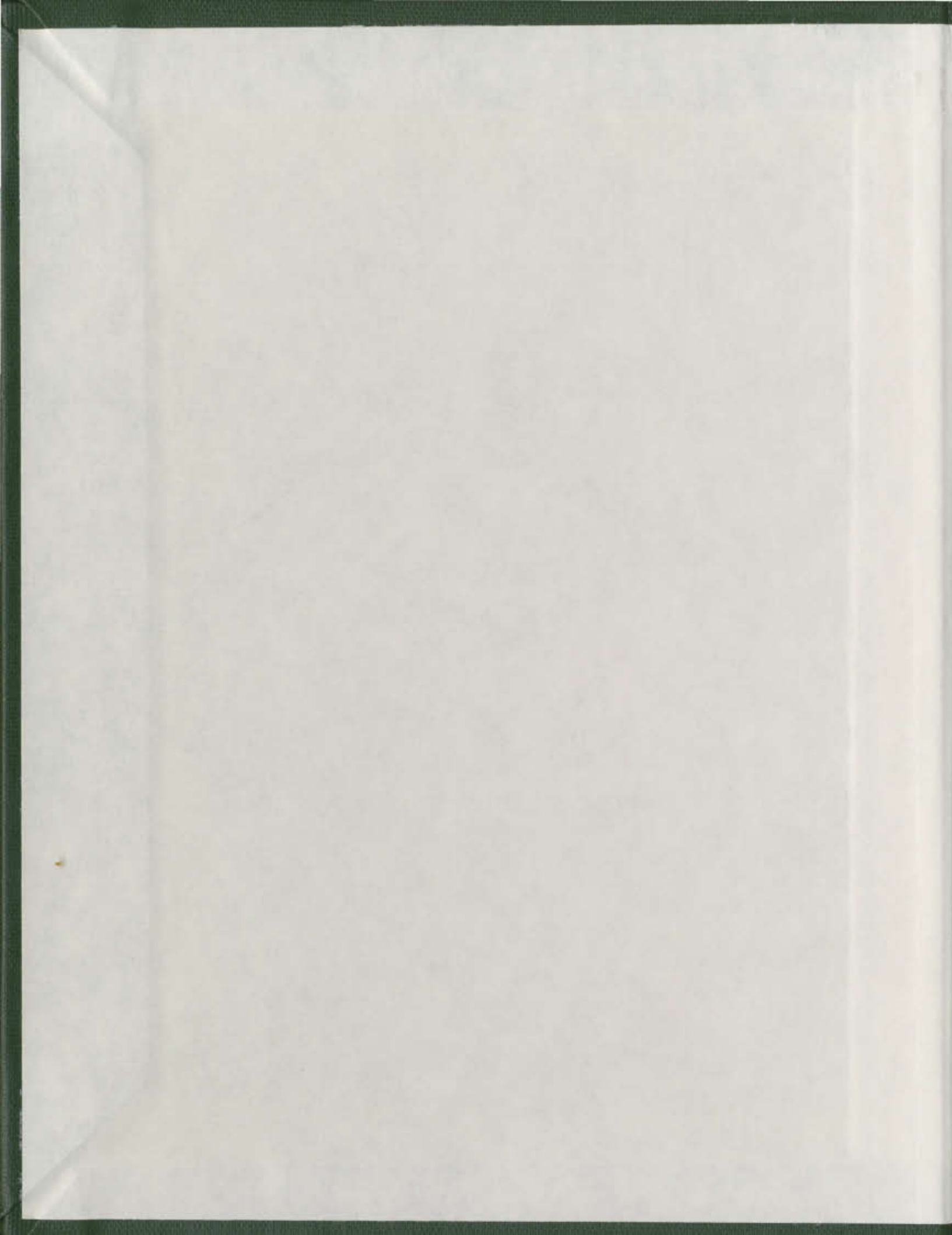
AN APPROACH TO THE TEACHING OF POETRY TO
THE STUDENT IN JUNIOR HIGH SCHOOL- USING
NEWFOUNDLAND AUTHORS EXCLUSIVELY

CENTRE FOR NEWFOUNDLAND STUDIES

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ROBERT JAMES PARSONS



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AN APPROACH TO THE TEACHING
OF POETRY TO THE STUDENT IN
JUNIOR HIGH SCHOOL - USING
NEWFOUNDLAND AUTHORS EXCLUSIVELY

Thesis

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Faculty of Education
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of
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by

Robert J. Parsons

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ABSTRACT

This investigation was primarily motivated by the desire to develop a solution to the problem of student disinterest in poetry.

Since a poetry unit is part of the compulsory core to be studied in order to attain promotion to grade nine, and since student achievement in this core had been consistently low for several terms, it was felt that a workable solution to the problem would be of immediate benefit to both students and teacher.

A review of literature and research related to the problem revealed that the apparent causes of student disinterest and low achievement are many and varied. Of the causes noted in the research conducted, several were adopted as being pertinent to the study reported here.

The investigator formulated the framework of the proposed instructional approach to derive a proposed solution. The investigator used his two grade eight classes as an experimental and a control group respectively. Selected local Newfoundland writings formed the content of the program for the experimental group, while the control group studied the poetry section in the prescribed literature text. Serving as an advance organizer, a worksheet containing definitions of various literary terms to be encountered at the grade eight level was given to both groups.

Several pretest and post-test instruments were administered to the students in both groups. As a further means of evaluation, the raw scores obtained on the poetry question of the teacher-made final exam were analyzed. Permission to conduct the investigation was obtained from the Superintendent of the Avalon North Integrated School District. The investigation was conducted with the cooperation of the principal,

of St. Peter's Elementary School.

The limitations and findings of the study are listed, and suggestions for additional research are duly noted. While the results of the pretest and post-test of students' listening and reading abilities showed no significant differences, the analysis of the raw scores obtained on the teacher-made poetry question indicates that the experiment had merit and that certain realistic gains were achieved.

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CHAPTER 1

PURPOSE OF THE INTERNSHIP

For the past nine years, the investigator taught Language Arts in grades seven and eight at St. Peter's Elementary School in the community of Upper Island Cove. Given an average of one hundred ten students per year, the investigator thus had an accumulated exposure to nearly a thousand students.

During this experience, the following problem persisted: Most students seem not interested in studying poetry and hence their achievement on poetry quizzes and examinations is consistently lower than achievement in other areas of the study of literature. Since poetry work is a compulsory section through the ninth, tenth, and eleventh grade levels, this lack of interest and achievement has serious implications for any student's advancement.

The purpose of this study was to explore the possibilities of introducing a one-semester course in poetry using Newfoundland material exclusively. It was felt that this approach might serve as one practical means of solving the problem. Initially, a research of the literature was conducted to ascertain the several factors that apparently influence the students' attitude towards poetry as well as the opinions of others concerning the use of a culturally-based approach to the teaching of poetry. It is of interest to note at this point that out of the one hundred thirty-nine reports examined by this investigator in a

computer search of related literature only one author reported using a culturally-based approach to the teaching of literature. Because the approach was used with only one poem to one class, this investigator felt that this information only serves to emphasize how very little reported experimentation has been done on this topic. This is to be followed by a "Task Analysis" which will outline the proposed instructional approach. Subsequent to this step, general aims as well as specific behavior objectives will be presented. A list of media to be used will be compiled. A method of evaluation will be adopted to assess the instructional approach used. The study will be implemented and evaluated as one possible means of solution to the problem. Findings, limitations, conclusions and recommendations will be duly noted. The students' selection of Newfoundland poetry, which comprised the experimental unit of study will appear as Appendix A.

CHAPTER 2

REVIEW OF THE LITERATURE

As stated in Chapter 1, it was assumed that the factors causing student disinterest in a study of poetry would be many and varied. Indeed, a review of the literature substantiated this assumption. The investigator initiated a computer search of related literature, using the following as descriptors for the computer search: poetry, student attitudes, student motivation, student reaction, student interests, student ability, intelligence quotient, sex role, terminology, curiosity, educational attitudes, beliefs, bias, junior high school students, high school students and secondary school students. The search generated one hundred thirty-nine reports, of which sixteen were considered by the investigator and his advisor as being particularly relevant to the study.

Foremost among the sixteen chosen reports, Wolfe and Shuman(1975) indicated some problems students encounter in interpreting poetry, and then cite the reasons given by students using I.A. Richards' ten basic categories of misreading a poem, to determine how Richards' categories could be employed to diagnose students' problems in reading poems, then to consider ways to improve the teaching of poetry in secondary schools. The students' ten major difficulties in their approach to reading poetry were cited as:

- A)...minging out the plain sense of poetry ... its overt meaning, as a set of ordinary, intelligible, English sentences ...
- B)...sensuous apprehension. Words in sequence have a form to the mind's ear and the mind's tongue and larynx, even when silently reading. They have a movement and may have a rhythm.

C)...imagery ...(People) ... differ immensely in (their) capacity to visualize ...

D)...mnemonic irrelevancies. These are misleading effects of the reader's being reminded of some personal scene or adventure, erratic associations, the interference of emotional reverberations from a past which may have nothing to do with the poem.

E)... stock responses. These have their opportunity whenever a poem seems to, or does, involve views and emotions already fully prepared in the reader's mind so that what happens appears to be more of the reader's doing than the poet's.

F)Sentimentality ... over - facility in certain emotional directions ...

G)Inhibition ... Hardness of heart (i.e., an inability to respond)..

H)Doctrinal adhesions ... Very much poetry ... seems to contain or imply views and beliefs, true or false, about the world. (Some readers become hostile toward doctrine to which they do not adhere)...

I)...technical presuppositions ... when something has once been well done in a certain fashion, we tend to expect similar things to be done in the future in the same fashion, and are disappointed...if they are done differently.

J)...general preconceptions(prior demands made upon poetry as a result of theories - conscious or unconscious, - about its nature and value)...(pp.12-15).

From Richards' informed observations of the practice of reading poetry, it was evident to this investigator that although these observations were based upon a study of Cambridge

University students, the same observations could be made of grade eight level students, although at lower and lesser degrees of awareness. Further, Wolfe and Shuman report Richards' concluding that the following problems interfered significantly with his students' ability to read poetry meaningfully, correctly, and critically:

- 1) Immaturity - Richards advocated early experiences in poetry for students so that their maturation might be expedited with respect to the proper reading of poems (pp. 292-293).
- 2) Lack of experience in reading poetry - Again, early exposure and more frequent exposure might obviate this difficulty (p. 294).
- 3) General inability to construe meaning - Richards suggested that a pressing need exists for greater and more intense student experience in language study, paraphrasing, and précis writing (p. 294).
- 4) Succumbing to stock responses - Richards cautions about "the fatal facility with which usual meanings reappear when they are not wanted." (p. 295).
- 5) Preconceptions - many readers failed to comprehend the actual presence of meaning in a poem because of the stereotyped notion of what should be there (p. 295).
- 6) Bewilderment - Some readers were utterly bewildered by some of the poems; consequently, they were helpless to respond (p. 296).
- 7) Deference to authority - A bias that great writers always write great poetry characterized many of the protocols (p. 297).

Again, the investigator wishes to note that to varying degrees these problems are also experienced by the grade eight level students.

Continuing with the background to their study, Wolfe and Shuman cite Earl Daniels (1942) as having reported five obstacles that may severely handicap the reader of poetry; 1) preconception defined by Richards; 2) substitution, such as concentrating on the author rather than on the poem; 3) form versus matter, or the predisposition to separate the two in analysis; 4) indiscriminated pleasure, such as reading into the poem what one recklessly chooses to read into it whether or not it is warranted; and 5) prejudice against analysis, which is seen when the reader is unwilling to put into his reading of the poem the kind of effort that the poet put into the writing of it (1942, pp. 25-34).

At this point, the investigator wishes to note the similarity contained in the lists of problems or obstacles reported by Wolfe and Shuman as cited by Richards and Daniels respectively.

In their own study, Wolfe and Shuman engaged in an experiment in the responsive reading of poetry. They arranged for forty-eight students - twenty-four tenth graders and twenty-four twelfth graders in Gastonia, North Carolina to respond freely to the plain sense of two poems and then to answer specific questions related both to their knowledge of poetry and their feelings for it. The two poems were Ralph Waldo Emerson's "Concord Hymn" and Wilfred Owen's "Dulce et decorum est". The questions, which the students were asked to answer

after they had responded freely in several short sentences, were as follows:

- 1) Which poem do you like better?
Why?
- 2) Is there anything about the other poem that you do not like?
If so, what?
- 3) List three technical terms that pertain to poetry.
- 4) Do you like poetry? Why or why not?
- 5) Do you ever read poetry for pleasure?
- 6) List all of the words in the two poems that are unfamiliar to you.
- 7) What do you think is the author's purpose in each of the two poems?

The authors reported the results of their study as follows:

PLAIN SENSE

The student was judged to have derived the plain sense - Richards' term for literal meaning - of the poem if, minimally, he indicated that "Concory Hymn" is about remembering dead heroes who gave their lives for freedom and that "dulce et decorum est" is about the meaningless horror and blood shed that war brings.

Two active high school teachers of English, along with the authors of this study - themselves former high school teachers of English - determined the accuracy of the free responses, using the above criteria. They found that fourteen of the twenty-four tenth graders made accurate responses about the plain sense of "Concord Hymn", while ten responded inaccurately. Nine responded accurately to "Dulce et decorum est", while fifteen responded inaccurately.

Among the twelfth graders, seventeen responded accurately to "Concord Hymn", while three responded inaccurately. In sum, the tenth graders made twenty-three accurate and twenty-five inaccurate responses to the two poems; the twelfth graders made thirty-eight accurate responses and ten inaccurate ones. The total number of accurate responses to the plain sense of the two poems from both groups was sixty-one, while inaccurate responses totaled thirty-five.

While these results probably would not surprise the average secondary school teacher, they do tend to support Richards' contention that a need exists for intense poetry reading and study early in life in order to expedite and facilitate the understanding and enjoyment of poetry among students as they mature.

In both the tenth and twelfth grade groups, the seven students who voluntarily expressed their personal feelings tended to respond inaccurately to the poem which did not reflect their own attitudes. This suggests that for at least these seven students, Richards' observations regarding stock

responses, sentimentality, and doctrinal adhesions were descriptive.

RESPONDING TO IMAGERY

All forty-eight students responded in some way to making out the plain sense of the two poems. There were no failures to respond; however, there were noticeable differences among the students' capacities to respond to the imagery of the poems.

Perhaps one can conclude that while a number of the students responded in one way or another to the imagery, others might have identified it more specifically had a question more directly-focused upon this literary convention been included. The invitation to free response, which was, quite calculatedly, presented to the students with the mere direction, "In your own words, write two or three sentences telling what each poem is about", was vague: and, quite predictably, most students wrote either a summary or précis of the poems, telling in a literal sense what each poem meant to him. It is probably significant that every allusion to imagery, direct or indirect, is to "Dulce et docorum est", in which the language is more naturalistic and violent in its description of the scene than is the language in "Concord Hymn".

DEFERENCE TO AUTHORITY

Although the students in this study were provided with the names of the poets whose work they were reading, they showed no deference to well known literary names.

While Richards noted a deference to authority in his study, this attitude does not present itself in the protocols of the high school students, suggesting perhaps that at least the youth represented in this study appear not to yield to what the world calls "great", unlike the generation of youth represented in Richards' collection of protocols in the 1920's.

STUDENT PREFERENCES

Among those who preferred "Concord Hymn", one each gave the following reasons and several stated no reasons at all: "held my interest", understood it better", "simpler and had more rhythm", "not bloody and depressing", "has hope", "expresses victory", "not bloody", "more melodious".

Among those who preferred "Dulce et decorum est", the following reasons were given:

- descriptive (5)
- identified with it (4)
- realistic (4)
- more personal and emotional (3)
- agree with message (3)
- anti-war (3)
- rhythmic and melodious (2)
- more action (2)
- more exciting (2)
- liked images (1)
- tells ugly truth about war (1)
- vivid and made sense (1)
- expresses my opinions more (1)

contemporary and unpatriotic (1)

It is evident from these responses that significantly more of the reasons for liking either poem stem from the feeling incited by the poems rather than from an appreciation of the poet's craftsmanship. The students' tastes for poetry appear, in this case, to be based generally upon emotional response rather than upon informed judgements about the technical qualities of the poems in question.

TECHNICAL VOCABULARY

The twelfth graders, not unexpectedly, listed a broader range of technical terms than did the tenth graders. Both groups, however, listed many words that are not technical terms at all. This aspect of the study suggests the need for more attention to be paid to the craft of writing poetry. The student cannot fully appreciate the art of the poet if he has little or no conception of the components which comprise the technical skills and devices which poets employ. The teacher must strive to achieve a balance between leading the student to an aesthetic appreciation of poetry and to the technical understanding of the poet's craft.

REASONS FOR LIKING OR DISLIKING POETRY

Question 4: "Do you like poetry? Why or why not?" and question 5: "Do you ever read poetry for pleasure?" are interrelated. In response to the former, twenty tenth graders claimed that they liked poetry, four that they did not. Twenty-

one twelfth graders admitted a liking for poetry and three confessed to not liking it. Among the reasons students gave for liking poetry, the following are representative: "can break grammar rules", "change of pace", "expresses true feelings", "meaningful to life", "expresses what other forms cannot", "like a song with meaning", "like to write it", "personal", "pleasant to hear", "short", "essence of language", "expresses and shares feeling".

Some reasons advanced by students for not liking poetry are these: "boring", "requires too much digging", "cannot understand it", "too tricky", "too deep".

It is significant to teachers - although the sampling is too small to permit one to draw general conclusions - that far more students claimed to like poetry than claimed to dislike it. Further, on theoretical grounds at least, if the teacher can select poetry that is not boring, that is relatively simple in form and content that is generally understandable, and that is neither too complicated nor too deep, perhaps more students might enjoy poetry.

That is to say, if teachers were to use the methods employed by Richards, Letton, and the writers of this study in order to determine the knowledge, preferences, and attitudes of students regarding poetry, poetry might stand an improved chance of becoming more popular in the English curriculum.

VOCABULARY PROBLEMS

The plain sense of a poem evades the student who does

not understand the vocabulary that the poet uses and who does not also understand the way in which the poet uses his vocabulary, since poetic usage may vary quite drastically from every day usage.

It is important for the teacher to base his word-attack instruction to a large extent upon student input about words that are causing difficulty. For the teacher to proceed in word-attack instruction merely on the basis of his own word selections may be both presumptuous and wasteful. However, the teacher must also seek to determine whether students really understand words as the poet uses them.

STUDENT ASSESSMENT OF PURPOSE

Question 7 called on students to identify what they thought to be the poets' purpose in the two poems. Their responses ranged from no answer at all to very perceptive comments about the poets' purposes. Only two students - both in tenth grade - failed to realize that the poets' purposes were related to war. These two appeared bewildered by the mere question.

Fifteen tenth grade students noted that the poet's purpose in "Dulce et decorum est" was related to anti-war; five approached correctly identifying the poet's purpose, and four missed it entirely. Among the twelfth grade students, eighteen correctly noted the purpose in "Dulce et decorum est"; four hinted closely at it; and two responses were vague and unacceptable, although they were not so blatantly erroneous as those of the tenth grade students.

The relative simplicity of the two poems perhaps accounts for the general ability of the students to identify the poets'

purposes. Also, the general subject of both poems - war - is one with which students are both familiar and concerned...It appears that the reading of poetry which is vigorous and rather simple to comprehend offers greater opportunities for students to succeed than does the reading of calm, complex, intricate, and subtle poetry.

The implication for the teacher is to build the success factor in the students by introducing poetry study with selected poems that are not abstruse. Another implication is that the teacher should not take for granted that students are incapable of studying poetry - with both understanding and appreciation - nor that they do not read it for pleasure. This study indicated that many students like poetry and some read it for enjoyment, even though their perceptions, critical abilities, and vocabularies vary widely even when students are grouped in classes according to verbal ability.

Of major significance to this study is Wolfe and Shuman's reporting Daniels (1942) as declaring:

"bad teaching must be in some measure to blame, teaching so bad, so pervasive, as to strike at the roots of a valid, continuing interest and pleasure with poetry."

They further report Daniels' suggestion that the teachers of poetry appear to be guilty of at least three heresies:

"the heresy of facile talk about appreciation; the heresy of too great concern with peripheral things; the heresy of preoccupation with morals and the meaning of life".(p.11).

This investigator feels that the teacher is definitely one of the major contributing factors to student disinterest

in poetry and hence their low achievement on quizzes and examinations. The investigator considers further that the particular types of poetry offered as well as teacher expectations of students are two additional major factors contributing to the lack of student interest and achievement.

A number of reasons why students dislike poetry are cited by O'Brien and Schwarzberg, (1977) whose premise is:

"that children maintain enthusiasm about poetry as long as it is enjoyable to them. Once the teaching of poetry becomes mechanical, didactic, or just plain boring, their reaction is to turn away". (p.381).

O'Brien and Schwarzberg report Reeves (1964) as saying:

The seventh or eight grade age seems to be a crucial one in the appreciation of poetry. Most grade school children seem to love poems - yet most high school students hate poetry. They often feel that it is "sissy stuff", or dull, or meaningless, or all of these. Although the reasons for this change in attitude are complex and numerous, one reason no doubt is that during the seventh and eight grades, the children encounter poetry that does not appeal to them - often taught in a way that does not appeal to them.

Again the investigator notes the approach of the teacher in the teaching of poetry as a major contributing factor to students' disinterest and lack of achievement in poetry. Similarly, reference is made to the type of poetry offered as a factor. O'Brien and Schwarzberg further state

that teacher-directed discussion limits the opportunities of students to interact verbally with the teacher and with other students. Limited student involvement is a contributing factor in creating apathy toward poetry.

As a further contention:

Active student involvement and participation in the discussion of poetry can be encouraged through the development of small group activities that avoid over-analysis yet provide the direction necessary for understanding and appreciation. The teacher's responsibility is to provide a structure that will increase the individual student's opportunities to converse in order to develop and expand concepts through peer interaction within a small group. (p. 382).

O'Brien and Schwarzberg report that Herber (1970) has developed a model for reading and reaction guides. This model can be used by teachers to organize guides that provide a structure for the discussion of poetry in small groups. The guides promote understanding by leading students through three levels of comprehension - "literal", "interpretive", and "applied" or "creative".

At the literal level, students are expected to decode words, determine meanings from context, and recognize relationships among words in order to determine what the author has said.

At the interpretive level, the students are to generalize relationships among various details and are able to give meanings to these relationships by interpreting their significance and their bearing on other thoughts expressed by the author.

At the applied level ("creative level") i.e. creative level of comprehension, the products of the literal and interpretative levels interact with concepts which the reader has developed from his previous experiences and observations related to the topic. The result of this interaction between the reader's previous experience and the meanings generated by the selection is the development of new concepts which extend beyond those immediately identifiable in the reading (Herber and Sanders, 1969).

Here the investigator wishes to note the usefulness of study, reading, or reaction guides as tools in presenting poetry to students, providing the poems are of the students' choice, simple in content and requiring limited analysis. This notation is specifically for eight graders.

Macklenbruger (1970) offers an assortment of reflections and anecdotes about poetry instructions, all of which suggest reasons why many students dislike studying poetry. One anecdote he relates occurred at a luncheon meeting of the English Club of Greater Chicago. It involved a woman of indeterminate fiftyish age who made these comments to those near her:

"I'm not a member of this organization... But I just had to come. I had to see what this professor would say about teaching poetry. All these experts! They should have my situation".

She identified her situation as teaching poetry to juniors ("Polack, working class, no blacks as yet"), and she had been a failure at teaching "poetry appreciation".

The overwhelming problem, she felt, was that "my children" were "not interested in poetry". Having selected short poems on important subjects, she couldn't even get her kids to read, much less respond.

A young teacher suggested to her Dunning's Reflections on a Gift of Watermelon Pickle. . . and Other Modern Verse (Scott, Foresman, 1966) which he said his colleagues were using this year because "it seems to be of high interest as well as quality".

"Poems about watermelons and pickles?" She raised her nose and huffed. "Don't you think there are more important subjects for poetry? I teach about love", she said, "and truth and God, nobility and nature. Poetry should be about universal subjects. I want my children to read about the great parts of life".

Again her reaction to Marianne Moore's poem ("Poetry") was:

"You know what I'm going to do with this? I'm going to give it to my children. You know what they'll do? They won't even read it. It's too long for them; it has no form; it just rambles all over the page. They'll see; they won't even read it. They won't get past the first stanza. Then they'll appreciate more, maybe, what I'm trying to teach them".

"Have you ever taught Auden's 'The Unknown Citizen'?" she asked her audience. "What do you think is the meaning of that?" One person ventured a reply. "No", she contradicted, "It's simple. It's that he's 'unknown' - get it? They don't know him at all. That's it, he's unknown. My children didn't understand that".

It is evident from this anecdote that teacher expectation of students, types of poetry offered to students, and teacher attitude towards his/her subject content are contributing factors to students' disinterest in poetry and subsequent low achievement.

Macklenburger concludes his article by listing what he calls "some parts of the poetry pickle":

Is the teacher his own good example - or his own worst example - as a reader of poetry?
Should, or can, students select the poetry they study?
What does one teach a poem for? Enjoyment? One or two specific points? Total understanding?
Inspiration? How important should a poem's reputation be? Or a poet's? Should students write poetry? If students do write, by what standards is the work to be judged? If they write, should students try anything or imitate?
How much attention should be given to the classics, to controversial subject matter?
What can be tested? Graded? (page 265)

Once again this investigator wishes to note the importance of the teacher and his/her approach to poetry as inferred from the foregoing.

Davis (1977) suggests that an interest in poetry provides motivation for children to read; that in order to inspire such an interest, teachers must avoid four commonly used approaches to poetry: (1) teaching poetry as an isolated subject, as if it had a language all its own; (2) teaching poetry for purposes of analysis; (3) selecting inappropriate poetry for children and presenting it in inappropriate ways; and (4) teaching poetry for purposes of testing.

As positive approaches to the teaching of poetry, Davis suggests: (1) teaching poetry as a natural form of language,

(2) avoiding the forced analysis of poetry, (3) selecting poetry which is meaningful for pupils, and (4) avoiding testing pupils on poetry they have read. Additionally, an invaluable way to encourage the enjoyment of poetry is to teach pupils to write their own poems.. Collaborative poems may be written initially, as a means of overcoming pupil resistance to writing poetry; such poems may be typed and placed in a looseleaf notebook for pupils to read. Other types of poetry writing which appeal to pupils include the writing of blank verse, cinquaine, haiku, couplets, and limericks.

Davis concludes that pupils at any level, with encouragement from the teacher, can become successful producers of poetry. The poetry the children write can become excellent reading material. In this sense then, poetry can truly become motivation for reading the reading of the pupils' own poetry and poetry written by others. The first step is to have the pupils write and read poetry. Later, there will be time to worry about the quality of the poetry the pupils write.

Sloan(1975) conducted experiments in judging poetry to determine whether or not we can teach students to recognize great poetry. Sloan concludes:

In our basic literature courses, I feel it is important to give students a chance to read and to discuss poetry they like, even if that poetry is not well known. Any poem which can expand the awareness and sharpen the sensitivity of its reader is, in my opinion, worthy of being studied in the classroom. Naturally, such criteria will not exclude the poetry of the acknowledged masters from such study. But the task of getting the typical student to recognize and to appreciate "great" poetry is probably insurmountable. For my own part, I will be satisfied to introduce the student to a few poems he can like. (page 371)

The implication from this report is again that the method of poetry instruction and the students' freedom to choose the poems they study are pertinent matters.

Vee (1975) reported on an experience he had with teachers who participated in an inservice class in Resources on Children's Literature at the State University of New York at Binghamton. The assignment to the teachers in the class was to maintain a log of the way in which specific types of children's literature were used in their class throughout the winter semester.

Vee's findings from the teacher's journals are as follows: (1) Some teachers printed a favorite shared poem on a large sheet of paper and placed it in the "Quiet Corner" where the children could go and read it for themselves when they had an opportunity; (2) Some teachers capitalized on the children's excitement on their returning from the school library with their newest selections, by allowing children to browse in their new books and even perhaps to select one or two to read orally to the group right then and there; (3) Some teachers began to utilize poetry in the introduction of new units in textbooks and found there was usually an appropriate poem for almost any subject matter they were to teach; (4) Some teachers started to use filmstrips; (5) Some teachers reported the use of poetry as the focal point for bulletin boards; (6) One teacher found that during the month of February and famous birthdays, one class enjoyed guessing the characters described by poems. The selection was read by teacher or students omitting the proper names. The children were given good historical reviews in a

very enjoyable way; (7) Another teacher found while the girls went to gym class, she selected poems just for boys. She realized it was a successful experience when she heard the boys bragging to the girls about what they had done without them. She also found that boys were more free to discuss poetry without the girls present; (8) Some teachers reported that their students had written to their favorite author or to the publishers to request more information on the author's life and previous books; (9) One teacher, for a little variety, permitted the children to get into small groups, select a poem, practice it, and read it to the class.

The implications of this report are two - one, the variety of instructional approaches teachers may adopt in presenting poetry to their classes. Also, the teaching of poetry should continue through September to June, not just as a separate unit of study allotted two to five weeks study time in the program of study for any given year.

Wagner (1973) states that one of the ironies of teaching literature is that many students are afraid of poetry. They consider a poem a riddle, if not a downright obscurity. They feel that they couldn't possibly read and understand a poem for themselves (and if figuring one out does take whole class periods, footnotes, and a teacher's intercession, perhaps they are justified in this feeling). The residue of their bewilderment is, rather naturally, the conclusion that no poem is worth that much time and anguish.

Wagner further asserts that the single most important point to make about poetry is that poems are usually lyrical

in intention. Poems convey emotion, not information; they operate through senses, rather than reason. Instead of being "difficult" or "obscure", much of the greatest lyric poetry is so simple, so direct, that it teaches itself.

Wagner believes that one of the teacher's primary aims is to build a student's confidence in his own ability, and that teaching poems which are lyric and readily accessible is a good way to begin any poetry unit. To make these points - that the lyric is one of our oldest forms of written literature, and that the lyric has a basic emotional impact which is often instantaneous and clear - she has created one worksheet which seems to give students the confidence to tackle poetry. The ditto master includes four short poems by Sappho: two poems from eleventh and twelfth century Chinese poetry - Tu Fu's "The Visitor" and "On the Death of His Wife" by Mei Vao Chien - and one poem from the 1960's, "Hay for the Horses" by Gary Snyder. One final reason for this choice of poetry is that despite the 2500 year range, the poems use similar techniques that involve: (1) quick emotional impact and apparently simple effect; (2) organic form, structure and sound patterns consonant with the effects of the poem as a whole; (3) the use of a concrete picture (sometimes an image, again a metaphor) as the heart of the presentation; (4) a focus on a very human character, a truly natural emotion: the commonplace raised, through the craft of the poem, to art.

Wagner, concludes - "And, in this age of programmed reaction, the recognition of any emotion well justifies the lyric poem. Students may eventually come to enjoy the most sophisticated

of poetry, but until they build some confidence, the short lyric is a good place to begin".

The implications here are for providing the student with simple lyric poetry for initial study and to ensure that students achieve initial comprehension success in the poems under consideration.

Marston (1975) reports the following findings and recommendations of Terry (Children Poetry Preference: A National Survey of Upper Elementary Grades, Research Report Number 13). This research had subjects, in 45 classrooms, grades 4-6, in four states, who listened to a taped selection of poems of various types and indicated response to each on a five point scale ranging from "hated" to "great". In addition, subjects wrote brief comments about ten of the poems, indicating reasons for liking or disliking them. Preferred content categories included humor, animalness and familiar experiences; narrative poems were well-liked; Subjects' written comments indicated that they liked poems to rhyme, have well defined rhythm, and include words used for acoustic effects; limericks were among the best liked poems in the survey while haiku were strongly rejected by all groups in the sample. Boys tended to reject disliked poems more strongly than did girls, and degree of liking decreased with increase in grade level.

Marston concludes that the peculiar difficulty of poetry may lie not only in the fact that it presents to the reader a task requiring a high level of thinking, but that it does so through devices which on the surface resemble aspects of pre-

operational thinking. It looks easy. In fact, it looks so easy that, as Terry suggests, there is a point in development at which, not having perceived its real complexity, the reader may decide that poetry is kid stuff.

The implication from this study is that teachers should choose poetry that is not above the reading levels of their students, furthermore in their expectations of their students, teachers should not go beyond a level of complexity in reading the poem that precludes student enjoyment of the poetry. An analysis of a poem should not exceed the stage at which the child is functioning in his/her formal operation of intellectual development.

Gibbons (1972), in a dialogue between "Poet" and "English teacher", writes:

"You've got to decide whether you're teaching poetry or criticism. Don't you understand, the more kids are taught the set poetry curriculum in school, the more they will likely turn off poetry".

Again, Gibbons writes:

"Kids will know a hell of a lot more about poetry if they read, experience, enjoy, talk, probe, criticize, respond, and create (as we've talked about it) than if they line-by-line a few set poems".

Hopkins (1973) writes about an experience as poet-in-residence at the Wayne Valley High School in Wayne, New Jersey:

"since many students, regardless of their age, approach poetry with distaste, I decided to start from the very beginning - going back to the poetry of childhood and within four weeks"

time one day a week, continue on "through life" to poetry written for adult audiences by adults . . . Many students agreed that the constant analyzing and dissecting of poetry was the main reason so many students were turned off by it. Several, however, did feel that analyzing a poem brought greater meaning for them; arguments pro and con made for an exciting potpourri of ideology".

Hopkins, in an attempt to encourage students to think about poetry, shared this quotation from poet Myra Cohn Livingstone:

"It seems to me that in the popular music of today, especially when done by the Beatles, Simon and Garfunkel, and a few others, the essential core of what good poetry does is met by letting the force of what is being said create the form - and not the other way round. 'No meaning, just feel!' said a young man about this music. 'You can read into it anything you want or nothing at all.' This is what I believe of poetry too - to be able to choose, to respond without imposed standards. It is time that we take the clue from our young people."

In summary, Hopkins writes:

"The student searched their minds and hearts, they opened up without and within, they thought, they wrote, they shared, they expressed a spectrum of emotion - most were with me all the way. And I am positive that many will think of poetry as something more than memorizing a Shakespeare sonnet or worrying whether they'll pass the vocabulary test of the meanings of hidden words and phrases from lines written by Ben Johnson or Yeats. I gave them poetry - a fresh look - and many will remember for a long, long time to come, that poetry is pleasure!"

Again, the implications coming from the comments of Gibbons and Hopkins are in the direction of approach to the teaching of poetry. Both advocate limited analysis,

student choices and active student participation in a study of poetry at the high school level.

By way of concluding this review of the particularly relevant reports of the literature related to this study, this investigator wishes to cite reports dealing with biographical information and with approaches to the teaching of poetry.

In an exploratory study conducted by Andrews (1970), he found that introducing biographical information about the authors and awareness of their names had no measured effect upon tenth graders' comprehension of twenty poems, but did seem to increase their appreciation for some of the poems, especially the older works.

Andrews apparently disagrees with spokesmen like Springarn, (1924), Richards, (1929), Wimsatt, (1954) and Clardi, (1959) who have discounted the value of authors biography in conjunction with poetry study. However, he seems to agree with writers such as Jewett, Siller, Gerger and Fiedler, who maintain that author biography may be used with the study of poetry because it tells the student why a selection was written or makes the poem a more human document. Although the study of a poet's life is never a substitute for the reading of a poem, knowing something about the author may enrich the student's experience and aid him in the understanding and appreciation of poetry in general; knowing something about the author also may provoke the student to learn about the materials, process and nature of poetry.

The implication for the teacher of poetry is that author biography is a part of poetry study, but that the teacher has to

use discretion in determining the depth and extent of the biographical information required by his/her class:

Gutteridge (1972) stresses that teachers teach poetry for what it is and can do, and trust that the student will find for it a place in his own life.

Gutteridge cites Wimsatt Jr.:

Poetry is characteristically a discourse about both emotions and objects, or about the emotive quality of objects. The emotions correlative to the objects of poetry become a part of the matter dealt with-not communicated to the reader like an infection or disease, not inflicted mechanically like a bullet or knife wound, not administered like a poison, not simply expressed as by expletives or grimaces or rhythms, but presented in their objects and contemplated as a pattern of knowledge. Poetry is a way of fixing emotions or making them more permanently perceptible when objects have undergone a functional change from culture to culture, or when as simple facts of history they have lost emotive value with loss of immediacy. (P.211)

Gutteridge further states that the value of poetry as a fixed pattern of feeling, a permanent set of relationships among objects - rendered through word, rhythm, sound, drama - is easily lost sight of in the hysterical climate of modern day North America. Nevertheless, we must, as teachers, sympathize with the honest dilemmas of the young as they struggle to make compatible the conflicting aims which they find between the pseudo-art of the streets and the political platform, and that to be found in the valid poetry of past and present, as is elaborated in the classroom.

Gutteridge cites two guidelines for dealing with the student who says "I can make it mean what I want it to mean" or "I prefer Rod McKuen because he's easier to read and he

really says something to me". The first guideline is to teach poetry within a definitional framework which will permit an honest discussion of other forms of art and pseudo-art, and, at the same time will allow the student himself to assess its affective value in competition with his other emotional needs and responses. The second guideline, implied also in Wimsatt, is that the teacher must establish a system by which both he and his students can measure response to poetry of all kinds. By way of a practical illustration of this system, Gutteridge lists five levels of response a teacher might expect from high school students:

- a) Level of Stock-Response. Its typical characteristics are: (1) generalized emotion usually pre-determined in some way, (2) superficial reference to the elements of the poem, and (3) a confusion of personal opinion with genuine critical response.
- b) Level of Unsubstantiated Allegorical Response. Its typical features are: (1) a tendency to describe themes or allegories in an elaborate manner, (2) a reticence to deal with obvious literal details, and (3) little or no attention to emotive or formal qualities of the poem.
- c) Level of Literal Response. Its typical characteristics are: (1) attention to specific details from the poem, (2) a literal recounting of these details, in some coherent fashion, with little or no connotative

transfer, and (3) a generalized account (if any) of the poem's feeling: this may be accurate though general, and thus is not really a stock-response.

d) Level of Connotative Response. Its typical features are: (1) an accurate response to individual elements in the poem-images, sounds, rhetorical statements, rhythm, etc., and (2) valid generalization from internal evidence, colored by a sensitivity to connotation.

e) Level of Pattern-Response. Its typical characteristics are: (1) a deep and integrated response to the connotations of image, symbol, sound structure, logic and/or rhetoric, etc., (2) a sense of these verbal patterns giving shape to a whole experience, and (3) an awareness of the integration of the emotive and cognitive aspects of poetry.

Gutteridge concludes that our central concern in the high schools is to bring all students up to the "connotative level", and as many as possible to the level of "pattern-response". He maintains that these five levels represent basic and repeated kinds of responses, and as such can provide teacher and student with a hierarchy of responses; that is with a general framework within which literary growth can be nourished, examined, and evaluated.

By using this hierarchy of responses, a rough system of evaluation becomes possible as a test of what the student

has learned about the process of reading, and whatever success the teacher himself has had in challenging his class to reach beyond their present level of understanding.

As another approach to poetry, Nathan and Berger(1971) suggest passing out poems with key words deleted and ask students to select(fill in)the most suitable word they could think of. Later they would compare their choices with the actual words used by the poet.

Nathan and Berger content: "too many students, I'm sure, are lost to poetry because a teacher insists that they see what they don't see, feel what they don't feel. However, today, reading poetry and writing poetry are spreading among students, and more than one teacher, with classroom lights low, and candles and incense burning, makes a happening out of poetry reading".

Womack (1975) suggests that in stimulating students to read, study, and appreciate poetry by having them write poetry, it is helpful to devise ways to show off student work. Three ways of displaying student poetry which have proved to be successful are the publication of a class poetry magazine, the collection of one-line metaphors on a single subject (some of these metaphors can be used on the "though for the day" board, along with lines from famous poets), and the production of a slide/tape presentation consisting of poetry read aloud, accompanied by guitar music and corresponding photographs.

Smith Jr. (1974) describes an approach he used

in a particular course in English, an elective open to tenth, eleventh, and twelfth graders, which met for twelve weeks. He called the course "Poetry Now - The Raw and The Cooked". He called "raw poetry" that which is free verse and "cooked poetry" that which is traditional in form, containing rhyme and/or meter. He assigned reading in free verse form from Walt Whitman to Robert Creeley and traditional forms from Emily Dickinson to Richard Wilbur. The anthology they used was The Pocket Book of Modern Verse, edited by Oscar Williams and Hyman J. Sobilloff.

In addition to reading in their anthology, students viewed films of poets reading and discussing their work, studied sound film strips presenting the lives of poets, and listened to readings of poetry on records and tapes. Audio-visuals were used in the classroom about once a week. As their heads filled with the sounds of great poetry, students were taught the means by which poetry communicates - form and structure, diction and trope. Much time was given to explicating poems and touching briefly on the lives of the poets. The first six weeks were given to reading traditional forms, the second to free verse.

The highlight of the course was a four-day visit by a poet to teach students how to write poetry.

Beginning very early in the term, Smith told them they were required to write in a journal, that he wanted them to practice some exercises in imaginative writing that would give them insight into how poetry is written, hence they would have a better understanding of what poetry is. At no time did he

tell them, during the early days of the course, that they would eventually be asked to write poetry. He said only that he wanted them to write freely and openly.

To make this happen he gave them some exercises including the following:

- 1) Describe the last dream you had or any dream you remember. (Before writing, students were encouraged to use forceful verbs and colorful nouns to make images).
- 2) Pretend you are the chair you are sitting on. Say something to the world.
- 3) You have died and gone to the next world. What advice do you have for the living?
- 4) Five students are used - Student A, write the definite article and an adjective(the blue). Student B, write a noun in the singular (flower). C write a verb in the third person singular that takes an object(collapses). D, write the definite article and an adjective(the huge). E, end the sentence with a noun(dragon). We now have the statement, "The blue flower collapses the huge dragon". Obviously, this statement does not make sense, except in an imaginative way. It is nonsensical, even a bit surrealistic. Such is the raw material of poetry.

- 5) Make a list of objects found around school such as desks, books, locker, pencil. (Having done this, students read nonsense verse and surrealistic poems and then write poems by connecting verbs to their nouns.)
- 6) Write quickly about some common object near you. (Do not think too much about what you are writing).
- 7) Write seven sentences of the same length, none long. The first three are to begin with the word "stone". The second three are not to include "stone" and the last is to begin with "stone". Other words such as "fire" or "water" may be substituted for "stone".
- 8) Write synesthesia, in which one type of stimulation evokes the sensation of another, such as "loud colors".
- 9) Write twelve short sentences. Sentences four, eight and twelve will be the refrain, "Dark the waters and deep". (This is a line from a poem by poet Michall Dennis Brown and the exercise is his idea . . . putting a refrain in the exercise caused many students to fall naturally into rhyme and rhythm.)
- 10) Write a complex sentence in which the dependent clause at the beginning starts with "Just as..."

and the main clause starts with "So...." Write an analogy between an image in the dependent clause and an idea in the main clause. (Several weeks later he suggested to students that they try to make sonnets out of their analogies since analogy is the ideational pattern of many well known sonnets.)

None of the sonnets were completely successful. Many students began imitating poets, which was the last thing he wanted them to do.

Fifteen minutes, at the beginning of class, were allotted to making entries in the journals. Students were encouraged to write quickly and not worry about spelling, punctuation, etc. The remainder of class time (30 minutes) was given to reading poems in the anthology and giving brief biographical sketches orally about poets.

After four weeks of reading poetry and writing exercises, students met their visiting poet, Costanyo. Students read his published work beforehand, and when he arrived he gave a reading of his work in the school auditorium.

Knowing that students had been prepared for his visit, he was ready to give an assignment in poetry writing immediately. The transition from writing exercises to writing poetry was accepted by the students, without a hitch, because they had come to enjoy their writing and felt free and easy about what they had been doing; they saw poetry writing as merely an ex-

tension.

At his first session in the classroom, Castanyo discussed "point of view" and gave the following assignment:-

Read this newspaper article (each student received a copy):

Evel Knieval for the umteenth time suffered multiple injuries in a motorcycle crash, then said he was indestructible, but doctors took no chances and kept him hospitalized. The daredevil motorcyclist was taken by ambulance to a hospital yesterday with possible kidney damage and back and hand injuries - but not before he managed to get to a trackside microphone to tell 6,000 onlookers, "I am too tough to die".

"Write a poem. First, you must decide upon point of view. You might pretend to be Evel Knieval and write in the first person. Or pretend to be a trackside onlooker, or the doctor, or an omniscient observer or commenator".

With their first work on paper, Costanyo discussed the necessity for revision - changing words, deleting deadwood, and arranging words into stanzaic lines. Three class periods were used for this. In all, the poet visited class four times on four consecutive Wednesdays. Between visits, students discussed with Smith the revisions they were working on, and they continued to read poems in the anthology. Reading poetry during the time they were writing poetry seemed to be a good idea. When the poetry writing session ended, students had written one finished poem under the inspired direction of a poet. Those who wished to continue writing poems had a journal full of ideas to keep them going for a while. And many did.

Smith concludes by stating:

"For many years of teaching, I thought that if students read enough good poetry, learned

Something about imagery, mastered the rudiments of form, and if they had a little intelligence and talent, they would write good poetry. Though some did write a few good poems in this manner, I was wrong. More students write more good poems, regardless of knowledge, talent, and intelligence, when they are asked to write in the manner I have described in this paper."

As a final instructional approach for presenting poetry, the investigator cites Dilworth (1977) who states that one of the primary tasks of an English teacher at any level would seem to be that of preparing students to deal with a selection before they attempt to read it.

Dilworth outlines the procedure used in her school system to foster reading readiness among secondary students at all ability and grade levels:

1. Selection of the Poetry. The selection should depend on the reading ability of the students, so the poem's syntax should not be so elided nor its diction so abstruse that the students simply cannot grasp the literal situation. Furthermore, the central situation of the poem should be related to the students' experience. Imagistic poetry which relies on a spatial circumstance imaginable by the students seem to be the best type.

2. Primary Induction. The first step is for the teacher to list on the board key words and phrases from the poem. These words should be concrete and descriptive rather than abstract. For each word the students offer free associations which are listed beside it. From these brainstormed associations the class can usually discern an obvious thematic pattern which will relate to the poem. The second step is to have students examine the literal definitions of words which they are liable not to understand well. Also, at this stage, the class should consider all words that have multiple meanings and that suggest ambiguities. Finally, the teacher should discuss difficult allusions and unfamiliar circumstances in the poem.

3. Reading for Literal Meaning. There are several ways to handle the first reading of a poem. Frequently, though, silent reading provides students with the most fruitful initial contact since they may engage the work at their own pace. After silent reading several students might read the poem aloud while the class listens to note the suitability of voice to meaning. Then before going on to a critical reading, the class should synopsise the basic situation of the poem, for such summary requires

a literal understanding that many students of poetry never gain no matter how glibly they are able to field questions about symbol and theme.

4. Secondary Induction. The next step is to have students consider and refine their responses. The prior attention to select words from the poem will have developed outlooks specifically receptive to the tenor of the poetry so that students will have undergone a coherent experience of the poem on first reading it. Thus they will not begin critical consideration of the poem in a state of befuddlement and indignation as is usual when their initial reaction happens to be, "This thing/doesn't make any sense at all". So as to elicit key thematic inferences, the teacher might ask - leading questions. Ideally though, students should develop their own skill at asking and answering questions about poetry. The teacher's goal, then, should be to shift from a central, dominant role to the more peripheral role of a respected resource, there in class to foster student experience of poetry, not to dictate it.
5. Expanded Response. Frequently, when a poem has engendered significant interest in a class, response can be extended in creative activity

designed to deepen understanding of the poetic process. Two such activities, writing original poetry and composing mediations, have proven singularly effective in our program.

Dilworth concludes:

"Our experience, however, has been that the positive attitudes resulting from readiness activities make for better, more eager independent readers of poetry. Furthermore, we have found that with the creative approach, sensitive, insightful responses can be elicited by poetry, heretofore proven too difficult for any given group of students".

This investigator, in summarizing the review of the particularly relevant reports, notes the importance of each of the following in the study of poetry:

1. Student: Has to be given choice; must be encouraged to actively participate; needs initial success.
2. Teacher: Must be willing to allow students freedom of choice; must be willing to serve as a resource rather than the dictator of poetic interpretation; must keep his expectations in line with the students' level of ability; must be skilled in and possess a multitudinous variety of instructional approaches; must have a clear understanding of what he is teaching - poetry, analysis, or some form of combination containing parts or both.

3. Poetry: There are numerous types and forms; it is meant to be enjoyed; its appreciation arises, out of one's sharing in its creation processes; it is language.

CHAPTER 3

METHODOLOGY

The purposes of this chapter are to present an analysis of the task, to state the general aims of the investigation, to list some behavioral objectives that could be measured in an evaluation of the poetry presented, to outline the media used in the experiment, and to elaborate on the method of evaluation to be used.

TASK ANALYSIS

The objective, then, is to develop within the student a desire to study poetry, hence to attain higher achievement on poetry quizzes.

It was the investigator's intention to distribute Newfoundland poetry to the grade eight students in his school. As there are two grade eight classes, each randomly comprised both by sex and I.Q. ratings, the proposed study material was given to only one of the classes; this class will then, for the purpose of this report, be known as the experimental group, whereas the remaining class, not receiving the proposed study material, will be considered the control group.

The students in the experimental group selected the poems that they found appealing on first reading. (The poems were previewed by the investigator prior to distribution to

the students to insure that (a) they were of Newfoundland content, (b) where possible, the authors are contemporary, (c) there would be more than one poem by some of the authors and (d) the poems are regional to the area in subject or content setting).

Where it was possible, the selected authors were to be invited into the school to present a personal recital of their work and to answer students' questions about the authors' work. If the authors were not available and tapes of their works were, the latter would be used as a substitute aid. Where possible, the selected authors would be interviewed in person, or taped, at which time the authors would discuss the poem or poems under study by the class. As a possible alternative to the 'live' or taped recital/interview, students would, after a study of a particular poem or group of poems, formulate questions, compose letters of inquiry and correspond with the selected author. Students were to be asked to provide or suggest other media aids to be used in the presentation of their own chosen poems.

GENERAL AIMS: Why use Newfoundland Poetry?

Since the investigator had been working on the provincial English curriculum committee, and as one of the projects of that committee was to develop a unit of study using Newfoundland materials, a list of general aims was compiled. This list is as follows:

1. Because it is local. It touches students' lives, and it is relevant.
2. Because of its motivational power.
3. Because it can provide success experiences.
4. Because it can be used to correlate and integrate the English program.
5. Because it can be used with many of the objectives of English.
6. Because teaching an awareness and knowledge of local usage, of how communities and regions of the province differ, and then through comparing some aspects with standard usage, the student can be guided to develop a conscious awareness of the changing nature, the structure and use of language.
7. Because a study of many facets of language can be intellectually challenging and can, by stimulating a student's interest in words and their ways, assist him to express his ideas more effectively in speech and writing.
8. Because it has endless opportunities to initiate student inquiry and exploration.
9. Because localized material can be used to increase powers of observation and imagination.

10. Because it can get real student - teacher - community involvement.
11. Because it can involve students in timely important Newfoundland controversy.
12. Because it can get students reading, writing, talking, about our life and heritage.
13. Because it can provide realistic situations for investigation.
14. Because it can help students to express moods and feelings about the Newfoundland environment.
15. Because it can create an awareness of the serious themes creating Newfoundland literature.
16. Because through it, students can evaluate themselves.

BEHAVIORAL OBJECTIVES.

After completing the proposed unit of poetry study, each student would be able to:

1. Recognize the significance of a title relative to the content of a selection.
2. State the author's intent as indicated in the poem.
3. Perceive the relevance of pictures to an understanding of the poem.

4. In his own words, restate the author's point of view.
5. Make up questions on the topic of the poem on the basis of information supplied in the poem.
6. Express in his own words what he read in the poem.
7. Give oral readings of selected lines to illustrate the author's use of poetic devices.
8. Be able to match given quotes from the poems studied with the authors of these quotes.
9. Categorize poems according to themes.
10. Compare and contrast the treatment of similar topics by different authors.
11. Explain various figures of speech used in the poems.
12. Write parallel versions of simple narrative, descriptive, or lyrical poems.
13. Perform freely and without prompting to choral recitals.
14. Identify rythm and rhyme schemes of a given poem.
15. Discuss his own interpretation of a poem as well as the interpretations of his classmates.
16. Perform metre analysis of assigned poems.

17. Defend his own critical analysis of a poem.
18. Differentiate poetic genres.
19. Identify his universal questions of his peer group with the author's treatment of universals.

MEDIA

As far as media to be used is concerned, the program would require:

1. Paper and pencils.
2. Tape or cassette recorders with enough blank tape for projects.
3. Films and film strips showing various poetic devices and techniques as well as background information to a poem, author or period.
4. Transparencies.
5. Adequate supply of Newfoundland writings.
6. Duplicating masters to provide individual student handouts of the chosen material for study.

EVALUATION

As the means of evaluating the experiment, a pre-test, post-test format was proposed:

1. Pre-test

At the beginning of the program, both the experimental and control groups will be administered the Intermediate level, Form DE, of the Durrell Listening - Reading Tests. In addition, both groups will be administered the Intermediate level form A, of the New Developmental Reading Tests by Bond/Balow/Hoyt.

2. Post-test

At the termination of the program, both the experimental and control groups will be administered the Intermediate level, Form EF, of the Durrell Listening - Reading Tests. Also, both groups will be administered the Intermediate level, Form B, of the New Developmental Reading Tests by Bond/Balow/Hoyt.

3. Both groups will write the Lorge-Thorndike Intelligence Tests Level F.

4. Both groups will write answers to an instructor-formulated question based on some of the behavioral objectives stated earlier. This question will be the poetry section of the yearend literature exam.

The Durrell Listening-Reading Series will be chosen as one part of the pre and post test evaluation because of its

unique structure as described in its manual: There are four modes of language communication: listening, speaking, reading, and writing. Of these four, the Durrell tests measure listening and reading. They provide the same English comprehension tests for the two abilities. In one form of the tests, the child listens and responds; in the other, he reads and responds.

Listening comprehension may be used as the most satisfactory measure of "potential" for reading. If the child is able to understand spoken English well, it indicates that he has the potential to use spoken symbols - words and sentences - for objects, actions, qualities, images, ideas. This ability to understand spoken English demonstrates that the child has the intelligence and perceptual ability to handle words and sentences, the basis for all later communication abilities: speaking, reading, and writing. Listening comprehension is more directly related to reading than are most tests of intelligence. Intelligence tests measure a variety of mental functions which have varying degrees of relationship to reading. Listening comprehension measures language acquisition, the knowledge of the very same words and sentences which are to appear later in reading. In addition, listening requires the perception of separate sounds in spoken words, the very same sounds which are to be found in the child's phonics program. To learn to read, the child must establish his "phoneme - grapheme relationships" - the relation of speech sounds to their forms in print. The closeness of speech to reading in both meaning and sound elements makes listening

comprehension the most significant single measure for estimating reading potential.

As the second part of the pre- and post-tests, the New Developmental Reading Tests Intermediate Level will be chosen because of the reading abilities they purport to measure: part IV - Reading for Interpretation. This test measures a creative kind of reading comprehension that requires the child to interpolate, extrapolate from the information given. He must think with the facts in a creative fashion so that he can infer, conclude, predict, and judge critically. These comprehension abilities require, at each level of advancement, attention to detail and to the thinking process involved in reading.

For reading to be critical and evaluative, at any level, the reader must learn to be reflective. He must not only understand the information given, but also understand the importance of each concept, evaluate its authenticity, and understand the weight that should be given each idea. Such comprehension requires the concentrated reading of a selection. It demands that the reader apply his thought processes to the reading contest so that appropriate interpretations are made.

Part V - Reading for Appreciation. This test measures literary evaluation and understanding of the selection read and requires such reactions as: sensitivity to the picturesqueness of description; grasping the feeling tone; sensitivity to the motivation of characters; awareness of visual, auditory, tactile, kinesthetic, and other sensory impressions. If reading is to become satisfying to the child, he must develop the

appreciative aspects of comprehension so that he will choose to read authors of merit.

Parts IV and V - Creative Comprehension. The child's scores on parts IV and V are combined to give a score which represents his ability to read creatively. These two sections of the test battery require the child to do imaginative and creative reasoning with the information given. Understanding of the literal meaning of the materials read will not be sufficient to enable the child to meet these reading tasks. He must reflect on what is read, visualize the settings, and react to the characterizations; the reader must sense what the author is implying as well as what he is stating. Such creative reaction to written material is crucial in making reading function so that it becomes personally satisfying.

The Lorge-Thorndike Intelligence Test, Level F, will be used, as this is the standardized test used by the Avalon North Integrated School Board testing personnel in obtaining data for students' cumulative school record.

The instructor-formulated question will be used first to test some of the stated behavioral objectives, and secondly, because it is a test form normally expected by the student and required by the school's testing policy.

The analysis of the pre-test, post-test, intelligence test and instructor-formulated test will be in the form of t ratios. An analysis of the results obtained in the above mentioned tests will indicate the strengths and weaknesses of this teaching approach.

CHAPTER 4

IMPLEMENTATION OF POETRY UNIT

The proposed poetry unit used in this study has been compiled exclusively from Newfoundland materials written by native Newfoundlanders. During the period January 1976 to August 1976, this investigator previewed twenty Newfoundland authors, more specifically, poets. Out of this research, fourteen authors were selected for inclusion in the internship. Seventy-six poems were chosen for student distribution.

In September, 1976, the investigator was assigned the teaching of the literature program to the grade eight classes at St. Peter's Elementary School, Upper Island Cove. The students had been randomly assigned to two classes, which the investigator for the purpose of this study, labelled "control" and "experimental". The experimental class was made up of eleven boys and twenty-one girls, while the control class was made up of thirteen boys and sixteen girls.

This investigator met with each class and gave each student the course outline for literature for the three terms of the school year. Both classes were informed that the investigator, for purposes of study relating to his university work, would teach two different poetry programs in the third term. Both classes were informed that the final exam would contain a compulsory poetry section valued at 25% of the total value of the literature exam. The section would contain four

questions dealing with the analysis of a poem. The poem to be analyzed would be included as part of the text of the instructor-formulated exam. (The poem and exam question appear in the Appendices as Appendix F and Appendix G respectively.) The control group were told that they would be working with the poetry unit in their prescribed literature anthology, (Reeves Ruth E., William Eller, and Edward J. Gordon - The Study of Literature: Boston, Massachusetts: Ginn & Co., 1964.

The experimental group were given a reading list (each student received a copy) of the seventy-six selections from sixteen sources previewed. (The complete reading list appears as Appendix B.) They were instructed that copies of sixteen sources would be available to them exclusively from the school's library and from the investigator's personal collection of Newfoundland writings. Also, the librarian at the local community library would show the students preferential treatment in their requests for any of the writings on their reading list. They were further instructed that they were expected to read the material listed on their reading list and individually or collectively suggest to this investigator their choice of individual authors or individual poems for study in the third term. No other instructions were given at this time as the investigator did not wish to influence the students' choices. The investigator and students continued through the first and second term with other classroom work as per the course outline handouts.

At the end of the second term, the investigator met with the experimental group to ascertain their choice of poetry to be studied during the third term. The unanimous choice of the experimental group were the writings of L.G. Fitzgerald's Lone Eagles of God, more specifically the ten selections from Fitzgerald (listed here as Appendix B). The experimental group were reminded of their responsibility for suggesting aids for presenting their chosen poems.

To assist in their study of poetry, the experimental group were given copies of the introduction and glossary of L.G. Fitzgerald's Lone Eagles of God. (These aids appear as Appendix C and Appendix D respectively). Both the experimental and control groups were given a set of some literary terms as contained in the prescribed text used for literature by both the control and the experimental groups. (These literary terms appear as Appendix E). As the prescribed literature text contained sets of questions at the end of various poetry selections, this investigator formulated similar questions for the experimental group, on five of the ten selected poems for study. Because of the time factor limiting the number of class sessions in literature in the third term, only five poems (appearing in Appendix A), were studied during the instructional period. In both groups, the sets of questions were used as study guides.

The proposed approach began on April 4, 1977, when both groups wrote the pre-test (The New Development Reading Tests, Intermediate Level, Form A, Bond/Balow/Hoyt, and the Durrell Listening-Reading Series, Intermediate Level, Form D.E.).

The results of these tests appear as tables two, three, four and five in Chapter Five.

Throughout the duration of the instructional period, the investigator taught the prescribed course to the control group and the student selected material of Newfoundland writings to the experimental group. Any instructional approaches or methods of presentation suggested by the experimental group and suitable for adaption to the material studied by the control group were readily implemented by this investigator. Some of the suggestions made by the experimental group are as follows:

1. Compile a dialect dictionary(local).
2. Collect by means of taped interviews the meanings of various local expressions contained in the selected poems under study.
3. Visit the area where Fitzgerald lived and wrote.
4. Make a collection of pictures and slides to accompany the readings of the selected poems.
5. Tape sounds to convey the moods of the sea and storms.
6. Prepare a selection of popular songs to complement the mood and story of the selected poems.
(Play these songs during readings of the selected poems.)

7. Allow individual students to present complete poems or sections of poems to the class.

It should be noted that the investigator's intention of using the author's own recitals or actually visiting the classroom could not be implemented in the study, because of the students' choice of material to be studied.

The investigator felt that the experimental group were hesitant at first in offering suggested approaches or methods of presentation of their chosen poems. However, after one poem was actually presented using their suggestions, they became more willing and in fact eager to present a poem, suggest a method of presentation, or actively participate in group presentations.

Their favourite project arising out of this poetry approaches was the study of dialect, especially when they could obtain definitions of some expressions from their own relatives, or friends living in their community. Some students related having been told by grandparents that they had known Fitzgerald personally or had known of him as a contemporary. Other students stated they enjoyed taking pictures, collecting pictures and arranging their collections for the slide presentations to accompany student presentations of the chosen poems. All students in the experimental group agreed that their having been given the opportunity to study poetry of their choosing, presented in their suggested ways by themselves to each other, thus actively participating from beginning to end, was extremely important.

V The school final exams brought the internship to an end, with the literature exam being the third exam on the groups' timetable. (The results of the poetry question will appear in Table six, Chapter V.) On June 3, 1977, both groups wrote the post-test. The results of these tests appear as Tables two, three, four, and five in Chapter V. The I.Q. scores were obtained by using the Lorge Thorndike Intelligence Test Level F, the September following. The I.Q.'s obtained appear in Table One in Chapter V. All the raw scores obtained in the pre-tests and post-tests appear as figures in Appendix H.

CHAPTER 5

AN EVALUATION OF THE APPROACH

In this final chapter, the investigator will present and comment upon the tables of statistics generated by the pre-tests and post-tests used in this study, acknowledge what he considers the limitations to the approach, and offer several recommendations which have arisen as a result of this investigation.

TABLE 1

Comparison of means, standard deviations, and t ratios of the verbal and nonverbal I.Q.'s from the Canadian Large-Thorndike Intelligence Tests Level F.

N = 61	\bar{x}	s.d.	t
Verbal			
experimental group	92.16	11.46	1.05
control group	80.03	11.39	
Nonverbal			
experimental group	99.03	12.15	1.47
control group	94.17	13.19	

TABLE 2

Pre-tests and Post-tests for Listening, A comparison of the means, standard deviations and t ratios from raw scores obtained on The Durrell Listening - Reading Series, Forms DE and EF.

Control N = 29	\bar{x}	Experimental N = 32	t
		s.d	
Experimental Group			
pre-test	110.97	13.06	.56
post-test	112.31	19.82	
Control Group			
pre-test	109.52	18.51	
post-test	107.17	25.02	

For Table 2, at the .05 level ($df=31$) a t of 2.04 is required for significance. The results indicate no significant difference in the Experimental Group.

Similarly, at the .05 level ($df = 28$) the Control Group requires a t of 2.05 for significance. Again, no significance differences were found.

TABLE 3

Pre-tests and Post-tests for Reading - A comparison of means, standard deviations and t ratios for raw scores obtained on the Durrell Listening - Reading Series, Forms DE and EF.

Control N = 29		Experimental N = 30	
	\bar{x}	s.d.	t
Experimental Group			
pre-test	111.67	20.04	2.60
post-test	102.60	23.17	
Control Group			
pre-test	106.59	22.96	4.56
post-test	90.55	31.50	

For Table 3, at the .05 level ($df = 29$) a t of 2.04 is required for significant difference for the Experimental Group. At the .05 level ($df = 28$) a t of 2.05 is required for the significant difference for the Control Group. The results from Table 3 show that both the Experimental and Control Groups decreased significantly on the Post-test. One possible explanation for this decrease in both groups might be the attitude of the students, given the time of year the test was administered and the fact that the students did not consider these tests as important to their overall success in their academic year's work.

TABLE 4

Pre-tests and Post-tests - Reading for Interpretation.
A comparison of the means, standard deviations, and t ratios
for raw scores obtained on The New Developmental Reading Tests,
Intermediate Level, Forms A and B.

Control N = 29		Experimental N = 32	
	\bar{x}	s.d.	<u>t</u>
Experimental Group			
pre-test	16.84	4.68	1.83
post-test	18.00	4.60	
Control Group			
pre-test	15.97	4.26	2.07
post-test	17.07	4.16	

For Table 4, at the .05 level (df = 31) a t of 1.69 was required for significant difference for the Experimental Group. Also, from Table 4 at the .05 level (df = 28) a t of 2.05 was required for significant difference for the Control Group. The results therefore show that both the Experimental and Control Groups show significant differences in the desired direction.

TABLE 5

Pre-tests and Post-tests - Reading for Appreciation.

A comparison of the means, standard deviations and t ratios for raw scores obtained on The New Developmental Reading Tests, Intermediate Level, Forms A and B.

Control N = 29		Experimental N = 32	
	\bar{x}	s.d.	t
Experimental Group			
pre-test	19.88	4.55	3.54
post-test	17.50	5.14	
Control Group			
pre-test	17.31	5.38	.51
post-test	17.83	5.09	

For Table 5, at the .05 level ($df = 31$), a t of 2.04 was required for significant difference for the Experimental Group. Also, from Table 5 at the .05 level ($df = 28$), a t of 2.05 was required for significant difference for the Control Group. While the results show no significant difference for the Control Group, they do indicate a significant difference for the Experimental Group but in the opposite direction. A possible explanation of this phenomenon may be that it reflects the efficacy of the instructional approach followed in the Experimental Group. One may consider that this significant difference is the result of the reaction of the Experimental

Group to this section of the test which forces them to read selections not of their own choosing. However, this investigator notes that Arthur E. Traxler (Buros, 1972) points out the need for caution in interpreting differences in alternative forms of this test. This, he states, is due in part to inadequate normative information.

TABLE 6

Comparison of means, standard deviations and t ratios
of raw scores from Instructor - formulated poetry question.

N = 61			
	\bar{x}	s.d.	t
Experimental Group	14.78	5.94	1.35
Control Group	12.55	6.65	

For Table 6, at the .05 level (df = 59), a t of 1.67 was required for significance. While the analysis of the results did not indicate a statistically significant difference, from an educational point of view the Experimental Group did show a mean difference score of 2.23 above the Control mean. This is tending towards statistical significance.

Further, from an educational point of view, and keeping in mind the similarity of the two groups as shown in Table 1, if one compares the number of students in each group scoring thirteen or more on the instructor-formulated poetry question, the Experimental Group had 60% of their students achieving to this level whereas the Control Group had 50% of their students achieving to this level.

This investigator wishes to note that another measure of the success of this approach is found in the reactions of the Experimental Group to the approach used in the presenting of the poetry. Their enthusiasm and active participation during the period of the study implies some merit in the approach used.

This investigator feels however, that there were several limitations to the study; the size of the sample groups used in the study as well as the number of groups used were not sufficient to make wide generalizations. Larger groups and more groups would undoubtedly provide more conclusive results; furthermore, the time of the year (at which the study was conducted) may not have been conducive to accurate results on the post-tests, as has been stated. Other studies conducted at different times during the school year could prove or disprove this assumed limitation. Finally, the students' choice of one poet (not living) prevented this investigator from implementing the full scope of the proposed study.

RECOMMENDATIONS

1. Students should be introduced to poetry at the beginning of the school year. The reading of poetry should be continuous throughout the year.
2. Students should be permitted to choose the types of poems they would like to study. This could be implemented in school if the first recommendation is followed. In effect, study their choices of poetry at the beginning of the year, and if you must study a prescribed course of poetry, do it later in the year.
3. Students should be required to do a minimal amount

of technical analysis of poetry at the grade eight level.

4. Students should be provided with simple poems in the prescribed course. Lyrics and narrative poems can be excellent choices at the eight grade level.
5. Students should be encouraged to write and share their own poems with other students as part of a study of poetry.
6. Students should be active participants in studying poetry and should be provided ample opportunities to display their creative abilities for their own inner satisfaction, as well as providing enjoyment and entertainment for others.

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APPENDIXES

APPENDIX A

Student Selection of Newfoundland Poetry

Lone Eagles of God

Down to the shore, where the wild breakers roar,
 To the waters that teem with cod,
 Came those brave, gentle men, those selfless men--
 The tireless, lone eagles of God.

North, south, east and west, far away from the rest,
 Like white-coats away from their pod,
 Battling alone, far away from their own,
 Came the priestly lone eagles of God.

Moulding and shaping, like potters of old,
 The fine clay, as well as the clod;
 Gently or firmly, as reason would urge--
 The tactful, lone eagles of God.

Lawyers and policemen, physicans and guides,
 Skilled with forceps, with scalpel or hod;
 Commandos of Christ, in the shock troops of Faith--
 The fighting, lone eagles of God.

Over trackless wastes, through the forest and bog--
 Very often ill-clad and ill-shod--
 Came those kindly men, those whole-hearted men--
 The humble, lone eagles of God.

Over high, wind-swept hills, and through deep, brooding dales,
 Where the birchen trees whisper and nod,
 Came those strong, willing men, those quiet, earnest men--
 The dauntless, lone eagles of God.

Through the high-drifting snows, through the gales and the sleet,
 By footpaths that seldom are trod,
 Came those eager he-men, those apostolic men--
 The fearless, lone eagles of God.

They rushed over trails, and they punched through the seas,
 Till outsiders considered them odd
 In their ceaseless, relentless seeking for souls--
 The valiant, lone eagles of God.

Often secretly suffering, weary and ill,
 To camps, and tilts covered with sod,
 They have silently cheerfully, carried the cross--
 The heroic, lone eagles of God.

In the loneliness, pestilence, danger and storm,
 Ever onward and upward they plod.
 It took all they had, but they had what it takes,
 Those intrepid, lone eagles of God.

He died penniless, screeless, in pain and despised,
As He hung there, on Calvary's rod;
So, if Christ choosed that, then why shouldn't they?--
The faithful, lone eagles of God.

1. What characteristics of ballads are evident in "Lone Eagles of God"?
2. List the character traits of the early priest.
3. Give FIVE examples of internal rhyme.
4. Why did the early priest suffer all the hardships which he did?
5. What were FIVE of the things (responsibilities) of the early priest?

The Ballad of Father Brown

It was ten below, with frost and snow, and the glass still
going down;
By a roaring fire of birch and fir sat Father Francis Brown.
He laid aside his breviary, and filled his blackened briar...
As age is wont to reminisce, he gazed into the fire.

His office read, he stroked the head of a dog that nosed his
knee---
Pal was aging too, but it seemed he knew when his master's
time was free.
An aged priest and an aging beast, he mused, as the dog lay down.
The dog is brown and gray, he smiled, and the priest is grey---
and Brown.

In the firelight there, in his leather chair, he saw devotion
shine
With affection, trust, and loyalty, in the eyes of that dumb canine,
And he sighed, "Ah me! If I could but be as faithful, and
selfless too,
And worthy to lie in dumb content at my Master's feet -- like you."

Now this man of God was considered odd, and his collar not
always clean;
His hard, clubbed boots were a rusty black, and his coat was a
blackish green;
It was owned by an erstwhile conferee who had made him his
legatee
To the coat, then new, and a breviary set--he'd died in ninety-
three.

No fancy clocks on his homespun socks that were grey and darned
and worn;
And fur felt hats, silk scarves, and spats, he held in unspoken
scorn.
But he sported that old Prince Albert with a shapeless, bandless
hat--
He claimed 'twas the best vicunna and a present, so that was that.

It has remains of ghastly stains, in spite of Lizzie's tears.
For tri-weekly 'twas anointed with the soup of twenty years.
Maid of all work was Lizzie Quirk--she worked for little pay--
But "Holy Lizzie" is the name she goes by to this day.

When I went there--indeed 'twas rare--he'd air his varied ills.
He'd talk of prayer and politics, of nostrums and of pills,
Of science and astronomy, the war, the crops, the snow;
Irrelevant non sequiturs in monologic flow.

His trust in ads for quacks and fads for the weak and diabetic
 Was trust in men beyond all ken and verged on the pathetic:
 He'd talk of cancer, boils and cysts, of itises and sinus,
 Then glibly, with a verbal twist, quote--Plato or Aquinas.
 Some said he feared the damp and cold, and sometimes he was late,
 But his simple sermons stirred their souls and energised their
 faith.

With simple unaffectedness, at church or sickbed side,
 Conviction was contagious as he preached Christ crucified

He preached no academic God, no being far away,
 But the God who, through the sacraments, is with us day by day.
 He told of grace and help that comes in sorrow, grief, and strife;
 Of a God who enters with us in the little ways of life.

Unsinning, he learned the wage of sin, inhaling the dregs that
 stink;
 In hunger not eased by victuals, and in thirst not quenched by
 drink.
 And with blanching lips he had learned to kiss a cross that was
 grim with fear;
 Hence, he could preach the word of God, and make that God seem
 near.

"Of such then, is the Kingdom," a brilliant cynic said,
 As he struck a very knowing pose, and sagely shook his head.
 "A fool for Christ," he added, with a smug, facetious smile,
 As he manicured his well-kept hands, and pocketed the file.

Ah! forty years without mental peers, and men of one's type and
 kind,
 In sempiternal sameness, is apt to warp one's mind.
 So, why then jeer if a man seems queer, when alone he walks
 Life's road,
 Through woe and weal, towards one idea and a somewhat rigid
 code?

Now, 'twas twelve below, and the frost and snow blew in from
 the north-north-east,
 When a muffled form came through the storm, with a message for
 the priest.
 On his dying bed, the message read, Wild Bill was going fast,
 He was eighty-two, and the good priest knew he had turned to
 God, at last.

'Twas a nine-mile tramp to Wild Bill's camp, and the snow was
 drifting high,
 And 'twas dark but for Aurora's lights that danced in the
 Northern sky.
 With snowshoes strapped to his sealskin boots, he plodded
 towards his goal,
 For well he knew, as the hours grew, he was racing for a soul.

The moaning winds rose to a scream, and stopped his panting
breath.
Like demons from the outer night, mocking his race with Death.
When he topped the hill, it grew louder still, as he struggled
through the snow,
"Deus adjuva me," he sobbed, "There are five more miles to go."

A tottering form, in a raging storm, and the glass still going
down.
Now, no man of ill, with herbs and pills, was courageous Father
Brown;
But a paradox from cap to socks, fighting in dire distress,
Alone, yet not alone, out there, in the great white wilderness.

He was wont to pray in a childlike way--His tottering steps grew
slow.
He clasped the pyx beneath his coat, plunging headlong through
the snow,
And he prayed to Christ, who had stumbled thrice on Golgotha's
rugged hill:
"Lord, if this must be, then don't spare me, but please, save
poor Wild Bill."

He stumbled on, though his strength was gone, till finally he fell.
He fought to keep from the weight of sleep, for he knew its
meaning well.
His numbing hands untied the bands from the pyx upon his breast:
"Domine non sum dignus," and then... "Consummatum est."

The first to find the frozen corpse, so is the story told,
Was pal, who licked the frozen face, and would not be consoled.
They waked him in a little church, when he'd given up his trust
Where he preached his greatest sermon--as a box of frozen dust.

Then, out on the wind-swept headlands, a narrow grave they made,
Where the snow-lined birch and aspen their leafless branches
swayed.
With a last short prayer they left him there, and went their
several ways
And the dog remained, till their coaxing waned, though it lasted
many days.

And there he lay on the frozen clay, and none could make him go.
The stern, bronzed men wept unabashed, saying, "Maybe he'd wish
it so."
And to this day if you should stray, you'll see near Birch Cove
Bog,
Beneath a cross, on a lonely mound, the skeleton of a dog.

Maybe some day you'll be up this way, and maybe you'll see the spot.

That's not here nor there; but say a prayer, whether you come or not.

When you kneel and pray for those passed away, remember, if you will;

The unremembered Fools for Christ, and such others as poor Wild Bill.

1. What characteristics of the ballad are found in this selection?
2. List five examples of internal rhyme.
3. In your own words describe Father Brown.
4. What is the tragedy in this ballad?
5. How does the use of the dog make this ballad sad?
6. Select for each of the five senses at least two each word pictures. (images)
7. Give five examples of religious language or things related to religion.

The Ballad of Pious Pad

You want to hear a tale of bygone days?
Well, put another billet in the stove,
And I will tell you what I saw that night.
We took the priest in boat from Cottle's Cove.
Bird Island had three families in all--
The Briens, the Quinns, the Keefes ... and Patrick Tone.
Upright was he, and nicknamed "Pious Pad";
He lived in peace and prayer--and all alone.

I mind it well--'twas sixty years ago--
The year that Skipper Ned was lost at sea;
A northeast wind blew up with biting frost,
December tenth, in eighteen ninety-three.
Bird Island lies northeast from Cottle's Head,
A broad-side, hump-back whale, well out the bay.
A nasty, open run in any sea--
But--I'm before my story, as they say.

The Island can be seen from the Cove.
The priest had made a deal with Pious Pad
To light a signal fire on the hill
If any of his flock was taken bad.
They named the highest point there Sick-Call Hill--
They call it that in fact, unto this day--
Although the liviers there have all died out,
Or settled somewhere farther out in the bay.

When ready to retire for the night,
Father McCormac saw through frosting panes,
Snow, like a flounder's belly, flat and white,
Stretching far out across the empty plains:
Far in the distance, out on Sick-Call Hill,
Flames licked the blackness through the keen night air.
That was the signal; someone needed help,
Someone was dying in the dark ... out there.

A heavy hand come pounding on my door--
"Go call the boys, and get a boat out, Dan;
The fire is alight on Sick-Call Hill."
(You see, I was the parish Winter-man.)
We launched a trap-skiff in the inky wash,
Over the ballacarters, smooth and white--
Six of the Cove's best men, for such a punch
Against the northeast wind that blew that night.

The cuddy sweep was pulled by Black Jim Flynn;
I had the bow, Aunt Mary's Tom, the stroke;
The midship oar was manned by John Joe Greene;
The dildom oar by Skipper Peter Croke;
The after sweep was straining in its pins,
Firm in the vice-like grip of Mickie Byrne;
His Reverence, as sea-wise as tar,
Was handling the sculling oar, astern.

Out in the Gut we bounced through heavy seas,
 Until we brought the Anchor rocks abeam.
 We still could see the fire on Sick-Call Hill
 Which now was dying to a ruddy gleam.
 Once in a while, a flaming finger rose
 Up through the whirling smoke, as if it might
 Beckon, to speed the groaning oars and bring
 Help to the dying through the blackened night.

The spray swept over gunwales, fore and aft;
 The boat was bucking in the biting blast.
 She wallowed in the troughs and shipped some sea--
 We knew, of course, that she was icing fast.
 Our oil-skins and sou'westers were agleam
 Like ice-sugar figures on a cake;
 With icing-sugar whitecaps racing by
 And dancing madly landward in our wake.

His reverence shipped his stern oar for a while,
 And got the spudgel working in the dill'..
 'Twas toilsome work; no matter how he bailed,
 It seemed the boat was making water still.
 At last he shouted, "Keep her off a point;
 B'lay on the bow, and pull the cuddy oar.
 Keep the Cove open there with Cottle's Head,
 Then we can run along the leeward shore."

At last we reached Bird Island Cove, and found
 No sign of life, and no one out of bed.
 We called the Quinns, the Briens, the Keefes in turn,
 But they had heard of no one sick, they said.
 Joined by the crowd, we went to Pious Pad's
 To find who lit the fire upon the hill;
 No tracks were near his cabin to be seen,
 And snowdrift blocked his door, from latch to sill.

We found him, semi-conscious on his bed --
 Blue with the cold, and gasping hard for breath --
 His rosary was clasped in fingers numb;
 We knew that he was very near to death.
 We lit a fire and helped him all we could;
 And then he seemed to rally for a while.
 "I sent my angel guardian to the hill --
 Thank God you came", he whispered with a smile.

And then we got the story, bit by bit.
 Three days before, pneumonia laid him low.
 He tried to call his neighbours to his aid,
 But all in vain; he was too weak to go.
 And his few neighbours - half a mile away -
 Were all the while unconscious of his plight,
 While he in lucid moments asked for aid;
 "God send the priest," he prayed by day and night.

We left him with the priest, but soon returned--
 Six awkward, unkempt men knelt round his bed.
 "God bless you men, for what you've done this night;
 Here is my calloused hand, good mates," he said.
 "I'll sail out at the break of day ... 'tis near ...
 Out with the tide, to those who've sailed before.
 God sent the priest, and you men ... that I know ...
 To help me slip my moorings from the shore."

Bright-eyed though weak, he shook our calloused hands.
 Then at the first, red, feeble streaks of dawn,
 With pallid lips, he whispered low a prayer,
 Then closed his eyes ... and Pious Pad was gone.
 We buried him next day, on Sick-Call Hill,
 Out where the blaze had thawed the frozen ground.
 Knowing of fever's tricks, we searched with care,
 But nowhere in the snow were footprints found.

No snow had fallen there for two whole days
 To cover any tracks made to the hill.
 The fire had been lit in some strange way--
 Sceptic or Seer, explain it how you will.
 Science may glibly find a simple cause--
 I've only stated what I know is true.
 Was it a Faith-lit fire? ... you have the facts.
 If you don't think so ... well, that's up to you.

High on the hill we dug a narrow grave,
 Out where the seagulls circle overhead,
 Where can be heard the ocean's ponderous choir
 Chanting the ceaseless requiem of the dead.
 The snow-capped waves curled round the ice-fringed shore,
 And blent their music with the priest's low prayer;
 The smoke of birch from three of the four homes
 Incensed all round the winter morning air.

Strangers to parting were the stern, bronze men
 Who stood bareheaded round a dead mate's grave;
 Feeling emotions that none dared to show--
 All comrades in the fight with wind and wave.
 We left him on the headlands by the sea,
 Where tides caress stern rocks, and hurry on.
 Deep in a lonely, lichen-covered mound
 Lies Pious Pad, who sailed out in the dawn.

1. Give examples of Newfoundland dialect.
2. What is the supernatural incident in this ballad?
3. Describe the men who carried the priest to Bird Island.
4. Describe the difficulties they had in reaching the island?
5. How did Sick-Call Hill get its name?
6. What is a pious person?

The Tale of a Turncoat

A simple, upright fisherman was Big Bill Donahue,
Stolid and unemotional, but honest and clean right through!
Advanced in years and worn, but as straight as a well-grown birch,
Proud of his wife and family, and faithful to his Church.
He had very little learning, yet he always did insist
On trying to give his family all the chances he had missed.
What now it was that rocked his soul, I could not understand,
As he tried to gain composure, with a message in his hand.

He and "Aunt Betsy" had three sons: Tom, Anthony and Hugh.
Three others died within one year from a type of Spanish flu.
I had stood with Bill at each open grave as we buried them
one by one,

And thrice that year Bill saw them go, and said, "Thy will be
done."

But never had I seen him, in my years in Kelly's Cove,
Thus crushed, like a mighty tree that's struck by the withering
bolts of Jove.

He was trembling, shamed and broken, as I eased him to a chair,
And those keen old eyes, all weather-wise, held the torture of
grim despair.

At last he said, "Yer Reverence, this new cross is too great,
For Tom my son--the oldest one--has given up the Faith.
You will have to tell his Mother--I can't tell her of our b'y--
For Tom, he bein' the oldest, was the apple of her eye.
I warned him when he left us--just four year ago, come May--
That the city folks have vices that are furrin to our Bay;
That he'd meet new friends and scoffers who would wean him
from his Faith;
That his Ma an' me would not be there to try an' keep him
straight.

But he said he had no future--that is true here in the Bay--
An' his mind was set on goin', so he left an' went away.
Betsy read for him the Record, where it mentioned all the creeds
That every day are formin' and springin' up like weeds:
The Adamites, the Seekers, the "Christian" this an' that,
The Doers, and the Goodmen an' the Sons of Ararat,
The Brothers of the Bible, an' the Faithful Brothers too,
The Duboes an' the Morisites-- to mention just a few.

"I must say Tom kept writin', and he talked religious too;
But I s'pose he was jest schemin', like the city slickers do,
But Skipper Peter Kelly, who freights the Bonnie Lass,
Told me himself he seen him comin' out of early Mass.

An' I felt kinda certain that our name he'd never smirch,
 An' I even hoped--God help me--he was goin' for the Church.
 But it looks like he was foolin' his pore ole Ma an' me,
 Fer I just got this telegram that puts me all at sea.

"I knowed what he was up against, but I never did expect
 That a son of mine would leave the Faith and jine another sect.
 Yes, a thousand times I'd rather--if 'twas God's will so to be--
 See him lyin' in his grave today, beside the other three.
 We have never let up prayin', but it seems 'tis all in vain;
 His Ma an' me will never raise our pore ole heads again.
 'Tis not our fault--God only knows--not my fault nor his
 Mothers"

He handed me the message: I have joined the Christian Brothers.

1. What kind of person was Big Bill Donahue?
2. Give a short description of his family.
3. Who was the favourite of the family and why?
4. What was the secret wish of Big Bill for his oldest son?
5. What is the irony in the poem?
6. Explain what is meant by each of the following expressions.

- (a) "but honest and clean right through"
- (b) "that rocked his soul"
- (c) "and those keen old eyes, all weather-wise"
- (d) "that the city folks have vices that are furrin to the Bay"
- (e) "who would wean him from his Faith"
- (f) "like the city slickers do"
- (g) "who freights the "Bonnie Lass"
- (h) "that our name he'd never smirch"
- (i) "that puts me all at sea"
- (j) "I knowed what he was up against"

The Outport Merchant -- Pillar of the Church

Will you pardon an old-timer--now my hair is turning grey-
 The luxury of nostalgia for the past?
 The years went by on velvet feet, I did not hear them go,
 But I scan tonight the album of the past.
 In kaleidoscopic memories come features, one by one,
 And I smile as fancy floats back through the years
 To the simple, friendly outports, where I laboured in my
 youth:
 And in dreams a well-remembered type appears.

He's the solid outport merchant, and a pillar of the Church;
 You can see him any Sunday at his best:
 In his well-brushed tweeds and choker, with its wings as
 stiff as starch,
 And a pocket full of pencils in his vest,
 He's a democrat on Sunday, and he mixes with the crowd
 As they stand in groups, unmindful each of class;
 Till they see the Priest with gospel book and dues list in
 his hand--
 Then he herds the whole battalion into Mass.

He treads his way with caution through the crowd down in the
 back
 Who are posted like sharpshooters on the floor;
 And he looks below his glasses, with a glance of cold disdain
 On the "Dandy Cakes" who squat down by the door,
 Each cradled jaw in horny palm, with elbow on one knee,
 The other knee bent, pillowed in a cap,
 Thus with care preserving trousers' crease and pants leg from
 the dust,
 Crouched, like eager snipers waiting for a Jap.

The forms bent over in the pews show corrugated spines
 Through homemade frocks and shiny well-pressed suits;
 And ever and anon a lout comes creak, creak up the aisle
 In a pair of half-mast pants and squeaky boots.
 Jane counts "Aves" on her fingers, and she cracks them as
 she goes,
 With the "Glory" on the thumb after "Amen";
 But she only uses one hand, and she often is confused
 As to whether she's recited five or ten.

He marches up the centre aisle--his pew is well up front--
 But he leaves his portly swagger at the door;
 From his laboured genuflection he arises with a grunt,
 For his form is not as supple as of yore.
 He's an honest outport merchant, and a pillar of the Church,
 He's a priceless, flawless diamond in the rough.
 With a fear of being "sissy"---and for business reasons too--
 He would hide the fine, but show the sterner, stuff.

His pate is bald and shiny--that's a sign of intellect--
 And not many in the parish boast of that;
 There may be no connection, but except the parish priest,
 He's the only one who wears a soft felt hat.
 And I often think of Mass time, when it's drafty in the church--
 Although at times the Dixie stoves are red--
 That he would forfeit intellect, at least for half an hour,
 If he had a crop of hair upon his head.

He is always on the school board, and he heads the parish lists,
 He's a man of parts, and rated a J.P.
 He buys tickets for the children, and their suppers for the poor,
 At the socials and the parish Christmas Tree.
 He asks the priest to dinner, maybe once or twice a year,
 And the "Missus" spreads a gastronomic treat;
 Then he conquers inhibition with some sherry and cigars,
 And makes sure that grace is said before they eat..

Then he calls in little Mary, and his freckled-faced young son
 (For the "Missus" trained them both some time ahead).
 So Mary plays her laboured scores, "Black Hawk" and "Bell
 Mahone"--

Then they say "Good night" and bow themselves to bed.
 He believes in education, and the good old-fashioned ways,
 He is grateful, and he feels that he is blessed;
 He will send his girl to Littledale, his boy in to St. Bon's,
 For he wants his children both to have the best.

He buys fish and hoops and berries, birch rind and home-knit
 socks,
 And barter's "Lassey" kerosene and yeast;
 He's a very good psychologist, and never fails to keep
 A special kind of butter for the priest.
 He's a kind of institution, and they'll miss him when he's
 gone--
 But where he's gone, they will not all agree:
 Maybe a stained-glass window will beget a "Rest his soul",
 When he sleeps on the headlands by the sea.

John Joe is just a ne'er-do-well-- 'tis physical perhaps;
 Metabolism? Nerves? No one is sure;
 His wife "has beri-beri" and his children "got no boots"--
 Ah! the not-so "simple annals of the poor."
 So the merchant with his hard-boiled ways, outside a soft-boiled
 heart,
 Puts John Joe on his books until the Fall;
 But when John Joe gets some money, as the merchant knows
 quite well;
 He spends it where he owes no debts at all.

At Christmas time and Easter he's a man you can't ignore,
 But his judgement is as keen as is his eye
 When he takes the names of donors in the church, down by the
 door,
 And very few, if any, can get by.
 He knows what every donor gives, and what each ought to give;
 And people hate comparison and blame;
 So it's very good psychology for simple parish priests
 To have the outport merchant take your name.

Then he dies with a thrombois--Something poor men never get--
 And the folks come to his wake from miles around,
 He gets a marble mounment, and an iron fenced-in plot;
 And he's still a democrat in holy ground.
 But it somehow seems to strike me as I reminisce tonight,
 While he sleeps beneath the aspen and the birch,
 Saint Peter has a rich reward, and moth will not consume,
 For the outport merchant, pillar of the church.

1. How does the speaker in the poem look upon the outport merchant?
2. What examples of "good deeds" does he give, as being good deeds done by the outport merchant?
3. Why would a parish priest be wise to have the outport merchant collect church dues?
4. List and explain the meaning of FIVE colloquial expressions.
5. Select any TEN phrases, part lines or full lines from the poem and explain their meaning in your own words.

The Story of Father Cole

This is the story of poor Father Cole;
 A humorous, pious impractical soul,
 And his dapper young curate, of profound erudition,
 And the metamorphosis in a Northern mission.
 St. Patrick's Cathedral, New York, U.S.A.
 Was built by the servant girls' pennies, they say.
 If they hadn't said this--and it's only half true--
 I wouldn't be writing this story for you.
 One early Spring morning, in deep meditation,
 Father Cole was distracted by sheer inspiration:
 It had nothing to do with his thoughts on the Trinity,
 For his mind strayed to dollars, and not to Divinity.
 His monetary care was of common variety--
 It's hard to build churches with nothing but piety.
 There were hundreds of girls now from Eastern Bay
 Working in service for very good pay.
 But the faux pas he made was that he didn't know
 That his girls weren't like servants of decades ago.
 For now they are housekeepers, nurses and aids,
 They are ladies' companions, or at least they are maids.
 Now, the cognomen "Servant" is reproachful and odd:
 Though Christ's Vicar is "Servant of the servants of God."
 He worked from the premise, incorrect from the start,
 That they're sub-epidermically sisters at heart.
 And his logic ran thus--that if servants have more--
 As do men at the airports who have quit Labrador--
 Since their incomes are greater, they have much more to give:
 Hence, it's easy to build and yet easier to live.
 So he told of the need, and he urged the good people,
 And he planned a fine church with sixty-foot steeple.
 He envisioned a church in a day-dreaming haze,
 Not as big as St. Patrick's--but better in ways.

And his fancy stole on to the end of the trail,
 His apostleship finished, from thence he's set sail:
 Sometime at eve, when the tide would be low,
 He would slip from his moorings and quietly go.
 No sobbing farewells, no demonstrative hail:
 Just a ripple of water, tellin' the tale
 Of a lonely voyager, sailing away
 From other small craft, in Life's bustling Bay:
 To sail on, as others had sailed on before,
 O'er a mystical sea to a mystical shore.
 His daily petition, which never had ceased,
 Is the prayer of every lone-handed priest--
 That, come as it will, when Life's journey is o'er,
 Some other confrere will be there on the shore,
 To raise his right hand, and to quietly say,
 In his vice-regal character-- "Absolve te."
 Then nothing else matters, no doubt and no fuss,
 God grant that petition to each one of us.
 Further dreams brought an anticipatory smile,
 As he saw himself there in the long vaulted aisle,
 With his hands joined so peacefully over his breast:
 His apostleship finished, his spirit at rest.
 And the people, whose help he had courted for years,
 Enjoying the thrill of emotional tears,
 As some eloquent confrere--perhaps monsignor--
 Speaks "spontaneous" phrases that strike the heart's core
 (In a long panegyric that took him two days
 Of labored research, to find something to praise).
 'Twas a real benediction, the preacher would say,
 To see the departed one privately pray
 (When a quirk of humility, few understood,
 Made him overly cautious, that nobody would).
 And so to the end, he would praise the deceased--
 Although few see the work of a spiritual priest.
 And while painting an angel, instead of poor Cole,
 Paradoxically asking for prayers for his soul.

Then at last he would come to the hackneyed gem--
 That is just incidental and scarcely ad rem--
 This church stands, a monument second to none,
 To your good pastor's zeal and the work he has done.
 And the tears fall afresh, from parishioners' eyes,
 And the less they had helped him, the deeper their sighs.
 But this day-dreaming waned. There was work and dejection,
 When he counted the pennies in the Sunday collection.
 The "Maids" on week-ends, were well dressed and well shod,
 But not even good coppers were given to God.
 They brought pints of Two-fifty, to Johnnie and Da.
 And Florida water, and a compact, for Ma.
 A perm was five dollars, and a ticket first class.
 And a single black cent, for collection at Mass.
 And Tommy, who had a good job at the Base,
 Gave a penny that someone had tried to deface.
 They twisted His words, being church-penny-squeezers,
 "Give to me, what is God's: and to Caesar what's Caesar's."
 They quoted the widow who offered her pence;
 Though none of them widows in Biblical sense.
 Now the pastor admits, after some years of living,
 No progression exists, between getting and giving.
 A glance at his desk and a thought on salvation;
 Is sufficient rebuke to man's poor valuation.
 Every pastor must smile, and consider it funny,
 When the moderns quip, "Don't take any bad money."
 For every useless coin that is passed,
 Seems to find its repose in the churches at last.
 It's contemptible fraud and irreverent bluff,
 But it sounds like good coin, and that seems good enough.
 "For fourteen long months, I have given my best,"
 He said as he opened the drawer of his desk.
 "The result of my pleading," he said with a nod,
 "To build in this parish, a dwelling for God."
 There were lira from Italy, yen from Japan,
 Spanish pesetas and coins from Iran,

Pennies that someone was trying to use
 In opening paint cans, or setting home screws,
 Dull leaden nickels and counterfeit dimes;
 Useless tokens from various climes,
 Worn to wafers, by long circulation;
 Some punched with holes-all, without valuation.
 He told of a lad on an errand one day--
 He wasn't a scout, so was open to pay.
 He was just six years old and no insult was meant,
 "Say," he yelled, "This is only a measly cent."
 The inadequate copper was thrown in the dirt--
 Later, given in church, to help Christ's work on Earth.
 Now, the fond hope has vanished--as sometimes they will--
 Of the splendid new church on the brow of the hill.
 And who'll preach the sermon o'er Father James Cole?
 But perhaps he won't have one, the poor simple soul:
 For the church can't be built, without money to pay:
 So his panegyrist could have nothing to say.
 He joked about that: but we know there's a day,
 When for all our neglect, there's the Devil to pay.
 And make no mistake, he will extort a price
 From all of us sinners, who didn't think twice.
 But the good Father smiled--as he does at all cost,
 He believes in the slogan, "that nothing be lost."
 He pulled out the drawer, full of monetary junk,
 And he dumped the contents in a small steamer-trunk.
 I glanced at the label--how humour will thrive--
 'Twas addressed - Major Jones (For the Scrap Metal Drive).
 With solicitous care and episcopal tact,
 The Bishop, without advertising the fact,
 Decided the practical lack to supply
 With a go-getting curate, Father Dysen J. Bly.
 The news was electrical in its effect
 Pastors know that obedience is built on respect;
 So he bought a new cassock, raked the garden and path,
 And indulged in extremes with a shiny, new bath.

He discarded his brogues for new, bellows-tongued boots,
 And Maggie, the housekeeper, pressed his two suits.
 Then with counterfeit poise and smug satisfaction
 He awaited the curate's undoubted reaction.
 Soon the curate arrived--Rev. Dysen J. Bly;
 In Maggie's terse words, "a mere slip of a b'y",
 But even though youthful, he didn't enthuse
 Over garden or bath-tub, or cassock or shoes.
 Bad taste, thought the pastor, or scorn, I'd endure it,
 But I can't brook a silent, indifferent curate;
 He's an English type, and too stolid for me,
 It is not fair to judge--but I hope we'll agree;
 And perhaps some advice won't be out of the way,
 I have borne the burden and heat of the day.
 He felt elevated, like one on a pinnacle,
 To pose as being hard-boiled, and rugged and cynical.
 But young Father Bly could read him quite through;
 'Twas a marvel what that little sacerdos knew;
 He was quite and reserved, for a man of his age,
 But when subjects were broached, he could talk like a sage--
 Science, philosophy, history and art,
 Ologies, isms, he knew them by heart,
 Latin and French, German, Hebrew and Greek,
 Italian and Spanish, they say he could speak;
 All the classics, the painters and poets he knew--
 And of course, all the sacred sciences too;
 Philately had been his hobby, he said:
 Numismatics was now his new pastime instead.
 And poor Father Cole a fake interest lent--
 Later thumbed over Webster, to see what it meant;
 But the mice, as if with roden malice to vex,
 Had abridged from the NU right over to X.
 But he said, "Now, young man, don't feel hurt or offended,
 I have just one advice--and no insult intended:
 The saints were just people of everyday deeds,
 For they knew that deep divers got tangled in weeds.

Too much study slows down a man's everyday stride,
 And it often begets intellectual pride;
 I'm the humblest of men, as doubtless you knew"--
 He facetiously added, "I'm proud of it too!
 I've no doubt I'd fail in a Hebrew exam.
 But I get through my work and I am what I am;
 It is brawn more than brain, that you need on this mission;
 Leave to scribes and professors all deep erudition;
 Get fat-back and dumplings under your belt,
 With cod's head and herring, and brewis for your health;
 For you can't do good work, and make no mistake,
 On scholastic Divinity, crumpets and cake.
 And I hold that one needs, in a Northern mission,
 To keep up to scratch, and in perfect condition,
 Substantial, good food, with plenty of cod,
 A good sense of humour, and the graces of God;
 Keep God in your heart and eat well at the table,
 To keep physically fit and emotionally stable;
 Put your Summa and classics away in a box,
 And get yourself homespun and good heavy sock,
 With warm double mits--you can use mine for now--
 And get into harness and may God speed the plough."
 In deference to age, thought young Bly, without smiling,
 His intentions are good but his logic needs oiling;
 But aloud, he said, "What about Crispus, Aquinas,
 And Cicero's 'Mente nihil divinus'?
 And the generally recognized saw, and I quote:
 'Mens sana in corpore sano', means both."
 "Don't quote me the Romans and Greeks, my dear Dysen,
 All that Greek that I know is the Kyrie Eleison."
 Seven months passed away, with the curate engrossed
 In the study of price lists that came through the post;
 He scrutinised stamps with a powerful glass,
 They were brought by school children from every class;
 To the pastor's amusement, he went through the trunk
 Full of coppers and tokens and monetary junk;

And often he studied far into the night,
 Clinking the coppers, with a miser's delight.
 If he's that, thought the pastor, I can say it's a stunt;
 A miser, he chuckled, on twenty a month.
 The weekly mail came--the tenth of July;
 And whatever it did to the staid Father Bly,
 His eyes dancing wildly, his pale cheeks were ruddy,
 As he whooped like a Maori in Father Cole's study.
 "Where's the plan of the church, with the sixty-foot steeple?"
 Yelled the Rev. Dysen J. Bly, of all people.
 Papal envoy, thought Cole, with a cardinal's hat--
 Nothing less could explain such an outburst as that.
 Seven cheques were endorsed with the flick of a pen;
 Father Cole rubbed his eyes, blinked, then rubbed them again.
 "Here's your answer to prayer--the amount of the bill
 For the church that you planned on the brow of the hill,
 And there's three thousand over the figure you set,
 That would get a fine altar to Saint Bernadette.
 Before sending forward the scrap metal trunk,
 I found very rare coins in what seemed to be junk;
 I collected some valuable stamps, with the coin.
 They were bought by a well-known firm in Des Moines."
 And naively he added: "You see, after all,
 Such studies are more than you thought them last Fall."
 "You are right, and what's more now, I credit the rumour,
 That my curate is budding a fine sense of humour."
 Now in Sunday's collection, a few coppers are there;
 They give silver instead--for a cent might be rare.
 Father Bly, once so prone to erudite expression,
 Now seemed to have conquered that silly obsession;
 Now he uses no phrases like *modus agendi*,
Sub rosa, *ad rem*, or *furor scribendi*;
 Instead he enthused, when he spoke at the table,
 Of joisting and uprights, foundations and gable;
 He figured from steel square, the angle and cut
 Of spur shore and rafter, of wall plate and butt.

While Father James Cole seemed to favour instead
 A talk on the classics he'd recently read.
 For objective influence, psychologically strange,
 Had effected a mutual, radical change;
 Moreover, propinquity helped the change too--
 Which just goes to show what example can do.
 The change was apparent in young Father Bly,
 Who, according to Maggie, "got more like a b'y."
 And the humourous, light-hearted Father James Cole
 Became a fastidious, serious soul,
 But the pastor would probably much sooner die
 Than admit he was aping the young Father Bly;
 Just as the curate, on peril of his soul,
 Wouldn't have people think he was copying Cole.
 One admired the other to such a degree
 That each studied hard like the other to be;
 The reason, I ween--and it's only a guess--
 We admire in others what we do not possess.
 The food became fancy, though not so abundant;
 Father Cole more correct; Father Bly more redundant.
 The older man tried hard to champ on the bit,
 To restrain repartee to the younger man's wit;
 It is latent, inherent refinement, thought he,
 Though it didn't bud out till I turned sixty-three;
 A reversion to type, he thought with a smile,
 Since his ancestors came from the Emerald Isle.
 But the housekeeper, shocked to the depths of her soul,
 Made a special novena for poor Father Cole,
 "Please don't let him get worse," she begged Saint Bernadette,
 "For I saw him today with a Gem Cigarette."
 And in awe she confessed to the Saint, as she knelt:
 "He has ordered pyjamas and also a belt.
 And himself, once so saintly, so good and devout,
 Got his pants pressed three times, and he not going South;
 I'm afraid it's his mind that has gone on the rocks,
 For he sent to St. John's for low shoes and silk socks;

Before he gets worse, Lord, please grant me my favour,
 For he's talking' of gettin' a 'lectric shaver."
 The revitalised parish all worked with a will
 In erecting the splendid new church on the hill;
 And soon it was finished--the pride of the people--
 With its long, vaulted aisles and its sixty-foot steeple.
 Came a day when the autumn leaves, tinged with a blush,
 And nature was busy with palette and brush,
 And the autumnal sun struck the hills to a blaze,
 In one brazen fling ere it smouldered in haze,
 The Pastor was ailing, and kept to his room.
 Father Bly had forebodings of impending doom;
 For every moment the Curate could spare
 Was spent by the bed in a chintz-covered chair.
 They talked of the Fathers, the Church as a whole,
 Of heresies, schisms, of body and soul,
 Of today's Neopagans, and dangers that lurk
 In the modern trends, to parochial work.
 They conversed on the war, and together they'd pray,
 Saying Matins and Lauds for the following day.
 Day in and day out Father Bly would be there
 To read and to talk and to join him in prayer;
 And often the Pastor would sink into sleep
 While the Curate a long, thoughtful vigil would keep,
 Recounting the wisdom of Pastor and Friend,
 As the Angel of Death was now poised to descend.
 He mentally revised what the Pastor had said
 As he sat there and watched by the side of the bed.
 Just what had he said in their last conversation
 On a jumble of topics on Life and Salvation?
 Oh, yes! he had said that "the text books and college
 Could be sources of science, of art and of knowledge,
 But the stern School of Life, in which God is Head Master,
 Teaches Wisdom, without which the rest spells disaster."
 Father Bly realized, as he sat there in thought,
 How long and how dearly that wisdom was bought
 Yes, knowledge is bought in a definite span,

But wisdom on terms of the long payment plan.
 He had said, "Be it glandular or be it grace,
 It's a normal reaction, in many a case,
 That in Life's middle years, from the brow of the hill,
 The valley ahead seems serene and more still;
 Perspectives are changed, and much sharper in ways;
 A more definite pattern looms out of the haze.
 I don't underestimate youth's early light,
 Nor its glow and its brilliance, so joyous and bright.
 I don't claim it's Nature's unchanging fiat;
 Life's complex is not quite as simple as that.
 But it's general enough--I'm not judging from me--
 For I didn't mature till I turned sixty-three;
 But all joking aside, I'm not judging James Cole,
 Nor making deductions from one to the whole;
 But I claim that most characters here on life's stage
 Only find their right tempo around middle age.
 And I oftentimes wonder what genius would show
 In some men had they lived beyond forty or so,
 For age and experience digests some truth
 That seems just academic in earlier youth.
 When wisdom is blended with technique and rules,
 And the mere erudition of textbooks and schools,
 Thought seems more dynamic and viewpoint less static,
 So that transmuted action becomes less erratic;
 Or, at least, so it seems in the bright light of noon,
 When the morning mists vanish in Life's middle June.
 And though it may find us half fool or whole sage,
 It's the true dawn of wisdom--the youth of old age.
 I am speaking, of course, now of natural psychology,
 For I see you would counter with a point in theology;
 Youth favours the present--the short payment play--
 But gilt edge and long terms suit the more mature man.
 Painting and rushing, youth runs up Life's hill
 Often missing Life's beauty by rushing at will;
 When he sees from the crest the calm Valley of Hope,
 He picks flowers while gently descending the slope.

He may still have to grope before reaching the end;
 He may still have to lean on the arm of a friend,
 But this groping and leaning, this seeking a boon,
 Becomes normally less after manhood's high noon.
 It could be that Life's rubbing has polished the gem,
 But the crystal seems clearer in manhood's P.M.
 Life seems like a telescope, blurred and untrue,
 But the more it's extended, the clearer the view."
 The curate instinctively reached out to hold
 The hand of the Priest which was now growing cold,
 While he still was resolving to keep in his mind
 The lessons the Pastor was leaving behind.
 "The legitimate marriage of labour and prayer
 Begets Life's choicest blessings for man everywhere.
 Before you decide to upbraid or abuse,
 Just see yourself first in the other man's shoes.
 The thoughts and the actions of selfless love
 Are like incense ascending to Heaven above;
 Men are like wine that is aging in wood;
 They will sour if bad but improve if they're good.
 Egotistical, critical, cynical men
 Transformed many an eagle into a hen.
 Self-sacrifice, often when open to sight,
 Will tarnish because it is held to the light.
 Oft-times what we think are but shadow and stress
 Is the shade of God's hand just outstretched in caress.
 Ask for grace and for guidance, for miracles, no;
 Christ established a church, not a medical show.
 There are fools who will flaunt His divine decree,
 Then quote fatalist fraud like 'it wasn't to be.'
 Like the wife who's dead husband was poisoned with beer,
 Wrote a capital H--' sure He willed it, my dear.'
 He gave us the blueprint, as well as the tools,
 But we want our own plan--egotistical fools--
 When the edifice crumbles, we alibi still,
 And piously murmur 'It's God's Holy Will!'"

It was just after midnight, the Pastor awoke,
 And he smiled at the priest in the chair as he spoke,
 "Don't look so downcast, as though this were the end,
 For I cheerfully go to meet Death as a Friend.
 Ah! soon 'twill be over, now don't worry so,
 But give me the Church's last rites ere I go."
 The Pastor prepared with his usual devotion,
 And young Father Bly seemed to choke with emotion,
 The Pastor was then very quietly shriven,
 The prayers softly said, the last sacraments given.
 He extended his hand, growing cold now in truth,
 Which was silently pressed by the warm hand of youth.
 "This is just au revoir, lad," he said with a smile,
 "Don't mention the church when I'm there in the aisle,
 For stealing we know is dishonest and rash,
 Regardless of whether it's credit or cash.
 And the credit is yours, that it's 'fait accompli'--
 Did you notice my French, since I turned sixty-three?
 Cheer up, I have prayed for this grace o'er and o'er,
 And thank God you're the Priest who is here on the shore,
 As I sail unobtrusively out of Life's Bay;
 And may God keep you straight on the Altar's Highway,
 God keep you and help you and bless you, my son,
 For the work you will do, for the work you have done,
 Give me a memento...and still...carry...on,
 And...be...of...good cheer..." and the Pastor was gone.
 Father Bly stood a while gazing down at the bed;
 Then he snuffed out the candle--the Pastor was dead.
 No need of adjustment, the features were set
 In the peaceful repose of a quiet, holy death.
 He folded the hands gently over the breast
 Of the saintly old priest who had earned his last rest.
 He finished his prayers for the dead pastor's soul;
 Again pondered the wisdom of poor Father Cole.
 The dawn was just breaking far off to the East
 As he stood by the window--a lonely young priest--

When eyes are tear-dimmed we may see through the haze
 Deeper spiritual meaning in God's hidden ways;
 He was finding himself, as the Pastor had said.
 For that wisdom lived on though the Pastor was dead.
 The great sin of youth--intellectual pride--
 Went out of his heart as the good Pastor died.
 And wisdom was dawning on young Father Bly
 As he gazed on the dawn in the Eastern sky.
 Now he saw what the Pastor had tried to impart,
 And aloud he cried out from the depths of his heart--
 "O God, give me courage, sufficient at least
 To put into my life what I learned from that priest."

1. What is the central thought in "The story of Father Cole?"
2. What was Father Cole's main ambition? How was it realized?
3. What was Father Cole's secret ambition? How was it attained?
4. In what ways were Father Cole and Father Bly alike?
Different?
5. What emotions would this story poem most likely create in
the reader? Justify your answer from the text of the poem.

APPENDIX B

Reading List of Newfoundland Writings

Newfoundland Writings UsedSpindrift and Morning Light An anthology of poems by Paul O'Neill

1. An Outport Life p. 11
2. The Death in Dallas p. 34
3. Fishermen's Wives p. 50
4. Missing the Fellers p. 58
5. The Cliffs of Bay de Verde p. 85
6. Men Meeting p. 127
7. To a Faithless Love p. 140
8. The Little Schooner Josie F. p. 154

Baffles of Wind and Tide An anthology of Newfoundland poetry, prose and drama edited by Clyde Rose.

1. Literature Soup - Al Pittman p. 105

Hemlock Cove and After - by Tom Dawe

1. The madonna p. 44

Lone Eagles of God - By L.G. Fitzgerald

1. Lone Eagles of God p. 11
2. The Ballad of Father Brown p. 13
3. The Modern Calvary p. 20
4. When Father O'Regan Gets Back from St. John's p. 22
5. The Ballad of Pious Pad p. 27
6. The Ballad of Skipper Bill p. 32
7. The Story of Father Cole p. 44
8. The Trial of Ann O'Dell p. 56
9. The Tale of a Turncoat p. 60
10. The Outport Merchant - Pillar of the Church p. 64

First Prize Winning Entries in the Government Arts and Letters
Competition 1965

1. Jackman the Hero - Marcus Hopkins p. 21

First Prize Winning Entries in the Government Arts and Letters
Competition 1968

1. An August Northeaster - Ron Crocker p. 77
2. Dog - Fish Summer - Thomas Dawe p. 83

Poems of Newfoundland The prize winning poems in the O'Leary
Newfoundland poetry award 1944-1952 edited by Michael Harrington.

1. Looking Down from "Jigger Hill" a.N. Holmes p. 6
2. The Haystack - Hilda Pye p. 9
3. Jim Jones the Trawler - Clarence Goodland p. 16
4. Caplin Season - Bertille Tobin p. 18
5. Caplin Time - Don Parsons p. 20
6. Island Born - E. Roy Brown p. 26
7. A workman's Cottage - Pearl Edwards p. 29
8. Skipper Dick's Feast - H. Hardy p. 77
9. The Old Salt's Request - A.C. Wornell p. 86
10. The Fisher Wife's Token O A.C/Wornell p. 98
11. Fishermen's Luck - Victor Kendall p. 106
12. Fog Song - Moya Murphy p. 110

Newfoundland Stories and Ballads Vol. XX No. 1 - Summer and Autumn 1972

1. Back to the Cove - Thomas Dawe p. 19
2. The Greenland Disaster - A.C. Wornell p. 31

3. A Soldier's Farewell - J. Jones p. 35
4. Captain Jack Randell and the "I'm Alone" - Otto P. Kelland p. 45
5. The Death of Waunathoake - G. Hoskins p. 56

Newfoundland Stories and Ballads Vol XX

Summer - Autumn 1973

1. Ballad of the Neptune by Harry Carter p. 3

The Newfoundland Quarterly Vol. LXVIII No. 4 - Winter 1972

1. Snowplows - Thomas Moore p. 27

Doryloads by Kevin Major

1. The Wopses' Nest - Florence Miller p. 63
2. Wanted Wives Who Can Cook - A.R. Scammell p. 65
3. Smokeroom on the Kyle - Ted Russell p. 103
4. Overheard by a Stream - E.J. Pratt p. 135
5. Aunt Martha's Sheep - Ellis Coles, Dick Nolan p. 182

Sea Room by R.A. Parsons

1. The Three Brothers p. 25
2. The Gloucesterman p. 35
3. May 24th. (Trouters' Day in Newfoundland) p. 101

The Rote by R.A. Parsons

1. Shipwreck p. 17
2. North River p. 39
3. The Ballad of Billy London p. 97

The Village and Wayside by R.A. Parsons

1. Simon p. 51
2. A Character p. 61

The Legend of the Isle by R.A. Parsons

1. The Legend of the Isle p. 11

A Glimpse of Newfoundland (as it was and as it is) in poetry and pictures by Solomon Samson edited by Dr. Robert Saunders, J.D. (Dr. Juris)

1. We are Newfoundlanders and Proud of it. p. 1
2. Brigus p. 12
3. To an Iceberg p. 14
4. Autumn - The Queen of Seasons p. 16
5. Autumn in Newfoundland p. 18
6. A Perfect Snowfall p. 18
7. The First Snowfall of Winter p. 19
8. The Spring is Here p. 21
9. Spring Fever p. 22
10. A June Morning Near Topsail Pond p. 23
11. Give me the Country p. 23
12. The Robin's Song p. 35
13. The Sealer's Call p. 37
14. Uncle John - The Sealer p. 39
15. The Old Sailor p. 45
16. The Old Fisherman who Preferred his Three Sail Bully to a Slick Motor Boat p. 48
17. The Sinking of the Newfoundland p. 53
18. Give Not Get p. 68
19. Love Your Neighbour as Yourself p. 69
20. Different Types of Men p. 70

APPENDIX C
Introduction to Lone Eagles of God

INTRODUCTION

The men who brought God's word to the rugged coasts of Newfoundland are the heroes of these ballads of the North country. Told in the direct and picturesque language of the fisherfolk and farmers, these stirring poems portray the sacrifice, courage, and humour of the early pioneer priests who toiled in that exacting vineyard.

In those days, when the priest was called upon as a matter of course to supply not only spiritual guidance but broad social services - extending even to medical and dental care - the clergy was literally "all things to men." Their trials and achievements, their heart-searching and their triumphant faith, live again in these ballads of the Lone Eagles of God.

Born in Harbour Grace, Newfoundland, Father FitzGerald's literary career began with a tale of Labrador, a souvenir of a visit there on his first mission in 1923. This was followed by a succession of stories, articles, and poems, written when the demands of his calling permitted.

In 1929, he received a fellowship, and wrote a thesis on "Civilization in the North"; in the same year, he received his Doctorate in psychology. Subsequently, a prolonged trip to the South Seas with Commander Eugene F. MacDonald, Jr., of Chicago, furnished him with the background for other stories, which were well received. On his return to Newfoundland, Father FitzGerald dedicated himself to celebrating in verse the deeds of his heroic predecessors in his native land. He died in New York in May 1966 after a short illness.

APPENDIX D
Glossary to Lone Eagles of God

GLOSSARY

FATHER O'REGAN

Hauling:

When snow paths permit, firewood is brought in by dog team and horse slide from the nearby woods.

Suddard.

Southward

Uncle, Aunt.

All old people are thus addressed by their neighbours regardless of relationship.

Outports.

The small fishing villages along the coastline.

Twelve-fifty a quarter.

The pension paid by the government to widows.

Wad.

Cotton wool used to pack powder in a gun.

Muzzle loader.

Old-fashioned gun, loaded at the mouth.

Gut.

A small cove, of which there are many along the coast.

Painter.

Rope used to tie on a boat.

Stage.

Wharf on which fish is dried.

PIOUS PAD

Billet.	Small firewood
Trap skiff.	A large open fishing boat used for hauling cod traps.
Winter man.	A man hired for the winter months for general work.
Ballacarters.	Ice rafted up on the foreshore.
Cuddy sweep.	Foreward oar, dilldom, etc. Position of oars used in a trap skiff.
Spudgel.	A wooden bucket used for bailing water from a boat.
Cuddy	An inclosure in the forward part of an open boat.

SKIPPER BILL

Elsinore.	A cap with ear flaps, usually of leather.
Slob.	Small, loose ice.
Slob hauling.	The slow process of hauling a boat through slob with rakelike instruments instead of oars.

Greenheart sheathing. An outer shell of tough wood to protect the boat from being crushed in the ice.

DEAN O'DEA

Bawk. A sea bird.
 Guernsey. A heavy wool sweater.
 Flippers. The foreshoulder of a seal (an excellent dish).

DOG HOOD DALY

Dhwy. A shower of snow or rain.
 Turr. A sea bird.
 Killick. A home made anchor.

FATHER BROWN

Prince Albert. Knee length, dress coat.
 White coat. Young seal.
 Sou'wester. A storm proofed oiled hat.
 Screedles. Without a screed (clothes).

APPENDIX E
Literary Terms

LITERARY TERMS

1. **ABSTRACT WORDS:** Words naming ideas or qualities which cannot be known directly by the senses; for example, the words HAPPINESS, FREEDOM, and BEAUTY are abstract.
2. **BALLAD:** A narrative poem, often meant for singing, characterized by simplicity of language. Ballads usually deal with basic subjects such as love, honor, or death. The action is brief and to the point; it is often developed by dialogue, with a minimum of description and characterization. The device of repetition of a line or lines contributes to the musical effect. The ballad stanza usually consists of four lines, with the second and fourth lines rhyming. A FOLK BALLAD as its name suggests comes from the people; it is passed down by word of mouth for generations. LITERARY BALLAD has the characteristics of a folk ballad, but it has a known author and it is written down by its author.
3. **CHARACTERIZATION:** The technique of showing what a person is like. An author characterizes a person by telling what the person says, thinks, or does; by telling what others say or think about him; and by providing details of his dress and appearance. In

fiction the author can tell the reader directly about a person's character. In drama or in a 'dramatic' short story, the author can reveal character only through a person's conversation and actions, and through others' comments about him.

4. **CHARACTER SKETCH:** An essay devoted to characterizing an individual or a type of individual. A character sketch suggests, without great detail, the chief character traits of its subject.
5. **CHRONOLOGICAL ORDER:** Arrangement of events according to the order in which they occurred in time.
6. **COLLOQUIAL:** Colloquial language is that which is appropriate to conversation. It includes usages such as slang and contractions and permits a certain relaxation in the niceties of grammar which are observed in more formal usage.
7. **COMPARISON:** The technique of showing the likenesses between two things. A comparison may be literal: "This fog is as dense as London fog." Or a comparison may be between two things in different classes, such as the fog and a cat in "The fog comes/On little cat feet."
8. **CONCRETE WORDS:** Words naming things which can be known directly by one of the five senses; the opposite of

9. **CONFLICT:** A struggle of some kind, on which drama and fiction are based. Conflict in literature may involve a struggle of man against man, man against nature, man against the universe; or it may be an inner conflict, in which a character attempts to understand a situation, to overcome a fear, or to make a crucial decision, for example. Literature may deal with physical, mental, or spiritual conflict. More than one level of conflict may be present in one single work of literature.
10. **CONNOTATION:** The emotional associations which one has with a word, apart from the dictionary meaning of the word. For example, the word DEAD in "We're having a dead chicken for dinner," although accurate enough, calls up an unpleasant connotation. A good writer chooses words which will produce the associations he desires in the reader's response.
11. **CONTEXT:** The words or passages surrounding a term or passage in speech or writing. The meaning of a word or passage should always be determined in its context. For example, the word RUN means something quite different in these two contexts: "He scored a run in the ninth inning" and "He had a run of bad luck."

12. **CONTRAST:** The technique of showing the difference between two things. A work of literature is often based on contrast of character, or of setting, or of ideas.
13. **DEFINITION:** An explanation of the meaning of a word or concept. The most common form of definition first determines the class of the term being defined and then distinguishes the term from other members of the same class. For example, a definition of LION is "an animal (class) that has four feet, a tawny coat, a mane, a loud roar, etc." (All the characteristics that distinguish it from other animals).
14. **DENOTATION:** The dictionary meaning of a word.
15. **DESCRIPTION:** Writing which describes something. Good description usually is a result of the use of many concrete words and specific details.
16. **DIALOGUE:** Conversation between two or more characters.
17. **END RHYME:** A word at the end of a line of poetry rhymes with the end word of another line of poetry.
18. **EPIC:** A long narrative poem which tells of the adventures and achievements of a hero important to the history of his race or nation. The ILIAD and the ODYSSEY are Greek epics believed to have been written by

Homer; the AENEID, by Virgil, tells of a Roman hero; BEOWULF, an old English epic, celebrates the achievements of a Germanic hero.

19. **EXPOSITION:** Writing which explains something. The beginning of the plot of a short story or drama is called the exposition. In this section of the plot, characters are introduced and information about their present situations is given. In essays, exposition is the explanation of an idea or thing.
20. **FANTASY:** Literature which deals with the unread world, such as Bradbury's "December 2001: The Green Morning." In fantasy, characters or events or setting may be unreal.
21. **FICTION:** Imaginative writing, as distinct from factual reporting. The term FICTION ordinarily refers to novels or short stories, but it can refer to any narrative in which characters, setting, or events are imaginatively created. For example, the biography "Galileo, the Stargazer Who Defied the World," in recounting imaginary conversations and in creating some imaginary characters, contains fictional elements.
22. **FLASHBACK:** An episode which suddenly interrupts the action of a story or play and shifts to an earlier time.

The purpose of the flashback is usually to explain something; it supplies information necessary to understanding the characters or plot.

23. **FOLKLORE:** Sayings, songs, poems, tales, legends, or any pieces of knowledge which have been handed down by word of mouth for generations until they have become a part of the common heritage of the people of a religion. Folklore includes not only folk ballads, poems, and stories, but also folk remedies, superstitions, beliefs, and customs.
24. **IMAGE:** A word or representation that appeals to one of the five senses. An image creates a picture or suggests a sensation of sound, smell, taste, or touch. An image is always concrete, never abstract.
25. **IMAGERY:** The collection of images in a work of literature. In some literary works the imagery centers around a main image.
26. **INTERNAL RHYME:** Occurs when a word within a line of poetry rhymes with the end word of the same line of poetry.
27. **IRONY:** The contrast between what appears to be so and what really is. Irony of statement occurs when a writer or speaker appears to be saying one thing but is really saying the opposite. Irony of situation occurs when the outcome of a situation is opposite to what one would expect.

28. **LEGEND:** A narrative, sometimes based on historical people or events, handed down from the past.
29. **LYRIC:** A poem with a single speaker who expresses personal thought or emotion about a subject. Most lyric poems are particularly melodic.
30. **METAPHOR:** An implied comparison between two basically unlike things which are alike in some way.
31. **MOOD:** The feeling that an artistic work produces in a reader, viewer or hearer.
32. **MOTIVATION:** The reason or reasons underlying the behaviour of a character. If an author has skillfully motivated a character, the reader will believe that the character's behaviour is not only possible but probable.
33. **OBJECTIVITY:** A term applied to an impersonal, unemotional attitude of a person toward a subject. A writer who is objective reveals no feelings and expresses no opinions toward a subject.
34. **PERSONIFICATION:** The device of giving qualities or objects characteristics of a human being.
35. **POINT OF VIEW:** The vision through which a narrative is presented. Point of view in fiction refers to the teller of the story, to the person through whose eyes the reader sees the action.

36. **PUN:** A play on words depending on two words which sound alike or one word with a double meaning.
37. **REFRAIN:** A line or lines repeated at certain intervals in a poem.
38. **RHYTHM:** The beat of prose or poetry.
39. **SIMILE:** A figure of speech in which two different things having some likeness are compared by the use of like or as.
40. **SONNET:** A fourteen line lyric poem using rhyme. Although there are many variations in sonnet form, a sonnet usually has a five beat line and a definite rhyme scheme.
41. **SOUND DEVICES:** Techniques for producing a musical or pleasing effect in literature, used especially in poetry. Some of the most common sound devices are the following:
- (a) **ALLITERATION** ... the repetition of the same beginning sound ...
 - (b) **ASSONANCE** ... the repetition of a similar vowel sound in two words ...
 - (c) **RHYME** ... The repetition of similar or identical sounds in two words ...

42. **SPEAKER:** The person supposed to be speaking or thinking in a poem ... not always the poet himself.
43. **STANZA:** A division of a poem, often determined by repetitive units of lines.
44. **SUBJECTIVITY:** An extremely personal attitude of a person toward a subject. A subjective writer expresses his own feelings toward, and opinions about, his subject.
45. **SYMBOL:** Something which stands for, or represents, something else ... as the Stanley Cup represents hockey.
46. **THEME:** The major idea of a work of literature; what the literary work means. All parts of the piece should contribute to, develop, or relate to the theme in some way. The theme is often not stated directly .. and usually any attempt to reduce the theme to a single statement oversimplifies the meaning. However, some statement about the meaning may help the reader get some idea of the work of literature.
47. **TONE:** The expression of an author's attitude toward his subject. Tone in literature resembles the tone of voice a speaker uses ... for example, a piece of work may have a humorous tone.
48. **VERSE:** Lines which employ rhythm and rhyme. A distinction should be made between verse and poetry. Verse

usually refers only to the technical aspects of a poem. Poetry expresses a meaningful experience of some kind.

49. WORD CHOICE: The words a writer chooses. A good writer chooses only those exact words to express the idea he wishes to convey; as well as the feeling he wishes to create in his reader.

APPENDIX F

Text of Poem for Instructor-Formulated Final Exam

(Value 25%)

No. 5

The Trial of Ann O'Dell

This is a tale of high ideals, of graces that smothered pain,
The tale of a chalice hard to drink, a story of loss and gain,
Of a son and a mother whose hearts were wrenched in an ordeal
each tried to hide:

Of Ann O'Dell - whom I knew quite well - and of "Chuck" her son
who died.

He had served my Masses a few years back, a little tow-haired lad.
Freckled and frank and fearless - not an angel, but - not bad.

I watched him grow, as the years went by, and he came to man's
estate,

A balanced soul in a husky frame, as he leaned on my garden gate;
And he stammered the words, which were no surprise, "Father,
it may seem odd

I have prayed for light, and I think I'm right .. I.. want to
work for God."

A little widowed lady looked frail in the weeds she wore ..

Big Bill O'Dell, the blacksmith, had died eight years before...

She had come to hear the radio, and asked if she might stay

To hear the sports announcer :: for the sports were held that day.

Like candles in a holy place, her eyes lit up with joy

When she heard the commentator laud the prowess of her boy.

Her waxen cheeks were roughed with bliss, as she heard the college
yell ..

"Would do you good to see the smile on the face of Ann O'Dell.

"The blue and gold wins once again!" the shout rose to a scream -

"led by Chuck O'Dell from Irish Town, the captain of the team."

Came a time, just ten years later: to this day the old folks tell
Of their own first priest from Irish Town who was Father "Chuck"
O'Dell.

Big Bill O'Dell had been known well, and every creed and class

From far and near, came in to hear his son's First Holy Mass,

And many a tear unbidden fell, and many a throat felt dry,

And many a stern, bronzed fisherman stealthily rubbed his eye.

Then, on the kneeling worshippers, an awe-struck silence fell,

Broken only by a whispered prayer, or the silvery tinkling bell;

As his mother, kneeling at the rails, in calm and holy joy,

Received the Bread of Angels from her newly ordained boy.

The call of Christ is paramount for every mission priest,

And the China Mission called him, to his work in the Far East.

His prayer, a dozen times a day was, "Mary, see her through;

You know the pain of parting, that sword pierced your own heart too."

And now, perchance, their last on earth together was this day,

For Newfoundland from China is eight thousand miles away.

The weekly coastal boat from North was now quite overdue;

His route - St. John's, Vancouver, and thence to far Pi Wu;

But neither mentioned parting, though their thoughts weren't hard
to guess.

Such ruses do poor humans use, to cling to happiness.

They talked of joys and struggles past - the screen we'll draw on that --

She in her same old rocking chair; he knelt upon the mat. Though a man of God, he was young in years, and not too old to weep;

He laid his head on his mother's knee, and he cried himself to sleep. Again she saw the boyish face when his nightly prayers were said, And he kissed her, "Good night, Mother," as she tucked him into bed.

Just a frail, old, grey-haired woman now, and soon to be left alone;

For Chuck, her boy, her priest, her joy, was all she could call her own.

Her scalding, silent tears bedewed his flaxen, tousled hair, Like dewdrops from the heavens, when the lily droops in prayer.

Why did he have to go so far? Why must she bear this loss? Ah, Ann O'Dell like others, you are called to share His Cross. "Dear Saviour, give me strength" she prayed; "the boat has crossed the Bay."

Just a quarter of an hour was the usual delay.

The minute passed, and still he slept. Thought she .. I'll let him sleep!

We are poles apart from far Pi Wu, and the seas are wide and deep; And one week more is a puny price to pay for the years ahead .. Years of waiting of joy, with my priest, my boy! Ah, surely God will wait!

He understands; just a minute more and then .. 'twill be too late.

But a coward's weakness knew no place in the soul of Ann O'Dell; Though her heavy heart beat muffled sounds, like a leaden funeral knell.

"Dear God!" she sobbed, "forgive me, for the thing I've almost done,

And give me grace to conquer, and be worthy of .. my son."

The she drove the sword of sorrow to the hilt in her own heart As she bent and kissed the flaxen curls, saying, "Son, it's time to part."

Dry-eyed, like soldiers called to arms, they sought each other's gaze ..

For one brief moment standing at the parting of the ways.

Words are but futile when two hearts are filled unto the brim;

But never was he more proud of her .. nor she .. more proud of him.

In dreamy, far-off China, where the changeless years move slow, At the feet of ancient, jealous gods, where the cherry blossoms blow; Where sampans, junks and rickshaws move leisurely along, In the shade of tall pagodas, within sound of temple gong; In a little mission compound in the heart of old Pi Wu, Christ's Legionnaires toil nobly, but .. "The labourers are few. They oft-times kneel beside a mound, and recommend to God A valiant comrade of the field, who lies beneath the sod. For just one year he laboured here, zealously and well .. And on a cross is carved the name of .. Father (Chuck) O'Dell.

The sun that warmed - - long hours ago - - that mount in far Pi Wu
Climbs to the east of Irish Town, and warms the village too;
It finds the cottage window, and the cross she loves so well,
Whence the thorn-crown figure lovingly looks down on Ann O'Dell.
The sunlight's blood-red track across the waters of the bay
Is the mystic road she travels to that grave in far Cathay.
The beads slip through her trembling hands - she counts them
one by one;
She still can pray - and mean it too - "My God .. Thy will be done."

APPENDIX G

Instructor - Formulated Final Exam Poetry Question

Answer the following questions

1. List five characteristics of a ballad that can be shown from The Trial of Ann O'Dell. Be sure to give an example of each of the characteristics you list.
2. What was the trial of Ann O'Dell?
3. From the poem give one example for each of the following poetic devices:
 - a) Alliteration
 - b) Assonance
 - c) Metaphor
 - d) Simile
4. Explain what is meant by any FIVE of the following:
 - a) a chalice hard to drink
 - b) and he came to man's estate
 - c) and many a tear unbidden fell
 - d) received the bread of Angels
 - e) his prayer, a dozen times a day, was, "Mary, see her through, You know the pain of parting, that sword pierced your own heart too."
 - f) the screen we'll draw on that
 - g) then she drove the sword of sorrow to the hilt in her own heart.
 - h) the beads slip through her trembling hands - she counts them one by one.

APPENDIX H
List of Figures

Experimental	Verbal	Verbal	Nonverbal	Nonverbal
Boys	Raw Score	I.Q.	Raw Score	I.Q.
E. B. 1	34	83	44	101
E. B. 2	35	87	41	100
E. B. 3	52	105	44	104
E. B. 4	27	75	311	84
E. B. 5	44	92	48	100
E. B. 6	26	73	36	89
E. B. 7	38	87	41	97
E. B. 8	59	112	34	92
E. B. 9	29	78	21	77
E. B.10	49	97	39	95
E. B.11	43	94	41	100

Figure 1. Raw Scores and I.Q's - Experimental Boys
 - The Canadian Lorge - Thorndike Intelligence
Test, Level F., Ascension Collegiate, Sept. 1977

Experimental	Verbal	Verbal	Nonverbal	Nonverbal
Boys	Raw Score	I.Q.	Raw Score	I.Q.
E. G. 1	51	103	50	113
E. G. 2	34	86	30	88
E. G. 3	46	94	47	106
E. G. 4	36	85	37	93
E. G. 5	33	83	42	100
E. G. 6	53	104	55	119
E. G. 7	36	86	31	88
E. G. 8	44	92	100	99
E. G. 9	48	100	47	109
E. G. 10	38	90	41	100
E. G. 11	35	85	48	109
E. G. 12	55	108	40	99
E. G. 13	29	77	31	84
E. G. 14	42	89	47	104
E. G. 15	35	83	38	92
E. G. 16	51	103	38	96
E. G. 17	53	106	57	125
E. G. 18	30	74	15	66
E. G. 19	57	106	53	114
E. G. 20	62	117	49	113
E. G. 21	45	95	51	113

Figure 2. Raw Scores and I.Q.'s - Experimental Girls
The Canadian Lorge-Thorndike Intelligence Test,
 Level F., Ascension Collegiate, September 1977

Control	Verbal	Verbal	Nonverbal	Nonverbal
Boys	Raw Score	I.Q.	Raw Score	I.Q.
C.B. 1	64	119	56	123
C.B. 2	45	93	42	98
C.B. 3	44	89	38	91
C.B. 4	32	80	25	79
C.B. 5	57	106	54	115
C.B. 6	47	99	36	94
C.B. 7	36	86	39	110
C.B. 8	26	83	39	97
C.B. 9	26	68	27	76
C.B.10	46	96	48	109
C.B.11	47	92	33	86
C.B.12	32	83	34	91
C.B.13	43	91	43	99

Figure 3. Raw Scores and I.Q.'s - Control Boys

The Canadian Lorge Thorndike Intelligence Test

Level F., Ascension Collegiate, September 1977.

Control Girls	Verbal Raw Score	Verbal I.Q.	Nonverbal Raw Score	Nonverbal I.Q.
C.G. 1	42	93	44	104
C.G. 2	48	98	42	100
C.G. 3	26	72	29	81
C.G. 4	30	81	27	84
C.G. 5	41	91	39	97
C.G. 6	30	73	20	71
C.G. 7	35	84	21	78
C.G. 8	24	72	19	75
C.G. 9	38	90	50	113
C.G.10	40	87	46	102
C.G.11	33	80	27	81
C.G.12	40	91	40	99
C.G.13	41	92	46	107
C.G.14	65	114	44	99
C.G.15	33	85	35	93
C.G.16	43	94	20	79

Figure 4. Raw Scores and I.Q.'s - Control Girls

The Canadian Lorge Thorndike Intelligence Test

Level F. Ascension Collegiate, September, 1977.

Experimental Boys	Listening Test			Reading Test		
	Vocab.	Para.	Total	Vocab.	Para.	Total
	No. Right	No. Right		No. Right	No. Right	
E.B. 1	72	33	105	68	45	113
E.B. 2	70	43	113	65	35	100
E.B. 3	67	46	113	72	51	123
E.B. 4	59	40	99	58	32	90
E.B. 5	68	37	105	50	36	86
E.B. 6	65	43	108	64	29	93
E.B. 7	68	44	112	72	41	113
E.B. 8	79	54	133	85	47	132
E.B. 9	60	26	86	54	32	86
E.B. 10.	80	51	131	84	54	138
E.B. 11	60	40	100	64	52	116

Figure 5. Total number of items right on the vocabulary and paragraph sections of the Durrell Listening-Reading Series, Intermediate Level, Form D E, Experimental Boys, April, 1977.

Experimental	Listening Test			Reading Test		
	Vocab.	Para.	Total	Vocab.	Para.	Total
	No.	No.		No.	No.	
Boys	Right	Right	Listening	Right	Right	Reading
E.B. 1	68	50	118	65	46	111
E.B. 2	71	44	115	69	43	112
E.B. 3	76	54	130	73	52	125
E.B. 4	63	41	104	59	31	90
E.B. 5	63	36	99	59	27	86
E.B. 6	61	49	110	62	40	102
E.B. 7	73	0	73	0	0	0
E.B. 8	82	50	132	82	49	131
E.B. 9	63	28	91	60	29	89
E.B. 10	87	55	142	80	51	131
E.B. 11	60	51	111	55	34	89

Figure 6. Total number of items right on the vocabulary and paragraph sections of the Durrell listening-Reading Series, Intermediate Level, Form E F, Experimental Boys, June, 1977

Experimental Girls	Listening Test			Reading Test		
	Vocab. No. Right	Para. No. Right	Total Listening	Vocab. No. Right	Para. No. Right	Total Reading
E.G. 1	80	34	114	79	50	129
E.G. 2	69	30	99	65	47	112
E.G. 3	67	35	102	78	46	124
E.G. 4	56	32	88	54	38	92
E.G. 5	64	40	104	62	38	100
E.G. 6	82	48	130	84	51	135
E.G. 7	65	44	109	52	37	89
E.G. 8	73	37	110	62	43	105
E.G. 9	78	50	128	88	57	145
E.G. 10	66	42	108	71	52	123
E.G. 11	66	42	108	67	47	114
E.G. 12	67	40	107	75	46	121
E.G. 13	48	44	92	42	23	65
E.G. 14	62	52	114	62	44	106
E.G. 15	68	41	109	59	47	106
E.G. 16	75	34	109	79	35	114
E.G. 17	81	52	133	82	52	134
E.G. 18	65	36	101	43	37	80
E.G. 19	76	50	126	88	47	135
E.G. 20	88	53	141	83	57	140
E.G. 21	74	40	114	67	49	116

Figure 7. Total number of items right on vocabulary and paragraph sections, Durrell Listening-Reading Series, Intermediate Level, Form D E, Experimental Girls, April, 1977.

Experimental	Listening Test			136 Reading Test		
	Vocab.	Para.	Total	Vocab.	Para.	Total
	No. Right	No. Right		No. Right	No. Right	
E.G. 1	78	45	123	79	53	132
E.G. 2	62	0	62	0	0	0
E.G. 3	75	34	109	74	0	74
E.G. 4	55	38	93	52	36	88
E.G. 5	62	51	113	60	39	99
E.G. 6	79	49	128	82	54	136
E.G. 7	57	50	97	46	35	81
E.G. 8	62	48	110	44	21	65
E.G. 9	83	51	134	75	0	75
E.G. 10	65	37	102	78	52	130
E.G. 11	72	48	120	62	40	102
E.G. 12	50	40	90	34	32	66
E.G. 13	88	49	131	55	44	99
E.G. 14	66	43	109	59	0	59
E.G. 15	79	39	118	70	44	114
E.G. 16	83	54	137	76	54	130
E.G. 17	45	32	77	60	20	80
E.G. 18	89	55	144	72	47	119
E.G. 19	88	52	140	88	52	140
E.G. 20	67	49	116	72	48	120
E.G. 21	74	42	116	57	46	103

Figure 8. Total number of items right on the Vocabulary and Paragraph sections of the Durrell Listening and Reading Series, Intermediate Level, Form E.F., Experimental Girls, June 1977

Experimental Boys	Listening Test			Reading Test		
	Vocab. No. Right	Para. No. Right	Total Listening	Vocab. No. Right	Para. No. Right	Total Reading
C.B. 1	80	55	135	89	53	142
C.B. 2.	70	48	118	77	54	131
C.B. 3	77	53	130	61	32	93
C.B. 4	62	36	98	52	32	84
C.B. 5	80	58	138	77	57	134
C.B. 6	70	55	125	80	52	132
C.B. 7	60	55	115	72	49	121
C.B. 8	67	47	114	57	70	127
C.B. 9	62	29	91	56	26	82
C.B. 10	84	48	132	78	59	137
C.B. 11	82	52	134	75	47	122
C.B. 12	55	35	90	60	31	93
C.B. 13	83	46	129	81	51	132

Figure 9. Total number of items right on the Vocabulary and Paragraph sections of the Durrell Listening-Reading Series, Intermediate Level, Form D E, Control Boys, April, 1977

Control Boys	Listening Test			Reading Test		
	Vocab.	Para.	Total	Vocab.	Para.	Total
	No. Right	No. Right		No. Right	No. Right	
C.B. 1	89	53	142	81	59	140
C.B. 2	85	41	126	77	0	77
C.B. 3	67	0	67	43	0	43
C.B. 4	63	26	89	48	28	76
C.B. 5	86	61	147	86	57	143
C.B. 6	81	45	126	74	49	123
C.B. 7	73	54	127	63	45	108
C.B. 8	75	39	114	63	0	63
C.B. 9	57	31	88	53	0	53
C.B. 10	80	58	138	73	51	124
C.B. 11	79	49	128	78	42	120
C.B. 12	68	42	110	59	32	91
C.B. 13	76	52	128	74	49	123

Figure 10. Total number of items right on the Vocabulary and Paragraph sections of the Durrell Listening Reading Series, Intermediate Level, Form E F, Control Boys, June 1977.

	Listening Test			Reading Test		
	Vocab.	Para		Vocab.	Para.	
Control Girls	No. Right	No. Right	Total Listening	No. Right	No. Right	Total Reading
C.G. 1	64	29	93	46	38	84
C.G. 2	71	43	114	71	41	112
C.G. 3	51	40	91	47	27	74
C.G. 4	57	31	88	62	34	96
C.G. 5	62	39	101	55	36	91
C.G. 6	63	42	105	52	23	75
C.G. 7	43	34	77	37	29	66
C.G. 8	50	37	87	46	31	77
C.G. 9	69	40	109	80	41	121
C.G. 10	76	52	128	80	50	130
C.G. 11	52	38	90	54	37	91
C.G. 12	61	33	94	55	44	99
C.G. 13	70	42	112	64	39	103
C.G. 14	90	53	143	85	58	143
C.G. 15	66	42	108	73	35	108
C.G. 16	61	26	87	58	33	91

Figure 11. Total number of items right on the Vocabulary and Paragraph sections of the Durrell Listening-Reading Series, Intermediate Level, Form D E, Control Girls, April 1977.

Reading Test						
Control Girls	Vocab. No.	Para. No.	Total	Vocab. No.	Para. No.	Total
	Right	Right	Listening	Right	Right	Reading
C.G. 1	60	32	92	52	28	80
C.G. 2	79	50	129	68	32	100
C.G. 3	50	16	66	37	30	67
C.G. 4	63	30	93	57	36	93
C.G. 5	72	0	72	59	0	59
C.G. 6	63	0	63	61	0	61
C.G. 7	64	20	84	43	0	43
C.G. 8	63	23	86	33	0	33
C.G. 9	86	27	113	72	41	113
C.G. 10	84	47	131	72	41	113
C.G. 11	54	26	80	48	19	67
C.G. 12	68	43	111	58	0	58
C.G. 13	75	43	118	67	44	111
C.G. 14	91	56	147	83	60	143
C.G. 15	64	31	95	60	45	105
C.G. 16	71	27	98	51	42	93

Figure 12. Total number of items right on the Vocabulary and Paragraph sections of the Durrell Listening - Reading Series, Intermediate Level, Form E F, Control Girls, June 1977.

Experimental Boys	Part IV		Part V	
	Raw Score	Grade Equiv.	Raw Score	Grade Equiv.
E. B. 1	16	8.4	22	9.5
E.B. 2	14	7.8	23	9.8
E.B. 3	19	9.2	24	9.9
E.B. 4	12	7.2	15	7.4
E.B. 5	13	7.5	19	8.6
E.B. 6	14	7.8	14	7.1
E.B. 7	20	9.3	23	9.8
E.B. 8	22	9.5	24	9.9
E.B. 9	13	7.8	19	8.6
E.B. 10	23	9.6	22	9.5
E.B. 11	10	6.5	15	6.4

Figure 13 Raw Scores and Grade Equivalents on the New
Developmental Reading Test, Intermediate Level
 Form A, Experimental Boys, April, 1977

Experimental Boys	Part IV		Part V	
	Raw Score	Grade Equiv.	Raw Score	Grade Equivalent.
E.B. 1	14	7.8	18	8.4
E.B. 2	18	9.0	18	8.4
E.B. 3	20	9.2	19	8.6
E.B. 4	9	5.9	13	7.2
E.B. 5	18	9.0	14	7.5
E.B. 6	16	8.4	11	6.5
E.B. 7	19	9.1	19	8.6
E.B. 8	24	9.6	26	10.0
E.B. 9	14	7.8	11	6.5
E.B. 10	27	9.9	23	9.4
E.B. 11	20	9.2	17	8.2

Figure 14. Raw Scores and Grade Equivalents on the New
Developmental Reading Test, Intermediate Level
 Form B, Experimental Boys, June 1977.

Part IV			Part V	
Experimental Girls	Raw Score	Grade Equiv.	Raw Score	Grade Equiv.
E.G. 1	15	8.1	24	9.9
E.G. 2	17	8.7	17	8.0
E.G. 3	20	9.3	23	9.8
E.G. 4	11	6.9	15	7.4
E.G. 5	15	8.1	17	8.0
E.G. 6	24	9.6	26	10.02
E.G. 7	12	7.2	20	8.9
E.G. 8	18	9.0	17	8.0
E.G. 9	23	9.6	22	9.5
E.G. 10	17	8.7	20	8.9
E.G. 11	13	7.5	17	8.0
E.G. 12	17	8.7	20	8.9
E.G. 13	13	7.5	9	5.2
E.G. 14	18	9.0	24	9.9
E.G. 15	13	7.5	19	8.6
E.G. 16	13	7.5	17	8.0
E.G. 17	29	10.1	30	11.0
E.G. 18	12	7.2	13	6.8
E.G. 19	23	9.6	27	10.4
E.G. 20	25	9.7	25	10.0
E.G. 21	15	8.1	16	7.7

Figure 15. Raw Scores and Grade Equivalents on the New-
Developmental Reading Tests, Intermediate Level,
Form A, Experimental Girls, April, 1977.

Part IV			Part V		
Control		Raw	Grade	Raw	Grade
Boys		Score	Equiv.	Score	Equiv.
C.B. 1		25	9.7	29	10.8
C.B. 2		19	9.2	20	8.9
C.B. 3		11	6.9	12	6.5
C.B. 4		11	6.9	17	8.0
C.B. 5		21	9.4	28	10.6
C.B. 6		20	9.3	22	9.5
C.B. 7		18	9.0	17	8.0
C.B. 8		17	8.7	14	7.1
C.B. 9		11	6.9	9	5.2
C.B. 10		19	9.2	24	9.9
C.B. 11		17	8.7	21	9.2
C.B. 12		15	8.1	15	7.4
C.B. 13		23	9.6	23	9.8

Figure 17. Raw Scores and Grade Equivalents on the New Developmental Reading Tests, Intermediate Level
Form A, Control Boys, April, 1977

Control Boys		Part IV		Part V	
		Raw Score	Grade Equiv.	Raw Score	Grade Equiv.
C.B.	1	23	9.5	25	9.8
C.B.	2	22	9.4	23	9.4
C.B.	3	17	8.7	16	8.0
C.B.	4	12	7.9	10	6.2
C.B.	5	24	9.6	28	10.4
C.B.	6	23	9.5	18	8.4
C.B.	7	18	9.0	15	7.8
C.B.	8	16	8.4	19	8.6
C.B.	9	15	8.8	13	7.2
C.B.	10	25	9.7	23	9.4
C.B.	11	20	9.2	25	9.8
C.B.	12	17	8.7	21	9.0
C.B.	13	21	9.3	22	9.2

Figure 18 Raw Scores and Grade Equivalents on the New Developmental Reading Tests, Intermediate Level
Form B, Control Boys, June 1977.

Control Girls	Part IV		Part V	
	Raw Score	Grade Equiv.	Raw Score	Grade Equiv.
C.G. 1	11	6.9	14	7.1
C.G. 2	13	7.5	16	7.7
C.G. 3	13	7.5	8	4.8
C.G. 4	15	8.1	17	8.0
C.G. 5	17	8.7	14	7.1
C.G. 6	13	7.5	14	7.1
C.G. 7	13	7.5	13	6.8
C.G. 8	10	6.5	12	6.5
C.G. 9	15	8.1	18	8.3
C.G. 10	18	9.0	23	9.8
C.G. 11	11	6.9	9	5.2
C.G. 12	17	8.7	21	9.2
C.G. 13	20	9.3	16	7.2
C.G. 14	25	9.7	25	10.0
C.G. 15	14	7.8	14	7.1
C.G. 16	11	6.9	17	8.0

Figure 19: Raw Scores and Grade Equivalents on the New Developmental Reading Tests, Intermediate Level,
Form A, Control Girls, April, 1977

Control Girls	Part IV		Part V	
	Raw Score	Grade Equiv.	Raw Score	Grade Equiv.
C.G. 1	12	7.2	15	7.8
C.G. 2	17	8.9	15	7.8
C.G. 3	17	8.9	20	8.8
C.G. 4	12	7.2	20	8.8
C.G. 5	16	8.4	15	7.8
C.G. 6	12	7.2	14	7.5
C.G. 7	10	6.3	12	6.8
C.G. 8	12	7.2	12	6.8
C.G. 9	14	7.8	11	6.5
C.G. 10	17	8.9	20	8.8
C.G. 11	13	7.5	27	10.2
C.G. 12	21	9.3	16	8.0
C.G. 13	15	8.1	17	8.2
C.G. 14	23	9.5	22	9.2
C.G. 15	16	8.4	14	7.5
C.G. 16	15	8.1	9	5.8

Figure 20. Raw Scores and Grade Equivalents on the New Developmental Reading Tests, Intermediate Level, Form B, Control Girls, June 1977.

Experimental	Raw Score	Raw Score	Raw Score	Raw Score	Total Raw Score
Boys	Q.1	Q.2	Q.3	Q.4	
E.B. 1	3	2	0	8	13
E.B. 2	0	2	2	9	13
E.B. 3	3	2	4	6	15
E.B. 4	1	2	0	0	3
E.B. 5	5	2	0	6	15
E.B. 6	0	2	0	4	6
E.B. 7	2	2	2	8	14
E.B. 8	0	0	4	8	12
E.B. 9	1	0	4	6	11
E.B. 10	3	2	2	10	17
E.B. 11	0	2	0	10	12

Figure 21. Raw Scores on the Instructor-Formulated
Poetry Questionnaire, Experimental Boys, June, 1977

Experimental Girls	Raw Score Q. 1	Raw Score Q. 2	Raw Score Q. 3	Raw Score Q. 4	Total Raw Score
E.G. 1	3	2	0	10	15
E.G. 2	0	0	0	8	8
E.G. 3	5	2	4	10	21
E.G. 4	3	2	4	10	19
E.G. 5	1	2	2	4	11
E.G. 6	5	2	8	8	23
E.G. 7	0	0	0	6	6
E.G. 8	1	2	0	6	9
E.G. 9	4	2	8	10	24
E.G. 10	5	2	4	10	21
E.G. 11	2	2	0	8	12
E.G. 12	5	2	8	8	23
E.G. 13	1	2	0	10	13
E.G. 14	3	2	0	10	15
E.G. 15	0	2	0	6	8
E.G. 16	4	2	0	10	16
E.G. 17	5	2	8	10	25
E.G. 18	1	1	3	3	8
E.G. 19	5	2	8	10	25
E.G. 20	5	2	8	8	23
E.G. 21	3	2	6	6	17

Figure 22 Raw Scores on the Instructor-Formulated Poetry
Questionnaire, Experimental Girls, June, 1977

Control Boys	Raw Score Q. 1	Raw Score Q. 2	Raw Score Q. 3	Raw Score Q. 4	Total Raw Score
C.B. 1	0	2	4	10	16
C.B. 2	2	2	4	8	16
C.B. 3	0	0	4	6	10
C.B. 4	2	2	4	8	16
C.B. 5	0	2	2	10	14
C.B. 6	0	2	2	10	14
C.B. 7	1	1	4	6	12
C.B. 8	3	2	3	6	14
C.B. 9	1	2	0	6	9
C.B. 10	5	2	8	10	25
C.B. 11	0	1	0	6	7
C.B. 12	0	1	6	0	7
C.B. 13	3	2	6	6	17

Figure 23. Raw Scores on the Instructor-Formulated Poetry
Questionnaire, Control Boys, June, 1977

Control Girls	Raw Score Q. 1	Raw Score Q. 2	Raw Score Q. 3	Raw Score Q. 3	Total Raw Score
C.G. 1	0	2	0	4	6
C.G. 2	4	2	8	8	22
C.G. 3	5	0	0	0	5
C.G. 4	0	0	3	0	3
C.G. 5	4	2	1	10	17
C.G. 6	0	1	0	2	3
C.G. 7	1	0	2	8	11
C.G. 8	0	0	0	0	0
C.G. 9	5	2	6	10	23
C.G. 10	5	2	4	8	19
C.G. 11	1	0	2	0	3
C.G. 12	0	2	0	10	12
C.G. 13	5	2	4	6	17
C.G. 14	5	2	8	10	25
C.G. 15	1	1	2	5	9
C.G. 16	3	0	2	8	13

Figure 24. Raw Scores on the Instructor-Formulated Poetry
Questionnaire, Control Girls, June 1977.

