

A STUDENT-CENTRED APPROACH
TO THE TEACHING OF POETRY AT
THE SECONDARY SCHOOL LEVEL

by

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B.A./B.Ed. Northeastern Illinois State College, 1962

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS (EDUCATION)
in the Department
of
Professional Foundations

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SIMON FRASER UNIVERSITY

June, 1970

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They will grow old searching to avoid conclusions,
Refusing to learn by living, to test by trying,
Letting opportunities slip from their tentative fingers.

Till one day, after the world has tired of waiting,
While they are busy arguing about the obvious,
A half-witted demagogue will walk away with their children.

from To Certain Friends
by F. R. Scott

ABSTRACT

The purpose of this study was to inquire into the potential of a student-centred approach as a method of teaching poetry to secondary school students. Student-centred is defined as an approach in which the teacher creates a framework in which the student has complete individual choice in what he reads and in which lectures, discussions and activities are an outgrowth of student needs and interests; flexible sub-groups and individual conferences provide the organizational structure in which instruction takes place.

A study group was established at Carson Graham Senior Secondary School, North Vancouver, B.C. It involved three previously existing grade twelve classes - one academic, one vocational and one mixed vocational-academic. The classes were taught by three different teachers. The author taught the vocational class and the other classes were taught by two student-teachers.

The study was of four weeks duration, - not counting pre and post testing time. A variety of materials was made available to the students. Approximately 250 poetry books by individual authors constituted the basic resource; however, records, paperback magazines, art supplies, slides, and copies of rock-folk lyrics were also used. Each student had complete freedom of choice in selecting the activities he pursued.

The findings of this study suggested that the students in the study group improved their attitudes toward poetry and their ability to comprehend a poem as a result of their experiences in the poetry programme. The overall design of the programme was given positive ratings by both students and objective observers. It was felt that this approach has potential enough to warrant further investigation and research.

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CHAPTER I

INTRODUCTION

It is the experience of the author of this thesis that given present teaching loads and using traditional methods we can not give students the attention they need if they are to develop an understanding and appreciation of literature. The report of The National Study of High School English Programs supports these personal observations (Squire and Applebee, 1968). The report brings out three issues that are central to the position that we need to explore more effective ways of teaching English:

1. English is, for the most part, still being taught as it was at the turn of the century.
2. The most common complaint of English teachers is that they can not give students enough personal guidance.
3. Very little is being done by English teachers regarding the exploration of innovative practices.

Yet, the average number of students seen daily by English teachers in the United States is between 126 and 150 students (considerably above the maximum of 100 recommended by the NCTE), and preliminary investigations indicate conditions, if anything, are worse in Canada. Moreover, there is little reason to hope that teaching loads will be

reduced in the foreseeable future.

An equally important consideration is the contradiction that is implicit in the traditional approach to the teaching of literature. Literature is fundamentally a personal experience - either aesthetic or intellectual; it involves individual tastes, individual perceptions, and in many cases individual experiential and emotional readiness. Nonetheless, the traditional approach to the teaching of literature places emphasis on required texts, discussions and activities. Further, prescribed literary works are 'done' as a class, and discussions are formal activities generated, for the most part, by the teacher's questions. This is not to say that students do not need guidance from a highly qualified teacher, but the point is that individual guidance can help them acquire the kind of personal insights and attitudes that will lead them to make literature an important part of their lives. And, it is especially important that students who are not going to university discover that literature can bring to their lives a dimension of beauty they cannot get elsewhere.

Purpose. The purpose was to develop an approach to the teaching of English that would give the teacher greater opportunities to give the student personal guidance, and to present literature in a way that the student could become personally involved with literature. Yet, it

needed to be an approach that would work under the existing conditions of large class sizes and a traditional high school environment.

Focus. The approach that is presented here focuses on one specific area, that is a method of teaching poetry. It is to be hoped, however, that what is learned through this focus may be applicable to other areas in the teaching of English. For example, by being able to give students more personal attention than they receive now and greater opportunities to engage in discourse with their peers we may be started on the way to improving language instruction.

Poetry was chosen as the focus of this study because poetry is probably the one area (aside from love stories on the part of boys and science stories on the part of girls) in English literature in which we seem to discourage more secondary school students than any other (Squire and Applebee, 1968, p. 285; Table III), and because poetry seems to be one of the more difficult areas in English to introduce innovations.¹ Thus, if the approach was successful with poetry it may well be successful in other areas of literature.

¹ A review of textbooks on the teaching of English revealed that the most common method suggested for teaching poetry involved the teacher presenting individual poems to a class. The suggested procedure was usually: motivate-present - explicate - discuss (Burton, 1965; Hook, 1965; Loban et. al., 1961; Murphy, 1968; Sauer, 1961). One recent book begins the section on teaching poetry with "But high school students 'hate poetry'!" (Murphy, p. 64).

CHAPTER II
REVIEW OF RELATED LITERATURE

Objectives of the Teaching of Literature

Background. There appears to have been an underlying assumption in the rhetoric on the teaching of literature over the last fifty-three years that the purpose of teaching literature in the secondary schools is to help students come to an understanding and appreciation of literature that will give them a lasting desire to read books. There have been times when this assumption has been less apparent than other times, but on the whole, it has always been there. Some teachers, however, have felt that it is necessary to understand literary forms and to develop a sound critical judgement before it is possible to develop a sophisticated appreciation of literature; this approach generally involves close reading of individual works. Others have felt that the best way to get students to appreciate literature is by stimulating wide reading, and that analysis and discussions should be an outgrowth of student reactions and interests. Some teachers, then, are primarily concerned with the nature or structure of literature, and others are primarily concerned with the nature of the students. Generally, those who are concerned primarily with the structure of literature have felt that

a contact with the literary heritage helps the student acquire a system of values. Those concerned primarily with the student have felt that the experience of literature should be such that it makes his world richer and more enjoyable. The reports of the Anglo-American Seminar on the Teaching of English held at Dartmouth College in England indicated that these differences in perspective on the purpose of teaching literature still exist (Dixon, 1967; Muller, 1967).

It should be pointed out that the two approaches or philosophies discussed are not mutually exclusive.

History. The "Hosic Report" (Hosic, 1917) published in 1917 was a remarkable document. It was an attempt to reform the English curriculum in the United States which during the first part of the twentieth century had been controlled by college entrance requirements (Stahl, 1965, p. 102). Reaction of teachers and students against having to meet the college requirements led to the formation of the National Council of Teachers of English which prepared the Reorganization of English in Secondary Schools - the "Hosic Report" (Meckel, 1963, p. 990). The report was remarkable in that while it paid attention to tradition and correctness, it placed an emphasis on meeting the "basic personal and social needs" of students (Hosic, 1917, p. 26). This is a position very much like that of some of the conferees at the Dartmouth Seminar. Two statements from the "Hosic

Report" give the feeling of its general tone and philosophy:

- (1) The literature lesson should broaden, deepen, and enrich the imaginative and emotional life of the student (p. 17).
- (2) In order that the reading habit may yield the pleasure and joy of which it is capable, the English lesson should give to the student such knowledge of the scope and content of literature as well leave him with a sense of abundance of interesting material...(p. 63).

In 1935, at the request of teachers and principals for materials with which to organize an English Curriculum, the National Council of Teachers of English published An Experience Curriculum in English (Hatfield, 1935). This publication called the "Hatfield Report" integrated experiences and teaching units in English from grades one through twelve. The report stressed that students should have freedom to choose what they read, suggesting that they need to choose both good and bad books while the teacher is "at hand to help them establish standards" (p.21). It also stressed both individual reading and group reading. Group reading was felt to be necessary in order "that the teacher economically provide the needed coaching" (p. 21). It also pointed out the need for "competent teachers to lead children to selections that they may enjoy after reading but do not initially select themselves" (p. 19). Rather than emphasize a limited range of classics, the report stressed the need for a wide range of books so that reading material would meet the needs and

interests of individual students.

Stahl (1965), after reviewing anthologies and textbooks studied in schools during the years 1917-1949, concluded that the recommendations of the "Hosic Report" and the "Hatfield Report" did not actually change the content of literature study a great deal. He pointed out that the works studied in detail between 1900-1910 were basically the same as those used in 1949. Nevertheless, the material for supplementary reading was considerably increased (p. 98).

Another expression of the objectives of the study of literature came from publications that grew out of the Eight Year Study (Rosenblatt, 1938) (LaBrant, 1936). There were 30 high schools involved in the Eight-Year Study and their literature programmes had as an objective the development of individualized reading programmes by encouraging wide reading with the purpose of establishing lifelong habits.

The publications of the National Council of Teachers of English Commission on the English Curriculum (NCTE, 1952) (NCTE, 1956) re-emphasized the concerns of the schools involved in the Eight-Year Study, and those of the "Hosic Report" and the "Hatfield Report". Both publications stressed the importance of "interaction" between the student and what he reads (NCTE, 1952, p. 374). "The teaching of literature must bring books and readers together in a way that will have meaning for the individual

that will bring satisfaction, that will arouse curiosity and the desire for further reading" (p. 375). The reports also suggested that flexible sub-grouping may provide means of adjusting for individual differences (p. 377).

The years between 1958 and 1966 were seen by some as a return to objectives that were concerned with critical and close reading of selected works. It is probably more accurate to say that they were years of critical reassessment and re-examination of the objectives of secondary school English. Basic Issues in Teaching English (NCTE, 1959) asked essentially that teachers of English at all levels examine questions relating to goals and content. There was, however, the suggestion that teachers have "watered down the subject" too much in an attempt to make it fit the "supposed" interest of the students (p. 5).

In 1965 the College Entrance Examination Board published the report of its Commission on English. This report Freedom and Discipline in English (CEEB, 1965) set a pattern that was reflected in the National Defense Education Act programmes in "Project English". Project English was a multi-million dollar programme in research and curriculum development that developed centres which trained inservice teachers in summer institutes throughout the United States. By building on the ideas of Jerome S. Bruner (Bruner, 1960) the report stressed that the students must become literary critics themselves before a "sound judgement" of a work of literature can be achieved (CEEB, p. 57).

A recent textbook series (Kitzhaber, 1968) is an outgrowth of the University of Oregon Curriculum Center. This series for grades seven through twelve builds on a sequence of literary experiences; for example, it begins with folk tales in grade seven through myth and on to the Iliad and the Odyssey in the secondary school. The aim of the series, obviously, is to provide the student with as much of his literary heritage as possible.

This return to a consideration of traditional objectives in the teaching of literature was a reaction against the objectives of the previous forty years that had "watered down" the teaching of literature. The evidence of this watering down came mainly from college English department complaints and the intuitive reactions of some college professors such as Kitzhaber (1961). Yet, the facts seem to be that for the most part English teachers in America had been teaching literature in a rather traditional manner. A well received and extensively used high school textbook published in 1958 surveys English literature from Chaucer to the present, and devotes less than one fourth of its selections to Twentieth Century literature (Inglis, 1958). The 1958 edition, however, was the eighth reprinting of the anthology, the first being in 1931.

The National Council of Teachers of English Commission on the English Curriculum in Ends and Issues: 1965-1966 (Frazier, 1966) asked a number of questions regarding

objectives of literature programmes in secondary schools. In a rather modest tone the spokesman for the Commission (Frazier) asked if there is one best way to organize literature for teaching to all class groups, to what extent independent reading should be a classroom activity, and to what extent student interest should determine literary selection. The tone of the Commission was that there are alternatives to making every student into a literary critic. These alternatives included flexible offerings such as an elective course for students with a particular interest in literary criticism, and a course in independent reading for those who need to develop literary taste (p. 23).

And so to return to the Dartmouth Report (Muller, 1967). While, as mentioned earlier, the conference seemed to reflect the differences in objectives that had divided the English teaching profession since 1917, a consensus was seen to emerge that marked a shift from an emphasis on the subject matter of literature to a concern for the nature of the student (Muller, 1967, p. 88). The general feeling of the Conference was that the teacher should endeavor to get the student actively "involved or engaged" in literature, and that the principle aim of the literature programme was to develop a lasting desire to read books (p. 79).

In reviewing the literature on the teaching of literature it becomes apparent that any disagreement on the objectives of teaching literature stemmed from a concern as to where the emphasis should be placed. Those who were

subject-centred did not assume that the nature of the student should be ignored. Neither did those who were student-centred feel that the nature of the subject should be ignored. All agreed on the need for teachers who know their subject, and for flexibility of approach.

Nonetheless, the research on the teaching of English tends to support the position of those teachers who are student-centred. Moreover, the research seems to indicate that the objectives of both groups can best be served through approaches that place the emphasis on the nature of the learner and that are non-directive.

Thus, in 1967 the Committee on Promising Practices in the Teaching of English (NCTE, 1967) stated as its objectives:

- (1) Education should be designed to support individuality and to allow for individual differences in motivation, pace, and style of learning.
- (2) It is desirable that students learn to learn for themselves rather than for the teacher or for extrinsic rewards. MARKS! MARKS! YAR! YAR!
- (3) There is no best sequence of learning nor a best structure of knowledge. Students should be helped to structure their own learning and to become aware of alternate structures and sequences (p. vii).

Yet, in the same publication, Classroom Practices in Teaching English, 1967-1968 with one exception, every article on the teaching of literature placed emphasis on the teacher doing something with a particular piece of literature. The one exception was an article by Lillian Schiff in which she described a two week "experiment" in free reading. However, she concluded that the experience

was a pleasant "break" in the routine (Schiff, 1967, p. 12). She told of students reading who had never read in class before, and she described animated and interesting discussions. But she did not expand on the possibility of the experience as a valuable addition to the normal "routine".

Articles on the teaching of poetry in the English Journal over the last ten years have consistently presented approaches to literature that involve the teacher explicating a particular poem or series of related poems for or with a class. In Poetry in the Classroom (Petitt, 1966) which contained reprints of articles from the English Journal, twenty-two poems were explicated with suggestions as to how to present them to a class. That some of the suggestions were interesting and creative is beside the point when the emphasis is supposed to be on organizing the curriculum so that students can make their own discoveries.

Squire and Applebee (1968) examined English teaching in 158 American high schools that were rated as having outstanding English programmes. They found that only a minority of classrooms had book collections, that students found contemporary literature of most significance to them but it is usually untaught, and that terminal students were often required more rote learning and recitation than college bound students with the result that they left school with an "understandable" distaste for literature.

Stahl (1965) reported that there is a strong tendency for high school English programmes to follow the traditional programme of the early Twentieth Century even though the many committees of the National Council of Teachers of English have been urging that the literature programmes be concerned with the interests and needs of the students rather than centred around college entrance requirements (p. 102).

An examination of the curriculum guides for the teaching of secondary English of the provinces of British Columbia, Nova Scotia, Manitoba, and Newfoundland revealed that the major emphasis on secondary school English programmes in those provinces was determined by prescribed literature anthologies and prescribed poetry collections. In one province even the individual poems to be studied were specified (Newfoundland, 1964). Most of these provinces provided detailed teaching suggestions for each individual work or section in an anthology. One province required that any books to be used that are not on the prescribed list be submitted to the department of education by February 2nd for approval to be used the following school year (Nova Scotia, 1965).

The Ontario Institute for Studies in Education (1968) found it necessary in English: Four Essays to remind teachers of English that their main concern was the education of the mass of people, not the academic elite (p. 12). It went on to list the factors that needed to be changed

CHRIST
PRESERVE US!

before a workable curriculum could be proposed. Some of the factors were: rigid examination structures; rigid curriculum structures; lack of up-to-date libraries; and lack of funds for "ad hoc" supplies (p. 14).

Thus, it would appear that despite all the rhetoric about the philosophical objectives of the teaching of literature, substantial changes have not taken place at the secondary school level.

Research into the Teaching of Literature

A resolution passed by the Fifty-ninth Annual Meeting of the National Council of Teachers of English (NCTE, 1970) warned English teachers of the need to use behavioural objectives cautiously in defining and structuring English curriculum. The resolution pointed out the need to retain the humanistic goals of education "regardless of whether or not there exists instruments at the present time for measuring the desired changes in pupil behaviour" (p. 501). Meckel (1964) expressed similar concerns but suggested that while little is known about student responses in the important phases of learning in English, teachers needed to continue to develop research programmes. Thus, he felt teachers needed to be aware that "research in the teaching of English at the secondary level is going to have to be largely exploratory and descriptive" (p. 91).

These concerns, both implicit and explicit, about the retention of the humanistic aims of the English curriculum

may be part of the reason that teachers of literature have been influenced less by educational research than by tradition and, to some extent, the recommendations of the various committees of the National Council of Teachers of English.

Yet, in examining the research into and related to the teaching of literature it becomes apparent that the research supports many of the humanistic objectives set forth by the National Council of Teachers of English since 1917.

Norvell (1941) in a study with the descriptive title "Wide Individual Reading Compared With The Traditional Plan of Study" showed in a very carefully controlled experiment that high school students in a programme featuring wide reading performed equally to or slightly better than students in a traditional programme in literature. The instruments used to obtain the results were the New York State Regents Examination and the Thorndike-McCall Reading Scale. The wide reading method was shown to work equally well with superior and weak students. A matter that is generally overlooked in reporting the results of Norvell study is that the reactions of the students in the experimental reading group toward the wide reading programme were overwhelmingly positive. Norvell, however, did not test their attitudes toward literature before and after the experiment. Nevertheless, it is reasonable to conclude from the results of the post-study questionnaire that the students' attitudes toward literature did improve.

However, 90% of the students in the wide reading group indicated that they would prefer a situation in which part of the time was spent in "rather free and informal class discussions of the various materials pupils have been reading..." (p. 611).

An early study by Coryell (1927) obtained similar results as Norvell's. She demonstrated that eleventh grade students taught using either "intensive" or "extensive" methods of teaching literature did equally well. Here again the reactions and responses of students caused the researcher to conclude that the "extensive" method developed better attitudes toward literature. Her approach combined wide reading with periodic class discussions.

As an outgrowth of the Eight-Year Study, LaBrant (1961) in a chapter in The Guinea Pigs After Twenty Years (Willis, 1961) reported a follow-up study on students involved in a free reading programme at the University School, Columbus, Ohio, and who were graduated in 1938. The group contained fifty-five students, it was heterogeneous, and most of the students had been in the school for four years. All were located and alive at the time of the follow-up study. The groups' present reading habits were compared with those of a number of comparable groups. After twenty years the University School group had read and was reading more books than comparable groups. Positive attitudes toward their free reading experiences were reported.

Wilson (1966) studied the responses of college freshmen to three novels. The students recorded their immediate responses while reading the novels, and after 150 minutes of classroom discussion they recorded their reactions again. As a result of his findings he suggested that students be allowed to explore their initial feelings about a work, and only later be encouraged to make more explicit statements that reflect their opinions.

Appleby (1967) did a study on the effectiveness of individualized reading on a group of sixty-five twelfth grade students. He compared the individualized reading group with two comparable groups; one group was in the normal English programme which used an anthology; the other comparison group had no courses in English. The students in the free-reading group were allowed to read any books they choose, after which they discussed each book in an individual conference with the teacher. No whole-group class discussions or instruction took place. The students in the experimental group, after the semester experience, were just as able to interpret literary materials as the students in the required English classes; both groups were better than the group without any classes in English. However, the students in the individualized reading group expressed better attitudes toward literature than those in either of the other classes.

The research into individualized reading seems to

imply the following conclusions:

- (1) That students in individualized reading programmes do as well as students in traditional programmes even when the criteria for evaluation is based on traditional methods of measurement.
- (2) That students in individualized reading programmes develop better attitudes toward reading and literature than students on traditional programmes.
- (3) That students in individualized reading programmes need and desire an opportunity to discuss what they have read either in groups or individually with the teacher.

Poetry. Very little research seems to have gone into the teaching of poetry. The two studies discussed below are the only ones this author knows of that attempt to explore the nature of poetry appreciation and understanding. Unfortunately, both articles were presented in journals of psychology, and as such, used psychological and statistical terminology which makes them difficult for most teachers to interpret.

Britton (1954), in a carefully structured study, came to the conclusion that in order for a poem to be liked it must first be understood, but that a poem cannot be understood until it has communicated some experience to

the reader by its words. Further, he found that some readers "reject" a poem because the experience the poet was trying to express or communicate is disturbing. Prejudice and preconceived notions were also found to hinder a person's understanding of a particular poem. Britton found that the amount of time spent reading poetry was also a factor in the appreciation of "good poetry" and that reactions to particular poems improve simply in rereading them after a period of time.

Rees and Pedersen (1965) attempted to identify "idealized individuals" regarding the evaluation of poetry. The results that were obtained suggested to the authors that teachers should consider the different ways in which individuals evaluate poetry and attempt to provide more "positive poetic experiences". Familiarity with poetry also appeared to be a factor in poetic appreciation, and the authors felt that teachers should take steps to insure that students become familiar with a broad range of poetic experiences early in their school experience.

These studies seem to suggest that:

- (1) Individual experiential and emotional readiness are factors in the understanding and appreciation of poetry.
- (2) That familiarity is a factor in positive evaluations of poetry.

The findings of these studies point out rather convincingly, that extensive reading with the accompanying

familiarity with a wide range of literature seems to improve students' understanding and appreciation of literature.

Related Research: Groups and Teaching Styles.

A number of studies done in the areas of groups and teaching styles suggest possibilities for the English curriculum. Yates (1966, p. 135) however, pointed out that very little research has gone into the use of subgrouping in the secondary school.

Lewin, Lippitt, and White (1939 in Amidon, 1967) have been reported in detail in many other places. Their main conclusion was that children, on the whole, respond more favourably to a democratic atmosphere as opposed to either laissez faire or autocratic atmosphere. Students in the democratic atmosphere had better attitudes toward their leader and other children, and higher standards of productivity than students in either of the other atmospheres.

Flanders (1965) organized a careful and long term study into the effect of teacher influence on pupil attitudes and achievement. The results of his study suggested that an "indirect" approach in teaching achieves better results in terms of both student achievement and attitudes than a "direct" teaching approach. Flanders theorized on the basis of his findings that students are less dependent in a situation in which the teacher uses an indirect approach. He stressed, however, that flexibility of approach is

important in that some students appear to need more direction than others, and that most students from time to time need direction. He also found that teachers who had a better background in both subject matter and an understanding of teacher influence had more successful classrooms in terms of achievement and attitude than teachers lacking in one or the other.

Hough, (1967) building on the studies of Flanders and others, emphasized the principles of the behaviourist reinforcement theory in his study on classroom interaction. Some of his conclusions can be summarized as follows:

- (1) Teachers should use an indirect approach during the initial stages of instruction on a new topic.
- (2) Teachers should develop an atmosphere in which students feel free to ask questions of clarification and to state opinions.

Kaye and Rogers (1968) applied many of the principles discussed above to small group work in the secondary schools in England. Their suggestions regarding the use of small groups in secondary schools were based on the experiences of teachers and student teachers. These experiences have shown that small group work gave the teacher greater opportunities to have personal contact with students who have special needs or problems. Kaye and Rogers felt that the students involved in small group work developed better

attitudes toward school and expected higher standards of themselves than if they had been in a traditional classroom situation. They stressed, however, that group work is not a "cure-all", and that it needs to be considered as part of the secondary teachers' "repertoire" to be used in conjunction with other approaches (p. 115).

These related studies indicate that the types of learning experiences which students have in a program that features wide independent reading are the kind of experiences that can help them acquire inner-direction, good attitudes toward school, and an understanding and appreciation of literature.

Conclusion. This chapter has attempted to point out two important considerations. First, that while most teachers and policy makers in the field of English literature agree on the underlying purpose of teaching literature, those who favour a student-centred philosophy of teaching have had evidence from a number of research studies that support their contention that students acquire as much knowledge about literature and develop better attitudes toward literature when they are permitted to read widely. Second, that despite all the rhetoric and related research about, and into, the teaching of literature, substantial changes have not occurred at the secondary school level.

CHAPTER III

DESIGN AND BACKGROUND

Design of the Poetry Programme. In designing the programme an attempt was made to create a framework in which the individual student was put in direct contact with poetry. In a traditional approach to poetry the teacher either discovers or selects a poem to give to the class as a whole. The teacher then prepares a lesson on the poem and presents the lesson to the class. Such an arrangement is very comfortable for the teacher because he has all the answers beforehand. The student's task, as he often perceives it, is to find out what the teacher is thinking about the poem.¹ It seldom occurs to him that the poem is to be enjoyed. The plan of the programme was in a sense to reverse this procedure. The student was to be encouraged to discover and select poems on his own with the guidance and assistance of the teacher. Then, when the student encountered a poem that he had trouble in understanding he could bring it to the teacher or a group of other students, and together they could arrive at an understanding of the poem. In short, the design of the programme did not assume that all poetry can be enjoyed

¹ A 1966 publication of the NCTE called Poetry in the Classroom contains articles by teachers in which 22 poems are explicated and ways of presenting them to a class are discussed.

simply by experiencing it. Sometimes it is necessary, and enjoyable, to explicate carefully a poem. There are skills and disciplines to be acquired before one can understand some poetry. However, the understanding of some poetry seems to involve a creative act since "The poet thinks both in images and verbal concepts, at the same time or in quick alternation;...each original find, bi-sociates two matrices"(Koestler, 1964, p. 169). Thus, there are some students for whom the more "difficult" or abstract poetry is beyond their ability to comprehend. There is, however, an abundance of poetry they can enjoy. The objective, then, of putting the individual student in direct contact with poetry was to give him an opportunity to discover the poetry he enjoys and can understand.

Therefore, the basic feature of the design involved making a variety of poetry available to the students, and giving them the freedom to explore it on their own.

An important consideration in the design was that it be useable in a traditional secondary school. It needed to be able to function with rigid time blocks and in a regular "4x4" classroom. Moreover, it needed to be inexpensive. (That the author has borne the entire expense of the study should be a mute testimonial to the relatively small expenditure required.)

A certain level of maturity was assumed of the students who would be involved. Essentially, the study was

*when did you get
all them poets at
the back in the
book?*

designed with grade 10, 11, and 12 students in mind. And, any assumptions made here on the basis of this study have that qualification implicitly attached to them.

Materials. By relying on poetry books by individual authors rather than using anthologies, it was possible to provide the range of poetry required by the design of the study. A number of anthologies, however, were made available. These, it was felt, would be of help to the student who had a difficult time in knowing where to begin. About 250 poetry books were selected. The authors represented ranged from John Donne to Bill Bissett (a hippy poet from Vancouver). A large number of the books were by local poets. Care was taken, however, in the selection of the books to insure that the various schools and periods in the development of modern poetry were represented. Thus, the student who wanted to study a particular area of poetry in depth had the material available, and the student who just wanted to read here and there was considered. It should be mentioned that the attractiveness of the covers of poetry books greatly increases their desirability. Several books on prosody and poetic theory were also selected.

he was here long before then was
SHMUCK!

In designing the study consideration was given to the possibility that there were some students who would resist anything connected with poetry. It was felt, therefore, that these students needed to discover an in-

direct path to an appreciation of poetry. Modern rock-folk music contains lyrics that are in a very real sense poetry. Indeed, the idea of delivering a message to the accompaniment of music is where our poetic tradition began. Thus, about forty, ninety-minute cassettes were made of contemporary rock-folk music. Seven cassette record players (with ear plugs) were borrowed from the Simon Fraser University Learning Resources Centre. Typed copies were made of the lyrics from the songs on the cassettes, and these were put together in two booklets.

Another way of involving students in poetry was the use of poetry broadsides. Poetry broadsides are simply poster-sized illustrated poems. Slides were made of about forty broadsides found in the Simon Fraser University Library Special Collections Department. These slides and a slide projector were made available for students to use. Art supplies and paper were provided for students who wished to make their own poetry broadsides.

The Teacher's role. In designing the study the teacher's role was seen to be twofold. First, as part of the resources available to the student, the teacher needed to have a good background in poetry in general, and in the poetry available to the students in particular. The other part or side of the teacher's role was to assist the students in organizing their aims and objectives. Once these aims and objectives had been clarified, he was to depend on the

student's interest in accomplishing his goals as the prime motivational factor. Obviously, such a role required that the student be allowed to make initial discoveries on his own whenever possible.

Training of Teachers Involved in the Study. Three teachers were involved in the study. One was an experienced English teacher (the author); the others were two student teachers from Simon Fraser University. The two student teachers were selected from a group of volunteers. Each held a B.A. from the University of British Columbia with a major in English literature.

The teachers were expected to become knowledgeable about modern poetry; seminars were held regularly for six weeks before the programme began to review the subject matter and to strengthen any weak area. The teachers were also asked to read a variety of books on group techniques (Gazda, 1968) (Moffett, 1968) (Rogers, 1951) (Thelen, 1967). These books were also discussed, with the emphasis being placed on the use of non-directive teaching techniques. Specifically, the teachers were asked to avoid making value judgements on the poetry the students selected, and to allow the students, as much as possible, to make their own initial selection. It was explained that their role was to elicit comments and to help the student clarify them.

Classroom Organization. The organizational structure of

the classes centred around what came to be called base groups. These base groups were formed on the first day of the poetry programme. Before the students entered the class the desks had been arranged in group clusters of five desks. As the students entered the class they were asked to sit anywhere they wished. Once these base groups were formed the students were told that the group in which they were sitting constituted their discussion group, and that these groups would be called together periodically. It was made clear, however, that except for the discussion periods they need not remain in that group and that they could work individually or in other groups. The base groups were a means of insuring that each student had regular opportunities to share his views with other students, and the teacher. The original plan was that one base group would meet for about twenty minutes at the beginning of each period, and the teacher be an active participant. After the group meeting the teacher would meet with individuals involved in other activities. The group sessions were intended to be primarily oriented toward questions related to the area of poetry, and it was here the teacher as a subject resource person was important. Meetings with individual students were intended to have the teacher help the student clarify his aims and objectives.

School and Students Involved in Study.

School. The study was conducted in Carson Graham Secondary

School in North Vancouver, British Columbia. Carson Graham is a fairly new school and serves a student population of about 1200. The classrooms used for the English classes are of standard size with the exception of one team teaching room. The students at Carson Graham are given a great deal of freedom within a rather traditional time table. The school operates on an eight-day cycle with five periods of fifty minutes each.

Students. For purposes of the study it was requested that we be given three grade 12 classes, as evenly matched between academic and vocational students as possible. The classes were selected by the head of the English Department at Carson Graham. The three classes that were assigned were: one academic, one mixed academic-vocational and one vocational. Two other classes were also selected to serve as a comparison group for purposes of validating the pre test and post test. One of these classes was academic and the other vocational. The total number of students in the study group was sixty-eight. The number of students in the comparison group was forty.

Prior to their experience in the poetry programme the students had been exposed, for the most part, to rather traditional teacher-centred English courses. This is not to say that they had not been exposed to interesting and creative approaches to literature. The students were used to freedom and they handled the freedom that

was given them well.

Definitions.

Student-centred is defined, for purposes of this study, as an approach in which the teacher creates a framework in which the student has complete individual choice in what he reads and in which lectures, discussions and activities are an outgrowth of student needs and interests; flexible sub-groups and individual conferences provide the organizational structure in which instruction takes place. Study group refers to the three classes involved in the poetry programme.

Comparison group refers to the two classes that were given the pre tests and post tests but experienced no planned parallel treatment.

Teacher-centred, for purposes of the study, is defined as a teaching method in which material is assigned by the teacher either to individuals or to the class as a whole, and in which discussions, lectures and activities are initiated by the teacher.

Limitations of the Study.

1. The group used in the study represented existing classes. They were not selected randomly from a larger population for purposes of the study. This naturally limits the generalizability of the results.
2. The comparison group, although similar in the

distribution of academic and vocational students as the study group, was not drawn randomly from a population common to the study group. Therefore it would be incorrect to consider it a control group.

3. The study was confined to grade 12 students.
4. The students in the study had been exposed to some freedom prior to the poetry programme. Therefore, it is difficult to make any predictions as to how long a transition period would be necessary were the method to be used with a group that had not had previous experience in handling freedom.
5. Since the number of students who actually participated in the four weeks of the programme was only 56 (work experience and other commitments reduced the actual number) the ability to generalize findings to a larger population is further limited.
6. Further limitations to the study are given in the introduction to Chapter V.

CHAPTER IV
THE POETRY PROGRAMME

The programme began on February 16, 1970, and ran for four weeks. The pre tests had been administered to the study and comparison groups on the preceeding Monday.

The classes were assigned as follows:

Vocational class - The author

Mixed Academic-Vocational class - Barbara,
Student teacher

Academic class - David, Student teacher

The only additions made to the classroom were three tables. Two of the tables were placed in the rear of the room and one on the side. The poetry books were arranged on the tables face-up so that the entire cover could be seen by the students.

The desks were arranged in circles; each circle was made up of five desks.

Because of the curiosity that had been created by preparations and the pre test, it was decided that some of the objectives of the programme should be explained to the students in the introduction. Each of the three teachers had encountered comments in the hall that lead them to believe that the students who were to participate in the study had begun to think of themselves as "guinea pigs" (as some students put it).

The introduction was the only time the classes were addressed as a complete group (with one exception).

The first session with each class followed the same basic pattern. As the students entered the classroom they were asked to sit anywhere they wished. The groups were formed in this way. Once these base groups were formed and the period began, the students were told that the group in which they were sitting constituted their discussion group. It was made clear, however, that except for the discussion periods they need not remain in that group, and they could work individually or in other groups. It was also explained that the base groups were a means of insuring that each student had regular opportunities to share his views with other students and the teachers. The students were then given a very brief introduction to the poetry programme. They were told that the framework of the following four weeks was poetry, but that within that framework they had complete freedom to read what they wanted, and to use any of the materials they found in the room. The teachers then gave the students a brief outline of the objectives of the programme. Essentially they were told that the programme was not an experiment but a study to help in improving the curriculum for secondary schools. This explanation seemed to satisfy them, and the matter was seldom mentioned afterwards.

Finally, the students were requested to keep a daily journal. They were told that they could write about any-

thing they wanted in the journal.¹ The journal was their private business and they were assured that it would not be read unless they asked for it to be read.

Before the groups broke-up, a list was made of the students in each group. One group was asked to remain intact and the other students were told they were free to browse through the poetry books on display.

The first day's journal entries from each of the three teachers are reproduced below.

February 16, 1970, E Block, (Journal of Barbara)
 And the class began - with less people than I had expected - I explained the program to them, asked if there were questions - most seemed pretty clear on what was to happen.

I sat with a group of girls - to "feel them out". Was surprised at a few of them. One who writes very well doesn't like modern poetry - she seems deeply hostile - priggish. Never speak in class but both write well. Most of the guys got right into it - the poetry - seemed genuinely enthusiastic.

February 16, 1970, G Block, (Journal of David)
 Aside from a few stutters and wheezes we got off to a reasonably good start. I called group F together and they all seemed fairly clear on what they wanted to do. I was surprised at how many students started

¹ Frankly the idea of having the students keep a journal was more or less a whim. It was something to be watched with interest - to see what would happen. The results of this "sidelight" are of use only to the teachers involved in the study or to those who wish to listen to their "gut reactions". It should be said, however, that a number of the students really enjoyed writing their journals. Several wrote poetry for the first time in their lives. Some of the journals we were asked to read gave us insights into students who never said anything in class. But we promised that what was said in the journals was between the student and the teacher only.

reading as I thought they would head straight for the tape recorders.

In the group sessions my "do you understand?" always gets quick nods to the affirmative which leads me to suspect that (a) they aren't answering honestly and (b) that I'm asking the wrong questions the wrong way. (either that or I'm great)

The students began their journals immediately and most of them seem excited about it. From some students there is a slight antagonism which could be for several reasons.

February 16, 1970, H Block, (Journal of author)

Introduced the programme to the students. My class are low-middle vocationals. Initially the response was nil - it actually threw me; I've never encountered such a dull or unresponsive group! However, I recovered my cool and when the class broke up for individual work they went right to the poetry. The discussion group went very well. Most of the five seemed at least curious about poetry. One Indian boy seemed reluctant to participate. I talked to him after the small group discussion - he was very pleasant and seemed pleased to have someone give him attention. I showed him a light poem about a Bear in a poem (from the Malahat) and later he told me he rather enjoyed it.

Many kids were absent. Some came late.

On the second day of the programme a remote T.V. camera was set up in the room. It was connected to a monitor and a control panel located in the hall. The purpose of the remote unit was to provide an unobtrusive means of observing student behaviour. Several students objected to the use of the unit. Two girls actually stormed out of one of the classes.

Aside from the initial resentment over the remote unit all classes went as planned. The base groups met

and the others began reading poetry or listening to the tapes on the cassette recorders.

After the second session with each class, a pattern seemed to emerge. For the rest of the programme most of the sessions seemed much alike. Most of the students almost immediately became involved in the poetry. A typical class would look rather quiet. Three or four boys would be listening to records; about half of these would be reading poetry at the same time. One or two students would be painting or sketching illustrations for a poetry broadside. Several girls would be writing in their journals. Two students would be browsing through the books and the remainder would be sitting and reading a poem to one another. And, one or two would simply appear to be idle. The teacher (after the group discussion) would be talking to one or two students.

During the first week, before the teachers had an opportunity to talk with all the groups and individuals, many of the boys seemed interested only in the cassette recorders. As the programme developed this situation changed and as one of the boys later remarked, "Look at those guys in there. At first all they could do was listen to those records. And, as long as I've known them all they've ever thought about is cars and broads. But look at them. They're in there sitting and reading poetry!" (Recorded in the journal of the author, Monday, March 2, 1970).

The remote unit continued to be source of irritation until we finally discontinued using it. The observers also found it unsatisfactory as a means of observing classroom behaviour.

There were about thirteen students in the combined classes who resisted all attempts to get them into poetry. These students for the most part caused no behaviour problems. They read magazines, listened to the tapes, or read novels they brought to class. In group discussions they simply were non-participants.

As the programme developed it became obvious that we had erred in being so completely non-directive. This observation was later confirmed by objective observers and the remarks on the post study student questionnaire.

On February 28, 1970, a meeting was held with the three teachers involved in the programme. The problem was discussed with the conclusion that we should not introduce any changes at that time. The ferment over the T.V. camera had just begun to settle down, and many students were involved in preparations for the major theatrical production of the year.

The programme ended on Friday, March 13, 1970. A series of post tests was administered to both the study and comparison groups on March 20 and 23.

Post study questionnaires were given the students during the first week in April.

Classroom Observation

Observers. Initially, three unbiased observers (teachers at Carson Graham School) were trained. They were provided with a check-sheet with which they were to rate observable manifestations of students' attitudes and interest. Unfortunately, only one of the trained observers was able to make regular observations. The problem was that the study happened to coincide with one of the most active times in the school year at Carson Graham. Teachers and students were involved in preparations for the major theatrical production of the year. In any event, only one of the three classes had regular observations made during the course of the study. That class was the vocational class, and it showed less gain in all areas than the other two classes.

To compensate for the lack of regular observations, periodic one-shot observations were made by twelve individuals from Simon Fraser University:

- 1 - associate professor of education
- 1 - assistant professor of English
- 2 - associates of the Professional Development Centre.
- 2 - teaching assistants in English
- 5 - students in the Professional Development Programme.

These observers were all aware of the objectives and organization of the study. The associates and students of the Professional Development Programme attended a lecture given

by the author prior to making their observations. The others were given individual explanations of the purpose and structure of the study.

After making their observations the observers were given an Observation Form (see Appendix E) on which they rated student interest, student involvement and student behaviour on a nine point scale. They were asked to indicate ways they felt the programme could have been improved, and to express an opinion regarding the strong points of the programme. Finally, they were asked to describe an incident or event that took place during their observation and which seemed to them to typify what they had observed.

The teachers of the three classes made regular observations. These observations were recorded in journal form. However, one of the student teachers stopped keeping his journal after the second week of the study.

The trained teacher-observer at Carson Graham had expressed dissatisfaction with the rating scale he had been using to make his observations. Therefore, he summarized his observations using the Observation Form used by the one-shot observers.

Definition of Terms used in Observations. Student interest, as it is used on the observation form, is intended to refer to observable manifestations of interest such as active participation in discussions, sharing poems with others, and eagerness with which students enter the class. Student

involvement is intended to refer to observable manifestations of involvement such as reading poetry, writing poetry, initiating discussions, and asking questions about a particular poet or poem. Student behaviour is intended to refer to observable manifestations of behaviour that indicate the purposefulness with which the student is pursuing a study of poetry and related activities.

Results of Observations. The observations are summarized in the table on the following page. Student interest, involvement and behaviour were rated in the upper five points of the scale by all the observers. Six of the twelve observers rated student interest 8 or 9. Eight of the observers rated student involvement 8 or 9. And five of the observers rated student behaviour 8 or 9.

Strong points of the programme most frequently mentioned by observers were the variety of materials and the freedom of choice given the students. Eleven of the twelve observers mentioned the variety of poetry and materials available to the students. Nine of the observers mentioned the freedom of the students to pursue their own interests. (Some observers mentioned both.)

Typical or critical incidents most frequently described by the observers involved students working on their own and student participation in discussions. Six of the observers described incidents in which individual students were writing or reading poetry. Five of the observers

SUMMARY OF UNBIASED OBSERVATIONS

Scale	IMPROVEMENT SUGGESTED	STRONG POINTS OF PROGRAM	TYPICAL INCIDENTS REPORTED BY OBSERVERS INVOLVE:
9 111 8 111 7 11 6 11 5 11 4 3 2	STUDENT INTEREST (1) Students need more guidance 6* (2) More organized discussions 4*	(1) Variety of materials a. poetry books b. cassettes c. tapes d. slides e. paints 7*	(1) Students working well on their own a. listening to tapes b. reading poetry c. writing poetry 7*
Scale 9 111 8 11111 7 11 6 1 5 1 4 3 2	STUDENT INVOLVEMENT Student teacher too dominant 2*	(2) Freedom of choice a. students pursue and develop own interests b. unstructured classes 12* (3) Relaxed atmosphere 3* (4) Group contact 2*	(2) Small groups discussing poetry 3* (3) Obvious enthusiasm and interest on part of the students 2* (4) Improved attitudes of students 4*
Scale 9 111 8 11 7 111111 6 5 1 4 3 2	STUDENT BEHAVIOUR	(5) Sharing of poems by students	(5) Students able to discuss poetry in depth 2*

* = Number of observers reporting

described incidents in which students were discussing poetry in small groups.

Suggestions made by observers for improving the programme centered around the need for more guidance by the teacher.

Observations by teachers involved in study. The observations of the teachers involved in the study closely match those of the objective observers. Their observations were reported in journals and in the discussion sessions that took place during the course of the study. Student interest and involvement were considered to be higher than expected. Student behaviour, however, was considered less purposeful than it might have been had students been given more guidance. The teachers felt that the strong points of the programme were the variety of materials available and the small group discussions. Weak points of the programme, as suggested above, involved the need for more guidance in the form of helping students establish specific objectives and in providing periodic lectures on various aspects of poetry.

Two typical journal entries from each of the two teachers who kept regular journals are reproduced below:

March 3, 1970, E Block - (Journal of Barbara Raphael)

One-fourth of kids away - Mikado dress rehearsal - Many of the group really into reading - a couple into Ferlinghetti - exchanging poems - discussing. Everyone working - some are writing. Must speak more to them about poetry.

March 9, 1970, H Block, (Journal of Barbara)

Kids working very, very well. All are reading. No one listening to tapes. This is the only class that does not listen to tapes anymore. Most are doing individual reading. I think this class may provide the most surprises and positive aspects of the program.

February 19, 1970, H Block (Journal of author)

Things went well. The kids are all involved in one thing or another. The group session today was very good. The kids are beginning to examine their responsibility as to developing their own course of study. Even the most reluctant seem willing and interested in exploring poetry if that exploration is self-directed.

The boy who seemed so confused on the 17th actually brought in three poems he had written! He said he had never written any poetry before, but that once he got started he really enjoyed it. He still isn't too sure that he wants to read poetry; I made a few suggestions to him explaining that the poets I suggested were just places for him to begin when he felt ready to begin. He didn't read any poetry today.

A number of kids are absent from this class because of work experience and other school functions.

February 27, 1970, H & G Block, (Journal of author)

My class went extremely well. Suddenly a whole new atmosphere has developed. The base group talked about the poetry they had been reading and asked questions that enabled me to suggest several other related poets. After the group session the kids went and began reading the poets I suggested!

Most kids are finding direction in that they are beginning to identify poets that they like, and they are reading them in depth.

Two boys in my class, however, are quite simply ignoring poetry; but they are reading some of the contemporary or 'mod' magazines that we provided. Perhaps this may still lead into poetry.

Student Post Study Questionnaire

A questionnaire was administered to the study group students four weeks after the study ended. The purpose of the questionnaire was to give students an opportunity to evaluate their experiences. The questionnaire was administered during an English class by their regular teacher.

The questionnaire asked the students to rate their feelings about the poetry programme from the standpoint of personal enjoyment and as a learning opportunity. They were also asked to make suggestions as to how they felt the programme could have been improved, and to give what they thought were the strong points of the programme. Finally, they were asked to describe an incident which they felt was typical of the poetry programme as they experienced it.

Results of Student Questionnaire The results of the questionnaire are summarized on the chart on the following page.

From the standpoint of personal enjoyment 24% of the students felt the programme was very good; 42% felt it was good; 20% felt it was fair, and 13% felt it was weak.

As a learning experience 22% of the students rated the programme as very good; 44% rated it as good; 15% rated it as fair, 11% rated it as weak and 4% rated it as poor.

STUDENT POST STUDY QUESTIONNAIRE

I Personal Enjoyment	III Student Suggested Improvements	IV Strong Points of Course	V Typical Incidents Involve:
Rating Frequency %			
Very Good 11 24	More guidance More goals Structure Organization 19*	Freedom 27*	Discussions (Real freedom to express views) 12*
Good 19 42	Lectures Direction Authority	Variety of poetry and abundance of it and other material Tapes Films 24*	Enjoyment and personal satis-faction 8*
Fair 9 20	More discussions (in groups and with teacher) 6*	Relaxed atmosphere 6*	Writing poetry 2*
Weak 6 13	More Films tapes books 6*	Work at own speed 4*	Hogging the tapes 2*
Poor	No camera 2*	Small group discussions 3*	Writing journals
II Learning opportunities	Misc. comments <u>Bring in poets</u> Emphasize older poetry I don't like poetry Drop disinterested students No music Too many groups Have more time Take books overnight	Journals 2*	Quiet reading
Rating Frequency %			
Very Good 10 22		No marks or exams 2*	Nice freedom
Good 20 44		Student responsibility 11ty	Being made to read poetry
Fair 8 15		It was different!	Goofing around
Weak 5 11			
Poor 2 4			

* = Number of students reporting

The strong points of the poetry programme most often mentioned by the students were freedom to study on their own and the variety and abundance of the poetry and other materials available for them to use. 60% of the students mentioned freedom as one of the strong points of the programme, and 53% of the students mentioned the variety and abundance of poetry and other materials.

Typical incidents most frequently mentioned by the students involved the freedom to express their views in the discussion sessions, and enjoyment and personal satisfaction in individual study. 26% of the students described incidents involving discussion sessions, and 15% described incidents related to enjoyment and personal satisfaction in individual study. One of the students felt one of the most important things that happened to him during the programme was being able to "goof around".

The weak areas of the poetry programme, as perceived by the students, centred around the need for more guidance and structure. 55% of the students listed weak points related to those areas.

CHAPTER V
ANALYSIS OF DATA

It should be emphasized that this study was not intended to be an experiment. First, the complicated interaction between the demands of a normal school's day to day activities, and the demands of a classical experimental situation are almost impossible to reconcile. Carson Graham School agreed to accept an untried approach involving three classes for five weeks. That was an important gesture, and every attempt was made to make the programme as free from disruptions as possible. To conduct an experiment would have involved rearranging the time table for six classes, breaking them up into randomly assigned groups, and establishing a completely parallel but teacher-centred approach for which three other teachers would have had to be trained. This would have been impossible even in a school that was as cooperative as Carson Graham. Moreover, the approach needed to be tried before we could be fairly certain it warranted attention. Thus, the study was a probe, an attempt to try out an idea and refine it where necessary.

Nevertheless, every attempt was made to collect as much objective data as possible.

Assessment of the overall success and practicability

of the approach involved two major areas: (1) student outcomes, affective and cognitive, and (2) the teaching strategy.

Through the use of the nonequivalent control group in the pre and post tests the design of the study approximates design number 10, "The Nonequivalent Control Group Design" described by Campbell and Stanley (1967, p. 47). This design insofar as the written tests are concerned controls for the effects of history, maturation, testing and instrumentation. Moreover, since the students involved had experienced some instruction in poetry before the study they could be considered to be their own control. No generalizations, however, will be made on this assumption.

No attempt was made to collect observational data from the comparison group. Neither were the comparison group students interviewed or given the post-study questionnaires. It would have been pointless to do so since the classes did not cover parallel material.

Design of the written tests

Attitude test. The attitude test was designed to test the students' overall attitude toward poetry. The objectives of the test were to determine:

1. How the student feels about the poetry he encounters in school.
2. How the student feels about the poetry he en-

counters out of school.

3. What importance the student attaches to poetry, both personally and socially.

Once the objectives of the test were determined the individual items were selected by referring to the appropriate sections in Taxonomy of Educational Objectives, Handbook II: Affective Domain (Krathwohl, 1964).

The completed test contained ten items and used a six point Likert-type scale. Some items were stated positively and other negatively. The scale was simply reversed when grading the negatively stated items. The highest score possible was 60.

The same test was administered to each student in the study and comparison group one week before the study began and one week after the study ended.

Poetry Test. The poetry test was designed to test the students' ability to interpret a poem of reasonable difficulty. The objectives of the test were to determine:

1. The student's ability to understand nonliteral statements.
2. The student's ability to grasp the thought of a poem as a whole.

Thus, the student's ability to comprehend a poem through translation and interpretation was tested. These objectives were established by referring to Taxonomy of Educational Objectives, Handbook I: Cognitive Domain (Bloom, 1956).

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The completed test contained a sight poem (a poem the students had not seen before) and two essay questions about the poem. The first question asked the student to explain a specific image, and the second question asked the student to express the thought of the poem as a whole.

Two forms of the test were used. In order to insure that the two different poems selected were of similar difficulty they were shown to a committee of graduate students in English. The decision of the committee was that the poems were of similar difficulty. To further insure that any difference in the poems would have little effect, they were assigned to the students of both groups using a random number table. Odd numbers were given form I and even numbers were given form II. On the post test students were simply given the form they had not had in the pre test.

This test was graded by a committee of five graduate students in English from Simon Fraser University. The committee formed into two grading teams of two each, and one person served as a judge or adjudicator. The pre test and post test papers were shuffled and given to the committee to grade. The papers were graded using a 9 point scale - 9 being the highest mark and 1 being the lowest mark. Before the grading began a meeting was held to determine the value of particular marks. For example, it was decided that a 9 would mean that "within the context of the poem the student could not have done better". Also the

poems were discussed and various possible readings were explored.

It should be noted that fewer than 10% of the papers graded resulted in conflicts that required an arbitrary decision by the adjudicator.

Identification of Poets Test. This test was designed to test the students' knowledge of specifics. The objective of the test was to determine how many concrete referents (names of poets) the students had regarding poetry.

The test contained a list of forty-eight persons, about half of whom were poets. The students were asked to place a tick after the name of those persons they knew to be poets. The highest possible score was 24.

It was a very simple and unsophisticated test. As such, the purpose of the test was to indicate trends, if any, and there was no intention of applying any statistical test of significance.

Results of Written Tests

Statistics. The following statistical considerations are applicable to the pre test and post test results of the attitude test and the two parts of the poetry test. They also apply to both the study and comparison groups.

Choice of risk level α : The $\alpha < .05$ level of significance was used to test the null hypothesis using Student's t distribution. All decisions were made at that level and while other values of α are reported in parentheses, they are reported for the purpose of indicating

trends.

H_0 = the hypothesis under test. It assumes that there is no statistically significant difference between the post test scores and the pre test scores of the group under consideration.

H_1 = the alternate hypothesis. It assumes that there is a statistically significant difference between the post test scores and the pre test scores of the group under consideration.

Therefore if μ_1 = post test population mean and μ_2 = the pre test population mean the hypothesis can be stated as:

$$H_0 : \mu_1 = \mu_2$$

$$H_1 : \mu_1 < \mu_2$$

Test statistic. The test statistic under the hypothesis H_0 and the computations for the attitude tests and the poetry tests can be found in Appendix B.

Study group attitude test. The hypothesis under test was rejected and the alternate hypothesis was accepted. The t value of 2.17 is larger than that demanded for significance at the .05 level (.025). Therefore, there is a statistically significant difference between the post test mean and the pre test mean of the study group.

Comparison group attitude test. The hypothesis under test was accepted and the alternate hypothesis rejected.

The t value of 1.21 is smaller than that demanded for significance at the .05 level (.10). Therefore, there is no statistically significant difference between the post test mean and the pre test mean of the comparison group.

Study group poetry test part one. The hypothesis under test was rejected and the alternate hypothesis was accepted. The t value of 3.0 is larger than that demanded for significance at the .05 level (.005). Therefore, there is a statistically significant difference between the post test mean and the pre test mean of the study group.

Comparison group poetry test part one. The hypothesis under test was accepted and the alternate hypothesis rejected. The t value of .52 is less than that demanded for significance at the .05 level (.20). Therefore, there is no statistically significant difference between the post test mean and the pre test mean of the comparison group,

Study group poetry test part two. The hypothesis under test was rejected and the alternate hypothesis was accepted. The t value of 4.73 is larger than that demanded for significance at the .05 level (.0005). Therefore, there is a statistically significant difference between the post test and the pre test mean.

Comparison group poetry test part two. The hypothesis under test was accepted and the alternate hypothesis was rejected. The t value of .88 is smaller than that demanded for significance at the .05 level (.10).

Therefore, there is no statistically significant difference between the post test mean and the pre test mean of the comparison group.

Poet Identification Test - Study group. As mentioned previously it would be inappropriate to use this test for anything other than to indicate a trend.

The pre test mean score was 6, and the post test mean score was 9.5, an increase of 3.5. On the pre test 5 students were able to identify more than 10 poets, and on the post test 21 students were able to identify more than 10 poets.

Poet Identification Test - Comparison group. The pre test mean score was 4.3, and the post test mean score was 4.9, an increase of .6. On the pre test 2 students were able to identify more than ten poets and on the post test 4 students were able to identify more than 10 poets.

CHAPTER VI
DISCUSSION AND CONCLUSIONS

Student Outcomes

Affective. The results of the pre and post poetry attitude test seem to imply that the students who were involved in the study improved their attitude toward poetry as a result of their experience in the programme. While the poetry attitude test designed by the author was not standardized, the similarity of the means (\bar{X}) of the study group and the comparison group on the pre test show it to have been a useful instrument within the situation it was used.

No improvement of students' attitudes toward poetry can be hypothesized as a result of observation. For reasons previously discussed, most of the objective observers observed only one or two sessions. As perceived by participant observers, there was little to indicate a progressive improvement in student attitudes; there was a feeling - more animation in discussions, fewer boys using the cassettes - as the programme developed but nothing really concrete enough to support a generalization. That there was a trend toward improved attitudes toward poetry is indicated by some of the comments made by the objective observers:

- (1) One particular girl had been really "turned on" by a poem she was reading, so she was telling her fellow students about it.

- (2) As a result of this poetry programme Kerry changed her opinion of poetry - from a strong dislike of poetry to interest in it.
- (3) I talked to one kid who really dug the programme. He said he never would have read and enjoyed poetry if it hadn't been for this course.
- (4) A vocational student lucidly discussed E.J. Pratt with me for twenty minutes.
- (5) Some students told me that they might as readily pick up a book of poetry now, as they would a novel.
- (6) One girl, who was sitting in a corner writing her own poetry said the classroom was a great place for her to write in, and that she felt that she had benefitted a great deal from the material available to her.
- (7) A girl searching through the books for poems by Yeats said, "I never thought poetry could be like this. I have to find everything he wrote. He's just great."
- (8) One incident of special note, and by no means the only one, was a boy talking about E. J. Pratt during the course of discussions. I thought his knowledge of the poetry was good, but more than that, he had developed a depth of mind that allowed him to talk fluently of Pratt's poetry in his age and in the present.

Assuming that the students' attitude toward poetry did improve, that improvement can probably be attributed to the students being free to discover that poetry they personally enjoyed. The poetry they read was selected by them. The poetry they discussed was selected by them. Cognitive. The results of the pre and post two-part poetry interpretation test seem to imply that the students who were involved in the study improved in their ability to

understand a poem as a result of their experiences in the poetry programme. The way the test was administered and marked (described in Chapter V) lends strength to this conclusion.

Assuming that the students' ability to understand a poem did improve, that improvement can probably be attributed to the fact that they were exposed to more poetry than they would have been in a teacher-centred classroom situation.¹ In short, they experienced more poetry. The observers consistently reported a large percentage of the students in the classes they observed sitting and reading poetry. In a teacher-centred class a student would normally experience one or two poems a session. The students in the study programme could, if they wanted, experience many more. It might be said that the students' previous experiences in careful reading and explication of individual poems made them ready for the extensive reading they did in the poetry programme. However, the results of the poetry interpretation pre test give little indication that their past experiences had much affect on their ability to understand a poem. Furthermore, the design of the programme allowed

¹ Squire and Applebee (1968) report that explication of individual poems was the most frequent approach to poetry in the 158 high schools involved in their study (p. 112). They also found that the most common approach to literature involved the use of a single anthology (p. 206).

for close reading and discussion of individual poems, but the poems were selected by the students and the discussions were generated by student interest expressed either individually or in a small group.

The results of the poet identification test simply show that if you expose students to a variety of poetry by different authors, they will remember some of their names. But if the names of poets are considered as referent points, then it can be said that the students had more concrete referents about poetry after the study than before.

Weakness in the Design

The most serious weakness in the poetry programme was that students were not given enough direction. The reports of the objective observers, the responses on the student questionnaires and the observations of the teachers all refer to the need for more direction or guidance. Possibly the fault was placing too much emphasis on student self-direction. When students asked questions about what to read next they were always given too many alternatives. Also, the small group sessions were allowed to go on too long; this often meant that some students never had an opportunity to confer with the teacher individually. Several students expressed the desire to have poems discussed with the whole group. Students who had questions about what to do were too often met with abstractions about establishing their own

direction, rather than being given concrete suggestions about where to begin.

The remedy, of course, is simply to provide more guidance and direction. This, too, can be overdone, and it should not be overlooked that much of the success of the programme was because of the ability of the majority of students to be self-directing.

It is felt then that the approach could be strengthened by:

1. Limiting the small group discussions to approximately twenty-minutes (and sticking to this), so that the teacher has an opportunity to confer with other students.
2. Making definite suggestions to students who are having a difficult time knowing where to begin.
3. Drawing the whole class into discussions of particularly high interest.
4. Providing for periodic, non-required lectures on particular areas of poetry.

Utilization of materials

Poetry books. Of the poetry books used in the study eighteen were missing on the last day. With the exception of the author's copy of How Does A Poem Mean, all were by contemporary authors. Except for five books in the Twentieth Century Views series, all books showed signs of wear. The most popular poets, as noticed by teacher

observation and indicated by signs of wear of the books were local contemporary poets followed closely by contemporary American poets.

Tapes. The cassette recorders were in almost constant use. From the wear and tear of the typed folders containing the lyrics, it can be assumed that the music motivated some of the students to turn to the written lyrics.

Art Supplies. While several of the students enjoyed looking at the slides of the poetry broadsides, only five students used the art supplies that were available to make their own illustrated poems.

Considerations for Implementing the Approach

The approach that was used in this study was designed to do three things at once, each one dependent on the other. If students are given the freedom to chose their own course of study in literature, then literature is being presented in a way that is consistent with the nature of literature, and the teacher is freed to give the students personal guidance. In order for students to have freedom of choice in what they read, it is necessary to have enough materials in the classroom to make freedom of choice a reality, and if the teacher is to give the student the guidance they need in using their freedom in a meaningful way, he must be familiar with both the IDEAL material and the students.

The approach could be used in a regular English pro-

gramme in one of two ways. First, it could be used in conjunction with a traditional approach. Several days a week could be set aside for exploratory reading on the topic or genre being covered; groups could be organized, and materials related to the particular area could be made available to the students. The teacher could use this time to assist students who were having difficulties.

It could also be used as the basis of an English programme. Writing assignments could be given on an individual basis and the students could be given almost instant feedback on what they had written. Drama, the novel, and the short story could be handled much the same way poetry was handled in the study, with, it should be added, periodic lectures that are outgrowths of student interests or needs.

The expenditures required to implement either of the suggestions could be kept fairly small if a number of teachers would work together on a cooperative basis. For example, while teacher A was working with the novels, teacher B could be working with drama books and teacher C could be working with the poetry books.

It should be kept in mind that the students who participated in the study had previously been exposed to varying degrees of freedom of choice in school. Therefore, in dealing with students who have had little previous exposure to freedom, it may be a good idea to plan a transition period wherein students are gradually given

more responsibility and freedom. This could be accomplished initially by making the group structure the organizational focus of the classes. The students could be asked to remain in their groups except when selecting or exchanging materials. Then, gradually individual students could be encouraged to pursue their activities independent of the group until finally the group becomes simply the focal point for periodic discussions.

Conclusion. The students in the study group seem to have ^{value?} improved their attitudes toward poetry and their ability to interpret a poem as a result of their experiences in the poetry programme. It should be kept in mind, however, that the testing instruments that were used are the type of gages that are used in a teacher-centred or traditional approach to literature. Very little seems to be known about how to assess student outcomes in an approach to literature that has as its main objective the making of literature an important, relevant part of the lives of students after they leave school. Some studies have shown that students involved in free reading experiences read significantly more as adults than students who have not had such experiences (LaBrant, 1961). These studies, however, ranged over long periods of time (20 years in one case).

The author of the present study feels that the success of any literature programme can be determined only by the long range effects it has on the lives of students.

For example, if five years after he leaves school a boy who was involved in the poetry programme at Carson Graham Secondary School buys a book of poetry, then as far as that boy is concerned the programme was a success. There is also the suggestion in the present study that the success of any programme in literature depends a great deal on what has gone on before. And this is also common sense. Therefore, further research is needed, not only in the design of methods of assessing immediate outcomes of a particular programme or approach in literature, but also into the extent to which the success of an individualized approach to literature depends on what previous experiences in literature the student has had. Also, there is a need for more research into the long range effects that a particular approach in literature has had on the lives of students. Finally, there is a need for more research into the development of programmes in English that involve a sequential development of language and literature experiences from grades one through twelve; the work of James Moffett (1968) is an encouraging beginning in this area.

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APPENDIX A

SAMPLE ATTITUDE TEST

SAMPLE POETRY TESTS

SAMPLE IDENTIFICATION OF POETS TEST

SAMPLE ATTITUDE TEST

Name _____ Block _____

You are to rate your feelings about poetry. The results will be helpful only if you are as honest as possible. This test will have no bearing on your marks. With the following scale you are to rate each statement.

- SA - Strongly Agree
 A - Agree
 AS - Agree Slightly
 DS - Disagree Slightly
 D - Disagree
 SD - Strongly Disagree

Circle the number which most closely matches your own feelings.

- | | SA | A | AS | DS | D | SD |
|--|---------|--------|---------|---------|--------|---------|
| 1. I enjoy studying poetry. | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. I doubt if I will ever read any poetry after I leave school. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 3. My experience with poetry in school has led me to read it on my own. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 4. Everyone can find some poems they enjoy | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 5. I enjoy re-reading a poem I especially like. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 6. A person could get through life very well without poetry. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 7. Poetry has helped me gain insights which enable me to understand why people act as they do. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 8. The poet has had little influence on daily life in our society. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 9. I read only poetry that is assigned by the teacher. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |
| 10. I think reading a poem would be a good way to relax after a day's work. | SA
1 | A
2 | AS
3 | DS
4 | D
5 | SD
6 |

SAMPLE POETRY TEST I

Name _____ Block _____

- A. Read the following poem carefully. Complete the items that follow as well as you can.

67

1. Success is counted sweetest
2. By those who ne'er succeed.
3. To comprehend a nectar
4. Requires sorest need.

5. Not one of all the purple Host
6. Who took the Flag today
7. Can tell the definition
8. So clear of Victory

9. As he defeated - dying -
10. On whose forbidden ear
11. The distant strains of triumph
12. Burst agonized and clear!

What image is conveyed by lines 5 and 6?

Write a short paragraph in which you discuss the main idea of the poem.

SAMPLE POETRY TEST II

Name _____ Block _____

A. Read the following poem carefully. Complete the items that follow as well as you can.

241

1. I like the look of Agony,
2. Because I know it's true-
3. Men do not sham Convulsion
4. Nor simulate, a throe -
5. The eyes glaze once - and that is
Death -
6. Impossible to feign
7. The Beads upon the Forehead
8. By homely Anguish strung.

What image is conveyed by lines 7 and 8?

Write a short paragraph in which you discuss the main idea of the poem.

SAMPLE IDENTIFICATION OF POETS TEST

Name _____ Block _____

Some of the people on this list are poets, others are not. Place a check mark after the names of people you KNOW to be poets. DO NOT GUESS.

Ralph Nader _____	Wayne Coating _____	Billy Budd _____
Leonard Cohen _____	Stephen Spender _____	John Yeats _____
A.J.M. Smith _____	Robert Browning _____	Ezra Pound _____
Julie London _____	Malcolm Lowry _____	John Keats _____
E.E. Cummings _____	Aldous Huxley _____	Andy Warhol _____
Silvia Simms _____	Bette Davis _____	Robert Frost _____
Robert Creeley _____	Lawrence Ferlinghetti _____	
Che Guevera _____	Dustin Hoffman _____	
Harold Wilson _____	Dennis Hopper _____	
Irving Layton _____	Allen Ginsberg _____	
Edward Sapir _____	A.E. Housman _____	
Warren Beatty _____	Louis McNeice _____	
E.J. Pratt _____	John Steinbeck _____	
Emily Dickinson _____	Earle Birney _____	
Steve McQueen _____	Peggy Fleming _____	
W.B. Yeats _____	Lionel Kearns _____	
Bill Bissett _____	Denise Levertov _____	
Lee J. Cobb _____	William Faulkner _____	
Eli Mandel _____	Johnny Carson _____	
Margaret Atwood _____	John Milton _____	

APPENDIX B

SUMMARY OF STATISTICS ON THE WRITTEN TEST

TEST STATISTIC AND COMPUTATIONS ON
THE ATTITUDE TESTS AND POETRY TESTS

SUMMARY OF STATISTICS ON THE WRITTEN TEST
($\alpha < .05$)

	Attitude	Poetry Part one	Poetry Part two	Poet Identification
STUDY GROUP	Pre test $N = 48$ $\bar{X} = 36.56$ $s^2 = 7.86$ $\sum x^2 = 2969.32$	Pre test $N = 48$ $\bar{X} = 3.9$ $s^2 = 2.07$ $\sum x^2 = 140.45$	Pre test $N = 48$ $\bar{X} = 4.0$ $s^2 = 2$ $\sum x^2 = 192$	Pre test $N = 48$ $\bar{X} = 6$ Identified more than 10 poets 5
	Post test $N = 48$ $\bar{X} = 40.25$ $s^2 = 8.63$ $\sum x^2 = 3572.38$	Post test $N = 45$ $\bar{X} = 5.1$ $s^2 = 1.76$ $\sum x^2 = 205.68$	Post test $N = 45$ $\bar{X} = 5.8$ $s^2 = 1.86$ $\sum x^2 = 157$	Post test $N = 48$ $\bar{X} = 9.5$ Identified more than 10 poets 21
	Actual level of significance = .025	Actual level of significance = .005	Actual level of significance = .0005	
COMPARISON GROUP	Pre test $N = 37$ $\bar{X} = 35.21$ $s^2 = 9.71$ $\sum x^2 = 2969.32$	Pre test $N = 37$ $\bar{X} = 2.6$ $s^2 = 1.78$ $\sum x^2 = 118.32$	Pre test $N = 37$ $\bar{X} = 2.9$ $s^2 = 1.99$ $\sum x^2 = 147.97$	Pre test $N = 37$ $\bar{X} = 4.3$ Identified more than 10 poets 2
	Post test $N = 32.56$ $\bar{X} = 8.79$ $s^2 = 3572.38$	Post test $N = 37$ $\bar{X} = 2.8$ $s^2 = 1.59$ $\sum x^2 = 94.48$	Post test $N = 37$ $\bar{X} = 3.3$ $s^2 = 1.94$ $\sum x^2 = 140.13$	Post test $N = 37$ $\bar{X} = 4.9$ Identified more than 10 poets 4
	Actual level of significance = .10	Actual level of significance = .20	Actual level of significance = .10	

TEST STATISTIC AND COMPUTATIONS
FOR THE ATTITUDE TESTS AND POETRY TESTS

Test Statistic.

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{\sum x_1^2}{N_1(N_1-1)} + \frac{\sum x_2^2}{N_2(N_2-1)}}}$$

\bar{X}_1 = Post test mean
 \bar{X}_2 = Pre test mean
 $\sum x^2$ = Sum of the squares of the deviations from the mean
 N = Number of students

Assumptions

1. Independence within groups
2. Normality
3. Equivalence of variance

Study Group attitude test.

$$t = \frac{40.25 - 36.56}{\sqrt{\frac{3572.38}{2256} + \frac{2969.32}{2256}}} = 2.17$$

Comparison group attitude test.

$$t = \frac{32.54 - 35.21}{\sqrt{\frac{2977.13}{1332} + \frac{3492.12}{1332}}} = 1.21$$

Study group poetry test - part one.

$$t = \frac{5.1 - 3.9}{\sqrt{\frac{140.45}{1980} + \frac{205.68}{2256}}} = 3.0$$

Comparison group poetry test - part one.

$$t = \frac{2.8 - 2.6}{\sqrt{\frac{118.32}{1332} + \frac{94.48}{1332}}} = .52$$

Study group poetry test - part two.

$$t = \frac{5.8 - 4.0}{\sqrt{\frac{192}{2256} + \frac{157}{1980}}} = 4.73$$

Comparison group poetry test - part two.

$$t = \frac{3.3 - 2.9}{\sqrt{\frac{140.13}{1332} + \frac{147.97}{1332}}} = .88$$

APPENDIX C

RAW SCORES OF PRE AND POST TESTS
(STUDY GROUPS AND COMPARISON GROUPS)

RAW SCORES ON PRE TESTS & POST TESTS

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STUDY GROUP E

ATTITUDE TEST	PRE TEST		ATTITUDE TEST	POST TEST	
	POETRY TEST	IDENTIFI- CATION OF POETS TEST		POETRY TEST	IDENTIFI- CATION OF POETS TEST
31	6-4	3	40	6-6	11
42	8-5	9	47	7-8	16
23	5-6	1	29	6-7	7
39	6-8	13	53	6-5	14
28	2-5	4	54	3-4	9
37	7-7	7	36	3-6	8
39	7-5	10	47	7-8	10
37	2-2	9	38	4-5	5
38	6-5	4	44	7-4	6
24	1-4	7	25	no score	9
53	6-8	17	53	7-9	25
31	6-3	6	46	no score	7
33	4-3	4	38	4-4	11
36	9-8	13	49	7-9	18
44	5-3	7	54	5-4	11
49	6-4	1	48	4-5	8
36	3-5	4	41	6-4	11

RAW SCORES ON PRE TESTS & POST TESTS

STUDY GROUP G

PRE TEST			POST TEST		
ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST	ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST
47	6-6	3	44	6-8	7
27	2-4	3	38	6-9	6
39	5-6	9	42	6-7	12
36	3-6	9	43	5-4	10
36	1-1	7	37	7-8	16
29	5-5	5	39	7-6	8
50	2-3	10	43	6-4	15
31	3-3	4	35	6-4	7
25	2-1	4	28	6-1	10
36	4-5	3	50	5-7	7
57	5-6	7	54	7-7	12
37	2-2	2	35	2-6	5
47	2-5	2	44	4-6	4
36	2-2	5	29	2-5	4
43	4-5	4	47	8-7	9
35	6-4	4	42	6-5	9
44	2-4	8	52	7-8	12
32	1-2	7	26	3-7	10
25	3-4	5	25	2-4	6
35	4-2	8	29	7-7	9
27	3-2	3	22	3-3	7
36	5-7	9	45	8-8	8

RAW SCORES ON PRE TESTS & POST TESTS

STUDY GROUP H

PRE TEST			POST TEST		
ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST	ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST
47	2-2	4	43	4-6	5
36	4-2	6	24	3-3	11
30	1-1	0	32	2-3	5
29	2-3	1	40	3-7	5
29	5-2	7	38	4-4	9
48	1-1	8	44	-	10
38	1-1	7	40	4-5	9
39	6-3	8	45	3-6	11
29	5-7	7	35	6-6	16

RAW SCORES ON THE PRE TESTS & POST TESTS

COMPARISON GROUP G

PRE TEST			POST TEST		
ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST	ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST
41	1-1	1	34	1-1	3
31	1-2	8	22	3-3	10
33	1-1	1	31	1-1	2
46	1-2	2	43	5-2	0
25	1-1	2	24	1-1	6
44	2-3	1	39	4-3	0
19	1-1	1	22	1-1	2
57	5-7	11	44	6-7	13
29	1-1	4	28	1-2	3
20	1-1	4	24	1-1	6
37	2-2	3	42	2-3	3
43	1-3	4	33	2-2	3
39	2-3	5	29	3-4	3
52	3-2	3	41	5-7	5
24	2-1	5	19	2-2	3
38	2-2	5	45	2-2	3

RAW SCORES ON PRE TESTS & POST TESTS

COMPARISON GROUP E

PRE TEST			POST TEST		
ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST	ATTITUDE TEST	POETRY TEST	IDENTIFI- CATION OF POETS TEST
37	2-1	2	45	3-2	2
37	7-8	2	43	2-4	3
29	4-3	5	28	3-2	8
41	3-5	3	39	4-4	2
53	5-3	4	46	5-4	6
35	2-1	1	26	2-2	0
19	7-2	2	21	2-3	3
37	3-2	8	34	1-1	6
25	4-3	4	26	1-5	7
43	7-7	7	42	5-7	7
41	1-2	5	40	2-2	7
33	2-2	7	26	5-3	5
25	2-7	3	26	5-6	5
25	1-1	5	20	2-3	8
31	3-4	4	31	4-7	5
33	5-4	9	39	7-3	8
18	4-7	4	12	3-6	5
40	1-3	9	24	2-1	10
50	4-3	6	41	3-5	5
36	3-5	6	40	2-6	7
37	2-3	10	35	3-5	12

APPENDIX D

SAMPLE POST STUDY STUDENT QUESTIONNAIRE

POST STUDY STUDENT QUESTIONNAIRE

NAME _____ BLOCK _____

The following questions are about your experience in the poetry programme.

1. In comparison with your other experiences with literature in school, how would you rate this experience:

A
PERSONAL ENJOYMENT

_____ Very good

_____ Good

_____ Fair

_____ Poor

B
LEARNING OPPORTUNITY

_____ Very good

_____ Good

_____ Fair

_____ Poor

2. What, if any, do you feel were the strong points of the programme?
3. In what way do you feel the programme could have been improved?
4. Select one incident or event that took place during the programme and which seems to you most typical or important. Write a short paragraph describing that event.

APPENDIX E
SAMPLE OBSERVATION FORM

SAMPLE OBSERVATION FORM

Name _____ Position _____

The following questions are about your observations of the poetry programme at Carson Graham Secondary School.

1. How would you rate student interest

High	9	8	7	6	5	4	3	2	1	Low
------	---	---	---	---	---	---	---	---	---	-----
2. How would you rate student involvement

High	9	8	7	6	5	4	3	2	1	Low
------	---	---	---	---	---	---	---	---	---	-----
3. How would you rate student behaviour

Purposeful	9	8	7	6	5	4	3	2	1	Low
------------	---	---	---	---	---	---	---	---	---	-----
4. In what way do you feel the programme could have been improved?
5. What do you feel were the strong points of the programme?
6. Select one incident or event that took place during your observation (s) and which seems to typify the lesson (s) you observed. Write a brief description of that event.

APPENDIX F
UNSOLICITED TESTIMONIAL OF STUDENT

Unsolicited Testimony of Student (Unaltered).

Poetry is a very strong, emotional word within itself. A person who reads or has any knowledge of poetry are revealing themselves by their choice. Putting it to a class is very difficult. Poetry brings up much controversy with the class and teacher. Some students enjoy and welcome it, some don't care if they take it up or not, others will have nothing to do with it at all, and will put up a very strong rejection. Poetry is a very personal thing, something within the person himself.

When poetry was introduced into our class (Mr. Bowlkers English 12 class, Carson Graham) it was a rewarding experience for us all. A lot of work had been put into the preparation and presentation of the poetry program to the class. It was important that the students, right from the beginning, try to accept and understand it. A portion of the class was not interested, but here was a unique idea - to have it presented in such a manner that the class was free to discuss it as they wished. The teachers were not there specifically to teach, but guide and give any help they were asked for toward understanding and enjoyment.

Some students will read the poetry of their choice and enjoy it, others will just sit there and listen to tapes. It is really interesting to watch them and try to imagine what they are thinking. The students trying

to reject the poetry in the class are the students you will talk to, to try and discover why they continue to reject. They will say, "Oh, I left my journal at home," or "are there any more tapes to play?" But poetry is all around them, they read it, listen to it, and they fight it. All some of them think about is their gas station job and their cars. But you can see that throughout the class poetry is being absorbed in spite of themselves. On their way home from school., or in their time of loneliness, there will be thoughts of awareness and emotion and thoughts that they will have found in the class poetry.

As they run, skip and jump from he to she,
They will sometime find thee.

The class has brought me closer to poetry and awareness. There is so much there if we can find it. I wrote some poetry in the class and was really surprised at what I had done. I had never written a word before or thought of writing before. I think the class poetry has been rewarding to us all, each in our own way.

APPENDIX G
POETS USED IN STUDY

POETS USED IN STUDY

W. H. Auden	Raymond Souster
Margaret Avison	Stephen Spender
Earle Birney	Wallace Stevens
Leonard Cohen	Dylan Thomas
Hart Crane	Walt Whitman
E.E. Cummings	Anne Wilkinson
T.S. Eliot	William Carlos Williams
Lawrence Ferlinghetti	W. B. Yeats
Robert Frost	Siegfried Sassoon
Allen Ginsberg	Daphne Buckle Marlatt
John Glassco	David Dawson
Robert Graves	Gerry Gilbert
Ralph Gustafson	George Jonas
Thomas Hardy	David McFadden
Gerald Manley Hopkins	B.P. Nichol
A.E. Housman	Michael Ondaatje
Robinson Jeffers	James Reid
D.G. Jones	Fred Wah
A.M. Klein	Lionel Kearns
D.H. Lawrence	Frank Davey
Irving Layton	George Bowering
Vachel Lindsay	Malcom Lowry
Robert Lowell	Gregory Corso
Archibald MacLeish	Jack Kerouac
Louis MacNeice	Charles Olson
Jay MacPherson	Emily Dickinson
Eli Mandel	Wilfred Owen
John Masefield	Jack Spicer
Marianne Moore	Bill Bissett
Alden Nowlan	Denise Levertov
P.K. Page	Robert Duncan
Ezra Pound	Margaret Atwood
Ed Pratt	James Joyce
Alfred Purdy	Peter Trower
Edwin Arlington Robinson	Robert Creeley
Carl Sandburg	and some translated
F.R. Scott	French Canadian poets
Karl Shapiro	Phyllis Webb
Edith Sitwell	John Newlove
A.J.M. Smith	Robin Blaser
John Milton	Stanley Cooperman
E.B. Browning	John Donne
Robert Browning	William Wordsworth
H.W. Longfellow	Samuel Taylor Coleridge
John Keats	Lord Byron
Edgar Allan Poe	Percy Shelley

APPENDIX H

VIDEO TAPE OF THREE CLASS SESSIONS TAKEN
DURING THE FINAL WEEK OF THE STUDY

(ON CALL UNTIL JUNE 30, 1970 IN THE
PROFESSIONAL FOUNDATIONS LEARNING RESOURCE CENTRE)

APPENDIX I

CERTIFICATION OF CHAIRMAN OF MARKING
COMMITTEE FOR POETRY TESTS

CERTIFICATION OF CHAIRMAN OF MARKING
COMMITTEE FOR POETRY TESTS

This is to certify that the Poetry Tests used in
this study were marked as has been described in Chapter
V of this thesis.

M. V. Szasz, *Reading* Assistant,
English Department
Chairman, Marking Committee