1947

An approach to the teaching of poetry appreciation in the junior high school

Donovan, Regina Carolyn

Boston University

http://hdl.handle.net/2144/14715

Boston University
Donovan, Regina C.
Service Paper
1947

An approach to the teaching of poetry appreciation in the junior high school.
BOSTON UNIVERSITY
SCHOOL OF EDUCATION

LIBRARY

Ed.
Donovan, R. C.
Service Paper
1947

The Gift of......Regina..Carolyn..Donovan.................
AN APPROACH TO THE TEACHING OF POETRY APPRECIATION
IN THE JUNIOR HIGH SCHOOL

Submitted by

Regina Carólyn Donovan
(B.S. in Ed., Boston University, School of Education, 1935)

In partial fulfillment of requirements for
the degree of Master of Education

1947

First Reader: Dr. Helen B. Sullivan, Associate Professor of Education

Second Reader: Dr. M. Agnella Gunn, Associate Professor of Education
Gift of R.C. Donovan
School of Education
May 4, 1947
29865
Acknowledgment

The writer wishes to express her sincere appreciation to Dr. Helen Blair Sullivan, Professor of Education, Boston University, School of Education, for her helpful suggestions.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the problem</td>
<td>1</td>
</tr>
<tr>
<td>Justification</td>
<td>1</td>
</tr>
<tr>
<td>II. RESEARCH</td>
<td>4</td>
</tr>
<tr>
<td>Preview of research</td>
<td>4</td>
</tr>
<tr>
<td>Results of research</td>
<td>5</td>
</tr>
<tr>
<td>III. PROCEDURE</td>
<td>63</td>
</tr>
<tr>
<td>Methods of treatment</td>
<td>63</td>
</tr>
<tr>
<td>Evaluation of pupil's progress</td>
<td>70</td>
</tr>
<tr>
<td>IV. CONCLUSIONS</td>
<td>86</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>93</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>97</td>
</tr>
<tr>
<td>A. Lesson plans for intensive study method</td>
<td>97</td>
</tr>
<tr>
<td>B. Courses of study examined</td>
<td>166</td>
</tr>
<tr>
<td>C. Standardized tests examined</td>
<td>167</td>
</tr>
<tr>
<td>D. Objective tests</td>
<td>169</td>
</tr>
<tr>
<td>E. Visual aids</td>
<td>181</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION
CHAPTER I

INTRODUCTION

Statement of the problem. As a teacher of English and a lover of poetry, the writer noted with much concern her pupils' lack of interest during the poetry period. She found that her class of thirty-six junior high school boys and girls looked upon the study of poetry with indifference and even dislike. She realized that it was most essential to attempt to remedy the situation in order that a love for, and an appreciation of poetry might be aroused for this art, so necessary a part of every child's education.

A study was planned for the purpose of developing in the pupils an actively appreciative understanding of certain poems suitable for their age-level, and a study of methods to be used to teach knowledge of the poems, thus leading (1) to understanding, which is the first condition of appreciation, and (2) to appreciation itself, in order that the poem may become a part of the pupils' development.

Justification for choosing to work out this particular problem. Perhaps there is no type of school
work that has suffered so greatly from being subjected to formalizing exercises as the lesson in poetry appreciation. Almost every child can be led naturally into poetry. The love for melody, for word pictures, for fantasy can be developed amazingly. But it cannot, in most cases, be forced by the mechanical classroom mode of recitation. Poetry cannot be forced upon children. Good poetry adapted to the age and interests of our pupils does not need to be forced. It is as natural to the child-mind as birds, trees, animals, fairy stories, or a Christmas tree. Color, rhythm, and imagination,—these are the materials out of which poetry is created. The pupils must look upon poetry as a relaxation and delight; the poetry period must be a time of real enjoyment, an eagerly sought reward. The pupils must respond to poetry so that the teacher may have some assurance that that response will not pass as soon as the artificial situation produced in the classroom is no longer with them. Appreciation of poetry must be taught so that the pupils will actually appreciate the poems in the sense of reading with an emotional response, and at the same time feel that they have solved some intellectual problems worthy of their best efforts.
The writer resolved to find the solution to the problem by answering the following questions:

1. How can the spark of interest and enthusiasm for this form of literature be kindled in these adolescent minds, and a love of poetry nurtured until poetry becomes really enjoyable, and from thence develops into a pleasure to be carried over into their post-school life, not only as a worthy use of leisure, but also as a means of aiding in the all-round development of their personalities?

2. What techniques must be used to produce the most satisfying results?

3. Has a method of treatment any influence on the pupils' liking for poetry, thus creating a changed attitude toward the subject?
CHAPTER II

RESEARCH
CHAPTER II

RESEARCH

A. A Preview of the Research.

The experiment started with a search for certain fundamental data needed by the experimenter before the study could be successfully carried on.

1. The meaning of poetry
2. The value of poetry as a subject in the junior high school curriculum
3. The meaning of appreciation
4. The specific aims of teaching poetry for appreciation
5. The function of the junior high school in this particular field and the traits of the adolescent
6. Necessary qualifications of poems to be selected for this experiment
7. The importance of the teacher's part in arousing the emotions conveyed by the poet
8. A study of methods presented by educators on the subject
9. An examination of courses of study of various cities and towns to find lists of poems
9. (continued) considered suitable for this grade level
10. A knowledge of scientific studies already made on this subject
11. An acquaintance with published standardized tests that would serve as guides in constructing tests of a like nature to meet the local needs of this experiment, thus preparing for a selection of sufficient material for a constant check-up throughout the study
12. An inspection of audio-visual aids that might be used in the experiment so that material used herewith could be presented through every possible medium

B. Results of Research

The meaning of poetry.

Few people have ever been brave enough to define poetry. Like life, poetry exists in so many forms and on so many levels that it triumphantly defies description. Keats has written of poetry as the realms of gold, and has noted its many goodly states and kingdoms, its many islands held in fealty to Apollo.¹

"Poetry is a language that tells us, through a more or less emotional reaction, something that cannot be said," explains Edwin Arlington Robinson, one of the keenest of modern poets. 1

"Poetry is the rhythmic creation of the beautiful." 2 Edgar Allan Poe

"Poetry is the blossom and fragrance of all human knowledge, human thoughts, human passions, emotions, language." 3

- Samuel Taylor Coleridge

"Poetry," says Shelley, "is the record of the best and happiest moments of the happiest and best minds." There is a multitude of definitions of poetry, no single one of them satisfactory or conclusive, but this one, if it is not comprehensive, does at any rate suggest the most important qualities in poetry. And those qualities are, that it has the power "to soothe the cares and lift the thoughts of man;" that it lifts his heart, too, and brings a sense of gladness and fineness and "tightness." 4


3 Ibid.

"Poetry is a phantom script telling how rainbows are made and why they go away." - Carl Sandburg 1

"Poetry has been well named the most perfect speech of man. Never does it attain perfection more perfectly than in giving expression to the infinite yearnings of the heart." 2

"Poetry has been described as the art of calling names, and sometimes it is a single flashing epithet that raises the line to the stars." 3

"Poetry is a language that tells us, through a more or less emotional reaction, something that cannot be said." - Edwin Arlington Robinson 4

"The poet's keen and true evaluation of the facts of human life and the power of transferring his evaluation to us by means of words used at their highest potential energy is poetry." 5

---

3 Ibid., p.176.
5 Ibid., p.178.
"Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotions recollected in tranquility."
- Wordsworth

"The path of poetry is a compelling trail, wreathing heroic peaks, winding through storied valleys, and skimming laughing mountains. The journey along this path is crowded with exciting tales, while beauty awaits down its poetic lanes."

Poetry, it would seem, is the language of the soul. Each stroke is significant, for line by line the great poet builds his masterpiece.

One enjoys poetry because it stimulates the imagination, increases appreciation of nature and human experiences, arouses a feeling for beauty, and quickens the sense of kinship with our fellowmen. But appreciation of the best poetry comes gradually and grows with the growth of capacity to see and feel and understand.

One of the chief differences between prose and poetry lies in the greater sensitiveness of the poet's imagination. It is chiefly through his imagination that the poet makes his appeal to our senses, our feelings, and even our intellect.

---


4 Ibid., p.36.
The value of poetry as a subject in the junior high school curriculum. In poetry there is everything that is found in any of the other forms and types of literature, and it is there to a heightened degree. Life as portrayed in it may be infinitely more vibrant and poignant than it is in the novel, the essay, the drama, or the biography. More frequently may the reader find himself, his ideas, and his experiences mirrored in poetry than in other types of literature. In no other type of literature do thought and form conspire so successfully to make a single, powerful impression. If one has once really experienced poetry, to no other forms does one return so often and so needfully. As a means of expression no verbal type has persisted so uninterruptedly under all manner of circumstances as has poetry. Wherever man has been, there poetry has been, also. Man has sung of his environment, of his thoughts, of his experiences - primitive and civilized man alike. And man has listened enraptured to the songs of his fellows and then has sung again himself. He has sung to amuse himself, to interest his companions, to discover the meaning of what he has found about him, to record the events and emotions of his life, to escape from certain realities into another life which has appeared to be more attractive and desirable.

Poetry demands no special apparatus for its enjoyment. It has always expressed man's simplest as well as his most complicated emotions. William Hazlitt insists that:

man is a poetical animal; and those of us who do not study the principles of poetry, act upon them all our lives. The child is a poet in fact when he first plays at hide-and-seek or repeats the story of Jack the Giant-Killer; the shepherd-boy is a poet when he first crowns his mistress with a garland of flowers... the miser when he hugs his gold; the courtier who builds his hopes upon a smile; the slave who worships a tyrant, or the tyrant who fancies himself a god - the vain, the ambitious, the proud, the choleric, the hero and the coward, the rich and the poor, the young and the old, all live in a world of their own making; and the poet does no more than describe what all the others think and act.

Even though one might not be willing to be as inclusive as Hazlitt, one must recognize that poetry is not merely a "precious" speech confined to a few specialists, but a "universal language which the heart holds with nature and itself."

Poetry, Matthew Arnold tells us, is one of the means man possesses for recounting his experiences, expressing his ideas and feelings, and solving his problems; it is one of the means, in short, that man employs for interpreting his life and thereby the lives of all of us. To it we may go for surer understanding

of ourselves and those about us, for sharper knowledge of
the past, and present, for clearer comprehension of times
and places like or different from our own. More and more,
says Arnold, shall we find that we may go to poetry for
these purposes and results, for they are the uses and
functions of poetry, and its "higher destinies" are im-
licit in them. The future of poetry is immense, because
in poetry, where it is worthy of its high destinies, our
race, as time goes on, will find an ever surer and surer
stay. 1

Since poetry is the expression of man's feelings and
experiences we might judge its value by the value of the
poet. History tells us that the real poets have always
been real men. The roll-call of the greatest would in-
clude men who have shaped the world's affairs as well as
its letters. David the Psalmist was no less a warrior
for being a poet, greater even than the unpoetic and
"practical" Saul. Solomon, reputed the author of the
most passionate love-poem ever written, was also reputed
the wisest of rulers. Plato was not only a philosopher
but a lyric poet and an excellent amateur wrestler. When
Caesar Augustus sought intelligent companions he invited

---

1 Howard Francis Seely, op. cit., p. 7.
the pastoral poet Virgil to grace his board and, during his campaigns, often sent couriers to the poet, imploring him to despatch another canto of the Aeneid to cheer him during long sieges. The worldly Maecenas selected Horace, a writer of odes, for his closest associate. Dante was known to his fellows not only as the first poet of his time, but as an outstanding Florentine envoy. The turbulent Michelangelo hacked his way through stone, flung up cathedral domes, painted like a Titan, and composed sonnets as self-revealing as his sculpture. Chaucer, "the father of English poesy," acted as confidential ambassador and diplomat from England to France. Sir Walter Raleigh, courtier and soldier-of-fortune, never ceased to write poetry and chose that medium for his last message. Shakespeare, the world's incomparable poet-playwright, was, in addition, a shrewd enough business man to settle down in his home town at the height of his career, as Stratford-on-Avon's respectable landowner and distinguished citizen. Ben Jonson, a man's man to the last drop of his hot blood, spent his youth as a bricklayer, his young manhood as a swaggering duellist, and his old age in almost continuous talking and tippling. When Cromwell sought a Secretary of Foreign Affairs, he found his man in the Puritan poet, John Milton, John Lyly, Henry Vaughan, George Crabbe, Mark Akenside, and
Oliver Goldsmith were practicing physicians while at work upon their most memorable lines. Perhaps the most efficiently governed of German principalities in the early nineteenth century was the Duchy of Weimar, where the prime minister was Goethe. Robert Burns was a farmer. Whittier was, by turns, a chore-boy, cobbler, and a fiery anti-slavery pamphleteer. William Morris wrote his epical narratives while designing new fonts of type, making furniture, and revolutionizing interior decorating.

John Masefield, poet laureate of England, spent his formative years as an able seaman with an episode as barkeeper's assistant in Greenwich Village. W.H. Davies, the most "bird-like" of living lyricists, was a cattleman, a berry-picker, a day-laborer, a "super-tramp," until his foot was cut off when he rode the rails in Canada. His compatriot, Ralph Hodgson, one of the purest voices of this age, is known as a writer to only a few, whereas every sportsman in England recognizes him as a famous dog-fancier and authority on boxing. Robert Frost was employed in Massachusetts mills as a bobbin-boy and worked many years as a farmer in New Hampshire before his first book was published when he was nearly forty. Edgar Lee Masters, an Illinois lawyer, brought to his Spoon River Anthology a power of analysis rare even in the tensest courtroom. Carl Sandburg's illumination of
industrial America came directly out of his experiences as harvest-hand, dish-washer, porter in a barber-shop and truck-handler. Siegfried Sassoon, Rupert Brooke, Wilfred Owen, Robert Graves, Alan Seeger, and Joyce Kilmer must be added to the great list of soldier-poets...

"I think," wrote Sir Philip Sidney, one of the bravest and most honorable fighters in the field, "and I think rightly, the laurel crown appointed for triumphant captains doth worthily, of all other learnings, honor the poet's triumph."

We find among those who have appreciated poetry most fervently the mature Greeks of Periclean Athens; the old Scandinavian and Anglo-Saxon warriors who listened far into the night to the creations of their scops and gleemen; the world-conquerors of Queen Bess's England who were thrilled by a sonnet and excited by a poetic drama; the cowboys and lumberjacks of America who still spend the long watches of the dark singing ballads with plebeian pasts or royal pedigrees. The more richly human and experienced the reader, the more he will appreciate the work of his poetic fellows. For and it can not be repeated too often - poetry is a human activity, not only reflecting human activities, but powerfully affecting them.

Poets have one common objective - to share with their fellow-men the joys that they find in life. Poetry has one central theme - the happiness of man. It develops the child's mental and spiritual nature. It awakens him to what life really is, brings into greater clearness his relationship to the world, extends his intellectual horizon, and refines his sensibilities. Skilfully handled, no subject offers more inviting opportunities to the child.

The meaning of appreciation. One of the practical methods of improving human life is to develop the children's appreciation of the beautiful. Poetry is an ideal.

We want boys and girls to enjoy poetry. We want them to read poetry in their leisure hours. We want them to see that poetry has meaning for them; that just as the writing of it answered questions, expressed hopes, examined doubts and fears, clarified meanings, mirrored rejoicing and trouble, laughter and sorrow - both in manner and content -- for its makers, so it may likewise do these things for its readers. We want boys and girls to profit experientially, to grow emotionally, socially, intellectually, and aesthetically, as a result of our reading poetry together. In saying these things we are merely affirming that we are anxious that our pupils appreciate poetry.

1 Howard Francis Seely, op. cit., p.39.
From the junior high school the pupils can take nothing that will have more permanent value than a love of poetry. This the school should give them, no matter what the cost. In the past, expensive nation-wide hook-ups have been brought within the reach of many school rooms in order that children might appreciate and enjoy good music by Walter Damrosch and his orchestra. Year after year school children have been invited to visit art galleries in order that they may obtain a clear understanding and appreciation of some of the art of the painter.

The poet's art lies in what he does not say rather than in what he says. He has certain thoughts, he sees certain pictures, he feels certain emotions; if he is a real poet, he puts something of his thought in his lines, but practically all of his pictures and his emotions he merely suggests; he puts them between the lines.

That person has appreciation who understands all that is in the lines, together with all that lies between the lines. As he reads, he thinks what the poet thought, sees the pictures that the poet saw, and feels the emotions that the poet felt. The greater the degree of his mastery of these three elements, the greater is his power of appreciation. 1

As almost every person can be given some degree of the power to appreciate music and paintings, so almost

every person can be given to a degree the power to think, to see, and to feel with the poet. Appreciation without power, knowledge, and understanding, is an utter impossibility. However, it can be developed by concrete methods.

Appreciation is one of those 'catch-all' words behind which we teachers have rather successfully concealed a vast idea of confusion. From many conversations with my colleagues, I gather that we English teachers have leaned chiefly in two directions. To one large group of us appreciation almost entirely connotes feeling -- emotional response. By some rather mysterious means poetry was to be felt; it was to make not only its first appeal to the senses, but it was pretty largely to remain sensory in its effect, and ultimate appeal; it was, also, to be productive of a certain perceivable ecstasy. This attitude, we may observe in passing, has in a large measure tended to effeminize poetry, to give it the aspect, especially in the eyes of adolescent boys of 'silly and sissy stuff.' With this kind of 'stuff' the average boy has frankly and sturdily refused to associate himself.

The writer of this experiment feels that this helps to account for the attitude found among the boys in the class who lacked interest and enthusiasm in the subject of poetry.

The point of view of the second group has been equally well shadowed by its processes. Appreciation, according to this group, was to result from understanding alone--- from intellectual response. This idea had too many track-sidings. One of these side-tracks was analysis. From detailed analysis of poetry was to come understanding, and, presto, appreciation. Understanding was to come from
observing architectural design, stanza forms, figures of speech, etc. Appreciation was to be developed through a knowledge of mechanics. Obviously we have a distortion of poetry quite as great as the first, and quite as futile as a basis for appreciation.

Appreciation is a very individual and personal type of response. We appreciate what has meaning for us. We appreciate those things with which we feel personal kinship in mood, in idea, in point of view, in experience. First, let us hold fast to the idea that real appreciation is not a standardized, measurable response, but a very individual one.

Second, it is essential that real appreciation is the response of the whole being, not of a particularized phase. One may respond emotionally and not be within hailing distance of appreciation. It is equally true that one may be highly stimulated intellectually and be merely 'heady' not appreciative.

Let us now look at appreciation from a somewhat different angle. We appreciate certain poems because they have 'set us going.' It behooves us to be aware of this, for it is perhaps the surest test of the deepest appreciation. It means that appreciation is much more than quiescent receptivity; it means that appreciation is a stimulus to activity, alert, vigorous, productive, at the same time a quiet recognition of a personal kinship with the poet, his thoughts, his problems, his people.

Appreciation is not something we hunt for; it is, rather, something we find. It is at once a feeling and a force. We teachers have contributed as much as anyone else to confusion as to the meaning of appreciation and its place in human life. We have seemed not to recognize that power, knowledge, understanding, and appreciation can not be developed independently.

Appreciation is the favorable response made by the individual to certain aspects of life with which he feels personal kinship; that it is an
active, vigorous response; that in it are fused understanding and feeling; that it is promoted by fullness of experience and the development of perspective in living. 1

The above article is the most enlightening statement of the meaning of appreciation that the writer has found after an examination of many sources.

Specific aims of teaching poetry for appreciation. After considerable reading the writer concluded that the specific aims of teaching poetry for appreciation were: (1) to cultivate high ideas; (2) to help pupils enjoy poetry; (3) to produce or awaken the emotion that possessed the artist and that through his work he is attempting to express; (4) to cultivate a love for the rhythm and music of poetry; (5) to foster a sense of beauty; (6) to fix in memory a considerable body of suitable poetry which will serve throughout life as a source of joy, a criterion for the evaluation of other writings, and a stimulus to further reading.

The function of the junior high school. The junior high school should be a friend to the adolescent boys and girls by giving them a full, rich, joyous life, - full and rich and joyous in the present, and for that very reason

full and rich and joyous in the years to follow. The materials and methods offered should be such as to reach this goal.

How shall we go about this? Our problem is to discover the tastes, inclinations, motives, ideals, instincts and powers of these young people, and base content and method on what is actually and verily demanded by their nature. In other words, we must focus our attention on the pupils themselves.

The traits of the junior high school pupil that must be considered in planning a poetry program.

First trait. This is the period of discovery and the development of personality. The period when one temperament begins, definitely and decisively, to diverge from others. Now the self of childhood disappears and a new self is born. In the junior high school period, individual differences become prominent. We find the children differing in ability, aptitude, probable career (educational and vocational), social status, environment, traditions, habits of work, race, nationality, age, health, intellectual development, economic status, moral atmosphere—clamoring to be recognized. These children can no longer be taught in large groups. The class method where all the pupils are expected to do the same thing must change. The
individual reading method should take the place of the class method. Every pupil ought to be allowed to choose the poems that suit his own taste. He ought to be given the privilege of roaming at will over the school library and revelling in the sort of poetry he likes best. The recitation hour ought to be given over to a discussion of the poems read by the different ones, the exchange of opinions, the correction of false impressions, and the occasional reading aloud of worthwhile passages. Each one should be encouraged in his own particular field of interest, and should be directed by the teacher to the very best poetry in that field so as to improve his taste.

Second Trait. This is the period of fluctuation, of shifting interests and ambitions. Infinite variety in types of poems should be provided at this time. The pupil should have a chance to test himself by "trying out" many different types. The reading of poetry should be for the most part extensive, with only occasional intensive analyses of poems in class. In a recent address before the teachers of Kansas, Professor Charles W. Matthews said:

Beware of over-analysis in literature. The adolescent boy or girl is worried by details. Ten plays read for the story alone are worth more than one play studied in such detail that the pupil will never do it again without disgust. Don't be too insistent that the student analyze his feelings toward literature. The adolescent boy or girl lives, moves and has his being in a world of dreams. He feels infinitely more than
he can express. His state of consciousness is a complex one. His own feelings are often a mystery to him. Don't ask the impossible.

With the same idea in mind, Dean Briggs says, "Better the one dominant note from many masterpieces than fifty points from one."

The extensive treatment mentioned above will serve to (a) build up a body of common knowledge and ideals, (b) teach the pupils to do better the kind of reading they will do later, (c) open a wide field from which choices may later be intelligently made, and (d) provide a background for more specialized study in the future.

Third Trait. This is the time of gregariousness, of the 'gang spirit', of leadership and discipleship.

One of the signs or symptoms of the awakening social tendency in the adolescent is the greater tendency toward the formation of groups of all sorts -- of clubs, societies, unions, leagues, organizations, and what not. The adolescent takes kindly to the ideal of banding together for some common purpose. Of course, boys and girls do things in groups when they are children, but most of the active and persistent group activities of children are made for them and largely run by their elders. In the adolescent stage there is hardly a boy who doesn't belong to some sort of spontaneously organized 'gang'.
This group-forming tendency is a valuable asset and needs to be conserved and utilized. The group tendency should be given consideration in the classroom. This is the place where the use of the choral speaking method or the group-speaking method is a very helpful device. Children remember and like better the things they do together.

**Fourth Trait. The junior high school age is the age of heroes.** Both boys and girls come under the domination of strong personalities who embody the qualities children most admire.

In the senior high school ideals as abstract thoughts have some influence, but in the junior high school the ideals must be embodied in men and women. The hero of a growing boy is always of the active type. There is no time in the child's life during which the teacher of poetry has a finer opportunity of sowing seeds that shall come into splendid fruition by and by than in the "heroic period."

Poems of adventure, heroism, romance, nobility of life and deed appeal to the adolescent. Pupils of that period enjoy the spirit of adventure linked with mystery, patriotism, courage, idealism, loyalty. These centers of interest are keynotes to poems which strike immediately the response and interest so necessary to the enjoyable reading of poetry. Several poems of this type are noted
under the chapter on "The Extensive Poetry Reading Program."

Fifth Trait. This is a time of recurrence of the imaginative outlook on life, a craving for the fantastic and mysterious. When we consider what poetry can do at this critical time -- how it quickens the imagination, awakens new ideals, and opens up new visions, -- we ought to encourage and direct the reading of poetry with the greatest care and thought. At about the age of twelve or thirteen the child's rougher instincts soften. Romance and sentiment develop. He craves romance and chivalry and poems of a higher type of heroism than those desired at an earlier period. Then he liked poems that glorified physical bravery, now he delights in poetry tinged with romance, those poems pervaded by a spirit of idealism in which knights risk life in loyalty to principle, for fidelity to king, or in defense of some fair lady.

The poetry reading should be directed so as to reveal to these adolescent readers the richness of the works of those writers whose poems thrill, fascinate, and influence young readers.

Sixth Trait. This is the time when the pupil is disposed to enter appreciatively into the lives and especially the misfortune of others, in other words, to be sympathetic. A sort of pseudo-sympathy develops in very young children, but genuine sympathy is rarely
displayed until adolescence. On it depends a number of
important ethical traits and activities, like kindness,
charity, and benevolence. Moral training of the junior
high school pupil must aim to secure adequate development
of these essential social virtues.

At this period of his life the poetic movement com-
mences, and the pupil is ready for the epic, and for all
poetry in which high ideals and deep emotions are expressed.
Too much stress can not be laid on the free use of romantic
literature at this time. This appeals to the budding
sentiments and the awakening enthusiasm of youth. Let us,
by encouraging this type of reading help to bring back to
the world, and especially to youth, the spirit of chivalry,
courtesy, recognition of "noblesse oblige" and Christian
daring, and the ideal of that kingdom of knightliness which
King Arthur promised he would bring back when he returns
to Avalon.

**Necessary qualifications of poems to be selected for this experiment.** The experimenter feels that every poem
used with junior high school pupils should possess the
following qualifications:

1. The content must possess ethical soundness and
   human sympathy.

2. It must meet the need of the child's instinctive
   interests and tastes; must cultivate and direct
2. (continued)

them; must awaken new and missing interest.

3. It must be lofty in tone, but within the child's comprehension and appreciation; not too imaginative, not too emotional.

4. It must possess beauty-- beauty of form, beauty in nature, beauty in character, beauty in action, beauty in service.

The importance of the teacher's part in arousing the emotions conveyed by the poet. The teaching of poetry seems to require certain qualifications on the part of the teacher. The most successful teacher must have(a) a splendid appreciation of poetic values, (b) an understanding of the pupils and their needs, (c) the power of stirring a responsive mood at the correct time, and (d) a personality that will hold the interest and enthusiasm of her class.

Ruth Groves states, that the extent of the child's response to poetry will depend on the teacher's appreciation of the art. First of all, the teacher must realize the significance of the subject. A teacher who has no appreciation for the art of poetry cannot teach poetry successfully. We appreciate a thing because that thing has increased in value for us. We appreciate that for
which we feel a personal kinship in mood, in idea, in point of view, and in experience. Appreciation is not a standardized measure of response, but an individual measure.

If the teacher regards poetry as significant, he or she will endeavor to make it significant to the pupils. ¹

To do an efficient job of teaching poetry the teacher must first of all recognize the individualities of the members of the class. The pupils of junior high school age must be seen as people with different backgrounds of experiences, various levels of intelligence and emotional maturity, variegated conditions of physical well-being, and diversified interests. They are, consequently, at different stages of readiness for learning.

The full realization and recognition of different individuals and individual differences constitute the basis for the teaching of poetry; — indeed, for all teaching.

What is true of teaching is equally true of poetizing. It is not the fact or thing or happening that is poetic; it is the reaction of the individual to the thing. The

subject matter of poetry can relatively easily be ascertained and perhaps classified: love, beauty, death, joy, solitude. But the ever-recurring reaction and the subsequent expression are the unique things. Otherwise, all the poems would have been written hundreds -- yes, perhaps thousands of years ago.

Let us consider, for example, the subject of beauty as the instigator of the poetic experience. If a group of persons should observe a sunset resplendent in gorgeous colors, they would react emotionally in different degrees, according to their individual differences at the moment. There would be those who would lack the intellectual, emotional, or physical apparatus to participate in the experience. Taking extremes for examples will best illustrate my point. The idiot, the neurotic, and the color-blind cannot enjoy the beauty of the sunset as much as normal people do. And there are times, when so-called normal people are not sensitive to beauty. They, too, are individually different at the moment of the poetic experience.

Those who teach poetry must prepare their pupils for the poetic experience engendered by the poem. The teacher must select poems the subject matter of which lies within the pale of the lives of the children whom she at the moment is teaching. Direct or vicarious,
the experience must potentially be the reader's. Any attempt by the teacher to prepare or motivate a reader for a poem the experience of which can not be comprehended by that reader is useless.

A teacher who wishes to develop appreciation and enjoyment of poetry in her pupils will do well to consider and appraise her pupils individually before she selects poems for them. By watching them, listening to them, and reading what they write, the teacher gets many important clues as to their likes and dislikes. Appraisal of personalities should constantly be going on.

Having observed the children of her class, she may be able to guess what will appeal to them and what individuals may like.

To find poems for all her pupils, the teacher must read not only anthologies of poetry written for children but also collections of poems by Frost, Robinson, Sandburg, Millay, Teasdale, Nash, and others. Also, magazines and newspapers are excellent sources of poems for junior high school pupils. In other words, she will have to range wide and far in her search for suitable materials.

The poems selected should give joy, comfort, solace, and peace to our children.

The teacher who recognizes her full responsibility in finding the right poem or poems for the individual child
will provide for him a wider, a deeper, and a fuller living, and will make a wholesome contribution to his general education, which we think is the heritage of the American youth.

If all the opportunities for poems were made use of at the very moments when they occurred, poetry would get such an impetus as one can hardly imagine. And what a wealth of imagery, rhythm, and sound would find its way into the minds and hearts of impressionable children!

The time for poetry may come at any odd moment in a school day. The time for a poem about airplanes isn't at fifteen minutes before two, but when the airplane is zooming overhead. Eyes are lifted, ears cocked to listen. Right at that moment is the time for a few lines about planes, or flying. The time for a poem about rain is when rain is pattering on the windows, and the children have their eyes turned to watch the raindrops despite all a teacher's efforts to restrain them. Why not make the moment memorable with Rowena Bennett's reminder about rain.

The rain, they say, is a mouse-grey horse
That is shod with a silver shoe;
The sound of his hoofs
Can be heard on the roofs

As he gallops the whole night through.

Work need not stop, nothing need be changed. Pupils will have heard unforgettable words, and when again the rain falls on their windows, they will recall the feeling of hearing the mouse-grey horse, even if they do not remember all the words. Rain will become to them something apart from mere water beating against the house. If they hear the poem again and again, they will soon know it and the teacher will no longer need to say it for them when the rain comes. She has done her noblest part in saying it for them the first few times, and doing it without appearing to be aware of what she is doing. In fact, the more unaware of the pupils she can seem to be at some moments that call for poetry, the deeper will be its significance. The children are not being made to listen. The teacher is merely thinking out loud, about rain and enjoying her own thoughts.

What a perfect build-up teachers would have for the naturalness of poetry in their schools if they could put their thoughts instantly on the lines of poetry that fit into the dozens of opportunities for poetry during a school day! The possibilities are as endless as they are varied. Perhaps it's while the pupils are getting into their seats after the bell has rung. Emily Dickinson's "Morning" might set the mood for a perfect day. Perhaps it is a windy morning. Have the pupils
heard that "The wind is a cat that prowls at night"?
This poem by Ethel Roming Fuller will be found in More Silver Pennies.

Think how pupils would benefit in appreciation of lovely words put in an unusual setting if teachers had a store of bits of poetry ready for any appropriate moment. Think, too, how incidentally their own appreciation of life would be enhanced, and how they would help to inspire their pupils to creativeness on some future day. Christopher Morley says, "There can be no creativeness except from one's spillover. You cannot get it from a meager little half filled cup." By giving pupils poetry at odd, appropriate moments you can fill your pupils' cup full and over-flowing as well as your own.

To remember that any time is the time for poetry is the best way to make pupils aware that poetry plays a great spiritual part in their daily lives -- that poetry is not a thing to make a great to-do about. It need not be saved for a particular time of the day, for a special calling together and settling of selves in chairs, all eyes on the teacher and hands folded just so.

There are surely some times in a day when a teacher has a breathing space, -"A lull in the day's occupation"-

when she could let fall a line or two of humor or inspiration.

To help children realize that any time may be the time for poetry, a teacher will need to create an atmosphere where the idea will flourish. She will let as many poems as possible come naturally in some actual normal situation. If she has built up a happy classroom atmosphere, and shows her own pleasure in reading or reciting, children's enjoyment will come as a natural result. She needs only to have at hand, on her desk, one or two volumes of poems of the kind she is most likely to need. Then with dozens of opportunities for a poem, and with dozens of poems in her mind to choose from for any particular situation, she will be giving children the most natural and beautiful association with poetry that one could ever devise.

According to Reid Smith the successful teacher of poetry should endeavor to acquire some of the following elements of personality: cultural and social background, knowledge of all kinds and varieties, taste, tact, sympathy, enthusiasm, intellectual frankness and emotional sincerity, clear voice, well toned and well modulated, the ability to read well aloud, personal magnetism and charm. She should have the zeal of General William Booth, the eloquence of

---

1 Ivan Green, "The Time for Poetry," The Elementary English Review, April, 1946, pp.154-156.
Daniel Webster, the patience of Job, the literary charm of Robert Louis Stevenson, the driving power of Theodore Roosevelt, and the tact and magnetism of a popular girl.

Fairchild agrees that the primary qualification of a successful poetry teacher is a special talent which no artificial means can supply. That talent cannot be described. One who possess this talent instinctively puts himself in the pupil's place, catches his point of view, apprehends his difficulty, and uses the subject-matter in hand as the means of awakening and furthering his intellectual and emotional life. To bring the minds of his pupils under the influence of beauty is to bring them, more effectively than by any other means possible, under the reign of law. The possession of this special talent by which all this is chiefly effected is not all. In itself, it does not insure the highest success. A clear, defensible view of poetry; of how it came to be; of what it is in its essential nature; of what it has done and is still capable of doing for the life of man, individually and socially; of the need of it and its economic value in life;—in a word, a broad, philosophic conception of poetry, is equally indispensable. The true teacher must not only know what poetry has done for him; he must also

---

see clearly how similar results may be attained by others.

Along with this well-grounded view of poetry should go still further equipment; a sound knowledge of the subject, both in its intellectual and its emotional aspects, and an ardent love for it; some acquaintance with other fields for comparison; a good command of idiomatic English; a voice well toned and modulated. All are indispensable to the highest success in teaching poetry.

A Study of Methods Presented by Educators on the Subject

The traditional method. Teachers are in a position to guide pupils intelligently in improving their understanding and appreciation of literature. Frequently in the past they limited themselves in their work by insisting upon a program of poetry selections that were taught without regard to the interests, needs, and social backgrounds of the pupils. This program, proposed about 1900, was not changed significantly until recent years. Unfortunately there are present day teachers who, because of tradition, follow this program and fail to realize the significance of recent and contemporary literature in the lives of young people.

Not so many years ago all education was conceived to be a process of instructing pupils in identical materials set up to be learned. The teaching of poetry under such a concept of education was merely a series of activities based upon specific classics analyzed and dissected for information. Pupils learned what each selection contained, and something about the author. When the teacher was satisfied with what the pupils knew about the work, she then assumed that the pupils had gained an appreciation of literature. This resulted in the negative attitude toward poetry that the average graduate has today. Many
poems have been studied over the years, but often they have made no real contribution to the lives of the students. Too many lesson plans have been used in which neither teacher nor pupil have any interest. Such procedures leave nothing to the creative thinking of the group.

Approved progressive methods of procedure in teaching poetry for appreciation. The writer is in accord with the belief that the right type of poetry-study can be a vital force, in the lives of the junior high school pupils. It helps to shape their attitudes toward life in general. Consequently, a study was made of the following approved progressive methods.

Blaisdell in Ways to Teach English presents eight steps for teaching a poem for understanding and appreciation.

First step: The teacher's preparation. The teacher must find the thought contained in the poem, see the pictures, and respond to the emotional content.

Second step: The introduction. The teacher must provide an introduction, usually in the form of a story, designed to prepare pupils to understand the poem when it is read.

Third step: Preparing the class. The story-introduction must be told simply and
...
Third step: interestingly. It must be rather short and explain as many of the unusual and different words and expressions occurring in the poem, as possible.

Fourth step: Reading by teacher. The teacher should read the poem to the class with the fullest possible expression of its meaning.

Fifth step: The explanation. The teacher should explain to the pupils obscure words and expressions. Brevity is important here.

Sixth step: The second reading. This reading should be better than the first so that when it is completed everyone will have an understanding of the poem as a whole and a clear comprehension of each of its parts.

Seventh step: Reading by pupils. The best readers may read the whole poem as a whole, or one of its logical thought divisions.

Eighth step: Memorizing. Pupils should be urged to memorize, but memorization should not be required.

Halliburton and Smith outline a plan of procedure in their book called Teaching Poetry in the Grades. According to the authors, a preparatory discussion is essential to give the pupils an understanding of the background of the poem. It might include something about the poet himself, particularly if incidents of his life have a bearing upon the thought of the poem. It should include enough of the setting and enough discussion of the unusual expressions for the pupil to get a general understanding of the poem in its first reading. It should, in short, prepare the minds of the pupils for what is to come, in order that the first reaction to the poem may be a satisfactory one.

When the teacher has thus set the stage, she is ready to present the poem as a whole. She should not allow it to be spoiled by a poor first reading on the part of an inexperienced pupil, but should read it aloud herself, with all the attention as to voice, recognition of rhythm, appreciation of thought and beauty of expression, at her command. By it the teacher’s enthusiasm, or lack of it, is transmitted to the pupils, and through it the work becomes joy or drudgery.

Although the preparatory discussion will have insured a general understanding of the poem, following its first
reading there may well follow an analysis of its thought, its word pictures, and its meaning. Words effective for their sound or meaning, the use of a particular rhythm to match the spirit of the poem, and the meaning of particular phrases or lines may be discussed. The poem may need to be repeated in parts for a close study and better understanding, particularly for the slower pupils. The amount of analysis will, of course, depend upon the complexity of the poem and the pupils studying it. It should be detailed enough for understanding, without being boresome.

The teacher may now read the poem again, and if the above step was successful, the class will experience keener appreciation and enjoyment than before. Pupils may take part in the reading, as far as possible giving their own interpretation rather than an imitation of the teacher's rendition. It is necessary to keep the rhythm and to interpret the thought.

One cannot know a poem without knowing its form and language, for therein lies its beauty. After several readings of the poem and a recognition of its general plan, memorization follows rather naturally.

---

1 Haliburton and Smith, Teaching Poetry in the Grades. (Boston: Houghton Mifflin Company, 1911), pp.5-12.
Professor Thomas Briggs lists the following seven steps of procedure in teaching a poem:

1. Find and feel the central emotion.
2. Decide what large function this poem is to perform in the pupils.
   A. To afford entertainment, thus:
      (1) Furnish experience.
      (2) Break monotony.
      (3) Potentially raise standards of taste.
   B. To interpret some phase of life, physical or spiritual.
   C. To prepare for some probable future experiences.
3. Prepare class when necessary for references and allusions.
4. Present the poem by reading it aloud to the class.
5. See that the meaning is understood.
6. Try to secure some emotional response on the part of the pupil.
7. Try to set up the habit of using what has been studied by encouraging memorization of the selections.

---

1 Baltimore, English Course of Study for Grades 7,8,9, 1927, p.64.
William J. Grace states that it is necessary to establish a careful groundwork, and create in the pupils a specific awareness regarding the poem as well as the proper atmosphere. The poem should be introduced by an appropriate story or statement of facts leading up to it. This is called "apprehension." By this type of introduction the pupil is brought to the next step known as "comprehension." By this understanding or "comprehension" there will result aesthetic enjoyment and inspiration, which is the ultimate end. This never fails to follow when the two steps named above have been carefully carried out.

1. **Apprehension**
   a. Preparation (by list of preliminary questions)
   b. Initial reading of poem
   c. Answering of questions (first discussion)

2. **Comprehension**
   a. Re-reading of poem
   b. Discussion revolving around questions
      (1) What is within our experience that throws light on the poem?
      (2) What element is outside our experience and is the new thing which the poet gives us?
(3) What words or lines are remarkably effective in communicating that new thing? (With the key obtained after a study of a and b the teacher is in a position to connect the poem with the experiences of his pupils and to assist them in noting the aesthetic qualities and in opening up new avenues of thought).

3. Inspiration

This will follow naturally if and when the pupils really understand the poem. There is no inspiration without comprehension.

Howard Francis Seely in his book entitled Enjoying Poetry in School suggests the achievement of six goals for developing in pupils an actively appreciative understanding of poetry. Briefly stated they are as follows:

1. To discover and comprehend the poet's theme or his story.
2. To help the pupils find the poet's essence.
3. To participate with sympathetic understanding in the lives of the people we find in poetry.
4. To visualize the places to which the poet takes us; to respond to the atmosphere of the poem.
5. To fall into step with the poem's movement; to surrender to its mood.

---

6. To observe the poet's skill in achieving his purposes.

Chubb enumerates his ideas as follows:

1. Devise a good method of approach; arouse expectation; create the right mood; and, by sketching an interesting background, relate to the child's existing stock of knowledge and ideas.

2. Get an outline of the whole selection as rapidly as possible.

3. Let the pupils get the spirit of the selection.

4. Because clearness of comprehension and the sense of intellectual mastery is a condition and a source of pleasure, let the work, step by step, be clear and effective, but kept within certain limits. Therefore, do not attempt to make an exhaustive study. Decide what is worth while to attempt to do. Do that as well as you can.


Choral Speaking - one method of approach to poetry appreciation. One of the leading techniques for the development of an appreciation of poetry through active participation is choral speaking. Choral speaking is the vocal interpretation of literature by a group of voices speaking as one. Poetry must be voiced if it is to live. It can not awaken in its reader its full beauty until one speaks it or hears it spoken. Choral speaking endeavors to enhance literary appreciation and enrich the emotional value of a poem through the spoken word. Thus the verse choir is one avenue of approach to a finer diction and a more beautifully modulated voice, as well as to a greater appreciation of good literature, especially poetry, through the artistic oral expression of it.

Opinions of educators.

Literature is experienced more deeply by many people when it is heard or said than when it is read silently. Poetry especially takes on an added charm when its rhythm swings its vivid imagery and emotional tone into the memory of the reader or listener.

The radio has brought back to the masses some of the joys of oral literature. The classrooms over the country likewise are finding that choral speaking can be a means of immediate personal pleasure and of social entertainment. Activities that once were carried by the best students in a class or in a school now have greater audience response and educative value through utilizing every individual in his appropriate part either
as a member of a speaking choir or of a class trained to read well orally as a group. 1

As a method of teaching, the worth of choral speaking has been proved. Thousands of boys and girls, deeply sensitive to the appeal of poetry but too self-conscious or reserved to attempt to speak it alone, are finding in it a satisfying, joyous form of artistic expression.

Many are the joys that this work brings! The children prize the verse which they have shared with one another, and which they have seen take on a new life and a new meaning, hitherto unknown to them. They are thrilled with a new understanding, and realization that poetry can be reborn into a living, pulsing thing, fairly running through their veins, and they ask for more and more. The teacher who has brought about this new-felt joy has a pleasant sense of recompense. 2

According to Sister Jeanne Marie, C. S. B. Louise Abney, Chairman, Speech Department Teachers' College, Kansas City, Missouri has defined choral speaking as the interpretation of poetry, or poetic prose, by several or many voices speaking as one. It is speaking in unison, in groups, and in parts.


The values of choral speaking are being recognized in the educational field today. It is being taught in many universities, colleges, high schools, grade schools, and even kindergartens. As a means of speech training choral speaking is unequalled. Bad vowel sounds, nasalization, and slovenly speech are corrected. Good tone quality and resonance are developed. Choral speaking helps children psychologically. The timid child develops freedom from self-consciousness, because he does not stand alone. The exhibitionist is taught to work with others and to become part of the group. Children become better acquainted with poetry and learn to appreciate the beauty of the poem, with the result that they want to make the poem their own and so memorize it. Children are happy in the learning of new poetry, and what greater value could choral speaking have than this?

What qualifications must we as teachers develop to teach choric speech? First, we must love poetry and be able to speak and read it well. We must develop a sense of rhythm and a keen ear for the poetic sound pattern. We should choose materials which are adaptable to the children's ability for enjoyment and appreciation. We must develop correct rhythm, pure tones, and good diction ourselves, in order to avoid giving the children a
mechanical interpretation of the choric verse.

Classroom values of choral speaking. These conclusions were drawn from a questionnaire answered by many teachers and pupils familiar with the choral speaking method.

1. Choral speaking brings poetry to life for the members of the choir.

For many people the reading of a printed poem conveys no mental image of its sound. It is said that Beethoven could read the score of a musical composition and hear in his mind the instruments of the orchestra, but few poetry readers have the ability to hear its tonal qualities in their minds. "Poetry was written to be spoken," says John Masefield, "and the vast majority will never come to a knowledge of its beauty and inspiring power save through the spoken word."

The organization of verse choirs among adults and children has resulted in an awakened interest in and a love for good literature. The members have acquired a real and living sense of poetry and a capacity to speak it in such a way that it will give both them and their hearers something of the riches of poetic thought. They

---

speak poetry because they want to do so, and because they have been taught to love it. Not the least of its values is the fact that, "we cannot join with others in speaking fine literature without incorporating within ourselves some of the greatness which belongs to it."  

2. It leads to a genuine love for literature, especially poetry.
3. It results in a better understanding and appreciation of literature through this communal speech.
4. There follows an appreciation of many different kinds of poetry. It widens the child's poetry library.
5. Enjoyment of the rhythm, cadences, and the music in poetry naturally follows.
6. Pupils gain the ability to divide a poem into major units of thought or units of understanding.
7. It offers new appreciation of beauty of rhythm.
8. Imagination is stimulated and developed. This always comes to one who experiences the pleasures of co-operative speaking. Saying poetry without imaginative powers would be like playing a beautiful orchestral piece without imagination. Something beyond the words must be put into the rendition of poetry if it is to

---

8. (cont.) come alive and give its message to the world.
Change, transfiguration, a constant growth into something else is what happens in true interpretation.

9. Interesting, purposeful memorization is encouraged.

10. The material is presented through the ear. "Poetry is language music" is an oft-repeated statement. Its truth is well exemplified in choral speaking.

11. The method educates as it interprets.

12. Study places emphasis on the meaning.

13. The emotional values of the poem are enriched.

14. Ability to sense the mood is more and more easily accomplished.

15. The glorious image gained through speaking the thoughts of others is never lost. Recalled in later life it may directly influence the conduct of the pupil.

16. A sense of discrimination between good and poor poetry is developed.

17. The raising of literary standards by group rendition of worthwhile material follows.

18. The personal vocabulary of the pupils is increased.

19. Understanding and awareness of different shades of meaning in words and expressions are noted and felt.

20. A taste for the best in literature is developed.

22. Learning comes through understanding rather than through extensive repetition.

23. Original interpretation is stimulated. Ideas are "pooled."

24. An appreciation of the threads of meaning behind the words is increased.

25. A real feeling for the mood of the poem, and a real capacity to share in the experiences described by the poet results.

26. It arouses a new appreciation of the type of poetry that needs many voices to bring out the author's full concept.

27. There is an increase in the number of poems learned voluntarily.

28. Each new poem offers chances for new appreciation, new beauty of thought, rhythm, understanding, and self-expression. Many voices harmoniously interpreting the poem often enhance the beauty of the poem.

29. It leads to creative growth.

30. It stimulates original interpretation.

After a study of these procedures and other wide reading on the subject, the writer culled such parts as would fit this particular problem. These ideas were
formulated into a plan that follows.

A. Some important principles for teaching poetry for appreciation.

1. Poetry should be taught mainly for the purpose of developing children.
2. Not all pupils will get, or should get, the same things from the study of a poem.
3. Emotional gains are worth more than merely intellectual gains.
4. With adolescents, the emotions themselves should hardly ever be talked about.
5. The technical aspects of poetry are, for the young pupil, extremely subordinate in value.
6. Four things to talk about in connection with the study of a poem:
   a. The background
   b. What the author is trying to express, exactly what the poem says,—the ideas.
   c. Its truth, its vision of life
   d. Its beautiful phrases, etc.
7. The time for studying a poem is not a lecture time for the teacher.
8. A poem should not be spoiled by poor reading.
9. The poem should be taught as a whole, not in isolated parts.
10. The desirable goal of the teaching of a poem is the virtual absorption of that poem by nearly every pupil. The pupil should make the poem a part of himself.

B. High points in the technique of teaching poetry for appreciation.

1. Putting aside the spirit of lesson-hearer, the teacher will set the stage for an emotional feast. She will share with boys and girls and the poet experiences which they have had in common; and because hearts are hearts and poetry is power, they will often all out-break in a great joyous laughter.

2. The teacher will realize that the stimulation of poetical appreciation among boys and girls depends to a surprisingly large degree upon her own familiarity with poetic materials and with the "human spirit" which they reveal. To the end that she may be a more worthy interpreter she will study the poem thoroughly until it has become a part of her own emotional experience. She will search in the biography of the author for anecdotes which may illumine the theme. She will read and re-read the poem in the light of her new knowledge until she can reproduce it
2. (continued)

for her boys and girls in the true spirit of the author.

3. The teacher will look at the poem as a whole, deciding first upon the total impression which the writer wishes to create. She will then subordinate everything else in her teaching to the dominant note of the poem. This does not mean that she will omit necessary details nor fail to explain difficult allusions. It means rather that matters of factual information will be dealt with not as of value in and of themselves, but will be considered solely because of their contribution to the whole impression of the selection.

4. The teacher will early find the point of contact existing between the experience of the poet and the interests and activities of boys and girls, and she will keep this point of contact ever before her and her pupils throughout the lesson. If by any chance she should find such application to childish experience lacking in the poem, she will discard it until a later date.

5. She will discover the means which the poet used to create the desired impression and lead the
5. (continued) pupils to appreciate the poet's method in terms which they can understand from their own experience.

6. She will aim to establish standards of appreciation for her pupils, not by announcing to them the beauties of the poem, but by leading them to discover its greatness for themselves. Above all, she will expect boys and girls to express their judgment frankly, and she will respect it because it is sincere. She will know also that whatever judgment is given will be expressed in childish phrases and in terms of the pupil's own youthful outlook on life.

7. Finally she will furnish innumerable alluring leads in the direction of verses similar in appeal so that boys and girls may explore for themselves new and untried paths in poetry, using as their guide the signposts to greatness that they have discovered for themselves in the lesson in appreciation.

Courses of study examined. An examination of junior high school courses of study of various progressive cities and towns of the country to discover what poems
other school systems considered suitable for pupils of the junior high school showed that the poems selected by the writer for this experiment were mentioned in all of the examined courses of study, some more frequently than others, but all recommended for these grades for either intensive study or outside reading. *See Appendix B for courses of study examined.

Scientific studies and methods. Several scientific studies have been made in the field of children's literature. Many of these studies deal largely with the problem of developing understanding and appreciation of poetry.

Angela M. Broening in her study concluded that "appreciation can be developed" and that "a good teacher can produce growth in literary appreciation."

In 1921, Professor James F. Hosic made a study to demonstrate the importance of methods of teaching poetry. He used four groups of pupils and two methods in his experiment. One method introduced the poem, presented it as a whole through expressive oral reading, and followed this by an analysis of its thought. The second method stressed details, thus giving the pupils little opportunity

---


2 Ibid., pp.77-78.
to get an understanding of the poem as a whole.

As a result of his experiment sufficient evidence was obtained to indicate a probability that ineffective reading aloud with stress on details, without bringing the pupil's experiences to bear upon the poem as a whole is a relatively ineffective method of teaching.

Professor Franklin T. Baker of Teachers College, Columbia University states that good teachers generally agree on the importance of understanding; of proper preparation of approaching the poem to be read, of the distinction between necessary and boresome analysis, of reading the poem aloud. He stresses the importance of repetition, of associating the thought with the child's experiences, and of gradual absorption as a means of securing comprehension and appreciation.

A study made by Nancy Coryell on the evaluation of teaching English literature by extensive and intensive method, "to demonstrate which method of teaching English literature was more effective for comprehension and appreciation on the part of high school students" found that in subsequent tests "the students' extensive reading


...
classes did as well as the intensive study classes; and that the extensive reading method, though calling for greater effort on their part, was better liked by the students."

An experiment made by Huber, Bruner, and Curry in 1927, was conducted "to determine the order in which poems were liked within any one grade, and to ascertain in what grade a poem was liked best." This study was an influence in selecting the poems to be used in this experiment.

Rose Manicoff, a teacher of English at the Dewey Junior High School, Brooklyn, New York, relates in a recent copy of the English Journal an investigation to show the effects of a "saturation" of pupils with poetry where a definite course of study had to be covered in the allotted time. Her conclusions were most informing. Her "saturated with poetry" pupils showed an increased liking for poetry, developed a greater sense of appreciation, and showed a beginning and an increase of creative writing.

---


Honora Margaret Frawley made a study of procedures in studying poetry in the fifth grade with special emphasis on memorization. A study of this investigation by this writer proved enlightening although it dealt entirely with the problem of the advisability or technique of memorization.

Miss Carrie Rasmussen, an instructor in the Madison, Wisconsin schools, made a study of methods that would possibly produce greater appreciation than the method she had been using. Conclusions reached after an experimental research proved that literature as "experience" scored highest. Briefly, Miss Rasmussen planned to compare three methods of teaching poetry. After an appreciation test was given the classes were divided into three groups. Group one was to be taught poetry in the usual way. Group two pupils read poetry, and the teacher read poetry to the class, calling attention to pictures, rhythm, stories, and beauty. Group three pupils read poetry, dramatized it, correlated it with art, music, social studies; did choral reading; used slides, and composed poetry. Group one showed no change in attitude toward poetry. Group two showed little change, but seemed to like poetry a little more than before. Group three

---

1 Honora Margaret Frawley, Certain Procedures of Studying Poetry in the Fifth Grade, Teachers College Contributions to Education, No.539, (New York: Teachers College, Columbia University, 1932),
showed a marked change in attitude. All said they liked poetry so well that they wanted to continue the study.

Tests available. Tests for measuring ability to judge poetry and to recognize merit in poetry, such as those prepared by Allan Abbott and M.R. Trabue of Columbia University, and also those devised by Hannah Logasa and Martha McCoy Wright, with the same purpose in view were helpful in judging the value of different procedures in handling this question. Another set of tests that was devised after a scientific study of measuring appreciation of poetry was that prepared by Robert K. Speer "to measure recognition of merit in poetry."

Many tests were examined in order that they might serve as patterns for organizing other tests of a like

1 Carrie Rasmussen, A Comparison of Three Methods of Teaching Poetry to Fifth-Grade Children. (Madison, Wisconsin, Independent Study Pamphlet for Public Schools, 1938).


nature that might be used in this experiment. It was hoped that the measuring technique found in these tests would help in securing information as to the pupils' capacity for at least the intellectual appreciation of poetry, as well as a knowledge of the poems studied.

**Audio-visual aids.** One very practical aid toward making the background of a poem concrete and vivid is the use of illustrations. A good picture greatly increases the impression of reality in the minds of the pupils. In addition to pictures there are charts, maps, (literary and pictorial), and lantern slides that may be used to advantage occasionally. These aids will do much to increase the interest and appeal of selections chosen for study. Possibilities of this activity have proven to be of limitless value.

Much valuable information regarding these aids was found in the sixty-three page pamphlet entitled,"Speak, Look, and Listen" issued by the National Council of Teachers of English, 211 West 68th Street, Chicago, Illinois.

"Illustrative Material for High School Literature" by Hilson and Wheeling, with a supplement by Dora Smith, is a compilation of illustrative material that is of great value to the teacher in creating an interest and a liking for good literature. This is published by H.W.Wilson Company, New York.

1 See Appendix C.
Enriched Teaching of English in the High School—
a source book for illustrative and supplementary materials
for teachers of English by Woodring and Benson, published
by Bureau of Publications, Teachers College, Columbia
University, contains a "tried and true" list of materials
useful in this particular field.

Exceptionally good slides illustrating many of the
poems taken up under the intensive-poetry-study program
and the extensive poetry-reading program were examined
at the office of A.D. Handy, 36 Bromfield Street, Boston,
Massachusetts, and used in this study. A list of these
may be found in Appendix E.

When we tie in these aids to instruction with the
normal work of the classroom, much in the way of under-
standing and appreciation can be expected.
CHAPTER III

PROCEDURE
CHAPTER III

PROCEDURE

Methods of Treatment

The study was made in an effort to discover results that might be obtained by teaching poetry to children with different methods in order to discover what techniques produced the most satisfying results in teaching knowledge of the poems, thus leading to understanding and appreciation.

The experiment, which covered a period of nine months, was conducted in a comparatively small school with a class of thirty-six junior high school pupils ranging in age from twelve to thirteen years. According to the Beta Test: Form A of the Otis Quick-Scoring Mental Ability Tests all children proved to be of average or high mental ability.

After considering the needs of the adolescent, and examining many courses of study for progressive junior high schools, the writer selected poems which would appeal to the immediate interests and lie within the experience and comprehension of pupils of this age level.
Four methods of approach were used in this experiment, namely:

The Traditional Method
The Intensive Study Method
The Extensive Reading Method
The Choral Speaking Method

The traditional method. An attempt was made by the writer to prove the value, or lack of it, of the traditional method, with the hope that something worthwhile could be salvaged from a method that had been used many years in our school systems. The poems used in this method were:

The Arrow and the Song Henry W. Longfellow
The Planting of the Apple Tree William Cullen Bryant
The First Snowfall James Russell Lowell
The Pasture Robert Frost
The Wonderful Weaver George Cooper

The plan consisted of reading the poem in class, mentioning something about the author, and assigning to the class the following: (1) write a paraphrase of the poem, or (2) commit the poem to memory, or both. The pupils were expected to prepare the assignment at home or during a study period. They were then to report the results in class.
The intensive study method. Twelve poems were chosen for this treatment and all made excellent studies in appreciation. Since every literary selection is for the teacher a separate problem in interpretation and for the pupil a separate problem in comprehension, no two poems were taught in the same way. The poem and surrounding conditions decided the method of procedure. The best ideas were culled from approved progressive methods studied, and the plan organized to fit the particular case. Each step in the teaching procedure was intended to be a stimulating, mental process in itself, a time to enlarge knowledge, and to furnish an opportunity for straight, connected thinking. The lesson plans may be found in Appendix A. The list of poems follows.

1. The Bugle Song  
   Alfred Tennyson
2. Opportunity  
   Edward Rowland Sill
3. Paul Revere's Ride  
   Henry W. Longfellow
4. Trees (A Unit in Poetry)  
   Joyce Kilmer
5. A Patriotic Creed  
   Edgar Guest
6. The Courtship of Miles Standish  
   (A series of Units)  
   Henry W. Longfellow
7. Today  
   Thomas Carlyle
8. Pippa's Song  
   Robert Browning
9. *Ring Out, Wild Bells  
   Alfred Tennyson
10. The House By the Side of the Road  Sam Walter Foss
11. *0 Captain! My Captain!  Walt Whitman
12. *Foreboding  Don Blanding

*Reviewed as a Choral Speaking Poem

The extensive poetry-reading program.

Plan I. In a simple way, after an initial reading, the teacher elaborated or clarified possible difficult points; read again and again lines which the pupils particularly enjoyed hearing, then assigned the poem to be read outside of class. The simple explanations given at the time of initial reading helped the child to comprehend the meaning of the poem, thus leading to appreciation,- the ultimate expectant result.

Plan II. At other times the poems were read to the pupils in class, without teacher comment. They were read for appreciation and enjoyment, rather than for study,- a sort of "saturation" process.

Plan III. A third treatment was to give pupils a few definite questions to be answered after "free" reading of the poem, or a report to fill out such as is to be found on page 77 of this service paper.

The purpose of this particular part of the experiment was to acquaint pupils with more poems than they would otherwise meet, and to see if this "saturating" of poetry
idea would result in a greater liking for poetry.

The list of poems used for this method follows.

The following poems were offered to the class for free reading:

**Poems of Heroism**

Barbara Frietchie
Columbus
Horatius at the Bridge
How They Brought the Good News from Ghent to Aix
Herve Riel

John Greenleaf Whittier
Joaquin Miller
Thomas B. Macaulay
Robert Browning
Robert Browning

**Poems of Patriotism**

America for Me
America the Beautiful
Grandmother’s Story of the Battle of Bunker Hill
Love of Country
Old Ironsides
Sheridan’s Ride

Henry Van Dyke
Katherine Lee Bates
Oliver Wendell Holmes
Sir Walter Scott
Oliver Wendell Holmes
Thomas Buchanan Reed

**Humorous Poems**

Darius Green and His Flying Machine
Little Orphant Annie
The Broomstick Train
The Deacon’s Masterpiece
The Walrus and the Carpenter

John T. Trowbridge
James Whitcomb Riley
Oliver Wendell Holmes
Oliver Wendell Holmes
Lewis Carroll

**Lyrics**

Barter
Birches
Concord Hymn
Lochinvar
The Building of the Ship
The Daffodils
The Vagabond Song
To the Fringed Gentian

Sara Teasdale
Robert Frost
Ralph Waldo Emerson
Sir Walter Scott
Henry W. Longfellow
William Wordsworth
Bliss Carman
William Cullen Bryant
<table>
<thead>
<tr>
<th>Narrative</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Ballad of John Silver</td>
<td>John Masefield</td>
</tr>
<tr>
<td>An Incident of the French Camp</td>
<td>Robert Browning</td>
</tr>
<tr>
<td>Evangeline</td>
<td>Henry W. Longfellow</td>
</tr>
<tr>
<td>The Landing of the Pilgrims</td>
<td>Felicia Hemans</td>
</tr>
<tr>
<td>Paul Revere's Ride</td>
<td>Henry W. Longfellow</td>
</tr>
<tr>
<td>Skipper Ireson's Ride</td>
<td>John Greenleaf Whittier</td>
</tr>
<tr>
<td>The Children's Hour</td>
<td>Henry W. Longfellow</td>
</tr>
<tr>
<td>The Highwayman</td>
<td>Alfred Noyes</td>
</tr>
<tr>
<td>The Pied Piper of Hamelin</td>
<td>Robert Browning</td>
</tr>
</tbody>
</table>
A FORM OF REPORT ON OUTSIDE READING OF POETRY

NARRATIVE POETRY

1. Title
2. Poet
3. Nationality
4. Setting of poem
   a. Time
   b. Place
   c. Historical background
5. Plot
   a. Opening situation
   b. Chief event or events
   c. Concluding situation
6. Most interesting characters. Describe these in well-chosen adjectives.
7. Opinion of the poem
8. Quotations

LYRIC POETRY

1. Title
2. Poet
3. Nationality
4. Theme
5. Quotations
   a. Lines that appeal to you because of thought
   b. Lines that appeal to you because of sound
6. Other poems that you like by the same poet.
The choral speaking method. The writer, after incidental experimentation in the past with the possibilities to be found in the choral speaking method, believed that choral reading might prove a means of creating different attitudes in the pupil toward poetry, and might become a positive force in the building of personality. With this end in view three of the poems taught under the intensive study program were reviewed by this technique.

Evaluation of Pupils' Progress

One of the most important responsibilities of the teacher was to evaluate the progress of the pupils in order to determine the effectiveness of her teaching. The first part of this evaluation program contained suggestions and procedures that would enable the teacher to judge pupil growth in the enjoyment and appreciation of literature. Many of these activities were an outgrowth of the classroom work.

The second part consisted of a series of tests based upon the poems used during the experiment and designed to measure the understandings of these selections. They showed the needs of the group, and whether or not the group had acquired the necessary foundation for appreciation.
null
These activities were suggested for volunteer or supplementary work. They furnished so many possibilities in the way of by-paths and illustrative material that there was a temptation to continue the work for too long a period. Adolescent enthusiasm will not last over too lengthy a time so it seemed advisable to limit the time to a rather brief period. The activities suggested follow:

**Appreciation activities.** After the teaching of each poem, several class periods were devoted to follow-up work. The divergence of interests led the children into many different types of activities adapted to the poem studied. Some of these were:

1. Pictures were drawn to illustrate parts of the poem. These were placed with the poem in a poetry booklet.
2. Pictures were found to illustrate parts, and put with poems into a poetry booklet.
3. Similar poems were read to the class showing how they were similar.
4. Extra stanzas were made for the poem, using the words and style of the poem.
5. Stories suggested by the poem were written using some of the author's lines.
6. Pupils edited a verse anthology. Reasons for activity:
   a. This offered opportunity to explore new fields.
   b. It tested the individual's sense of selectivity.
   c. It helped pupils to form the habit of turning to poetry as a means of enjoyment. The "collecting" habit aroused enthusiasm.
   d. It resulted in a love for fine poetry by enjoyment of contact with it.

7. Pupils were invited to learn poems or parts of poems that they especially enjoyed, and were given an opportunity to recite the same before the class or other classes, stimulating them to think of reasons why they liked the poem.

8. Pupils prepared a true-false or multiple-choice test based on a poem. Pupils quoted from the selection to corroborate their answers.

9. Pupils were asked to suggest other titles for some selections they had read.

10. Pupils arranged a lantern slide program, "filling in" the story connected with it by using the words of the poem as far as possible.

11. Pupils dramatized appropriate scenes from the poems.

12. Pupils arranged a program using recordings of poems.
A PROJECT IN POETRY

The teacher instructed the class to bring in a collection of fifteen poems from acceptable writers on any of the subjects designated. This material was arranged by the pupil, and illustrated by pictures and drawings. This assignment covered a period of six weeks. In selecting the topics the varied interests of an ordinary class were kept in mind.

I. A Literary Flower Garden
   1. Poems of flowers
   2. Poems of plants
   3. Poems of shrubs

II. Literary Adventures
   1. Poems of out-of-doors
   2. Poems of adventure
   3. Sea poems

III. The Literary Forest
   1. Forest trees
   2. Fruit trees
   3. Garden trees

IV. Songs of Labor
   1. Poems honoring toil
   2. Poems of working people

V. The Literary Zoo
   1. Poems of animals
   2. Poems of birds
VI. God in Modern Poetry
   1. References to God
   2. Biblical references

VII. Poems of Inspiration
   1. References to conduct or treatment of others
   2. Urge to right living
   3. Poems of achievement or attainment of a goal.

Note. This project offered opportunity for pupils to gather material, assemble it in accepted form, and present it to classmates independent of the teacher.
My Book of Favorites in Poetry
(A Poetry Project)

1. My favorite poems.
2. Five memory gems that mean the most to me. Source of quotation.
3. A list of poems I like.
   a. Title
   b. Poet
   c. Type of poem
5. Pictures illustrating poems.
6. Pictures of poets and their birthplaces.
7. Examples of excellent choice of words
   a. Quotations
   b. Poem from which quotation is taken
   c. Poet
8. List of poets with masterpiece of each.

Reports were issued at intervals during the study for the purpose of securing necessary information from which our conclusions were drawn. The completed forms gave the experimenter the answers to the following
The text on this image is not legible due to the quality of the image. It appears to be a page from a document, but the content cannot be accurately transcribed.
questions:

1. What poems do children of the junior high school age like best?

2. Has the choice of poem been influenced by the method used in teaching the poem?

3. What are the reasons given by pupils for their choices?

The four Poetry-Choice Forms are:

a. Choice after studying five poems (Intensive Study)

b. Choice after reading a certain number of poems (Extensive Reading)

c. Choices at end of experiment (both methods used)

d. Final report, "Why I like this poem the best of any I have studied or read this year."

Sample report sheets follow.
PUPIL'S POETRY CHOICE REPORT-- FORM A

(To be used with Intensive Poetry - Study Program)

During the last few months I have studied the following poems in class.

<table>
<thead>
<tr>
<th>Poem</th>
<th>Type</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Of these poems I like best . . . . . . . . . .
Reasons.

I like least. . . . . . . . . . . . . . . .
Reasons.

Pupil's name . . .

Date . . . . . .

This sheet was issued after the class had studied six poems by this method.
PUPIL'S POETRY CHOICE REPORT - FORM B

(To be used with Intensive Poetry - Study Program)

During the last few months I have studied the following poems in class.

<table>
<thead>
<tr>
<th>Poem</th>
<th>Type</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Of these poems I like best. . . . . . . . . .
Reasons.

I like least. . . . . . . . . . . . . . .
Reasons.

Pupil's name . . . . . .
Date . . . . . . . . . . .

This sheet was issued after the class had studied twelve poems by this method.
PUPIL'S POEM - CHOICE RESULT SHEETS
FORM C

Date.......................... Pupil's name..........................

Look over all the poems you have studied this year, and write below the name of the poem you like best, giving a reason for your answer.

1.............................. by.................................
Reasons............................

Name the poem you like second best, giving the reason for your answer.

2.............................. by.................................
Reasons............................
PUPIL'S POETRY-CHOICE REPORT - FORM D
(This is the final check-up on the best liked poem by pupils)

Name of poem.................................................................
Title--Attractive ?........................................Appropriate ?
Can you suggest a better title? What is it?..............
Author--Name........................................Nationality...........
List other poems by same author...............................
Type of poem--Narrative...Lyric...Dramatic...Didactic....
The purpose of the author is to: Convey emotion...........
Inspire........Inform......Amuse........Convince...........
What is the central thought of the poem?......................
Is the meaning of the poem clear or vague to you?........
Does the poem appeal to your imagination?......................
What was the effect of the poem upon your feelings?........
List other poems of a similar type...............................
Do you wish to read more poems by the same author?.....
Do you wish to read more poems of a similar type?........
Compare or contrast this poem with a similar poem you have read.................................................................
Tell why you liked this poem.......................................

Which method, the intensive-study or extensive-reading method helped you to like poetry better?

Pupil's name........................................

Note. The answer to the last question was intended by the writer to help in the solution of the problem stated previously.
The Pupils' Poetry Choice Reports A,B,C, and D furnished evidence needed for the final solution of the problem. The children's answers are quoted in part. Their initials follow.

**Pupils' Choices**

<table>
<thead>
<tr>
<th></th>
<th>First Choice</th>
<th>Second Choice</th>
<th>Third Choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Revere's Ride</td>
<td>18</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>The Courtship of Miles Standish</td>
<td>8</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>O Captain! My Captain!</td>
<td>8</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

1. I liked "Paul Revere's Ride" best because it was full of life. G.T.
2. I preferred "Paul Revere's Ride" because I had driven over the route with my family one day. I picked out the places mentioned in the poem. M.B.
3. I liked "Paul Revere's Ride" because it was all action. J.K.
4. I chose as the poem best-liked "Paul Revere's Ride" because it was like an adventure story. V.B.
5. There was a get-up-and-go feeling about "Paul Revere's Ride" that I liked. I seemed to ride with Revere all the way. J.M.
6. It seemed as though every word interested me as I wanted to see what happened to Paul Revere. A.H.
7. "Paul Revere's Ride" is my first choice because I think he was a great hero. I like hero stories. D.B.
8. Paul Revere did a brave deed so I liked reading about him. W.C.
9. Paul Revere seemed like a man we know, not a character in fiction. H.W.
10. I like stories about real people, and I know Paul Revere was one of our great men of Massachusetts. D.F.

11. I have seen the statue of the Minuteman, the Lexington Green, the old houses mentioned in the poem of "Paul Revere's Ride" so I chose that as my best-liked poem. A.G.

12. Every word in the poem seemed to spur me on. I seemed to be pulled along with the poem. I liked it best of all. J.C.

13. It was hard to make a choice, but I thing "Paul Revere's Ride" comes first. I really understood every word in it. I caught my teacher's enthusiasm. D.F.

14. I rode along with Paul Revere to the end of the route. The poet made me feel that way. I liked it best for that reason. R.F.

15. I could see Revere from start to finish. I liked the way the poet expressed every action of Revere. I think I liked this poem best of all, although it was hard to make up my mind. M.M.

16. I like history so I suppose that helped me to decide that "Paul Revere's Ride" was my favorite. J.O.

17. I liked the excitement in "Paul Revere's Ride." Like all boys I guess that appealed to me. E.F.

18. There was very little time wasted on description in this poem. Every word meant something. You saw the route and the man and seemed to go along with him all the time. T.L.

19. I liked best the story of Priscilla and John Alden. I had seen the pictures in the classroom and the story stayed with me. L.F.

20. I liked to read about Miles Standish and the early settlers of Plymouth. I think the story of Priscilla and John Alden was such good reading. I really enjoyed it. H.M.

21. Longfellow told us the story of the early Pilgrim settlers in such a fine way that the story will always remain with me long after I leave school. S.F.
22. I know I shall remember the early Plymouth history much better after reading "The Courtship of Miles Standish." V.B.

23. I did not realize that any such interesting story could be found in poetry. I think for that reason I liked that poem best of all. B.M.

24. I wrote a dramatization of "The Courtship of Miles Standish" as an appreciation activity, so I believe I liked it best because I knew most about it. B.D.

25. What an interesting love story Longfellow wrote in "The Courtship of Miles Standish"! I liked that poem best of all, but it was difficult to make a choice. V.V.

26. I liked the rhythm, the smooth-flowing lines, and the beautiful expressions Longfellow used in his poem, "The Courtship of Miles Standish." M.V.

27. I liked "O Captain! My Captain!" best because we took up the poem around Lincoln's birthday and I had a feeling of sadness about Lincoln that I had not felt before. The poem made me think a lot. R.B.

28. The poem, "O Captain! My Captain!" made me see Lincoln in a very different light. Walt Whitman made me feel what a great loss Lincoln was to this nation. M.L.

29. When we recited "O Captain! My Captain!" as a choral speaking number I'll never forget the way I thrilled to the poet's words. I know I liked this poem best of all, although it was hard to choose from all the fine poems we have been studying. B.D.

30. I am going to remember "O Captain! My Captain!" as a poem very much liked. The poet made me feel the same sorrow that our nation felt at the time of Lincoln's death. This poem proved to me that the poet not only can feel great emotions but he can put into words something that makes the reader feel the same emotion. I understand now what my teacher means when she says that poets have a mission in life. C.C.
31. How interested we all were as we recited "O Captain! My Captain!" by the choral speaking method! We put into our voices just what we felt about Lincoln and his sad death. Reciting the poem together this way made me decide to choose this poem first on the list. E.D.

32. We all grasped the sadness of the poem, "O Captain! My Captain!" as we recited it together and as individuals, in a way that we could not have grasped reciting it the usual way. H.S.

33. Walt Whitman pictured the shock of Lincoln's death and the sadness that spread over our country in such a vivid way that I feel that this poem will stay with me for a long time. For that reason I choose it as first on my list. D.D.

34. We learned so much about using our voices to express different emotions while reciting "O Captain! My Captain!" by the choral speaking method that I am sure this poem is my first choice. The poem meant a great deal more to our class because of the way we expressed it. A.M.

The votes of pupils showed that no particular method was favored by the majority of the class. The poems selected as favorites were poems of action and adventure as a rule. This, of course, can be traced to one trait of the adolescent, the craving for action and excitement. The poems least liked were the poems studied by the traditional method. If for no other reason than this, the writer felt that the time spent on the traditional method was not spent in vain.

The results of this part of the experiment also showed that the liking for poetry at the end of the study was not
dependent on any particular method employed. It was the poem itself that aroused interest and decided the final choice. The changed attitude of the class from indifference and dislike to anticipation and enjoyment proved the value of the experiment.
CHAPTER IV

CONCLUSIONS
CHAPTER IV
CONCLUSIONS

This study was made in an effort to find ways and means of interesting in poetry a class of junior high school boys and girls who viewed the poetry period with indifference, even dislike. The writer hoped to help these students to look upon the poetry hour as a period of enjoyment and accomplishment. Four different approaches were prepared and each one tried out conscientiously with the hope that perhaps one of the methods would prove a valuable aid in building a strong and lasting appreciation of poetry on the part of the class.

The traditional method was the first one attempted. This had a negative effect on the class. Teaching that resulted from this procedure failed to engender an appreciation of any poem. The pupils did not enter into the work with any enjoyment or enthusiasm. They were polite in their attention, but their attitude was decidedly apathetic. As nothing was gained in helping to solve the problem in question this method was not considered further. The five poems chosen for this method were excellent ones and, studied according to a progressive method, would have added to the intellectual and emotional life of the pupils.
The intensive study method produced results that were most gratifying. When once the interest had been aroused by questions relating to the poem, timeliness in presenting the poem, the effective use of pictures or other illustrative material, the tying-up of the poem with other work of the school or previous knowledge, and the enthusiasm of the teacher who really loved poetry and sincerely wanted her class to share her enjoyment of it, all helped to create a new hopeful attitude that was most pleasing to all concerned. The poetry period was now looked forward to with anticipation. As the days went by the eagerness for the poetry hour increased until the writer was well assured that the spark of interest had really been aroused in these adolescent beings. From that time on there was no lack of interest noted in the class. Such questions as, "Is there another poem like that last one that we can study later?" "Where can I find any more poems of that type?" were asked. Volunteer remarks like, "There is something to poetry after all," and "Poetry isn't the silly stuff I thought it was," were heard over and over again. Of course this reaction did not take place at once, but it grew gradually until the writer felt that the pupils were in earnest when remarks like these were overheard. An eagerness to express opinions was noted
as a concomitant that was most pleasing to the teacher, as previously the pupils were slow in expressing their ideas and feelings before the class. Many times the pupils were really sorry when the work on certain poems was completed. The class seemed reluctant to give up a poem. The class discussions were much enjoyed by the pupils and the writer feels that these were responsible for much of the real joy in the work.

The extensive reading method was not so readily accepted by the pupils at first. Working by themselves, missing the lively discussions in class, and also the enthusiasm and the helpful interpretations of the teacher accounted for this. Later when reports of outside reading were made in class, and other members listened with deep interest for opinions and decisions made by classmates, the pupils realized that they were becoming familiar with many more poems than they otherwise would. They then saw possible values in this method. Pupils should hear and read much poetry, consequently the sampling should be wide, and the poems varied in type and topic. The pupils understood this and knew that only by the extensive reading method could much ground be covered. They then became more interested in following suggestions regarding outside reading. When a vote was taken as to which method, the intensive study method or the extensive reading method was
of more value to the pupils, it was found that twenty pupils voted for the intensive study method and sixteen for the extensive reading method.

The choral speaking method. This treatment brought keen enjoyment to all. The pupils liked interpreting poetry as a group. The variety of interpretations and the enthusiasm exhibited when a poem was reviewed by the choral speaking method was a source of pleasure to teacher and pupils alike. The audience, too, shared this pleasure. Of course, only poems that could be interpreted by the choral speaking method were used. In the final analysis almost every child voted for the choral speaking method as a final review of the poem.

Appreciation Activities. The results of this part of the program showed that these activities aided in the experiment inasmuch as they offered the opportunity for continued interest in the poems, and for enthusiasm which lasted far beyond the time that the poem was studied in class. This continued interest kept the poem "alive" so that it was not forgotten as soon as the study of the poem was completed. This was in direct contrast to the attitude of the class at the beginning of the year.

Testing program. Although the aim of the poetry course was appreciation there seemed to be no satisfactory
way of teaching it directly or of testing its quality or quantity. Appreciation cannot be measured by any scale. No hard and fast set of procedures can be suggested, nor any formula of success offered as an ultimate criterion. Appreciation is too personal to be adequately measured by any type of test yet devised. Even the objective tests, accurate though they may be, do not offer any solution to the problem. The objective tests do, however, reach down very definitely into the pupils' factual background and unearth what is known and what is lacking. For that reason alone the objective tests given in this experiment were used and were found very helpful. These objective tests were considered "fun" by the pupils who were very desirous of knowing their ability along those lines, a pleasant reaction to teacher and pupils alike.

The gleam in the eye, the look of understanding, the eagerness to begin the poetry period, the willingness to spend extra time outside of school on appreciation activities, all helped in measuring appreciation as such.

The writer's own opinion of the experiment and its results. The writer, knowing how much happiness and satisfaction the completed study brought to her boys and girls, believes that the experiment was carried out to a successful ending. A great part of this, she feels,
was due to the following:

1. A carefully-prepared program based on knowledge of the subject, and a sympathetic understanding of the adolescent pupil and his problems.

2. The enthusiasm of the teacher who had a sincere desire to assist in the all-round development of her pupils.

3. The perseverance exhibited by teacher and pupils in carrying on the experiment to completion.

4. The willingness of all pupils to devote extra time to obtain accurate and worthwhile results.

The writer closes this study with a quotation from Reed Smith:

"The beginnings of literary appreciation are proverbially difficult. The first personal step in appreciation is often very, very slow, and very, very hard; but come it must or our whole endeavor in literature has missed its mark. The circle of indifference that surrounds each personality like a wall must be broken through somewhere, somehow. To win through the inner wall guarding poetic appreciation is extremely difficult. First-hand, personal contact must take place between the poet and the reader. People may be guided to the very threshold of appreciation but farther than the threshold no teacher or leader can take another person. Each must at last open that door for himself. The vital spark must fall from him who writes on him who reads."

Suggestions for further investigation.

1. How shall teachers decide which activities are desirable for particular poems?

2. Is there any particular type of poetry where appreciation is enhanced by drawing? By dramatization? By writing a story suggested by the poem? By memorizing? By finding illustrations for lines or stanzas? By writing an extra stanza for a poem? By setting poem to music?

3. Do appreciation activities have the same value for pupils as they grow older, or is it necessary to change the type of activity?
BIBLIOGRAPHY
BIBLIOGRAPHY


APPENDIX
APPENDIX A

Lesson Plans for Intensive Study Method
A Plan for Teaching the Poem
"The Bugle Song"

Type of Lesson—Appreciation, with Choral Speaking used as review.

Teacher's Aim — To help the pupils understand and appreciate the poem, "The Bugle Song"

Materials — A copy of the poem for each member of the class.
Colored pictures of the Lakes of Killarney.

I. Introduction

In Switzerland a poet once stood at sunset beside a lake. The splendor of the western skies was reflected by long rays on the surface of the wind-rippled water, while the snowy mountains were touched as with magic colors. On the mountainside were ruins of an ancient castle. The spraying of a distant cataract, or waterfall, was lighted with rainbow hues. As he wondered at the glory, there came to his ears the sounds of horns blown by the shepherds, musical calls, which leaped back and forth among the mountains until the dying echoes, growing constantly fainter, were like horns of faraway elves and fairies. Again came the magic notes, and again continued the echoes thrown hither and yon by the perpendicular cliffs and scars, or precipices, finally dying, dying, dying away.
Tennyson made a tour of the Killarney country in 1847. One day while enjoying the gorgeous sunset on the peaceful Killarney lake the stillness and peace of the hour were broken by a blast of a boatman's bugle on the other side of the lake. This incident furnished inspiration for writing this gem of literature known as "The Bugle Song." To Tennyson the echoes symbolized the influence of men and women, of boys and girls, on one another, influences that go on as long as eternity continues. Particularly there came to him the influence of parents on children. These echoes continue on to their grandchildren for unnumbered generations, never finally dying away.

II. Presentation.

The teacher reads the entire poem to the class, and then passes individual copies to the children for study and discussion.

THE BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying
Blow, bugle; answer, echoes, dying,dying,dying.

O hark, O hear! how thin and clear
And thinner, clearer, farther going!
O sweet and far from cliff and scar

The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

Alfred Tennyson

III. Class discussion of the poem.

Let the pupils discover first what the poem teaches, then turn their attention to discovering the meaning of its separate thoughts. Ask pupils to be ready to explain their idea of the meaning to the class.

What is the message that Tennyson brings to us in this poem? What are the words he uses to say that our influence never dies?

What picture do you see in the first line? In the second? In the third? In the fourth? What colors are suggested in these four lines? Who can give the complete picture found in the first stanza?

In the second stanza what does scar mean? What is the more common word for Elfland? Why did Tennyson use the word "purple" in describing the glens?
In the third stanza, to whom might the word "love" refer?

What picture do the words "rich sky" suggest? What do you hear happening in the first two lines? How do the bugle echoes differ from our echoes? Which stanza do you like best? What is there about it that you like best?

IV. The teacher reads the poem a second time.

V. Pupils read from their copies the stanza they like best.

VI. The poem was reviewed by means of choral reading.

Whole choir:

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.

Dark voices: (Boys' voices or alto voices)

Blow, bugle, blow, set the wild echoes flying,
Blow, bugle;

Light voices: (Girls' voices or soprano voices)

answer, echoes, dying, dying, dying (voices fading out)

Whole choir:

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Dark voices:
   Blow, let us hear the purple glens replying:
   Blow, bugle;
Light voices:
   answer, echoes, dying, dying, dying. (Voices fading out slowly)
Whole choir:
   O love, they die in yon rich sky,
   They faint on hill or field or river;
   Our echoes roll from soul to soul,
   And grow for ever and for ever.
Dark voices:
   Blow, bugle, blow, set the wild echoes flying.
Light voices:
   And answer, echoes, answer, dying, dying,
   dying. (The last three words must be given in hushed tones, and very slowly dying away to a mere sound).
A Plan for Teaching the Poem

"Opportunity"

Edward R. Sill

Type of Lesson - Appreciation

Teacher's Aim - To help the pupils appreciate and enjoy the poem, "Opportunity."

Materials - A copy of the poem for each member of the class.

I. Introduction

Richard, a famous boy violinist, was scheduled to appear at one of the great concert halls of a large city. The music that this lad brought forth from his instrument was said to be the sweetest in all the land, for when he played you could hear the sighing of the willows, the ripple of the waters, and the murmur of the ocean billows. Even the highest note of the Robin's morning song was sweetly rendered on this violin.

For weeks and weeks people had secured tickets for the grand event. Mothers and fathers were anxious that their own boys and girls should hear the wonderful music. At last the evening of the concert arrived. The large hall was crowded with people whose eager eyes displayed the enjoyment they awaited. The city clock struck eight, but no boy artist has appeared. What has happened? Someone has stolen the treasured violin! A number of
sighs arise from the disappointed audience. Must they return to their homes without having heard a single note of the heavenly music? A cheap violin has been handed to Richard, and while he must be inwardly disappointed, his face shows not a trace of it. Listen! What music is this so calm, so beautiful? Is not this a cheap substitute instrument upon which he plays? Yes, but it is not the violin. It is the soul of Richard that is sending forth the heavenly strains!

Today we are going to study a poem called "Opportunity" by Edward R. Sill. In seventeen lines we are presented a picture of victory. As I read the poet's words let us form a picture within our minds of a terrible battlefield, a prince, and a coward.

II Presentation - The teacher reads the poem to the class expressively and melodiously.

"Opportunity"

Edward R. Sill

This I beheld, or dreamed it in a dream:-
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel-
That blue blade that the king's son bears, but this
Blunt thing!" he snapt and flung it from his hand,
And lowering crept away and left the field.

Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

III. Class discussion of the poem.

1. What picture came to your mind as the poem was read?

2. What character traits would you associate with the prince?

3. What character traits would you associate with the coward?

4. How does the author form an appropriate setting for his picture?

5. Are there any words or phrases in the poem that please you?

6. What picture do you see as you read "A craven hung along the battle's edge"?
7. How does the poem illustrate that our opportunity lies not so much in what we have, as in what we do with what we have?

8. What opportunities do you have right now which you fail to use?

The teacher now reads the poem to the pupils a second time. When it is completed, every pupil will have an understanding of the poem as a whole and a clear comprehension of each of its parts. Before the poem is turned over to the pupils, it should have been made so clear that they will get the thought as a whole, will see the pictures clearly, and will respond to considerable of the emotional appeal.

Comment by teacher.

How many times are we faced by difficulties! Every person finds problems facing him day after day. The spirit of the coward seems always to say, "Give it up; what is the use?" This may seem the easiest way for the moment, but as a matter of fact, it is not. Each time we avoid the difficult places we become weaker and weaker, but each victory that we meet makes us stronger for the next.

It seems that no one can grasp great opportunities who has never held his own with small ones. This is what we mean when we say that to reap the rewards Opportunity will one day offer for a great task, we must daily make her acquaintance by taking advantage of the little
opportunities for growth and achievement offered each day at school, at home, and on the playground.

The teacher now reads the last stanza once more to the class for herein lies the opportunity.

Then came the king’s son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

Reading by the pupils.

The teacher should urge every pupil, before the next day, to read the poem as a whole to some member of his family or to some friend. If the pupil has no one to listen to him, he may be urged to read aloud by himself to an imaginary audience. The next day the best readers are asked to read either the whole poem or one of its logical parts.

Memorization.

The pupils will be encouraged but not required to memorize the poem.

Note.

Evidently the study of this poem impressed the children favorably. A few days later they brought in the following poems:
"Opportunity" by Berton Braley; Walter Maloney; E. Markham.
"Paul Revere's Ride"

Henry Wadsworth Longfellow

The time of our story is just before the outbreak of the Revolutionary War. The colonists had become more and more incensed over the unjust taxes which Great Britain was levying upon them, and they had gone so far as to collect ammunition and arms in the little town of Concord near Boston.

To put down the growing spirit of rebellion, the British commander in Boston determined to capture and imprison John Adams and John Hancock, who were leaders of the patriots, and to capture the supplies which were in Concord. They accordingly planned an expedition to accomplish these purposes, but the patriots learned of their plan and prepared for resistance. The man chosen to warn the Minute Men and the countryside was Paul Revere, a brave patriot of Boston. He laid hasty plans to summon the men from every village and town and impatiently composed himself to await the hostile movements of the red coat troops. From this point we follow the exciting lines of the poem.

Listen, my children, and you shall hear Of the midnight ride of Paul Revere, On the eighteenth of April, in Seventy-five; Hardly a man is now alive Who remembers that famous day and year.
He said to his friend, "If the British march
By land or sea from the town tonight,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."
Then he said, "Good night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.
Then he climbed to the tower of the church,
Up the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the somber rafters that round him made
Masses and moving shapes of shade—
Up the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the church yard, lay the dead,
In their night encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry tower of the old North Church,
As it rose above the graves on the hill,
Lonely and spectral and somber and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet;
That was all! And yet, through the gloom and the light
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge
Is heard the tramp of his steed as he rides.
It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meetinghouse windows, black and bare,
Gaze at him, with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled—
How the farmers gave them ball for ball,
From behind each fence and farmyard wall,
Chasing the redcoats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forever more!
For, borne on the night wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof beats of that steed,
And the midnight message of Paul Revere.

The Setting and Background of the Poem

Paul Revere's Ride is an American epic, told throughout
the land. But with Paul Revere himself, only a few are
acquainted.

Know, then, that he was an excellent citizen— a
thriving gold and silversmith, respected by his neighbors,
and active in civic enterprise. Thus, when the Revolution
loomed near and Boston was endangered, he was appointed
one of the thirty "North-End Mechanics" whose responsibility
was to patrol the city to watch the movements of the British
stationed there.
It was a tense, expectant countryside which heard the clatter of his ride in the chill of that midnight hour in April, 1775. Behind the lone horseman, rapidly winking themselves away in the surrounding blackness of the night, two watchful lantern eyes gleamed in the old church tower. Before him lay uncounted hosts of sleeping, waiting Minute Men. "Up, up! to arms! The British are coming!" and on he sped through the shadowed villages.

Appreciation and Enjoyment of the Poem

Your appreciation and enjoyment of "Paul Revere's Ride" will be increased if you try to imagine yourself first in the place of the friend, and then in the place of Paul Revere himself. Try to picture the friend watching and waiting until he hears the soldiers march down to their boats; climb with him into the tower, and try to feel as he does as he views the scene which lies below him. Now picture Paul Revere on the opposite shore, impatient to be off; try to imagine the feeling he must have had when he saw first one, and then two lights! Then follow him as he rides through Medford town and Lexington, and finally reaches Concord. If you listen carefully, the rhythm of the poem will sound to you like the hurrying hoof beats of the steed.

In line 20, what is meant by "A phantom ship"? What picture do you see in lines 20-24?
Line 111 says, "You know the rest." But do you know the rest? Are you sure you can tell the story of the first battle of the Revolution? If you are not sure of all the facts, look them up. Who were the Minute Men? How were they organized?
What is meant by lines 123 and 124? What is the prophesy in the last six lines of the poem?

READING

On your paper, correctly complete the following sentences.

Paul Revere's ride took place in the month of April of -. The signal was to be given him by means of a -- as he waited on the - shore. His friend knew that the British were going by - so he signalled by means of --. Paul Revere was - as he waited, but upon the signal he was
off. It was twelve by the village clock when he reached . From there he rode to - and - . Paul Revere's spirit will echo - .

WORD STUDY

Use each of the following words or phrases in a sentence to show the meaning.

belfry spectral
barrack tranquil
grenadier damp of the fog
impetuous cry of defiance

ORIGINAL WORK

A Paragraph Theme

Write a paragraph of fifty words on one of the following: Paul Revere, Patriot; The Battle of Concord; Why the Colonists of Boston Revolted.

A Longer Theme

Write the story of the midnight ride in your own words, including also historical facts which led up to the ride, and what happened as a result of the ride.

A Map

Make an outline map of Boston and its vicinity, showing the location of the Old North Church, the Mystic River, Charlestown, Medford, Lexington, and Concord. Perhaps you will want to make an illustrated map, with pictures of the church, horsemen, the ship, etc.
The Library

Find the titles and authors of five other poems of the Revolution, including The Concord Hymn. After you have learned who the author is of The Concord Hymn, find the poem and prepare it for class reading.

Find pictures of the monument to the Minute Men and also of the Concord monument. Find the date on which each of these was dedicated.

Other Famous Rides in History

Sheridan's Ride Thomas Buchanan Read
Keenan's Charge George Parsons Lathrop
The Charge of the Light Brigade Alfred Tennyson
The Battle of Naseby Thomas B. Macaulay

Other Poems of the American Revolution

Warren's Address to the American Soldiers John Pierpont
A Ballad of the Boston Tea Party Oliver W. Holmes
Washington James R. Lowell
Concord Hymn Ralph W. Emerson
Yankee Doodle Anonymous
Nathan Hale Anonymous
Grandmother's Story of the Battle of Bunker Hill Oliver W. Holmes
Unit on "Trees"

Early in April our library table contained many interesting books on trees. Among these were:

Our Trees - How to Know Them - Emerson
The Tree Book - McFee
The Tree Book - Rogers
Trees Every Child Should Know - Rogers
Stories in Trees - Curtis
The Tree Folk - Bailey
Familiar Trees and Their Leaves

National Geographic Magazine, June, 1925 contains colored photographs of Washington cherry trees.

Many of the books were secured at the Public Library while others were the property of the children. One youngster came to my desk with a large picture of the Washington Elm, Cambridge, Massachusetts. Soon several became interested in other famous trees and presented us with pictures of the following:

Burgoyne Elm, Albany, New York. Planted the day Burgoyne was brought there a prisoner.

Charter Oak, Hartford, Connecticut. English colonists hid in this tree the charter from the royal governor.

Penn Treaty Elm, Philadelphia. Penn made a treaty with the Indians under this tree.
Chestnut of a Hundred Horsemen at the foot of Mt. Etna, Italy.

Cypress of Montezuma, Mexico. Forty feet in diameter at base. Two thousand years old.

By this time the boys and girls were very much interested in trees. Being very fond of drawing the teacher enjoyed making large sketches of trees on the blackboard while the pupils watched. Nature and drawing lessons were combined. On several occasions the pupils studied and sketched the beautiful trees in the school yard and in the neighborhood.

An elaborate class tree book was made in which trees were represented in various mediums and at different times of the year. Designs were made from tree shapes and leaves and applied to the covers, and papers, and page headings.

Lessons in English on the value of trees from the standpoint of commerce and beauty were included.

Many pupils enjoyed writing little poems and making this their contribution.

"Trees give us leafy shade for play
Upon the hottest summer day."

"Trees give us blossoms sweet and fair,
And fragrance, too, upon the air."
"Trees make this world a lovely place,
With all their beauty, charm, and grace."

One of the girls in the class prepared a selection "The Tree Month" for audience reading from "Under the Open Sky."

This afforded a partial introduction to the poem, "Trees." The teacher proceeded by saying to the children:

The selection you have just heard suggests a beautiful picture of a leafy grove, green and cool and full of the songs of birds. Such a picture must have been in the mind of the young American poet, Joyce Kilmer, when he wrote:

"I think that I shall never see
A poem lovely as a tree."

Kilmer lost his life in the Great War. At the time of his enlistment he was the editor of Poetry for the Literary Digest. If he had written nothing but this poem, he would have been remembered with gratitude by the thousands of people to whom a tree is one of the noblest works of God.

**LESSON PLAN**

**TREES**

Teacher's Aim:

To help the pupils appreciate and enjoy the poem "Trees."

Introduction to study.

Experience of children related to theme of poem.
(The introduction on previous papers)

Presentation of the whole poem.

The teacher reads the whole poem to the class expressively and melodiously.

"Trees"

Joyce Kilmer

I think that I shall never see
A poem lovely as a tree.

A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;

A tree that looks at God all day,
And lifts her leafy arms to pray;

A tree that may in summer wear
A nest of robins in her hair;

Upon whose bosom snow has lain;
Who intimately lives with rain.

Poems are made by fools like me,
But only God can make a tree.

Dividing the poem into parts.

After the pupils have gained an idea of what the whole poem is about, they are ready to analyze it with the teacher's help.
1. Do you agree with the poet's conclusion given in the first stanza?
2. What fact relating to the tree does the second couplet tell?
3. Which couplet proves to us that the poet was religiously inclined?
4. How do the next lines prove that men are not alone in their love for trees?
5. What picture has the poet painted for us in couplet five?
6. Read the lines in which Joyce Kilmer expresses his faith in the supremacy of the works of God over those of man.
7. At what season of the year do you think trees are most beautiful?
8. What kind of tree do you like best? Why?
9. Of what value are trees?
10. In what way have trees befriended you?
11. How has our government aided in the preservation of trees?
12. What are some of the products obtained from trees?
13. What poetic expressions in the poem appealed to you?

The teacher now reads the poem to the pupils a second time.
When it is completed, every pupil will have an understanding of the poem as a whole and a clear comprehension of each of its parts. Before the poem is turned over to the pupils, it should have been made so clear that they will get the thought as a whole, will see the pictures clearly, and will respond to considerable of the emotional appeal.

Reading by the pupils.

The teacher should urge every pupil, before the next day, to read the poem as a whole to some member of his family or to some friend. If the pupil has no one to listen to him, he may be urged to read aloud by himself to an imaginary audience. The next day the best readers are asked to read either the whole poem or one of its logical parts.

Enjoying Other Poems about Trees

Do you know trees? Does each kind of tree have a meaning for you? Do trees differ among themselves just as people differ?

The poplar tree has long been a favorite with poets. Study the poem on the following page and see why this tree has been so well liked.
Poplar Trees Are Happiest

Poplar trees are laughing trees,
With lilting silver call.
Willow trees droop wiltingly
And never laugh at all.

Maple trees are gorgeous trees
In crimson silk and gold;
Pine trees are but sober trees,
Aloof and very old.

Black oak trees walk sturdily,
And live oaks eager run;
And sycamores stand lazily
Beneath the summer sun.

But poplar trees are laughing trees
Wherever they may grow -
The poplar trees are happiest
Of all the trees I know.

Harry Noyes Pratt

How many trees mentioned in this poem do you know?
How does the poet describe the poplar tree?
What is meant by a "lilting silver call"?
Why do you think the word silver was used in connection with leaves?

Have you heard the soft, rustling sound of poplar leaves?

Do you know the weeping willow tree? A small girl exclaimed, when she first saw a weeping willow tree, "Oh, Mother, there's a tree that has had its hair washed!" Did she describe it well?

When are the maple trees most gorgeous?

Why can we say the pine tree is "sober"?

Why does the pine tree seem to be "aloof"?

Do you see how the poet has used the right word to show the character of each tree? Suggest words that describe the trees listed here:

<table>
<thead>
<tr>
<th>spruce</th>
<th>Lombardy poplar</th>
<th>sweet gum</th>
</tr>
</thead>
<tbody>
<tr>
<td>dogwood</td>
<td>tulip</td>
<td>magnolia</td>
</tr>
<tr>
<td>redwood</td>
<td>elm</td>
<td>chestnut</td>
</tr>
</tbody>
</table>

Look for good descriptions of trees, and make a collection in your notebook of good descriptive lines. Robert Browning, in one sentence, gives us a good picture of the cypress tree.

"Yon cypress pointing like death's lean uplifted forefinger."
There are many poems about trees in autumn. Study the poem that follows and see how the writer is attracted by Nature's colors.

"Glimpses in Autumn"

Ladies at a ball
Are not so fine as these
Richly brocaded trees
That decorate the fall.

They stand against a wall
Of crisp October sky,
Their plumed heads held high
Like ladies at a ball.

Jean Starr Untermeyer.

Trees are beautiful in winter as well as in springtime and autumn. It is then that, "Poverty stricken and gaunt they stand," or shall we say, "Like a patient life that is nobly good"? Can you explain these lines?

Making a Tree Anthology

Copy in your notebooks a collection of poems about trees. You may call your collection, "My Tree Anthology." If you wish to include some prose selections, do so. As you study these selections, you will grow not only in your appreciation of trees but of good English as well.
FINDING GOOD DESCRIPTIVE WORDS AND PHRASES

There are many choice words and phrases in the selections you have studied in this unit. Find these expressions and others which you consider good:

- various language
- eloquence of beauty
- walk sturdy
- stand lazily
- brocaded trees
- plumed heads held high
- darker musings
- laughing trees
- sober trees
- live oaks eager run
decorate the fall
- crisp October sky

Do you understand all these phrases? Which ones help you to see common things in a new light? What words do you wish to add to your vocabulary?
A Plan for Teaching the Poem  
"A Patriotic Creed"

Type of Lesson - Appreciation  
Teacher's Aim - To teach the pupils to understand the poem and arouse their interest in patriotism and idealism.

I. Introduction  
One of the pupils placed this poem on the teacher's desk.

"Team Work"

It's all very well to have courage and skill,  
And it's fine to be counted a star,  
But the single deed with its touch of thrill  
Doesn't tell us the man you are.  
For there's no lone hand in the game we play,  
We must work to a bigger scheme,  
And the thing that counts in the world today  
Is, How do you pull with the team?

What poem have you heard that sounds like this one?  
This is not an Edgar Guest poem, but was probably written as a response to his poem, "It Couldn't Be Done."

Who can name other poems he has written?  
Some one suggested that Guest's name be placed in the class literary border. How shall we decide whether
or not it should be placed there? (To be decided by the class debating club).

It was stated that our border represented only the old-fashioned poets. What do you suppose was meant? Name some of our modern poets.

One of your classmates has brought in this poem by Edgar Guest, "A Patriotic Creed."

What does the word "creed" mean to you?

Do you know any creeds? The children answered this question by reciting "The American Creed."

II. Reading of poem by teacher.

A Patriotic Creed

To serve my country day by day
At any humble post I may,
To honor and respect her flag,
To live the traits of which I brag;
To be American in deed
As well as in my printed creed.

To stand for truth and honest toil,
To till my little patch of soil,
And keep in mind the debt I owe
To them who died that I might know
My country prosperous and free,
And passed this heritage to me.
I must always in trouble's hour
Be guided by the men in power;
For God and country I must live,
My best for God and country give;
No act of mine that men may scan
Must shame the name American.

To do my best, and play my part,
American in mind and heart;
To serve the flag and bravely stand
To guard the glory of my land;
To be American in deed,-
God grant me strength to keep this creed.

-Edgar Guest

III. Discussion of the poem. (A mimeographed copy of
the poem is given to each child).

Why do you like the poem?
What does it tell us?

Let us put the thought of each stanza into a few
simple sentences.

The poem states a patriot's belief as to what he must
do and be in order that he might be a good American.

Stanza 1 - I must be of service to America.

I must honor the flag.
I must practice the Americanism I preach.
Stanza 2 - I must stand for the truth.

I must toil, not idle away my opportunities.

I must remember the debt I owe the men who served our country.

Stanza 3 - I must stand by those in authority.

I must serve God and my country.

I must not stain the name "American".

Stanza 4 - My mind and heart must be American.

To be a good American, God must give me the strength to practice my beliefs.

IV. Summary of children's thoughts.

I must be of service to my country.

A good citizen, obeying the laws, being a good neighbor, making my community better for having lived in it.

I must honor the flag.

Respect it and care for it. It is a symbol of our land and its laws. Salute it as it passes on parade.

I must practice the Americanism I preach.

The teacher read the following from an address by Theodore Roosevelt:

The first requisite of good citizenship is that the man shall do the homely, every-day, humdrum
duties well. A man is not a good citizen, I do not care how lofty his thoughts are about citizenship in the abstract, if in the concrete, his actions do not bear them out; and it does not make much difference how high his aspirations for mankind at large may be; if he does not behave well in his own family those aspirations do not bear visible fruit. He must be a good bread-winner, he must take care of his wife and children, he must be a neighbor whom his neighbors can trust, he must act squarely in his business relations, he must do all these every-day ordinary duties first, or he is not a good citizen.

I must stand for truth.

I must toil, and not idle away my opportunities.

"Opportunity"

I must remember the debt I owe to my forefathers.

How do we honor the men who gave their efforts and their lives that this country might be saved? Memorial Day.

I must stand by the officials.

I must serve God and my country.

I must not stain the name American.

My mind and heart must be American.

I must ask God to give me strength to practice my beliefs.

V. Second reading of poem by teacher.

VI. Several of the best readers, read with expression and feeling, the stanza they like best.

VII. Follow-up work. (Written by pupils).
MY CODE OF BEHAVIOR

As a pupil of the Center School I aspire to these ideals:

I shall be honest in all things. I shall speak the truth always. I shall be trustworthy especially when there is no teacher near. I shall do my home lessons faithfully and honestly. I shall not misuse the property of another.

I shall be respectful and obedient to all those in lawful authority, my parents, the teachers, the monitors, and will be guided by their directions and suggestions.

I shall be courteous and polite to all with whom I come in contact, especially my elders and my superiors.

I shall be loyal to all those to whom loyalty is due, my country, my city, my community, my school, my teachers, my parents, and myself. I shall make all these proud of me by not doing anything to disgrace them.

I shall be orderly. I shall do my part to keep in good order my books, my desk, the classroom, the school building, the school grounds, my home, and the community.

I shall be clean. I shall keep my body fit, my mind absolutely clean, my heart pure, and shall stand for clean sport, clean speech, clean habits, clean companions, and clean principles.
I shall be cheerful. I shall perform my tasks cheerfully, no matter how difficult they are, and shall do my utmost to accomplish them. My smile will always be a friendly smile.

I shall be fair and square. I shall play a fair and square game in and out of school, and shall always uphold the rules of good sportsmanship.

I shall be prompt. I shall be prompt and regular in my attendance at school, and shall have all assignments completed at the time appointed.

I shall be thrifty. I shall be economical in the use of time and school supplies, and shall use with care the books, desks, and all other school property. I shall bank regularly, and shall spend the rest of my allowance as carefully as possible.

(Signed)..............................

Grade ..............................
The Courtship of Miles Standish

Henry Wadsworth Longfellow

Lesson Units
An Appreciation Lesson Used in Grades VII and VIII

"The Courtship of Miles Standish"

Teacher's Aim:

To help pupils appreciate and enjoy a well-known piece of historical literature.
To lead pupils to an appreciation of the sacredness of friendship as exemplified in this poem.
To help pupils enrich their vocabularies by having them use some of the beautiful descriptive words and passages in the text.

Pupil's Aim:

To enjoy a bit of familiar history told in poetic form and language by an author whom they have previously studied.
To get a more vivid picture of the Pilgrims, their characteristics, their mode of living, etc. as presented by Longfellow.

Preparation:

To create the right atmosphere and to be sure that the pupils have a clear understanding of the conditions portrayed in the poem, as well as a knowledge of the places and characters portrayed, the pupils were asked about a week before the poem was to be studied to freshen
their minds concerning the Pilgrims, who they were, why they came here, why they remained, and the names of some of the leading men of the Plymouth Colony. This work had already been covered in the history outline of the previous grades, and also in the study of Mrs. Heman's poem, "The Landing of the Pilgrim Fathers."

A number of pictures relating to the Pilgrims were also hung in our "Literary Corner." The list follows:

A large picture of Boughton's "Pilgrims Going to Church."

A set of nine colored pictures, copies of illustrations by Wyeth, the artist.

A set of Perry pictures mounted on cardboard. These were:

The Embarkation of the Pilgrims.
Departure of the Pilgrims from Delfthaven.
The Landing of the Pilgrims.
Plymouth Rock.
First Houses in Plymouth.
The First Sermon Ashore.
The Old Fort.
Pilgrim Exiles.
John Alden and Priscilla.
Priscilla at her Spinning Wheel.
Two Farewells.
Miles Standish and His Soldiers.
Additional Material.

A real spinning wheel.
A set of antique candlesticks.
A colonial chair.

(These were used later when the story was dramatized).

The lesson previous to the one in which the poem started was used in gathering all the information the class had about the Pilgrims and early Plymouth. In speaking of the colonists the words brave, conscientious, God-fearing, determined, religious, and patient were used as often as possible, so that the class would associate these qualities with the Pilgrims.

The previous evening they were asked to find the meanings of the following words: Cordovan, doublet, arabucero, stripling, pillage, howitzer, taciturn, scribe, belligerent. (These were taken up when reached in the text).

The Presentation:

Teacher: "You have learned from your history a number of facts about these brave Pilgrims. You have been able to appreciate some of the hardships they endured during that first winter from your study of the poem, "The Landing of the Pilgrims," and you have obtained from your study of the pictures some knowledge
of the life, customs, and appearance of the people. Let me read to you a poem written about these people by one of our favorite poets, Longfellow. He was, by the way, a descendant of one of these same Pilgrims."

The teacher began to read, using all the expression of which she was capable, in order that the pupils might catch the rhythm and beauty of the smooth-flowing lines. The pupils were attracted by the poetry and this served to hold their attention until they became interested in the story itself.

The reader stopped occasionally to explain allusions, to ask meanings of words the pupils had looked up the night before and often to repeat some unusual expression in order to call attention to it.

Attention was called to such beautiful passages as "cold gray mist," "the vapory breath of the East wind," "the steel blue rim of the ocean."

When the lines:

"Surely you cannot refuse what I ask in the name of our friendship!" were reached, the teacher stopped and asked the students whether they thought John Alden did as the Captain requested. A discussion arose. Then the last lines were read.

Then made answer John Alden: "The name of friendship is sacred;
What you demand in that name, I have not the power
to deny you!"

So the strong will prevailed, subdued and molding
the gentler,

Friendship prevailed over love, and Alden went on
his errand.

The class all seemed surprised at this and showed it.
Pupils were asked to read as much as they could during the
hour allowed for homework. Certain pupils were selected
to be ready to read aloud next day.

Next Lesson.

Work of previous day reviewed. Reading of new parts
proceeded. Pupils asked questions about parts not under-
stood as reading progressed. Beautiful passages were
picked out, difficult words explained. The work continued
until the poem had been read through in class. Memory gems
were written on board as selected from poem.

Following Lesson.

Problem: What type of man was John Alden? The
class had read far enough to find that Alden goes to
Priscilla at the bidding of Miles Standish to make the
Captain's offer of marriage to her. Upon Alden's arrival
the poem states that he and the maiden "sat down and
talked of the birds and the beautiful springtime" and
Priscilla confesses that she is "lonely and wretched."

The teacher asked: "Will love force young Alden into betraying the friendship of the Captain and into seeking the young lady for himself?"

Data: One pupil noted that Alden had been writing letters "full of the name and the fame of Priscilla." Another quoted, "Every sentence began or closed with the name of Priscilla." From this they argued that he really loved her so deeply that he would not give her up to the Captain. Another gave Alden's own answer when the Captain asked him to make the proposal: "If you would have it well done, - I am only repeating your maxim, -

You must do it yourself, you must not leave it to others."

Those of the opposite opinion cited another answer of Alden's:

"The name of friendship is sacred;
What you demand in that name, I have not the power
to deny you!"

Also the line:

"Friendship prevailed over love, and Alden went on his errand."

Also, such statements as: "This is the hand of the Lord," and "This is the cross I must bear," were brought forward to show that Alden felt it his duty to carry out the Captain's request.
Application: The teacher drew from the class that this was a conflict, as far as Alden was concerned, between love and duty. "Now let us study the character of Alden to see whether he will be swayed by love or duty," she suggested. The pupils brought out that he was a well educated, poetically inclined, young Puritan. Then the teacher explained how Puritans regarded right and wrong. The pupils recalled rigidness in regard to righteousness and the Puritan determination to serve God in spite of all.

Inference: The pupils then inferred that Alden would remain true to his friendship for Standish rather than his love for Priscilla, because he was a Puritan gentleman and must be true to what he considered his duty.

Verification: The class then read a few lines to find Alden saying:

"So I have come to you now, with an offer and proffer of marriage,
Made by a good man and true, Miles Standish, the Captain of Plymouth."

Second reading.

Different pupils took the parts of characters while others became readers (standing in background) and read the parts of the poem that did not include conversation. A large number of the class had practice in this work.
Third Reading.

A third reading of the poem was not necessary as the story was easily followed. A review was necessary, however, and the following plan was carried out by vote of each section.

Section I wrote and presented dramatization.
Section II took slides, wrote connecting sentences, and gave an illustrated talk to other classes.

Review Lesson.

Section II (the lower division) was given a set of slides as follows:

1. "Look at these arms," he said.
2. "She was the first to die."
3. "A wonderful man was Caesar."
4. "Now to the bed of the dying."
5. "The name of friendship is sacred."
6. Alden went on his errand.
7. Saw the new built house.
8. Silent before her he stood.
9. "Why does he not come himself?"
10. "Why don't you speak for yourself, John?"
11. Alden alone by the sea.
12. "Long have you been on your errand."
13. Up leaped the Captain of Plymouth.
14. "Here, take it, this is your answer."
15. The march of Miles Standish.
16. Nearer the boat stood Alden.
17. Priscilla was standing beside him.
18. Indian parleying with Standish.
19. Headlong he leaped on the boaster.
20. The skein on his hands she adjusted.
21. Pressing her close to his heart.
22. Taking each other for husband and wife.
23. The Captain saluting Priscilla.
24. The bridal procession.

This division was divided into three groups of six pupils each. Eight slides were given to each group with the understanding that the members of the group were to select the lines of the poem that exactly fitted the name of the slide. The quotations were to be joined together by means of an explanation in prose composed by the group. This prose explanation was to contain some of the words used by Longfellow. After this was done the group was to decide which one was to read the explanation and quotation.

After the work of the three groups had been completed and approved by the teacher, the combined production was presented to other grades.

This work took two study periods, besides the time spent before and after school in conference with the
teacher. It was time well spent, however, for those pupils proved over and over again that they knew and liked that poem.

Review Lesson.

Section I (the upper division) asked if their members could write out a dramatization of the poem. They were allowed to do so and were promised that if the work was well done they would be given permission to invite the other classes to see the performance. (The class had already written a dramatization of Rip Van Winkle and all were delighted with their amateur results).

In a class exercise it was planned to use the following scenes:

Scene I -- The Request

Place-- A Room in Captain Standish's Home.

Time-- May 26, 1621.

Scene II-- The Errand

Place-- Priscilla's home.

Time-- Later, the same day.

Scene III--The Return of Alden

Place-- Same as Scene I.

Time--Late afternoon of same day.

Scene IV--The Council

Place--Council Room in Plymouth.

Time--Evening of same day.
Scene V-- John Alden's Decision.

Place-- Seashore at departure of the Mayflower.

Time-- Early morning, May 27, 1621.

Scene VI-- The Tidings of Battle.

Place-- Priscilla's home.

Time-- Autumn, 1621.

Scene VII-- The Wedding Day. The Return of Standish.

Place-- Priscilla's home.

Time-- Autumn, 1621.

Seven leaders were chosen by the members of this section to act as chairmen of the seven groups. Each leader took turns in choosing helpers. The groups chose one scene and started to work with the understanding that,

1. No words but Longfellow's were to be used if his words fitted the situation.

2. The scene would be brief as possible.

3. The theme of the story must be always kept in mind.

Several study periods and conferences after school and at noon were taken for this work. The results were most satisfactory.

It was proven that the class knew the poem after the work they put into the dramatization themselves.

Different pupils were chosen by the class to take different parts. All seemed satisfied with the choices made. The final presentation was decidedly worthwhile.
A Plan for Teaching the Poem

"Today"

Thomas Carlyle

Type of Lesson - Appreciation

Teacher's Aim - To help the pupils understand and appreciate the poem, "Today".

Materials - Victrola record, "Morning Mood"

Pictures of "Dawn"

Memory gems

A copy of the poem for each pupil.

I. Introduction.

Have the class read and discuss inspiring memory gems, some of which teach the value of using time wisely, and the need of improving present opportunities.

Suggested Gems

1.

"We are but minutes, - little things, -
Each one gifted with sixty wings
With which we fly, on our unseen tracks,
And not a minute ever comes back.

We are but minutes; use us well,
For how we are used we shall one day tell;
Who uses minutes, has hours to use,
Who loses minutes, whole years must lose."
2. "One today is worth two tomorrows."

3. "Never put off until tomorrow what you can do today."

4. "Let us not waste today; for we can never make it up."

5. "If you've any task to do, Let me whisper, friend, to you, Do it!"

6. "Each day in thy life is a leaf in thy history."

Before the poem is presented, play the Victrola record, "Morning Mood" from the "Peer Gynt Suite" by Grieg. Tell the whole story briefly and explain in a simple way the significance of this particular part of that great classic. Make vivid the awakening of Peer Gynt in his mountain hut to the realization that,—

"Every day is a fresh beginning; Every morn is the world made new; Here is a beautiful hope for you,— A hope for me and a hope for you."
Children are moved by the story, with its perfect musical setting, to appreciate the beauty and the promise of each new day. For them "Today" becomes alive with possibilities.

They are ready for the poem.

Today

Thomas Carlyle

So here hath been dawning
Another blue Day:
Think, wilt thou let it
Slip useless away?

Out of Eternity,
This new Day is born;
Into Eternity,
At night, will return.

Behold it aforetime
No eye ever did;
So soon it forever
From all eyes is hid.

Here hath been dawning
Another blue Day;
Think, wilt thou let it
Slip useless away?
II. Presentation.

To a class so in tune with the spirit of the poem the teacher may read or recite the whole selection without comment. She should strive, in her reading, to give the message of the poet, so that the children not only are stirred by the words and swayed by the rhythm, but also are led to feel in some degree the deeper meaning.

Note. After the teacher had read this poem, there was a short silence of true appreciation, finally broken by a girl, who said, "Will you please read it again?" and, "May we learn it?"

III. Study of the Parts

Give the children mimeographed copies of the poem to study. Allow them the pleasure of painting word pictures suggested by "Dawning." Note the power of the word "Think" and the aptness of "slip."

The poet gives us something to think about in the first stanza. What question does he put to us?

How does he enlarge on the thought in the second and third stanzas?

Contrast the force and beauty of the third stanza with ordinary expression of the same idea.

Notice in the last stanza the return to the first statement, as in a musical composition—a statement,
digression or enlargement, re-statement. It is interesting to find this perfect musical form, giving force, beauty, and satisfactory conclusion.

Think of the day as having ended. Did you let it "slip useless away?" What do you consider a day wasted?

IV. The teacher reads the poem again.
V. Reading of the poem by the children.

Allow several pupils to read the stanzas they like best. Some children will choose to read the whole poem, which has already sung itself into their hearts and minds.

VI. Memorization follows naturally.

Note. Through the study of this poem has come, in some measure, the realization that

"Life is real! Life is earnest!"

Each "Today" brings a joyous sense of opportunity and responsibility.
A Plan for Teaching the Poem

"Pippa's Song"

Type of Lesson - Appreciation
Teacher's Aim - To help the children understand and appreciate the poem "Pippa's Song."

I. Introduction

In order to interest the children in the poem the teacher prepared the following story:

PIPPA PASSES

Pippa was a little Italian girl who worked in a silk mill in the hill town of Asola. She toiled from dawn to dusk, winding silk from the cocoon to the spools every day in the year save one, New Year's Day.

Asola was a town in which many men of note wintered, and Pippa often said to herself, as she looked out of the factory window at the villas up the wooded mountain side, "I wish that I, too, were great enough to move people in some slight way. I wish that I might bring to them the beauty of the woods and sky, the song of the birds, the murmur of the gurgling brook, the cheery music of the songbirds, and the thought that God, Who giveth them, watcheth over all."
The night before New Year's, Pippa prayed that her one day, her one holiday, would be gentle and lend its sun, that she might gather strength to lighten the next twelve months' toil.

She awoke next morning in time to see day peep over the rim of night, wavelet on wavelet of pure gold past the cloud-cup's brim untouched, till sunlight overflowed the world. The lark sang forth its blithe good morning and soon all the woodland songsters greeted the dawn with their glad carols. The whole earth seemed turned from work in a gamesome mood.

Pippa jumped from her cot with a song on her lips, poured water from the cracked ewer for her morning bath, ate a hasty breakfast of unheated polenta, then out into the golden and blue morning she passed, and up the dewy flower-strewn mountain paths she climbed singing.

The song was low and sweet like a bird's, only it had words. It was cleansing as a spring shower.

Everybody stood still to listen, and said, "Pippa passes. Bless her heart for her cheerful song! How much a part of the morning she is!"

There was a Count in Asola, who kept secret a wrong he had done and suspicion had fallen on one who was blameless. He was contriving further to conceal his guilt, when Pippa passed the shrub house where he sat. He
listened to her happy song.

"Ah! God is in the heaven," he said. "That little peasant girl has righted all for me! I, that have done the wrong, must suffer for it."

A soldier was almost dissuaded from going on a patriotic mission, when Pippa passed the turret where he and his mother had come to gaze upon the city below, but he read his duty in her song. "'Tis God's voice calling; how could I stay?" he said to his pleading mother.

All day long Pippa walked the mountain paths, passing villa after villa, and all who heard her song were touched by it.

At eventide when the hoot of brother owlet sounded through the wood, giving warning of approaching night, Pippa wended her way homeward through the pine wood, blind with boughs, little thinking that her song was still living in the hearts of those she passed.

"Let us hear now what it was that Pippa sang that helped so many people to do right:"
"Pippa's Song"

"The year's at the spring,
The day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven --
All's right with the world."

Robert Browning

II. Presentation of the whole poem.

In every line the teacher must express joy as she reads. She must read smoothly and lead easily to the climax in the last two lines. In the first six lines the rate will be a little fast, the tone essentially light; in the last two lines the rate should be a little slower, the tone rich and clear.

III. Analysis.

What hour of the day does the song describe? What do you think dew-pearled means? What picture do you see in that line? How many of you have seen a real hillside dew-pearled? How many have ever heard a lark? What does the line mean? What does the next line mean? Who can put these three pictures together? Why did
the poet use the word His before heaven and not the word the? Why is it true that All's right with the world?

IV. Reading of poem by teacher a second time.

V. Reading of poem by children.

VI. Oral reading.

Let each pupil who reads the poem try to express in his way the delight Pippa must have felt over the beauty of the day. Make him understand that the last two lines are the most beautiful, and that they must be given as though he believes in them.

VII. Memorization.

After a few pupils have read the song aloud, let the class individually and in unison try saying it from memory, still aiming to express throughout the spirit of unbounding joy. By the time the period closes, the poem in its entirety should be the mental possession of every pupil.
Presenting a Poem in a Choral Speaking Lesson

Much of the success of a choral speaking lesson depends upon the careful preparation of the teacher or director. Thought mastery is absolutely essential. Before the teacher feels confident that she is adequately prepared to present any selection to her class, she applies the following criteria:

1. Have I caught the full meaning of the selection?
2. Have I sensed the value and beauty of the words?
3. Is my pronunciation correct?
4. Is my enunciation clear?
5. Are my thought-units and word groups distinct?
6. Is there any false grouping or broken rhythm in my interpretation?
7. Are the thought-relationships clear, the major thoughts emphasized, the subordinate thoughts softened?
8. Are contrasts distinctly marked in mood and voice?
9. Is my emphasis mechanical or sincerely convincing?
10. Have I used pause effectively?
11. Am I presenting the selection as a whole or piecemeal?
12. Am I responding to the mood of this selection?
13. Is there variety in rate, volume, quality, and pitch of voice in keeping with the literature?
13. (continued) I am interpreting?

14. Am I enjoying the sharing of this interpretation with my listeners?

When she can answer these questions in the affirmative, she is ready to begin the work with her class.

After the customary breathing exercises, lip gymnastics, and exercises, for tone placement (which come at the beginning of any choral speaking lesson) the teacher introduces the new poem to the class. First, she creates the proper atmosphere so that her class will be in the right mood to appreciate the poem. For "Ring Out, Wild Bells" she does this by speaking about the different types of bells, the pupils' feelings and emotional reactions toward bells, the uses and importance of bells, and the way bells affect our own lives. Because this poem is what would be called the seasonal type, it is appropriate to teach it during the New Year season. These bells are ringing in the New Year. Since this holiday is associated with New Year resolutions the class discusses them briefly. Following this discussion the teacher reads the poem to the class in the most effective way possible, asking the students to note the swing and the rhythm. This they do by a motion of the hand, if they wish. When the teacher has completed the reading of the poem, she asks a few questions to make sure that the meaning is clear.
Then the teacher reads the poem a second time while the class lips the rhythm. If there are any parts in which the rhythm is not clear she goes over these sections. Next, the pupils whisper while she reads. The third time the poem is read, the class will say it softly with her, and the last time in regular voices.

"Ring Out, Wild Bells" lends itself to group work with light and dark voices to show change in mood. She asks her class how they think the poem should be divided, and works out the plan with them. She begins and closes the poem in unison, and divides the choir into two groups, one made up of light voices (girls) and the other of dark voices (boys), for contrast.

If the poem presents difficulties in pronunciation, articulation, or enunciation, she uses special drills to overcome these, rather than use the poem itself. Otherwise, she might ruin its beauty and destroy the students' power of appreciation.

RING OUT, WILD BELLS

Ring out, wild bells, to the wild sky,
Unison The flying cloud, the frosty light,
The year is dying in the night;
Ring out, wild bells, and let him die.
Dark Gr.  Ring out the old, (light group) ring in the new,
Unison  Ring, happy bells, across the snow.
        The year is going, let him go.
Light Gr.  Ring out the false, (dark group) ring in the true.

Dark Gr.  Ring out false pride in place and blood,
Light Gr.  The civic slander and the spite;
Dark Gr.  Ring in the love of truth and right,
Unison  Ring in the common love of good.

Dark Vcs.  Ring out old shapes of foul Disease;
Light Vcs.  Ring out the narrowing lust of gold;
Dark Vcs.  Ring out the thousand wars of old,
Unison  Ring in the thousand years of peace.

Unison  Ring in the valiant man and free,
Dark Gr.  The larger heart (light group) the kindlier hand;
Unison  Ring out, the darkness of the land,
        Ring in the Christ that is to be.

        Alfred Tennyson

(gr. means group)
A Plan for Teaching the Poem

"The House by the Side of the Road"

Type of lesson - Appreciation

Teacher's Aim - To cultivate an understanding and love for the poem.

Introduction

There is no poem in recent years that has been so inspiring to hundreds as a simple poem on human kindness and sympathy. Can you think of a friendship that would include all classes and kinds of people? This poet has called our life a highway, a road where we are all traveling.

Would you like to hear how this beautiful poem came to be written? The story is known to very few of the enthusiastic lovers of this poem. Sam Walter Foss, the author, was an enthusiastic traveler. He was on a trip through New England and had just climbed a high hill when he came upon a little unpainted house. This little house was almost in the road. Near one side was a queerly constructed signpost finger pointing to a wellworn path and a sign "Come in and have a cool drink." He followed the path eagerly with a warm feeling of being among friends away off on this high hill. He soon came upon a spring of ice cold water into which a barrel had been sunk and above which hung an old-fashioned gourd dipper. What a surprise
to find on a near-by bench a basket of fragrant apples with a large home-made sign "Help yourself." Sam Foss loved people and was so interested in this lovely friendliness that he went to the little unpainted house. Here he found a childless old couple who were very poor. This little rocky farm was their only means of earning a living. They were poor in money and land but were rich in a delicious spring, and an abundance of fruit, and friendliness. They liked to help people and wanted to give to others so they had placed the sign leading to the cooling spring. They were so happy to think that every traveler could rest after the long, weary climb and refresh himself. When the purple plum ripened, to the harvesting of the last red apple, the basket of fruit was filled every day. The little old lady and man took many steps to keep the basket filled. They couldn't give money to help make the world happier but gave their bit which was clear spring water and fresh delicious fruit. Sam Foss was so impressed with this real helpful spirit that he immortalized it with his pen; he wrote a poem that has made the goodness, helpfulness and sympathy of the old couple live on forever.

Reading of the poem by the teacher.
Each pupil has a copy of the poem at his desk.
The House by the Side of the Road

There are hermit souls that live withdrawn
    In the peace of their self-content;
There are souls, like stars, that dwell apart,
    In a fellowless firmament;
There are pioneer souls that blaze their paths
    Where highways never ran;
But let me live by the side of the road
    And be a friend to man.

Let me live in a house by the side of the road
    Where the race of men go by-
The men who are good and the men who are bad,
    As good and as bad as I.
I would not sit in the scorner's seat,
    Or hurl the cynic's ban;
Let me live in a house by the side of the road
    And be a friend to man.

I see from my house by the side of the road,
    By the side of the highway of life,
The men who press with the ardor of hope,
    The men who are faint with the strife.
But I turn not away from their smiles nor their tears-
    Both parts of an infinite plan;
Let me live in my house by the side of the road
    And be a friend of man.
I know there are brook-gladdened meadows ahead
And mountains of wearisome height;
That the road passes on through the long afternoon
And stretches away to the night.
But still I rejoice when the travellers rejoice,
And weep with the strangers that moan,
Nor live in my house by the side of the road
Like a man who dwells alone.

Let me live in a house by the side of the road
Where the race of men go by-
They are good, they are bad, they are weak, they are strong,
Wise, foolish - so am I.
Then why should I sit in the scorners seat,
Or hurl the cynics ban ?-
Let me live in my house by the side of the road
And be a friend to man.

Let us notice how the poet has repeated lines seven and eight. What wish does the poet make? The teacher reads these two lines. These lines express the main idea of the poem. Read the lines that describe "hermit souls," "souls like stars," "pioneer souls." In what respect are these all alike? How do they contrast with the ideal of lines seven and eight? Last year in your history you read about hermits who lived at the time of the early Christians. Who can tell us something about them? Let us read some of the figures from our science notes telling how far apart some
of the stars are. The poet is trying to make us understand how far away from other people's lives some people live. Many pioneers made roads through tractless forests by blazing or chipping the bark off trees. In the second stanza the poet puts himself on the level with mankind in general. He doesn't want to act superior to others. What is a scorned's seat? Have you ever heard the word cynic? (One could give other examples of assumptions of superiority)

People can be divided into two classes— one that is full of hope and courage, and the other that is easily discouraged. In which class would folks who smile belong? Who cry? How can you tell that the poet is equally sympathetic toward both classes? What attitude has he toward success and failure? To be "a friend of man" one must have a sympathy broad enough to take in all classes of men. We are thinking of life as a highway. What do you think "brook-gladdened meadows" are intended to represent? "Mountains of wearisome height"? "the long afternoon"? "the night"? How does the poet show that he is akin to man in the last stanza? In what qualities does he assert his kinship? How does it help us to encourage and cheer others?

Teacher reads the poem a second time.

Several of the best readers read sections of the poem that appealed to them.
Presenting the Poem "O Captain! My Captain!" in a Choral Speaking Program

Walt Whitman, a volunteer nurse in the army hospitals at Washington during the Civil War, wrote this famous poem after Lincoln's death. He knew and loved Lincoln, the great president, and this poem is a tribute to him. In this tribute the martyred president is pictured as a captain who has brought his ship—the Ship of State—through the waters of disaster and the whirlpool of war. Now the voyage is over; the harbor has been reached; the voyagers are safe—all except the captain. The crowds acclaim him; the flags are flung out to welcome him, bells are rung in his honor. But the leader, the father of his people, cannot hear them.

Although this is a tragic poem, it is not a sentimental one. It must show pity, but pity on a grand scale. The first four lines of each stanza should be spoken by a "solo" voice, sadly but clearly. There should be no exaggerated emotion; the tone should be of great dignity. The effect of the last four lines of each stanza should be something like a united response in church. Try to suggest the tolling of a muffled bell or the beating of a drum in the last lines. This might be followed by "Taps" by buglers or drummers with muffled drums.
O Captain! My Captain!

Solo  O Captain! my Captain! our fearful trip is done;
     The ship has weathered every rack, the prize we sought is won;
     The port is near, the bells I hear, the people all exulting,
     While follow eyes the steady keel, the vessel grim and daring.

Mixed voices  But O heart! heart! heart!
Half spoken,  O the bleeding drops of red!
Half intoned  Where on the deck my Captain lies,
             Fallen cold and dead.
Solo       O Captain! my Captain! rise up and hear the bells;
            Rise up - for you the flag is flung- for you the bugle trills-
            For you bouquets and ribbon'd wreaths--for you the shores a-crowding-
            For you they call, the swaying mass, their eager faces turning.

Mixed voices  Here Captain! dear father!
Half spoken  This arm beneath your head!
Half intoned  It is some dream that on the deck
             You've fallen cold and dead.
Solo         My Captain does not answer, his lips are pale and still;
             My father does not feel my arm, he has no pulse or will;
Solo  The ship is anchored safe and sound, its voyage closed and done,

From fearful trip the victor ship comes in with object won.

Mixed Voices  Exult, O shores! and ring, O bells!
Slowly  But I with mournful tread
Heavily  Walk the deck my Captain lies,
          Fallen cold and dead.

Walt Whitman
Foreboding
Don Blanding

The following poem was written while a storm was actually in progress and threatening the poets's beach house in Hawaii. Words suggesting various sounds of the storm were used by Don Blanding in this poem. It is an excellent example of the use of the figure of speech called "onomatopoeia", or words in imitation of natural sounds. The pupils suggested various ways of interpreting the poem, pooled their ideas, decided which interpretation was best, and then rendered the poem with much expression.

FOREBODING

All Zoom, Zoom, Zoom!

Dark That is the sound of the surf,
As the great green waves rush up the shore (deep tone)
With murderous, thundering, ominous roar; (deeper tone)
And leave drowned dead things at my door. (deepest tone)

All Zoom, Zoom, Zoom!

All Sh-wsh-wsh! Sh-wsh-wsh! Sh-wsh-wsh!

Medium That is the sound of the tow
As it slips and slithers along the sand
Like terrible, groping, formless hands,
That drag at my beach house where it stands.
All  Sh-wsh-wsh!

Medium and Light  Ee-oh-i-oo! Ee-oh-i-oo! Ee-oh-i-oo! (shrill)

Light  That is the sound of the wind.
      It wails like a banshee adrift in space. (weirdly)
      It threatens to scatter my drift-wood place. (higher)
      It slashes the sand like spite in my face. (highest)

Medium and Light  Ee-Oh-i-oo! Ee-oh-i-oo! Ee-oh-i-oo!

Dark  Surf?

Medium  Tow?

Light  Or the wind?

Solo  Which of the three will it be? (ominously)

Dark  The surf will it bludgeon and beat me dead?

Medium  Or the tow drag me down to the ocean bed?

Light  Or the wind wail a dirge above my head?

Dark  Zoom----------Zoom----------Zoom!

Medium  Sh-wsh-wsh----------(three pitches maintained)

Light  Ee-oh-i-oo----------

All  Repeat last three together three times.

Note. No solo voice can do this poem justice. After one has heard the harmony and cadence in each part he will realize that the poem needs choral interpretation.

Recording—Children listen to poem as recorded below:
College of Chestnut Hill, Philadelphia
Verse Speaking Choir, Conductor,
Miriam Davenport Gow
Halligan Studios, New York City.
APPENDIX B

Courses of Study Examined
COURSES OF STUDY EXAMINED

Baltimore. English Course of Study for Grades Seven, Eight, and Nine. 1927.


Boston. Boston Archdiocese English Course of Study for Grades Seven, Eight and Nine. 1946.

Denver, Colorado. Course of Study in English for Grades Seven, Eight, and Nine. 1934.

Kansas. State Course of Study for Junior and Senior High Schools. 1935.

New Hampshire. State Course of Study for the Public Schools. 1938.


Richmond, Virginia. Course of Study in English—Junior High Schools, 1934.

Salt Lake City. Outline of Course in English, 1929.

APPENDIX C

Standardized Tests Examined
Standardized Tests Examined

The Co-operative Literary Acquaintance Tests. These tests are intended to serve as measures of literary scholarship. Published by The Co-operative Test Service, 500 West 116th Street, New York City.

The Stanford Tests of Comprehension of Literature. These tests are designed to measure the accuracy with which certain types of literature are read. Published by Stanford University Press, Stanford University, California, 1928.

The Logasa-Wright Tests for the Appreciation of Literature. Six separate tests to serve as "guides" to appreciation. Published by Public School Publishing Company, Bloomington, Illinois, 1926.

The Hartley Test of Interpretative Reading of Poetry. These tests are designed to measure the reader's comprehension of meaning as expressed in poetry. Published by Bureau of Publications, Teachers College, Columbia University, 1930.

The Abbott-Trabue Exercises in Judging Poetry. The basis of these exercises is a comparison of a poem with other versions of the same poem. Allan Abbott and M.R. Trabue, "A Measure of Ability to Judge Poetry, Series X and Y," Teachers College, Columbia University.

The Iowa Every-Pupil Tests in English and in American Literature. These tests are intended to measure the pupil's ability to read literature with appreciation and understanding. Iowa Every-Pupil Testing Program, University of Iowa,
Iowa City, 1934.


Objective Tests.


Hadsell-Wells Objective Tests in Literature, Harlow Publishing Company, Oklahoma City, Oklahoma.


Satterfield Objective Tests in English, Palmer Company, Boston, Massachusetts.
Objective Tests

SUMMARY SENTENCES - TEST

Below are summary sentences for fifteen narrative poems. Place after each the name of the poem it summarizes.

1. A Roman soldier saves a bridge.
2. A poem that shows the chivalry and daring of a young lover of Scotland.
3. A knight finds the Holy Grail at his own door.
4. A poem lauds a brave army contingent in the Civil War.
5. A girl, tied to a bedpost, shoots herself that her shot may warn her lover of danger.
6. A Southern woman does a brave spectacular deed in favor of the Union.
7. A poem that contrasts a coward's excuse with "Take what thou hast, and be and do that thou canst."
8. A poet writes a fervent plea to save from destruction a ship famous in history.
9. A vigorous poem that emphasizes the power of perseverance
10. A writer describes a storm that threatens to destroy his beach home.
11. A piper clears a town of rats.
12. Some early settlers land on the coast of New England and found a colony.
13. A man mourns the death of Lincoln.
14. An old lady describes a famous battle to her little granddaughter.
15. A poem that describes a wreck off the coast of Cape Ann.
<table>
<thead>
<tr>
<th>Key</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Horatius at the Bridge</td>
</tr>
<tr>
<td>2</td>
<td>Lochinvar</td>
</tr>
<tr>
<td>3</td>
<td>The Vision of Sir Launfal</td>
</tr>
<tr>
<td>4</td>
<td>Sheridan's Ride</td>
</tr>
<tr>
<td>5</td>
<td>The Highwayman</td>
</tr>
<tr>
<td>6</td>
<td>Barbara Frietchie</td>
</tr>
<tr>
<td>7</td>
<td>Opportunity</td>
</tr>
<tr>
<td>8</td>
<td>Old Ironsides</td>
</tr>
<tr>
<td>9</td>
<td>Columbus</td>
</tr>
<tr>
<td>10</td>
<td>Foreboding</td>
</tr>
<tr>
<td>11</td>
<td>The Pied Piper of Hamelin</td>
</tr>
<tr>
<td>12</td>
<td>The Landing of the Pilgrims</td>
</tr>
<tr>
<td>13</td>
<td>O Captain! My Captain!</td>
</tr>
<tr>
<td>14</td>
<td>Grandmother's Story of the Battle of Bunker Hill</td>
</tr>
<tr>
<td>15</td>
<td>The Wreck of the Hesperus</td>
</tr>
</tbody>
</table>
MULTIPLE CHOICE TEST

Directions: Underline one of the possible endings in the sentences below which you think is correct.

1. The story of "Evangeline" is connected with the Revolutionary War, the French and Indian War, the War of 1812, King Philip's War.

2. The town of Hamelin is located in England, Germany, Austria, Spain.


4. "The Concord Hymn" was written by Emerson, Lowell, Longfellow, Holmes.

5. The beauty that comes through the eye, the ear, the touch, and the inner feelings are explained to us in the poem: "Opportunity," "The Daffodils", "Trees," "Barter."

6. "Grandmother's Story of the Battle of Bunker Hill" was written by: Bryant, Longfellow, Holmes, Hawthorne.

7. In the poem, "The Landing of the Pilgrims" the words

   "They left unstained what there they found, Freedom to worship God" means:

   They sold it to the Indians.
   They left the land the way they found it.
   They did not ruin the new country.
   They kept alive the belief that all people should worship God as they pleased.

8. The story of a sea captain and his little daughter is told in "Columbus", "Snowbound", "Evangeline", "The Wreck of the Hesperus."
9. The word that best describes Lochinvar in the poem of the same name is: warrior, knight, fearless, dashing.

10. The writing of "Old Ironsides" resulted in:
   - destroying a ship famous in history
   - sending the ship out to sea unmanned
   - preserving a famous ship
   - remodelling for further use.

KEY

1. French and Indian War
2. Germany
3. Courtship of Miles Standish
4. Emerson
5. Barter
6. Holmes
7. They kept alive the belief that all people should worship God as they pleased.
8. The Wreck of the Hesperus
9. fearless
10. preserving a famous ship
A MATCHING EXERCISE FOR A REVIEW

Directions: In the spaces before the column at the right, place the number of the corresponding author named in the column at the left.

<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>WRITINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Oliver Wendell Holmes</td>
<td>Pippa Passes</td>
</tr>
<tr>
<td>2. James Russell Lowell</td>
<td>O Captain! My Captain!</td>
</tr>
<tr>
<td>3. Alfred Tennyson</td>
<td>The Chambered Nautilus</td>
</tr>
<tr>
<td>4. Sir Walter Scott</td>
<td>Ellis Park</td>
</tr>
<tr>
<td>5. Edward Rowland Sill</td>
<td>The Concord Hymn</td>
</tr>
<tr>
<td>6. Sam Walter Foss</td>
<td>To The Fringed Gentian</td>
</tr>
<tr>
<td>7. Henry Wadsworth Longfellow</td>
<td>America for Me</td>
</tr>
<tr>
<td>8. William Wordsworth</td>
<td>Opportunity</td>
</tr>
<tr>
<td>9. Ralph Waldo Emerson</td>
<td>Columbus</td>
</tr>
<tr>
<td>10. Helen Hoyt</td>
<td>Love of Country</td>
</tr>
<tr>
<td>11. Sir Walter Scott</td>
<td>A Patriotic Creed</td>
</tr>
<tr>
<td>12. Edgar Guest</td>
<td>Trees</td>
</tr>
<tr>
<td>13. Walt Whitman</td>
<td>The Building of the Ship</td>
</tr>
<tr>
<td>14. John Greenleaf Whittier</td>
<td>The House by the Side of the Road</td>
</tr>
<tr>
<td>15. Henry Van Dyke</td>
<td>The Daffodils</td>
</tr>
<tr>
<td>16. Alfred Tennyson</td>
<td>The Vision of Sir Launfal</td>
</tr>
<tr>
<td>17. William Cullen Bryant</td>
<td>Skipper Ireson's Ride</td>
</tr>
<tr>
<td>18. Robert Browning</td>
<td>Lochinvar</td>
</tr>
<tr>
<td>19. Joyce Kilmer</td>
<td>Ring Out, Wild Bells</td>
</tr>
<tr>
<td>20. Joaquin Miller</td>
<td>The Bugle Song</td>
</tr>
<tr>
<td>Key for Scoring</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>---</td>
</tr>
<tr>
<td>1 - 3</td>
<td>11 - 18</td>
</tr>
<tr>
<td>2 - 16</td>
<td>12 - 11</td>
</tr>
<tr>
<td>3 - 19</td>
<td>13 - 2</td>
</tr>
<tr>
<td>4 - 10</td>
<td>14 - 17</td>
</tr>
<tr>
<td>5 - 8</td>
<td>15 - 7</td>
</tr>
<tr>
<td>6 - 14</td>
<td>16 - 20</td>
</tr>
<tr>
<td>7 - 13</td>
<td>17 - 6</td>
</tr>
<tr>
<td>8 - 15</td>
<td>18 - 1</td>
</tr>
<tr>
<td>9 - 5</td>
<td>19 - 12</td>
</tr>
<tr>
<td>10 - 4</td>
<td>20 - 9</td>
</tr>
</tbody>
</table>
SIMPLE RECALL QUESTIONS IN LITERATURE

Directions: Fill in the blanks with correct answers.

1. The town on "the river Weser deep and wide", is the scene of the poem...................... written by..................

2. Whittier's masterpiece is..........................

3. Whitman's "O Captain! My Captain!" commemorates..................

4. Father Felician is a character in the poem..........................

5. "Thou too sail on, O Ship of State" is quoted from..........

6. The poet known as "The Children's Poet" is..................

7. "Here once the embattled farmers stood" is quoted from...

8. Two poets who write chiefly for children are..................

9. The present-day poet known as "the poet of New England" is ..........................................

10. An' the Gobble-uns will get you if you don't watch out" are words spoken by..........................

11. A poet who writes in Italian dialect is..................

12. Priscilla is a character in the poem........by..................

13. Whittier's "The Angels of Buena Vista" is a story of the.............War.

14. Another name for "The Deacon's Masterpiece" is ..........

15. "We sailed the Spanish Water in the happy days of yore" is quoted from..........................

16. The scene of the opening lines of "Evangeline" is in.....

17. The poet known as "the Hoosier poet" is ..................

18. "A big black Jolly Roger" refers to the............ in "A Ballad of John Silver" by..................

19. "O blue-eyed banditti" is quoted from........by..................

20. "Blue, blue, as if that sky let fall A flower from its crannied wall" describes the flower ............... in a poem by..........................
KEY FOR SCORING

1. The Pied Piper of Hamelin
2. Snowbound
3. The Death of Lincoln
4. Evangeline
5. The Building of the Ship
6. Longfellow
7. The Concord Hymn
8. A.A. Milne, Walter de la Mare
9. Robert Frost
10. Little Orphant Annie
11. T. Augustin Daly
12. The Courtship of Miles Standish by Longfellow
13. Mexican
14. The One Hoss Shay
15. A Ballad of John Silver
16. Acadia
17. James Whitcomb Riley
18. Pirate Flag - John Masefield
19. "The Children's Hour" by Longfellow
20. The Fringed Gentian by Bryant
A MATCHING EXERCISE

Directions: In the spaces in front of the column of Selections that follow the Quotations place the number that corresponds to it in the group of quotations.

1. The year's at the spring, And day's at the morn.
2. Every pine and fir and hemlock Wore ermine too dear for an earl.
3. Lives of great men all remind us We can make our lives sublime.
4. There is something in the autumn that is native to my blood, Touch of manner, hint of mood.
5. O sweet and far from cliff and scar The horns of Elfland faintly blowing.
6. And what is so rare as a day in June? Then if ever come perfect days.
7. Announced by all the trumpets of the sky Arrives the snow.
8. When Freedom from her mountain height Unfurled her standard to the air.
9. Flag of the heroes who left us their glory.
10. Spirit, that made these heroes dare to die And leave their children free.

..... Bliss Carman's "A Vagabond Song"
..... Longfellow's "A Psalm of Life"
..... Emerson's "The Snowstorm"
..... Drake's "The American Flag"
..... Emerson's "The Concord Hymn"
..... Lowell's "The First Snowfall"
..... Browning's "Fippa Passes"
..... Lowell's "The Vision of Sir Launfal"
..... Holmes' "Union and Liberty"
..... Tennyson's "The Bugle Song"
KEY FOR SCORING

4 Bliss Carman's "A Vagabond Song"
3 Longfellow's "A Psalm of Life"
7 Emerson's "The Snowstorm."
8 Drake's "The American Flag"
10 Emerson's "The Concord Hymn"
2 Lowell's "The First Snowfall"
1 Browning's "Pippa Passes"
6 Lowell's "The Vision of Sir Launfal"
9 Holmes' "Union and Liberty"
5 Tennyson's "The Bugle Song"
COMPLETION TEST

Directions: Supply the missing word or words.

1. Build thee .......... 0 my soul.
   ... .......... 
   Holmes

2. God's in His Heaven
   .......... 
   Browning

3. Not what we give but .......... 
   The gift without .......... 
   Lowell

4. The sun that .......... 
   Rose .... over hills .......... 
   And darkly circled .......... 
   A sadder light .......... 
   Whittier

5. Announced by all the trumpets .......... 
   .......... 
   Emerson

6. No sky above, no earth below,
   .......... 
   Whittier

7. Let us have ... that right makes ... and in 
   that... let us to the end dare to do..... 
   as we...... 
   Lincoln

8. He gained a ...., he gave that .... 
   Its grandest .... 
   Miller

9. Breaths there the man .... .... .... 
   Who never to .... .... .... 
   This is .... ..... 
   Scott

10. Splendor falls on castle walls 
    .... .... ...... 
    Tennyson
KEY FOR SCORING

1. more stately mansions
   as the swift season's roll
2. All's right with the world.
3. what we share
   the giver is bare
4. brief December day
   cheerless -of gray
   gave at noon
   that waning moon
5. of the sky
   arrives the snow
6. a universe of sky and snow
7. faith - might - faith
   our duty - understand it
8. world - world
   lesson, "On, sail on!"
9. with soul so dead
   himself hath said
   my own - native land
10. and snowy summits old in story
APPENDIX E

Visual Aids
Lantern Slides Used

Darius Green and His Flying Machine
Evangeline
Old Ironsides
Paul Revere's Ride
Sheridan's Ride
Snowbound
The Courtship of Miles Standish
The Pied Piper of Hamelin
The Wreck of the Hesperus
<table>
<thead>
<tr>
<th>Date</th>
<th>Due</th>
<th>Date</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAN 8</td>
<td>1960</td>
<td>DEC 8</td>
<td>1962</td>
</tr>
<tr>
<td>MAR 2</td>
<td>1960</td>
<td>JAN 5</td>
<td>1963</td>
</tr>
<tr>
<td>APR 12</td>
<td>1964</td>
<td>APR 28</td>
<td>'64</td>
</tr>
<tr>
<td>OCT 14</td>
<td>1961</td>
<td>OCT 15</td>
<td>NOV 19</td>
</tr>
<tr>
<td>OCT 28</td>
<td>1961</td>
<td>OCT 15</td>
<td>1965</td>
</tr>
<tr>
<td>MAY 5</td>
<td>1962</td>
<td>NOV 19</td>
<td>1965</td>
</tr>
<tr>
<td>JUN 27</td>
<td>1962</td>
<td>JUL 19</td>
<td>1962</td>
</tr>
<tr>
<td>JUL 20</td>
<td>1962</td>
<td>JUL 27</td>
<td>1962</td>
</tr>
<tr>
<td>JUL 19</td>
<td>1962</td>
<td>JUL 27</td>
<td>1962</td>
</tr>
</tbody>
</table>
An approach to the teaching of poetry appreciation in the junior high school.