ORAL INTERPRETATION OF LITERATURE: AN APPROACH TO TEACHING MIDDLE SCHOOL ENGLISH

THESIS

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By

Donna R. Hall, B. A.

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The purpose of this study was to illustrate the usefulness of oral interpretation in the teaching of English literature at the middle school level. Four areas of literature: poetry, short story, mythology, and drama, were approached through methods of oral interpretation and/or recommendations in the teacher's resource manual accompanying the textbook. A descriptive review was made of the response to the material by the students and the methods of presentation by the instructor. The primary value of approaching the study of literature through oral interpretation was increased interest and motivation among the students and their generally positive reaction to the methods used.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iv</td>
</tr>
</tbody>
</table>

Chapter

I. INTRODUCTION .................................. 1

- Purpose of the Study
- Procedure

II. THE MATERIAL AND ITS ADAPTATION FOR ORAL INTERPRETATION .......... 15

- Poetry
- Short Story
- Mythology
- Drama

III. CONCLUSION .................................. 51

APPENDICES ...................................... 57

BIBLIOGRAPHY .................................... 115
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Distribution of Grades on Poetry Assignments</td>
<td>25</td>
</tr>
<tr>
<td>II. Distribution of Grades on Short Story Assignments</td>
<td>29</td>
</tr>
<tr>
<td>III. Distribution of Grades on the Greek Mythology Unit</td>
<td>38</td>
</tr>
<tr>
<td>IV. Distribution of Grades on the Drama Unit</td>
<td>49</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The uniqueness of early adolescence in regard to growth and development requires learning experiences consistent with the student's abilities and capacities. The junior high or middle school years seem to be an educational period of "disquieting discontinuity." This perspective suggests that if students are to make the most of the middle school years, the demands made by the school must be compatible with both their intellectual and non-intellectual capacities (9, p. 219). To facilitate the learning process, students need to feel involved with the subject matter with which they are dealing. As one student put it, "There is a difference between learning subject matter and learning as people" (18, p. 77). For "learning as people" to come about in the classroom, the teacher is challenged to use every possible technique to present material in interesting and meaningful ways. Oral interpretation in the middle school classroom could be one such technique. It lends itself to both educational purposes and entertainment, and it seems a good way to thaw the frozen creativity that lurks in every student (12, pp. 677-678).

Perhaps no area in the middle school program offers a greater challenge for creating an atmosphere for learning
than does English literature. Too often we think of literature as something to be read, usually silently and alone—the words marching before us in a sequential order, with little or no meaning (13, p. 6). Many times the teacher's resource book accompanying the literature book will suggest that sections of material be read silently and then discussed in class, or be followed by short tests. Middle school students often find this difficult to do because they may not read well, do not understand what they are reading, and will not participate in class discussions. Thus the teacher is confronted with several obstacles in motivating the student of literature.

Undoubtedly, English teachers would be very excited if someone were to announce: "I have a means whereby students can be influenced not only to love good literature, but also to become tremendously excited over it." According to Margaret McLean, the announcement may have arrived. Recent thinkers in the educational field are realizing more and more the high value of dramatic presentation of subject matter in the classroom (14, p. xix). Supporting McLean's statement, Leslie Irene Coger states that teachers are beginning to recognize the exciting possibilities of oral interpretation as an approach to teaching "the best that mankind has written" (5, p. 3). After all, Paul Campbell says, we learn to listen and to speak before we learn to read or write; therefore our language is one of sound rather than sight (4). Reading some
literature silently makes it as "innocuous as a silent merry-go-round, or a noiseless ocean, or a muzzled football crowd." Because imaginative literature dares to explore the world of feeling we re-create that world by reading aloud (18, p. 7). Most students study "about" literature rather than becoming directly aware of it. It is only through a direct confrontation with literature that awareness is achieved (17), and oral interpretation offers a unique approach to confronting literature because it is communication of sound from one person to another (1, p. 13).

In her study of oral interpretation as a means of understanding literature, Margaret M. Neville of DePaul University concludes that the written or printed word is at best an intermediary between author and reader. "Only when the reader is able to hear the words, phrases, and sentences, or verses, does he come close to the utterance of the author." She feels that oral interpretation offers a definite aid to understanding the author's meaning. We may teach "prosody for traditional meters, or discover how many stresses to a line in nonmetrical forms," but unless we employ oral interpretation, we shall find only basic forms, and the individual music of the work is lost (15, p. 17).

Also recognizing the importance of oral interpretation as a method of teaching literature, Allen Bales of the University of Alabama writes in his article "Oral Interpretation: An extension of Literary Study," that together oral
interpretation and literary study make one exert oneself to full capacity (3, p. 22). Bales feels that the student must not only be able to recognize and define the writer's devices, but he must be able to understand "why" a particular device was used (3, p. 24). Many times teaching never gets beyond the "facts" (2, p. 3), therefore, anything that the teacher can do to help the student experience the "dramatic mood and tension" of a selection is clearly welcome (8, p. 34).

It is the English teacher's purpose to capture the attention and interest of his "captive audience," and to make "work" so fascinating that it appears desirable, even to those students who seem determined to reject it (8, p. 32). As difficult as this may be, "if students do not learn to enjoy and appreciate literature, we are failures as teachers of literature," emphasizes Clarence Hach in his article "A Supervisor Looks at the Teaching of English in the High School" (10, p. 38). Hach stresses that the teacher who has knowledge of such oral interpretation techniques as choric speech, readers theatre, and the ability to teach students to read well aloud, can make the difference between a student's enjoyment and appreciation of literature and his lack of it (10, p. 37). Many times students are reluctant to perform before the class individually, but a group effort such as choral reading can be very successful in overcoming shyness. One of the oldest and most effective ways of interpreting literature, choral reading is an excellent
medium for stimulating interest in the material, drawing out the reserved student, and securing group cooperation in the class (7, p. 221). Involving the entire class in a project puts equal responsibility on each student, helping him to overcome the feeling of being a lone performer thrust on center stage. This is particularly important during the middle school years when many students seem to feel very uncomfortable when they must present any material orally.

Willard J. Friederich, professor at Marietta College, suggests that choral reading of short poems provides a good starting point. It not only gives all of the class an elementary drill in rhythm, vocal duration, and phrasing (8, p. 35) but at the same time gets the whole class involved. "Apathy and dead end" experience have less chance in a classroom where each student has an investment in the activity going on (21, p. 46). Perhaps there would be more understanding and appreciation of poetry if students could be exposed to it in various ways. Rex Lambert discusses some different approaches which have met with success in his article, "Poetry Reading in the Classroom." According to Lambert, poetry is essentially an oral form of communication, and it is meant to be read aloud and listened to. If students can understand something of the background of the material, and if they can equate it in some way with their favorite rock music singer, it is amazing how quickly their attitudes toward poetry can change (12, p. 677). Poems (like
people) want to be loved for themselves (2, p. 2). The poetic experience is determined by the "living form of the poem and the living form of the reader" (2, p. 6). The teacher who can make the class "feel" a poem has achieved a sharing of something which we and the poem have in common (2, p. 5). It is unlikely that students will forget such an experience, and, hopefully, it will carry over into future years, giving a greater sense of understanding and enjoyment of this form of literature.

Although silent reading of much poetry is inadequate to the extreme, we are not limited to this one field. This principle also applies to other areas of literature, especially dramatic literature. Margaret McLean states that the highest enjoyment of much literature can be obtained only by reading it aloud because the vital parts of beauty and emotional effect are rhythm, melody, and tone which are best conveyed orally (14, p. 5). The Diary of Anne Frank is one of the most interesting selections in the eighth-grade literature book, and one that the students enjoy very much, but it would lose much of its emotional appeal if it were just read silently. Leslie Irene Coger says that the reader's understanding of the text is deepened by reading it aloud, for in giving it voice, he experiences the work more completely and more comprehensibly (5, p. 3).

The purpose of literature is to "communicate human feelings, ideas, and experiences," declares Arthur Hastings, and
oral interpretation provides more ways of achieving this (4, p. xix). The interpreter plays neither the role of student nor of teacher, but of re-creator, revealing through literature much about human beings and human behavior that would otherwise remain hidden (20, p. 15).

In re-creating Stephen Crane's "The Bride Comes to Yellow Sky," presented in the television play form in the eighth-grade literature book, the students should have deeper insight and understanding of the author's meaning than if they read and discussed the material. The teacher who can teach students how to look at a piece of literature, how to see what is really there, and how to discover what it means, has an added skill of great value if he can read well and teach his students to read well, according to Clarence W. Hach (10, p. 43).

Most students are not aware of what they are studying about, therefore they cannot empathize with the author's story (18, p. 9). They need to be reminded to look for certain action patterns in material such as: what is the time, the place, the event? Who are the major characters and what roles are they presumably playing? This type of exploration should guide the class to a more complete view of what the author wants experienced. Careful analysis plus oral presentation should make an enjoyable and meaningful adventure of what might have been a listless and dull ordeal (18, p. 8).
One cannot say that there is no value in silent reading, class discussion, and testing. These avenues have a definite place in the educational field, and, utilized along with oral interpretation, can provide a rich experience for teacher and student alike. Not all middle school students will learn to love poetry, short stories, or mythology, but all should gain something worthwhile from exposure to English literature. As teachers we must search for and use every available means for making literature come "alive" for our students. Oral interpretation is one approach by which students may gain greater insight into the literature they are studying.

Thomas L. Fernandez reports, in his article "Findings and Recommendations of the ISCPET Conference on Oral Interpretation," that evidence derived from research and investigation has concluded unanimously that oral interpretation is a valuable instrument in the teaching of English. Because it is a participatory learning experience, it is suggested that students "discover literature more quickly, appreciate it more intensely, and retain what has been learned more efficiently" (6, p. 81).

"The happily inexhaustible task of oral interpretation is to extend the range of our speaking-listening experience to include all of the imaginative literature--the record of man's most significant dreams, visions, terrors, and joys" (18, p. 122). Oral interpretation offers the middle school teacher a viable and valuable means of teaching literature.
Equipped with special knowledge of literature, he can help his students relive "experience" through the short story, poetry, drama, or other forms of literature by incorporating oral interpretation as part of the teaching program. It is an approach that allows the student to discover, through his own experience of performing the text material, how all aspects work together to form an aesthetic whole.

Purpose of the Study

The purpose of this thesis is to illustrate the usefulness or oral interpretation as a method of teaching middle school English by reporting a pilot program initiated at Handley Middle School, Fort Worth, Texas, in which oral interpretation was utilized as a teaching method in selected eighth-grade literature classes.

Procedure

The procedure followed in this study was similar to that used in most research studies. Library research included the study of books, literary essays, periodicals, and other material revealing a relationship between oral interpretation and the teaching of English literature.

Selections for this study were taken from the eighth-grade literature textbook, Counterpoint in Literature (16, pp. 236-532), a text widely used throughout the state of Texas in middle and junior high schools. The material chosen consisted of sixteen poems from the poetry section;
one short story, "The Bride Comes to Yellow Sky;" one unit of mythology comprised of "The Palace of Olympus" and "The Labours of Heracles;" and one play, The Diary of Anne Frank. In addition, "Prometheus Bound" (11, pp. 501-540) was added to the mythology unit as supplementary material to that presented in the textbook.

This study covered one trimester, or twelve weeks of English. Approximately four weeks were spent on grammar and writing skills, and eight weeks on literature. Two eighth-grade classes at Handley Middle School, Fort Worth, Texas were involved. The twenty-five students in each class were selected on their ability to read and perform on grade level as determined by the Gates-MacGinitie Reading Test and the Iowa Basic Skills Test. Each class covered the same material, did written analyses (see Appendix C) on much of the material, took identical tests, and was taught by the same teacher. Only the approach to the literature differed. Choral reading, readers theatre, and individual interpretations were employed in the two classes at intervals. Class A was exposed to oral interpretation methods in the poetry unit. "Prelude I," "The Lonely Street," "dandelions," and "A Hillside Thaw" were presented as a group performance. "Dog at Night," "Bird-Witted," and "A Bird Came Down the Walk" were given as individual interpretations (see Appendix A). The same poems were read silently or aloud in Class B as suggested in the teacher's resource book accompanying the
textbook. A poetry reading list consisting of the following poems was given to each class: "Strong Men, Riding Horses," "Eight O'Clock," "The Fish," "Camera," "takes talent," "The Day," "The Closing of the Rodeo," and "The Sprinters" (see Appendix D). Class A presented the material as individual and group projects, while Class B followed the teacher's resource book by reading the poems silently or aloud in class before discussion. A short story, "The Bride Comes to Yellow Sky," was done as a readers theatre production for Classes A and B by members of the speech class (see Appendix A). Choral reading was introduced to both classes in the mythology unit. Class B performed "The Palace of Olympus" as a choral reading and Class A did "Prometheus Bound" (see Appendix A) by this approach. "The Labours of Heracles" was covered in the same manner in both classes by independent reading and discussion of each chapter as the teacher's resource book recommended. The Diary of Anne Frank was presented as a continuing readers theatre production by Class B. Class A, following directions in the teacher's manual, read the play orally in class each day preceding discussion.

Short objective tests were given at intervals and unit tests were given at the conclusion of each section of literature (see Appendix B). Tests consisted of true and false statements, fill-in-the-blank, matching, completion, and multiple choice questions. Completely objective in format,
the tests allowed an easier comparison of results of the two classes. After discussing this program with other English teachers, it was decided that this type of testing would be impartial, simple to give and to grade, and applicable to all material included in this study.

An attitude survey was administered to each class at the beginning of the trimester. The same survey was given at the end of the trimester to ascertain positive or negative responses to the literature.
CHAPTER BIBLIOGRAPHY


CHAPTER II

THE MATERIAL AND ITS ADAPTATION

FOR ORAL INTERPRETATION

For ease of presentation and understanding, the following chapter is divided into four sections: Poetry, Short Story, Mythology, and Drama. Each section contains the material selected for this study from the eighth-grade literature book, *Counterpoint in Literature*. A discussion of the material and its method of presentation in each class is included. Methods of approaching the literature consist of oral interpretation and suggestions in the teacher's resource manual accompanying the textbook. Choral reading, readers theatre, and individual and group presentations comprise the approaches through oral interpretation. Silent or oral reading in class, preceding a discussion period, are the approaches most often recommended in the teacher's resource manual.

Poetry

The responsibility of the junior high teacher is enormous, for he must make material "come alive" and be "relevant"—not only for the student but for himself also (2, pp. 274-275).
Probably poetry is one of the most difficult areas to make "come alive" and be "relevant" to the middle school student. The attitude survey given at the beginning of the trimester revealed that over 50 per cent of each class used in this study considered poetry to be their weakest area in literature. They complained that they did not understand poetry, and that much of it was "dumb." To prepare the students for the poetry unit, each class was given material on learning to read poetry, paraphrasing poetry, and learning techniques used by poets to express their ideas. Figures of speech, imagery, alliteration, onomatopoeia, and assonance were discussed. Denotation and connotation were explained and examples were given. The classes did exercises on each of the above to reinforce meaning and to check understanding. It was explained to the students that since a poet uses very few words in the poem itself, paraphrasing can often help the reader to understand what the poem is saying. The following example was given:

"A Choice of Weapons"
by Phyllis McGinley

Sticks and stones are hard on bones.
Aimed with angry art,
Words can sting like anything.
But silence breaks the heart.

Paraphrase: The choice of weapons for hurting someone includes sticks, stones, words, and silence. Although sticks and stones can break bones, certain words said in a certain way can really hurt a person. Worst of all, however, not talking to the person at all can completely destroy him.
Students were given guidelines to follow in paraphrasing and asked to paraphrase two poems to see if they could apply the directions. Students in both classes performed adequately on the exercise, although many questioned why the paraphrasing of a poem was often longer than the poem itself.

"The Snake" by D. H. Lawrence was read independently in each class. After completing the reading, students were given an analysis sheet for poetry (see Appendix C). The sheet was explained and students were asked to re-read "The Snake" carefully, answering the questions included in the analysis. Analyzing the poem seemed to be extremely difficult for most of the students. They could not find a theme nor could they relate the poem to life. The stock answer to the question, "Who is speaking?" was "the poet;" and to the question, "Who is listening to the speaker in the poem?" was "I am." Doing the analyses was an agonizing ordeal, but when they had finished them, the students acknowledged that there was more to the poem than they had thought at the first reading.

Following instructions in the teacher's resource manual, lines one through twenty-one were read aloud to the classes by the teacher. An open discussion established the setting of the poem and students were then asked to read the rest of the poem silently. A discussion was opened by asking someone to relate the action that occurs in "The Snake."

Students in neither class were too enthusiastic about
volunteering an answer. Questions such as "What is the speaker's attitude toward the snake?" "What conflict does the speaker feel within himself?" and "Why does he despise the voices of my accursed human education?" brought forth some interesting answers. Linda said that the man knows he should kill the snake, but he likes it and does not know why. "He is torn between what he wants to do and what society has taught him he should do." Tina said that the man was afraid to kill the snake. Students in both classes were able to see that the man was drawn to the snake and regretted his attempt to kill it. Donna remarked that "In everyday situations, we should rely on what we think is correct instead of letting other people influence our decisions." Images in the poem and examples of alliteration and onomatopoeia were pointed out. The closing discussions in both classes indicated that some of the students were able to identify techniques used by the poet, and to see that the author was saying something to them in his work.

The next assignment consisted of two poems which were to be read and analyzed out of class: "Prelude I," by T. S. Eliot and "The Lonely Street," by William Carlos Williams. These analyses seemed to be a little easier for some of the students, but on the whole it was still a very difficult task. There was a spark of awakening to the idea that the poet was saying more than the surface revealed, but most of the students had great difficulty deciding just what it was.
Images and major connotative words were easier to find, but a theme still evaded most of the students. The analyses were graded and compared. There was little difference in the grades, since both classes were struggling in the same areas.

Two more poems, "dandelions," by Deborah Austin, and "A Hillside Thaw," by Robert Frost were assigned to be read and analyzed in class. These analyses seemed to be easier; there were fewer questions in both classes, and some interesting answers began to surface. Julie said "dandelions" reminded her of "the rebirth of something and it happens every spring. All the plants start to grow and give out seeds." Ellie said, "Life can be like a dandelion; it could blow or be wasted away easily." Cecille wrote that "A Hillside Thaw" reminded her that "Nature compliments itself by being able to describe one thing with another natural thing" (referring to the melting snow on the hillside as silver lizards).

Since the students seemed to be grasping what the poets were saying to a certain extent, a decision was made to use some group interpretation in one class. The four poems just completed, "Prelude I," "The Lonely Street," "dandelions," and "A Hillside Thaw" were adapted for four readers. The introduction to the poetry unit in the textbook was adapted as an introduction to the presentation (see Appendix A). Four students from Class A were selected to read aloud parts of the four poems for an in-class presentation. Since the
introduction and the poem "dandelions" required all four students to participate, class time was appropriated for group practice, and individual parts were practiced at home. The students were sent to another room for practice sessions. Students remaining in class were given a choice of free library study or working on grammar packets. This assignment was made on a Friday to allow the students the weekend to practice. They also reported for practice after school and before school the following Monday morning. At first the group appeared hesitant and awkward about appearing before the class. Members of the class sat in two sections, one section on each side of the room, giving the readers a wide aisle in the middle to perform in. They began the reading together with "A poem is many things," then alternated voices throughout the introduction, coming together again at the end. Two boys and two girls were used and their voices blended very well. Steve did an individual interpretation of "Prelude I," Melinda read "The Lonely Street," Dee Dee interpreted "dandelions" with Steve, Melinda, and David coming in at intervals. David read a cut version of "A Hillside Thaw" as an individual interpretation. The readers stood at one end of the room in full view of everyone in the class. If they had an individual part, they stepped forward a short distance and the others moved into a little group behind them. The other readers moved up as their lines came up, stepping back a step when they had
finished. The presentation was enjoyed by both performers and class members. Following the interpretations, the class was asked to comment on the poems. One student said that she liked "dandelions" being read aloud because she could almost see the little flowers exploding as the different readers exclaimed "pow," "pow." A short discussion was followed by a test (see Appendix B) over the four poems studied to this time.

Using the teacher's resource manual as a guide, Class B covered the same material in class. Students were asked to volunteer to read "Prelude I" and "The Lonely Street" aloud, with a discussion following. The poems were compared to paintings. Kerie saw "Prelude I" as sharp and clear, with all the grimy dirt showing. She thought "The Lonely Street" was a blurry picture because the girls' dresses floated. The similarities and differences in setting were discussed. A student answered that both poems described street scenes. Another student remarked that "one sure was dirty and the other was pretty clean and bright." Kerie said that even the dirty street had light after the lamps were lit. The poems "dandelions" and "A Hillside Thaw" were read silently because the teacher's resource manual states that students should read the poem silently to see what "impression the poet has." Class discussion of the two poems revealed that most of the students could identify much of the imagery in the poems. They could see the dandelions as an army of
troops attacking the houses, and the trickles of melting snow as silver lizards in "A Hillside Thaw." The same test taken by Class A, covering the four poems, was given to Class B. Test results were almost identical with Class A scoring a little higher (see Table I).

The last three poems in unit one, "Dog at Night," by Louis Untermeyer, "Bird-Witted," by Marianne Moore, and "A Bird Came Down the Walk," by Emily Dickinson, were assigned to be read and analyzed in class. Following the approach of oral interpretation in Class A, three students were chosen to prepare the three poems as individual presentations for the class (see Appendix A). The analyses of the poems were going much smoother, and nearly all the students in both classes were able to discover a theme of some kind. Donna wrote that the theme of "Dog at Night" was: "Sometimes when we get all excited about little things we get others all excited over really nothing." She also commented that "We should try and work out our problems by ourselves and if we can not, still do not make a huge thing of it--we will only get others upset." Jon thought that the theme of the poem was: "Animals are funny and sometimes people act like animals." Julie felt the theme was: "That animals, like man are afraid of the unknown, and the dog thinks that the moon is a stranger and he is afraid of him." The analyses showed a deeper insight to what the poet was trying to say.
All of the students seemed to be aware now that a poem was more than a few lines of verse.

Following suggestions in the teacher's resource manual, a volunteer in Class B read "Dog at Night" aloud preceding a discussion. The other two poems, "Bird-Witted" and "A Bird Came Down the Walk" were read independently and then discussed. The three interpreters in Class A presented the poems individually. The first reader walked to the front of the room and gave the introduction for all three readers. This was possible because all three poems were about dogs and birds. Robert, the first reader gave a very funny interpretation of "Dog at Night" and the class obviously enjoyed it. Such comments as "You have really gone to the dogs," and "I didn't know that you understood dog language," showed approval by classmates. Kelly read "A Bird Came Down the Walk" and Jon did the reading of "Bird-Witted." All three readers received applause at the end of the reading. A short discussion period followed. A test covering the unit one poetry was given to both classes (see Appendix B). Test results were surprisingly different this time (see Table I), with Class A scoring much higher. Analyses for both classes remained basically the same as the classes showed improvement with each analysis done.

For the final poetry assignment, a poetry reading list was made up from selected poems in sections two and three of the text, and given to both classes for reading and analyzing
(see Appendix D). The list consisted of eight short poems that were not too difficult to read. The students were told to read and analyze each poem before going on to the next one. Class time was used for this project, but students were asked to finish the assignment at home if they felt that they were getting behind. The classes were allowed three class periods to complete the reading and analyzing of the poems. After the analyses were turned in, students in Class A were asked to work individually or in groups of not more than four for the next project. Following Rex Lambert's suggestions in "Poetry Reading in the Classroom" (3, pp. 677-678), the students were to select a poem to be illustrated by slides or pictures and narrated with a musical background. This proved to be one of the most exciting projects of the year. Some students chose to perform alone, reading their selections and showing the pictures while another student played taped background music for them. Others worked in groups, alternating lines and coming in as a chorus at times. Most of the students used slides to depict their selections, but a few made posters, labeled each picture with lines from the chosen poem. Steve chose "The Fish" for his project, and since he was working individually, he taped his reading as well as the music, leaving him free to show slides taken of a variety of fish at the city aquarium.
Following the teacher's manual, Class B read the same poems independently in class or volunteered to read them aloud before a discussion period. After discussion in both classes, a test was given over the poetry. Although analyses continued to show about the same rate of improvement, test results showed a pattern similar to the last test, with Class A scoring higher than Class B (see Table I).

**TABLE I**

**DISTRIBUTION OF GRADES ON POETRY ASSIGNMENTS**

<table>
<thead>
<tr>
<th>Test</th>
<th>Class A*</th>
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<tr>
<td></td>
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<td>B</td>
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<td>12</td>
<td>6</td>
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<td>0</td>
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*Indicates class using oral interpretation.*

Although test results were very similar on the first examination, Class A, using oral interpretation as an approach to poetry, revealed much higher scores on the last two tests. Class B, using the suggestions in the teacher's resource manual, did not indicate the interest or enthusiasm exhibited by Class A. Oral interpretation seemed to be the key factor in stimulating excitement in the poetry unit for Class A.
There is such a thing as creative reading just as there is creative writing. "imaginative reading, even when done silently, is dependent on the ability to interpret orally" (5, pp. 17-20). In many pieces of fiction there are elements comparable to the same elements of poetry. The author must choose certain words to convey images and emotions in his work. If the reader cannot see and feel these aspects of literature, then he has lost much that the author is trying to transmit. Increasingly, teachers are recognizing the exciting possibilities of readers theatre as an approach to teaching literature. Used in regular English classes, it has a way of vivifying the literary text, helping to transmit the author's meaning (1, p. 3).

"The Bride Comes to Yellow Sky" (6, pp. 304-325) offered exciting possibilities as a readers theatre production. It was difficult for eighth graders to grasp the full meaning of the story in one reading, especially when it was read silently. To enhance the story and help reinforce its meaning, members of the speech class were asked to perform a short readers theatre version for both of the classes involved in this study. The speech students worked with the script in speech class and before and after school for about a week to perfect the reading for performance. They had read the story the previous trimester in English class, so were not totally
unfamiliar with the text. All of the readers were very excited about doing the story for their peers.

Members of Classes A and B were asked to read "The Bride Comes to Yellow Sky" silently in class and write an analysis of it (see Appendix C). It was pointed out that the stage directions should be read very carefully in order for the reader to find the details necessary for visualization of setting, characters' appearances, and actions. By this time, the students had done enough analyses to be able to write them with relative ease. Although the analysis form for the short story varied a little from the poetry form, they were basically the same. The students were given two class periods to read the story and write the analysis. The analyses demonstrated the students' ability to see a theme in the story; to feel a mood; to note major comparisons and contrasts; and to relate the story to their lives. Most of the students in both classes produced good analyses on "The Bride Comes to Yellow Sky."

The readers theatre interpretation was performed the next class period. Many students were not aware of what readers theatre was, so it was a new experience for them. One of the speech students explained briefly what readers theatre was and introduced the other readers and then told what character's part each would read. The six readers sat on stools in front of the class and read a delightful cutting of "The Bride Comes to Yellow Sky" done by Bill Watson of Richland College (see
Appendix A). Complete with shrills and balloons popping for gun fire, Marshal Potter and Scratchy Wilson confronted each other before gratified audiences. The readers did very good interpretations of the characters, revealing a rough, loud Scratchy Wilson and a marshal who was self-conscious and ill at ease on the train, but who changed to a confident individual in full command when he reached Yellow Sky. The Bride had very little to say in the production, but her facial and body movements conveyed a bashful character much in love with Marshal Potter. The reading was a most successful treatment of the story and led to interesting discussions in both classes. Marshal Potter's change of personality from the man on the train to the marshal in Yellow Sky was brought out. His character was contrasted with Scratchy Wilson's character. Some of the students felt that Scratchy was "down-right-mean," but others thought that he was a harmless, rather pathetic individual. The discussions were lively, but relaxed, and nearly all of the students in both classes joined in. Following the discussion period, students in both classes were asked to write a short paper describing details and actions in "The Bride Comes to Yellow Sky" that symbolized change. One class period was given to this assignment and it was obvious that the boys and girls put a lot of thought into their work. Tamera pointed out that the $1.25 dinner was a change to the new West because prices were going up and the cost of living was getting higher. Jon said that Sneed's
doorbell and Morgan's cesspool were representative of the new West because sewage tanks or electricity did not exist in the old West. Robert felt that Frank's Wild West magazine was a good example of the new because "they had just started making them." The Drummer's merchandise "stands for the new West because he sells hose straight from Paris," said Donna. Janie thought that Scratchy's fancy shirt was "in the future" because dull colors were the fashion in the old West. David saw the new West in Scratchy's footprints. "The footprints represented the ending of one way of life, and the beginning of a new one." He also saw the title of the story, "The Bride Comes to Yellow Sky," as making Marshal Potter civilized because of his marriage. "When the people start getting married, the town has to settle down and the men have to get jobs to support their families."

A test (see Appendix B) concluding the study of the short story was indicative of the understanding and interest of both classes (see Table II).

<table>
<thead>
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<th>TABLE II</th>
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<tr>
<th>DISTRIBUTION OF GRADES ON SHORT STORY ASSIGNMENT</th>
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<table>
<thead>
<tr>
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*Indicates class using oral interpretation.
Although "The Bride Comes to Yellow Sky" offered challenging reading for the middle school students, it met with unanimous approval in both classes. The readers theatre presentations were a contributing factor in helping to stir interest and imagination about the story. The classes not only enjoyed this particular approach, but showed creativity and originality in the papers they wrote. The test scores indicated the high level of interest brought about by using oral interpretation in the two classes.

Mythology

Although the objective of choral reading is usually to present fiction, poetry, and drama for the public, in many cases such a procedure can be used to help students explore literature (7, p. 7). Members of the class became a "collective storyteller" inviting the audience to explore with them (7, p. 80). One of the most effective ways of interpreting literature orally, choral reading is an excellent medium for stimulating interest in literature (2, p. 221). A form used by the ancient Greeks in their drama performances, choral reading seemed most appropriate for use in the study of mythology.

Because mythology acquaints the reader with literature from another time and place, and because it is the foundation for themes used in contemporary literature, it is important for the middle school student to have some
understanding of its origin. Counterpoint in Literature devotes some forty-five pages to the mythology unit (6, pp. 418-463), with the majority of the material covering "The Labours of Heracles." Considering the difficulty of learning to pronounce Greek names, the time limit of two and one-half weeks, and the fact that many of the students knew little or nothing about mythology, the same approach was used to study "The Labours of Heracles" in both Class A and B. Class B prepared and presented "The Palace of Olympus" as a choral reading and Class A used this approach for "Prometheus Bound" (see Appendix A).

A short introductory section at the beginning of the unit was used to give both classes some background material on the origin of myths and gods. This information was read silently and discussed in class. Illustrations in the textbook were noted, and identified. For example: the laurel crown was a prize awarded to the winners of athletic events and musical contests. One student commented that a laurel crown was not much of a prize for all of that hard work.

The next section "The Palace of Olympus," introduced the gods and goddesses and helped familiarize students with their human and godlike qualities. It was explained to each class that choral reading was an ancient form used by the Greeks in their dramatic performances, so it seemed appropriate that some of the material in the mythology unit should be presented in a similar manner. Class B was to approach
"The Palace of Olympus" as a choral reading and Class A would use the same method for the study of "Prometheus Bound."

Class B used their textbooks as scripts, marking the parts lightly with pencils. The short opening paragraphs of "The Palace of Olympus" were read by the class as a chorus. The thirteen gods and goddesses were assigned for individual reading. The students volunteered to read the parts, with each god and goddess having two students as readers. One long paragraph or two to three short ones giving information about each god and goddess, were divided evenly between the two speakers who had chosen that particular god or goddess. On short connecting paragraphs, the class came in as a group. The teacher read the segment containing the most difficult Greek names of the other gods and goddesses living on Olympus, followed by the class coming in as a chorus on the two short concluding paragraphs.

The choral reading was practiced in class, and it did not take the students long to get their timing on the short sections, but they did tend to have a "sing-song" quality. Individual parts were practiced out of class, and varied in performance depending upon the time spent in perfecting the reading. It was obviously an enjoyable experience for the class. The students were so excited about doing the presentation that they wanted to invite other classes to see it. However, since time did not allow for adequate practice to
give a polished performance, the presentation was given for the class only. For the presentation of "The Palace of Olympus," Class B students reading the parts of the same god or goddess were asked to sit together. Chairs were placed in two sections, facing each other, with half on each side of the room. This arrangement allowed the students to see one another and made it easier for the chorus to follow. The performance came off well; especially considering that the class had only three days to practice together.

For Class A, the presentation of "The Palace of Olympus" followed the guide in the teacher's resource manual with silent reading of the paragraphs and class discussion after each section was read. Students were asked which gods or goddesses they found most human. One student replied that Zeus had to be the most human because "he was a greater lover than Richard Burton."

One of the objectives for studying "The Palace of Olympus" was to familiarize students with the names and attributes of the famous deities. However, since the material was rather limited, students in both Class A and B were asked to do further research on the particular god or goddess that they chose, and to give a brief oral report in class. They were also to make a mask depicting the deity to be shown at the time the report was given. The masks turned out to be a most interesting project. Some students used styrofoam heads with wigs, false eyelashes, and jewelry.
One student, describing Apollo, used clay to mold a royal nose, eyebrows, and small curls on his styrofoam head. He sprayed the entire head with bronze paint, producing a splendid example of what a god might have looked like.

Other class members made masks from paper plates, grocery bags, and plywood, decorating them with cotton, sequins, buttons, foil, pape cleaners, and a variety of jewelry. As the assignment had been made at the beginning of the study of "The Palace of Olympus," most of the masks were completed and displayed in time to make a nice background for the choral readings of mythology.

The individual reports were given in each class after the conclusion of "The Palace of Olympus," with each student showing the mask that he or she had done. This assignment gave additional information about the gods and goddesses, helping to reinforce the material just covered. A test consisting of matching and multiple choice questions was given at the conclusion of this section of mythology (see Appendix B). The hard work and time put forth by the students was obvious with forty-three letter grade A's between the two classes. Class B had scored a little higher on the test than had Class A (see Table III).

Since choral reading of "The Palace of Olympus" had gone so well in Class B, this approach was looked forward to by Class A. Word had evidently been passed among the students that choral reading was fun. To supplement the material
given in the textbook, a cutting of Aeschylus' play, "Prometheus Bound" was made and arranged for choral reading (see Appendix A). The script required seven speakers and a chorus. Class A was to present the play as a readers theatre presentation and Class B was to read it in class without previous preparation. Individual parts were assigned and six students were selected to be the chorus in Class A. The assignment was made on Friday so that the students would have the weekend to study and practice their parts. They came in before school on Monday for a practice session and were given the class period for practice also. Since the entire class was not involved in this presentation, the students met in another room to go over their lines. The play was presented in class on the following day. The chairs were placed in a triangle with the chorus occupying one section, the speakers one section, and the audience sitting in the middle section. Scripts were given to the students making up the audience, allowing them to follow the reading if they wished. Class A's presentation seemed a little more polished than did the performance of "The Palace of Olympus" by Class B. Possibly this was because fewer people were involved in the reading and they could harmonize better. It was also very effective to have the audience sitting between the readers. They were caught between the individual voices on one side and the chorus on the other. Chris remarked that "it was sort of like stereo." John said that he felt
like one of the performers since he was sitting in the middle of them. Choral reading seemed to unify the classes. There was no grouping with friends because the situation called for a united effort by readers and audience alike to insure success.

Class B was given copies of the "Prometheus Bound" script to look over in class, and without outside preparation, read it aloud in class. The class was not as enthusiastic about reading "Prometheus Bound" as they had been about "The Palace of Olympus," but nearly all of the students volunteered to read sometime during the period. On the completion of "Prometheus Bound," both classes were given a short test (see Appendix B). This test did not follow the format of the other tests, although it was objective in nature. Because "Prometheus Bound" was supplementary material, and the students were allowed to use the play scripts as a reference, short answer questions requiring some research into the play were used. By searching for the answers in the script, possibly the students would retain the material better. Test results were very similar for the two classes (see Table III).

Considering the length and relative difficulty of "The Labours of Heracles," the next selection in the mythology unit, this section was read silently in class and discussed chapter by chapter as the teacher's resource manual suggested. The students were encouraged to read the entire story out of
class, but advised that they would need to re-read each chapter as it was discussed. It was hoped that the previous experiences with choral reading would help the students to mentally see and hear the characters in the story. The five chapters of "The Labours of Heracles" were divided into four sections for class study. The first two chapters, "The Birth of Heracles" and "The Choice of Heracles" were combined for reading and discussion. Each of the remaining three chapters, "The Beginning of the Labours," "The Wanderings of Heracles," and "The Golden Apples, and the Hound of Hell," was treated independently. The study went well and most of the students seemed to have gathered quite a lot of information from the mythology unit. Many of the students had seen advertisements using mythological characters such as Atlas Tire Company and Mercury as the winged messenger for a national florist, but had never related these symbolic figures to Greek mythology. Many students were also surprised to learn that the custom of wearing wedding rings supposedly originated with Prometheus, who declared that men were to wear rings in memory of his suffering while in bondage.

The Greek mythology unit was concluded with a comprehensive test over the material covered (see Appendix B). Class A had seemed a little more responsive to the discussion of "The Labours of Heracles," while Class B had shown more excitement about "The Palace of Olympus." Test results
indicated that Class A had retained more of the material covered than Class B, although both classes did well on a very difficult unit (see Table III). Over all it was considered to be a most successful study.

TABLE III

DISTRIBUTION OF GRADES ON THE GREEK MYTHOLOGY UNIT

<table>
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<td>5</td>
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*Indicates class using oral interpretation.

Choral reading promoted a great amount of interest in the mythology unit. The students were very excited about this approach to literature. It was obvious that they felt involved in what the class was trying to do. Each member worked hard whether he had a solo part or was part of the chorus. Most of the students seemed very proud of the masks they made of the gods and goddesses, and highly motivated to present good reports about the deities they represented. Although the test scores were not significantly different,
the class using oral interpretation scored higher than did the class using the approach suggested in the teacher’s manual. Test three was a comprehensive unit test indicating that Class A had retained more of the material than Class B.

Drama

Hearing and seeing plays and being in them is an experience enabling the student to bring the script alive in his imagination. The reading of plays is not very rewarding and can create unnecessary problems in comprehension if this type of preparation is not included in play teaching. A lot of literature that can not be performed is better understood on the page if the student is used to characterizing and shifting from one voice to another (4, p. 45).

The Diary of Anne Frank (6, pp. 466-530) is a dramatic version of the diary of a young girl in hiding from the Nazis during World War II. The fact that Anne is the same age in the play as many of the eighth-grade students involved in this study made it absorbing reading for the classes.

An introductory discussion was used in both classes to give background information about Hitler’s persecution of the Jews during World War II in order to set the scene for the play. The cast of characters was read through and difficult names isolated to learn pronunciation. The stage directions and their importance to understanding the play
were explained. The students were asked to begin reading the play silently in class. Reading was continued the following class period in each class. Those students who were not able to complete the play during the second class period were asked to finish the reading at home so that an analyses (see Appendix C) of the play could be started at the next class meeting. After the completed analyses had been turned in, Scenes One and Two of Act One were read silently by Class A as the teacher’s resource manual suggested. A comparison of the characters of Mr. Frank and Miep in the first scene, which revealed the characters as they were at the end of the play, and the second scene, which pictured the characters as they had been three years previously, was brought out in class discussion. The illustration for the play set (6, pp. 466-467) was studied to locate the rooms where the different characters lived to help the students picture in their minds how the scene might have looked. Impressions that the characters made were talked about. Melinda suggested that Peter was a "spoiled brat" because he was allowed to bring his cat to the hiding place, while Anne had to leave her cat behind. Delbert thought that Peter was a little cowardly because he burned the Star of David. Mike commented that "you don't know what you will do if you are scared enough." Many in the class supported Mike's view, feeling that Peter had destroyed the symbol of his religion out of fear of the Nazis. At the end
of the period, Scene Three was assigned to be re-read out of class for the following day.

Class B completed and turned in their analyses. Scenes One and Two were read silently in class. As in Class A, a comparison of characters was made and the illustration of the set was studied. Students in Class B were assigned parts in the play to be read orally in class the following day. These pupils were sent to another room to practice and the rest of the class began re-reading Act One, Scene Three. They were told to complete the reading out of class if they had not been able to finish during the class time.

The following day, Scenes One and Two of the play were read aloud in class. Students in Class A were asked to volunteer to read the individual parts. They sat at their seats while reading. After completing the first two scenes of the play, Scene Three was introduced by the teacher's reading of the stage directions. Details such as time of day and what the characters were doing were brought out in discussion. After setting the stage for the play at this point, volunteer readers continued reading Scene Three aloud. The discussion following revealed that a more vivid picture of the characters was emerging for the class. The students could identify with Anne and Peter. Several students saw Anne as an average thirteen year old girl. Other students felt that she was unusually mature for her age because she was so concerned about the welfare of the other inhabitants
in the hiding place. Robert noticed that Peter was more sensitive about human relations than his parents were because he was ashamed when they questioned the advisability of taking in another person, since both food and living space were so limited. The Frank family and Peter were willing to sacrifice to give another person a chance to escape the Nazi persecution of the Jews, but Peter's parents only thought of themselves. The class period ended with the discussion of Scene Three, Act One. Scenes Four and Five of Act One were assigned for the following day.

Class B approached the same material as a kind of continuing readers theatre presentation. Chairs were placed at the front of the room for the readers. A section of old stairs was confiscated from the auditorium for the students reading Anne's and Peter's roles. But for the opening scene, Mr. Frank decided to use them. The stairs consisted of three steps and a small platform at the top with steps going down the other side. Mr. Frank sat on the next to the top step, placing his book on the platform while reading the entries in Anne's diary. Miep sat on a chair nearby. Since the play was based on the actual diary of Anne Frank, it was necessary for the author to use a flash-back technique to tell the story. As Scene One faded into Scene Two, the other readers, who had been sitting with their backs to the class, turned around. Anne and Peter sat on the steps most of the time, but when Anne dreamed of becoming a famous
artist in Paris, she moved to the platform to read the lines. The reading continued through Scene Three of Act One. Important events that occurred in Scene Three were discussed after the presentation was completed. Linda noted that Peter's mother was an extremely selfish person because she liked her fur coat more than anything else. The fact that the occupants of the hiding place react with such terror when they hear a car screeching to a halt in front of the building was discussed as a foreshadowing of coming tragedy. A comparison of the reactions of the Frank family and Peter's family to the arrival of Mr. Dussel to the hiding place was made. Anne felt that Peter Van Daan showed strength of character by offering his room to the new arrival in spite of his parents' obvious disapproval. Completing the discussion, Act One, Scenes Four and Five were assigned for re-reading prior to the next class meeting. Oral readers were asked to report for practice before school the following morning.

Scenes Four and Five of Act One were read aloud by volunteers in Class A with no previous preparation. A discussion period followed. It was pointed out that Act One ended with the singing of the Hanukkah song, which symbolized the faith of the occupants in the hiding place. The class appeared to be completely engrossed in the play. Even though the students knew what was going to happen in the play, there seemed to be a feeling of growing suspense as the occupants
of the hiding place neared their doom. At the end of the class period, Scenes One and Two of Act Two were assigned for re-reading.

Class B followed the same procedure as the previous class meeting with the oral readers sitting in front of the class. It should be pointed out that these students spent time before and after school practicing their parts. Using the same readers for the same parts each day proved to be rewarding because they soon began to really feel the characters that they were reading. Discussion followed the completion of the reading of Act One, Scenes Four and Five. As in Class A, the singing of the Hanukkah song as an ending to the first act was pointed out. Tammy, a student who usually had very little to say in class, remarked quietly, "that you have to have a lot of faith to sing when you think the police are coming for you at any minute." Act Two, Scenes One and Two were assigned for the next day.

The stage directions and the diary entry beginning the second act of the play were read aloud in both classes by the teacher. Volunteer readers continued reading the play aloud in Class A. It was noted that the passing of time was shown by the diary entries. Anne's behavior toward her mother when Mrs. Frank says they should all count their blessings, was discussed. Anne blames her mother and all adults for the condition of the world. Julie felt that Anne was justified in her feelings because the war was going to
make it impossible for her to fulfill her dreams of becoming a famous artist. Another student pointed out that Anne's parents were as much victims of the war as Anne was. Chris said that at least the older people had been able "to live a little" before the war. However, the class as a whole agreed that the war was a tragic thing affecting most the people who had nothing to do with it. At the end of the period, Act Two, Scenes Three, Four, and Five were assigned as homework. Since this was the conclusion of the play, the students were to read a supplementary article, "The Aftermath" (6, pp. 531-532). Students were asked to be thinking about a character in the play that they could write a paper on, describing the person's personality through dress, mood, period, and other means.

Class B readers took their places at the front of the room. The same readers continued the play. As the result of each day's reading and the practice sessions, the students were really doing good interpretations by this time. The class enjoyed the reading very much and did not object to hearing the same readers every day. Ben remarked that Mary was "becoming" Anne. The class also liked having the readers at the front of the room; especially Anne and Peter sitting on the steps. Old and worn as they were, the steps offered a means of achieving closeness or distance for the characters. Mary, reading Anne's part, moved to different positions, depending on her relationship to the character to whom she
was speaking. Anne Frank was very close to her father, so Mr. Frank was moved from a chair to the platform of the stairs as the play progressed. As the leader of the group in the hiding place, he needed to be in a little higher position than the other characters also. He left his place and moved to a chair when Anne and Peter were having their private conversations in Peter's room.

Perhaps it was the novelty of the performance that provoked one boy to exclaim, "This is really cool!" Whether it was the play, the presentation, or the combination of these, the readers held their audience transfixed. Upon completion of the reading, a similar discussion to Class A's was held. Surprisingly, more of the students in Class B felt that Anne's behavior toward her mother was justified. Mark said that although Anne's parents were not to blame for the war, Anne had the right to feel cheated because she was the child of Jewish parents, and if her parents had not been Jews, then she would not have been persecuted. Tina answered that people can not change their beliefs just because their children might be persecuted--"Next time it might be the Baptists." Most of the students did not believe that Anne meant to blame her mother for the world's troubles, but that she was just saying that adults had caused the world to crumble, and the young people were trying desperately to hang on to their ideals. At the end of the period, the final section of the play was assigned, as well as "The Aftermath," which gave
the circumstances for the deaths of the people in the play. The students were also asked to choose a character from the play that they could write a short paper on, describing the personality through dress, mood, period, and any means that they could think of.

Class A concluded The Diary of Anne Frank with volunteers reading the parts aloud in class. Class B used the same readers throughout the play. The final scene was presented with Mr. Frank sitting on the top step of the stairs reading the last entries in Anne's diary. After the final lines, he rose slowly and descended the steps. The class applauded enthusiastically. When asked about the method of presentation in Class B, one student said that the characters had seemed "real" to him. Another said that she thought that Peter and Anne probably sat on the steps in the hiding place. One student said that she liked having the same people reading the same parts every day because "you got used to their reading and they seemed to be the people after awhile."

Both Classes A and B concluded the study with a discussion of the last section of the play and the supplementary article, "The Aftermath." The students talked about the deaths of all but three in concentration camps. In Class A, Mike proceeded to point out to Delbert that Peter had been very brave in Scene Three, Act Two. Peter's father had been caught stealing food and ordered to leave the hiding place. Displaying his loyalty to his father, Peter said that he
would have to go with him if he had to leave. Delbert agreed that Peter had been brave and said that frustration had probably caused him to burn the Star of David in Scene Two. Another student said that she felt frustrated because the play had to end as it did (Anne died in a concentration camp only three weeks before the British liberated the camp). At the end of the discussion time, students were asked to write a short paper on the character they had chosen from the play. They were to include any ideas that would help convey the personality that they had chosen. Reports were to be given orally in class the following day.

The written characterizations were very good in both classes. The students seemed to feel comfortable giving the reports, and most appeared to really enjoy it. One pupil in Class B said, "We've been so close to the characters that we feel we are part of the family."

The Diary of Anne Frank was a very enjoyable and rewarding study. It was obvious that both classes felt deeply involved with the characters in the play. The test (see Appendix B) given over this unit indicated the interest of the students. Forty-one of the fifty students scored A's and B's (see Table IV). The Diary of Anne Frank offered a most fitting conclusion to the trimester's study of literature.
TABLE IV

DISTRIBUTION OF GRADES ON THE DRAMA UNIT

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</tr>
</tbody>
</table>

*Indicates the class using oral interpretation.

A comparison of the test grades on The Diary of Anne Frank showed no significant difference. Both classes enjoyed the play very much, but Class A, using the approach suggested in the teacher's manual, missed out on much of the excitement generated by oral interpretation in Class B. The continuing readers theatre technique used in Class B created a suspenseful atmosphere that seemed to grow each day. The class was completely immersed in the play although only ten of the twenty-five students were involved in the actual reading of the script. The students came into the room each day with great anticipation. They did not wait for attendance to be checked, but immediately began to set up the chairs and steps for the readers. The presentation of The Diary of Anne Frank in Class B brought forth the most exciting and rewarding responses of the entire year.
CHAPTER BIBLIOGRAPHY


CHAPTER III

CONCLUSION

The purpose of this study was to illustrate the usefulness of oral interpretation as a method of teaching middle school English literature. It was not designed as a comparative study, nor was it intended to indicate that one method of teaching literature was superior to another. No control group was used. Each class was introduced to oral interpretation techniques the same number of times, but in different sections of the material covered. Oral interpretation and recommendations in the teacher's manual were used alternately to teach the two classes used in this study. Because of this approach, it was necessary to consider each of the four areas of literature; poetry, short story, mythology, and drama, as separate units in evaluating results.

Class A studied the poetry unit through oral interpretation methods, while Class B studied the unit through silent and unprepared oral reading as the teacher's manual suggested. Both classes did written analyses of the material covered and discussed the selections in class. The attitude survey administered at the beginning of the trimester revealed that a majority of the students felt poetry to be their weakest area in literature. By the end of the poetry unit, the following information had emerged.
1. Students in both classes felt that writing thorough analyses of the poetry was very difficult, but most helpful in clarifying the meaning of the material.

2. Oral interpretation of the poetry stimulated a great deal of interest and excitement in Class A. The oral presentations done by individuals and groups in the class were well received, and the students were especially enthusiastic over the project requiring slides, pictures, and music to illustrate the poetry.

3. Test results at the beginning of the poetry unit were very similar; however, Class A, using oral interpretation methods, revealed considerably higher scores on the second test and the comprehensive unit test.

4. The attitude survey given at the beginning of the trimester was given again at the end of the term. Most of the students still felt poetry to be their weakest area, but many students in Class A commented that oral interpretation had made the poetry study a lot more fun. Class B, employing methods suggested in the teacher's manual had not shown the enthusiasm of interest that Class A had.

Both Classes A and B were introduced to oral interpretation in the short story section. A study of "The Bride Comes to Yellow Sky" included reading the story silently, doing a written analysis, and a presentation of it as a readers theatre production by students from the speech class. The following conclusions were drawn.

1. Written analyses showed greater understanding and insight into the author's meaning.

2. Classes A and B responded enthusiastically to the readers theatre performance by the speech students.

3. Compositions written on "The Bride Comes to Yellow Sky," describing details and actions expressing change from the old to the new West, showed creative and imaginative responses in both classes.
4. Test grades were very high in both classes, with thirty-seven of the fifty students involved making A's and B's.

5. Discussions, compositions, and tests indicated a highly enthusiastic reaction to the oral interpretation of "The Bride Comes to Yellow Sky" in both classes.

The mythology unit was divided into three segments: "The Palace of Olympus," "Prometheus Bound," and "The Labours of Heracles." "The Palace of Olympus" was approached as a choral reading project by Class B, while Class A followed the suggestions in the teacher's manual. The second selection, "Prometheus Bound," was presented as a choral reading in Class A, and Class B read the material orally in class without previous preparation. The last section, "The Labours of Heracles," was read silently in both classes and discussed chapter by chapter as the teacher's manual suggested. Conclusions drawn from the mythology unit were.

1. Choral reading of the mythological material presented an interesting learning experience for the students, helping them to understand the ancient Greeks' presentation of drama. Students were very excited about this approach.

2. Test results revealed higher scores in the classes approaching the material through choral reading.

3. Oral interpretation of the material produced group cooperation in the classes, involved all of the students in the presentations, and stimulated interest in the literature.

The drama section consisted of one play, The Diary of Anne Frank. Classes A and B read the play silently and analyzed it. Class A, following the teacher's manual, re-read
the play silently by sections. Each section was read aloud in class by volunteers preceding a discussion period. Class B re-read the play silently also. Selected readers, practicing their roles outside of class, presented the material as a continuing readers theatre presentation with the assigned section performed each day before discussion. Short papers describing one of the characters in the play were required from the students in both classes. Results of the drama study were as follows.

1. Students in both classes showed intense interest in the reading of the play; however, Class B, using the readers theatre technique, was particularly involved. This method of oral interpretation stimulated so much enthusiasm in Class B that students hurried in each day to set up the room for the readers.

2. Using the same readers every day in the readers theatre presentation in Class B helped the students to identify the characters in the play, resulting in a more unified presentation. There was a feeling of discontinuity in Class A as different students read the parts each day.

3. Compositions written by students in both classes revealed a good sense of the characters in the play. The oral interpretation of the play in Class B seemed to produce a greater insight into the inner characters of the people in the play, however.

4. Test results were indicative of the deep interest displayed by students in both classes. However, Class B, approaching the study through oral interpretation, scored slightly higher than Class A.

After completing the final section of literature, Classes A and B were given the same attitude survey administered at the beginning of the trimester. The first survey indicated that twenty-three of the fifty students would take English
literature if it were not required, while twenty-seven would not. The second survey revealed that thirty-seven students would take literature even if they did not have to, and only thirteen would not. It is significant that twenty-nine students said that the oral interpretation of the material had influenced their answers of "yes" to the question. Also significant to this study is the fact that thirty-six students replied that they enjoyed English literature very much at the end of the trimester, while only nine had given this answer at the beginning of the term.

This study indicated that the primary value of approaching the study of literature through oral interpretation was increased interest, higher motivation, greater enthusiasm, and a generally positive reaction on the part of the classes. Therefore it is suggested that oral interpretation is a useful approach to the study of English literature in the secondary school curriculum for the following reasons.

1. analysis of the literary selection enables the student to arrive at a more valid interpretation of the work;

2. oral interpretation of the literary work allows the student to give concrete actualization to attitudes and features of the text which the author is trying to convey;

3. oral interpretation of literature allows the student to focus on the aesthetic, literary actualization of the text;

4. oral interpretation offers an interesting and enjoyable approach to help literature "live" for the student;
5. oral interpretation of literature often provides a more relaxed atmosphere in the classroom, encouraging student participation in class activities; and

6. oral interpretation of literature allows the student to discover through his experience in performing the material how all parts work together to form an aesthetic whole.

In conclusion, it is suggested that the implementation of oral interpretation as an approach to the teaching of middle school English literature would provide a stimulating and enjoyable learning situation. In conjunction with silent reading, lecture, and class discussion, oral interpretation could be the means by which middle school students are influenced to understand and appreciate good literature.
APPENDIX A

SCRIPTS

Impressions

Since this group interpretation performance will cover the first section of the poetry unit in *Counterpoint in Literature*, the eighth-grade text, it may be used as an introduction to the unit, or as it has been used in this study.

All: A poem is many things.

1: It is the flutter of soft wings
2: or a fist beating against the ear.
3: It is animal crackers
4: and Roman noses

All: or grisly wars and horrible deaths.

1: It is laughter or crying.
2: It is courage or fear.
1: It is a song or a curse.
3: It is the freshness of love and newborn seasons
1: or the stench of hate and garbage cans.
4: It is an adventure,
2: a sentiment,
3: an observation,
4: a comment on the world.

All: It is all these things, and many things more.

**Reader one:** "Prelude I" by T. S. Eliot

The winter evening settles down
With smell of steak in passageways.
Six o'clock.
The burnt-out ends of smoky days.
Appendix A--Continued

And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And Newspapers from vacant lots;
The showers beat
On broken blinds and chimney pots,
And at the corner of the street
A lonely cab horse steams and stamps.
And then the lighting of the lamps.

Reader two:  "The Lonely Street" by William Carlos Williams

School is over. It is too hot
to walk at ease. At ease
in light frocks they walk the streets
to while the time away.
They have grown tall. They hold
pink flames in their right hands.
In white from head to foot,
with sidelong, idle look
in yellow, floating stuff,
black sash and stockings
touching their avid mouths
with pink sugar on a stick
like a carnation each holds in her hand
they mount the lonely street.

"dandelions," by Deborah Austin

Reader three and group:

3: under cover of night and rain
the troops took over.
waking to total war in beleaguered houses
over breakfast we faced the batteries
marshalled by wall and stone, deployed
with a master strategy no one had suspected
and now all
firing

(4:) pow

3: all day, all yesterday
and all today
the barrage continued
deafening sight.
reeling now, eyes ringing from noise, from walking
Appendix A--Continued

gingerly over the mined lawns
exploded at every second
rocked back by the starshell fire
concussion of gold on green
bringing battle-fatigue
(2:) pow (3:) by lionface firefur (1:) pow (3:) by
goldburst shellshock (4:) pow (3:) by
whoosh splat splinteryellow (1:) pow (3:) by
(1 & 2:) pow (3:) by (1, 2, 4:) pow
tomorrow smoke drifts up
from the wrecked battalions,
all the ammunition, firegold fury, gone.
smoke
drifts
thisle-blown
over the war-zone, only

here and there, in the shade by the peartree
(2, 4:) pow (3:) in the crack by the
curbstone (1:) pow (3:) and back of the
ashcan, lonely
guerrila snipers, hoarding
their fire shrewdly
never

4: pow

All: surrender

Reader four: "A Hillside Thaw" (cut), by Robert Frost

To think to know the country and not know
The hillside on the day the sun lets go
Ten million silver lizards out of snow!
As often as I've seen it done before
I can't pretend to tell the way it's done.
It looks as if some magic of the sun
Lifted the rug that bred them on the floor
And the light breaking on them made them run.
The sun's a wizard By all I tell: but so's
The moon a witch. She has her spell on every
Single lizard. I fancied when I looked at
Six O'clock The moon was waiting for her chill
Effect. The spell that so could hold them
As they were was wrought through the trees
Without a breath of storm. It was the moon's;
She held them until day, One lizard at the
End of every ray.
The thought of my attempting such a stay.
Appendix A--Continued

Group Interpretation Performance II

Reader one: "Dog at Night" by Louis Untermeyer

At first he stirs uneasily in sleep
And, since the moon does not run off, unfolds
Protesting paws. Grumbling that he must keep
Both eyes awake, he shimpers; then he scolds
And, rising to his feet, demands to know
The stranger's business. You who break the dark
With insolent light, who are you? Where do you go?
But nothing answers his indignant bark.
The moon ignores him, walking on as though
Dogs never were. Stiffened to fury now,
His small hairs stand upright, his howls come fast,
And terrible to hear is the bow-wow
That tears the night. Stirred by this bugle-blast,
The farmer's hound grows active; without pause
Summons her mastiff and the cur that lies
Three fields away to rally to the cause.
And the next county wakes. And miles beyond
Throats ring themselves and brassy lungs respond
With threats, entreaties, bellowings and cries,
Chasing the white intruder down the skies.

Reader two: "A Bird Came Down the Walk" by Emily Dickinson

A bird came down the walk;
He did not know I saw;
He bit an angle-worm in halves
and ate the fellow, raw.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

He glanced with rapid eyes
That hurried all abroad,
They looked like frightened beads, I thought.
He stirred his velvet head

Like one in danger; cautious,
I offered him a crumb,
And he unrolled his feathers
And rowed him softer home

Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,
Leap, splashless, as they swim.
Appendix A--Continued

Reader three: "Bird-Witted," by Marianne Moore

With innocent wide penguin eyes, three large fledging mocking-birds below the pussy-willow tree, stand in a row, wings touching, feebly solemn, till they see their no longer larger mother bringing something which will partially feed one of them.

Toward the high-keyed intermittent squeak of broken-carriage springs, made by the three similar, meek-coated bird's eye freckled forms she comes; and when from the beak of one, the still living beetle has dropped out, she picks it up and puts it in again.
Appendix A--Continued

"The Bride Comes to Yellow Sky"
by Stephen Crane
Arranged for readers theatre by Billy Watson

I.

1. The great pullman was whirling onward with such
dignity of motion that a glance from the window seemed
simply to prove that the plains of Texas were pouring
eastward.

   The groom's face was reddened from many days in the
wind and sun, and a direct result of his new black clothes
was that his brick-colored hands were constantly perform-
ing in a most conscious fashion.

2. The bride was not pretty, nor was she very young. She
continually twisted her head to regard her puff sleeves,
very stiff, straight and high. They embarrassed her.

3. Jack Potter, the town marshall of Yellow Sky, was a
man known, liked, and feared in his corner. He had gone
to San Antonio to meet the girl he believed he loved. He
induced her to marry him, and now he was bringing her home
to an innocent and unsuspecting community.

4. "Ever been in a parlor car before?"
4. "No, I never was. It's fine, ain't it?"
Appendix A--Continued

"Great. After a while we'll go to the diner and pay a dollar for the finest meal in the world."

"Why that's too much for us, ain't it, Jack?"

"Not this trip. We're going to go the whole thing."

He knew full well his marriage was an important thing to his town. His friends could not forgive him. Frequently he had reflected on the advisability of telling them by telegraph, but a new cowardice had been upon him. And now the train was hurrying him toward a scene of amazement, glee and reproach.

"What's worrying you, Jack?"

"I'm not worrying, girl. I'm only thinking of Yellow Sky. We're almost there."

II.

The California Express was due at Yellow Sky in twenty-one minutes. There were six men at the bar of the Weary Gentleman saloon. One was a newcomer, a traveling salesman who talked a great deal; three were Texans who didn't care to talk at this time; and two were Mexican shepherders, who didn't talk as a general practice in the Weary Gentleman saloon.
The salesman’s tale was interrupted by a young man who suddenly appeared in the open door.

"Scratchy Wilson’s drunk and he’s turned loose with both hands."

"Say, what is this?"

"It means for the next two hours this town won’t be a health resort."

"You don’t mean there’s going to be a gunfight?"

"He’s out to shoot and he’s out for trouble. Why, he and Jack Potter..."

"Jack Potter’s in San Anton."

"Who’s he?"

"Town Marshall. He shot Wilson up once in the leg. I wish he was back from San Anton. He’d sail in and pull the kinks outa this thing."

They heard from a distance the sound of a shot, followed by three wild yowls.

"Here he comes."

III.

A man in a maroon-colored flannel shirt, rounded a corner and walked into the middle of Main Street. In
either hand he held a long, heavy, blue-black revolver. Often he yelled. These cries of ferocious challenge rang against walls of silence.

1 The man's face flamed in a rage begot of whiskey. His rolling eyes hunted the still doorways and windows. He walked with the creeping movement of the midnight cat. As it occurred to him, he roared menacing information. The long revolvers in his hands were as easy as straws; they were moved with an electric swiftness.

2 The man called to the sky his terrible invitations. The calm adobes preserved their demeanor. He bellowed and fumed and swayed his revolvers here and everywhere. Hammering with a revolver on the closed door of the Weary Gentlemen saloon, he demanded a drink. The door remained inperturbable. He moved in the direction of Jack Potter's house, chanting Apache scalp-music.

1 Taking up a strategic position, he howled a challenge, but the house regarded him as might a great stone god. He fumed at the house as the winter wind attacks a prairie cabin in the North. But the house gave no reply.
Appendix A--Continued

IV.

2 "Next corner, dear."

3 As Potter and his wife sheepishly turned the corner and he was about to raise a finger to point the first appearance of their new home, they came face to face with a man in a maroon-colored shirt, who was feverishly pushing cartridges into a large revolver. Dropping that revolver to the ground like lightning, he whipped another from his holster, and aimed it at the bridegroom's chest.

1 The two men faced each other at a distance of three paces. Potter's mouth seemed to be merely a grave for his tongue. The bride's face had gone as yellow as old cloth. He of the revolver smiled with a new and quiet ferocity.

6 "Tried to sneak up on me! No, don't you move a finger toward your gun, Jack Potter. Don't you move an eyelash. I'm going to settle with you--my way!"

3 "I ain't got a gun on me, Scratchy Wilson. You know I fight when it comes to fighting. But you'll have to do all the shooting yourself."

6 "Don't tell me you ain't got no gun on you. Don't tell me no lie like that. There ain't a man in Texas ever seen
Appendix A--Continued

you without no gun. Don't take me for no kid."

2 His face was livid. His eyes blazed, and his throat worked like a pump.

3 "I ain't takin' you for no kid. I'm takin' you for a damn fool. I tell you I ain't got a gun, and I ain't. If you're goin' to shoot me you better begin now; you'll never get a chance like this again."

1 Potter's heels had not moved an inch backward.

6 "If you ain't got a gun, why ain't you got a gun? Been to Sunday school?"

3 "I ain't got a gun because I've just come from San Anton--with my wife. I'm married! And if I'd thought there was going to be any galoots like you prowling around when I brought my wife home, I'd had a gun, and don't you forget it!"

6 "Married?"

3 "Yes, married!"

2 Scratchy Wilson was like a creature allowed a glimpse of another world. He moved a pace backward, and his arm, with the revolver, dropped to his side.

6 "Is this the lady?"
He was not a student of chivalry; it was merely that in the presence of this foreign condition he was a simple child of the earlier plains.

"Yes, this is the lady!"

There was another period of silence.

"Well, I s'pose it's all off now."

"It's all off if you say so, Scratchy. You know I didn't make the trouble."

"Married."

He looked at the ground, picked up his starboard revolver, and placing both weapons in their holsters, he walked away. His feet made funnel-shaped tracks in the heavy sand.
After Zeus, in the struggle between the gods and the Titans, had overthrown his father Kronos and seized for himself the supreme power of heaven and earth, the Titan Prometheus (who had sided with Zeus in the combat) brought upon himself the victor's disfavor. Zeus had planned to destroy the existing race of man and to fashion another; but Prometheus, out of pity, stole fire from heaven and brought it to earth, thus beginning human civilization. As punishment, Zeus decreed that he should be bound to a rock in the Scythian wilderness and there tormented forever.

Characters

Prometheus
Hephestus
Force
Ocean
Violence
IO

Hermes
Chorus of Oceanides

Scene: A savage scene in mountains. Enter Hephestus, with Force and Violence, who are leading Prometheus.

Force: Far have we come to this spot of earth, this narrow Scythian land, a desert all untrodden. God of forge and fire, yours the task the Father has laid upon you. To this high-piercing rock, in chains that none can break, bind him—him here, who dared all things. Your flaming flower he stole to give to men, fire, the master of craftsmen, through whose power all things are wrought, and for such error he must repay the gods; be taught to yield to Zeus' lordship and to give up his idea of helping men.

Hephes: Force, Violence, your task is done. But for me, I am not bold to bind a god, a kinsman, to this stormy crag. Yet I must be bold. O High-souled child of
Appendix A--Continued

Justice, against my will I nail you fast in brazen fetters never to be loosed from this rock peak, where no man ever comes, where never voice or face of mortal you will see. The shining splendor of the sun shall wither you. Welcome to you will be the night when with her mantle she hides the light of the day. And welcome the sun, who in turn, melts the frost the dawn has left behind. Forever the intolerable present grind you down; such fruit you reap for your man-loving way. A god yourself, you gave to mortals honor not their due, and therefore you must guard this joyless rock--no rest, no sleep, no moment's respite. Groans shall your speech be, lamentation your only words--all uselessly. Zeus has no pity.

Force: Well then, why this delay and foolish talk? A god whom gods hate is abominable.

Hephes: There's a strange force in kinship and fellow-feeling.

Force: And so say I--but don't you think that disobedience of the Father might have still stranger power?

Hephes: Oh, you are pitiless always and empty of feeling.

Force: Pity is no good here; it will not help him one whit. Don't blame yourself. These troubles here were not caused by you. Trouble is everywhere except in heaven. No one is free but Zeus.

Hephes: I know--I've not a word to say.

Force: Come then; make haste. On with the fetters before the Father sees you lingering. Seize his hands and master him. Now to your hammer. Pin him to the rocks.

Hephes: All done, and quick work too.
Appendix A--Continued

Force: Still harder. Tighter. Never lose your hold. For he is good at finding a way out where there is none.

Hephes: This arm at least he will not ever free.

Force: Buckle the other fast, and let him learn with all his cunning he's a fool to Zeus.

Hephes: Alas, Prometheus, I grieve for your pain.

Force: You shirk your task and grieve for those Zeus hates? Take care; you may need pity for yourself. Drive stoutly now your wedge straight through his breast, the stubborn jaw of steel that cannot break.

Hephes: You see a sight eyes should not look upon.

Force: I see one who has got what he deserves. But come. The girdle around his waist.

Hephes: What must be shall be done. No need to urge me.

Force: I will and louder too. Down with you now. Make fast his legs in rings. Use all your strength. Now his feet. Drive nails through the flesh. The judge is stern who passes on our work.

Hephes: Oh, let us go. Chains hold him, hand and foot.

Force: Run riot now, you there upon the rocks. Go steal from gods to give to men—to men whose life is but a little day. What will they do to help you? The gods who called you "Forethought" named you falsely. Forethought you lack and need now for yourself if you would slip through fetters like these.

Prom: O air of heaven and swift-winged winds, O running river waters, O numbered laughter of sea waves, Earth, mother of all, Eye of the sun, all seeing, on you I call.
Appendix A--Continued

Behold what I, a god, endure from gods. This shame, these bonds, are put upon me by the new ruler of the gods. When shall the end be, the appointed time? And yet why ask? All, all I knew before, all that should be. I am fast bound, I must endure. Bear without struggle what must be. I gave to mortals gifts. I hunted out the secret source of fire. I filled a need therewith, fire, the teacher of all arts to men. These are the crimes that I must pay for, pinned to a rock beneath the open sky.

But what is the sound and the fragrance that floats to me with faint wings. Has someone found a way to this far peak to view my agony? Look at me then, in chains, a god who failed. The reason is that I loved men too well. Oh, birds are moving near me. The air murmurs with swift and sweeping wings. Whatever comes to me is terrible.

(A sound of wings is heard. It is the chorus of sea nymphs.)

Leader: Oh, be not terrified, for friends are here. I prayed my father long before he let me come. The rushing winds have sped me on, and with feet unsandaled in my winged car I came.

Prom: Alas! You children of Tethys, daughters of Ocean who flows forever unresting round earth's shores, behold me, and my bonds that bind me fast upon the rocky height of this cleft mountain side, keeping my watch of pain.

Sea Ny: I look upon you and a mist of tears, of grief and terror, rises as I see your body withering upon the rocks, in shameful fetters. For a new helmsman steers Olympus. By new laws Zeus is ruling without law. He has put down the mighty ones of old.
Appendix A--Continued

Prom: Oh, had I been sent deep, deep into earth, to that black boundless place where go the dead, though cruel chains should hold me fast forever, I should be hid from sight of gods and men. But now I am a plaything for the winds. My enemies exult--and I endure.

Sea Ny: What god so hard of heart to look on these things gladly? Who, but Zeus only, would not suffer with you? All the sons of heaven he drives beneath his yoke. Nor will he make an end until someone, somehow, shall seize his sovereignty--

Prom: And yet--tortured though I am, he shall have need of me to show him the strange design by which he shall be stripped of throne and sceptre. But he will never win me over with soft, persuading words, nor will I cower beneath his threats to tell him what he seeks. First he must free me from this savage prison and pay for all my pain.

Sea Ny: Oh, you are bold. In bitter agony you will not yield. These are such words as only free men speak. Piercing terror stings my heart. Prayers move, persuasions cannot turn the heart of Kronos' son.

Prom: I know that he is savage. But yet sometimes he shall be mild of mood, when he is broken. He will run to meet me and peace will come and love between us two.

Leader: Reveal the whole to us. What guilt does Zeus impute to torture you in shame and bitterness?

Prom: To speak is pain, but silence too is pain, and everywhere is wretchedness. When first the gods began to quarrel and factions rose among them, some wishing to throw Kronos out of heaven, that Zeus, Zeus, mark you, should be lord, others opposed, pressing the opposite, that Zeus should never rule the gods; then I, giving wise counsel to the Titans, children of Earth and Heaven, could not prevail. My way out was a shrewd one, they despised it, and in
Appendix A--Continued

their arrogant minds they thought to conquer with ease, by their own strength. But Justice--Earth, she is sometimes called--and my mother, told me the future, how neither vision nor strength but only craft could win. I made all clear to them. They scorned me, and the best left for me was to stand with Zeus. And so, through my counsel, the black underworld hides within its secret depths Kronos. Such good the ruler of the gods had from me, and with such evil he has paid me back. What is my crime that I am tortured for? Zeus had no sooner seized his father's throne than he was giving a post to each god, but for mortals in their misery he took no thought for. His wish was they should perish and he would form another race. And there was none to cross his will save I. I dared it, I saved men. Therefore I am bowed in torment, suffering pitiful to see. I pitied mortals, and ruthlessly punished here I am.

Leader: Iron of heart or wrought of rock is he who does not suffer in your misery. Oh, that these eyes had never looked upon it. I see it and my heart is wrung. Did you go even further?

Prom: I made men cease to live with death in sight. Blind hopes I caused to dwell in them. To it I added the good gift of fire.

Sea Ny: And now the creatures of a day have flaming fire?

Prom: Yes, and learn many crafts therefrom.

Leader: For deeds like these Zeus holds you guilty, and tortures you with never ease from pain? Seek your deliverance.

Prom: Your feet are free. Chains bind mine. Advice comes easy for the fortunate. Nothing do I deny. I helped men and found trouble for myself. I knew--but not all. I did not think to waste away upon a
Appended A—Continued

lonely rock. But now, I pray you, no more pity for what I suffer here. Remember, trouble may wander far and wide, but it is always near.

Leader: You cry to willing ears, Prometheus. I stand upon this stony ground and ask to hear your troubles to the end.

(Enter Ocean riding on a four-footed bird.)

Ocean: Well, here at last, and end to a long journey. I've made my way to you, Prometheus, on this bird which I guide with out a bridle, but by my will. I grieve at your misfortunes. Of course I must be, I'm your kinsman. Come: tell me just what I must do to help you.

Prom: Now what is this I see? You? Come to see my pain? How did you dare to leave your ocean and stand on mother Earth? Was it to see what has befallen me, because you grieve with me? Then see this sight—it is I, the friend of Zeus, twisted by his handiwork.

Ocean: Promethesus, I do wish that you would take some good advice. I know you're very clever, but real knowledge you haven't got. New fashions have come in with this new ruler. Why can't you change your own ways. You're miserable. Control your temper and stop blustering. Be humble and give in. You are looking for more trouble. I'm going to try to free you from this wretched business. Do keep still. Haven't you learned with all of your wisdom the mischief that a foolish tongue can make?

Prom: Wisdom? The praise for that is yours alone, who shared and dared with me and yet were able to shun all blame. But give not a thought to me. You could never persuade him. Be cautious and keep a sharp lookout, or on your way back you may come to harm.
Appendix A--Continued

Ocean: You counsel others better than yourself, but I really want to help you. I am proud to say, yes, proud to say that Zeus will let you go as a favor to me.

Prom: I thank you, but your trouble would be wasted. The effort, if indeed you wish to make it, could never help me. Stay out of harm's way. Because I am unfortunate I would not wish that others should be. Even here the lot of Atlas, my brother, weighs heavily on me. He stands in the western country, and on his shoulder is the pillar that holds apart the earth and the sky, a load not easy to be borne. Pity too filled my heart when once I saw Typhon overpowered. Child of earth was he, who lived in caves in Silician land, a flaming monster with a hundred heads, who rose up against all the gods. Death whistled from his fearful jaws. I thought that he would have wrecked the strength of Zeus. But to him came the sleepless bolt of Zeus and all of his high boasts were struck dumb. His strength was turned to ashes. And now he lies a useless thing. High on the peak the god of fire sits, welding the molton iron in his forge, whence sometimes there will burst forth rivers red hot, consuming the level fields of Sicily. Any that is Typhon's anger boiling up, his darts of flame none may abide, scorched to a cinder though he is by Zeus's bolt. But you are no man's fool; keep yourself safe and I shall fulfill my present misfortune, until the mind of Zeus shall rest from anger.

Ocean: But if one were discreet as well as daring--? You don't see danger then?

Prom: I see your trouble wasted.

Ocean: I'll choose to seem a fool if I can be a loyal friend.

Prom: But he will lay to me all that you do.

Ocean: There you have said what needs must send me home.
Appendix A--Continued

Prom: Just so. All your lamenting over me will not have got you then an enemy. Be on your guard. See that you do not vex him. Off with you. Go--and keep your present mind.

Ocean: You urge one who is eager to be gone. My four-footed bird is restless to skim the level ways of air. He'll be pleased to rest in his home stable.

(Exit Ocean.)

Chorus: I mourn for you, Prometheus. Desolation is upon you. My face is wet with weeping. Terrible are the deeds of Zeus. All the land now groans aloud, mourning for the heroes of your race. Stately were they, honored in days of long ago. Holy Asia is hard by. Scythia has a battle throng. Arabia's flower is a warrior host; Caucasus towers near; men fierce as fire. All suffer with you in your trouble, great and sore. Another Titan too, Earth mourns, bound in shame and iron bonds. I saw Atlas bearing on his back forever the cruel strength of the crushing world and the vault of the sky. He groans beneath them. The foaming sea roars in answer, the black place of death far down in earth is moved exceedingly, and the pure-flowing river waters grieve for him in his piteous pain.

Prom: Think not that I have kept silent because of arrogance or stubbornness. It is thought that eats my heart. It was I who gave these new gods their honors. Enough of that. Hear rather all that mortals have suffered. Once they were fools. I gave them power to think. Like dreams they led a random life. They had no houses of bricks or wood, but like the tiny ant they lived in caverns. The signs that speak of winter's coming, of flower-faced spring, of summer's heat were all unknown to them.
Appendix A--Continued

From me they learned the stars that tell the seasons; I taught them numbers and letters; I gave them the mother of all arts, hard working memory. Up to the chariot I led the horse that loves the rein. Such ways to help them, I who have no wisdom now to help myself.

Leader: You suffer shame as a physician must who cannot heal himself. You who have cured others now are all astray, distraught of mind and faint of heart, and find no medicine to soothe your sickness.

Prom: Listen, and you shall find more cause for wonder. Best of all gifts I gave them was the gift for healing, the kindly herbs that keep from us disease. The ways of divination I marked for them; And of those inward parts that tell the future, the smoothness and the color that please the gods; And how to wrap the flesh in fat for the altar fire in honor of the gods. I made them see the fire omens, and the precious things for men that are hidden in the earth, iron, gold, and silver. All arts, all goods, have come to men from me.

Leader: Do not care now for mortals but take thought for yourself. I have good hope that still loosed from your bonds you shall be strong as Zeus.

Prom: Not yet is fate's appointed end, fate that brings all to pass. I must be bowed by age-long pain and grief. So only will my bonds be loosed. All skill, all cunning, is as foolishness before necessity.

Sea Ny: Who is the helmsman of necessity?

Prom: Fate, threefold, Retribution, unforgetting.

Sea Ny: And Zeus is not so strong?

Prom: He cannot shun what is foredoomed.

Sea Ny: And he is not foredoomed to rule forever?
Appendix A--Continued

Prom: No word of that. Ask me no further.

Sea Ny: Some solemn secret hides behind your silence.

Prom: It is not yet time to speak of this. It must be wrapped in darkness, so alone I shall some time be saved from shame and grief and bondage.

Chorus: Zeus orders all things. May he never set his might against purpose of mine, like a wrestler in the match. May the words of my lips forever be free from sin. Long life is sweet when there is hope and there is joy. But you, crushed by a thousand griefs, I look upon you and I shudder. You did not tremble before Zeus. You gave your worship to men, a thankless favor. What help for you there? Their little strength is feebleness, like a dream. The will of man shall never break the harmony of God. Once I spoke different words to you. A song flew to me, I sang the wedding hymn glad in your marriage.

IO: What land--what creature here? This, I see—a form storm-beaten, bound to the rock. Did you do wrong? You perish here. Where am I? Speak to a wretched wanderer. Oh! Oh! he stings again—the gadfly. But he isn't a gadfly—he's Argus, son of Earth. He has a thousand eyes that see all ways at once. He drives me along the long sea strand. I may not stop for food or drink. Oh, misery. Oh, misery. Where is it leading me, my wandering—far wandering. What ever did I do, how ever did I sin, that you yoked me to calamity, o son of Kronos, that you madden a wretched woman driven mad by the gadfly of fear? Oh, burn me in fire or hide me in earth or fling me as food to the beasts of the sea. Master, grant me my prayer. Enough—I have been tried enough.
Appendix A--Continued

Prom: Like one caught in an eddy, whirling round and round, the gadfly drives you. You are Inachus' daughter. Hera hates you and drives you because you made the god's heart hot with love.

IO: Who are you? Tell me. You know the sickness God has put upon me, that stings and maddens and wastes my life away. Who among the wretched suffer as I do? Hera's malice is great. Is help to be found? Speak, if you know.

Prom: I will and in plain words, as a friend to friend. You see Prometheus, who gave mortals fire.

IO: You, that Prometheus, the daring, the enduring? Why do you suffer here? Who has bound you to this rock?

Prom: Zeus was the mind that planned. The hand that did the deed.

IO: Tell me the term set to my wandering. When shall my misery end?

Prom: Here not to know is best.

IO: Spare me no more than I would spare myself.

Prom: If you constrain me I must speak. Here then--

Leader: Not yet. For I would hear from her own lips what is the deadly fate, the sickness that is upon her. Then teach her the trials to come.

Prom: These maidens are your father's sisters, IO--speak to those who would let fall a tear.

IO: You shall hear all. And yet--I am ashamed to speak, to tell of that god-driven storm that struck me and changed me. A vision came to my chamber at night persuading me: 'Oh happy girl, the arrow of desire has pierced Zeus. Why are you a maid when you might
marry with the highest? I told my father about the visions and he sent man after man to ask the oracle what he must do or say to please the gods. But all brought answers of shifting meaning. At last a clear word came. It told him to thrust me from his house and from his country, to wander to the fartherest bounds of earth like some poor dumb beast set apart for sacrifice. And if my father would not, Zeus would send his thunderbolt to end everyone of his race. He had to obey. He shut his doors against me. And straightway I was distorted, mind and body. A beast—with horns—stung by a fly, who madly leaps and bounds. Plagued by a gadfly, I am driven on from land to land. So far what has been. But what still remains for me?

Leader: Oh, shame. Never, oh, never would I have believed my ears would hear such words. They pierce my heart with a two edged sword. I shudder to look upon Io.

Prom: You are too ready with your tears and fears. Wait for the end.

Leader: Speak, tell us.

Prom: Learn now the sufferings she still must suffer at Hera's hands. Child of Inachus, keep in your heart my words, so you shall know where the road ends. First to the sunrise, turn from the Scythians that have bows that shoot far. Keep to the shore washed by the moaning sea. Be on your guard, for off to the left live the workers of iron. You must cross the summit of the mighty river, Insolent; then by the southward road you must toil until you reach the warring Amazons; and they will bring you on your way to Cimmerian straits. Cross with courage for men shall forever tell of your passing and the strait shall be named for you, Bosporus, Ford of the Cow. There enter Asia, the great continent. Now, does he seem to you, this ruler of the gods, evil in all things? A bitter lover you have found, 0 girl, for all that I have told you is not the beginning.
Appendix A--Continued

Leader: You will not tell her more of her trouble?

Prom: A storm swept sea of grief and ruin.

IO: What gain to me is life? Better to die once than to suffer through all the days of life.

Prom: Hardly would you endure my trial, whose fate it is to never find death until Zeus falls from power.

IO: But who will strip the tyrant of his scepter?

Prom: He will himself and his own empty mind.

IO: How? Tell me, if it is not wrong to ask.

Prom: He will make a marriage that will vex him.

IO: His wife will drive him from his throne?

Prom: Her child shall be more than his father's match.

IO: And there is no way to escape him?

Prom: Not unless my bonds are loosed.

IO: But who can loose them against Zeus' will?

Prom: A son of yours--so fate decrees.

IO: What are these words of yours? A child of mine shall free you?

Prom: Ten generations shall pass and then three more. Seek not to know your trials. I give you a choice: the hardships before you, or his name who shall free me. Choose.

Leader: Of these give one to her, but give to me a grace as well--tell her where she must wander, and to me tell who shall free her.
Appendix A--Continued

Prom: I yield to your eagerness. Hear IO, first of your journey. Inscribe the words upon your heart. When you have crossed the stream that bounds the continents, turn to the East where flame the footsteps of the sun and pass to Cisthene. Here live Phorcys' children, three maidens, very old, and shaped like swans, who have one eye and one tooth to the three. Here, too, their sisters, the Gorgons, winged, with hair of snakes live. And yet another evil sight, the hounds of Zeus, griffins with beaks like birds. From all of this turn aside. Far off where the black men live the holy Nile pours forth its waters. It will guide you to the Delta where a long exile is planned for you and your children.

Leader: Now tell us the grace we asked.

Prom: The whole term of her roaming has been told. Up and down you have wandered, storm-tossed. There is a city at your journey's end where the Nile empties, and there Zeus shall make you sane again, stroking you with a hand you will not fear. And from this touch alone you will conceive and bear a son whose harvest shall be reaped on many fields. Generations later, one girl, bound by love's spell will choose not to kill her husband, but choose the name of coward rather than be stained by blood. In Argos she will bear a kingly child, and from that seed will spring one glorious with the bow, bold-hearted, and he shall set me free. This is the oracle my mother told me.

IO: Oh, misery, Oh, misery. Madness strikes my mind. I burn--an arrow never forged with fire. My heart is beating with terror. A raging wind of fury sweeps through me. My tongue has lost is power. My words are like a turbid stream, the black sea of madness.

Chorus: Wise, wise was he, who first weighed this in thought and gave it utterance. May none of the dwellers of heaven draw near to me ever. Terrors take hold of
Appendix A--Continued

me seeing her torn by Hera's hate, driven in misery.
To war with a god-lover is not war, it is despair.

Prom: In very truth shall Zeus be humbled. Such a marriage
he will make to cast him down from throne and power.
The curse his father put upon him shall be fulfilled.
The way from such trouble no one of the gods can
show him save I. Even now he makes ready against
himself one who shall wrestle with him and prevail.
He will learn how far apart a king and a slave.

Leader: These words of menace on your tongue speak surely
only of desire.

Prom: They speak that which shall surely be--and also my
desire.

Leader: You have no fear to utter words like these?

Prom: I am immortal and I have no fear.

Sea Ny: But agony still worse he might inflict.

Prom: So let him. All that must come I know.

Sea Ny: The wise bow to the inescapable.

Prom: Be wise then. Worship power. Cringe before it and
the one who wields it. To me Zeus counts less than
nothing. Let him work his will, show forth his
power for his brief day, his little moment of lord-
ing it in heaven. But see. There comes a courier
from Zeus, a lackey in his new lord's livery with
some curious news on his lips.

(enter Hermes)

Hermes: You trickster there, you biter bitten, sinner
against the gods, man-lover, thief of fire, my
message is to you. The great father gives you here
his orders: Reveal this marriage that you boast of,
Appendix A--Continued

by which he shall be hurled from power. And, mark you, not in riddles.

Prom: Big words and insolent. They well become you, O lackey of the gods. Young-young--Your thrones just won, you think you live in citadels grief cannot reach. Is it your thought to see me tremble before your upstart gods? Not so--not such a one am I. Make your way back--you will not learn from me.

Hermes: Still stubborn? Yet this willfulness has anchored you fast in these troubled waters.

Prom: And yet I would not change my lot with yours, O lackey.

Hermes: Better no doubt be a slave to a rock than be the father's trusted herald. You are proud, it seems of what has come to you.

Prom: I proud? May such pride be the portion of my foes.--I count you of them.

Hermes: You blame me also for your sufferings?

Prom: In one word, all gods are my enemies. They had good from me. They return me evil.

Hermes: I heard that you were quite mad.

Prom: Yes, I am mad, if to abhor such foes is madness.

Hermes: You would be insufferable, Prometheus, if you were not so wretched.

Prom: Alas!

Hermes: Alas? That is a word Zeus does not understand.

Prom: Time shall teach it him, gray time, that teaches all things.
Appendix A--Continued

Hermes: It has not taught you wisdom yet. It seems that you will tell the father nothing.

Prom: Paying the debt of kindness that I owe him?

Hermes: You mock me as though I were a child.

Prom: A child you are or what else has less sense if you expect to learn from me. There is no torture and no trick of skill, there is no force, which can complete my speech, until Zeus wills to loose these deadly bonds. So let him hurl his deadly bolt, and with the white wings of the snow, with the thunder and with earthquake, confound the reeling world. None of these will bend my will.

Hermes: Submit you fool. Submit. In agony learn wisdom.

Prom: Go and persuade the sea wave not to break. You will persuade me no more easily. I am no frightened woman, terrified at Zeus' purpose. A world apart am I from prayer for pity.

Hermes: Then all I say is said in vain. Nothing will move you. Like a young colt new-bridled, you have the bit between your teeth, and rear and fight against the rein. Oh, if you will not hear me, consider the storm that threatens you from evil. Thunder and flame of lightning will rend this jagged peak. You shall be buried deep, held by splintered rock. After a long time, you will return to see the light, but Zeus' winged hound, an eagle red with blood, shall come a guest unbidden to your banquet. All day long he will tear great rents within the flesh, feasting in fury on the blackened liver. Look for no ending to this agony until a god will freely suffer for you. Take thought: this is no empty boast. Each word shall be fulfilled. Pause and consider.

Leader: Yield. He bids you let your self-will seek good counsel.
Appendix A--Continued

Prom: These tidings that the fellow shouts at me were known to me long since. Let the twisting flame be hurled upon me; let the air be rent by thunder; savage winds convulse the sky, the waves of the sea rise up and drown the stars, and let me be swept down to hell. He cannot kill me.

Hermes: You maids who pity him, depart, be swift. The thunder peals and it is merciless.

Leader: To urge that I should be a coward is intolerable. I choose to suffer with him what must be. Not to stand by a friend--there is no evil more hateful.

Hermes: Remember well I warned you, when you are swept away in utter ruin. You fall by your own folly.

Prom: An end to words. Deeds now.
The world is shaken.
The deep and secret way of thunder is rent apart.
Fiery wreaths of lightning flash.
Whirlwinds toss the swirling dust.
The blasts of all the winds are battling in the air, and sky and sea are one.
On me the tempest falls.
It does not make me tremble.
O Holy Mother Earth, O air and sun, behold me.
I am wronged.
APPENDIX B

TESTS

Name __________________________ Poetry - Unit One
Period ______ Date __________________________

Test

"Prelude I"

Answer questions 1-5 with the words true or false.
Answer 6-8 by circling the correct answer.

_______ 1. This poem takes place in the city.
_______ 2. It is set in the future.
_______ 3. The season of the year in which the poem is set is autumn.
_______ 4. The weather is clear and fair.
_______ 5. The poet is saying that under certain conditions something ugly can be beautiful.
_______ 6. The tone of the poem could be described as (a) tragic; (b) unhappy; or (c) drab.
_______ 7. The image that the poet creates is (a) happy; (b) grim; or (c) sad.
_______ 8. The poet divides the last line from the rest of the poem for a special reason. The reason is
(a) It is a pleasant rather than grim image which emphasizes the contrast;
(b) It is grim like the rest of the poem;
(c) It is the author's own idea just to be different.

"The Lonely Street"

Answer the following questions with the words true or false.
Appendix B--Continued

1. The poem takes place in summer.
2. The girls are dressed in drab colors.
3. The "pink flames" could refer to cotton candy.
4. The title "The Lonely Street" leads the reader to realize that the poet himself is the lonely one.
5. There are four people in the poem.

"Dandelions"

Answer the following questions with the words true or false.

1. The troops are soldiers.
2. The troops appear at breakfast time.
3. The dandelions are compared to troops; the yellow flowers to the burst of shell fire.
4. The figurative expression used in the comparison is a simile.
5. The battle lasted two days.
6. The war is ended when the other side surrenders.
7. The guerrilla snipers are dandelions which grow in open space.
8. Happy describes the tone best.

"A Hillside Thaw"

Put the correct letter in the blank.

1. The ten million silver lizards are (a) silver lizards; (b) trickles of water; (c) icicles
Appendix B--Continued

2. The moon cast a spell on the silver lizards.  
(a) It froze the melting snow; (b) It turned lizards into frogs; (c) It turned the land black.

3. There is a comparison of the sun and the moon:  
(a) the sun's light and moon's darkness  
(b) the sun is a wizard, the moon a witch  
(c) the sun is a king, the moon a prince

4. The poem's a poet's impression of  
(a) a thawing hillside  
(b) a snowy day  
(c) a spring morning

5. The imagery in the poems appeals to the sense of  
(a) smell  
(b) touch  
(c) sight
Appendix B--Continued

Name ____________________________  Poetry-Unit I
Period _________  Date __________________

Unit Test

Write the letter of the answer which best completes each sentence in the blank at the left of the statement.

1. "Prelude I" takes place in the (a) city; (b) country; (c) small town.

2. The weather in "Prelude I" could be described as (a) sunshiny; (b) snowy; (c) rainy.

3. The season in "The Lonely Street" is probably (a) winter; (b) fall; (c) summer.

4. The two people walking on "The Lonely Street" are (a) men; (b) a boy and girl; (c) two young girls.

5. In "The Snake," the attitude of the speaker toward the snake (a) is one of change; (b) is always the same; (c) cannot be determined.

6. In the poem "Dandelions," the flowers are being compared to (a) an attacking army; (b) an explosion; (c) an unwanted visitor.

7. The tone of "Dandelions" is (a) serious; (b) comical; (c) fanciful.

8. The dandelions seem to be attacking (a) each other; (b) children; (c) the houses.

9. In "A Hillside Thaw," Robert Frost metaphorically compares melting snow to (a) birds; (b) lizards; (c) wriggling worms.

10. The moon in "A Hillside Thaw" is compared to (a) the sun; (b) the night; (c) a witch.

11. In "Dog at Night," the intruder is a (a) person; (b) another dog; (c) the moon.

12. In "Dog at Night," the poet uses the following figure of speech to describe the moon (a) hyperbole; (b) simile; (c) personification.
13. The tone of "Dog at Night" is one of (a) pity; (b) anger; (c) amusement.

14. The birds in "Bird-Witted," are (a) bluejays; (b) mockingbirds; (c) sparrows.

15. In the poem, "A Bird Came Down the Walk," the bird's flight is compared to (a) a plane's; (b) to cars of a boat; (c) an eagle's.

Find the word or words in Column B which best fit the poem titles in Column A.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
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<tbody>
<tr>
<td>&quot;Prelude I&quot;</td>
<td>a. a snake</td>
</tr>
<tr>
<td>&quot;The Lonely Street&quot;</td>
<td>b. two young girls</td>
</tr>
<tr>
<td>&quot;dandelions&quot;</td>
<td>c. flowers</td>
</tr>
<tr>
<td>&quot;Dog at Night&quot;</td>
<td>d. dogs</td>
</tr>
<tr>
<td>&quot;A Hillside Thaw&quot;</td>
<td>e. bluejays</td>
</tr>
<tr>
<td>&quot;Bird-Witted&quot;</td>
<td>f. lizards</td>
</tr>
<tr>
<td>&quot;A Bird Came Down the Walk&quot;</td>
<td>g. mockingbirds</td>
</tr>
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<td></td>
<td>h. velvet-headed bird</td>
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<tr>
<td></td>
<td>i. a boy and a girl</td>
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<tr>
<td></td>
<td>j. dandelions</td>
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<tr>
<td></td>
<td>k. gusts of wind</td>
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</tbody>
</table>
Appendix B--Continued

Name ____________________________
Period ______

"The Bride Comes to Yellow Sky"

Test

I. Match the characters with their positions in town by placing the letter in the blank.

____ 1. Jack Potter a. an influential citizen
____ 2. Frank Gudger b. a gunslinger
____ 3. Deacon Smeed c. proprietor of the "Weary Gentlemen" saloon
____ 4. Laura Lee Bates d. Marshal of Yellow Sky
____ 5. Jasper Morgan e. Potter's new wife
____ 6. Scratchy Wilson f. a local clergyman
____ 7. Brode g. a traveling salesman
____ 8. Drummer h. a prisoner

II. Write T if the statement is true and F if the statement is false.

____ 1. Laura Lee takes Frank Gudger's meals to him at the jail.
____ 2. Jack Potter has never told anyone the reason for his visits to San Antonio.
____ 3. As Marshal of Yellow Sky, Potter has cleaned up the town.
____ 4. Scratchy Wilson has never killed a man.
____ 5. Laura Lee has never been married.
Appendix B--Continued

6. The Drummer persuades Laura Lee to buy the stockings.
7. Jack Potter announces his marriage by sending a telegram to Yellow Sky.
8. The town is used to Scratchy's flare-ups.
9. Scratchy once belonged to a gang that hung out in the vicinity of Yellow Sky.
10. Potter's bride is unhappy when no one meets them at the train.
11. Scratchy and Potter are best friends.
12. Potter is proud of what he has done to make the town lawabiding.
13. When Scratchy is sober, he is hired for the dirtiest and most undesirable jobs.
14. Some of the townspeople seem to have a sentimental attachment to Scratchy as the last of a breed of men who added a great deal of excitement as well as deadly danger to life in that part of the West.

III. Multiple Choice - Circle the correct answer.

1. The Marshal goes to a) Kansas City; b) San Antonio; c) El Paso
2. The citizens of Yellow Sky are after the Marshal to a) get married; b) attend church; c) check a prisoner
3. Scratchy Wilson is a a) gunslinger; b) salesman; c) deacon
4. In their first gunfight, a) Scratchy shot the Marshal in the leg; b) the Marshal shot Scratchy in the arm; c) the Marshal shot Scratchy in the leg.
Appendix B--Continued

5. After Scratchy got drunk, he a) frees Gudger from jail; b) shoots Drummer; c) shoots the Deacon's doorbell.

6. The feelings exchanged between Potter and his bride were a) joyful excitement; b) sadness; c) embarrassing tenseness.

7. According to Laura Lee, Potter has a) cleaned up the town to the point it is too respectable; b) let the town go to pot; c) encouraged gunslingers to settle in the town.

8. Potter is the only man Scratchy wants to fight because a) he hates Potter for shooting him in the leg; b) he thinks Potter is a coward; c) he respects Potter because he is skilled with a gun and has the virtues of the old West.

9. Scratchy doesn't shoot Potter because a) there is no pleasure in shooting an unarmed man; b) he is overwhelmed to hear that Potter is married; c) none of the above; d) both a and b.

10. The statement Laura Lee realizes she is dead means a) her hopes of marrying Potter are ended; b) Scratchy had hit her when he shot the door of the "Weary Gentleman" saloon several times; c) she will lose her saloon because the West is becoming too civilized.
Appendix B--Continued

Mythology Tests

Name ___________________________ Greek Mythology
Period ______ Date ________________

Test

"Gods and Goddesses"

I. Match the symbol with the correct god or goddess.

1. Dionysus a. owl
2. Hermes b. horse
3. Apollo c. cow
4. Aphrodite d. wild bear
5. Hephaestus e. she-bear
6. Poseidon f. mouse
7. Zeus g. crane
8. Artemis h. tiger
9. Ares i. poppy
10. Athene j. Quail
11. Demeter k. eagle
12. Hera l. dove

II. Write the Greek name for the god or goddess in the blank. Circle the Roman name in the multiple choice.

Example: Hera queen of the gods a. Venus b. Juno c. Diana
Appendix B--Continued

1. god of the sea  a. Vulcan  b. Mars  c. Neptune
2. god of wine  a. Mercury  b. Apollo  c. Bacchus
4. goddess of grains  a. Diana  b. Ceres  c. Vesta
7. god of metals and crafts  a. Vulcan  b. Mars  c. Mercury
8. goddess of the hunt  a. Venus  b. Diana  c. Vesta
9. god of music and medicine  a. Bacchus  b. Apollo  c. Mercury

BONUS****

1. The god of the underworld (Greek and Roman name)
2. Zeus' father
3. The food of the gods
4. Who built the palace of Olympus?
Appendix B--Continued

Name _______________ Mythology Test
Period _____ Date _______________

Unit Test--"Prometheus Bound"

Answer the following questions in complete sentences. You may use your copy of the play script for reference.

1. Who accompanies Prometheus to Mount Caucasus? What are their attitudes toward Prometheus' punishment?

2. One of the methods of characterization is the method used to describe a character through the thoughts and speech of other characters in the story. "Prometheus Bound" is a good example of this method. In it, we find out the nature of Zeus even though he is not a character in the play. Describe Zeus from what you have read.

3. Describe Prometheus from what you have read in the play.

4. Why was Io punished?

5. What part does Io play in Prometheus' escape?

6. What does Prometheus prophesy about Io's wandering?

7. Why does Prometheus feel that Zeus will free him some day?

8. Why did Prometheus join Zeus' side when the Titans and Olympians began to fight each other?

9. What does Ocean beg Prometheus to do?

10. Why does Hermes come to Prometheus?

Name __________________________ Date __________
Period __________

Greek Mythology--Test

I. Fill in the blank with the correct answer.

1. Hera is queen of Olympus and wife of _____________.

Appendix B--Continued

2. Poseidon is ruler of ________________.
3. The animal that Athene uses to represent herself is ____.
4. Ares is god of ____________.
5. Dionysus the god of wine and patron god of the theater.
6. The goddess of wisdom is ____________.
7. Aphrodite is goddess of beauty and ____________.
8. Zeus deposed his father, the wicked Titan named _______.
9. The messenger of the gods is ____________.
10. The goddess of hunting and unmarried girls is ________.
11. The ____________ built the Palace of Olympus.
12. Zeus had a purple ram's fleace that he used for ________.
13. The tool which Poseidon used to stir up the seas was ___.
14. The food of the gods was ____________ and ____________.
15. Aphrodite was married to ____________ but loved Ares.

II. True and False--Put a T if the statement is true; put an F if the statement is false.

___ 1. As a baby, Heracles kills two vicious wolves.
___ 2. His mother learned that Heracles was actually the son of Zeus.
___ 3. Heracles always wore the skin of a lion he killed in his first manly conquest.
___ 4. When Heracles kills a man, he is sent away to tend cattle.
___ 5. Hera disguises herself and tries to persuade Heracles to follow the path of Vice.
___ 6. Heracles leads the young men of Thebes against an enemy king.
7. Zeus and Hera agree to make Heracles a servant to the cowardly king Eurystheus.

8. The Hero kills his own sons for refusing to obey him.

9. To keep Heracles from doing more harm, Athena throws a stone at him.

10. Heracles wounds the sun-god Herios with one of his arrows.

11. Geryon is an ogre with three heads and six arms.

12. Heracles' cattle are scattered by a giant insect sent by Hera.

13. In "Prometheus Bound," Zeus is pictured as a loving, unselfish god who wants only the best for his subjects and friends.

14. Prometheus exhibits the qualities of stubbornness, courage, pride during his enslavement on Mount Caucasus.

III. Matching--Put the letter of the correct answer in the blank.

1. When Cronus was overthrown by the Olympian gods, his kingdom was divided according to one of the following
   a. Zeus--sky, Hades--earth, Poseidon--underworld
   b. Zeus--earth, Hades--ocean, Poseidon--sky
   c. Zeus--sky, Hades--underworld, Poseidon--ocean.

2. Zeus made woman because
   a. He thought man deserved a beautiful gift
   b. To keep man occupied so man wouldn't become a threat to the gods
   c. He wanted to present a gift to the Titans for creating the animals and humans.

3. Prometheus sided with the Olympians because
   a. He hated Cronus
   b. The Titans wouldn't accept his plan for fighting the Olympian gods
   c. Zeus persuaded Prometheus to join the Olympians.
Appendix B--Continued

4. The goddess who sent the snakes to kill Heracles and Iphicles
   a. Zeus
   b. Athena
   c. Hera

5. After Alcmena discovers Heracles' unusual strength, she goes to seek advice from
   a. Creon, king of Thebes
   b. Tiresias, the blind prophet
   c. Amphitryon her husband
   d. Oracle of Delphi

6. Heracles is approached by two maidens when he was a young man. He chose the life that the maiden named offered him.
   a. Vice
   b. Virtue
   c. Neither of the above

7. When Heracles kills the yellow lion he could cut the skin with only
   a. his knife
   b. a claw from the lion's paw
   c. spear

8. After killing his sons, Athene urges Heracles to seek advice from
   a. Zeus
   b. Tiresias
   c. Oracle of Delphi

9. Heracles kills the Reamean lion by
   a. choking it to death
   b. shooting it with a poison arrow
   c. driving a magic knife through its heart

10. The beast with nine heads is called a
    a. Hydra
    b. Corgon
    c. Cyclops

11. Iolaus helps Heracles with his second labour. He is Heracles'
    a. brother
    b. son
    c. nephew
12. The Hind with the golden horns was a sacred animal to
   a. Athene
   b. Hera
   c. Artemis

13. A Centaur is part man and part
   a. fish
   b. horse
   c. bull

14. Heracles was forced to fight the Centaurs because
   a. they were drunk and attacked him
   b. they stole his weapons
   c. Hera put a spell on them and caused them to
      attack Heracles

15. The task of the Augean Stables is to
   a. build the stables
   b. clean the stables
   c. steal the king's houses

16. Eurystheus would not accept the labour of the Augean
    Stables because
   a. Heracles had help
   b. Heracles was paid
   c. Heracles did not do it

17. When in danger, Eurystheus
   a. hides in a jar
   b. summons his bodyguards
   c. locks himself in the tower

18. The Stymphalian Birds belong to
   a. Hermes
   b. Athene
   c. Ares

19. King Diomedes is
   a. drowned
   b. eaten by his horses
   c. strangled by Heracles

20. After Heracles completes eight labors, Eurystheus
    sends him after the Amazon Queen's
    a. shield
    b. belt
    c. horse
Appendix B--Continued

21. To help him drive off the Stymphalian Birds, Athena lends Heracles
   a. a set of drums
   b. a brazen shield
   c. a pair of castanets

22. Heracles was able to destroy the Hydra by
   a. burning its necks
   b. clubbing it
   c. trapping it in a net.

23. Prometheus was freed by Heracles but had to wear one of the following as a symbol that he was still a prisoner of Zeus
   a. a ball and chain
   b. a ring
   c. a necklace

24. The Apples grow in a garden
   a. on the world's western edge
   b. on the world's highest mountain
   c. in the world's deepest canyon.

25. Heracles holds up the sky while Atlas
   a. obtains the Golden Apples
   b. kills the Dragon Ladon
   c. makes a hole in the wall around the garden.

26. Heracles is conducted to the underworld by Athena and
   a. Aeus
   b. Apollo
   c. Hermes

27. To enter Hades, Heracles must
   a. cross a river
   b. leap across burning coals
   c. close his eyes to the dead.

28. Heracles overcomes Cerberas by
   a. cutting off one of his heads
   b. wrapping him in his lionskin
   c. making him drink from the river Styx.

29. Cerberus
   a. becomes a pet to Eurystheus
   b. is returned to Hades
   c. terrorizes the people of Tiryns for many years.
30. The study of Greek mythology is important because
   a. it acquaints the reader with literature from another land
   b. it is the foundation for all themes used in contemporary literature
   c. both a and b
   d. none of the above.

Name ____________________
Period ______

Unit Test

The Diary of Anne Frank

True and False--Put T for true and F for false.

1. ___ The action of The Diary of Anne Frank occurs between 1947 and 1949.

2. ___ Anne receives the diary from her father.

3. ___ The play takes place in Germany.

4. ___ Peter Van Daan brings his cat into hiding with him.

5. ___ Mr. Kraler is one of the people who goes into hiding with the Franks.

6. ___ The people in hiding cannot make noise after 6 p.m.

7. ___ The law requires all Jews to wear the yellow Star of David.

8. ___ Margot, Anne, and Peter had all attended the same school.

9. ___ Margot Frank is younger than either Peter or Anne.

10. ___ Anne appears to be closer to her father than to her mother.

Fill in the blanks with the correct answers:

1. Who teases Peter about Anne? ____________

2. What name does Peter call Anne? ____________
Appendix B--Continued

3. Why would an illness be a tragedy in the annex? 

4. What food is the mainstay of the diet in the Secret Annex? 

5. What kind of student is Margot? 

6. Who is Dirk? 

7. Where do the Franks' neighbors believe the Franks have gone? 

8. What profession is Mr. Dussel in? 

9. Who is Anne's best friend? 

Answer the following questions with either "yes" or "no."

1. Is Mr. Van Daan capable of stealing food from the others?

2. Does Margot share a room with Anne at the end of Act One?

3. Is Mr. Dussel sympathetic with Anne's nightmare?

4. Does Anne like to be comforted by her mother?

5. Is Mr. Dussel a practicing, religious Jew?

6. Does Anne give Mrs. Van Daan a crossword puzzle book?

7. Is "Pim" Anne's name for her father?

8. Does Dussel like Mouschi?

9. Is Mr. Frank the one who suggests that the noise may have been caused by a thief?

10. Does Mr. Van Daan go downstairs to investigate?

Multiple Choice--Write the correct letter in the blank.

1. The Franks have been in hiding for approximately (a) three months (b) a year and a half (c) three years.
Appendix B--Continued

2. ___ To celebrate the New Year, Miep brings (a) cookies, (b) ice cream, (c) cake.

3. ___ The inhabitant of the annex who had been ill with a cough was (a) Anne, (b) Drussel, (c) Margot.

4. ___ Mr. Van Daan decides to sell (a) Peter's cat, (b) his wife's coat, (c) his supply of cigarettes.

5. ___ The inhabitants thought they had been blackmailed by (a) a worker, (b) a neighbor, (c) a member of the Free Police.

6. ___ The only subject Anne cannot discuss with her father is (a) Peter, (b) her mother, (c) her future.

7. ___ The rations are cut because (a) food is scarce (b) the suppliers of ration books have been arrested, (c) more Jews join those already in the annex.

8. ___ Mr. Kraler is (a) questioned by the police, (b) deported, (c) hospitalized.

9. ___ Anne is concerned that her friendship with Peter might hurt (a) Margot, (b) Mrs. Frank, (c) Mrs. Van Daan.

10. ___ Peter says that he has never had (a) money, (b) hope, (c) friends.

Identify the persons who made the following quotations:

1. ___________ "I still believe, in spite of everything, that people are really good at heart."

2. ___________ "Mr. Frank . . . the most wonderful news! . . . The invasion has begun."

3. ___________ "We don't need the Nazis to destroy us. We're destroying ourselves."

4. ___________ "You don't understand Mother at all, do you? She can't talk back. She's not like you. It's just not in her nature to fight back."
Appendix B--Continued

5. "Have we lost all faith? All courage? A moment ago we thought that they'd come for us. We were sure it was the end. But it wasn't the end. We're alive, safe."

6. "Something must be done about that child, Mrs. Frank. Yelling like that! Who knows but there's somebody on the streets? She's endangering all our lives."

7. "We could've been safe somewhere . . . in America or Switzerland. But no! No! You wouldn't leave your things. You couldn't leave your precious furniture."

8. "You can't throw . . .? Something they branded you with . . .? That they made you wear so they could spit on you."
APPENDIX C

ANALYSES

Poetry Analysis

Name _____________________________ Date ______________

Title of poem __________________________________________

Author of poem _________________________________________

Analysis:

1. What are the unfamiliar words and their meanings in the poem's context? ________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________

2. Who is speaking in the poem? ______________________________

3. Who is listening to the speaker in the poem? _______________

4. Where does the action take place? __________________________

5. When does the action take place? __________________________

6. What happens? (This may be implied) ________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________

7. What lines contain the climax? ______________________________
   ________________________________________________
   ________________________________________________

8. What is the basic mood of the selection? ____________________
   ________________________________________________
Appendix C--Continued

9. How does the author achieve this mood? Be specific by giving examples of the following:

a. List major connotative words in the poem.

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<th>Word</th>
<th>What it suggests</th>
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b. Give examples of the repetition of a consonant or vowel sound in the poem.

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c. List the major images in the poem.

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<th>Image</th>
<th>Type of image (sight, sound, etc.)</th>
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10. What is the theme of the poem?

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11. How does this poem relate to your life?

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Appendix C--Continued

Short Story Analysis

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<tr>
<th>Author</th>
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**Analysis:**

1. What are the unfamiliar words and their meanings in the story's context?

2. Who is speaking in the story?

3. Who is the listener?

4. Where does the action take place?

5. When does the action take place?

6. Who are the characters in the story?

7. What events happen in this story?

8. What is the underlying idea or theme of this story?

9. What is the basic mood of the story?

10. List dominant images in the story.
11. Note major contrasts or comparisons: ____________________

__________________________

12. How does this story relate to your life? ________________

__________________________
Appendix C--Continued

Play Analysis

Title of play: ____________________________________________________________

Author: ________________________________________________________________

Characters: ______________________________________________________________

__________________________________________________________

Analysis:

1. What is the basic mood of the play? ________________________________

2. What is the theme of the play? ______________________________________

3. Plot (in three or four sentences) ______________________________________

4. Structure: (Briefly describe each)
   a. Opening situation __________________________________________________
   b. Initial incident ______________________________________________________
   c. Rising action _______________________________________________________
   d. Climax of the play __________________________________________________
   e. Falling action ______________________________________________________
APPENDIX D

POETRY READING LIST

"Strong Men, Riding Horses" by Gwendolyn Brooks

"Eight O'Clock" by A. E. Housman

"The Fish" by Elizabeth Bishop

"Camera" by A. M. Sullivan

"takes talent" by Don Marquis

"The Day" by Theodore Spenser

"The Closing of the Rodeo" by William Jay Smith

"The Sprinters" by Lee Murchison
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**Articles**
