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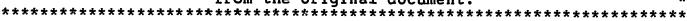DESCRIPTORS   Comparative Analysis; Educational Research; *English
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ABSTRACT
                Because so little research has been conducted on
methods of teaching literature, two separate but related studies were
conducted to (1) examine what it means to understand stable irony,
and (2) to compare two methods, direct and tacit, of teaching stable
irony. A 36-item test, comprised of questions about 7 ironic poems
and 2 nonironic poems, calibrated for difficulty according to Rasch
analysis, was administered to 514 students. In addition, 4
experienced high school English teachers and 12 students were
interviewed and asked to respond to 2 other ironic poems. Results of
the written test showed that the ironic items were in general more
difficult to explicate than the nonironic items. The interviews
suggested that the students had difficulty detecting the presence of
irony. Four high school teachers and their classes participated in
the second study comparing the direct method of teaching irony, based
on metacognition and Booth's (1974) four steps of reconstructing
irony, and the tacit method, which gives students more exposure to
ironic poems. Control groups were given no specific instruction on
irony. Results showed that the direct and tacit methods achieved a
statistically significant difference in comparison with the control
groups, but that there is little statistical significance between
direct and tacit methods. The study suggests that college bound high
school students need to be instructed in reading skills, to prevent
misreading, and researchers might look into the effectiveness of
small group work versus large group work. The test used in the study
is appended. (JC)

READING AND TEACHING IRONY IN POETRY: GIVING SHORT PEOPLE
A REASON TO LIVE

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Squire and Applebee (1966) report that over one-half of the time spent in English classes is spent studying literature. Unfortunately for teachers, however, there is little research on teaching literature to guide them as they devise this instruction.

In fact, Purves and Beach (1972) note that there are few studies which consider classroom or curricular treatment. They note the need for:

> ... the investigation of what the teacher does.
> "Teaching" literature, intervening in the natural
> response processes of young people, seems to have
> an effect on them, on their cognitive performance,
> on their attitudes, and perhaps on their interest
> patterns. This sort of intervention seems to have
> more effect than does the manipulation of the material
> taught or the structure and sequence of material.
> The nature and effect of different kinds of intervention
> need to be explored, particularly the relation between
> the type of intervention and the kinds of outcomes that
> are sought or measured. (p. 162)

Researchers have not heeded their call. In the 1984 and 1985 reviews of studies in Research in the Teaching of English done by Dietrich and Behms and by Durst and Marshall, only one of the few studies on literature considered a treatment, and that study was not experimental.

Cooper (1985) argues that one promising approach for evaluating the results of classroom literary study is to focus specifically on one literary skill. This research follows Cooper's suggestion and focuses on understanding stable irony in poetry in two distinct studies. The first study considers what it means to understand stable irony in poetry. The second study compares two methods of teaching students to interpret stable irony in poetry.

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A Definition of Stable Irony

Any discussion of irony must begin with a definition, for there are few, if any, literary terms that have meant so much to so many. Muecke (1969) writes that:

> [Irony's] forms and functions are so diverse
> as to seem scarcely amenable to a single
> definition: Anglo-Saxon understatement,
> Eighteenth-century raillery, Romantic Irony,
> and schoolboy sarcasm are all forms of irony;
> Sophocles and Chaucer, Shakespeare and Kafka,
> Swift and Thomas Mann are all ironists; for
> Socrates irony was a standpoint, the governing
> principle of his intellectual activity; to Quintilian
> irony was a figure in rhetoric; to Karl Solger
> irony was the very principle of art; and to Cleanth
> Brooks irony is, "the most general term we have for
> the kind of qualification which the various elements
> in a context receive from the context." (p. 3)

To study irony effectively, then, one must narrow the focus. In my research I am concerned with what is, perhaps, the most basic form of irony. Muecke calls it simple irony. He explains:

> The more familiar kind of irony is Simple Irony,
> in which an apparently or ostensibly true
> statement, serious question, valid assumption,
> or legitimate expectation is corrected, invalidated,
> or frustrated by the ironist's real meaning, by the
> true state of affairs, or by what actually happens. (p. 23)

Booth (1974) calls simple irony "stable irony." He defines stable ironies by noting their chief features:

> 1. They are all intended, deliberately created
> by human beings to be heard or read and understood
> with some precision by other human beings; they are
> not mere openings, provided unconsciously, or accidental

statements allowing the confirmed pursuer of ironies
to read them as reflections against the author.
2. They are all covert, intended to be reconstructed
with meanings different from those on the surface,
not merely overt statements that "It is ironic that ..."
or direct assertions that "things" are or "the universe"
is ironic.
3. They are all nevertheless stable or fixed, in the
sense that once the reconstruction of meaning has
been made, the reader is not then invited to undermine
it with further demolition and reconstruction.
4. They are all finite in application ... The reconstructed
meanings are in some sense local, limited. (pp. 5-6)

Booth recognizes the wide variety of ironies, but he begins his
discussion with stable ironies, for understanding stable ironies is a
fundamental literary skill. He notes: "Every good reader must be, among
other things, sensitive in detecting and reconstructing ironic meanings."
Kennedy (1978) corroborates the importance of this ability: "We had best
be alert for irony on the printed page, for if we miss it, our interpretation
of a poem may go wild." (p. 19)

Those who are able to detect and reconstruct ironic meanings share a
unique literary experience. Booth explains: "... we should marvel, in a
time when everyone talks so much about the breakdown of values and the
widening of communication gaps, at the astonishing agreements stable
ironies can produce among us." (p. 82) He explains further:

I spend a great deal a of my professional life
deploring "polar" thinking, reductive dichotomies,
either-or disjunctions. And here I find myself
saying that only in strict polar decisions can one
kind of reading be properly performed. On the one
hand, some of the greatest intellectual achievements
seem to come when we learn how to say both-and
not either-or, when we see that people and works

of art are too complex for simple true-false tests.
Yet here I am saying that some of our most important
literary experiences are designed precisely to demand.
flat and absolute choices, saying that the sudden
plain irreducible "no" [rejecting the surface meaning
of a text] of the first step in ironic reconstruction is
one of our most precious literary moments. (pp. 128-129)

The Detection and Reconstruction of Stable Ironies

Booth argues that stable ironies produce astonishing agreements among readers. If that is so, it seems reasonable to presume that readers must interpret stable ironies in similar ways. Booth and Muecke agree that the first step toward understanding is to recognize that an author is being ironic. They quote Quintilian, who argues that irony

... is made evident to the understanding either
by the delivery, the character of the speaker or
the nature of the subject. For if any of these
three is out of keeping with the words, it at
once becomes clear that the intention of the
speaker is other than what he actually says.

Muecke's analysis is quite similar. He argues that the contradiction between the surface meaning and the context suggests irony. According to Muecke, the context is made up of what we know about the writer and the subject, what the writer tells us about himself or herself above the pretended meaning, and finally, what we are told by the style.

Booth's analysis is much more specific and, consequently, more useful. He argues that an author can signal irony through the use of one or more of five clues. The first is a straightforward warning in the author's own voice. He cites three basic ways authors can give these warnings: in titles, in epigraphs, and in other direct clues. A second clue occurs when

an author has his or her speaker proclaim a known error, perhaps the misstatement of a popular expression, an error in historical fact, or a rejection of a conventional judgment. Though Booth does not discuss them, illogical expressions would also be subsumed by this clue. A third clue is the existence of conflicts within a work. Booth cites The Rape of the Lock:

> Now lap-dogs give themselves the rousing shake,
> And sleepless lovers, just at twelve, awake.

Unless Pope is unaware of the contradiction (a possibility we cannot accept), he must be being ironic. A fourth clue is a clash of style. Booth explains that whenever the language of a speaker is clearly not the same as the language of the author, we must be alert for the presence of irony. For example, from the first sentence of The Adventures of Huckleberry Finn, we are aware of the distance between Twain and Huck. Consequently, we attend to Huck's words with some suspicion. Other examples of this clue would be understatements and exaggerations. The final clue, Booth explains, is a conflict of belief. That is, whenever the speaker espouses a belief that the author could not endorse, we perceive irony. This is the clue that most clearly informs "A Modest Proposal." While he does not discuss it in A Rhetoric of Irony, Booth believes that this clue also includes behavior by a speaker that the author could not endorse. (1985, personal communication) In each case the reader must bring to bear standards from outside the text onto the world of the text, proceeding from the belief that the author does not hold alien values.

Suspecting the presence of irony is not the same as reconstructing meaning. Booth is unique among theorists in that he tries to explain the

process of reconstruction, a process that other theorists appear to believe is natural. Booth argues that reconstructing meaning involves four steps: rejecting the surface meaning, trying out alternative meanings, applying one's knowledge of the author, and selecting among alternatives.

In this case I find Booth's arguments less satisfying, for he does not explain how the alternative meanings are generated. I agree that in "the usual case of quick recognition" these meanings come "flooding in." (p. 11) However, since the meanings that flood in are not random, something must control them, and it has to be more than knowledge of the author, for one can understand the irony of unknown authors. I suggest that once one rejects the surface meaning, one must consider what in the work (or situation) is not under dispute. For example, in Browning's "My Last Duchess" we reject the Duke's assessment of his wife's death on the basis of a conflict of belief. Browning simply could not endorse the Duke's behavior. However, in my experience of this poem, alternative meanings did not come flooding in. Instead I had to consider carefully on what I could base a reconstructed meaning. While the Duke's attitude towards his wife is suspect, I have no reason to believe that her easy smile and joy in life are his fabrications. While his defense of his actions is suspicious, I do not believe that he is lying or being ironic when he explains that he would not "stoop" to speak with her about her behavior. I can also clearly understand his enormous pride in his title. Further, the situation is not under dispute; the Duke is talking to an emissary from a count about a proposed marriage. With these and other such facts in hand, I apply my knowledge of the world. The Duchess seems wonderful; I would rejoice in such a match. The Duke behaves like other self-centered people I have

known, though, of course, none of my acquaintances have gone to such extremes to satisfy wounded pride. People do not allude to illegal acts unless they have a motive for so doing. The Duke is willing to expose his guilt to make his expectations of the Count's daughter clear. Putting it all together, I believe that Browning must be criticizing this murderous egotist. Now I check this meaning to see if it jibes with my understanding of Browning. It does. Browning's monologues often reveal a speaker who is blind to his own vices.

To replace Booth's four steps of reconstruction, then, I offer four of my own. I believe that readers:

1. Reject the surface meaning
2. Decide what is not under dispute in the work
3. Apply their knowledge of the world to generate a reconstructed meaning and, if possible,
4. Check the reconstructed meaning against their knowledge of the author.

Study I: A Consideration of What It Means to Understand Irony in Poetry

Of course, Booth's self-study is of little use to teachers if the interpretive strategies that he identifies are just idiosyncratic. This study attempts to investigate Booth's theories empirically by considering what it means to understand irony in poetry in two ways. First, it attempts to define the variable through the analysis of test results. Second, it attempts to understand the interpretive strategies experienced and inexperienced readers use when they encounter stable irony in poetry.

Designing the Test

One of the major problems that plagues research in the social sciences is the absence of effective instruments. If we are to learn

anything about a variable or an individual, we must have some objective way to measure that variable or individual. Wright gives an illustration. (1986, personal communication) When we read that a high jumper has jumped seven feet, we never ask how it was measured. We understand the variable height because we can measure it objectively. When we are assessing the medal chances of a jumper who has never performed in the United States, we look at how high he has jumped. We don't say, "Well, he jumped 7' 3" over in China. Let's see how he does with our rulers." That would be silly, but it's the sort of silliness that confounds much social science research. For example, researchers suggest that IQ is an index of intelligence, yet an individual's score on an IQ test may vary markedly depending on the test he or she takes. Unless we believe that intelligence fluctuates from day to day, and, of course, we don't, we should recognize that IQ tests don't give us reliable information about how intelligent individuals are or even what intelligence is.

An effective instrument is necessary for meaningful research results. To consider what it means to understand irony in poetry, I developed a thirty-six item test. (See appendix.) The test makes four statements about each of nine poems and asks readers to agree or disagree with each of the statements. The true/false format reflects the belief that a normative understanding of stable irony is possible. Seven of the nine poems contain irony. Some of the items on these ironic poems make statements about information that is not under dispute. In all, the test includes fifteen items that address non-ironic information and twenty-one items that address ironic information.

I piloted a first draft of this test with seven graduate students in

English. I also asked them to write a justification for each of their responses. Most of the variation in response was due to ambiguities in the questions. I then revised the test trying to eliminate the ambiguities. Three experienced English teachers and one graduate student in English took this second draft of the test. They were unanimous in their responses.

I piloted this revised version of the test with twenty-eight freshmen in the honors track, nineteen freshmen in the average track, and a class of sixteen juniors and seniors. I did a Rasch analysis of the results to evaluate its effectiveness as an instrument.

More specifically, Rasch analysis fit statistics enable test designers to see if their items are independent of each other and of other variables. In addition, Rasch analysis allows test designers to examines whether their items are functioning as they intended. Wright and Stone (1979) explain, "that a more able person should always have a greater probability of success on any item than a less able person." (p. 69) If this is not the case then the item does not measure ability along the variable. Not only does Rasch analyis allow one to examine the effective of each item for the entire group, it also enables test designers to examine whether each individual is using the items as they were intended. Wright and Stone note that, ". . . before we can use any person's score as the basis for their measure, we must determine whether or not their particular pattern of responses is, in fact, consistent with our expectations." (p. 4) That is, students must perform in a pattern that approximates a Guttman (1950) scale. They must tend to get the easy questions correct and then miss most of the questions that are beyond their ability.

On the basis of the pilot results, I further revised the test. The revised test was administered to the five hundred and fourteen students who were part of my second study. (Two hundred and fifty-three students took the test twice. Eight students who took the pretest did not take the posttest. The first administration of the test included only seven poems, five of which contained irony. The second administration included two additional ironic poems.) Rasch analysis of these results showed that the revised test approximates objectivity well enough to use it with confidence as a measuring device.

Interpreting Test Results

Rasch analysis assigns questions and individuals a value that locates their position along a variable. This calibration is reported in logits, the log of the probability that an individual with ability at the origin of the scale will get a question right divided by the probability that he or she will get the item wrong. The meaning of a logit is always the same. An advantage of 1.1 logits always means that the student has a 75% chance to answer an item correctly. Locating items along a variable on a linear scale gives meaning to the variable. As Wright and Stone explain, once a test's items have been validated,

> ... it becomes practical to turn our attention to
> a far more important activity, namely, a critical
> examination of the calibrated items to see what
> they imply about the possibility of some variable
> of useful generality. We want to find out whether our
> calibrated items spread out in a way that shows a
> coherent and meaningful direction. (p.83)

TABLE 1: A CALIBRATION OF ITEM DIFFICULTIES

"Dulce et Decorum Est" 3	-1.82
"Sonnet 18" 1	-1.56
"Dulce et Decorum Est" 1	-1.53
"Sonnet 18" 4	-1.23
"Sonnet 18" 2	-1.02
"An Unknown Citizen" 2	-.93
"Dulce et Decorum Est" 2	-.93
"'next to of course god america i" 3 (I)	-.59
"'next to of course godamerica i" 4 (I)	-.55
"Sonnet 130" 4 (I)	-.51
"Sonnet 130" 3	-.48
"'next to of course god america i" 2 (I)	-.47
"Dead Boy" 1	-.43
"Boom!" 3	-.38
"Base Details" 3 (I)	-.38
"Dulce et Decorum Est" 4	-.24
"Base Details" 1 (I)	-.14
"Base Details" 2	.25
"Sonnet 18" 3	.00
"Boom!" 2 (I)	.01
"Base Details" 4	.01
"Dead Boy" 3 (I)	.23
"Communitie" 4 (I)	.31
"Sonnet 130 2 (I)	.35
"Boom!" 1 (I)	.62
"'next to of course god america i" 1 (I)	.63
"Communitie" 3 (I)	.75
"Communitie" 2 (I)	.76
"An Unknown Citizen" 3 (I)	.79
"Sonnet 130" 1 (I)	.84
"Dead Boy" 4 (I)	.89
"An Unknown Citizen" 1	.92
"An Unknown Citizen" 4 (I)	1.04
"Communitie" 1 (I)	1.15
"Dead Boy" 2 (I)	1.38
"Boom!" 4 (I)	2.26

Table 1 displays the item calibrations. The easiest items have the most negative values. The most difficult questions have the highest positive values. The mean error for these calibrations is .12. I have ordered the items from the easiest to the most difficult. The $\underline{I}$ in parentheses indicates that the item is ironic. The 1-4 indicates to which of the poem's four items the calibration refers. The mean of all item difficulties is 0.00.

The data suggest that, in general, the items that were not ironic were easier than those that were. A t test comparing the means of the ironic items with those items that were not ironic yields a t statistic of 4.37, well above the critical t of 3.61 ($\underline{p}$=.001) for thirty-four degrees of freedom. This means that the chances are less than one in a thousand that the difference in means is the result of chance. Table 2 contains summary statistics of various groups of items.

TABLE 2: SUMMARY STATISTICS OF ITEM DIFFICULTIES

	Mean	s.d.
Ironic items	.45	.72
Non-ironic items	-.62	.73
Non-ironic items in ironic poems	-.15	.56
Non-ironic items in non-ironic poems	-1.04	.60

Of course, this is not to say that all poems that are not ironic are easier than all of those that are. Syntax, imagery, and many other characteristics of poetry contribute to its difficulty. Indeed, much modern poetry celebrates ambiguity and deliberately defies understanding. In my selection of poems to include on the test I did not choose any such

poems. Since I have argued that authors use stable irony intending it to be understood, I selected non-ironic poems that are straightforward, so that I could make reasonable comparisons.

Ironic items appear, in general, to be more difficult than non-ironic items. However, the item calibrations establish that within the ironic items there is substantial variations in difficulty. Initially, I theorized that the difficulty of ironic items would depend on the nature of the poem, its syntax, imagery, etc. However, I underestimated the importance of another major factor, the belief the irony attacks. Booth explains that, "Every reader will have the greatest difficulty in detecting irony that mocks his own beliefs or characteristics." (p. 81)

I believed that Auden's "An Unknown Citizen" would be a relatively easy poem because its syntax and vocabulary are relatively easy. However, the final question, "The author believes that the reader should approve the kind of life the citizen led," was the second most difficult on the pretest.

To check to see if students' prior beliefs could explain this, I asked one class each of ninth, tenth, and eleventh graders who did not participate in the study to respond to this statement: "Living a comfortable life without controversy is desirable." This statement is one of the ideas that Auden attacks in his poem. Nine students strongly agreed with this statement. Thirty-eight agreed. Twenty-one disagreed, and no one strongly disagreed. I also asked students to respond to this statement: "In a war the officers who plan the strategy are the true heroes, not the soldiers who carry it out." Sassoon attacks this position in "Base Details." Only one student strongly agreed, four agreed, thirty-five disagreed, and twenty-eight strongly disagreed.

Assuming that the students in my study had similar views, a majority went into "An Unknown Citizen" holding a belief that is a subject of Auden's irony. That could explain why the question was more difficult than I anticipated. Again assuming that the students in my study held similar beliefs, they were predisposed to be sympathetic to Sassoon's position, and this predisposition may have contributed to making the item relatively easy to understand.

Of course, the belief being attacked is not the only factor that contributes to making irony difficult to understand. The final question to Nemerov's "Boom!" was by far the most difficult on the test. This question reads: "The author believes that if people are fortunate it is because God is watching out for them." When I asked the ninth, tenth, and eleventh grade students who did not participate in this study to respond to the statement: "If people are fortunate it is because God is watching out for them," four strongly agreed, thirty agreed, twenty-six disagreed, and eight strongly disagreed.

Assuming that the students in my study held similar beliefs, slightly more than half of them were predisposed to accept Nemerov's irony. Many fewer were prepared to accept Auden's irony, yet the item on "Boom!" was much more difficult than the item on "An Unknown Citizen." Nemerov's allusions could explain the difficulty of the item on "Boom!" To understand Nemerov's belief, one must understand the significance of Job and Demian and Karnak and Nagasaki. While I gave a note to each of these allusions, the note alone cannot explain all of the associations these allusions have for an experienced reader.

It appears, then, that the belief that is the subject of the irony and

the intrinsic difficulty of the poem are the factors that make irony difficult to understand.

The non-ironic items also contain a substantial variation of difficulty. The data support my theory that it is easier to understand non-ironic items in poems that contain no irony than it is to understand non-ironic items in poems that contain some irony. The mean level of difficulty for the items in poems that featured no irony was -1.04. A t test comparing this mean with the mean of non-ironic items in poems that contain irony (-.15) results in a t statistic of 2.76, well above the critical t of 2.16 (p =.05) for thirteen degrees of freedom. This means that the chances are less than five in a hundred that the difference in means is the result of chance.

On balance, it appears that an understanding of irony begins by recognizing what is not ironic. As the ability to understand irony increases, readers are better able to reconstruct ironic meanings in increasingly difficult poems and to reconstruct ironic meanings that challenge their own beliefs and behaviors.

An Analysis of Experienced and Inexperienced Readers

Procedures

To examine more carefully the interpretive strategies readers use when they encounter irony, I interviewed four skilled readers, each one of them an experienced high school English teacher, and one student randomly selected from each of the twelve classes that that participated in my second study. I interviewed the students before and after they received their treatments. However, in this study I am reporting only the pre-treatment interviews as I am interested in the students' natural

responses. (I will report on the effect of the treatments on the interviews in the second study.)

The two poems I used in the interviews are Sterling Brown's "Southern Cop" and Robert Browning's "Soliloquy of the Spanish Cloister." I asked one qestion after reading the title and author. After each stanza I asked one question that corresponds to one of the five clues that Booth identifies. I also asked the respondents to define irony. In each interview, then, the subjects responded to twenty questions, six on "Southern Cop," eleven on "Soliloquy of the Spanish Cloister," and three definitions.

After the interviews had been typed and coded, two raters rated each of the twenty responses on the following four point scale:

1 Clearly shows no recognition of irony
2 Probably shows no recognition of irony
3 Probably shows some recognition of irony
4 Clearly shows a recognition of irony

The raters agreed or were only one point apart on over 92% of the responses. On the twenty-one responses on which the raters' scoring differed by more than one point, a third rater scored the response. I eliminated the odd response. If the third rating was between the other two, I read the response to decide whether to omit the higher or lower rating.

I used the scores of both raters to rate each response. Since only the weakest responses would receive a one from both raters, I made that the lowest rating point. If one rater gave a response a one and the other rater gave it a two, the response is probably stronger than one that received a one from both raters. Therefore, I gave that response a higher rating. Using the same analysis, I created a seven point scale. That scale appears

below:

rater 1	rater 2	final score
1	1	1
1	2	2
2	2	3
2	3	4
3	3	5
4	3	6
4	4	7

I did a Rasch analysis of both the experts' and the students' responses.

Results and Discussion

The Experts

The experts responded to all five of the clues that Booth identifies, though clearly some were more suggestive than others. In general, the position of the clue determined how suggestive it was. That is, the ironic readings of the skilled readers evolved. They added each new clue to the previous ones in order to generate their readings.

It is not surprising, then, that the straightforward warnings in the titles were not very suggestive. Only one skilled reader clearly responded to the negative connotations in the title "Southern Cop." (For the discussion of both the experienced and inexperienced readers I will consider only those responses that received a score of five or above as clearly demonstrating a recognition of irony.) He noted that the title "probably implies a negative feeling towards, let's say, abusive authority." Also, only one skilled reader clearly responded to the explicit distancing move that Browning makes in his title "Soliloquy of the Spanish Cloister." As that reader explained:

> Well, I know Browning often uses irony. There's often
> an implied criticism of the speaker. The title doesn't do

much for me, though I see this as another dramatic monologue.

The fact that it is a dramatic monologue does not carry the weight for this reader that it would for Booth, who argues that any time the author takes pains to point out that he or she is not the speaker we need to be alert for the possibility of irony. In fact, were Browning not the author, it appears that the title would have carried little weight at all for this reader.

As a group, the experienced readers did not appear to see a dramatic monologue as a strong signal of the presence of irony. While the title clearly establishes that the author was not the speaker, the experienced readers withheld their judgment on the author's attitude to the speaker's words. Perhaps because the experienced readers went into the poem with the understanding that the speaker of the poem is not the same as the author, clues that highlight this distinction did not appear to significantly affect their interpretations. This is not to say that other types of straightforward warnings such as epigraphs would not carry more force.

The speaker's proclamation of known errors was a far more significant signal of irony for the skilled readers. In "Southern Cop" three of the readers saw the speaker's faulty logic as an indictment. As one explained, "He's setting up a premise that on the one hand he wants us to accept because it seems logical; however, on closer inspection it's obviously a fallacy." In "Soliloquy of the Spanish Cloister" the speaker's error in the fifth stanza was a telling clue. All of the readers clearly saw it as an indication of irony. As one reader explained, "The author feels that the speaker is a phony, and all of these phony manifestations of the fork crosswise and the three sips to honor the Trinity are embellishments ... The author is really cutting into the speaker." However, not all known

errors are the same. The experienced reader who had been reading the Browning poem as ironic from its title on did not respond to the mistake the speaker made in his prayer in the final stanza. This shows that it is difficult to generalize about the force of the clues, for they are context specific.

This point is also made clear by the experienced readers' response to clashes in style. All four readers received a seven on the response to the understatement in the third stanza of "Southern Cop." As one explains, "What the speaker says is an understatement; it's not necessarily the reaction one would expect, and because of that I think there's a criticism of the speaker implied by the author." Interestingly, the experienced readers responded to this clue more strongly than they did to the conflict of facts in the final stanza. However, only one experienced reader responded to the violence of the language in the first stanza of Browning's work. He explained, "I'm surprised by some of the choice of words ... and just the vehemence of the language." The other readers noted only that the stanza establishes the extent of the speaker's dislike of Brother Lawrence. Their response to this stanza evidences their caution in jumping into an ironic reading. The difference in response to these clues suggests the extent to which the position of a clue in a text determines its weight. In 'Southern Cop" the clash of style was the clinching piece of evidence. In "Soliloquy of the Spanish Cloister" the clash of style became significant after the readers understood the irony through the other clues.

The conflicts of fact were also important clues. Three of the experienced readers clearly recognized that the final stanza of "Southern Cop" indicated that the poem is ironic. As one experienced reader

commented: "[Ty has] had an unfortunate experience in accidentally shooting the man, but his tragedy isn't nearly as great as that of the dead Negro." However, one experienced reader did not perceive this stanza as a conflict of facts. Rather he saw it as "a pretty clear shift of the poet's description of Ty . . . a more explicitly sympathetic look at him for being so stupid and ignorant." Three of the experienced readers also clearly recognized the conflict of facts in the fourth stanza of "Soliloquy of the Spanish Cloister" as a signal of irony. One reader noted, "I think I'm beginning to feel an attitude of hypocrisy here. He speaks of the women in very sensuous terms himself." Another simply stated, "The author feels the speaker is guilty of lust also."

The experienced readers seemed more reluctant to respond to the conflicts of belief than they did the other clues. Even Ty Kendrick's unjustified shooting of the Negro was not enough to commit two of the readers to an ironic interpretation. One reader explained that she would "have to wait and find out" about the author's attitude toward these events. Another explained that the validity of the excuses "are the questions I'm asking myself at this point." The same hesistance marked many of the responses to "Soliloquy of the Spanish Cloister." On the third stanza one reader commented, "The speaker is very gleeful at any perceived flaws in Brother Lawrence, and it's not apparent yet whether that is a criticism of the speaker." Another says, "He seems so filled with hate and sour grapes towards [Brother Lawrence], you have to be a little suspicious of his ire. I want to know more at this point." By the seventh and eighth stanzas, though, all of the experienced readers clearly recognized that the speaker's actions were a signal of irony. Indeed all

four readers received a seven for their responses to stanzas seven and eight.

These responses indicate that the experienced readers saw interpretation as an evolving process. They made hypotheses on the basis of the clues, but wanted to wait to commit themselves to the hypotheses. In fact, all four of the readers alluded to the dynamic aspect of interpretation. One said about the second stanza that, "I can't tell if there's sympathy for the speaker or not... I'm inclined to think so, but I'm going to hold off judgment on that." Three of the readers made the point clear in their response to the the seventh stanza. One said, "By this time we know that we've got a really spiteful, vindictive monk on our hands." Another said, "It seems each stanza gets worse and worse in what the speaker wants to do to Brother Lawrence." A third noted: "We're definitely moving into an interpretation that revolves around the narrator's being petty ..." In each case it is clear that an interpretation developed through the course of the poem. The conflicts in beliefs aided in that development, but by itself a conflict of belief tended not to be enough to commit the experienced reader to an ironic interpretation.

It is notable, however, that once the experienced readers perceived the irony within the stanzas, they offered an ironic interpretation of the whole poem. They did not fluctuate between ironic and non-ironic readings. This behavior was only one of those that distinguished them from the inexperienced readers.

The Inexperienced Readers

As I explained above, I analyzed the pre-treatment interview of one student from each of the twelve classes that participated in the study.

Unlike the experienced readers who had a firm grasp of the concept of irony, the students I interviewed seemed unfamiliar with irony. Before the instruction, ten of the students were unable to define irony. One thought it might mean "to be on a ship with pirates." Another thought it might mean "kind of tough. . .bars of steel or something." The two students who were able to define irony gave a definition of situational irony. None of the students gave a definition that would include stable irony. Readers may not recognize stable irony if they are unaware that it is an option that writers exercise. It is not surprising, then, that the inexperienced readers were much less responsive to the clues than the experienced readers. In fact, in seven of the pre-treatment interviews, students did not make a single response that received a final rating of five or above.

None of the students perceived the straightforward warning in the titles. Those students who discussed the title at all tended to see it as a means to establish a setting. On "Southern Cop" a typical response was "Southern police, that's what I get. . .maybe something racial, I'm not sure." On "Soliloquy of the Spanish Cloister" only six students made any inference at all. A typical response of those who did was, "Maybe it means this Spanish monastery where this guy makes a speech."

The interviews contained three examples of known error proclaimed. On the second stanza of "Southern Cop" and the fifth stanza of "Soliloquy of the Spanish Cloister" only one of the twelve responses clearly recognized the proclamation of a known error as a signal of irony. On the ninth stanza of "Soliloquy of the Spanish Cloister" two students responded to this clue. The student who recognized the known error proclaimed in the second stanza of "Southern Cop" commented, "Makes the Negro look

like he's innocent. Just 'cause he ran doesn't mean he should have shot him, and Ty was looking for a basic chance to make himself look better." This student realized Brown's intention in directing our sympathy to the Negro. A far more common response was one that confused the speaker and the author. For example, one student reponded, "The person who wrote it might be prejudice against black people, 'cause he thinks he was dangerous." It is clear that this student rejects the speaker's characterization, yet she does not recognize that the author shares her view. Several students volunteered that they thought that Ty was clearly in the wrong, but they, too, gave no indication that the author intended that effect. In "Soliloquy of the Spanish Cloister" most simply paraphrased the action of the stanza. A typical response to the fifth stanza was, "The speaker's trying to show that he's a better person than the brother."

There was a similar pattern of responses to the conflict of facts in the two poems. Only one response clearly recognized the conflict of facts as a signal of irony in the fourth stanza of "Southern Cop." No students recognized the conflict of facts in the fourth stanza of "Soliloquy of the Spanish Cloister." The strongest response on the final stanza of "Southern Cop" explained that, "He deserves worse, or whatever. . .again, it seems like he's criticizing him, or sarcasm. . . 'Let us pity Ty'--we should not pity Ty." On the other hand, the majority of students once again tended to paraphrase. As one explained, "Ty feels bad 'cause he's standing there wondering whether he's made the right choice and now he knows he didn't, and now the Negro's sitting there complaining to Ty or making Ty feel bad." This same tendency to paraphrase marked the students' responses to the

fourth stanza of "Soliloquy of the Spanish Cloister." One typical response notes that, "The speaker thinks... or the other guys in the monastery think that he's lusting after women and everything and that he's not worthy for the church..."

The majority of the students also did not clearly recognize the clashes of style in the poems as a clue to irony. Only one of the twelve responses clearly noted the irony of the understatement in stanza three of "Southern Cop." That student explained that, "He's criticizing--or not criticizing, but sort of sarcastic about Ty, using 'unfortunate.' hich, you know... it's unfortunate for the Negro, and the use is a South.. e." A far more characteristic response argued that, "He's kind of prejudice--the speaker--because he's trying to condone what Ty did..." Once again the respondent disagreed with the speaker's assessment of the situation yet failed to understand that Brown shared that disagreement.

The most compelling clue for the students was the conflict of belief in the eighth stanza of "Soliloquy of the Spanish Cloister." In fact, the measure of this item was more than two standard errors lower than the measure of the next easiest item. This is a statistically significant difference. Four responses clearly recognized the irony of this stanza. As one student explains, "The author thinks that the speaker is kind of corrupt too, because he has this novel, and maybe Brother Lawerence is not as bad as he says." Several students realized that it was odd that the speaker had such a novel, but they seemed unable to give an ironic interpretation. One noted, "First he was saying Brother Lawrence was bad, and then he's saying he has this novel, and this novel is like bad, so ... I dunno." In general, though, this clue was the most evocative for two reasons. First, the other

clues in the previous stanzas may have aided students in realizing the irony of this stanza. Second, the irony of the eighth stanza may be apparent in a paraphrase or plot summary of the stanza, which, as I have explained above, is a primary move for many of the inexperienced readers. Realizing the behavior of the speaker does not require the attention to the details of the poem as do the other clues. The inexperienced readers did not respond as well to other conflicts of beliefs. Only one student recognized the conflict of belief in the first stanza of "Southern Cop" and the seventh stanza of "Soliloquy of the Spanish Cloister." No students recognized the conflict of belief in the second and sixth stanzas of "Soliloquy of the Spanish Cloister."

Even when the inexperienced readers recognized irony within the stanza, they did not always use their realization in their overall reading of the poem. In fact, of the five students who clearly recognized irony within at least one of the poems, only one maintained an ironic reading. For example, consider the student whose response to the eighth stanza of "Soliloquy of the Spanish Cloister" I cited above. To my question on the final stanza, he noted, "It makes the author think that the speaker talks about Satan in his prayer, and he could be bad, too, and Brother Lawrence would not be as bad." This student appears to realize that the speaker is the target of Browning's poem. However, when I asked him to explain Browning's purpose in writing the poem, he said, "It illustrates why he hates Brother Lawrence." This student appeared not to put the parts together into a coherent whole. He was not alone in this tendency. The transcripts reveal that many students appeared to see the stanzas as discrete rather than as parts of a unified whole.

In general, the experienced readers made use of all of the clues that Booth cited, though the straightforward warning contained in each title had little impact on most of their readings. For the experienced readers the interpretation of irony was an evolving process. The clues that had the most impact were those found late in the poem. These clues provided the final pieces of evidence that caused the experienced readers to commit to an ironic reading. The experienced readers were cautious about making such a commitment, especially when they had to apply standards from outside the poem, as they would when they recognized a conflict of belief. However, once they made such a commitment they did not waver from it.

The inexperienced readers, on the other hand, tended not to recognize the clues. In fact, when I asked about each stanza, the most common response was to offer something of a paraphrase. Even when the students recognized the irony within the poems, they sometimes failed to use their insights in their final interpretations.

Further study of different groups of readers interpreting different types of ironic texts would be useful. However, the interviews strongly suggest that Booth's analysis is applicable to experienced readers. The readings of the students suffered because they did not recognize the five clues.

What can a classroom teacher do with an understanding of how ironic meanings are detected and reconstructed? Researchers in the field of metacognition in reading instruction would argue that this understanding could be the basis of a successful instructional program.

Study II: A Comparison of the Effects of Direct, Tacit, and No Instruction on High School Students' Comprehension of Irony in Poetry

The purpose of the second study is to examine two methods of improving students' ability to interpret irony in poetry. One method of instruction, the direct method, follows the lead of the research on metacognition and attempts to give students conscious control over the strategies that Booth identifies. The other method, the tacit method, follows the suggestions of English education theorists like Beach and Hillocks who believe that students will develop effective strategies for interpreting different kinds of texts if they have extended practice with those types of texts. I compared the effect of the direct and tacit treatments to each other and to no treatment groups.

Subjects

Four teachers from two suburban Chicago high schools agreed to participate in the study. One of these teachers presented the material to ninth graders, one presented the materials to eleventh graders, and two presented the materials to tenth graders. In all, two hundred and fifty-three students took both the pretest and the posttest. This number includes seventy-two ninth graders, one hundred and nine tenth graders, and seventy-two eleventh graders.

Procedures

I randomly assigned the experimental, control, and no instruction treatments to the two teachers who had three similar classes. The other two teachers had only two similar classes. I also randomly assigned the experimental and control treatments to these teachers. Each of these teachers arranged for another class of the same course and level to act as a no treatment group.

The Treatments

The direct method of instruction takes its inspiration from the findings reading researchers have made on the powerful effects that developing metacognitive understandings of reading strategies have on comprehension. These researchers have considered the impact of explicitly teaching the rules or skills necessary to complete a reading task successfully. Raphael and Pearson (1982); Raphael, Wonnecott, and Pearson (1983); Brown, Palincsar, and Armbruster (1984); and Paris, Oka, and De Brito (1983) are among those who have shown the power of this type of instruction.

Brown, Bransford, Campione, and Ferrara (1983) summarize key findings in this area:

> ... if we consider a number of instructional experiments that have included groups of students differing in age or ability and that have involved manipulation of the complexity of the skills being taught, a general pattern begins to emerge. The most basic point is that poor performance often results in a failure of the learner to bring to bear specific routines or skills important for optimal performance. In this case, readers need to be taught explicitly what those rules are. This, in turn, requires a detailed theoretical analysis of the domain in question; otherwise, we cannot specify the skills in sufficient detail to enable instruction. (pp. 140-141)

In brief, the direct instruction seeks first to build students' awareness of the five clues that Booth identifies as the way authors signal that their work might be ironic by examining five cartoons by James Thurber, each of which makes its irony clear through the use of a different clue. In the discussion of these cartoons, the instruction also highlights and makes explicit the three steps that readers go through in

reconstructing meaning after they have rejected the surface meaning of a text.

With this background, students examine five to ten examples of each clue in separate worksheets. Then students focus on the steps of reconstruction in two worksheets. After this preparation, students begin applying the principles they have learned to popular songs. Only after the students should have become thoroughly familiar with the five clues and the steps of reconstruction does the instruction proceed to actual poetry. Students analyze the first four poems with the aid of worksheets, the questions on which highlight the clues and aid students in reconstructing meaning.

After students write an ironic monologue, they analyze four poems on their own without the aid of supporting questions, relying only on their understanding of the clues and the steps of reconstruction. This should ensure that students monitor their understanding of the unit concepts. After writing an essay on understanding irony, students will be given two poems that consider man's relationship to others, only one of which is ironic. Students will be asked to explain how they recognized the difference between the poems. This exercise should help them develop a final key skill to understanding irony: knowing when to stop. That is, the exercise should help students discriminate between what is and what is not ironic. The direct instruction places an almost equal emphasis on small and large group work.

The tacit method of instruction is based on the idea espoused by Beach and Hillocks that students will develop their own strategies for dealing with a certain type of text if they have extended practice with

that type of text. They would argue that tacit knowledge is equally effective. Beach and Appleman (1984) explain:

> From extensive reading of a certain text type,
> readers acquire tacit knowledge of different text
> structures. The fact that readers perceive a certain
> text in terms of a certain text structure means
> that they can derive meaning from that text. (p. 118)

Among English educators Hillocks has been perhaps the most outspoken proponent of developing units of literature around works that share similar structures. In his The Dynamics of English Instruction (1971, written with McCabe and McCampbell), he explains his rationale:

> If a student is confronted with a series of
> related literary situations that require similar
> (but not the same) inferences, he will learn
> what to observe and how to make the necessary
> inferences. (p. 254)

To aid students in their observations, he suggests that units of related pieces of literature be developed around a series of key questions. Hillocks argues that repeated practice answering these focused questions will help students develop the interpretive strategies they need to answer them. An outstanding example of his approach is his book Satire (1974).

The two types of experimental instruction share many of the same features. The tacit method uses all of the texts that the direct method does. However, because the initial work in the direct instruction with the cartoons and the worksheets takes time, the tacit method uses additional poems. All four of the teachers of the tacit method presented five additional ironic poems. Two teachers presented the tacit instruction more quickly than the other teachers. These teachers also included a culminating activity that called for students to evaluate Masters's

attitude to eight of his speakers from <u>Spoon River Anthology</u>. By including these additional poems the teachers all spent the same number of classroom periods on the two methods of instruction.

Also, the tacit instruction does not explicitly mention irony, although the notion is explained without the use of the term. Like the direct instruction, the tacit instruction stresses both small and large group work. The small group worksheets in the tacit instruction on poems that have worksheets in the direct instruction are slightly modified versions of the direct instruction worksheets that eliminate only references to the clues and the steps of reconstruction. The worksheets on those poems that have no worksheets in the direct instruction and the worksheets of poems not included in the direct instruction were taken from literature texts, with the exception of the assignment on <u>Spoon River Anthology</u>, with only explicit references to irony omitted. The worksheet on <u>Spoon River Anthology</u> simply asked students to rank the speakers of eight poems according to how positively Masters felt about them. Explicit references to irony were omitted so that control teachers who were asked to explain the term did not include any of the substance of the experimental instruction in their answers.

In the tacit instruction students did two similar writing assignments. The sequence of the control instruction is slightly different to accommodate the additional poems in a sensible format.
Each teacher spent the same number of class periods for both the direct and tacit instruction. Teachers administered the posttest without informing their students of the format or date of the test.

Results and Discussion

To investigate the effect that the three methods of instruction had on students' performance I did an analysis of variance using the difference scores on each of the three measures in which I am interested, using class as the unit of analysis. These measures are the difference between the pretest and posttest scores on the twenty-eight item test, the difference between the pretest and posttest scores on the fourteen ironic items contained in that test, and the difference between the pretest and posttest scores on eight new items. Table 3 displays summary statistics for each of the treatments.

TABLE 3: SUMMARY STATISTICS FOR THREE MEASURES

DIRECT TREATMENT (N=86)

	Difference on 28 item test	Difference on 14 ironic items	Score on 8 new items
mean	2.48	1.66	4.66
s.d.	3.43	2.36	1.59

TACIT TREATMENT (N=86)

	Difference on 28 item test	Difference on 14 ironic items	Score on 8 new items
mean	2.24	1.24	4.31
s.d.	2.93	2.20	1.68

NO TREATMENT (N=81)

	Difference on 28 item test	Difference on 14 ironic items	Score on 8 new items
mean	0.04	0.20	3.68
s.d.	2.93	2.55	1.51

Table 4 displays the results of the analyses of variance. The analysis of variance indicates that the difference in the effect of the three treatments is statistically significant on all three measures. In fact, the probability of observing differences this large by chance is .001, or less than one chance in a thousand. The analysis of variance further establishes that these differences are a function of the difference among treatments and not a function of the differences among the four teachers or the interaction between teachers and treatments. The analysis of variance does not establish which treatment or treatments is responsible for the statistically significant difference, however.

TABLE 4: RESULTS OF ANALYSES OF VARIANCE

DIFFERENCE ON 28 ITEM TEST

SOURCE	SUM OF SQUARES	DF	MEAN SQUARE	F RATIO	P
Teacher	5.483	3	1.828	.189	.903
Treatment	299.45	2	149.725	15.525	<.001
Teacher x treatment	88.496	6	14.749	1.529	.169

DIFFERENCE IN 14 IRONIC ITEMS

SOURCE	SUM OF SQUARES	DF	MEAN SQUARE	F RATIO	P
Teacher	5.844	3	1.95	.345	.793
Treatment	81.590	2	40.795	7.225	<.001
Teacher x treatment	37.856	6	6.309	1.117	.353

SCORE ON 8 NEW ITEMS

SOURCE	SUM OF SQUARES	DF	MEAN SQUARE	F RATIO	P
Teacher	11.378	3	3.739	1.508	.213
Treatment	36.703	2	18.352	7.297	<.001
Teacher x treatment	17.660	6	2.943	1.170	.323

To specify the source of the difference, I ran a variety of contrasts. That is, I analyzed the results to see if I could determine where the differences lie. Table 5 displays those contrasts.

TABLE 5: CONTRASTS

	On 28 item test		On 14 ironic items		On 8 new items	
	F ratio	P	F ratio	P	F ratio	P
Direct v No	25.054	<.001	13.569	<.001	14.494	<.001
Direct v Tacit	.120	.729	1.011	.316	2.588	.109
Tacit v No	21.925	<.001	7.327	.007	5.004	.026

This table establishes that both the direct and tacit methods achieved statistically significant differences when compared to the no treatment group on all three measures. However, there were no statistically significant differences between the direct and the tacit methods. Indeed, only on the performance on the eight new items did the difference between these two treatments approach significance ($p < .109$), and even here the P value was over twice the .05 value that is usually considered as the minimum value for establishing statistical significance.

However, two areas appear promising for research comparing the direct and tacit methods. I compared the results of the direct and tacit methods for each of the four methods. The difference between the effect of the two methods approached significance for the ninth grade classes with the direct method favored. This was the only group of students for whom the difference between methods was noteworthy. This makes sense. It is likely that the ninth graders had the least developed interpretive strategies. Perhaps metacognitive instruction is most effective for the

least experienced readers. In addition, the direct instruction appeared to have a greater impact on the students' ability to answer the interview questions. For this analysis I compared the differences between the students' pretreatment and posttreatment interviews as calculated by Rasch analysis. Three of the students who received the direct instruction improved by more than two standard errors and the fourth improved by more than one standard error. In contrast, although one individual who received the tacit instruction improved more than two standard errors, the other three individuals did not demonstrate a noteworthy change. One student who received no treatment improved one standard error while the other two received scores that were one standard error worse.

Because the sample is so small it is risky making any generalizations. However, the data are suggestive. The interview questions were more difficult than the test questions. The data suggest that the direct method is more useful than the tacit method in helping students cope with more difficult tasks. This also makes sense. If a task is easy, one can do it naturally. Reflection on the process is not necessary. However, when a task is problematic, it may be important to have conscious control of the strategies one may use to accomplish it. Studies that use tests that are targeted above the population's ability would help investigate this hypothesis.

Though much additional study is needed, the results are promising. The data strongly suggest that both methods of instruction can help students significantly improve their interpretive skills in particular genre in a relative'y short period of time. Both methods were statistically superior to no treatment on each of the measures I considered. However,

the study does not suggest the superiority of either the direct or tacit method. Further research should consider the effect of these methods in other reading situations and with other populations of readers.

These findings are particularly interesting because of the little research on effective methods of teaching literature. They provide a challenge to literature teachers because both methods are substantially different from current instructional practice, at least as it is reflected in literature textbooks. No text that I have seen specifies the interpretive strategies that skilled readers bring to a particular task, though Hillocks takes a step in this direction by arranging literature units around a few key questions. No major anthology has followed the suggestions of Beach or the example of Hillocks and offered units in well-defined genre. Genre divisions as broad as "poetry" or "the short story" give readers little sense of direction instead of locating them in what Booth calls a "fairly narrow groove." (p. 99)

Additional Implications

One implication of my work is that we need not do research on teaching literature in a vacuum. While little research exists that evaluates methods of instruction, there are developed research traditions that can provide a guide. One is reading research. To this point little has been done to apply the findings of reading research to literature instruction. In high schools reading is what is taught to remedial students; literature is what is taught to the college-bound. And never the twain shall meet. Literature teachers seem to believe that their business is not the business of reading teachers. "Reading teachers seek to build comprehension skills," they might say. "Our students already have them."

But as I have pointed out, this positi̇oṅ   .̇. Students do misread. Reading research can help suggest methods that may help students avoid misreadings.

The direct method of instruction in my study was inspired by the work that reading researchers did on metacognition. Future researchers may wish to investigate other areas of reading research, for example, questioning strategies or the use of advanced organizers. Reading research is a fruitful source of inspiration and guidance; my work suggests that researchers on teaching literature will profit if they consider it.

In planning their work researchers also should consider the body of theory that already exists. For years, methods texts have advocated presenting coherent units of instruction as an effective way to teach literature. My work was one attempt to test this premise. Other premises abound. They should be tested before they are accepted. Is small group work more effective than large group discussions? We pretend that it is, but empirical support would allow teachers to use it with more confidence.

In addition, researchers should look to the work of literary critics in planning their studies. Their theories can often be examined empirically. My work was inspired by the work of Booth, and, at least to some extent, supports his insights. The work of other critics has an influence on how teachers teach. We need to test these theories and their effects before we accept them.

If we are to do this, we must have instruments. My work convinces me that Rasch analysis is an invaluable tool for designing and validating

tests. As researchers develop more and more reliable instruments, future research will be facilitated.

In the past decade we have made great strides in our understanding of how students compose and what instruction is most effective in helping them compose better. We need now to direct the same energy towards understanding how students interpret literature and how we can help them do it better.

APPENDIX

Each of the following seven poems is followed by four statements. Please indicate whether you believe each statement is true (T) or false (F). Please respond to every statement. Circle only one response to each statement.

1.   BASE DETAILS

If I were fierce and bald and short of breath,
I'd live with scarlet Majors at the Base.
And speed glum heroes up the line to death.
You'd see me with my puffy, petulant face,
Guzzling and gulping in the best hotel,
Reading the Roll of Honor. "Poor young chap,"
I'd say--"I used to know his father well;
Yes, we've lost heavily in this last scrap."
And when the war is done and youth stone dead,
I'd toddle safely home and die--in bed.

                                        Siegfried Sassoon

The author admires officers.   T   F

The author believes that enlisted men feel honored to fight in wars.
T   F

The author believes that officers have a genuine concern for their men.
T   F

The author believes that war is equally dangerous for officers and enlisted men.   T   F

2.   THE UNKNOWN CITIZEN
                            (To JS/07/M/378
                          This Marble Monument
                          Is Erected by the State)

He was found by the bureau of statistics to be
One against whom there was no official complaint,
And all reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a saint,
For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn't a scab or odd in his views,
For his Union reports that he paid his dues,
(Our report on his union shows it was sound)
And our Social Psychology workers found
That he was popular with his mates and liked a drink.
The press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.

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Policies taken out in his name prove that he was fully insured,
And his Health-card shows he was once in a hospital but left it cured.
Both his producers research and High-Grade living declare
He was fully sensible to the advantages of the Installment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a frigidaire.
Our researchers Into Public Opinion are content
That he had the proper opinions for the time of year;
When there was peace, he was for peace; when there was war, he
went.
He was married and added five children to the population,
Which our eugenist says was the right number for a parent of his
          generation,
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we would certainly have heard.

                                        W. H. Auden

The author believes that the citizen's job, views, and possessions make him a unique individual.
T   F

The author believes that society and its institutions never complained about the citizen. T   F

The author believes the citizen was free. T   F

The author believes that the reader should approve the kind of life the citizen led. T   F

3.   "next to of course god america i

                    "next to of course god america i
                    land of the pilgrims' and so forth oh
                    say can you see by the dawn's early my
                    country 'tis of centuries come and go
                    and are no more what of it we should worry
                     in every language even deafanddumb
                    thy sons acclaim your glorious name by gorry
                    by jingo by gee by gosh by gum
                    why talk of beauty what could be more beau-
                    tiful than these happy heroic dead
                    who rushed like lions to the roaring slaughter
                    they did not stop to think they died instead
                    then shall the voice of liberty be mute?"

                    He spoke. And drank rapidly a glass of water

                                        e e cummings

The author admires the speaker's attitude towards America.   T   F

The author believes the speaker is a sincere religious person.   T   F

The author believes the happy heroic dead should have stopped to think about what they were doing.   T   F

The author believes that an understanding and appreciation of American history are important.   T   F

4.   SONNET 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

William Shakespeare

The author criticizes the woman described in the poem because her voice is not as pleasing as music.   T   F

The author believes that the woman described in the poem is truly loved.   T   F

The author believes that poets should be realistic about their subjects.   T   F

The author believes that the woman described in the poem has unattractive eyes.   T   F

5.   SONNET 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough wind do shake the darling buds of May,
And summer's lease hath all too short a date;
Some times too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometimes declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,

Nor lose possession of the fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

                                        William Shakespeare

The author believes that the woman described in the poem is lovelier than summer.   T   F

The author believes that poetry has the power to make love immortal.   T   F

The author believes that fair things in nature lose their fairness.   T   F

The author believes that the woman described in the poem is more temperate than summer.
T   F

6.   BOOM!
                    SEES BOOM IN RELIGION, TOO
   Atlantic City, June 23, 1957 (AP).--President Eisenhower's pastor said tonight that
Americans are living in a period of "unprecedented religious activity" caused partially by paid
vacations, the eight-hour day and modern conveniences.
   "These fruits of material progress," said the Rev. Edward L. R. Olsen of the National
Presbyterian Church, Washington, have provided the leisure, the energy, and the means for a
level of human and spiritual values never before reached."

        Here at the Vespasian-Carlton, it's just one
        religious activity after another; the sky
        is constantly being crossed by cruciform
        airplanes, in which nobody disbelieves
        for a second, and the tide, the tide
        of spiritual progress and prosperity
        miraculously keeps rising, to a level
        never before attained. The churches are full,
        the beaches are full, and the filling-stations
        are full, God's great ocean is full
        of paid vacationers praying an eight-hour day
        to the human and spiritual values, the fruits,
        the leisure, the energy, and the means, Lord,
        the means for the level, the unprecedented level,
        and the modern conveniences, which also are full.
        Never before, O Lord, have the prayers and praises
        from belfry and phonebooth, from ballpark and barbecue
        the sacrifices, so endlessly ascended.

        It was not thus when Job[1] in Palestine
        sat in the dust and cried, cried bitterly;
        when Damien[2] kissed the lepers on their wounds
        it was not thus; it was not thus

when Francis[3] worked a fourteen-hour day
strictly for the birds; when Dante[4] took
a week's vacation without pay and it rained
part of the time, O Lord, it was not thus.
But now the gears mesh and the tires burn
and the ice chatters in the shaker and the priest
in the pulpit, and Thy Name, O Lord,
is kept before the public, while the fruits
ripen and religion booms and the level rises
and every modern convenience runneth over,
that it may never be with us as it hath been
with Athens and Karnak[5] and Nagasaki[6],
nor Thy sun for one instant refrain from shining
on the rainbow Buick by the breezeway
or the Chris Craft with the uplift life raft;
that we may continue to be the just folks we are,
plain people with ordinary superliners and
disposable diaperliners, people of the stop'n'shop
'n'pray as you go, of hotel, motel, boatel,
the humble pilgrims of no deposit no return
and please adjust thy clothing, who will give to Thee
if Thee will keep us going, our annual
Miss Universe, for Thy Name's Sake, Amen.

Howard Nemerov

[1] the hero of an Old Testament book who keeps his faith despite the many terrible things that happened to him
[2] 19th century missionary whpo cared for lepers. He eventually died of leprosy himself.
[3] a saint famous for his simple life and his way with animals
[4] a great Italian poet
[5] Egyptian town where the great ancient city of Thebes once stood
[6] the second city destroyed by an atomic bomb

The author believes that the spiritual progress of his society keeps rising. T   F

The author admires the form that the religious devotions of his society take. T   F

The author believes that the wealth of the modern world is greater than at any other time in history. T   F

The author believes that if people are fortunate it is because God is watching out for them.
T   F

7.   DULCE ET DECORUM EST

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines[1] that dropped behind.
Gas! Gas! Quick, boys!--An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling and stumbling
And flound'ring like a man in fire or lime. . .
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

if in some smothering dreams you too could pace
Behind the wagon that we flung him in
And watch the white eyes writhing in . face,
His hanging face, like a devil's sick of sin;
If you could hear at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile incurable sores on innocent tongues,--
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est   Pro patria mori.[2]

                                        Wilfred Owen
[1]gas-shells
[2]It is sweet and fitting to die for one's country.

The author believes that being in a war is a horrible experience.   T   F

The author believes that some people see war as a means to achieve glory. T   F

The author believes that the experience of war would change the attitude of those who glorify it.
T   F

The author believes that it is sweet and fitting to die for one's country. T   F

8.   DEAD BOY

    The little cousin is dead, by foul subtraction,
    A green bough from Virginia's aged tree,
    And none of the country kin like the transaction,
    Nor some of the world of outer dark, like me.

    A boy not beautiful, nor good, nor clever,
    A black cloud full of storms too hot for keeping,
    A sword beneath his mother's heart--yet never
    Woman bewept her babe as this is weeping.

    A pig with a pasty face, so I had said,
    Squealing for cookies, kinned by poor pretense
    With a noble house. But the little man quite dead,
    I see the forbears' antique lineaments.

    The elder men have strode by the box of death
    To the wide flag porch, and mutterring low send round
    The bruit[1] of the day. O friendly waste of breath!
    Their hearts are hurt with a deep dynastic wound.

    He was pale and little, the foolish neighbors say;
    The first-fruits, saith the Preacher, the Lord hath taken;
    But this was the old tree's late branch wrenched away,
    Grieving the sapless limbs, the shorn and shaken.

                        John Crowe Ransom

[1] news

The author believes that the boy was from an old, established family.   T   F

The author shares the feeling of mourning that the relatives demonstrate.   T   F

The author admires the boy's family.   T   F

The author finds consolation in the preacher's words.   T   F

9.   COMMUNITIE

    Good wee must love, and must hate ill,
    For ill is ill, and good good still.
    But there are things indifferent,
    Which wee may neither hate, nor love,
    But one, and then another prove,
    As wee shall find our fancy bent.

    If then at first wise Nature had

Made women either good or bad,
Then some wee might hate, and some chuse,
But since shee did them so create,
That wee may neither love, nor hate,
Onely this rests, All, all may use.

If they were good it would be seene,
Good is as visible as greene,
And to all eyes it selfe betrays:
If they were bad, they could not last,
Bad doth it selfe, and others wast,
So, they deserve nor blame, nor praise.

But they are ours as fruits are ours,
He but that tasts, he that devours,
And he that leaves all, doth as well:
Chang'd loves are but chang'd sorts of meat,
And when he hath the kernell eate,
Who doth not fling away the shell?

John Donne

The author admires the reasoning the speaker uses in advancing his beliefs. T   F

The author believes that it is morally right treat things that are neither good nor bad in any way we choose. T   F

The author believes that it is easy to detect goodness. T   F

The author endorses the speaker's attitude towards women. T   F

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