"A WAY OF HAPPENING": STUDENTS READING POETRY WITH XML

by

ANITA M. DEROUEN

(Under the Direction of Nelson Hilton)

ABSTRACT

English departments frequently split their content focus between literature and composition. The practical application of two areas in the classroom comes across as literature and writing. While the study of literature has historically been the focus of English departments, a discussion of the need to improve undergraduate reading skills, particularly in relation to literary texts, has been developing.

This dissertation explores the poetry reading practices of undergraduate students through the use of XML templates. Participating students were asked to read, annotate, and comment on five poems in a series of explication exercises. Analysis of their readings demonstrated a propensity to identify rhyme, metaphor, and poetic meter. Internal comments made by the student were also analyzed and divided into four types of comments: rephrasing, markup, comment, and questioning. Of these types, students most frequently made rephrasing or markup comments.

Of the 90 students participating, 8 cases were selected for close analysis. These student cases showed a variety of reading levels and foci, with most finding an initial way into the poems through use of narrative analysis. While students are frequently exposed to literary texts in secondary school, their readings demonstrate a lack of critical reading training; first year students and upperclassmen were often focused on thematic concerns or the surface of the poem's narrative.

The study suggests several areas for further experimental research into student reading and the use of markup tools as an educational application of technology.

INDEX WORDS:     reading, poetry, XML, postsecondary pedagogy, literature pedagogy, instructional technology

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DEDICATION

To my grandparents, Junius Derouen, Eva Boutte Derouen, Emily Granger Richard, and the late Alfred Richard.

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Remember: I'm still older than you.

My parents and my Steve, for believing in me.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

> You were silly like us; your gift survived it all:
>
> The parish of rich women, physical decay,
>
> Yourself. Mad Ireland hurt you into poetry.
>
> Now Ireland has her madness and her weather still,
>
> For poetry makes nothing happen: it survives
>
> In the valley of its making where executives
>
> Would never want to tamper, flows on south
>
> From ranches of isolation and the busy griefs,
>
> Raw towns that we believe and die in; it survives,
>
> A way of happening, a mouth. (32-41)
>
> —"In Memory of W. B. Yeats," W. H. Auden

In the middle section of his eulogy to Yeats, Auden suggests that poetry is both active and inactive; it "survives," "flows," and is "a way of happening" which "makes nothing happen." The poem comments on the tension in Yeats's life work—he sought to aid in his country's political struggles by reviving and strengthening its literary artistic traditions, to strengthen Ireland through a revival of its earthier spirituality. Auden's commentary feeds our thoughts and suggests poetry as a "way" for its readers and writers, as a means for tapping into that which is hidden from more corporate or governing eyes. This understanding of poetry has long guided my belief in why poetry should be taught, why we should continue to read and share it; poetry gives us a way to express the inexpressible. Poetry, unlike prose, opens a path directly into our imagination as its well-turned lines create and encapsulate experience and knowledge. Like Proust's madelines, the poem's "way" offers the sensation of a bite, a morsel; one small Proust's

novel is, after all, an exploration of the sensation of a bite, a morsel, one small associative experience transformed into a pathway for self-knowledge. While a bite is not a poem, the experience of a poem, as Auden suggests, is such a way, a bite, a mouth for the river and the mind.

The study and teaching of poetry frequently attempts to understand this way and to study how language coalesces through a myriad of sensory experiences to provide that mouth. Literary scholars have devised a set of terms to aid us as we examine these poetic expressions and have developed a set of writing exercises to demonstrate what we know or understand about a poem. We perform our readings in writing tasks, in lectures, and in discussions as we explore the richness of the poetic world. Our work as scholars feeds into our work as teachers when we bring our students new lenses for their own readings, when we show them how one piece of information can open a previously understood text to deeper and richer understanding.

However, as I worked with undergraduate students, I found myself frequently encountering a lack of common knowledge and vocabulary. Students (first-year and upper division alike) were less satisfactorily versed in the basic language of poetic analysis and they frequently seemed to treat poems as if they were stories. When I would ask them for feedback on readings, I often heard "this poem is about" as the starting point; the endpoint was the end of the story. Once the text had given over its storyline, the reading ended, moved on to the next text, and so forth. I found that students were often ill-equipped to write about poetry in a sustainable, meaningful way because they were ill-equipped to read poetry in a way that sustained a meaningful interaction. What was worse was that the focus on retelling the poem's story often led to misreadings and a dilution of the poem as mouth; the rivers students found were shallow.

These observations may, to the seasoned instructor, seem simplistic or common—after all, a perennial complaint in the halls and offices of most English departments will be the deplorable state of student writing, the banality, the utter lack of sensitivity to the language, and so forth. My reaction to those observations, though, is always the same: to assert that our role in the life of the university, in the world, is to teach reading and writing. We have a healthy respect for the latter in English departments, a respect hard won by the efforts of scholars in rhetoric and composition. Our sense of ourselves as teachers of the former, though, is often subsumed by the context of our reading instruction. When we set about teaching a particular course, the first question is not "what reading skills do I want them to gain in this class" but rather "what texts do I want them to read?" As I worked with students who were increasingly frustrated by their inability to write about poetry, I realized that I needed to pay more attention to the reading side of literacy if I expected to see any greater success with teaching the writing side.

Alongside this realization came the introduction of markup strategies to my teaching repertoire. Experimenting with XML (Extensible Markup Language) document structures, I realized that the hierarchical nature of markup tasks might be well-suited for scaffolding student reading experiences to provide a structural playground for unpacking poetic language and building skills for reading beyond the narrative line of a poem. I began working with a series of exercises designed to give students practice in working on isolated issues in poetry reading, culminating in an explication exercise that put the various pieces together. Shortly into this experience, I realized that I had much to learn as well from their readings and embarked upon the exploratory study outlined in this dissertation.

I begin by examining literature pedagogy in higher education, drawing a connection between reading and writing in literary study. I then examine reading skills from a

developmental perspective, and conclude Chapter One with a suggestion for increasing students'

metacognitive abilities. Chapter Two explores the technical side of the project, examining the

XML environment and suggesting potential connections between the physical experience of

markup and the learning process, and explaining the means of data collection. Chapter Three

presents the data gathered from the study (the types of marking categories most frequently used,

the differences in markup related to assigned markup tasks) and offers some preliminary

conclusions about the reading environment and experience. Chapter Four presents eight case

descriptions of students participating in the study; I closely examine what they marked,

commented, and wrote to determine student approaches to reading and the connections made or

not made between the markup activity and the written discussions of the poems. Finally, Chapter

Five presents further conclusions and outlines several avenues of study for future, more

experimental, research projects.

**Reading, Writing, and Literature**

In 1980, Charles Bazerman assessed the disciplinary fragmentation that plagues any

attempt to connect the reading task with the writing one. He writes,

> The lack of attention to this essential bond of literacy results in part from the
>
> many disciplinary divorces in language studies over the last half century: *Speech*
>
> has moved out taking *Rhetoric* with it; *Linguistics* has staked a claim to all skilled
>
> language behavior, but has attended mostly to spoken language; *Sociology* and
>
> *Anthropology* have offered more satisfactory lodgings for the study of the social
>
> context and meaning of literacy; and *English* has gladly rid itself of basic *Reading*
>
> to concern itself purely with the higher reading of *Literary Criticism*. Writing in

its three incarnations as basic composition, creative writing, and the vestigial

advanced exposition, remains an unappreciated houseguest of *Literature*. (656)

These "disciplinary divorces" resulted in an organizational structure that allowed for deeper

penetration into segmented areas of study, but fragmented curricular offerings so that students

have a difficult time seeing how the disparate parts of their educational experience work together

to create a cohesive whole. Writing, the last of the group remaining under the traditional English

department, rests uneasily in that position. Thomas Miller notes in 2006, "the profession has

incapacitated the discipline by divorcing its intellectual work from its institutional base,

discounting writing for broader audiences, and failing to invest its cultural capital in the fact that

our work has utilitarian as well as humanistic value" (153). The use of the divorce metaphor

again underscores the idea that there is a disharmony in the proper "home" of English study;

Miller calls for a broadened scope of study, under the banner of Literacy Studies, to unify the

"four corners of our field: literary and cultural studies, language studies [. . .], writing studies,

and the most fundamental, expansive, and ignored area of college English studies: English

education" [1] (153).

Alongside this discussion, though, emerges another thread of discourse. One of the single

most contentious issues in first year writing focuses on the content of a writing course, and no

issue seems to bring out the call for divorce attorneys more than the dialogue about literature's

place in the composition curriculum. In a debate touched off by Erika Lindemann and Gary Tate,

supporters of literature in the composition sequence squared off against detractors, the end result

being an agreement to disagree.[2] Ultimately, while the debate revealed a fragmentation of

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[1] Miller refers here to the field of English education, sometimes referred to as Language Arts in the primary grades.
[2] The debate, which was most recently touched off by Lindemann and Tate in *College English*, 1993, revolves around the purpose of the introductory English course. Lindemann argues that the rationales given to justify to inclusion of literature in the introductory composition curriculum subvert the underlying purpose of the writing

thinking about the purposes of the composition course, it pointed more broadly toward the disjointed vision of literate practice within the English discipline, the emphasis in both pieces being the writing/Literature split.

When Bazerman notes the migration of reading from the language studies area we term English, he distinguishes between the "basic" reading skills (which have become the academic purview of Education departments and remedial programs) and "higher" reading skills, which he rightfully identifies with Literary Criticism and makes beginning connections between writing and reading (656). Ultimately, Bazerman argues that good writing pedagogy couples with good reading pedagogy; attention to the latter will enhance the quality of the former. Just as the study of writing needed to be brought to the foreground to underscore its importance to the discipline, so must we bring the reading activity into view. Great strides have been made in rehabilitating the writing activity as worthy of study in its own right; a simple look at the annual MLA Job List, for example, illustrates a robust market for academic specialists in rhetoric and composition studies. But the activity of reading is not as easily identified as the writing one; the question "what does writing look like?" may engender a number of concrete responses: using pen/keyboard and paper/screen, note taking, scribbling—all elements of the writing activity, and all recognizable as the physical manifestations of writing as activity. When we say "what does reading look like?" we have only one physical indicator: the reader's eye movements. When a writer writes in the physical sense, there is a record of the writing fixed in the medium chosen for writing; letters, words, scribbles, cross-outs, doodles, notations, annotations, erasures, and more

course; she demonstrates a preference for a Writing Across the Curriculum approach to the study of reading and discourse communities. Tate counters with a call to "Writing Beyond the Curriculum," and attributes the purpose of the first year course to helping students join "conversations [ . . .] *outside the academy*, as they struggle to figure out how to live their lives." (320)

all signal the writing activity and can be revisited by an outside observer seeking to understand the process by which the text is wrought.

Not so with reading. All that we see and all that we can return to is the reader's gaze. Unless the reading activity is accompanied by some external communication activity (like speaking or writing), the process is entirely self-contained. The record of the reading is present only when external communication is attempted, and that is an incomplete and overly processed record at best. When we write about texts we perform our private readings of them through textual media; our students mimic our performances in their papers and when we grade those documents, we are grading two things: their ability to communicate the private reading and the quality of the reading itself. As a discipline, we are well-versed in the assessment of the writing. Our knowledge of the reading, and attention to the way it happens, is not so well-developed. The present study enters a nascent conversation about what happens when students read poetic texts and draws on their written performances as evidence of those happenings.

**Reading in the Discipline**

We expect that our students know how to read, but do not consider that their ways, means, and modes of reading are unlikely to be as developed as their senior or graduate student counterparts. We use the term "close reading" pedagogically to identify an attentiveness we expect students to bring to the text. Don Bialostosky notes the difficulty of pinning down a definition for this term:

> To say that a reading is "close," then, leaves everything up for grabs, and that of course may be why the word continues to be so appealing. It roughly distinguishes projects committed to reading texts from those interested in questions collateral to reading them, and it has a vaguely ethical air of making

that reading attentive and careful, but it leaves entirely to the discretion (or the unexamined predispositions) of "close" readers what they attend to or what they make of what they attend to. ("Should College English" 112)

"Close reading" was poised to become and subsequently became a handmaid in service to a number of desired reading outcomes. The most common association of the term, however, is with the New Critical School, a group of theorists inspired by, among others, the work of I. A. Richards. Richard's *Practical Criticism*, first published in 1929, explored the nature of undergraduate response to literary texts, and served as an empirical example of the perceived need for better instruction in reading poetry. Richards asked the students in lectures to write their impressions of a set of unidentified poems. One week later the impressions were collected; Richards collated the answers and then used them as departure points for classroom discussion. This somewhat scientific study yielded significant (and theoretically charged) conclusions about the quality of student reading ability and spawned a pedagogical program rooted in the assumption that students need to know how to identify good poetry, and should be capable of reading for appreciation. As a critical school, the New Critical program focused attention away from the aesthetic, humanistic, naturalistic, and Marxist foci that were driving contemporary literary criticism (Wellek, 56-57). The practice of close reading came to the foreground with the publication of Cleanth Brooks and Robert Penn Warren's 1938 text, *Understanding Poetry*. The connection between the critical school and the reading practice is the result of the New Critical desire to break from the "philological and historical scholarship [that] dominated all instruction, publication, and promotion." (Wellek 58). *Explication de texte* in the New Critical scheme became a means of evaluating and interpreting text.

Bialostosky considers close reading in this context:

> Close reading as practiced by the New Critics, who are credited with initiating it
> in college English, started at the latter end—at the end at which student readers of
> poems imagined that they could take the drift and know how to respond—and
> redirected students' close attention back to the words' meanings and to discover
> patterns in their relations to one another that revealed ironies, ambiguities, or
> paradoxes that undermined the students' easy initial uptake and sense of how to
> respond. The New Critics were really teaching students to unread a first reading
> and to reread to a deeper, initially hidden one that might be epitomized in a
> symbol or formulated, albeit inadequately, in a theme. (112)

This "redirection of students' close attention" achieved pedagogical significance rapidly. The search for pattern and ambiguity that Bialostosky recognizes as the thrust of close reading in the New Critical style was easily translated into "a successful pedagogy in the schools, one that is teachable, testable, and perhaps even functional under certain conditions" (Bialostosky 112). He likens close reading, because of its ability to be almost quantified, to "the five-paragraph essay." Like that useful but limiting composition form, college students must now, he argues, be discouraged from this formulaic approach to reading poetry. His conclusion, that we must "resist and reform, or at least articulate and examine" this practice, leads him to recommend "*a pedagogical space where we teach productive attentiveness to literary texts*" (113). What this space may look like is subject for speculation. What he does not suggest is a continuance of the same attention to the still-nebulously defined modes of New Critical reading.

**Close Reading Is Not New Criticism**

We must clearly determine what is meant by the term "close reading." As illustrated by Bialostosky's discussion, what is actually a reading technique is often conflated with the New

Critical school, and the tool often bears the burden of the perceived sins/excesses of its users.

Close reading was unearthed by the New Critics, not invented by them. Their insistence on a turn

to the text (not always, although assumed to be, a turn away from extratextual

concerns/influences) brought the activity of reading into view. New Critical reading

performances, by demonstrating careful attention to text itself, made visible a mechanics of

reading poetic works. In a sense, at the risk of overstating the effect, the New Critics were

reflecting on the metacognitive process of reading by enacting the process of meaning making on

the page.

In a response to Barbara Eckstein's charge that close reading may elide political and

cultural concerns, D.W. O'Dell productively distances the activity of close reading (or, as he

renames it, construal) from the New Critical theoretical approach:

> Close reading does not necessarily commit one to the (old) New Criticism. To
>
> read poems closely is to construe them within the principles, rules, and
>
> conventions of the English language that make communication possible. That
>
> means the active process, both enabling and constraining, by which readers
>
> analyze the arrangement and connection of words in consecutive sentences. It also
>
> means the attempt to understand and explain the use of words with respect to a
>
> given set of circumstances and in a particular way as in tropes, rhetorical figures,
>
> metrics, and other poetic elements. (13-14)

O'Dell's formulation of close reading, then, decouples the constellation of techniques for

communal query and discussion of poetry from the shifting sands of theoretical discourse. It also

brings into focus the reading activity which "enables," "constrains," and makes possible analysis

through the utilization of a common elemental vocabulary.

J. B. C. Axelrod and Rise B. Axelrod propose a similar, but extended, view of close reading. They argue for a reading pedagogy that is theoretically flexible, the "guiding premise [being] that teaching needs to be explicit so that students can become metacognitive" (113). By recognizing the value of close reading as a means of bringing reading processes to the foreground, they hope to help students productively utilize a multitude of critical lenses, navigate the critical discourse fields surrounding literate practice, and identify moments when their own personal practices may obscure contradictory textual impulses (113). Close reading conducted in this open mode makes possible Bialostosky's "*pedagogical space where we teach productive attentiveness to literary texts"* (113)*.

To that end, I imagine a literal space where students can bring a number of literary resources to bear (close reading, personal response, sustained reflective practice) as well as multimodal resources (text, sound, image) to build and share their reflections on the meanings and significances of the texts they encounter. In her assessment of I. A. Richards' work, Carol Atherton notes that Richards's intention was not to limit the study of interpretation to the field of literary discourse; [3] rather, "in Richards's formulation, the need for criticism and interpretation to be of wider use [created] a constant tension between specialism and utility—and in Richards's own career, the latter eventually won" (138). Richards's fate does not, however, hold our own; we move closer to a union of specialism and utility as the digital environment enables us to experience texts in non-traditional ways. The connective tissue in this framework is the whole of the literate practice, reading and writing, and the discourse field is all of literate work. The old formulation of the discipline of English as "writing and literature" expels reading as unworthy of study; in a new formulation of a discipline concerned with the products of a literate people, the

---

[3] Neither Richards nor the American New Critics sought to exclude authorial, historical, cultural and other modes of text inquiry.

mixing of high and low culture and the explosion of textual artifacts that mixture produces demands greater attention to the tools of digesting the material.

**Pedagogical Scholarship in Our Discipline**

Our disciplinary discourse contains few formal studies of reading, and even fewer of what are arguably the most publicly visible products of our work as professionals: the happenings in our classrooms. Our research, while rightfully focused on our individual, professional, disciplinary issues, does not frequently turn toward our pedagogical practices; instead, our journals are filled with our own performances of readings, performances that by and large are solitary, secluded, and anti-social. We may enact variations on those performances in our classrooms, placing preferred texts on our syllabi and conducting seminars that help us to tease out various strands of our critical thinking. If students glean any knowledge from these endeavors, that's a pleasant extra; the professional focus of the professor is literary critical research, not the scholarship of teaching.

When we do publish our findings from the classroom, the work tends toward the anecdotal. The journal, *Pedagogy*, begun in 2001, regularly publishes discussions of various teaching practices which follow this model, relating stories of what worked or didn't work in individual classrooms. In *Teaching Literature*, Elaine Showalter explores the three modes for orienting literature classes (teacher-centered, text-centered, and student-centered), and then relates collected stories from the field about what works or doesn't with respect to the traditional genres of literary study. Rhetoric and composition scholars dip their toes into questions of literary pedagogy most frequently when they discuss whether or not literature belongs in the composition curriculum at all.

As a way of illustrating the character of our disciplinary discussion of reading, I will focus on two distinguished literary scholars, each relating their assessments of the needs of undergraduates with regard to reading education. From exploration of their individual discussions, we can then proceed to a look at reading study that holds practical utility for our pedagogical work in both areas. Jerome McGann and Robert Scholes each demonstrate that reading skills are missing in our approach to literature pedagogy, but offer little to move us beyond the current state of our teaching.

In his 2001 article, "'Reading Fiction/Teaching Fiction': A Pedagogical Experiment", Jerome McGann discusses a course he and a group of colleagues and graduate students designed to introduce undergraduate students to the study of literature. He comments on the premises surrounding their classroom discussion proceedings as follows:

> An important premise governs this kind of classroom procedure. It assumes that students—who are in possession of their language and many of its discourse forms—know "how" to read, [. . .] even if they often can't easily articulate how and why they have certain views or come to particular conclusions. One can, on this premise, count on the students' raising issues that will be relevant to the reading of the novel. Their views will implicitly (or sometimes explicitly) contain the reasons why they have come to such views. It is important that the students, both individually and collectively, come to see that they have these reading competencies, and also that they often don't perceive how and why they do. Coming to such realizations, students are positioned to see as well the limitations inherent in their own competencies. It is only at that point that they begin to gain access to critical reading skills. (148)

This passage begins with a stated premise and ends with many unstated ones about what transpires in the minds of students in the literature classroom. The premises in McGann's statement are:

1. Students know how to read, i.e., to assign meaning to words in context;

2. students will raise relevant issues;

3. the issues students introduce are crafted (explicitly or implicitly) from bits of evidence they have about the novel;

4. in the course of a semester, students will come to see themselves as capable, competent readers with some understanding of the metacognitive strategies they use to navigate texts.

While I've taken a few liberties by rephrasing the language in which these assumptions are stated, I do so to expose the theoretical issues that lie behind McGann's observations. Students do, indeed, know how to recognize a word as word, assign to that word meaning (generally derived from their storehouse of word knowledge), and can place that word into the context created by the other words surrounding it to form a unit of meaning. McGann's further supposition, that students will raise relevant issues in class discussion, implies that students are reading toward participating in a discussion surrounding a particular topic, and that they are aware of themselves as social readers. McGann assumes that students will be ready to introduce relevant passages and textual examples to support their assertions and interpretations. Finally, he assumes that they will be thinking critically about their own reading processes.

We assume, as instructors, that these reading instruction moments will happen for the student through class discussion that focuses on other matters entirely. We hope that the metacognitive processes that govern individual reading engagements will somehow become

explicit for students in our classroom. We understand, though, as McGann makes clear in this passage's final statement, that our goal is for students to "gain access to critical reading skills" (148). As McGann describes the outcomes of the semester, however, we discover that those assumptions were not met adequately by the students. Students did not "read to investigate the book on its own terms but to process the book in terms that they could 'understand'" (151). In other words, they read for plot, not to understand or discuss the novel as artifact. McGann's expectation was that students would apply metacognitive reading strategies in their study. He discovered that students were not self-developing appropriate schema for reading in the manner he desired. Instead of bemoaning their incompetence as scholars of literature, however, McGann made a course shift that enabled him to assist students in developing reading schema appropriate to the task. The number of texts for the course was dramatically lessened, the amount of time spent on a text was increased, and the students responded to the texts in a variety of ways, revisiting their responses as the semester progressed and commenting on their own response levels as they grew as readers.

This is an isolated example of the tensions that exist in the literature classroom. These tensions, like the ones in the Lindemann/Tate debate, revolve around course learning goals and course content and extend to the justification or purpose of the discipline of literary study itself. A number of questions are raised: What is the purpose of a literature course—to teach individual texts, literary history, writing skills, or how to read like a critic? How much material do we have to cover in a course and what would be the impact of decreasing that amount to more deeply reflect upon a smaller number of texts? Is the content of a literature course the skills needed to cope with the literature or the literature itself? The answers to these questions need to come from serious and sustained discussion of the purpose of literature pedagogy within the academy.

Direction may come from McGann's conclusion that courses where "faculty, graduate students, and undergraduates involve each other in learning about learning, are badly needed by all parties concerned;" McGann notes that graduate education does not address the problem, so it becomes self perpetuating (158). He asks "have our departments stopped learning about learning?", and then identifies as the distracting noise the needs of the individual faculty to embark upon their own personal research programs. The tenure system, and its focus on research concerns over pedagogical ones, stands as the main deterrent to pedagogical advancement.

In 2002, Robert Scholes explored similar issues in "The Transition to College Reading", but came down emphatically on the side of pedagogy, stating "the primary pedagogical responsibility of English teachers is to help students develop [critical reading] skills" (171). For Scholes, this requirement is grounded in ideals of participatory, Jeffersonian democracy and requires a reader who takes into account the situation of the "other"—in this case, the author. Scholes desires to sensitize readers to the understanding that there is someone trying to communicate, a someone who should not be ignored. In his attempt to make a case for the rehabilitation of the author in the classroom, Scholes first makes note of a crucial split in the English Department:

> The natural reciprocal of writing—which, of course, is reading—
> had somehow disappeared, apparently subsumed under the topic of
> literature. [. . .] But this division of the English project is not just an
> aberration in the thought of this session's organizer. It is the way
> that most English departments at college and secondary levels think
> of their enterprise. This [. . .] is an unfortunate error that we need to
> correct. (166)

Noting that departments generally accept that writing must be taught, Scholes attributes the

absence of reading to the fact that is it not visible in the way that writing is visible (166). He is

"certain, though, that if we could see it, we would be appalled" (166).

Scholes attributes our appalled reaction to the student's inability to sympathize with an

Other, to recognize that there is another person on the other side of the text with attitudes and

feelings different from our own. He chalks this problem up to "two closely related parts," the

first "a failure to focus sharply on the language of the text" and the second "a failure to imagine

the otherness of the text's author" (166). He finds the New Critics a perfect whipping boy for the

realities of the latter and coiners of what he senses as the misnamed phrase "close reading," since

"what we actually mean by 'close' reading may be distant reading—reading as if the words

belonged to a person at some distance from ourselves in thought or feeling" (166). Scholes

champions the cause of the Other, making a case for the importance of the authorial voice that

the New Criticism excised. His solutions: elocution exercises, more texts that focus on argument,

increased exposure to critical readings as examples of the act of reading, and the use of

technology, specifically the Web, to give students examples of good and bad arguments in

today's sphere (169-70). Scholes's concluding remarks sum up his assessment of the situation:

> The basis of an education for the citizens of a democracy lies in that
>
> apparently simple but actually difficult act of reading so as to grasp
>
> and evaluate the thoughts and feelings of that mysterious other
>
> person: the writer. The primary pedagogical responsibility of
>
> English teachers is to help students develop those skills. We need to
>
> give this humble task more attention, and we need to do a better job
>
> of it, too. (171)

These two discussions are particularly interesting because they enact on the pedagogical field the research preoccupations of their particular proponents. McGann's concerns with student textual discourse stems from the fact that they miss what he considers a vital part of the novel as artifact—his focus is on the text itself as a thing removed, a thing to be discovered, as a material object situated in a cultural matrix. Scholes's concerns stem from a desire to connect students to a missing consciousness, to an author who is not physically available, but lives on through the words penned. Notably present AND absent from both of these discussion is the reader. This absence is neither new nor unique; critical attention to the student reader wafts in and out of critical fashion, and rarely makes a real connection to teaching individual readers themselves.

Let us briefly turn our attention to a potential "why." We begin with M. Kilian McCurrie's 2004 essay, "From the Edges to the Center: Pedagogy's Role in Redefining English Departments," a piece that echoes Bazerman's observations about the partitioning of study. McCurrie traces the development of the Illinois State University English Department as an example of the potential for current reform in a return to the roots of the department, using ISU's history to illustrate the historical shift from method (pedagogy) to content. During the nineteenth century, the focus of the school shifted from subjective standards to more objective standards with regard to reading (49-50) and "content began to assume more importance for the English faculty, while questions of method were left to the department of education with its foundation in the social sciences" (50). Method, then, became the purview of the sciences, while the content of literary study remained in the department which heretofore had been concerned with some connection between both. This shift was not unique to ISU; McCurrie points to the MLA's 1903 decision to no longer support the pedagogy section as evidence of this trend (50).

One of the results of this trend has been to render the student invisible. McCurrie references Mariolina Salvatori to demonstrate this change:

> the shift from pedagogy's focus on teachers and students to education's focus on research and professionalization is not merely a matter of fashion or historical accident, but marks the point at which the student becomes invisible, thus collapsing [as Salvatori notes] 'the teaching of teaching' into 'teaching'. (*Pedagogy: Disturbing History, 1819-1929*, 237 qtd in McCurrie 53)

In other words, students are no longer the focal point of those teaching them; rather, the emphasis is on developing the knowledge base of the discipline, increasing content, and not increasing the means by which that content is passed on to future generations of teachers. The effect of this, in McCurrie's view, has been to supplant "the creative agencies of teacher, student, and texts" with "a more subtle effort to fashion students in the image of the scholars who taught them" (57). What we have, therefore, is an effort to replicate scholars and not one to create teachers. McCurrie's sees the declining enrollments in English departments as reflective of this trend, and suggests that an increasing turn toward pedagogical concerns that lead to reflection on content as it relates to the student's life and future work can go an enormous way to reinvigorating the discipline.

Whether we admit the importance of teaching future teachers in the present discussion, a sense that the student is forgotten in the desire to create replicant readers is clear. McGann's and Scholes's essays, while seeking to produce better undergraduate pedagogy, seek to do so by subverting what the student brings to the reading process. A truly student-focused approach would make the student and the student's reading visible, help him/her become aware of his/her

own thinking and reading processes, and instruct the student in other ways of reading that can enhance his/her reading experience. Reader-response theory, particularly the work of Louise Rosenblatt, can help us to construct a framework in which instruction can begin from the point of student awareness and progress toward meeting our classroom objectives.

**Reader-Response Theory and Pedagogy**

Patricia Harkin examines the history of reader-response theory in the English profession to determine why that particular group of theoretical considerations fell by the wayside in the theory boom (2005). She surmises that the marginalization of this theory area was, on the part of literary theorists, due to the ease with which reader-response theory could be both learned and taught; market (and marketability) concerns attendant on being "in demand" as opposed to being "a dime a dozen" made reader-response unattractive. As for the compositionists, their need to construct the discipline around that which was not literature (i.e., rhetoric) rendered reader-response theory unattractive.

Of course, one cannot forget that, in the case of literary theory, theorists have taken for granted some form of reader-response theory as the underlying foundation of all of their various twists and turns: any interpretation of a text relies on a reader making meaning, no matter how determined or situated that reader may be culturally, historically, materially, and so forth. Harkin alleges, however, that the theory community was also assisted by the reader-response community itself, since reader-response practitioners maintained its more populist roots.

That composition studies did not make use of reader-response theory is not surprising. As an already marginalized discipline, composition needed to build up its perceived credentials; a return to rhetorical study and its long tradition lent itself readily to this goal. In addition, Harkin notes that for the compositionist, reader-response was tainted by an association with literary

theory; even though reader-response was not part of the theory boom, it was more closely

associated with literature, and as such, had to be excised. Writing tossed out reading, which,

ironically, is the basis for most writing tasks.

Harkin's musings are reminiscent of Scholes's commentary, particularly his assertion that

we should consider reading, not literature, as the logical corollary of writing. I would like to

suggest another reason for the marginalization of reader-response theory, one that intersects with

McCurrie's historical study. Continued study of reader-response demands a practical, qualitative,

and quantitative approach to research that is foreign to the literature scholar and that the

composition scholar is too overwhelmed to conduct. A theory that is based in what happens

when we read and that attempts to improve student performance by paying attention to student

reading requires sustained, measured attention to the same. A cursory glance at the publications

in literary study on student reading reveals a desire to address the issue (as in McGann's and

Scholes's essays), but an inability to move beyond the anecdotal and isolated environment of the

individual classroom to do so.

In "The Scholarship of Teaching: Beyond the Anecdotal," Mariolina Salvatori

characterizes the scholarship of teaching as "neither a mere extension of nor an application of

traditional scholarship. The most salient characteristic of the scholarship of teaching [ . . .] is

unprecedented attentiveness to students' work, their cultural capital, and their learning as a

litmus test for the theories that inform a teacher's approach" (298). Salvatori recognizes that

there is not a set of discursive practices that delineate the field; the main mode of pedagogical

discussion is, as we have seen, the anecdotal mode, where individual instructors (and sometimes

small groups) discuss their observations of student learning and behavior in the confines of the

classroom. She recognizes that our disciplinary reluctance to discuss formally and give credence

to pedagogical concerns stems from "the common assumption that good teaching is a natural extension of one's knowledge of subject matter and, as such, calls for no special training and no specialized language" (300). In a very real sense, then, those who care about the scholarship of teaching in literary studies are complicit in their own marginalization; by continuing a tradition of anecdotal study and discussion, we close off the potential for our pedagogical work to be scrutinized, our theories tested, and our experiments replicated. Salvatori indicts our use of the anecdotal in this way by referring to the word's etymology:

> The *American Heritage Dictionary* traces the etymology of *anecdote* to the Greek *anekdotos > an-*, not; *ekdotos* = published < *ekoliolonaī*, to publish (ek + *oliolonai*, to give). The word's etymon, its literal sense according to its origin, is "not published," "not given out." The word's meaning is "a short account of some interesting or humorous incident." (302)

Not published. Not given out. Anecdotal tales of classroom experiences carry the etymological effect of marginalization. Salvatori suggests that more profitable ways to utilize the anecdote are as a text one can study to reveal assumptions about teaching and learning, or as a frame or focal point for extended discussion (305).

Salvatori's suggestion underscores the need for rigorous research into our teaching methods and stances. The reader-response arena, with its focus on the status and responses of the reader (in this case, the student), is an ideal place for this research to occur. Louise Rosenblatt, a champion of practical approaches to readers and their responses, suggests in *The Reader, the Text, the Poem* that our ultimate goal as pedagogues is to teach students how to navigate their reading processes by attending to their reading purposes. Rosenblatt writes:

> We increasingly hear arguments for the reading of a wide range of
>
> genres in both writing and criticism courses. All the more reason
>
> why, in writing or reading, students need to learn to develop a
>
> guiding principle for choice at a point on the continuum appropriate
>
> to the situation and their purpose. (185)

As teachers and professors of literature, one of our roles is to expose students to the myriad ways they can approach the reading task, to demonstrate to them that there are different purposes for writing, and to equip them with a variety of reading tools (or perspectives) that can be used to develop and deepen their own abilities as readers and future professors of literature. Rosenblatt notes that there are enormous correspondences between the writing task and the reading task, but points out that the differences are significant and must be attended to if we are to assist students in making reading choices.

While noting that reading is "a composing task," Rosenblatt comments on the following correspondences between reading and writing:

> Both writer and reader are drawing on personal linguistic-
>
> experiential reservoirs in a to-and-fro transaction with a text. Both
>
> writer and reader develop a framework, principle, or purpose,
>
> however nebulous or explicit, that guides selective attention and
>
> directs the synthesizing, organizing process of constitution of
>
> meaning. (186)

Rosenblatt recognizes the negotiation of the personal and public spheres of communication present in both processes; the experience of those spheres lead to the writer/reader construction of an individual approach to communication and meaning-making. This correspondence is

assumed by those working in the field. She warns us, though, to "not forget that the writer encounters a blank page and the reader an already inscribed text" (*Reader* 186). It is this distinction that is missing from the discourse. We must consider what happens when the student meets the text and how best to explicitly guide students to meaningful interaction with it.

The request to attend to the reader's individual experience, however, is not a request for a totally subjective reading experience. While "the reader's primary goal as he meets the text is to have as full an aesthetic experience as possible, given his own capacities and the sensibilities, preoccupations and memories he brings to the transaction" (*Reader* 132), Rosenblatt calls for an actively engaged reader who "slough(s) off the old self-image as passively receiving the electric shocks of verbal stimuli" (*Reader* 132). She remarks that the ephemeral nature of the reading activity, however, makes it difficult to capture the reading event for future examination. Rosenblatt does suggest, however, that at some point readers "[crystallize] a sense of the experienced work as a whole" (*Reader* 133). While this observation is correct, we can begin to approximate some capture of the event by utilizing the writing task in conjunction with reading.

To ascertain how a text is produced as a poem by the reader, Rosenblatt introduces the critical distinction between two ways of reading. By so doing, she shifts the focus of discussion from the static, passive text to the moment of activity, to the textual instantiation. There are two modes of doing in reading. The first, efferent reading, places the emphasis on the aftermath of reading (in particular, in the harvesting sense), on what the reader takes away from the reading experience. The aesthetic reading, in contrast, focuses on the "during" portion of the reading event.

In a sense, Rosenblatt argues that the poem does not exist as a poem until the reader makes it a poem:

> To produce a poem, the reader had to pay attention to the broader
> gamut of what these particular words in this particular order were
> calling forth with him: attention to the sound and rhythm of the
> words in the inner ear, attention to the imprints of past encounters
> with these words and their referents in differing life and literary
> contexts, attention to the overtones of feeling, the chiming of
> sound, sense, idea, and association. (26)

Attention to these elemental details makes a poem a poem and not just a collection of words arranged on a page. We can, therefore, query our student readers to determine whether they are actually evoking a poem; I would suggest that students treat poetry reading as a more efferent task than an aesthetic one.

An aesthetic reading would demonstrate "alertness to what is being activated in [the reader's] consciousness by this particular pattern of words during the period of actual reading" (26). Note several crucial distinctions here. The reader is metacognitively aware of himself as reader reading, the reader is approaching language and text as pattern designed to elicit a particular set of ideas, and the aesthetic effect is constrained to the time of reading—not to residue, as is the case with the efferent. In this way, then, the poem is only evoked as poem in the moment of reading—any invocation of the memory of it leans toward the efferent application of the aesthetic.

The aesthetic stance, then, is experiential in nature. While Rosenblatt recognizes the significance of further habits of mind that are cultivated in literary study (the attention to historical concerns, to character types, to universal themes), she recognizes these interests and

queries emanate from the reader's own response to and experience of the text as it unfolds and that they respond to the unfolding. Reading is textual performance (28).

There is no sharply drawn delineation between the two modes of reading. Rosenblatt notes that "it is more accurate to think of a continuum, a series of gradations between the nonaesthetic and the aesthetic extremes. The reader's stance toward the text—what he focuses his attention on, what his 'mental set' shuts out or permits to enter into the center of awareness— may vary in a multiplicity of ways between the two poles" (35). While readers aren't always aware of their place on this continuum with respect to a particular reading activity, they are indeed there.

There can be a great need, though, to cultivate such an awareness to the continuum, particularly if we desire that our students read poems more aesthetically. Rosenblatt shares the story of a young boy who was concerned with the appearance of a pocket watch-carrying rabbit as he listened to a reading of *Alice in Wonderland*. She remarks;

> He was entirely correct in his statement that rabbits do not carry
>
> watches. His real problem was that he was listening with an
>
> efferent attitude. In that kind of listening or reading, he would
>
> deserve praise for his refusal to accept everything unquestioningly
>
> [. . .] (39)

When we are only asked to approach texts as fountains of information, we may react in a similar way when we are confronted with that which demands application of the imagination. When our students, confronted with a short story, can only give to us the synopsis of story and have trouble sharing an impression of the story's artistry, they are reading efferently. The aesthetic response, on the other hand, dwells in the artistry of text and the affective response of the reader.

This is not to suggest that efferent reading is somehow less desirable than aesthetic. Rather, successful readers are aware of the various purposes of their reading and will adjust their approaches accordingly. In a literature classroom, those approaches may run the gamut of the critical perspective. Students may find fruitful the application of Marxist theory, of feminist perspectives, or of close reading techniques. To use most successfully these approaches, though, the student must be thinking of his/her reading as something beyond a passive activity required to complete an evening's assignment. They must engage in what Rosenblatt terms a transactional experience, between reader and text, among readers and text, and this experience must find its initial roots in the personal response the reader has to the text at hand. When a reader approaches a book about dinosaurs, for example, she may have in her knowledge storehouse a variety of pieces of information available about dinosaurs. Her reading of a particular book on the subject, then, actually builds on previous knowledge and her reactions and responses to the reading will be in large part governed by that previous knowledge.

**Reading To Learn, Learning To Read**

But how do we learn? What does practical application and research tell us about our students and how we can help improve them as readers? By bringing educational specialists into the discussion, we can see a picture emerge of what reading education looks like.

The bulk of scholarship in reading education focuses on a child's initial steps into reading or the "learning to read" portion of reading experience. Students who are not successful in this area then become the focus for later grades (4-12 and on) through remediation and literacy programs. A 2004 report to the Carnegie Corporation of New York, "Reading Next: A Vision for Action and Research for Middle and High School Literacy," notes that the focus on word recognition prevalent in reading education studies has "neglected [. . .] attention to the core of

reading: comprehension, learning while reading, reading in the content areas, and reading in the service of secondary or higher education, of employability, of citizenship" (1). If we do not teach students how to understand what they read and to create new meaning from that understanding, then we fail as educators. The problem, simply put, is the reality of "reading to learn"—reading as a task becomes embedded in the content of a discipline, and, as such, is difficult to extract as a task or activity without diverting attention from the content knowledge being transmitted or retained. The panel of researchers responsible for the recommendations in the "Reading Next" report drafted a list of fifteen points for middle and secondary educators to bring into the classroom as ways to increase adolescent literacy. While the majority of the points were specific to the educational level, the recommended inclusion of "a technology component, which includes technology as a tool and a topic of literacy instruction," and "intensive writing, including instruction in the kinds of writing tasks students will have to perform well in high school and beyond" can potentially immerse students in the activity of making their reading visible, of engaging them with material products of the ephemeral reading activity (4). Additionally, the use of these materials can provide data for research into the effectiveness of various approaches to literacy instruction.

Without attention to reading skills and requirements, students will often miss the content. Vincent P. Orlando *et al,* in "Text Demands in College Classes: An Investigation," survey the reading requirements and perceptions about required readings in four university classrooms. Students in the courses generally expected that the material covered in the reading assignments would also be covered in class discussion. Instructors generally assigned readings to cover material that would be covered in class, but there were also portions of the reading students would be expected to know but would not be covered in class. Most student experiences with

readings in high school had not prepared them for this extra addition; their high school experiences had taught them that the teacher would repeat any necessary information from the readings during lecture. We can extrapolate from their observations the following: students come to the university expecting professors to give them all answers during class. Our job as instructors is to help them develop their reading skills in content areas so that they can become proficient in generating their own knowledge from reading assignments. While this teaching role extends beyond the literature classroom, the English Department would be an appropriate center for enhanced reading instruction; the first-year writing classroom could be transformed to focus on both aspects of literacy development.

Of course, if any teacher is to set goals for increasing student reading abilities as part of curriculum, that instructor must have some knowledge of how students develop as readers. To achieve reading fluency (i.e., the ability to progress beyond simple decoding skills to making meaning through reading), the learner passes through a series of steps or phases. In *Stages of Reading Development*, Jeanne Chall discusses a schema for cognitive reading development that tracks out how we learn to read by categorizing each part of the process as stages. As we learn to read, we progress from Stage 0, when we are pre-readers, not yet decoding and just starting to recognize symbols, to Stage 5, where we are creating new knowledge.

Stages 0 through 2 are the purview of the elementary grades and, when appropriate, adult literacy programs. Stages 3 to 5 are the arena in which we meet out students, their subject matter knowledge often driving the particular stage at which they reside when we meet them. Chall states "particularly at Stage 3 and beyond, the materials and tasks vary so widely that it is possible for readers who have relatively rich backgrounds and vocabularies in some subjects to have limited backgrounds and vocabularies in others" (89). Students who have studied a

particular discipline are, of course, ahead as readers of those who haven't, if for no other reason than the vocabulary terms and modes of discourse are not totally foreign to them. At this point Chall's scheme relies more upon the social aspects of reading development; the purpose for reading goes beyond simply mastering the entry points of literate behavior to identifying the literate practices of particular social groupings and adopting appropriate techniques. The threshold for Stage 5 reading (the level at which college-age students are placed), is the creation of new knowledge once one has assimilated and meditated on the old. The university classroom space in many ways enables this process, as the class creates multifaceted viewpoints. Unfortunately, many students are expecting a "right answer" (Stage 3 thinking) to the complex issues that higher education  presents (Stage 5 thinking). Getting from three to five, whether we know it or not, is what we are all trying to do everyday in our classrooms.

Chall comments that "Stage 5 is not easily achieved and requires much knowledge, reading skill, and efficiency, and ability in analysis and synthesis. Most of all, it requires teachers and mentors who themselves are doing Stage 5 reading—facing the realities of recreating and creating knowledge for themselves" (97). This call for the instructor to make explicit his/her own reading seems to contradict the idea of a student-centered classroom. Traditional lecture in the literature classroom is often the scene of reading performance, the professor delivering an instantiation of the poem on the spot. In her discussion of the danger of the anecdotal approach to research, Salvatori warns us too against the error of putting the focus on the instructor ("Scholarship of Teaching" 301). But there is a difference between making available to students our own reading struggles and triumphs and presenting to them a packaged reading of a text that neither demonstrates the messiness of arriving at a conclusion nor empowers them to in turn apply our methods to their own reading. Chall is calling for strong modeling of behavior,

attitudes, and approaches to reading, not spoon-feeding completed readings to students. The

ultimate goal is for students to be prepared to extend their reading throughout their lives:

> Reading is not learned once and for all but throughout a lifetime in
>
> which the individual is challenged to react to ever more difficult
>
> materials in ever more sophisticated ways. Early successes help the
>
> later ones, but they do not assure them. (97)

Our role as instructors is to continue the early (i.e., grade school) reading successes by extending

student facility with more complex and challenging textual materials.

Turning our attention to the teaching of poetry, we can see the connection between

Chall's stages and how we engage students in the literature classroom. Students come to us at

varying levels of comfort with the terminology we use to describe poetry. A student with Stage 3

poetry reading ability may be more likely to seek straight narrative in a poem; they are not likely

to be comfortable considering the poem from various angles. Students who are reading at Stage

4, for example, will more likely have no trouble admitting varying perspectives and will be able

to pick out metaphors and some other bits of specialized "poetry speak." It is unlikely, however,

that they will produce the nuanced and thematically coherent readings of the poem that we would

desire; the confidence that comes with Stage 5 reading is borne of a feeling of mastery which

enables the reader to synthesize existing opinions with his own to create the new.

Alongside Chall we can place the study of metacognition in critical thinking skills.

Jeanne Ellis Ormrod defines metacognition as "people's knowledge of their own learning and

cognitive processes and their consequent regulation of those processes to enhance learning and

memory" (319). These two activities are critical to teaching students good learning strategies. In

a review of adult metacognitive studies, Steve Rinehart and Jennifer Platt identified the following activities as critical components of "effective reading":

1. Understanding the purpose of reading

2. Modifying reading strategies for different purposes

3. Considering how new information relates to what is already known

4. Evaluating text for clarity, completeness, and consistency

5. Dealing with failure to understand

6. Identifying the important information in a passage

7. Deciding how well the material has been understood. (54)

While they may not be consciously aware of their performance of these activities, students who are functioning "good readers" carry them out in their reading processes. We can already see correspondences between these identifying markers and both Rosenblatt's and Chall's conceptions of the reading process. Rosenblatt's reader is purposeful, changes tactics if the task requires those changes, and draws on past experiences to inform current readings. Chall's Stage 5 reader performs these functions in response to reading and adds in the remainder as part of the creation of new knowledge. Utilizing this list of characteristics to query student reading commentary may illustrate where students are proficient in poetry reading and where they need reinforcement. In this way, we may begin to answer the call made by Victoria Purcell-Gates, Erik Jacobson, and Sophie Degener in *Print Literacy Development* to study "the ways in which people learn to read and write new genres in their lives" (171). By focusing in on the moves students make as they write meaning, we may begin to theorize their meaning-making processes in poetry reading.

CHAPTER 2

READING WITH THE MACHINE AND MARKUP

**Reading with the Machine**

Capturing the reading process presents a great challenge to the student of reading. The meaning-making process of reading is an invisible activity; while we can see someone doing reading, it is not readily apparent what they are doing or how they are doing it. Eyes travel across the page, hands turn pages, faces display various emotional responses, but the inner workings are hidden from view.

While traditional methods (interviews, written artifacts) can make those activities more visible to the researcher, computing technologies offer new levels of visibility. Textual intervention (as opposed to the activity of hypertextual representation) can potentially influence the process of reading while simultaneously capturing some part of that reading and meaning-making process. Intervention suggests a more hybrid process of reading, where the student/reader does not merely link to outside resources or other comments, but actually and actively constructs a framework and/or set of responses to the text within the text itself. The resulting text can provide a map of the reading engagement, a window into a particular student's engagement with a particular text in a moment frozen in time.

In the simplest sense, to read student engagement through technological activity suggests that the computing environment can provide fertile ground for active student involvement in texts where they may generally be passive readers. In a more complex formulation, the environment may offer means to explore cognitive awareness, and to study quantitatively the process of learning through active reading engagement. The present study focuses in on the

following question: What can we learn about student poetry reading from student engagement with poetic texts in the XML/<emma>™ environment?

**Connecting the Body and the Mind through the Machine**

The tools that we create, be they material constructs or linguistic and symbolic ones, shape and are shaped by our experience of the world we inhabit. On an individual level, the relationship between the body and the mind impacts our cognitive faculties. We know the world we inhabit and communicate with it through our sensory and physical abilities; without these, our cognitive self is imprisoned, unable to interact with the world around.

Francesca Garbarini and Mauro Adenzato discuss the advances being made as cognitive science grows in awareness of the connections between the body and the mind:

> The paradigm of embodied cognition is progressively asserting itself in the domain of Cognitive Science: the mind is no longer conceived of as a set of logical/abstract functions, but as a biological system rooted in bodily experience and interconnected with bodily action and interaction with other individuals. From this perspective, action and representation are no longer interpreted in terms of the classic physical-mental state dichotomy, but are closely interconnected. Acting in the world, interacting with objects and individuals in it, representing the world, perceiving it, categorizing it, and understanding its significance are perhaps simply different levels of the same relational link that exists between organisms and the local environments in which they operate, think, and live. (105)

Our cognitive system understands the world as the body it inhabits experiences it. Garbarini and Adenzato suggest that the body/mind split is less of a split and more two functions of the same system, working in and learning in concert. They go on to state "mental representation [. . .]

proves to be intrinsically linked to the sphere of action," which suggests that our perceptions or understanding of objects and external "things" actually emanates from our physical, active experience of them. The authors continue by noting that representation invokes the physical experience of the thing represented:

> From this perspective, the very concept of *mental representation* can be reformulated: in place of abstract representations of formal logic expressed in propositional format, representation proves to be intrinsically linked to the sphere of action and is expressible in the same terms that control it. Therefore, representation does not consist in a duplication of reality, but in the virtual activation of perceptual and motor procedures—the same procedures that, when actually executed, allow us to recognize objects and interact with them. (106)

N. Katherine Hayles takes a similar approach in her description of our relationship with computing technology and, more specifically, code. She cites Adrian Mackenzie's *Cutting Code*, noting that "[Mackenzie] shows that code is not merely a neutral tool but an ordered system of cognition making things happen in the world, both among humans who can (sometimes) understand the code and those who cannot" (138). Whether we can read the machine's language or not, the language affects our embodied cognitive selves. According to Hayles, "as motor functions change in relation to a technologically enhanced environment, these changes would resonate through the entire cognitive system" (139). Everything that we do in the computing realm requires participation of the embodied cognitive self:

> Human cognition increasingly takes place within environments where human behavior is entrained by intelligent machines through such everyday activities as cursor movement and scrolling, interacting with computerized voice trees, talking

and text messaging on cell phones, and searching the web to find whatever

information is needed at the moment. (140)

The code that demands particular behavioral interactions (like mouse scrolling) trains us

cognitively and physically to enact particular behavior patterns. But not only are we learning to

relate to objects in the physical space; we are also being "entrained" to think in particular ways

and through particular patterns by our interaction with the machine. Hayles describes the human-

computer interaction as affecting all levels of consciousness. We experience an "[integration]

with the technological non-conscious through somatic responses, haptic feedback, gestural

interaction, and a wide variety of other cognitive activities that are habitual and repetitive;" we

are not consciously aware of these interactions (140). Hayles sees computer code as having an

effect that transcends the non-conscious level, its status as both "language system and [. . .] agent

commanding the computer's performances" negotiates communication between two thinking

entities (140). She notes that "through this multilayered addressing, code becomes a powerful

resource through which new communication channels can be opened between conscious,

unconscious, and nonconscious human cognition" (140). Computer code, then, becomes a means

of both training the machine and the human embodied cognitive self.

Reading and writing are the active uses of code. Encoding, the writing aspect, translates a

message to be received by a reader, or decoder, who has the linguistic skills to make sense or

meaning of the code. By extension, we may view content area learning as a coded set of

activities as well, with the content matter standing in for the coded material, and the writing and

reading in the content area as the acquisition of the encoding and decoding skills needed to

communicate in that discipline. A pedagogically-focused use of technology in content area

would concern itself with applying the technology to the content coding process, adapting

resources to meet the needs of the discipline. In teaching students to pursue particular patterns of inquiry, for example, the structure of the scientific lab experiment, instructors encode on the student's embodied cognitive self the experience of "doing science" and students learn to decode the "doing of science" as they perform it. By connecting traditional reading and writing activities to computer coding, we make visible the activity of "doing literary criticism," and teach students about language as code on multiple levels: as coded communication with others, as coded learning, and as coded discourse with writers. Writing computer code creates a visual instantiation of cognitive operations.

Understanding code in this way allows us to better apply it in the classroom, particularly as it relates to literate practice. Cynthia Haynes suggests three modes of viewing technology with regard to student textual production: vivigenic, pathogenic, and transgenic. The first and second tend toward a vision of technology as prosthesis; while the vivigenic celebrates technology as tool, the pathogenic resists technology in composition instruction as being deadly appendage. These viewpoints are well known in our wired academic world, proponents of the former view rushing to blindly extol the virtues of computing, and proponents of the latter bemoaning the loss of beloved paper codex and the death of intellectual life as we know it.

The transgenic approach eschews the notion of technology as prosthesis, instead embracing hybridization which, Haynes notes, is anathema to academia (88). In the transgenic setting, "composition instruction becomes a process of educating the machine, where students create their own agents, sending them across cultural and technological borders" (83). Haynes' concept of the student teaching the machine while being taught by it predicts Hayles's commentary on coding and cognition. The transgenic approach to teaching with technology seems to have arrived. While Haynes sees academic reluctance to embrace the hybridization the

transgenic assumes, she recognizes quite clearly that the reluctance stems from a desire to avoid the destruction of disciplinarity (88). Embracing the transgenic means that we embrace what we could become, crafting the tools that will be needed to take this next technological venture. James O'Donnell discusses this aspect in his meditation/memoir, *Avatars of the Word: From Papyrus to Cyberspace*, utilizing the image of St. Jerome as a model for the scholar confronted with the possibilities of a new medium and embracing those possibilities to create the new. Of particular interest is O'Donnell's commentary on the nature of reading as it has evolved with technology:

> The multiple styles of reading that I now bring to those books [. . .] are themselves heirs of a long process of invention and inheritance. We live in an age unprecedentedly fortunate in its recognition that reading is not one simple thing, but a related set of activities, each with its own power for enlightenment. (28)

This recognition of reading as consisting of multiple modes of operation reinforces the idea of a new kind of reading in this new environment, one that utilizes (some) of the existing techniques we attribute to traditional print technologies while seeking new modes that harness the computational capabilities of the machines we use.

This is not a new quest. The technology marketplace invested heavily in creating the perfect e-reader; success proved elusive. Touch screens and styli were employed to the task of annotation and graphical interfaces were brought into service to create the look and "feel" we are accustomed to in our reading environment. But these were, and continue to be, largely unsuccessful precisely because they tried too hard to mimic instead of creating something new.

The technological environment should offer some new reading experience, one that we can't get

from a paper book, and we may not even be able to imagine.[4]

Beyond the e-reader, hypertext was thought to offer and demand a more interactive (and

therefore, active) reader. In *Hypertext 3.0*, George Landow heralds the hypertextual as

revolutionizing reading and causing "increasing democratization or dissemination of power"

(339). This effect of hypertext, however, does not take into consideration passivity or the passive

manipulation of links. A reader in hypertext can choose to click or not to click, depending on the

nature of the data desired/presented. Most relevant, however, is the reader's position; always

doomed to traverse pre-determined knowledge paths, he links from one thing deemed important

by the programmer to another. With all of its claim to dynamism, the hypertext model of reading

assumes static content waiting to be delivered at the click of a button.

Humanities computing is littered with these types of engagement, professors creating

hypertext versions of poems along the lines of "Ozymandias,"[5] which presents the text of Percy

Bysshe Shelley's poem alongside a hyperlink that connects the reader to a MOO. Once in the

MOO, the reader can visit various points, but those points of visitation are limited by the

decisions made by the programmer—you can only go where there is a path. This circumscription

of cyberspace is the both the gift and the curse of hypertextual endeavor, the act of linking to a

spot aiding the reader in some cases and hindering in others.[6]

Katherine Lindsay demonstrates the limitations of linking as pedagogical tool (2006).

Lindsay considers the theoretical and practical convergence of hypertext theory and literary

---

[4]  Sony's new reader is a great example. The screen closely approximates text on paper (no backlighting, viewable from various angles), but the reader lacks the ability to annotate, a basic in many of the earlier reading devices.
[5]  This hypertext can be accessed at http://www.rc.umd.edu/rchs/reader/ozymandias.html.
[6]  Gulcan Ercetin's work with both Asim Sakar and Robert Ariew demonstrates the difficulty of utilizing hypertext as educational tool. Their research, which is located the field of second language studies, demonstrates that the addition of hypermedia (sound files, visual links, and some textual glosses) to second language texts did not help student learning and were, at times, a hindrance to reading in a new language.

theories of intertextuality and recognizes that current applications of hypertext to literary study do not serve the needs of the student user community in pedagogically productive ways. Of Christina Paul's "Unreal City," a hypertext version of the Eliot's *The Waste Land*, she writes that the hypertext produces:

> increasing confusion and disorientation [in the reader who is] lost in a maze of hyperlinks. The poem is fragmented across the [. . .] landscape, littered with paraphrases and expanded versions of Eliot's own notes, critical commentary, and background material which seem to be linked together with little explanation. [. . .] for the student who is approaching this difficult text for the first time, [the hypertext] presentation is likely to add a deeper level of complexity to their studies. Rather than being faced with a tool that would be helpful in exploring and understanding this text, it seems that the reader is presented with an experimentation in writing being applied to a genre that existed before its time. (88)

Lindsay's argument revolves mainly around reconceiving the hypertext space for pedagogical, not advanced critical, applications; in particular, she focuses on linking as a way of encouraging student encounters with a text's intertextual self. Ultimately, however, her argument concretely illustrates the pedagogical limitations of current hypertext applications; intertextual study, while important, does not encompass the whole of literary study. The difficulties she identifies in the student experiences of hypertexts are reading difficulties that support the necessity of scaffolded, schema-based approaches. Her suggestions for the future of hypertext systems in teaching interactions are predicated on the notion that the student requires a central text from which to

operate, extend, and to which the student can return. Hypertext is a tool that replicates a particular pedagogical goal/technique.

Another aspect of this circumscription comes when we return to the reader's filters/perceptions, or, schemata, those screens that we use to make sense of new communicative encounters. Our reading schema is determined by our lived experiences, reading and otherwise. When we come across an item for which we have no schema, we must either, in Piaget's sense, adapt or assimilate, contextualizing that experience so that it can either make sense within our existing framework or expand our understanding of the boundaries of that frame. Understanding schema in an approach to teaching poetry is important, because poetic language is so very concisely presented and so compact that much is left unsaid. While as W. John Harker notes, literary texts in general make demands on a reader's metacognitive capabilities, students are generally comfortable approaching traditional prose; narrative conventions allow for some sort of expository moment where some initial groundwork is laid for the reader to supplement their schema with the unknown. In addition, the use of complete sentences, dialect and dialogue, plot conventions, characters, and setting cues helps to orient the reader within the story space while advancing them through it.

Poetry, on the other hand, offers no such apparatus. Indeed, the experience of reading a poem for the first time, particularly for the young student of poetry, may be compared to D. H. Lawrence's formulation of the teacher-student relationship in "Last Lesson of the Afternoon":

> What does it matter to me, if they can write
>
> A description of a dog, or if they can't?
>
> What is the point? To us both, it is all my aunt!
>
> And yet I'm supposed to care, with all my might.

I do not, and will not; they won't and they don't; and that's all!

I shall keep my strength for myself; they can keep theirs as well.

Why should we beat our heads against the wall

Of each other? I shall sit and wait for the bell. (21-28)

The speaker's frustration over the communicative event and its relative effect or ineffectiveness, coupled with the realization that we are always "[beating] our heads against the wall/ Of each other" provides a suitable description of the difficulties of approaching poetry. Trying to discern the state of mind and thinking that produced a poetic work and trying to understand that work within the context of our lived experience is the locus of the pleasure and the pain associated with literary work. For the student with limited schema for reading poetry, the focus may be all on the pain.

A shift in focus from hypertext linking to embedding the various features and notes we might make about a text within the text itself may offer a gentler alternative to Lawrence's beating heads. A student reading in this environment would, as a matter of pedagogical importance, write their own text with the writer, relying not on the instructor's preconceived notions of the text to direct that reading/writing, but their own set of schema and knowledge acquisition techniques.

This vision of reading suggests students practicing, on a limited scale, the reading technique exemplified by Roland Barthes in *S/Z*. Barthes's dizzying reading of Balzac's *"Sarrasine"* demonstrates the possibility inherent in any text; the reading moves that Barthes makes stand as a model for the active reading mind working in a moment fixed in time. This

process, fixed in time when fixed on paper, mirrors the vision of a recursive reading process described by W. John Harker. Harker draws on cognitive models of the reading process and calls on literary studies to pay greater attention to the advances in cognitive psychology with regard to reading and information processing. He argues that such an understanding of the reading process can lead us to query the very nature of the literary text itself; we can know it by how we read it (472):

> given the particular features characteristic of literary texts, the reader must require a specialized language processing capability, a particular kind of metalinguistic awareness appropriate to the literary text, in order to decode these features. It follows that with practice, this awareness will develop and the necessary processing strategies will become increasingly automatic. While the specific nature of this metalinguistic awareness remains to be psychologically determined, there is strong research evidence to suggest that textual information and the specialized metalinguistic awareness necessary to decode this information are necessary components in the information processing behavior of the reader of literature. (473)

Practice, then, makes (more) perfect the metacognitive literary reading apparatus. Harker goes on to suggest, however, that beyond the actual decoding of the text as a literary one, there is also a need to constantly reset or redefine existing reader schema. Literary texts by their nature invent new textual worlds to inhabit in each instantiation; unlike formulaic narrative writing (the Hardy Boys and Nancy Drew series, for example), texts that we conceive as literary are "unique, representing a somewhat different conceptual reality" (Harker 473). The reader of the literary text must not only decode the text, but must encode his own reading schema anew with each text

(and even with each reread of a text) "to accommodate to this new reality" (Harker 473). To extend this notion to its logical end, for Harker, the reading process is recursive; to establish a fixed textual meaning means to establish an artificial one. Meaning is always located in the reader situated in time and will be altered with every subsequent reading of a text (475). Harker's understanding of the cognitive reading process, then, looks more like Louise Rosenblatt's theory of transaction between reader and text, and brings to mind Barthes description of reading in *S/Z*:

> To read, in fact, is a labor of language. To read is to find meanings, and to find meanings is to name them; but these named meanings are swept toward other names; names call to each other, reassemble, and their grouping calls for further naming: I name, I unname, I rename: so the text passes: it is a nomination in the course of becoming, a tireless approximation, a metonymic labor. (Barthes 11)

The performance of this reading labor in Barthes's case was the production of a 210 page reading of a 33 page story; for the first year student, it was the creation of a l page XML document.

**XML**

XML documents privilege nested hierarchies and can be adapted to capture specific pieces of information about a text. Utilizing this language as a scaffold for reading, then, would seem an odd choice as a technological structure for student reading and experience; it would so structure the experience as to make it a very mechanical one. The student interactively reading in the XML environment must simultaneously identify information aspects (lines, stanzas, titles) as well as experience the poetic language. This highly structured engagement appears to create a meta-efferent reading, to flatten the text of the poem out to its informational components. To some extent, this is precisely what XML is designed to do.

By dividing text documents into demarcated nodes, XML allows for great flexibility in document storage and retrieval. Because of this flexibility, literary scholars use markup languages as the backbone for large archival projects (TEI, Rossetti, etc.); XML makes it possible to create a language specific to the type of document to be marked. The markup language consists of tagsets that identify the various elements of a document. In Figure 1, the main document is a poem and a student's response. The poem's lines and the student's paragraphs are surrounded by XML tags which denote the various parts of the document in accordance with the document type definition (DTD). Documents placed in these digital repositories are keyed by these tags, which make them searchable.
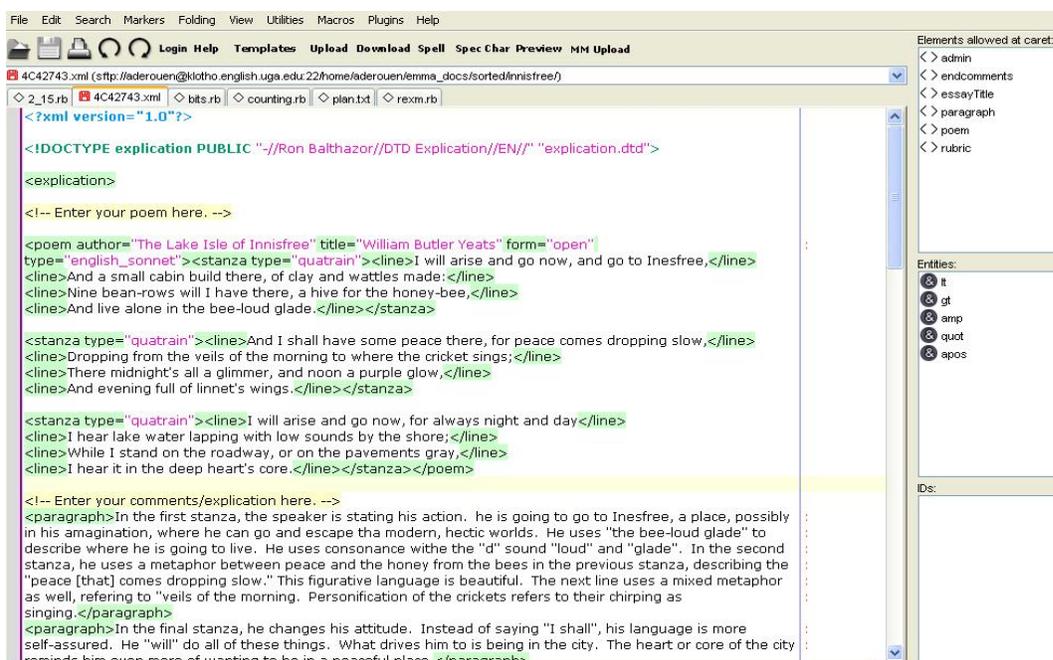


**Figure 1: A Marked Poem**

An XML system can be conceived as a large document database or warehouse. A poorly designed warehouse would have boxes in no particular order. Persons trying to retrieve goods from that facility would have an arduous task ahead of them. Each box would have to be opened, and its contents searched for the sought-after object. Such a poorly designed storage area would, of course, be terrible for business.

Now think of a library in those terms. Traditional research on William Blake, for example, might require several search missions. The reader goes to a complete Blake text, but discovers that all of the images associated with Blake's work are not there. She must find another resource. She locates a facsimile of *Songs*, but learns that it is one of several copies etched by that author; is there a significant variation between the other copies? The hunt continues.

In the digital environment, such searches are easily undertaken. Digital archives provide an accessible means of researching and studying an author's entire canon. As archives grow larger and more available, and commercial search engines run more and more sophisticated algorithms, the demand for better search mechanisms will also increase the need for better warehouse structures. Currently, projects like MONK and TAPoR[7] seek to fill this need, supplying scholars with the tools needed to perform search and textual manipulation functions across vast quantities of textual data.

XML's strength is its flexibility. The language, while rule-bound, is highly customizable. An XML author can, within the language constraints, construct an XML-compliant framework for any type of document or information scheme. While its application to the archival task, long accepted, may be clear, its usefulness in the classroom needs further consideration.

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[7] MONK (Metadata Offer New Knowledge: http://www.monkproject.org) and TAPoR (Text Analysis Portal for Research: http://tapor.ualberta.org) are developing tools to aid in digital text analysis.

**The <emma>™ Project**

In 2001, composition and humanities computing scholars at The University of Georgia began to imagine the possibilities of an XML-based classroom writing environment. This environment would develop a guidance engine, a way to utilize the structural possibilities of coding languages to supplement classroom writing instruction in a first-year program. The development group chose to use an open model of document type definition (DTD), a decision that afforded the greatest amount of flexibility and customization for the system. Anyone with rudimentary knowledge of the hierarchical structure of a DTD could easily create a template for use in the system. A simple DTD would look like this:

DTD

Body ( paragraph | works_cited | title )

Paragraph (PCDATA)

Works cited (PCDATA)

Title (PCDATA)

Where the main element, "body", can contain "paragraph" elements, "works_cited" elements, and "title" elements. The DTD acts as a mini-metalanguage for the <emma>™ document, outlining the information categories that the document can contain.

From an archival standpoint, the decision to capture student writing in such a way meant that a large database of student writing would be easily constructed, maintained, and searched. From an instructional standpoint, student writers would be given opportunities to see their writing in a number of ways, not just as words on a word-processed page. In a typical assignment, a student might be required to identify the argumentative structure of a paper using a particular XML tagset. In various displays, the student could see the paper's argument structure

as highlighted text within the document, as an outline, or graphically represented as a portion of the larger paragraph/paper. Such tools have the potential to open student vistas.

    <emma>™'s creators were utilizing the concept of educational scaffolding. By providing a visible structure for an assignment, the <emma>™ program helped students internalize various important elements of the writing process. A DTD could be created, for example, to capture freewriting, and students could mark it after the writing period to identify potential areas of exploration. With a few programming flourishes from developers, and a collection of such exercises from a particular student, students, instructors, and researchers can get a picture of what that student's idea generation process "looks like." The structure of the template can act as a guide for potential writings (where students fill in various parts of a document), as a structural overlay that illuminates aspects of an already completed text, or as some combination of the two.

**<emma>™ and Reading Capture**

    The <emma>™ program could be purposed for other literacy tasks as well; Christy Desmet and the <emma>™ Group illustrate that Barthes' "birth of the reader" in an XML environment is "particularly powerful" (43). When students became meta-readers of their own writing, they and their instructors were encouraged to see "what may otherwise be unnoticed or invisible in student writing" (43). When their attentions were turned to the writings of others, they were able to illustrate the patterns they found in other texts. Some writing instructors required students to markup class readings as part of a lesson on argument structures. These interventions, however, were localized to the non-fiction essay. The current study extends those interventions into a fusion of the archival and the pedagogical uses of XML. Appropriate scaffolding could both guide students through the reading process and encourage reflection on reading engagement. The highly-structured nature of XML documents seemed ideal for

containing both student comments about the text that they were reading as well as the

identifications that they would make as they tried to understand the ways in which various items

like mechanics, sounds, and images fed into the entire experience of a poem. I developed a DTD,

or document type definition, that I used in my first year composition courses to help students

become better readers of poetic texts.

The DTD was drafted as an exercise in reading scaffolding. By having students encode a

document in an attempt to decode it, I hoped to eventually produce a double training effect: to

have the students train the machine while they were being trained. The DTD facilitated three

activities: tagging identifiable poetic elements, inserting local personal comments, and drafting

an initial written response to the poem. The DTD creates a reading/thinking/writing space, a

workroom for students to enact and engage a text. The act of marking the text, of encoding the

document, makes the student a participant in the cognitive conditioning posited by Hayles. The

selection of portions of the text for identification, comment, questioning, or speculation,

approximates Barthes' lexias, with the student's actual comments, identifications, and

commentary illustrating the student mind in situ.

In a limited sense, the exercise overall was also an electronic application of annotation

and highlighting strategies coupled with a written analysis of the text. Education research

suggests that student annotation skills predict written performance. Keming Liu's work

demonstrates that students with more critically-oriented annotation skills will make more

analytical, and deeper, comments than those who focus on highlighting information. Liu

classifies the annotators as either skillful (annotations serve inquiry and analytical purposes) or

verbatim (annotations recycle the information highlighted) (205). While Liu's study was small

(27 first year composition students), her work is promising, particularly for instructors who

might use student annotation abilities as "a window through which [ one ] may discern a learner's thinking styles and find effective ways to facilitate each learner's critical thinking process" (194). Carol Porter-O'Donnell's work with high school readers led her to conclude that annotation provides four main benefits for readers; it helps to teach reading as a process, changes student comprehension of the text in question, slows down the reading so that the reader can interact more meaningfully with the text, and promotes active reading skills (85-87). The activity of marking, of grouping and analyzing texts "in the moment," furthers student reading engagement, thereby enhancing the writing that students do about those texts they read.

**Design**

The study was conceived as exploratory, not experimental, in nature. As such, there were no control conditions, other than environment in which data was collected. The questions that were to be answered began from the central question, "What can we learn about student reading of poetic texts by utilizing XML technology to capture those readings?" Further questions were:

1. What kinds of items will students mark when prompted to engage in an efferent task?

2. What types of comments will they make within the texts?

3. How will student markup and commentary relate to the paragraph responses to the texts?

The reading assignments were low-stakes, and were either assigned as homework or in-class exercises.

**Participants**

The study was conducted with six different classes. Five of these classes were first year composition courses (ENGL 1102); the sixth class was a section of English 3050 (introduction to

poetry), a course designed to introduce undergraduate majors and minors in English studies to the study of poetry. The maximum enrollment for these courses is 22 students.

The researcher was the instructor for three of the six classes (2 sections of 1102, 1 section of 3050). The remaining three courses were conducted by two first-year-composition instructors who volunteered their classes to participate in the project. All students were asked to complete a set of reading exercises using the <emma>™ program. Table 1 demonstrates the distribution of participants over the six courses.

Table 1: Participants by Class

| Course | Instructor | Number Participating | Number Males | Number Females |
|--------|-----------|---------------------|--------------|----------------|
| C1: ENGL 1102 | Researcher | 13 | 6 | 7 |
| C2: ENGL 1102 | Researcher | 14 | 9 | 5 |
| A1: ENGL 1102 | Instructor 1 | 15 | 3 | 12 |
| A2: ENGL 1102 | Instructor 1 | 18 | 10 | 8 |
| B1: ENGL 1102 | Instructor 2 | 18 | 6 | 12 |
| C3: ENGL 3050 | Researcher | 12 | 4 | 8 |
| Totals | | 90 | 38 | 52 |

**Materials**

The Document Type Definition (DTD) constructed for the study organized information into two sections: poem information and paragraph information. The poem section contained markup elements that were structural (lines, stanzas) and content-oriented (words, ideas, mechanics); the elements that make up these categories are listed in Table 2. The list of markup

elements were taken from the *Bedford Introduction to Literature*, a standard text for the 1102

course.[8] Students utilized the <emma>™ program interface to mark their documents.

Table 2: DTD Categories

**Word**

| | | |
|---|---|---|
| Diction: formal, poetic, middle, informal, jargon, connotation, denotation, syntax, tone, allusion | Figures of Speech: simile, metaphor, implied metaphor, controlling metaphor, extended metaphor, pun, synecdoche, metonymy, personification, apostrophe, hyperbole, understatement, paradox, oxymoron, imagery | Sound: onomatopoeia, alliteration, assonance, euphony, cacophony, rhyme, eye rhyme, end rhyme, internal rhyme, masculine rhyme, feminine rhyme, exact rhyme |

**Mechanics**

| | | |
|---|---|---|
| Meter: iamb, trochee, anapest, spondee, dactyl | Foot: monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, octameter | caesura |

**Idea**

Symbol, conventional symbol, contextual symbol, allegorical element, irony, situational irony, verbal irony, satire element, dramatic irony, cosmic irony

Five poems were chosen for the study; each poem contained features that were overtly related to

the corresponding writing prompt. The students accessed the text of the poems through either a

course textbook or the project website.[9] Each assignment contained a prompt tasking the student

to identify and discuss the particular poetic feature being examined in the current or upcoming

class period (metrics, sound, image, etc.).[10] For example, the prompt for Countee Cullen's

"Incident" reads:

---

[8]  The Bedford text is similar to texts provided by other publishing houses in this list of poetic elements. Since not all of the participating classes utilized the same text, the emphasis in data collection was on pre-instruction markup.

[9]  (http://www.english.uga.edu/~derouen/projectpages)

[10]  See Appendix A for prompts and poems.

Using the <emma>™ program and the explication.xml template, enter and

markup Countee Cullen's "Incident." You'll find general markup instructions

below. You should specifically mark mechanical elements of the poem.

Determine the metrics of the first line (feet/meter) and mark it. Then only mark

metrical changes. So, if the second line is different, identify its metrics. If the third

line differs from line one or line two, mark it, and so on. When you have

completed your markup, write a 2-3 paragraph discussion of your reading of the

poem, making sure that you focus your discussion on the poem's metrics.

The prompt was followed by a set of instructions for assignment completion and upload, which

included a reminder to use the commenting feature as well:

To note a feature of the poem or your response to a particular word or line,

highlight the word(s), select the feature (ideas, words, mechanics), then choose

the appropriate selections from the drop down menu. If you'd like to comment on

something in the text (areas where you have a question or response to the poet),

right click the mouse and select "Comment". Type in your comment/question,

then click OK.

## Procedure

The researcher gave each of the six classes a 30-minute orientation to the <emma>™

program and the explication template. These orientation sessions were conducted in a computer

lab equipped with enough machines for each student to practice utilizing both the software and

the template. The researcher and the two instructors assigned the prompts as either homework

assignments or in-class writing assignments; in each case, the assignment was completed prior to

the student receiving direct instruction in that particular aspect of poetry reading.

Each prompt instructed the student to complete the following steps:

1. Type the text of the poem into the explication template.

2. Mark each individual stanza/line.

3. Identify and mark specific elements in the poem.

4. Insert comments into the text where appropriate.

5. Write a 2-3 paragraph discussion of the poem focused the assignment's topic area.

6. Upload the completed document.

Student documents were stored in the <emma>™ database; the researcher received access to files created by students who agreed to participate in research projects.

**Data Analysis**

306 data files across the 6 courses were collected. The files were sorted by poem, and each student was assigned a unique number for reader grouping. Paragraph commentary was extracted from each document and sorted by poem responded to. For each poem, I noted the student identification number, the poem, the class to which the student belonged, the line number marked, the marked phrase, the marking, and the marking category; a similar dataset related to the internal commentary was also created. The data generated was subjected to some simple statistical measures to paint a picture of student reading practices.

CHAPTER THREE

RESULTS

Of the six classes included in this study, five were first year composition courses focused

on writing about literature. The sixth class, C3, was an undergraduate majors class, Introduction

to Poetry, which serves to prepare students for further study in the genre. There appeared to be

no distinction with regard to assignment collection between the researcher-led courses (C1, C2,

and C3) and the classes conducted by the other two participating instructors (A1, A2, B1). The

course with the lowest distribution, course C1, did not participate in all of the assigned activities.

Table 3: Document Distribution by Course

| Course | Number | Percent |
|--------|--------|---------|
| A1 | 41 | 13.4 |
| A2 | 48 | 15.7 |
| B1 | 70 | 22.9 |
| C1 | 38 | 12.4 |
| C2 | 64 | 20.9 |
| C3 | 45 | 14.7 |
| Total | 306 | 100.0 |

The distribution of poem responses reflects the participation with particular texts. The

three poems most frequently discussed were used by all six sections in the study. "The Author to

Her Book" was only assigned to two of the researcher's courses: C2 and C3. "The Lake Isle of

Innisfree" was used more often, but was not utilized by class A1, as reflected by Table 4. The

remaining poems were assigned to all six courses and will comprise the bulk of the individual

poem analysis.[11]

Table 4: Frequency of Documents by Poem

| Poem | Number | Percent |
|---|---|---|
| The Sick Rose | 72 | 23.5 |
| Incident | 79 | 25.8 |
| The Lake Isle of Innisfree | 54 | 17.6 |
| What Lips My Lips Have Kissed | 81 | 26.5 |
| The Author to Her Book | 20 | 6.5 |
| Total | 306 | 100.0 |

The reading/writing prompts invited students to intervene in each poem in three ways.

First, they were asked to intertextually mark any interesting features of the poem using a pre-

defined set of markup tags. The number of items marked in each individual reading ranged from

0 (33.3% of the documents) to 22 (0.7% of the documents). Of the documents containing

intertextual markings, 41.5% contained no fewer than 1 and no more than 5 intertextual

markings. (Table 5) One-third of the responses contained no marking outside of the basic

markup associated with valid completion of the task (creation of a poem element, creation of line

elements within the poem).

Table 5: Number of Items Marked (counted in groups of five)

| Number Marked | Frequency | Percent |
|---|---|---|
| None | 102 | 33.3 |
| 1 through 5 | 127 | 41.5 |
| 6 through 10 | 42 | 13.7 |
| 11 through 15 | 29 | 9.5 |

---

[11] There are no statistics for class C1's reading of "The Sick Rose." While that text was assigned, the students were unable to utilize the <emma>™ program for that assignment. For data marking documents by class, see Appendix C.

| | | |
|---|---|---|
| 16 through 20 | 4 | 1.3 |
| Over 21 | 2 | .7 |
| Total | 306 | 100.0 |

A detailed discussion of the breakdown of marked items by poem will follow with the inspection

of the individual poems.

The second way that students were invited to intervene was through free-form

commenting within the text of the poem. Fewer students availed themselves of this option and

66.3% (203) of the documents contained no intertextual commenting. Of the remaining

documents, the majority of the documents containing comments had between no fewer than one

and no more than three comments. The number of comments ranged from 0 to 26, as

demonstrated in Table 6.

Table 6: Frequency of Comments per Document

| Comments | Frequency | Percent |
|---|---|---|
| 0 | 203 | 66.3 |
| 1 | 16 | 5.2 |
| 2 | 17 | 5.6 |
| 3 | 20 | 6.5 |
| 4 | 10 | 3.3 |
| 5 | 8 | 2.6 |
| 6 | 7 | 2.3 |
| 7 | 6 | 2.0 |
| 8 | 3 | 1.0 |
| 9 | 4 | 1.3 |
| 12 | 4 | 1.3 |
| 13 | 3 | 1.0 |
| 17 | 1 | .3 |
| 20 | 2 | .7 |
| 21 | 1 | .3 |
| 26 | 1 | .3 |
| Total | 306 | 100.0 |

The final way that students interacted was through written paragraph discussion of the poem. The prompts specifically requested at least two paragraphs. The number of paragraphs ranged from 0 (.7% of documents, or 2) to 7 (.3% of documents or 1), with the majority of the documents containing the required two paragraphs (51.6% or 158).

Table 7: Frequency of Paragraphs per Poem

| Paragraphs | Frequency | Percent |
|---|---|---|
| 0 | 2 | .7 |
| 1 | 58 | 19.0 |
| 2 | 158 | 51.6 |
| 3 | 72 | 23.5 |
| 4 | 14 | 4.6 |
| 5 | 1 | .3 |
| 7 | 1 | .3 |
| Total | 306 | 100.0 |

In lieu of a survey of individual paragraph responses, which would abstract them from their context, I have selected eight cases to examine in Chapter 4.

Finally, a look at the types of marking over the entire set of documents reveals that 19% of documents were missing any form of marking. Documents were most likely to include only intertextual markings and least likely to include intertextual commentary only (Document Marking Categories). Table 8 demonstrates the frequency of markings by poem and category. Within the individual poems, the ranking of preferred or more likely activity varies and will be further discussed with the individual poem.

The distribution over classes reveals different preferences. Students in all classes, except C2 and C3, were more likely to only mark items. Students in C2 preferred marking both items and comments, while students in C3 preferred marking comments only[12].

Students were also given the opportunity to identify the specific form of the poem in question. They were specifically asked to do so on one poem. While the majority of the students either marked no form or elected to mark "none," there were a few anomalies. In particular, the English sonnet was the most frequently misused form; while none of the poems represented that structure, four poems were so identified[13]. Since only one of the poems was actually representative of a traditional form, the erroneous marking of the English sonnet speaks, perhaps, to student desperation; the sonnet is likely the form with which students are most familiar.

Table 8: Documents by Marking Category and Poem

| | | | Marking Category | | | | Total |
|---|---|---|---|---|---|---|---|
| | | | blank | ideas | mechanics | words | blank |
| Poem | The Sick Rose | Count | 1 | 10 | 44 | 117 | 172 |
| | | % within markcat | 100.0% | 41.7% | 5.9% | 26.2% | 14.1% |
| | | % within Poem | .6% | 5.8% | 25.6% | 68.0% | 100.0% |
| | | % of Total | .1% | .8% | 3.6% | 9.6% | 14.1% |
| | Incident | Count | 0 | 3 | 641 | 91 | 735 |
| | | % within markcat | .0% | 12.5% | 85.7% | 20.4% | 60.2% |
| | | % within Poem | .0% | .4% | 87.2% | 12.4% | 100.0% |
| | | % of Total | .0% | .2% | 52.5% | 7.5% | 60.2% |
| | What Lips My Lips Have Kissed | Count | 0 | 5 | 22 | 91 | 118 |
| | | % within markcat | .0% | 20.8% | 2.9% | 20.4% | 9.7% |
| | | % within Poem | .0% | 4.2% | 18.6% | 77.1% | 100.0% |
| | | % of Total | .0% | .4% | 1.8% | 7.5% | 9.7% |
| | The Lake Isle of Innisfree | Count | 0 | 1 | 39 | 143 | 183 |

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12    Appendix C, "Markup Types by Class"
13    Appendix C, "Poetic Form Marked by Poem"

| | | | | | |
|---|---|---|---|---|---|
| | % within markcat | .0% | 4.2% | 5.2% | 32.0% | 15.0% |
| | % within Poem | .0% | .5% | 21.3% | 78.1% | 100.0% |
| | % of Total | .0% | .1% | 3.2% | 11.7% | 15.0% |
| The Author to Her Book | Count | 0 | 5 | 2 | 5 | 12 |
| | % within markcat | .0% | 20.8% | .3% | 1.1% | 1.0% |
| | % within Poem | .0% | 41.7% | 16.7% | 41.7% | 100.0% |
| | % of Total | .0% | .4% | .2% | .4% | 1.0% |
| Total | Count | 1 | 24 | 748 | 447 | 1220 |
| | % within markcat | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |
| | % within Poem | .1% | 2.0% | 61.3% | 36.6% | 100.0% |
| | % of Total | .1% | 2.0% | 61.3% | 36.6% | 100.0% |

Overall, students made 511 comments in the texts of the poems. The purpose of this activity was to encourage capture of puzzling moments and reading moves. After collection, the comments were sorted into four categories. Table 9 demonstrates the breakdown among the types.

Table 9: Comment Types and Frequencies

| Types | Frequency | Percent |
|---|---|---|
| Rephrase | 165 | 32.3 |
| Markup | 171 | 33.5 |
| Comment | 119 | 23.3 |
| Questioning | 56 | 11.0 |
| Total | 511 | 100.0 |

The "rephrase" category captured comments which referenced the poem's story by either paraphrasing the poetic line or explaining the meaning of the line. For example, in reference to line four of "Incident" ("Keep looking straight at me"), one student remarked, "The Baltimorean makes her feel odd or different by staring" (Student 45). To the same line, another student

remarked, "He seems to be a young boy in the first stanza-Very excited to be in Baltimore" (Student 39). While the two comments locate different meaning connections in the line or stanza, the purpose of the comment is to rework the line or stanza to fit it into some narrative framework.

Markup was the next largest commenting category. Comments were placed in this category if their primary purpose appeared to be identifying some aspect of the poem for which there was an XML tag in the markup schema. For example, of line 2 in "Incident," Student 52 remarks, "Every second and fourth line rhymes." This comment, which really covers two lines of the poem, uses the commenting function as a means of marking the text. The motive for using the comment feature this way is unclear; students may not have been aware of the availability of particular tags in the XML schema, they may have been uncomfortable with marking the text, or they may have been unable to mark a line in multiple ways. Whatever the reason, over one-third of the comments fell into this category, a number which suggests a problem in student use of the template.

The comment category differs from the rephrase category in that the items in this group went beyond the text of the poem to make some interpretive move. At line 2 of "Incident," Student 67 remarks, "Very happy and upbeat beginning." While the comment isn't very deep, it is extra to the text, noting some quality or potentially interpretive response to the text that goes beyond the literal meaning of particular words and actions.

The final category, questions, contains query statements. Students may have questioned the meaning of a phrase, the connection between elements, or the identification of the proper tag to use. While these comments could be reassigned to one of the other groups, for the purposes of usage analysis, we can see students most infrequently utilizing this feature to ask questions; the

majority of the comments across the documents operated from a declarative standpoint. Students were more comfortably musing in declaration rather than asking an unknown hearer (the poem? The instructor? The researcher? The machine?) for clarification. Student 47, line 9 of "What Lips My Lips Have Kissed?" asks, "Is she the lonely tree?"

To summarize: Students were more likely to state in the commenting field instead of to question. While further research is needed to make conclusions regarding any correlation between the types of comments used and the quality of student readings/responses, the statement-to-question ratio does suggest that students are less likely to ask questions about the texts they read. Even in the space designated for "thinking" in the exercise, students tended to answer instead of seek.

**"The Sick Rose"**

*Markup*

Five of the six classes worked with William Blake's "The Sick Rose,"[14] the first poem in the assignment sequence. Students were asked to markup the poem's lines, stanzas, and any features within the lines of the poems. They could also make intertextual comments if they chose. In the 72 documents collected from the five classes, 172 marks were made within the text of the poem. Table 10 demonstrates the marking frequency by class.

Table 10: "The Sick Rose"—Markup Frequency by Class

| Class | Frequency | Percent |
|-------|-----------|---------|
| A1 | 39 | 22.7 |
| A2 | 34 | 19.8 |
| B1 | 80 | 46.5 |
| C2 | 13 | 7.6 |
| C3 | 6 | 3.5 |

---

[14] Text of this and all subsequent poems can be found in Appendix A, along with the full text of each assignment.

Total      172    100.0

There is a clear break in markup frequency among the three instructors participating in this

study. The first two classes (C3 and C2) were taught by the researcher, the second two (A1 and

A2) by Instructor A, and the final (B1) by Instructor B. Both Instructors A and B assigned the

task as an in-class writing assignment; the researcher instructed students to complete the

assignment at home.

       Of the 172 marks made, 38 (22.1%) were made at Line 4 ("In the howling storm"). Lines

2, 6, and 8 ("The invisible worm," "Of crimson joy," and "Does thy life destroy", respectively)

each received 28 marks (16.3%). Table 11 illustrates the markup frequency per line.

Table 11: "The Sick Rose"—Markup Frequency by Line

| Line | Frequency | Percent |
|---|---|---|
| 1 ("O Rose, thou art sick!) | 18 | 10.5 |
| 2 ("The invisible worm") | 28 | 16.3 |
| 3 ("That flies in the night") | 9 | 5.2 |
| 4 ("In the howling storm") | 38 | 22.1 |
| 5 ("Has found out thy bed") | 10 | 5.8 |
| 6 ("Of crimson joy") | 28 | 16.3 |
| 7 ("And his dark secret love") | 13 | 7.6 |
| 8 ("Does thy life destroy.") | 28 | 16.3 |
| Total | 172 | 100.0 |

       Individual markings were grouped into three categories: words, mechanics, and ideas.

The majority of the individual markings were word-specific, with 68% of the identifications

falling into the words category. One quarter (25.6%) of the marks can be categorized as

mechanical in nature. Only 5.8% of the remarks identified idea elements. An indication of some

variation of rhyme (end, eye) accounted for 31.4% of the total markup. The second largest

segment of the word markup was notation of metaphor (including implied metaphor), which accounted for 11.1% of the responses. Next were onomatopoeia (8.7%), personification (7%), and imagery (6.4%). Of the students who marked metrical elements, the anapestic foot and the pentameter line took the most spots, each claiming 5.2% of the total marks[15].

While the largest number of responses were made at either the end of or over the entire line (33.7%), the majority of the markings pinpointed specific sections of the lines. Of the segments and words marked, the word "destroy" garnered 9.9% of the marks, "howling" and "joy" each received 8.1%, and "worm" received 5.8%[16].

*Commenting*

Overall, students were less likely to comment within the documents than to make intertextual markings. Across classes, commenting was most frequently seen in documents from C2 and C3 and least frequent in A1 and A2 documents, as illustrated in Table 12.

Table 12: "The Sick Rose"—Commenting Frequency by Class

| Class | Frequency | Percent |
|-------|-----------|---------|
| A1 | 7 | 6.3 |
| A2 | 10 | 9.0 |
| B1 | 19 | 17.1 |
| C2 | 40 | 36.0 |
| C3 | 35 | 31.5 |
| Total | 111 | 100.0 |

Of the poem's eight lines, line 2 ("The invisible worm) was most frequently commented, followed by line 1 ("O Rose, thou art sick!"). The remainder of the commentary was distributed relatively consistently among the remaining six lines of the poem, as seen in Table 13.

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[15]   Appendix C, "Markup by Category"
[16]   Appendix C, "Markup by Line"

Table 13: "The Sick Rose"—Commenting Frequency by Line

| Line | Frequency | Percent |
|------|-----------|---------|
| 1 | 16 | 14.4 |
| 2 | 22 | 19.8 |
| 3 | 12 | 10.8 |
| 4 | 13 | 11.7 |
| 5 | 11 | 9.9 |
| 6 | 13 | 11.7 |
| 7 | 11 | 9.9 |
| 8 | 13 | 11.7 |
| Total | 111 | 100.0 |

The nature of students' comments is demonstrated in Table 14. The majority of the comments engaged in a rephrasing activity, with students defining terms or paraphrasing a line. Comments focused on questioning, the next largest group, simply asked questions about the poem. The questions ranged from meaning-related to form-related.

Table 14: "The Sick Rose"—Comments by Category

| Category | Frequency | Percent |
|----------|-----------|---------|
| Commentary | 23 | 20.7 |
| Markup | 16 | 14.4 |
| Questioning | 29 | 26.1 |
| Rephrase | 43 | 38.7 |
| Total | 111 | 100.0 |

As the first poem in the sequence, "The Sick Rose" acted as baseline. Students were given free reign to comment on and note what they chose or felt important. The markup demonstrated an ease with identifying word elements (the category with the largest number of elements marked), with an emphasis on rhyme. Students working on the assignment in the classroom had more marking interactions and fewer comments than students working outside the class environment.

**"Incident"**

*Markup*

Countee Cullen's poem, "Incident," was selected as the focal point for a survey of scansion activity. While metrical analysis of itself is not of paramount importance in poetry reading, awareness of a poem's structure assists the critical reader in her assessment of the poem's effects. M. H. Abrams comments that "we must realize that a prevailing metric pattern [. . .] establishes itself as a perceived norm which control's the reader's expectations" (171). In "Incident," the metrical pattern undergoes changes that correlate to the development of content and ideas. While the poem appears simplistic at first glance, it gains complexity and richness once the metrical pattern is exposed.

Students were asked to note the pattern in the first line, and then to only note changes in the pattern afterward. Still, the poem garnered the largest number of intertextual markings. Class location made a difference in the number of marks; of the 735 marks in this poem, over one-third were made in class B1, where students frequently marked each line. Another third was split over classes C1 and C2, with the remainder divided over the other three classes.

Table 15: "Incident"—Markup Frequency by Course

| Course | Frequency | Percent |
|--------|-----------|---------|
| A1 | 67 | 9.1 |
| A2 | 55 | 7.5 |
| B1 | 268 | 36.5 |
| C1 | 163 | 22.2 |
| C2 | 124 | 16.9 |
| C3 | 58 | 7.9 |
| Total | 735 | 100.0 |

Markup disbursement over the lines was more even. As demonstrated in Table 16, markup frequency ranged from a high of 97 marks (line 2) to a low of 44 (line 11). Further inspection of this table, however, demonstrates an interesting pattern of marking. Within each four-line unit (1-4, 5-8, and 9-12), the distribution of marks over the four lines is equivalent. That is to say, in the four-line unit, line 2 always receives the greatest number of marks, line 1 the next greatest, line 4 the third greatest, and line 3 receives the least amount of attention in the stanza.

Table 16: "Incident"—Markup Frequency by Line

| Line | Frequency | Percent |
|------|-----------|---------|
| 1 | 77 | 10.5 |
| 2 | 97 | 13.2 |
| 3 | 58 | 7.9 |
| 4 | 75 | 10.2 |
| 5 | 59 | 8.0 |
| 6 | 61 | 8.3 |
| 7 | 42 | 5.7 |
| 8 | 60 | 8.2 |
| 9 | 52 | 7.1 |
| 10 | 56 | 7.6 |
| 11 | 44 | 6.0 |
| 12 | 54 | 7.3 |
| Total | 735 | 100.0 |

The markings themselves fall mainly in the mechanics category (82.7%), as illustrated in Table 17. The assignment asked students to identify the poem's metric structure, which this data reflects as the main mode of intervention. In Table 18, we see the fruits of their labor; the iamb was the most often marked foot (35.3%) while the lines were generally judged to be tetrameter (26.3%) or trimeter (16.2%) lines.

Table 17: "Incident"—Markup Frequency by Category

| Catgeory | Frequency | Percent |
|---|---|---|
| ideas | 3 | .4 |
| mechanics | 641 | 87.2 |
| words | 91 | 12.4 |
| Total | 735 | 100.0 |

Table 18: "Incident"—Marking by Category Mechanics

| | | | | | | |
|---|---|---|---|---|---|---|
| anapest | Count | 21 | octameter | Count | 30 |
| | % within markcat | 3.3% | | % within markcat | 4.7% |
| dactyl | Count | 6 | pentameter | Count | 4 |
| | % within markcat | .9% | | % within markcat | .6% |
| dimeter | Count | 12 | spondee | Count | 4 |
| | % within markcat | 1.9% | | % within markcat | .6% |
| heptameter | Count | 13 | tetrameter | Count | 151 |
| | % within markcat | 2.0% | | % within markcat | 23.6% |
| hexameter | Count | 20 | trimeter | Count | 104 |
| | % within markcat | 3.1% | | % within markcat | 16.2% |
| iamb | Count | 226 | trochee | Count | 49 |
| | % within markcat | 35.3% | | % within markcat | 7.6% |
| monometer | Count | 1 | Total | Count | 641 |
| | % within markcat | .2% | | % within Marking | 87.2% |

In the Words category, which made up 12.4% of the total markings for this poem, 95.6% of the marks noted rhyme. While the majority of the marks were not made in this category, rhyme continues to be the main focus of non-mechanical student markup[17].

Overall, the markup indicates that the students focused mainly on the prompt request for identification of particular metrical patterns. The high number of marks on this poem is the result

[17] Appendix C, "Markup by Line"

of multiple markings and identifications over the poem's 12 lines; students often marked each

line's metrical pattern, whether they noted a change or not. Of the 335 marks related to length of

line, 255 (76%) identified the lines as either trimeter or tetrameter measures. 306 of the marks

related to the foot; 275 of these (89.6%) identified the iamb (226) or trochee (49) as the primary

foot. My initial expectation was that students would be reluctant to note meter, given the

frightened looks I get in the classroom when it is introduced; that they did so frequently, readily,

and, in this case, correctly, was a big surprise.

*Commenting*

Fewer than 100 comments appeared in 23 of the 79 documents collected for "Incident."[18]

Of that number, 76.1% were in documents from classes C1-C3. The remaining comments were

consistently distributed over the other three classes, as seen in Table 19.

Table 19: "Incident"—Commenting Frequency by Course

| Course | Frequency | Percent |
|--------|-----------|---------|
| A1 | 8 | 8.7 |
| A2 | 7 | 7.6 |
| B1 | 7 | 7.6 |
| C1 | 16 | 17.4 |
| C2 | 26 | 28.3 |
| C3 | 28 | 30.4 |
| Total | 92 | 100.0 |

As shown in Table 20, most of the comments were located at lines 6-8 and line 12 (53.2%).

Students placed the greatest commenting pressure on the segment of the poem discussing the

actual "incident," while the greatest markup pressure clustered in the first stanza (see Table 16).

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[18] Appendix C, "Comments by Line"

Table 20: "Incident"—Commenting Frequency by Line Number

| Line Number | Frequency | Percent |
|---|---|---|
| 1 | 3 | 3.3 |
| 2 | 8 | 8.7 |
| 3 | 6 | 6.5 |
| 4 | 4 | 4.3 |
| 5 | 8 | 8.7 |
| 6 | 11 | 12.0 |
| 7 | 12 | 13.0 |
| 8 | 14 | 15.2 |
| 9 | 4 | 4.3 |
| 10 | 6 | 6.5 |
| 11 | 4 | 4.3 |
| 12 | 12 | 13.0 |
| Total | 92 | 100.0 |

As demonstrated in Table 21, commenting was most frequently associated with a markup task (47.8%). Students were also highly likely, however, to use the feature to provide commentary on the poem. Rephrasing and questioning were far less likely sites for student engagement.

Table 21: "Incident"—Commenting Frequency by Type

| Type | Frequency | Percent |
|---|---|---|
| Commentary | 31 | 33.7 |
| Markup | 44 | 47.8 |
| Questioning | 5 | 5.4 |
| Rephrase | 12 | 13.0 |
| Total | 92 | 100.0 |

Overall, students appear more comfortable with the task of identifying poetic rhythm. Further analysis of the paragraphs related to these markings might demonstrate the degree of integration of the concepts into their own writing, some of which we will see in Chapter 4.

**"What Lips My Lips Have Kissed"**

*Markup*

Edna St. Vincent Millay's, "What Lips My Lips Have Kissed," was chosen as an example of a poem with a traditional, fixed form. The form would be both familiar (the sonnet form) and unfamiliar (the Italian variant). Students were asked to use the markup to identify the form and the stanzas of the poem. 81 documents were collected, with a total of 118 intertextual markings and 100 intertextual comments.

The majority of the intertextual markings were clustered among the classes taught by Instructors A and B. Fewer than 17% of the marks were made in documents from the three courses taught by the researcher. Table 22 illustrates the breakdown by class.

Table 22: "What Lips My Lips Have Kissed"—Markup Frequency by Class

| Class | Frequency | Percent |
|-------|-----------|---------|
| C1    | 10        | 8.5     |
| C3    | 4         | 3.4     |
| C2    | 5         | 4.2     |
| A1    | 35        | 29.7    |
| A2    | 33        | 28.0    |
| B1    | 31        | 26.3    |
| Total | 118       | 100.0   |

An inspection of the markup by lines indicates that the majority of the markings were made in line one, which garnered 16.1% of the marks; line four (12.7%) was the only other line to receive greater than 10% of the attention. In line one, identification of the line's rhythmic

structure (iambic pentameter) made up the bulk (13 of the 19 responses). In line four, the

emphasis was on notation of rhyme and metaphor. Table 23 represents the markup frequency by

line.[19]

Table 23: "What Lips My Lips Have Kissed"—Markup Frequency by Line

| Line | Frequency | Percent |
|---|---|---|
| 1 ("What lips my lips have kissed, and where and why") | 19 | 16.1 |
| 2 ("I have forgotten, and what arms have lain") | 9 | 7.6 |
| 3 ("Under my head till morning; but the rain") | 7 | 5.9 |
| 4 ("Is full of ghosts tonight, that tap and sigh") | 15 | 12.7 |
| 5 ("Upon the glass and listen for reply,") | 7 | 5.9 |
| 6 ("And in my heart there stirs a quiet pain") | 9 | 7.6 |
| 7 ("For unremembered lads that not again") | 6 | 5.1 |
| 8 ("Will turn to me at midnight with a cry.") | 5 | 4.2 |
| 9 ("Thus in the winter stands the lonely tree,") | 10 | 8.5 |
| 10 ("Nor knows what birds have vanished one by one,") | 5 | 4.2 |
| 11 ("Yet knows its boughs more silent than before:") | 4 | 3.4 |
| 12 ("I cannot say what loves have come and gone,") | 2 | 1.7 |
| 13 ("I only know that summer sang in me") | 10 | 8.5 |
| 14 ("A little while, that in me sings no more.") | 3 | 2.5 |
| 99 (Entire poem) | 7 | 5.9 |
| Total | 118 | 100.0 |

Overall, the individual markings were clustered in the "words" category, which

accounted for 77.1% of the total marked responses. Table 24 illustrates the distribution of

responses over the Words category. Notation of rhyme accounted for over 67% of the markings

in this category, with the remainder of the responses noting metaphor, personification,

onomatopoeia[20].

Table 24: "What Lips My Lips Have Kissed"—Markup Frequency for Category "Words"

| Marking | alliteration | Count | 1 |
|---|---|---|---|
| | | % within markcat | 1.1% |

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[19] See Appendix C for a table of markings by line.
[20] Markup responses sorted by category can be found in Appendix C.

| | | |
|---|---|---|
| allusion | Count | 1 |
| | % within markcat | 1.1% |
| connotation | Count | 1 |
| | % within markcat | 1.1% |
| end_rhyme | Count | 42 |
| | % within markcat | 46.2% |
| imagery | Count | 3 |
| | % within markcat | 3.3% |
| metaphor | Count | 13 |
| | % within markcat | 14.3% |
| onomatopoeia | Count | 2 |
| | % within markcat | 2.2% |
| personification | Count | 9 |
| | % within markcat | 9.9% |
| rhyme | Count | 19 |
| | % within markcat | 20.9% |
| Total | Count | 91 |

*Commenting*

Turning now to the comments made in the classes, we see a somewhat different story. First, there were far fewer commented documents with 100 comments appearing in 21 of the 81 documents. Next, 63% of the comments were made in courses C1, C2, and C3, which were courses taught by the researcher. The course with the highest level of intertextual commentary was C3, the undergraduate majors course, although the comments in this course were made on only 3 documents. Comments were more likely to focus on rephrasing (41%) and markup (33%) activities, which encompassed approximately three-quarters of the comments.

Table 25: Frequency of Comments by Course

| Course | Frequency | Percent |
|---|---|---|
| A1 | 8 | 8.0 |
| A2 | 10 | 10.0 |
| B1 | 19 | 19.0 |
| C1 | 2 | 2.0 |

| | Frequency | Percent |
|---|---|---|
| C2 | 23 | 23.0 |
| C3 | 38 | 38.0 |
| Total | 100 | 100.0 |

Table 26: "What Lips My Lips Have Kissed"—Comments Frequency by Category

| Category | Frequency | Percent |
|---|---|---|
| Commentary | 14 | 14.0 |
| Markup | 33 | 33.0 |
| Questioning | 12 | 12.0 |
| Rephrase | 41 | 41.0 |
| Total | 100 | 100.0 |

*Form and Stanza*

The unique feature of this assignment was the request that students identify poetic form and stanza type. Of the 81 documents, the form was identified in only 42 of them. 30 (37%) of the students identified the poem as an Italian sonnet, 10 (12.3%) as an English sonnet, and 2 (2.5%) selected "none" from the list of poem types. The remaining 39 (48.1%) chose no form at all. The majority of students (49.4%) identified the stanza breaks as octave-sestet. 28.4% marked no stanza at all. The remaining 22.2% incorrectly identified the stanzas, with largest group identifying a quatrain-quatrain-sestet combination. This particular grouping is most near the correct answer. Of the other combinations, most striking were the students who noted the presence of a five line stanza, identified in Table 27 as "Qu". Only 23 of the 81 students recorded no stanza breaks; even though they didn't/wouldn't/couldn't identify a poem type, 19 of the students attempted to locate the stanza groupings.

Table 27: "What Lips My Lips Have Kissed"—Stanzas Types Identified

| Stanza Type | Frequency | Percent |
|---|---|---|
| All | 2 | 2.5 |

| | Frequency | Percent |
|---|---|---|
| CCC | 1 | 1.2 |
| NA | 23 | 28.4 |
| OS | 40 | 49.4 |
| QQ | 1 | 1.2 |
| QQQC | 1 | 1.2 |
| QQS | 7 | 8.6 |
| QQTT | 1 | 1.2 |
| QQuQT | 1 | 1.2 |
| QuQQu | 1 | 1.2 |
| QuTS | 2 | 2.5 |
| SS | 1 | 1.2 |
| Total | 81 | 100.0 |

**"The Lake Isle of Innisfree"**

*Markup*

William Butler Yeats's "The Lake Isle of Innisfree" was selected for its use of sound and imagery. Students were specifically asked to mark sound and image elements in the poem. Only four of the six classes actively participated with this reading. The majority of the markings for this poem (51.4% or 94) were made in Course B1. C1 was next with 23.5% of the markings, and C2 accounted for 12.6%. The remaining markings came from C3 (6.0%) and A2 (6.6%)[21].

Table 28: "The Lake Isle of Innisfree"—Markings by Course

| Course | Frequency | Percent |
|---|---|---|
| A2 | 12 | 6.6 |
| B1 | 94 | 51.4 |
| C1 | 43 | 23.5 |
| C2 | 23 | 12.6 |
| C3 | 11 | 6.0 |
| Total | 183 | 100.0 |

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[21] The marks from Class A2 were all located in one document.

Lines 3, 5, and 6 ("Nine bean rows...", "And I shall have...", and "Dropping from the veils...")

contained 35.5% of the total markings. Least frequently marked were lines 9 ("I will arise and

go...") and 11 ("While I stand..."). Table 29 demonstrates the markup frequency by line. The

markup in lines 3, 5, and 6 are located in the Words category; the majority of these were

clustered in sound or image-related elements.

Table 29: "The Lake Isle of Innisfree"—Markup Frequency by Line

| Line | Frequency | Percent |
|---|---|---|
| 1 ("I will arise and go now, and go to Innisfree") | 14 | 7.7 |
| 2 ("And a small cabin build there, of clay and wattles made;") | 13 | 7.1 |
| 3 ("Nine bean-rows will I have there, a hive for the honeybee,") | 22 | 12.0 |
| 4 ("And live alone in the bee-loud glade.") | 12 | 6.6 |
| 5 ("And I shall have some peace there, for peace comes dropping slow,") | 22 | 12.0 |
| 6 ("Dropping from the veils of the morning to where the cricket sings;") | 21 | 11.5 |
| 7 ("There midnight's all a-glimmer, and noon a purple glow") | 18 | 9.8 |
| 8 ("And evening full of the linnet's wings.") | 12 | 6.6 |
| 9 ("I will arise and go now, for always night and day") | 9 | 4.9 |
| 10 ("I hear lake water lapping with low sounds by the shore;") | 17 | 9.3 |
| 11 ("While I stand on the roadway, or on the pavements gray,") | 8 | 4.4 |
| 12 ("I hear it in the deep heart's core.") | 15 | 8.2 |
| Total | 178 | 100.0 |

Over three-fourths of the markings clustered in the "Words" category, while less than

one-fourth were categorized as "Mechanics." In the category "Words", 41.3% of the marks noted

rhyme while 25.2% were other sound-related markings (alliteration, assonance, cacophony, etc.).

Imagery accounted for 15.4% of the marks. Table 30 illustrates the markup frequency by

category, while Table 31 further displays the distribution of marks within the Words category.

Table 30: "The Lake Isle of Innisfree"—Markings by Category

| | Frequency | Percent |
|---|---|---|
| ideas | 1 | .5 |
| mechanics | 39 | 21.3 |
| words | 143 | 78.1 |

| | | | |
|---|---|---|---|
| Total | | 183 | 100.0 |

Table 31: "The Lake Isle of Innisfree"—Markings in Words Category

| | | |
|---|---|---|
| alliteration | Count | 16 |
| | % within Marking Category | 11.2% |
| assonance | Count | 8 |
| | % within Marking Category | 5.6% |
| cacophony | Count | 1 |
| | % within Marking Category | .7% |
| end_rhyme | Count | 43 |
| | % within Marking Category | 30.1% |
| euphony | Count | 5 |
| | % within Marking Category | 3.5% |
| hexameter | Count | 0 |
| | % within Marking Category | .0% |
| hyperbole | Count | 1 |
| | % within Marking Category | .7% |
| imagery | Count | 22 |
| | % within Marking Category | 15.4% |
| internal_rhyme | Count | 4 |
| | % within Marking Category | 2.8% |
| metaphor | Count | 9 |
| | % within Marking Category | 6.3% |
| onomatopoeia | Count | 6 |
| | % within Marking Category | 4.2% |
| personification | Count | 10 |
| | % within Marking Category | 7.0% |
| rhyme | Count | 12 |
| | % within Marking Category | 8.4% |
| synecdoche | Count | 1 |
| | % within Marking Category | .7% |
| words[22] | Count | 5 |
| | % within Marking Category | 3.5% |
| Count | | 143 |

---

[22] These marks had no attached attribute to identify a particular feature.

*Commenting*

As shown in Table 32, most of the comments were made in courses C1-C3. The only
other class that completed this assignment with comments was B1, which had the second largest
group of comments. The distribution of comments by line (Table 33) is quite consistent; the
frequency of comments generally ranges from 9 to 15 comments, with lines 10 receiving 18
comments and Line 9 receiving 5.

Table 32: "The Lake Isle of Innisfree"—Commenting by Course

| Course | Frequency | Percent |
|--------|-----------|---------|
| B1 | 38 | 26.0 |
| C1 | 18 | 12.3 |
| C2 | 36 | 24.7 |
| C3 | 54 | 37.0 |
| Total | 146 | 100.0 |

Table 33: "The Lake Isle of Innisfree"—Commenting by Line

| Line | Frequency | Percent |
|------|-----------|---------|
| 1 | 10 | 6.8 |
| 2 | 13 | 8.9 |
| 3 | 13 | 8.9 |
| 4 | 14 | 9.6 |
| 5 | 12 | 8.2 |
| 6 | 15 | 10.3 |
| 7 | 9 | 6.2 |
| 8 | 12 | 8.2 |
| 9 | 5 | 3.4 |
| 10 | 18 | 12.3 |
| 11 | 12 | 8.2 |
| 12 | 13 | 8.9 |
| Total | 146 | 100.0 |

Over half of the 146 comments focused on markup activity. The remaining comments are evenly divided between commentary and rephrasing activities, with fewer than 5% focused on questioning. The focus on markup tasks suggests difficulty naming the various sound and image features in the poem.

Table 34: "The Lake Isle of Innisfree"—Commenting by Category

| Category | Frequency | Percent |
|---|---|---|
| Commentary | 32 | 21.9 |
| Markup | 75 | 51.4 |
| Questioning | 7 | 4.8 |
| Rephrase | 32 | 21.9 |
| Total | 146 | 100.0 |

*A Few Preliminary Conclusions*

We began with one large question: What can we learn about student reading of poetic texts by utilizing XML technology to capture those readings? A tentative initial response: too much and not enough. The sheer amount of data captured (306 individual readings, 1220 individual markings, 511 individual comments, over 600 paragraphs), coupled with the varied pieces of information (marks, comments, questions, discussions), leaves the reader overwhelmed. I'd like to start making sense of it all by noting a few large observations.

First, markup can be a useful tool to capture this kind of information. While not all documents contained marks or comments, the majority of them (66%) did. When asked to use the tool, students will use it; their degree of use is likely determined by a number of factors, not the least of which may be their comfort or familiarity with the actual terms they are using to identify poetic devices. While more likely to identify rhyme patterns or meter, some will note other elements (metaphor, various sound devices). When identifying a sonnet, many were able to

correctly identify not only the sonnet form, but a specific variant. Students adapted to the environment in order to complete the assignment they were given. They utilized XML to point to information about the texts they were reading. To a lesser degree, students used the commenting features to insert their own text into the poem. Students asked questions, identified elements, rewrote text in their own words, and made comments which illustrated their critical thought processes. They wrote their own texts in the margins of the poet's.

Next, students perform a variety of operations while reading, and employ the tools in varying combinations. Some students found no use for commenting, while others commented extensively. Many were able to highlight and click, but only a few combined that activity with text insertion. Some decided to forgo the closer reading of the markup and dive headfirst into the paragraph discussion. In Chapter 4, we will meet a selection of students and follow their progression through the exercises.

A second question was "What kinds of items will students mark when prompted to engage in an efferent task?" The answer: clearly identifiable ones. Students marked rhyme heavily, noted metrical patterns, and made some foray into the varied other elements available in an extensive list. They did not, however, avail themselves of the "idea" items in markup. The elements students marked were the ones least likely to be abstract; the markup task is a concrete one. Students appear to have taken very seriously the idea of attaching a particular name to a portion of a poem. Efferent reading focuses on what can be taken away, on the information that can be extracted from a text; student markup patterns indicate that concrete items, not larger concepts, were the takeaway elements in the poems themselves.

Their commentary reflects a similar impulse. Two-thirds (66%) of the comments made in the poems either rephrased the text (gathering information through paraphrase) or completed a

markup task (identifying a phrase as carrying a specific piece of information). Of the remaining 33%, 11% of the comments indicated a questioning posture (which may have included markup questions), leaving 22% of the comments as critical commentary. Marking and commenting the poem, then, becomes the scene of information gathering; the quality of the information being gathered seems shallow indeed.

Ultimately, though, the data suggests further avenues for exploration. The XML/markup environment itself needs some scrutiny; different settings are likely to produce different results in student markings. Another avenue to explore is the effectiveness of markup itself as a learning tool. Hayles suggests a reciprocal training effect between code and its user; while markup languages do not require the same level of coder interaction as scripting or coding languages do, their relative ease of use makes them ideal for examining a population with limited and varied technical expertise. In addition, utilizing a markup scheme simultaneously makes the student a coder and code-user and brings the activity of encoding to the foreground, thereby increasing student awareness of the processes they bring to the table in their reading.

A final area for further research actually comes prior to the time frame of this activity. As I worked on the student data sets, I wondered "what do students know coming into the university about poetry?" While the markup task indicates that they know little more than rhyme and meter, the lack of variation in markup may be more related to the ability to apply what is known; surveying student knowledge coming in, followed by a markup activity that applies that knowledge, may help to better explain the results of this exploration. A related survey of faculty expectations of student incoming knowledge would further enhance our view of the educational enterprise.

CHAPTER FOUR

8 READERS READING

While the numerical and statistical data about the markup activities and patterns in the student writing is useful and offers insight into the poetic reading activities of the cohorts in question, a closer look at specific readers will help to flesh out these flat data. I enter this segment of the dialogue with the following questions in mind:

- What connections can be drawn between the activity of the markup and the student paragraph responses to the writing prompt? Does the markup activity inform the discussion of the poem?

- What is the effect of the absence of markup on the quality of the discussion?

- What characteristics differentiate the responses of the first-year and upper division students?

To select students for case study, I first identified students who had submitted responses to at least four of the five available prompts, then selected a random sample of 8 students[23]: six from the first-year cohort and two from the undergraduate group. What follows is a description of each student's journey through the exercises and observations on their markup behaviors and commentary.

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[23] Students were selected from a sample of the total population consisting of the students who responded to at least four of the five poems in the study. There were 29 first-year and 7 upper division students in this sample.

**First-year Students**

**Earl**

Earl is a student in the researcher's 1102 class and completes all five exercises. As he progresses through the sequence, Earl's use of the markup tools all but evaporates. His writing mirrors this decline; by the time he reaches the final poem, his discussion of the text is overly broad and does little to illuminate the poem outside of simple paraphrase.

Earl's first document ultimately reads "The Sick Rose" as a cautionary tale about the dangers of particular behaviors. His markup, which consists mainly of commentary with a lone notation of metaphor, notes elements which appear in his paragraph discussion.

> <poem author="William Blake" title="The Sick Rose">
>
> <stanza>
>
> O Rose, thou art sick!
>
> The invisible worm
>
> That flies in the night,
>
> In the howling storm, <comment>powerful worm/dark sense</comment>
>
> </stanza>
>
> <stanza>
>
> Has found out thy <words figOfSpeech="metaphor">bed</words>
>
> Of crimson joy,<comment>he likes to be in the rose</comment>
>
> And his dark secret love
>
> Does thy life destroy.<comment>the worm and the rose are symbols</comment>
>
> </stanza>

</poem>

Earl's markup notes the "dark power" of the worm and storm at the end of line four. Immediately, however, we are faced with a reading challenge: does the mark belong to the fourth line or the entire stanza? Inspection of the paragraphs indicates that the comment relates to the entire stanza, as Earl couples lines 3 and 4 and notes "these lines are used to establish that the worm is very powerful. Also, they convey a negative sense that probably wouldn't be portrayed if the author chose to say that the worm flew in the slight breeze of a sunny day" (Earl 1). Earl's notation in this first stanza reveals one of the most troublesome aspects of XML application to literary texts; the hierarchical structure as often frustrates the articulation of connections as it assists their communication.

In the second stanza, Earl plucks out an example of metaphor, which he says "[describes] the comfortable home the worm finds in the rose" (Earl 2). His comment at line 6 further clarifies his reading, attributing the "joy" in the line to the worm's pleasure and not the rose's. As he completes his markup, Earl notes that "the worm and the rose are symbols," but his subsequent discussion doesn't fully articulate what the worm and rose symbolize. Earl writes, "perhaps the rose is the body and the worm is something that destroys the body but provides temporary pleasure" and goes on to extend this idea to the example of smoking. Earl's use of the qualifying word "perhaps" points to a reluctance to commit to a particular reading of the rose and worm as symbols. Instead, he offers up an interpretation and relevant example (although I don't know of any flying cigarettes).

His attribution of the "joy" in line 6 to the worm and not the rose points to the larger deficiency in Earl's reading. His attention is mainly drawn to the symbol/noun interactions and

not to the relationships between the objects. While this is a small problem in what is otherwise an excellent starting reading, it does point to a place for instructional focus and intervention.

Earl's reading of Countee Cullen's "Incident" demonstrates a lack of connection with the poem. While the prompt instructed students to utilize markup to identify metrical patterns in the text, Earl makes no such formal markings, simply noting "breaks" and "flow":

<poem author="Countee Cullens" title="Incident">

<stanza>

Once riding in old Baltimore,

Heart-filled, head-filled with glee, <comment>break</comment>

I saw a Baltimorean <comment>flows with fourth line</comment>

Keep looking straight at me.

</stanza>


<stanza>

Now I was eight and very small,

And he was no whit bigger, <comment>break</comment>

And so I smiled, but he poked out <comment>flows with fourth line</comment>

His tongue, and called me, "Nigger."

</stanza>


<stanza>

I saw the whole of Baltimore

From May until December; <comment>break</comment>

      Of all the things that happened there

      That's all that I remember.

     </stanza>

     </poem>

Earl's notation of "flow" made at lines 3 and 7 appear to be comments about the poet's use of

enjambment; each of these lines forces a continuation over to the next line. He doesn't, however,

make the same statement at line 11, a line which holds the same position in the poetry and also

uses enjambment. This omission is particularly odd given Earl's similar repetition of his other

comment, "break," at lines 2, 6, and 10.

      Earl's subsequent discussion of the poem sheds some light on the character of his

metrical interaction with the poem. He notes that the poem "flows well," particularly "the third

and fourth lines of each stanza" (4). His explanation of the "break" comment simply notes that in

those spots there appears to be "the largest break" (4). While he makes no note of rhyme in his

markup, he points out at the end that "the rhyme scheme, ABCB, contributes to making it sound

almost like a song" (4). This statement is the closest that Earl ever comes to some concrete

statement about the poem's metrics.

      In his first paragraph, Earl reveals a personal response that better accounts for his

lackluster interaction. He writes

      At first reading of Countee Cullen's "Incident," it seems like a very

      straightforward poem.  There are no symbols or figures of speech that cause me to

      think.  There only seems to be one interpretation; it doesn't seem very debatable.

      It feels like it lacks in creativity.  Also, it probably would have had the same

impression on me if it were written in prose. This is not the type of poem that I like to read. (3)[24]

The poem's apparent simplicity and its lack of "symbols or figures of speech" (like the rose, bed, and worm) provides no challenge to Earl. His focus here, as it was in the previous reading, is solely on the presentation of words and narrative. The poem seems "straightforward" with "one interpretation;" it isn't "debatable" or "creative." Earl's reading stays on the surface; the relative success of his reading of "The Sick Rose" evaporates as he insists on applying the same reading techniques to "Incident." The fact that he makes no discernible attempt to inspect the poem's structure (which would reveal more challenging complexity) suggests that Earl could be productively instructed to locate difficulty in the poem's simplicity; while his comments indicate his perception of the poem as simple, his lack of deeper interaction with structural elements may be the contributing factor in his expressed dissatisfaction.

After his experience with "Incident," Earl makes no further internal markings in the remaining three poems, even though the prompts requested such interaction. His reading of Yeats's "The Lake Isle of Innisfree," though, demonstrates a much richer interaction with the poem's text than his markup would suggest. He identifies the use of alliteration, imagery, metaphor, and assonance throughout the poem, providing relevant examples and an extensive, three paragraph reading of the text. There is no insertion of personal response in his discussion; the text reads more as a nascent explication than the response to "Incident," and seems to be more in line with his first response to "The Sick Rose" with regard to quality and depth of thought. Given that the assignment required attention at the word level, this outcome is not surprising. Earl comfortably dwells in the meanings of words, mining the text for its verbal riches while ignoring the lyric's scaffold.

---

[24] All student paragraph citations refer to the order in which the paragraphs are found in Appendix B.

Earl's reading of Millay's "What Lips My Lips Have Kissed, and Where, and Why" does perform the requested markup (stanza breaks and identification of poem's type), but offers no other notation. In his discussion, Earl first identifies the poem as an Italian sonnet and then proceeds to describe the characteristics of the form. He then explores each stanza in a separate paragraph, making several observations along the way about the tone of the poem, which he ultimately finds "depressing." Earl mainly writes a paraphrase of the octave's narrative; his treatment of the sestet rests in his comfort zone and focuses on the image of the tree, the "'birds' as a metaphor for her lover's" [sic] and the general "sense of loneliness" in the poem (10). He does make one nod toward a more structural element when he identifies the use of enjambment in the octave, attributing to it the effect of "[speeding] the rhythm up a little" (9).

In his final poem reading, "The Author to Her Book," Earl expends surprisingly little interpretive energy on a poem that seems well-suited to his area of reading comfort. He makes no internal marks or comments and his response consists of a single paragraph:

> In "The Author to Her Book," by Anne Bradstreet, the narrator speaks of the "ill-formed offspring of my feeble brain." This "ill-informed offspring" is actually a metaphor for a book she writes. She talks of her book being taken from her friends and made public. After going to the press to try and stop the print of her poem, she came back unsuccessful and "blushing." The narrator now changes her attitude towards the poem, calling it "unfit for light" and "irksome in my sight." She goes on to say that she would change it because of her affection to it if she could, but every time she tries to correct it, she keeps finding more and more mistakes — "And rubbing off a spot still make a flaw." She notes, however, that although she cannot change what she has already written, she can alter it in her

mind — "In better dress to trim thee was my mind." She next writes her wished

for her works: that critics wouldn't come in possession of it.

At first glance, this response appears in line with much of Earl's work; he pays close attention to

words, frequently quoting the text in support of his statements. But a closer look reveals a lack of

the interaction that characterized his other readings. He begins by identifying the central

metaphor (the overall prompt request), but then proceeds to retell the poem's narrative instead of

discussing the development of the metaphor through the poem. Overall, Earl focuses on detail,

but he appears to "run out of steam" at the end of the exercise sequence.

**Ernest**

Ernest's work presents a counterexample to Earl's; his main mode of response is through

structural elements and his writing demonstrates more comfort with abstract, instead of detailed,

readings. Ernest's markup of "The Sick Rose," however, masks his eventual trajectory:

<poem author="William Blake" title="&quot;The Sick Rose&quot;">

O Rose, thou art sick!

<stanza>

 The invisible worm<comment>This line represents something that the subject in

the poem is unaware of either a worm to the flower or something that will destroy

love.</comment>

 That flies in the night,

 In the howling storm,

</stanza>

<stanza>

 Has found out thy bed

Of crimson joy<comment>This line could represent a weakness found by the worm or whatever will destroy love.</comment>,

And his dark secret love

Does thy life destroy. </stanza>

</poem>

Ernest doesn't tag any elements aside from the line/stanza marks, but does make two internal comments. Each comment discusses elements of the poem as representative of something; the first points to the significance of "invisibility" while the second seems to connect the "bed / Of crimson joy" to a point of weakness to be exploited. In his paragraph discussion, Ernest looks at the poem from a literal and figurative perspective. He tries to interact with the poem on different levels and recognizes the limitations of a literal reading approach. Of the literal approach, Ernest writes:

If the poem is looked at literally the flower is invaded by a worm which comes to it in the night. Being that a rose could not feel if a worm was attacking it the author refers to it as an "invisible worm". In the end the worm destroys the flower. This interpretation is very literal and does not offer much meaning other than a rose dies from a worm. (2)

While Ernest begins with the literal, he turns toward the logical, drawing inferences about the poet's motivation from the poem itself. He short-circuits his interpretation on the literal level by stopping at the narrative; Ernest doesn't look beyond the understanding that "the flower is invaded by a worm which comes to in it in the night." His next paragraph describes the poem's other, figurative meaning. He assigns the rose a new name—love—and determines that the worm is "some type of sickness to love" (3). He suggests that the worm's "dark secret love" is "an

addiction or habit [which] could eventually destroy love" (3). Ernest ends his reading by suggesting that the poet meant for the reader to equate love with the rose "because there is more to be learned about love in this poem than simply flowers" (3).

Ernest appears to read in a rule-based fashion; poems have either literal or figurative meanings, poets intend something other than they say, elements in the poem correspond to some hidden text. This reading posture continues in his reading of "Incident." As requested in the prompt, he notes the poem's metrical rhythm, identifying the majority of the lines as iambic tetrameter, with an odd trimeter line (line 1) and even a pentameter line (line 7). While his mechanical notations aren't entirely accurate, he demonstrates an awareness of the importance of meter in the first paragraph of his response to the poem. While the majority of this paragraph defines metrics and "iambic," he ends by noting that "the emphasis was put on the last syllable in each line which left the reader with a strong sense of the last line" (4). While he doesn't note specific instances, Ernest makes a connection between the form of the poem and its effect on the reader. He continues in his next paragraph:

> The overall organization of the poem also played a role in making it affective.
> The second and fourth line in each stanza rhymed. Being that iambic tetrameter places the emphasis on the last stressed syllable it really made the second and fourth lines stand out. Generally the second and fourth lines were also a little more descriptive throughout the poem. They seemed to offer a little more insight into the story. Those lines having that foot/meter and rhyming added to the emphasis of them. Overall the poem was interesting, which could be in relation to how the author chose to present it to the readers. (5)

Even though Ernest's discussion stays at the level of the metrical/rhythmic form, it demonstrates insight into the actual content of the poem. Ernest makes no mention of particular words; rather, he notes the ways in which the form shapes the reception of the content, thereby presenting an abstract yet specific reading of the text.

Ernest's reading of "The Lake Isle of Innisfree" begins with a mark-free poem; even though the assignment specifically requests it, Ernest does not identify any sound or image elements within the poem's text, nor does he make any comments. His paragraph responses continue on the same trajectory; he begins with an abstract description of the poem, pointing to the rhyme scheme, which he suggests "really helped create sounds" (6). He selects several examples to highlight in his second paragraph, but appears to mainly point at the thing, call it a name, and move on. The paragraph actually becomes quite repetitive as he repeatedly varies the theme that "Yeats' word choice allows him to paint a vivid picture of Innisfree," but neglects to give us any sense of that overall picture (7).

In his reading of "What Lips My Lips Have Kissed," Ernest demonstrates a connection with the assignment's markup objectives and the content of his response. He correctly marks the poem's two stanzas, but notes nothing else within the text. His discussion feels the most complete of all of his readings. Ernest makes content and thematic connections with the poem's form. He writes:

> This poem is about a woman who is feeling a little lonely. It is discussed that "unremembered lads that not again" (7), meaning she will not lay with someone again. She is obviously lonely when she describes the tree that stands alone in winter that does not know which bird have vanished. The overall discussion in the poem is the lads or men the woman has loved and how they have all left and will

not return to her. In the end she recalls "I know that summer sang in me, a little while, that in me sings now more" (13, 14). These lines could be interpreted as she used to be filled with happiness for a short time but now the happiness has left her for good. Overall the tone of the poem is lonely and somewhat yearning for attention and happiness. (8)

In his first paragraph, Ernest considers the central images and themes of the poem and offers an opening interpretation of the poem's tone, which he identifies as evoking loneliness. He utilizes quoted material and examples which he connects to his interpretive stance. In his second paragraph, Ernest explores the sonnet form and summarizes the activity of its parts:

The octave in the sonnet is based on reminiscing about men that she has once laid with. The eight lines are very effective in discussing the past and how the narrator feels about it. The octave shows that the narrator does not remember the specific events that took place with the men. It is clear to see that she is in pain because she will not have anyone to turn to here in the night. In the sestet the narrator uses a metaphor to compare her pain to a tree during the winter with no birds on it, the birds symbolize the men. She explains how the tree does not know why the birds have vanished but they are gone. The last two lines of the sestet show that she used to be happy for a short time but she is no longer happy. The narrator does this by comparing her happiness to summer while still talking about the tree. (9)

The structure of the poem gives Ernest a container into which he can place his discussion. While he utilizes no actual material from the poem, he demonstrates an understanding of the stanza as a container for different types of information; the octave and sestet each describe a particular moment for the speaker. In his third paragraph, Ernest notes that "the use of the Italian sonnet in

this poem proved to be effective due to the fact she was able to have two separate parts in one poem" (10). While his reading doesn't deepen any further at this point (in fact, he shifts quickly to a short statement about rhyme and motion), the identification of the poem's parts give the student a structure around which to organize his discussion.

Finally, Ernest reads "The Author to Her Book." He marks nothing in the poem itself and seems to identify two possible motifs in the poem: the writing process, and the book as child. In his first paragraph, Ernest identifies the process as the central activity the poet describes. As we read his response, we can almost hear the composition classroom inserting itself into his experience of the poem as he points to the book's production, "the proof reading and editing process she went through in order to make the book just right," and the eventual judgment of critics. (11) At the paragraph's close, he points to the book's emergence into the marketplace as a necessity of the mother's poverty.

His next paragraph turns to the book as person, but keeps that reading in the stream of the writing process:

> In the poem Bradstreet refers to her book as if it were somewhat of a person. She does this in order to explain the process she went through creating the book. She is very detailed in describing her process. For the most part she explains every step from the beginning to the end. It almost like a parent having the birds and the bees talk with their child. Upon reading the poem Bradstreet painted an image of her sitting down with her book explaining just what she went through to make it and why she had to let it go. It was quite easy to see her having a one on one conversation with her creation. Overall Bradstreet did an excellent job of portraying this image to the reader.

This paragraph reveals a discomfort with the actual text. Ernest clearly recognizes the relationship between the speaker and the book and even mentions the parent-child relationship. He does so, however, by positioning the parent-child connection outside of the poem, locating it as a simile and not a central developing metaphor. The relationship does not extend beyond the "one on one conversation" being had (12). Instead, Ernest appears to consider the relationship subordinate to the process; the "child" receives the mother's explanation, one which has the import of a conversation about "the birds and the bees" (12).

While there is no way to say with certainty that this student would have had a different reading with a recorded textual intervention, the lack of any markup interaction with the text suggests that some notation might have been useful. The student isn't "wrong" in his reading of the poem; he appears to have grasped one of the underlying concepts, that of the book as growing child, in his text. Rather, a textual intervention may have steered the reading, particularly the discussion of the mother-child relationship, more clearly toward the actual way the poem's metaphor is developed. Ernest's poem bears little tonal resemblance to the one Bradstreet writes; as he has done at other times, Ernest writes about the poem in a very abstract, removed manner, imposing a reading from without that barely scratches the surface of what is within.

Both Ernest and Earl had the benefit of extended time to complete the tasks since they were given as homework assignments. The next four students, Enid, Eudora, Esther, and Edward, recorded their readings during class time. This may account for the lack of engagement in Edward's reading, but the remaining readings do not appear to vary much in quality from the first readers.

**Enid**

Enid begins with a markup bang; her annotation of "The Sick Rose" is replete with internal commentary:

<poem author=""" title=""">

<stanza>

O Rose, thou art sick! <comment>The rose is starting to wither away and die.</comment>

The invisible worm <comment>Apparantly [sic] the worm is the cause for the deterioration of the rose.</comment>

That flies in the night,

In the howling storm,<comment>These two lines seem to be both scary things 'night' and 'howling storm.'  Two things i think of as scary and death-like.</comment>

</stanza>

<stanza>

Has found out thy bed <comment>The 'worm' had found the rose in its resting place</comment>

Of crimson joy, <comment>The rose used to be a very beautiful, vibrant color, but not it is changing</comment>

And his dark secret love

Does thy life destroy.<comment>The 'worms' longing for 'dark secret love' ends up eventually killing the rose</comment>

</stanza>

&lt;/poem&gt;

The initial comments indicate that these notes were recorded after the poem has been read through; Enid's first comment "The rose is starting to wither away and die," implies that she is aware of the rose's final state. Comments at lines 1, 2, and 5 enact rephrasings of the lines themselves or place the line's elements in conversation with the rest of the poem. These comments focus mainly on the health of the rose. The comment at line 4 notes Enid's connotation of "night" and "howling storm" as "scary and death-like." The final two comments at lines 6 and 8 introduce two intriguing readings. At line 6, Enid remarks "The rose used to be a very beautiful, vibrant color, but not [*sic*] it is changing." The student notes here an observation that introduces information not present in the actual poem. Enid's comment assumes that the rose's sickness will alter its coloring, in addition to equating the color describing the rose's "bed" to the rose itself. Her comment at line 8 assumes that the worm in the poem longs for the dark secret love, while the poem's syntax clearly makes the "dark secret love" the property, not the desire, of the worm. These noted "misreadings" indicate that closer attention to grammatical syntax is important to a successful reading.

Enid's paragraph response to this poem extends the health interpretation she began developing in her paraphrasing comments. Her use of qualifying language like "could" or "seem" as she presents her reading indicates a tentativeness; Enid does not feel write her interpretation from a place of authority, even though she makes good connections between the poem's language and her interpretation. (Enid 1) While her reading simply notes correspondences between the poem's actors (rose, worm, storm) and various roles in an illness narrative (person, illness, fight), there is a connection between the markup activity and her comments.

In her second paragraph, Enid shifts to a more personal, aesthetic response. She writes:

> I enjoyed this poem very much. I found it to be calming and beautiful. This may be because I love roses—but either way, it was very skillfully written. The imagery forces the mind to vividly imagine a beautiful rose and the slow dying process it undergoes. It is a thought that, when applied to the human body, is eye-opening. The words flow beautifully and although the poem is very short, the memory of it lingers. "The Sick Rose" is a poem that I will remember for a long time. (2)

Note the use of clearly declarative language. Unlike the previous paragraph, Enid's discussion of her personal response demonstrates authority. In addition, this portion of her commentary operates external to the poem. Enid writes here of the poem in her world, not the poem's; this response is personal and even the moments where she veers toward interpretation—the statement about imagery, the poem's "flow" and length—are all related to the personal experience of the poem.

Enid demonstrates similar comfort in her writing on "Incident." She makes three comments in the markup, each attached to the end of a stanza. She also marks each line of the poem, identifying most of the lines as iambic trimeter/tetramater; two of the lines are incorrectly marked as dimeter. The dimeter line markings suggest that Enid's understanding of meter may be that a foot groupings are word, not stress, related. Her comments speak to the activity of each stanza and serve to rephrase and comment on the story. Of the first stanza, she says "He seems to be a young boy in the first stanza- Very excited to be in Baltimore." Enid connects with the speaker's age and emotional state. Her next comment identifies and distinguishes between the two boys in the poem: "I think it is very important that he adds the other young boy, 'was no

whit bigger.' This helps the reader to understand that there are two kinds of little boys in the story: The happy, excited one and the rude, demeaning one." Enid steps away from her emotional assessment and speaks to the poet's state of mind and decision making process. She stays away from a comment directed toward the activity of the stanza; indeed, she never once directly mentions the "incident." Instead, she identifies the two boys as "happy, excited" or "rude, demeaning," using these adjectives to indicate her sense of the attitude toward the figures in the poem. Her final comment references the lasting effects of the name-calling.

None of the comments reference the metrical pattern, and very little attention is paid to it in the subsequent paragraphs. Of the meter, Enid writes:

> The poem is iambic, but it varies with the number of feet in each line. Some of the lines are dimeter, some are trimeter, and the rest are tetrameter. This chosen variety gives the poem some life and makes it easier to read it. The poem flows very nicely and rhymes nicely as well. It is a passionate story that is obviously important to the speaker. I enjoyed this poem; I felt it was more like a story than a challenging poem. Countee Cullen wins my award for my favorite poem so far.
> (4)

Enid makes some connections between meter and poetic effect, noting that the line variations "give the poem some life and makes it easier to read." Her analysis does not venture any further, returning almost immediately to the content of the poem. Enid's final statement, that the poet "wins [her] award for [her] favorite poem so far," echoes the enjoyment she recorded in her "The Sick Rose" reading. Enid's reading response emanates from a place of pleasure.

She also values narrative over form. Several times in her commentary, Enid refers to the poem as "story," separate from considering a narrative line in the poem. This focus limits her

reading and allows her to elide the more challenging aspects of the poem. Her use of the semi-colon in the penultimate sentence in the paragraph above signals her connection between perceived simplicity (poem as story) and personal enjoyment.

The reading of Yeats' "Lake Isle" demonstrates a greater connection between the poem's features and the interpretation, although the actual markup in the text uses none of the appropriate tags. Instead, Enid records six internal comments which convey her responses to the poem, particularly her overall response to each stanza as opposed to the poem's specific words and images. Two of the comments speak to image or sound. The first comes at line six, where Enid remarks "I love this metaphor. It takes the peacefulness of morning and makes it 'drop like veils.' Its such a beautiful picture of the morning coming up like a veil coming up off someone's face." Enid recognizes the effect of the metaphor and the image, but her writing disconnects it from the actual activity of the line. In the poem, the peace comes "dropping from the veils of the morning" as opposed to Enid's formulation of the peace being a veil which is removed; the peace is product of, not hidden by, the veils.

Enid's second sound/image statement comes at line ten. Of the word "lapping," Enid comments "lapping is a word that really sounds like water. good use of imagery and sound." Instead of using the tag for onomatopoeia, Enid notes the figure's appearance by definition and connects that use to a statement of quality about the poem. Her statement reads like an instructor's comment on a piece of student writing.

Enid's reading of the peace and the veil continues in her paragraph response to the poem. She identifies the overall tone of the poem as "calm and peaceful" and notes a pleasurable reading experience. Her first paragraph focuses on reading enjoyment, the poem's tone, mechanical structure, and her interpretation of the poem narrative:

I enjoyed William Butler Yeats', "The Lake Isle of Innisfree." It was a very calm and peaceful poem that hits on distinct sound and imagery. Mechanically, the poem is broken up into three stanzas. Yeats' further breaks up the poem by adding a semi-colon after every two lines. This minor addition separates thoughts and shows the unique writing of the poem. In my mind- the poem is essentially about an older man, one who has had time to appreciate the sounds of bees and of the shore. I think the man has lost his wife and that makes him very sad. He decides to fill that void in his heart with the serenity of the lake isle of Innisfree. (5)

Of note here is Enid's connection between stanza break, punctuation markings, and the poem's development. While she doesn't spend a significant amount of time on it, her writing indicates an awareness of the use of breaks in punctuation and stanza as a means of conveying content on the part of the poet. She distinguishes between the poet (controller of the structure) and the self (controller of the content) when she shifts to her discussion of the narrative of the poem. Enid's reading of the narrative, which appears innocuous at first glance, veers off course when she suggests that "the man has lost his wife and that makes him very sad" (5). For the second time, Enid's reading reveals a disconnect between the actual content of the poem and her reading. Within the span of three sentences, Enid identifies the narrative, proffers a bit of conjecture (complete with the qualifying "I think" phrase), and moves to a declaration of the narrative's message. Sandwiched between two unobjectionable statements about the poem's speaker comes a whopper of a misreading which undercuts the effectiveness of her analysis.

In her next paragraph, Enid moves to a discussion of the prompt elements, focusing on the veil metaphor and the use of sound. Her reading of the veil metaphor has not advanced from

her earlier comment; the veil is still figured as being removed as opposed to remaining on the morning. Her discussion of sound appears to focus on onomatopoeia, although she doesn't use the term itself to describe the effect she notes:

> My favorite part of this poem was the intrinsic use of sound throughout it. Words such as "dropping," "glimmer," "glow," "lapping," and "core" all give off more than just a meaning. They also give off a sound that, more often that not, is associated with the image that Yeats is trying to convey. For instance, "lapping" is a word mainly associated with water. When you hear the word, it instantly makes me think of water coming up on the shore. Yeats' use of imagery and sound are some of the best I have ever read. (6)

Her choice of words from the poem is interesting; most of these words are not specific examples of onomatopoeia. Instead, they are words which, as she notes, appear "associated with the image that Yeats is trying to convey." "Glimmer" and "glow," for example, describe a visual state, not an aural one; "core" references an invisible depth. While "dropping" and "lapping" make the cut, missing are notations regarding the repeated consonant sounds surrounding those words. Enid senses something happening with words, but is unable to formally identify the real effect the words are having on her reading.

The connection that Enid made in her reading of "Innisfree" is all but absent in her reading of "What Lips." Enid correctly identifies both the stanza breaks and the poem's form, but doesn't make a significant connection between the use of the container and what it contains. In her comment to the first stanza, Enid writes "You can see this is the stanza break because of the period. It separates the two thoughts." Once again, a meaning break is indicated by the use of

punctuation and stanza breaks. While she takes up the issue of form in her paragraph response, she doesn't connect form to content:

> The poem is different from others that we have read in that it is an Italian sonnet. It is easy to determine that this is an Italian sonnet because of the octave (the first eight lines) and the sesteid [sic] (the last six lines). This poem follows all of the rules of an Italian sonnet and the volta, or turn in line 9, introduces the second idea in the poem. The poem also follows a fixed, rather than open, form. A fixed form typically must have fourteen lines, which this poem follows. Another writing mechanism that jumps out at me is in the sesteid when Millay uses "winter" and "summer." This use of juxtaposition here makes the different feelings and emotions of both the tree and the speaker more seasonally obvious. (8)

The paragraph reads like a dictionary definition of an Italian sonnet, with Enid checking off the appropriate elements to ensure that they are there. She does make a comment regarding content toward the paragraph's end, but this comment merely locates the element to be discussed in the sestet as opposed to contemplating the importance of its location there.

Her first paragraph on this poem chronicles personal enjoyment and poetic narrative. Once again, Enid inserts a personal reading that may not be supported by the poem itself. Enid comments that "the woman realizes [. . .] she will be happy once again" (7), a change from her comment at the poem's end where she notes "Looking back on her pat, the speaker can not name each and every partner, however, she was very happy once—and wishes she could be again." Her reading has shifted from recognizing the speaker's "wishing" to assumption of her

"realizing," a change that could be pointed out to the student to query what caused that change in thinking.

Overall, Enid's readings are characterized by personal connection and a thinking on paper that often turns up in her commentary. In each reading she spends time recording her understanding of the poem's narrative as opposed. While she began to incorporate more technical discourse in her writing, this use isn't always correct or done to particularly useful effect. Frequently, her notation of the technical in the poems defines the technique as opposed to actually noting its effect. A student like Enid could benefit from more focused use of the markup tools, particularly if that use is coupled with a clear set of defined terms.

**Esther**

Esther's responses demonstrated thinking and connection, although these activities were not always explicitly related to the prompt context. Additionally, Esther made two erroneous gender assumptions, which colored her interpretations somewhat; being aware of those confusions and misreadings is valuable for an instructor trying to get across to students the importance of understanding the importance of knowing who your author is. They also, though, highlight the perennial problem of assigning authorial intent or ownership; just because Edna St. Vincent Millay is a woman doesn't mean that we must read her poems as though they are female.

Esther's reading of "The Sick Rose" demonstrates a higher level of facility with poetry than some of her peers. While her markup only notes the use of end rhyme in the poem, her paragraph response offers a more thorough treatment:

> "The Sick Rose" by William Blake is a short poem that is mourning over the
>
> death of a sick rose. At first glance, it seems that the rose has been attacked in the

night by an insect of some kind and has therefore died. The poem is split up into eight lines with no distinct break for stanzas. The rhyme scheme goes as follows ABCBDEFE. There are only two places in the poem that employ end rhyme. The poem also has no regular meter.

Blake uses very extremely vibrant words to describe the rose's fate. Words such as "howling storm," "crimson joy," and "dark secret love" suggest that the poem is not only about an insect destroying a beautiful flower, but about something much more upsetting. I cannot tell what Blake wants his readers to get out of it, but it seems to me that this poem is about a soiled or destructive love relationship. Blake puts too much emphasis on this poor rose for the poem to really be about a rose.

One of the first things to note about this writing is the assignment of agency to the poem itself or the author, but not to the speaker. While Esther dives right in and identifies various aspects of the poem's construction, she seems unaware that there is an intermediary voice present, that the poem, the poet, and the persona are distinct entities. Her inclusion of the poet in her analysis, though, references Blake as writer, not speaker, which suggests that she simply hasn't been alerted to the distinction between poem and speaker.

Like Enid, Esther's discussion of poetic terminology demonstrates a checklist approach; she makes no distinct connection between the term and the context. Her second paragraph focuses on the use of particular words, and she highlights the ways in which those words point to an understanding beyond the surface of the text. While she notes a puzzlement over the poet's purpose for the poem, she recognizes that the poem's existence means it is more than it appears to be.

Esther's markup of "Incident" and her subsequent discussion demonstrates her awareness of the impact of meter on the poem/reader. Her second and third paragraphs discuss the use of the tetrameter/trimeter pattern:

> The poem has a pretty regular rhythm and meter. It is iambic tetrameter in most parts, but occasionally switches to trimeter for some lines. The poem starts off like a children's tale. It seems song like in its pattern. The speaker is happy and friendly; she smiles at the stranger that keeps looking at her. In the second stanza, the stranger calls the speaker a "nigger" and the tone of the poem shifts immediately. It is unclear as to whether the speaker understands what this means because she is only eight years old, but it definitely has a negative connotation to it.
>
> In my reading of the poem, I figured that the speaker did not know the real meaning of the word because she is so young. If she did, I would have to wonder why the author purposefully added her age into the poem. I also do not think that the stranger knew what they were saying, as the author also made a point to compare their age with the speaker's. One of the things I like best about this poem is the irony that is presented here. Because of the normal rhythm and meter, it seems like a child's poem and even though the characters are children, this is definitely not the case. I think the author used the simpleness of children in order to get across her greater point about racism in society as a whole.

The discussion of meter brackets Esther's exploration of the "childish" nature of the poem and the speaker. She identifies the rhythm as normal and at the end of the discussion she indirectly defines "normal" as being a characteristic of a "child's poem." (5). Esther makes no more direct

mention of the connection between rhythm and content, but she continues to focus on the issues

of poem narrative that are related to the identification of the poetic rhythm as child-like.

Interestingly, Esther notes a tonal, but not metrical, shift at line 8. This commission suggests that

Esther is not entirely aware of how form and content connect in this instant.

Finally it is here that Esther makes her first gender misidentification. She identifies both

the poet and the speaker as female. She also fails to gender the name-caller at all, even though

that character is clearly gendered male in the poem at lines 6-8. Instead, she uses cumbersome

non-gendered language, referencing him as "the stranger." Her reading here seems selective; she

clearly recognizes and uses the speaker's age in her response and the act of smiling at the boy

and uses these facts to develop her thinking. She clearly identifies the speaker as female

throughout her discussion, but masks the gender of the poem's male figure. Her reading seems

more focused on the actions of the offender that the particulars of the offense.

Since the focus of this exercise was the use of meter, Esther's misreading may be the

result of her focus on that particular element to the exclusion of others. That she misses the

addition of an extra syllable in the second stanza, however, works against this explanation.

Esther's markup of Yeats's poem brings her to a place where she appears much more

comfortable. In it, she notes the use of imagery in several places, identifies a metaphor, and

offers explanatory commentary after the marking:

<poem author="William B. Yeats" title="The Lake Isle of Innisfree"><stanza

type="quatrain">

I will arise and go now, and go to <words sound="end_rhyme">

<comment>rhyme scheme ABABCDCDEFEF</comment> Innisfree</words>,

And a small cabin build there, of clay and wattles made:

Nine bean-rows will I have there, a hive for the honey-<words

sound="end_rhyme"> bee </words>;

And live alone in the bee-loud glade.


<stanza type="quatrain">

And I shall have some peace there, for <words figOfSpeech="imagery">peace

comes dropping slow</words>,

Dropping from the veils of the morning to where the cricket sings;

<words figOfSpeech="imagery">There midnight's all a glimmer, and noon a

purple glow,</words>

And evening full of the linnet's wings. </stanza>


<stanza type="quatrain"> I will arise and go now, for always night and day

<words figOfSpeech="imagery">I hear lake water lapping with low sounds by

the shore;</words>

While I stand on the roadway, or on the pavements grey,

 <words figOfSpeech="metaphor"><comment>comparing the lapping of the

waves to the isle's heart</comment>

I hear it in the deep heart's core</words>. </stanza></poem>

Her markup of the first stanza is preoccupied with rhyme. In the second and third she branches

out to the prompt request for focus on imagery. Her markup is broad; Esther selects large swaths

of text for marking, a choice which leaves little opportunity for distinction among the elements.

Rather, Esther reads the poem's images in verbal chunks; her conception of "imagery" includes

the thing and the action performed by either the speaker (line 10) or the objects (lines 5 and 7). Her metaphor notation is also broadly construed; she identifies the final line as observing a metaphor "comparing the lapping of the waves to the isle's heart" (12).

The connection that she draws is not limited to line 13, but ranges throughout the stanza and the entire poem. While she identifies the metaphor's parts as the "water" and the "isle's heart," further reflection may bring her to realign the components to see the entire poem as extended metaphor.

In the final paragraph of her response, Esther does just that. Of the metaphor she writes:

> He finishes the poem by stating that he shall always hear the lapping of the waves against the shore. He uses a metaphor here to compare the constant rhythmic lapping of the waves to a heart, specifically, the isle's heart.
>
> When I first read this poem, I thought that Yeats was trying to escape from the pressure and congestion of typical life by fleeing to this deserted, rustic island. I think he uses the sound and image devices as a way of comparing the "city" life to this relaxed island life. Instead of the hustle of a city as noise, he is going to experience the bees, linnets, or waves. He is not trying to go somewhere quiet, but instead he's trying to find some noise that is natural.

From this comment, we see that Esther intends to compare the waves to a sound—the heartbeat. The island is a literal place to which the speaker desires to escape, not to flee noise, but "to find some noise that is natural" (Esther 8). The island, then, represents the natural world in relation to the city. Esther notes a comparison between the two ideas; she has written herself into a larger metaphorical picture and incorporated the image elements she noted in the poem's text. While she doesn't use the markup apparatus to locate/identify specific sound elements (and doesn't

really use them in her paragraphs, either), she is aware of some sound quality being evoked. Her conception of the poem's sounds, thought, comes from the image of sound, form her conception of what the thing would sound like as opposed to the literal sound evoked by the words themselves. For Esther at this stage, sound signifies the image of sound.

Given her trajectory thus far, Esther's final markup is both a revelation and a disappointment. The prompt is utterly glossed over; Esther correctly delineates the sonnet stanzas, but neither identifies the poem as a sonnet, nor discusses the use of the stanzas as part of the poem's structure. In fact, structure or any formal element seems utterly unconnected as Esther's sole focus is on the speaker's story.

Esther's reading keys in on the use of personification, which she identifies in lines 10-11 of her markup. Her comment at line 10 identifies the literal definition of personification; her paragraphs tease out the tree-speaker connection:

> In this poem, the speaker is reflecting back on his days when he had fallen in love with a number of suitors. The speaker feels an emptiness inside him for all of the loss that he has endured. It seems to me that the speaker is looking back on his younger days and feeling a sense of regret that he cannot remember all of his loves. The speaker compares himself to a tree who cannot remember the countless number of birds that have come and gone from its boughs. He goes on to say that he knows that he was once happy when he was in love, but now that he is alone, he is not happy anymore.

The entire paragraph retells the narrative and paraphrases the poem. Esther also notes the use of the speaker-tree metaphor.

It is here, also, that Esther makes her second gender misidentification. Her continued reference to the poem's speaker as male, even after she notes that she has read and reflected on the poem over the course of a week (Esther 9), indicates that she strongly reads the speaker as male, regardless of two facts. First, the speaker refers to the lovers as "lads" at line 7, a clear indication of the speaker as female. Second, the author's gender would also suggest a female speaker. In her discussion, Esther equates the speaker/tree with maleness and, by extension (although she doesn't explicitly state this), the lovers/birds as female. She also, in her final paragraph, references the "younger, more active days" of the male speaker, but the speaker demonstrates no real "activity" in the poem. The lovers (ghosts, lads, birds) are the active parties, tapping, sighing, listening, turning, vanishing. The speaker is inactive.

Esther's gender misreadings in the Millay and Cullen poems highlight the problem of gendering speakers. Esther's gender confusion in the Cullen poem may be attributed to the feminine sound of "Countee," but her mistaking of "Edna" as male suggests that she sees no link between speaker and author, an observation bolstered by her initial examination of "The Sick Rose," and her final statement regarding "Incident." In both cases she refers to the author's intention in writing the piece, but doesn't equate author and speaker. While as instructors we frequently warn students against making that connection, in this case the student's disconnection leads her to read against the gender grain and opens interesting avenues for exploration of gender role assignment by readers.

**Eudora**

Eudora comes out swinging. In her reading of "The Sick Rose," she notes metrics, locates symbols, and recognizes the connection between form and content although she doesn't articulate what it signifies in this text. She begins by noting the use of a symbol, the worm, in the

poem and the similarity in syllable counts in various lines of the poem. Her paragraph response begins strongly. Eudora uses the word "must" when discussing the rose and worm in relation to meaning. She wants to clearly identify the character of the two actors, even if she cannot say for certain what they represent:

> I think the most marked trait about this poem is the fact that it can be interpreted in so many ways. The rose and the worm can be percieved as symbols for almost anything. One thing for certain, though, is that the rose must be interpreted as something pure, beautiful, and delicate. And the worm must be interpreted as some corrupting force. Once I read the poem a few times, I began to percieve sexuality in the poem. The poem talks about life being destroyed in a bed. The destroyer is described as a worm, which can represent anything or anyone that eats away at someone's innocence and purity. It can even be percieved as a phallic symbol. I thought that the rose could represent purity and delicacy. So, a loss of innocence would make the rose sick. Overall, I think the poem could be interpreted in a number of ways. The perception I just described is what stuck out to me initially. I think there are lots of different angles that can be taken in analyzing this poem.

While she comes to see the worm/flower interaction as sexual, she is hesitant to do as some of her peers have and give a literal interpretation or assign a particular reading (i.e., STD, rape, etc.). Instead, Eudora explores the nature/character of the rose and worm as described and clarifies their relationship in a qualitative, abstract sense. She is careful not to overstep, although her constant reference to the interpretive possibilities indicates her reluctance to offer even this very qualified (in both senses) reading of the poem's primary relationship.

In her second paragraph, Eudora discusses the structural elements she sees at work in the poem:

> The metrics of this poem seem to be non-uniform. I don't think there is any specific pattern. The way it is set up gives it an unceasing flow. I am almost certain that this is done for a purpose, and contributes to the true meaning of the poem in some way. There is no rhyme scheme. The poem is composed of simple, beautiful words. I do not think there is a specific measure either. The feet are not consistent throughout the poem. I think all of these factors are important in the way the poem is read and understood

She is much less certain in her phrasing here. While she is aware of some issue with the poem's meter, she doesn't offer an explanation or even a more detailed description of it. This reluctance may be attributed to a lack of vocabulary for describing the interaction/mechanical workings, or it may be founded in fear. She does recognize that there is an importance associated with the poem's structure.

Eudora's markup of "Incident" focuses solely on metric foot; she mistakes the trimeter lines (2 and 4) for tetrameter. She explores meter in her second paragraph:

> The poem is written in iambic tetrameter. Each four line segment is marked by the unstressed, then stressed words that compose the individual lines. This use of metrics works to illustrate the simple state of mind of the boy. He is only eight, so he remembers the incident in simple terms. He does not go into the complexity of emotion he may have felt at the incident, he just merely ends the poem by saying that is all he remembers from Baltimore. The simplicity of the metrics used can also represent significance of the incident, itself. Back when racism was

prevalent, the incident was not uncommon or considered an issue of real importance to society. It was just the way things were. The simple metrics reinforce society's perceptions of racism.

Eudora recognizes the simplicity of the rhythmic structure and connects it to different issues in the poem. First, she places meter in conversation with the speaker's "state of mind" and memory, noting the meter's reflection of the boys' age. Her next observation extends the metrical simplicity to the accepted social construction of racial relationships. Eudora reads the meter as a lesser form which she equates to the unimportance of race relations. Eudora's first and last paragraphs are more focused on the poem narrative and her personal response to the text.

When she marks the Yeats poem, Eudora focuses on meter, rhyme and definitional annotation; aside from the notation of rhyme, she makes no marks related to the prompt. Her paragraph response illustrates her concept of sound in the poem:

In this poem, Yeats uses rich, descriptive language to convey concrete visual images of his idea of Innisfree. He uses specific description to paint in the reader's mind a complete picture of his Isle. When discussing the atmosphere around his cabin, instead of saying that there is a garden, he says that there are "nine bean rows." And instead of simply stating that he wants to build a cabin there, he goes even further to describe the materials of which it will be composed. Yeats really completes the image of Innisfree by detailing the sounds there as "bee-loud." Each specific, minor image Yeats describes works together with other minor images to create a larger image of the poet's idea of Innisfree as a whole. The spoken sound of the poem also works to contribute the main image of peacefulness and tranquility. The smooth hexameters imitate the rhthmic,

soothing lap of the lake waves. The rhythm is peaceful and smooth, which transitions the reader into a tranquil, relaxed state of mind, which allows him to not only see the picture more clearly, but also to understand and relate to the state of mind of the poet. The minor images and rhythmatic sound of the poem work together to unify the poem into one larger, colorful image of peacefulness and happiness.

The first half of the paragraph points to various phrases as representative of imagery building and argues that the use of detail is what makes the images significant. Eudora comments on the use of "bee-loud" as a sound detail, but doesn't go any further than noting it. She reads an interaction between sound and image, and references the meter as the generator of a particular sound-image connection. While Eudora attributes a particular mood to the use of the hexameter line, however, she does not extend her metrical analysis throughout the poem to account for the disruptive effect of the tetrameter. Still, her comments regarding meter as a sound device provide an interesting starting point for discussion and exploration.

Finally, Eudora reads the Millay poem. Her markup solely notes stanza break and poem type. Her discussion dwells on two ideas. First, she remarks on the poem as an Italian sonnet, and notes that her prior knowledge of the form (as related to content) helped her determination. Her comments don't extend much farther than that observation in this instance, although she does not the speaker's progression from "a reflection on old lovers to a pervading sense of loneliness."

She has more to say when she moves away from the discussion of form; the response becomes very specific, with the student noting particular lines/phrases that illustrate what she

identifies as the poem's metaphor of aging. In this way, the student focuses on her area of comfort and interest, while shying away from the trickier formal elements

Overall, Eudora demonstrates a tendency opposite Ernest's; her comfort zone lies in the more affective elements of the poetry she reads. Her points of greatest connection are at the word level of the poem. Eudora connects to images, phrases, sounds, and sensory elements more readily and demonstrates greater facility in dealing with narrative elements than with the more specifically poetic ones.

**Edward**

Edward's first two readings focus on narrative paraphrase. He makes no marks in "The Sick Rose," and his discussion of the poem, brief though it is, demonstrates a decent rephrasing of the poem with a bit of interpretation. He identifies the relationship between the rose and the worm in term of the illness metaphor, but does not advance beyond that. He marks rhymes in "Incident" and makes no attempt to respond to the metrics prompt. His paragraph response solely paraphrases the poem. This trend continues with "The Lake Isle of Innisfree."

In his reading of the Millay poem, Edward is transformed. He makes several notations in his markup; the first is a rephrasing comment, and the other three identify and comment on symbols in the poem. For Edward, the "lonely tree," "birds," and "summer" all have symbolic roles in the poem; his comments identify what each item represents. While his paragraph response is still characteristically short, it is more closely aligned with the notations in the poem, particularly his comment regarding summer.

Overall, Edward appears to develop, at least in his use of the tool, over the exercises. While his ending reading doesn't make a connection with the prompt, it does reflect a difference in response that pushes beyond narrative paraphrase.

**Advanced Students: ENGL 3050**

The markup and written responses of the upper division readers were generally more integrated and of better quality. Their assignments were ordered differently; "The Sick Rose" was still the leading poem, but it was followed by "The Author to Her Book," "The Lake Isle of Innisfree," "Incident," and "What Lips My Lips Have Kissed and Where and Why." The three students selected for examination here wrote about all five poems and demonstrate different thought processes in reading the texts.

**Ezra**

With Ezra's first reading, we immediately see the difference between first-year novice and undergraduate expert. Ezra's reading of "The Sick Rose" shows greater use of markup and a strong connection between the markup and the written responses.

<poem author="William Blake" title="The Sick Rose">

<stanza> O Rose, thou art sick!

The <words figOfSpeech="imagery">invisible worm</words>

That <words figOfSpeech="imagery">flies in the night</words>,

In the <words figOfSpeech="imagery">howling storm</words>, </stanza>


<stanza> Has found out thy bed

Of<words figOfSpeech="imagery"> crimson joy</words>,

And his <words figOfSpeech="imagery">dark secret love</words>

Does thy <words figOfSpeech="imagery">life destroy</words>.  </stanza>

</poem>

Ezra notes only images in his markup. Six of the eight lines are thus marked; the markup mainly

identifies noun phrases, but two verb phrases are selected as well. No internal comments are used

to further illuminate the reading/thinking process at work here; what, after all, constitutes an

"image?" Is it connected, as some of the first-year students' work suggests, to sound and visual?

Does it encompass, as Ezra suggests in his markup, movement as well? "Image" appears to act as

a catch-all term for this student, a means of naming a variety of pieces gathered together to

evoke. Ezra uses the word "evoke" in his paragraph response, but he only hints at what the

images are evocative of. He writes:

> For its surprisingly short length and simple structure, William Blake's "The Sick
>
> Rose" is ripe for varied interpretations. Through the use of extended metaphors,
>
> dark, vivid imagery, and the unimposing ABCB form, Blake paints a simple
>
> image of the corruption of beauty and innocence. At the most surface level, the
>
> title of the poem, "The Sick Rose," draws a sharp dichotomy between a traditional
>
> symbol of beauty, the rose, and the revolting since of the word "sick." From the
>
> very beginning, the reader is lead into a sense of remorse or disgust, with such a
>
> simple concept being corrupted. Furthermore, with the very literal reading of the
>
> metaphor, the rose is further corrupted by "the invisible worm/that flies in the
>
> night," evoking further images of the destruction of the beautiful flower. Finally,
>
> when taking the literal of the metaphor, the poem is concluded with the life of the
>
> "crimson joy" destroyed. However, this is merely the most literal interpretation of
>
> this poem.

Ezra's paragraph response looks first at the surface or literal sense of the poem and then

considers the connotative or more figurative sphere. In this manner, Ezra moves away from the

sense of "narrative" so prevalent in the first-year readings. The "story" elements are there—Ezra writes of the rose, of what happens to it—but he does so through the lens of metaphor and seeks to establish the grounds of communication between the elements of the poem. His second paragraph focuses on the poem as suggesting the human sexual relationship and seems particularly concerned with the physical corruption of the feminine subject, the rose. Ezra explores possible outcomes for the "rose" that are rooted in human relationship (pregnancy, disease), but moves quickly from this speculative train of thought to examine the tone of the speaker toward the situation.

Ezra's reading of the next poem, Bradstreet's "The Author to Her Book," moves hastily to a conclusion about the relationship established in the poem, thereby missing much that characterizes that relationship. His markup of the text is much less involved; he marks one example of personification and identifies the poem's meter at the start. His paragraph discussion explores the use of rhyming couplets and construes the parent/author—child/book relationship negatively:

In her poem <titleOfShortWork>The Author to Her Book</titleOfShortWork> by Anne Brandstreet, the speaker draws and develops an extended metaphor comparing her book to an unwanted and disastrous child. Through the use of a simple rhyme scheme, iambic pentameter, and the development of the extended, personifying metaphor, the speaker shows her almost comical distaste for her book.

The most basic poetic elements of <titleOfShortWork>The Author to Her Book</titleOfShortWork> are iambic pentameter and the rhyme scheme. In terms of the rhymes, this poem follows the AABBCCDDEEFF... rhyme scheme, with

the exception of a JKJK rhyme in lines 19 - 22). In the open lines, the rhyming of the words "brain" and "remain" show the initial equating of the book to a work of the speaker herself and the lack of good the book has caused her. Now that the book has been completed, it has accomplished nothing more than to sit at the author's side. Furthermore, for example, in lines 9 - 10, the speaker rhymes the words "light," the element which enables us to see, with the word "sight." This obviously brings the focus of the reader to the longing of the speaker to hide away that which she has such a distaste for. Finally, in the last two lines, the speaker rhymes the words "poor" and "door," when giving this book/child direction and explanation when discarding it from her sight.

However, it is not in the formal structure of this poem, but in the extended metaphor that the deepest meaning of the poem is understood. In the first twelve lines, the speaker is merely addressing her book which has accomplished nothing in terms of monetary reimbursement. However, by lines 13 - 14, the speaker beings to address her book as a "rambling brat." Not only are the words which the speaker wrote not accomplishing anything, now they appear to ramble on incessantly. From here on, the speaker begins to delve deeper and deeper into the metaphor of equating the book with a child. For example, the speaker speaks of "washing [her child's] face, dressing the child, and finally kicking the child out of the home. Finally, by the end of the poem, the speaker is no longer speaking to her book, but rather she is saying her final farewell to an unwanted child she is kicking out of the house.

Ezra's exploration of the couplets focuses particularly on the connections between rhyming words; he places rhymed words in dialogue to allow the pairs to illuminate one another and lend to his interpretation. The pairs he chooses to work with are negative ones; Ezra does not appear concerned with the possibility of a more positive relationship between author/book. He focuses on one reading which appears based on the speaker's name for the book: rambling brat.

His analysis of the metaphorical relationship is also negatively constructed. Ezra focuses on the child as "unwanted," which is how he sees the mother-child relationship behaving. Unlike his reading of "The Sick Rose," this reading feels incomplete and rushed. The lack of attention to markup suggests a lack of attention to reading, a suggestion reinforced by the subsequent discussion.

"The Lake Isle of Innisfree" receives greater attention to markup and demonstrates greater abilities in interpretation. Ezra notes several examples of euphony in the poem and a single instance of onomatopoeia. The sounds that Ezra identifies are significant, but his use of the term "euphony" to describe them seems incongruous; "euphony" refers to groupings of words with harmonious sounds, and Ezra identifies single words as euphonic as often as he does two word groupings. The term makes no appearance in his paragraph response and the response itself is mainly concerned with onomatopoeia:

> One of the most apparent literary devices used by the author in this poem is varied and realistic matching of sound to image. Throughout the entire poem, Yeats makes frequent use of words which, though not directly onomatopoeias, seem to match the objects or ideas they represent. For example, in lines 3 and 4, the speaker refers to the "hive" for honey-bees and the "bee-loud glade." Here, the words "hive" and "bee" both mimic the sounds which are generally associated

with bee hives, (the "v" sound of the hive mimicking the low hum of the bees and the "ee" sound of the bees representing the frantic scurry of the bees). Furthermore, in lines 5, 6 and 7 all paint a picture of the coolness of dusk and dawn with the slow "dropping" of peace, the singing crickets and the "glimmer" of midnight and the "purple glow" of noon. The "dropping from the veils" of the morning seem to evoke the cool, dew-laden aspect of the end of night. The "sing[ing]" crickets seem to fill the air of night with the melodious sound of their chirping. The word "glimmer" seems to shimmer as much as the starry crystal night it represents. And the low hum of the "-low" of the "purple glow of noon" seems to resonate as deeply as the warm day itself.

In the second paragraph, Ezra makes a distinction between sound and image, but explores them as they are connected entities in the poem. The student's experience of the poetic language is recognized on multiple sensory levels.

In the final paragraph, Ezra brings all of the sensory appeals read together. He notes tactile, visual, and auditory experiences, as well as the creation of a "mental image" in the text. While no connection exists between the markup and the paragraph response, the paragraphs demonstrate a deeper level of thinking about the poem than exhibited by the first-year readers and a connection between the selected words and phrases in the poem and the analysis.

Ezra's reading of "Incident" demonstrates increasing connection between markup and commentary. Ezra notes metrical qualities of the stanzas in his markup and structures his discussion around the poem's metrical shifts. A clear example of this connection is seen in his second paragraph on the subject:

In the first stanza, the author sets the scene with the then eight year old speaker riding in a car in old Baltimore. Here, the young boy is "heart-filled [and] head-filled with glee" as he rides along, wide-eyed to the world (2). This sense of youthful adventure and blissful curiosity are shown here in the constantly changing and generally up-beat sense of poetic metrics. For example, the first line the poem starts out with dactylic triameter, this gives the reader a sense of bouncing and motion as the reader was "riding in old Baltimore" (1). Quickly, in the second line, the foot moves to yep trochees followed by a single iamb. This sudden change to a different yet similarly bouncy metric scheme seems to emphasize the whimsical feel experienced by the young boy. Suddenly, in the third and fourth lines, the metrics move to a traditional, more rigid iambic tetrameter. This, as will be made clear further in the poem, is characteristic of the Baltimorean character the boy encounters.

Ezra notes metrical changes throughout the first stanza and argues that they advance the poem from a childish experience into "a traditional, more rigid" experience. Ezra's reading of the poem continues in this vein, his analysis of each stanza moving noting the tight connection between meter and content, including the dramatic shift, often overlooked by the first-year students, that occurs with the introduction of the word "Nigger" to the poem and the speaker's experience.

Finally, Ezra reads Millay's sonnet and once again demonstrates an understanding of the connection between form and content. His response revolves around the sonnet structure as "[establishing the] problem of the memory of the forgotten loves and [. . . reflecting] upon the loss of the happiness and zeal once present in the speaker's life" (10). Ezra outlines the development of these two trajectories in the poem in subsequent paragraphs. His discussion does

not delve into technical discussion of the poem, but the ground has been lain for a more thorough exploration of the text as reflective of its structure.

Overall, in Ezra we see a good understanding of the ways in which various technical aspects connect to meaning or experience of a text. While there is still room for growth (in understanding and application of vocabulary, in bringing various parts of analysis together), Ezra's work suggests a good use of the markup tool to explore what students actually know about interpretive vocabulary and how they apply it in their writing.

**Eloise**

Eloise's readings illustrate an interesting approach to the project. Conversational in her analysis, Eloise is highly structured in her method of laying out the various pieces of information she gathers about each text. In her first paragraph response we see the scheme she uses to query the poem:

> Poem consists of one, short, excitatory sentence with one long sentence with multiple images: worm, storm, joy, secret love, destroyed life
>
> Tone:  secretive, detached regret for what has happened to Rose
>
> Meter:  almost free verse (ABCB rhyme scheme) with no set meter

Eloise begins each of her first three examinations with such a recital; she organizes the information she sees as necessary in a short list, and then proceeds to explore the poem in highly conversational paragraphs. With her fourth and fifth reading, Eloise drops the listing approach and focuses her discussion solely on the poem, with varying degrees of the personal discussion that marked her commentary before. Unlike the other students we've so far seen, Eloise shares a personal, systematic mechanism for her reading activity. The mechanical particulars dispensed with in this fashion, Eloise turns her attention to puzzling out meaning. She presents three

different interpretations of the poem; in the first two, she posits two potential female figures represented by the rose (a young girl and older woman) and generates a tale around them that explains the illness of the flower and the invading worm:

> After reading the poem for the first time, I immediately saw a few good possibilities for interpretation: a young girl who is mentally and physically upset from "The invisible worm/That flies in the night." If used in the literal sense, a worm would not be able to move as quickly as the word "flies" implies. I saw this figurative "worm" as a stalker attracted to the livelihood of the young girl as denoted by the image of the bed and her "crimson joy." In this interpretation, "crimson" would be used to show her young blood or perhaps her blushing cheeks — both indicators of her youth and beauty. Line 7 gives the image of the stalker secretly and perversely obsessing over the young beauty and perhaps watching her at night, in the "dark." This young woman is aware of these unwanted affections and is constantly worried about who lurks around the next corner. This anxiety leads her away from her youth and happiness into a woman bound by a fear that destroys her life.

> In another darker interpretation, I continued with the image of "Rose" as a woman instead of a plant. Instead of a tangible cause for sickness, like a stalker, this Rose is plagued by guilt. With a greater focus on the image of the crimson bed, I saw Rose as a murderer. Bed sheets, especially those of a woman in the late 1700's would be expected to be white, virginal and clean, but this image shows them as red. If "crimson" still connotes blood, then hers are covered in it. Somehow, this causes her joy — maybe she killed her rich, old husband during a

storm to mask his screams and now she is heir to his wealth or she is

psychologically disturbed and kills for fun.  In either case, this guilt-worm has

begun to eat away at her conscience, slowly and deliberately causing her sickness

as worms are wont to do.

These two interpretations, while well-written and engaging, craft fictitious narratives to examine

the poem. Eloise's reading may be more sophisticated than the first-year students' in its

expression, but she is prone to the same flights of fancy that characterize the other student

readers. She begins with an awareness of something other than the narrative line (in her initial

remarks on mechanics), but quickly turns the poem into a narrative shell which she can fill with a

variety of options.

    Her next paragraphs locate some of the source of her impulses:

But, if I've learned anything from my science classes, it's that the simplest

solution to a problem is the correct one.  If this is true, then Blake may just be

writing about "Rose" as a flower as it appears at first glance.  The flower may be

sick from a fast-acting pestilence (my mom says roses fall prey to fungus and

mold very easily) or a bad storm that batters it in its flower bed.

Blake's persona of the worm, his image of "crimson joy," and the nature of "his

dark secret love" are all ambiguous.  All I can say for sure is that speculation calls

for imagination

Eloise refers to the poem as a "problem" in need of an appropriate "solution." She likens reading

poetry to a consideration of possible solutions to determine the best, and then appeals to a

version of Occam's razor to find the solution she seeks. That solution is flat, lifeless, and

colorless when compared to the energy she displayed in the previous readings, a testament to her assertion at the end that interpreting a poem "calls for imagination."

While Eloise's appeal to narrative and desire to craft a story that explains the poem might be cause for concern, I find that it offers up some interesting opportunities for speculation about the appropriateness of the narrative impulse in student readers. This activity of storytelling is not uncommon, particularly in the first readings of the various students experienced thus far. To understand a text, we must have a place to begin, and students appear quite comfortable beginning with the plot, a characteristic that certainly stems from years of bedtime stories, films, novels, short stories, plays, sitcoms and even news reports. We are a people who believe in stories, and that students read a poem and experience the story first should be of no surprise. What is surprising about Eloise (and many students we encounter) is that they take the poem as a springboard for crafting their own stories, that they equate the act of interpretation with imagining what plot points and devices are missing. The poem is "about" something because to enter it, we must be able to repeat its story. Non-narrative elements of the text—the sounds, images, rhythms—are not seen as entry points into the text, but as elements ancillary to, if useful at all, the act of understanding the story and discovering what tales the poem tries to hide.

In Eloise's case, the storytelling impulse is still strong after she has begun to incorporate other aspects of the poem into her writing. By the time she gets to the Millay poem (final in this sequence), she has dropped her opening observations and fused that information into her discussion of the poem in terms of its form. Eloise begins by identifying the sonnet form. She speculates on Millay's choice of the form, citing a disconnection between her biographical understanding of the poet and the traditional nature of the form:

I think it's really interesting that such a progressive woman used such a classic and complex form to write "What lips my lips have kissed, and where, and why." This makes me think that her choice of form adds a lot to the meaning of the poem. She could have written the poem in open form, which would have better matched (according to her biography) her "bohemian life-style" but instead chose a Petrarchan sonnet: this adds to the romance and the love lorn tone. Sex, love, and heartache, though revolutionized in Millay's time, belong to every time period. Because these ideas are so universal, it is fitting that Millay portrayed her experiences so traditionally.

Eloise rationalizes the mismatch by appealing to the universal nature of the subject matter, which she attributes to the purpose of the sonnet form, and suggests that the poet chose that form precisely because of the universality. Eloise continues by examining the octave and sestet separately, noting the content and structural differences in each stanza:

In the octave, Millay adopts the standard a b b a a b b a rhyme scheme. Here, she admits her longing for the past. She does not remember any lover in particular but misses the simple act of loving and the quiet that follows (1, 2, 3). In the midst of her recount, she describes the raindrops on her window as ghosts which "tap and sigh/Upon the glass and listen for reply" (4, 5). The idea of ghosts implies that the memory of love haunts her "And in [her] heart there sits a quiet pain." These last two lines lend strength to the rest of the octave: her memories seem real and her pain for them is physical.

In the sestet, Millay uses an unusual c d e d c e scheme close the sonnet. She also changes subject: from an admission of longing to a metaphor of a "lonely

tree"(9). In the same way she has forgotten the details but remembers the passion, the tree has forgotten which "birds have vanished one by one,/Yet knows its boughs more silent than before"(10, 11). Her use of pathetic fallacy reflects the last two lines of the octave and the poem's closed form: all suggest that forgetting who was loved is forgivable but the real tragedy is the absence of love all together — a tragedy shared across species and generations.

While Eloise integrates her structural observations with her analysis, much of what she writes rephrases the poem. In both paragraphs, Eloise traces the development of the poem's "plot," and does little to examine the form aside from noting rhyme scheme. She does identify and discuss some elements of the poem—the tree metaphor in particular—but her reading doesn't advance beyond restating the poem. Her reference to the poem's use of the pathetic fallacy needs further elaboration to illustrate her understanding of the idea. While the consideration of multiple options for interpretation is gone and the reading appears to be less concerned with solving the puzzle and more with describing what is happening with the poem, Eloise's reading could go further. Still, we see here a different approach that demonstrates greater integration in her discussion.

CHAPTER FIVE

CONCLUSIONS AND NEXT STEPS

I'd like to begin this ending by returning to O'Dell's definition of close reading from Chapter One. O'Dell writes

> To read poems closely is to construe them within the principles, rules, and conventions of the English language that make communication possible. That means the active process, both enabling and constraining, by which readers analyze the arrangement and connection of words in consecutive sentences. It also means the attempt to understand and explain the use of words with respect to a given set of circumstances and in a particular way as in tropes, rhetorical figures, metrics, and other poetic elements. (13-14)

The environment in which the students worked and the exercises they completed were designed to both enable and constrain their experience of the texts. The literate practices in which we engage are, at their core, communicative practices, and whether we seek to make something known to ourselves (through writing for self-reflection) or others, our engagement in literacy makes our internal thought processes public. O'Dell identifies several activities associated with close reading: analysis of word constellations and connections, explanation of words in contexts, utilization of terminology specific to literary analysis. Students were given the opportunity and encouraged to experience texts in this way through the XML exercises.

The problem with close reading, though, is that at some point there must be some distance achieved so that the bigger picture can come into view. While tables and charts can help

us to understand the larger field of the markup, they don't quite work to describe the documents as a whole. The cases, selected randomly, give us a sense of several minds at work, but many are left unexamined in the same way. Close reading honors the individual endeavor, but is not as useful when making connections between texts and identifying global trends. By coupling close and distant readings, we gain a better (but still imperfect) sense of the student reading enterprise.

The hidden nature of the reading process is a function of its singularity. To reiterate an earlier point, reading is hidden until we choose to reveal it, but our revelation can never truly approximate our actual cognitive experience. Just as we cannot access Milton's consciousness during the creation of *Paradise Lost*, we cannot gain a perfect image of the student mind at work. All we can do in either case is marshal the resources and references at our disposal and make an educated guess. We test that guess, refine it, and test it again, each time coming to a better understanding of our subject and, if we're lucky, ourselves. In this spirit, I conclude by making a few observations about the student readings and outlining the next set of tests.

**Conclusions?**

*XML and Reading*

While we don't learn much about the efficiency and efficacy of the use of XML as a reading environment, we do learn that it is a reasonable space for data collection. Students were able to utilize it to record their readings and they did so more often than not. One problem that manifested early in the study was the impossibility of making a mark or comment that crossed lines of poetry; the hierarchical nature of the language makes this difficult to achieve. Because of this problem, there was no way to know whether the marked elements were isolated to that particular line or part of a larger realization on the part of the student. Further work is needed to determine if there was some difference in student markup attributable to this situation.

Even so, students used the tool frequently and used it correctly. They were able to find particular tags and apply them to elements of the poems. They demonstrated an ability to make comments in the text as well. While this may seem a superfluous observation, students used the tool as it was intended to be used in the study, did so correctly, and with measurable results. XML may look daunting at first, but these students' experience demonstrates that it is not an impossible environment to master.

Future use of XML documents in this manner could include greater attention to two areas. First, the documents could prove valuable in enhancing student reflection on their reading processes. As Rosenblatt suggests, the engaged reader "slough(s) off the old self-image as passively receiving the electric shocks of verbal stimuli" (*Reader* 132). The XML documents act as visible, tangible proof of the reader actively engaged; reflection of these documents can help students craft a sense of self-as-engaged-reader and to trace the course of their own development. By drawing their attention to their reading in this concrete way, we can help them grow in their understanding of the reading process and their own pathway to learning.

XML can also provide a different kind of scaffolding experience for students when they are invited to create their own XML frameworks to capture knowledge. Using the tool in this way, students are invited to identify the areas they are interested in exploring, and then create their own schema for querying the text in that fashion. A student interested in feminist themes, for example, could develop a schema that tags floral references in a text (or series of texts) to isolate those elements while leaving them in their contextual locations. As he works through this exercise, he may find shifts and distinctions in the use of those references and add corresponding tags to his scheme to accommodate these differences. In this fashion, the student becomes aware

of the nuances of the imagery, and the development of the theme in a way that traditional reading

of the text for such a purpose might not reveal as quickly.

*Markup and Commenting*

More important than how students marked is what they marked. As noted in Chapter

Three, most of the textual intervention was markup related; even when students commented, they

often did so to note a markup item. On average, however, students in the first-year courses

marked more than they commented, while the upperclassmen were more likely to comment.

The scene of data collection appeared to have an effect on the intervention. Classes

completing the exercise in the class period made more markup interventions, while students who

worked outside of class commented more frequently. The sole exception to this trend was the

poem "Incident;" in this case, the mean number of comments and markings were higher for

students working outside of class. Further investigation is necessary to make sense of this trend,

although one possible explanation is the introduction of time as a significant factor; students

working at home are under less pressure to produce quickly and instead have greater opportunity

for reflection.

The actual elements identified in the markup suggest that students are not as versed in a

variety of poetic analysis terms as one might think. While it may be depressing to consider the

prevalence of rhyme and meter in the markup, the recognition of student comfort and knowledge

reinforces the idea that this content needs to be taught and taught more effectively. The

vocabulary that literary scholars share provides a point of mutual understanding in discussion of

varied texts, just as the vocabulary of biology allows those in different areas to have a starting

point for understanding. While students will not necessarily become scholars of literature, a basic

understanding of that vocabulary and opportunity to apply it (as they would in a biology

laboratory) is as vital a part of their educational experience as their other core coursework. Furthermore, understanding of this vocabulary and its application gives students a wider range of reading skills, which can prove useful in reading the world (and the words) around them.

Finally, we consider the nature of student reading overall. How do they make meaning? The case studies suggest some similar moves (narrative, seeking symbols) and some individual differences. There's a disconnection between what students identify in the technical sense, and what they work into their overall examination of a poetic text. If we desire greater synthesis in analysis and improved application of the technical language of poetry criticism (which would suggest a better understanding of the content area "poetry"), we can pinpoint that particular element of the process and work with students to improve their awareness of how technical aspects impact reading.

**Next Steps**

This study generated (as it was intended to) new research questions for both the environment and the reading process. By gaining a better understanding of what students were doing when they read, we gain a direction for further exploration.

*The Reading Environment*

There was little done to test the environment per se; students were asked to use it, and the response is encouraging. Most documents contained some intervention as either markup or text. Environmental tests are necessary to determine whether the environment affects data collection. Changes in the <emma>™ program since initial data collection (notably, the shift to OpenOffice from the Jedit text editor) makes the tool easier to utilize and may encourage further or greater use of the markup set. Testing in both environments (visible tagsets vs. styles markup) would

prove interesting, particularly with the introduction of a group conducting the same markup tasks on paper.

Such a study can assist us in understanding how and if there is a difference between student identification behaviors in the different environments, which would further our quantifiable understanding of the markup environment. In addition, we can test the environment as a vehicle for various kinds of content ranging across disciplinary boundaries. Finally, environment testing can provide a benchmark for future pedagogical experiments and practices as we work further with the <emma>™ project and markup in general. As more texts become part of XML-based archives, our need to understand the environment and our own use of it increases; testing different interfaces can give us some insight into the ways the visibility/invisibility of the tags may drive our practices.

The next test is on the environment's effectiveness as a training mechanism. Once we get a sense of which markup scheme encourages the best student response, we can turn our attention to measuring what is actually learned. For this experiment, I see a test-retest model, where student knowledge of poetic (or content-area) terminology is pre-tested before students work through a series of markup exercises. Students would then be post-tested to measure any gain in understanding and then subsequently retested after an appropriate interval to determine whether there was any lasting learning effect. This group would be balanced by a control group working with the same testing mechanisms, but instructed in the content area by more traditional methods.

Through such experiments, I hope to gain a better understanding of the use of XML as a teaching tool and to demonstrate a real and practical way that technology can influence and enhance classroom instruction and delivery of content-area knowledge.

*Reading*

More than the technology questions, though, are the questions about student reading that emerge as we gather a picture of what students do in their reading. When I began this project, I had little idea of what I would discover. As I reach the end of this phase, I realize how little I know and how much there is to learn.

The first question relates to narrative, poetry, and student perception of the differences in each. While not all students generated narrative readings, many incorporated the "story" aspects of the poem into the reading to the exclusion of other considerations. As we saw with nearly all of the student cases, the narrative retelling provides a starting point for student understanding, but at times (particularly with Enid and Edward) it can halt student reading, or provide a point of departure into alternate stories that bear little resemblance to the original work (as in Enid's case). Further research on student conceptions of how they understand poetry (gathered through surveys, interviews, and focus group discussions) can help us determine how much a part of the initial experience of reading a poem is understood to be about finding the poem's story.

The next question relates to narrative as a function of print and oral culture. Do we find our way into poetry through narrative because we are predisposed toward stories and storytelling? Our literate experience of poetry may mask or drive us toward narrative, where an initial oral experience of a poem may introduce other sensory factors that could provide different ways into understanding. By having groups of students hear or read an unfamiliar text in a controlled environment and collecting a written response to the poem, we can begin to see how the mode of delivery may impact student experience of poetry and guide them in their quest for understanding.

Another question that rises from the student readings is student assignment of gender identity. While not common, Esther's case suggests that cues surrounding the text may not impact how students identify the gender of a speaker. Norman Holland's work recognizes that readers find themselves, read themselves, into the texts they experience. By assigning poems without cues to student readers, we can see whether students self-identify with speakers in assignment of gender to speaker.

**Last Thoughts**

One thing that has been repeatedly reinforced throughout is the connection between how students read and what they write. Their writing revealed, over and over, what they knew, how they processed a poem, where they took a turn, and what steps they took to make sense of the thing before them. While they didn't demonstrate an enormous awareness of the vocabulary of poetry criticism, they frequently showed, through their writing, a sense of the issues that vocabulary addresses. Students like Enid are attuned to the sensory effects of poems, but are unable to relate that effect to or through the content area vocabulary. This is a reader trying to perform a Stage 5 task with less-than-Stage-3 proficiency in the area of study.

Chall's scheme suggests that there are stages to our reading development and that we pass through them recursively as we develop our content-area knowledge. The type of reading that we have to do varies depending upon our level of facility with the area of content. For our students, this frequently means that they are reading for information (stage 3) when in our classes; each text is a new content area and presents a new scene in which they must gather information before they can begin to read it in multiple and inventive ways. As instructors, we instinctively understand this learning structure and embed it in our courses. The study of literature, though, does not admit of such an understanding with regard to reading ability and presents to students

an ever-shifting set of content-area terminologies. Literary critical theories, which are most frequently applied to narrative texts, encourage reading narratively; each theory seeks to unearth a story being told or masked by the text regarding a group, a culture, or an idea. The structured language of poetry criticism, long associated with the New Critical movement, appears less and less connected to the study of English literature as the way we read texts shifts to what is considered currently fashionable.

I do not mean to indict or even engage the theoretical turn in the study of literature; I seek, rather, to paint a broad picture of what a student studies when he/she studies literature and to suggest that an understanding of what the discipline values needs to be brought into dialogue with what it purports to teach. Our researching lives often conflict with our teaching ones and the reading work of the scholar (which is at Chall's fifth stage) is different from that of the first-year student or the undergraduate major. A clear understanding of that difference can help us determine what constitutes an education in the discipline and can guide our creation of curriculum. Concern for developmental needs of students becomes of greater concern in a climate focused on assessment of outcomes; to generate outcomes that truly speak to what we do, we have to rethink how and what we teach.

As we move forward in this climate, it behooves us to consider how best to articulate our mission as literary scholars and teachers to both our assessors and the students we teach. The lopsided visibility of the whole literacy process—the ever-present production of writing, the lack of dialogue about reading—needs to give way to a sense of more equal, balanced footing, an understanding of the importance of developing the reading skills of our students as vigorously as we seek to improve their writing. By bringing this unseen practice into the open, we make

ourselves, the public, and, most importantly, our students, aware that reading development

continues over time and with practice.

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APPENDIX A

POEMS AND ASSIGNMENT PROMPTS

The assignments and poems were delivered via website
(http://www.english.uga.edu/~derouen/projectpages/index.html).

The Poems

"The Sick Rose" by William Blake

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

"What Lips My Lips Have Kissed, And Where, And Why" by Edna St. Vincent Millay

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughts more silent than before:
I cannot say what love have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

"Incident" by Countee Cullen

Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, "Nigger."

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

"The Lake Isle of Innisfree" by William Butler Yeats

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

"The Author to Her Book" by Anne Bradstreet

Thou ill-formed offspring of my feeble brain,
Who after birth didst by my side remain,
Till snatched from thence by friends, less wise than true,
Who thee abroad, exposed to public view,
Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
Thy visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could:
I washed thy face, but more defects I saw,
And rubbing off a spot still make a flaw.
I stretched they joints to make thee even feet,

Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth i' th' house I find.
In this array 'mongst vulgars may'st thou roam.
In critic's hands beware thou dost not come,
And take thy way where yet thou art not known;
If for thy father asked, say thou hadst none;
And for thy mother, she alas is poor,
Which caused her thus to send thee out of door.

The Assignments:

<p style="text-align:center">First Markup: Getting Used to the Template</p>

Using the <emma> program and the explication.xml template, enter and markup (poem, lines, stanzas, and any features within the lines you choose to discuss) William Blake's "The Sick Rose." When you have completed your markup, write a 2-3 paragraph discussion of your response to the poem, pointing to the importance of any features you have marked in your reading of the poem.

Submission Instructions:

- Open the <emma> program, and click on the "Assignments" button. After you login, choose the explication.xml template.
- In the explication.xml template, scroll down to the section marked "Enter your poem here".
- Position your cursor under that text and type in your poem. Highlight the poem and mark it as a poem. When you get the pop up box, choose "verse" under "type". Then highlight each line in the poem and mark it as a line.
- To note a feature of the poem or your response to a particular word or line, highlight the word(s), right click the mouse and select "Comment". Type in your comment/question, then click OK.
- Below your poem, type in your paragraphs. When you are done, highlight each paragraph in your response individually and click the "paragraph" tag to mark each one. (So, if you have 4 paragraphs, you should have to do this 4 times.)
- When you are done, choose "File/Save As" on the File menu. Save your work as "firstmarkup.xml"
- Make sure you're connected to the internet.

- Upload your file. Click on the "upload" button on the toolbar. (If you don't see one, you can choose "UploadEMMADoc" on the Macros menu.)
- Type in your username and password. Then click OK.
- In the next dialog box, make sure you've typed in the following information:
- --Under "Document Title" type "First Markup "
- --Under "Select Course" make sure that the correct class is selected.
- --Under "Select DTD" make sure that "explication.dtd" is selected.
- --Under "Select assignment stage" choose "Marked_Poem"
- --Under "Select assignment number" choose "10"
- --Click "OK". This will send your paper to the EMMA webserver.
- Finally, check your work. Go to the EMMA homepage (http://online.english.uga.edu/emma/), login, and go to our class page. Right beneath the course ID number you should see two drop boxes. In the one marked "Stage" select "Journal". Click the "Find Essays" button. Make sure your essay shows up on the list, take a look at it, and you're done!

## Marking Mechanics

Using the <emma> program and the explication.xml template, enter and markup Countee

Cullen's "Incident." You'll find general markup instructions below. You should specifically

mark mechanical elements of the poem. Determine the metrics of the first line (feet/meter) and

mark it. Then only mark metrical changes. So, if the second line is different, identify its metrics.

If the third line differs from line one or line two, mark it, and so on. When you have completed

your markup, write a 2-3 paragraph discussion of your reading of the poem, making sure that you

focus your discussion on the poem's metrics.


Submission Instructions:

- Open the <emma> program, and click on the "Assignments" button. After you login, choose the explication.xml template.
- In the explication.xml template, scroll down to the section marked "Enter your poem here".
- Position your cursor under that text and type in your poem. Highlight the poem and mark it as a poem. When you get the pop up box, enter in the author's name, the poem's title, and whatever other information you would like. Then highlight each line in the poem and mark it as a line.

- To note a feature of the poem or your response to a particular word or line, highlight the word(s), select the feature (ideas, words, mechanics), then choose the appropriate selections from the drop down menu. If you'd like to comment on something in the text (areas where you have a question or response to the poet), right click the mouse and select "Comment". Type in your comment/question, then click OK.
- In the section marked "Enter your explication here", type in your paragraphs. When you are done, highlight each paragraph in your response individually and click the "paragraph" tag to mark each one. (So, if you have 4 paragraphs, you should have to do this 4 times.)
- When you are done, choose "File/Save As" on the File menu. Save your work as "MarkupMechanics.xml"
- Make sure you're connected to the internet.
- Upload your file. Click on the "upload" button on the toolbar. (If you don't see one, you can choose "UploadEMMADoc" on the Macros menu.)
- Type in your username and password. Then click OK.
- In the next dialog box, make sure you've typed in the following information:
- --Under "Document Title" type "Markup Mechanics"
- --Under "Select Course" make sure that the correct class is selected.
- --Under "Select DTD" make sure that "explication.dtd" is selected.
- --Under "Select assignment stage" choose "Marked_Poem"
- --Under "Select assignment number" choose "10"
- --Click "OK". This will send your paper to the EMMA webserver.
- Finally, check your work. Go to the EMMA homepage (http://online.english.uga.edu/emma/), login, and go to your class page. Right beneath the course ID number you should see two drop boxes. In the one marked "Stage" select "Journal". Click the "Find Essays" button. Make sure your essay shows up on the list, take a look at it, and you're done!

Marking Form

Using the <emma> program and the explication.xml template, enter and markup Edna St. Vincent Millay's "What Lips My Lips Have Kissed". You'll find general markup instructions below.

For this assignment, you should identify whether the form of the poem is fixed or open and what kind of poem it is. Also, you should mark the "stanzas" of the poem to identify where the breaks are.

When you have completed your markup, write a 2-3 paragraph discussion of your reading of the poem that incorporates a discussion of the poem's form and the various effects of stanza breaks, etc.

Submission Instructions:

- Open the <emma> program, and click on the "Assignments" button. After you login, choose the explication.xml template.
- In the explication.xml template, scroll down to the section marked "Enter your poem here".
- Position your cursor under that text and type in your poem. Highlight the poem and mark it as a poem. When you get the pop up box, enter in the author's name, the poem's title, the form of the poem, and the type (make sure there are checks in the boxes on the left column).
- Next, highlight each stanza of the poem (determined by the form/type), and identify it.
- Then, highlight each line of the poem.
- To note a feature of the poem or your response to a particular word or line, highlight the word(s), select the feature (ideas, words, mechanics), then choose the appropriate selections from the drop down menu. If you'd like to comment on something in the text (areas where you have a question or response to the poet), right click the mouse and select "Comment". Type in your comment/question, then click OK.
- In the section marked "Enter your explication here", type in your paragraphs. When you are done, highlight each paragraph in your response individually and click the "paragraph" tag to mark each one. (So, if you have 4 paragraphs, you should have to do this 4 times.)
- When you are done, choose "File/Save As" on the File menu. Save your work as "Form Markup .xml"
- Make sure you're connected to the internet.
- Upload your file. Click on the "upload" button on the toolbar. (If you don't see one, you can choose "UploadEMMADoc" on the Macros menu.)
- Type in your username and password. Then click OK.
- In the next dialog box, make sure you've typed in the following information:
- --Under "Document Title" type "Form Markup "
- --Under "Select Course" make sure that the correct class is selected.
- --Under "Select DTD" make sure that "explication.dtd" is selected.
- --Under "Select assignment stage" choose "Marked_Poem"
- --Under "Select assignment number" choose "10"
- --Click "OK". This will send your paper to the EMMA webserver.
- Finally, check your work. Go to the EMMA homepage (http://online.english.uga.edu/emma/), login, and go to your class page. Right beneath the course ID number you should see two drop boxes. In the one marked "Stage" select

"Journal". Click the "Find Essays" button. Make sure your essay shows up on the list, take a look at it, and you're done!

<div align="center">Marking Words</div>

Using the <emma> program and the explication.xml template, enter and markup William Butler

Yeats's "The Lake Isle of Innisfree". You'll find general markup instructions below.

For this assignment, you should focus on the words used in the poem, and the way that the poet

paints an picture or creates sounds with those word choices.

When you have completed your markup, write a 2-3 paragraph discussion of your reading of the

poem that incorporates a discussion of the poet's use of sound and image to create a unified

whole.

Submission Instructions:

- Open the <emma> program, and click on the "Assignments" button. After you login, choose the explication.xml template.
- In the explication.xml template, scroll down to the section marked "Enter your poem here".
- Position your cursor under that text and type in your poem. Highlight the poem and mark it as a poem. When you get the pop up box, enter in the author's name, the poem's title, the form of the poem, and the type (make sure there are checks in the boxes on the left column).
- Then, highlight each stanza and/or line of the poem.
- To note a feature of the poem or your response to a particular word or line, highlight the word(s), select the feature (ideas, words, mechanics), then choose the appropriate selections from the drop down menu. If you'd like to comment on something in the text (areas where you have a question or response to the poet), right click the mouse and select "Comment". Type in your comment/question, then click OK.
- In the section marked "Enter your explication here", type in your paragraphs. When you are done, highlight each paragraph in your response individually and click the "paragraph" tag to mark each one. (So, if you have 4 paragraphs, you should have to do this 4 times.)
- When you are done, choose "File/Save As" on the File menu. Save your work as "MarkupWords.xml"
- Make sure you're connected to the internet.
- Upload your file. Click on the "upload" button on the toolbar. (If you don't see one, you can choose "UploadEMMADoc" on the Macros menu.)

- Type in your username and password. Then click OK.
- In the next dialog box, make sure you've typed in the following information:
- --Under "Document Title" type "Markup Words"
- --Under "Select Course" make sure that the correct class is selected.
- --Under "Select DTD" make sure that "explication.dtd" is selected.
- --Under "Select assignment stage" choose "Marked_Poem"
- --Under "Select assignment number" choose "10"
- --Click "OK". This will send your paper to the EMMA webserver.
- Finally, check your work. Go to the EMMA homepage (http://online.english.uga.edu/emma/), login, and go to our class page. Right beneath the course ID number you should see two drop boxes. In the one marked "Stage" select "Journal". Click the "Find Essays" button. Make sure your essay shows up on the list, take a look at it, and you're done!

## Marking Ideas

Using the <emma> program and the explication.xml template, enter and markup Anne Bradstreet's "The Author to Her Book". You'll find general markup instructions below.

For this assignment, you should focus on the development and sustaining of ideas throughout the poem. Identify the symbols the poet uses and comment on why those are important and how they build and change throughout the poem.

When you have completed your markup, write a 2-3 paragraph discussion of your reading of the poem that incorporates a discussion of the poet's use of symbol to create a unified whole.

Submission Instructions:

- Open the <emma> program, and click on the "Assignments" button. After you login, choose the explication.xml template.
- In the explication.xml template, scroll down to the section marked "Enter your poem here".
- Position your cursor under that text and type in your poem. Highlight the poem and mark it as a poem. When you get the pop up box, enter in the author's name, the poem's title, the form of the poem, and the type (make sure there are checks in the boxes on the left column).
- Then, highlight each stanza and/or line of the poem.

- To note a feature of the poem or your response to a particular word or line, highlight the word(s), select the feature (ideas, words, mechanics), then choose the appropriate selections from the drop down menu. If you'd like to comment on something in the text (areas where you have a question or response to the poet), right click the mouse and select "Comment". Type in your comment/question, then click OK.
- In the section marked "Enter your explication here", type in your paragraphs. When you are done, highlight each paragraph in your response individually and click the "paragraph" tag to mark each one. (So, if you have 4 paragraphs, you should have to do this 4 times.)
- When you are done, choose "File/Save As" on the File menu. Save your work as "Markup Ideas.xml"
- Make sure you're connected to the internet.
- Upload your file. Click on the "upload" button on the toolbar. (If you don't see one, you can choose "UploadEMMADoc" on the Macros menu.)
- Type in your username and password. Then click OK.
- In the next dialog box, make sure you've typed in the following information:
- --Under "Document Title" type "Markup Ideas "
- --Under "Select Course" make sure that the correct class is selected.
- --Under "Select DTD" make sure that "explication.dtd" is selected.
- --Under "Select assignment stage" choose "Marked_Poem"
- --Under "Select assignment number" choose "10"
- --Click "OK". This will send your paper to the EMMA webserver.
- Finally, check your work. Go to the EMMA homepage (http://online.english.uga.edu/emma/), login, and go to our class page. Right beneath the course ID number you should see two drop boxes. In the one marked "Stage" select "Journal". Click the "Find Essays" button. Make sure your essay shows up on the list, take a look at it, and you're done!

APPENDIX B

CASES

These are the raw XML files students generated during the course of the study. These files have been slightly edited to aid readability; XML tags which contained no information defining or contextualizing the student's markup have been removed, as have tags which could identify the student or his/her instructor.

**Earl - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Blake" title="The Sick Rose">
<stanza><line>O Rose, thou art sick!</line>
<line>The invisible worm</line>
<line>That flies in the night,</line>
<line>In the howling storm,<comment>powerful worm/dark sense</comment></line></stanza>

<stanza>
<line>Has found out thy <words figOfSpeech="metaphor">bed</words></line>
<line>Of crimson joy,<comment>he likes to be in the rose</comment></line>
<line>And his dark secret love</line>
<line>Does thy life destroy.<comment>the worm and the rose are symbols</comment>
</line></stanza>
</poem>

<!-- Enter your comments/explication here. -->

<paragraph>William Blake, the author of "The Sick Rose," starts out by scorning the rose and calling it "sick."  The rest of the stanza introduces and describes "the invisible worm."  Blake says that it "flies in the night / In the howling storm."  These lines are used to establish that the worm is very powerful.  Also, they convey a negative sense that probably wouldn't be portrayed if the author chose to say that the worm flew in the slight breeze of a sunny day.</paragraph>

<paragraph>The second stanza establishes that the worm makes the rose sick.  In the lines "Has found out thy bed / Of crimson joy," Blake uses "bed" as a metaphor to describe the comfortable home the worm finds in the rose.  Also, "joy" is used to reinforce the idea that the worm finds pleasure in dwelling in the rose.  The last two lines clarify what it is that the worm symbolizes. Perhaps the rose is the body and the worm is something that destroys the body but provides temporary pleasure.  An example of a "worm" is something like smoking.  It is easy to see how something like this can bear a "dark secret love" for the body but ultimately ends up destroying it.</paragraph>

</explication>


**Earl - "Incident"**

&lt;?xml version="1.0"?&gt;

&lt;!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd"&gt;

&lt;explication&gt;

&lt;!-- Enter your poem here. --&gt;

&lt;poem author="Countee Cullens" title="Incident"&gt;&lt;stanza&gt;&lt;line&gt;Once riding in old
Baltimore,&lt;/line&gt;
&lt;line&gt;Heart-filled, head-filled with glee,&lt;/line&gt;&lt;comment&gt;break&lt;/comment&gt;
&lt;line&gt;I saw a Baltimorean&lt;/line&gt;&lt;comment&gt;flows with fourth line&lt;/comment&gt;
&lt;line&gt;Keep looking straight at me.&lt;/line&gt;&lt;/stanza&gt;

&lt;stanza&gt;&lt;line&gt;Now I was eight and very small,&lt;/line&gt;
&lt;line&gt;And he was no whit bigger,&lt;/line&gt;&lt;comment&gt;break&lt;/comment&gt;
&lt;line&gt;And so I smiled, but he poked out&lt;/line&gt;&lt;comment&gt;flows with fourth line&lt;/comment&gt;
&lt;line&gt;His tongue, and called me, "Nigger."&lt;/line&gt;&lt;/stanza&gt;

&lt;stanza&gt;&lt;line&gt;I saw the whole of Baltimore&lt;/line&gt;
&lt;line&gt;From May until December;&lt;/line&gt;&lt;comment&gt;break&lt;/comment&gt;
&lt;line&gt;Of all the things that happened there&lt;/line&gt;
&lt;line&gt;That's all that I remember.&lt;/line&gt;&lt;/stanza&gt;&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;At first reading of Countee Cullen's "Incident," it seems like a very straightforward
poem.  There are no symbols or figures of speech that cause me to think.  There only seems to be
one interpretation; it doesn't seem very debatable.  It feels like it lacks in creativity.  Also, it
probably would have had the same impression on me if it were written in prose.  This is not the
type of poem that I like to read.&lt;/paragraph&gt;

&lt;paragraph&gt;The poem flows well, and this is immediately obvious when you read it aloud.  In
each of the three stanzas, the largest break occurs between each of the two sets of two lines.  The
third and fourth lines of each stanza seem to flow together well.  Also, the rhyme scheme,
ABCB, contributes to making it sound almost like a song.
&lt;/paragraph&gt;

**Earl - "The Lake Isle of Innisfree"**

&lt;?xml version="1.0"?&gt;

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Butler Yeats" title="The Lake Isle of Innisfree">
<line>I will arise and go now, and go to Innisfree, </line>
<line>And a small cabin build there, of clay and wattles made:</line>
<line>Nine bean-rows will I have there, a hive for the honey-bee, </line>
<line>And live alone in the bee-loud glade. </line>
<line>And I shall have some peace there, for peace comes dropping slow, </line>
<line>Dropping from the veils of the morning to where the cricket sings; </line>
<line>There midnight's all a glimmer, and noon a purple glow, </line>
<line>And evening full of the linnet's wings. </line>
<line>I will arise and go now, for always night and day</line>
<line>I hear lake water lapping with low sounds by the shore; </line>
<line>While I stand on the roadway, or on the pavements gray, </line>
<line>I hear it in the deep heart's core.</line> </poem>

<paragraph>"The Lake Isle of Innisfree" by William Butler Yeats contains imagery and sound that is mostly used to describe the narrator's dreams in Innisfree. In the first stanza the narrator says that he will build a "small cabin" made of "clay and wattles." He also plans to have "bean-rows" and a "hive for the honey-bee." The latter quotation is an example of alliteration with the repeating "h" sound. Imagery of sound is also present as the narrator dreams to "live alone in the bee-loud glade." This is also alliteration with the repeating "l" sound. </paragraph>

<paragraph>The second stanza further describes the expectations of the narrator's life in Innisfree. After he says that he will have peace in Innisfree, he comments, "peace comes dropping slow." The word "dropping" is a metaphor when used with "peace" as the peace does not literally descend. Metaphor is also used in the second line as the narrator mentions the "veils of the morning." The singing of the crickets in this line represents the author's use of imagery of sound. The third line also includes examples of imagery and contains alliteration with the repeating "g" sound. The last line contains even more imagery as the narrator mention the "linnet's wings."</paragraph>

<paragraph>The last stanza returns to the narrator's present circumstances and also has many example of imagery and sound. The second line, "I hear lake water lapping with low sounds by the shore," represents imagery of sound. It also contains alliteration with the "l", "w", and "s" sounds. The author uses the "roadway" and the "pavements gray" in third line to contrast the narrator's dreaminess with his present state. Assonance is also represented in this stanza in the "ee" and "ea" sounds of the final line.
</paragraph>

**Earl - "What Lips My Lips Have Kissed, And Where, And Why"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

"What Lips My Lips Have Kissed, And Where, And Why" by Edna St. Vincent Millay

<poem author="Edna St. Vincent Millay" title="What Lips My Lips Have Kissed, And Where, And Why" form="fixed" type="italian_sonnet"><stanza><line>What lips my lips have kissed, and where, and why,</line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply,</line>
<line>And in my heart there stirs a quiet pain</line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.</line></stanza>

<stanza><line>Thus in the winter stands the lonely tree,</line>
<line>Nor knows what birds have vanished one by one,</line>
<line>Yet knows its boughts more silent than before: </line>
<line>I cannot say what love have come and gone,</line>
<line>I only know that summer sang in me</line>
<line>A little while, that in me sings no more. </line></stanza>
</poem>

<!-- Enter your comments/explication here. -->

<paragraph>Edna St. Vincent Millay's poem, "What Lips My Lips Have Kissed, And Where, And Why," is classified as a sonnet because it is a lyric poem and consists of fourteen iambic pentameter lines which are assembled into a rhyme scheme.  Because it fits into this "mold," it can also be cause categorized as fixed form.  Furthermore, this poem can be classified as an Italian, or Petrarchan, sonnet.  This is because it consists of an octave with rhyme scheme abbaabba and a sestet with rhyme scheme cdedce.  Although the rhyme scheme of the sestet is not the typical cdecde, the definition of a sonnet allows for variation.</paragraph>

<paragraph>The octave and sestet are quite different from one another.  In the octave the narrator cries over her lost lovers.  She refers to them as "ghosts" and looks back on all of her one-night stands and feels a sense of regret.  She also says, "And in my heart there stirs a quiet pain," indicating the fact that she is hurt because she wasted so many chances at love.  One of the

key elements in the octave is the use of enjambment.  This is exemplified in several of the lines to speed the rhythm up a little.
</paragraph>

<paragraph>The sestet is quite different from the octave and seems much more depressing.  The narrator compares herself to a "lonely tree" in the winter that is silent with no birds.  It is interesting to compare the "birds" as a metaphor for her lovers with the octave's "ghosts."  Perhaps she does this to convey even more of a sense of loneliness.  In the last lines the narrator expresses that the joy that she felt with her lovers is no longer present.  This adds to the already present sense of depression conveyed.
</paragraph>


**Earl - "The Author to Her Book"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Anne Bradstreet" title="The Author to Her Book">
<line>Thou ill-formed offspring of my feeble brain,</line>
<line>Who after birth didst by my side remain,</line>
<line>Till snatched from thence by friends, less wise than true,</line>
<line>Who thee abroad, exposed to public view,</line>
<line>Made thee in rags, halting to th' press to trudge,</line>
<line>Where errors were not lessened (all may judge).</line>
<line>At thy return my blushing was not small,</line>
<line>My rambling brat (in print) should mother call,</line>
<line>I cast thee by as one unfit for light,</line>
<line>Thy visage was so irksome in my sight;</line>
<line>Yet being mine own, at length affection would</line>
<line>Thy blemishes amend, if so I could:</line>
<line>I washed thy face, but more defects I saw,</line>
<line>And rubbing off a spot still make a flaw.</line>
<line>I stretched thy joints to make thee even feet,</line>
<line>Yet still thou run'st more hobbling than is meet;</line>
<line>In better dress to trim thee was my mind,</line>
<line>But nought save homespun cloth i' th' house I find.</line>
<line>In this array 'mongst vulgars may'st thou roam.</line>
<line>In critic's hands beware thou dost not come,</line>
<line>And take thy way where yet thou art not known;</line>

<line>If for thy father asked, say thou hadst none;</line>
<line>And for thy mother, she alas is poor,</line>
<line>Which caused her thus to send thee out of door. </line>
</poem>

<!-- Enter your comments/explication here. -->

<paragraph>In "The Author to Her Book," by Anne Bradstreet, the narrator speaks of the "ill-formed offspring of my feeble brain."  This "ill-informed offspring" is actually a metaphor for a book she writes.  She talks of her book being taken from her friends and made public.  After going to the press to try and stop the print of her poem, she came back unsuccessful and "blushing."  The narrator now changes her attitude towards the poem, calling it "unfit for light" and "irksome in my sight."  She goes on to say that she would change it because of her affection to it if she could, but every time she tries to correct it, she keeps finding more and more mistakes -- "And rubbing off a spot still make a flaw."  She notes, however, that although she cannot change what she has already written, she can alter it in her mind -- "In better dress to trim thee was my mind."  She next writes her wished for her works: that critics wouldn't come in possession of it.  </paragraph>

**Ernest - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Blake" title="&quot;The Sick Rose&quot;">O Rose, thou art sick!
<stanza><line>The invisible worm<comment>This line represents something that the subject in the poem is unaware of either a worm to the flower or something that will destroy love.</comment></line>
<line>That flies in the night,</line>
<line>In the howling storm,</line>
</stanza>
<stanza><line>Has found out thy bed</line>
<line>Of crimson joy<comment>This line could represent a weakness found by the worm or whatever will destroy love.</comment></line>
<line>And his dark secret love</line>
<line>Does thy life destroy.</line></stanza>
</poem>

<!-- Enter your comments/explication here. -->

<paragraph>This poem can either be looked at literally or figuratively. The rose in the poem can either represent a real flower or in a figurative way love. Either way the metaphorical worm has infected each rose no matter how it is interpreted. In both translations in the end the rose is destroyed by the worm. </paragraph>

<paragraph>If the poem is looked at literally the flower is invaded by a worm which comes to it in the night. Being that a rose could not feel if a worm was attacking it the author refers to it as an "invisible worm". In the end the worm destroys the flower. This interpretation is very literal and does not offer much meaning other than a rose dies from a worm.</paragraph>

<paragraph>When the poem is looked at figuratively the rose in the poem could be determined to be love. The "invisible worm" is then some type of sickness to love. As a real rose does not know when it has worms destroying it sometimes love can be bind. Love in the poem is unaware that there is something destroying it. "And his dark secret love, Does thy life destroy" could be interpreted as something that is loved eventually destroys love. Possibly an addiction or habit could eventually destroy love. Overall I think Blake's intention in writing <titleOfShortWork>"The Sick Rose"</titleOfShortWork> was to direct it towards love because there is more to be learned about love in this poem than simply flowers.</paragraph>

**Ernest - "Incident"**

&lt;?xml version="1.0"?&gt;

&lt;!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd"&gt;

&lt;explication&gt;

&lt;!-- Enter your poem here. --&gt;

&lt;poem author="Countee Culle" title="Incident"&gt;Once riding in old Baltimore,
&lt;line&gt;&lt;mechanics foot="trimeter" meter="iamb"&gt;Heart-filled, head-filled with glee,&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;I saw a Baltimorean&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Keep looking straight at me.&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Now I was eight and very small,&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;And he was no whit bigger,&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="pentameter" meter="iamb"&gt;And so I smiled, but he poked out&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;His tounge and called me, "Nigger."&lt;/mechanics&gt;&lt;/line&gt;

&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;I saw the whole of Baltimore&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;From May until December;&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Of all the things that happened there&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;That's all that I remember.&lt;/mechanics&gt;&lt;/line&gt; &lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;Metrics play a vital role in the way a poem is read. Metrics keep the poem flowing and if read improperly can affect the entire poem adversely. In "Incident" iambic tetrameter seemed to be used the most frequently. Iambic starts with an unstressed syllable and ends with a stressed one. "Incident" proved to come across very effectively using this type of foot. The emphasis was put on the last syllable in each line which left the reader with a strong sense of the last line.&lt;/paragraph&gt;

&lt;paragraph&gt;The overall organization of the poem also played a role in making it affective. The second and fourth line in each stanza rhymed. Being that iambic tetrameter places the emphasis

on the last stressed syllable it really made the second and fourth lines stand out. Generally the second and fourth lines were also a little more descriptive throughout the poem. They seemed to offer a little more insight into the story. Those lines having that foot/meter and rhyming added to the emphasis of them. Overall the poem was interesting, which could be in relation to how the author chose to present it to the readers.</paragraph>

**Ernest - "The Lake Isle of Innisfree"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Butler Yeats" title="The Lake Isle of Innisfree">
<line>I will arise and go now, and go to Innisfree,</line>
<line>And a small cabin build there, of clay and wattles made:</line>
<line>Nine bean-rows will I have there, a hive for the honey-bee,</line>
<line>And live alone in the bee-loud glade.</line>

<line>And I shall have some peace there, for peace comes dropping slow,</line>
<line>Dropping from the veils of the mourning to where the cricket sings;</line>
<line>There midnight's all a glimmer, and noon a purple glow,</line>
<line>And evening full of the linnet's wings.</line>

<line>I will arise and go now, for always night and day</line>
<line>I hear lake water lapping with low sounds by the shore;</line>
<line>While I stand on the roadway, or on the pavements grey,</line>
<line>I hear it in the deep heart's core. </line></poem>

<!-- Enter your comments/explication here. -->

<paragraph>"The Lake Isle of Innisfree" by William Butler Yeats has a rhyme scheme in it of abab cdcd efef. That rhyme scheme and choice of words keep a good rhythm to the poem. The rhyme scheme keeps the entire poem flowing through the end.  Yeats' choice in words to make the poem have that rhyme scheme really helped create sounds. This was due to the repetition of endings alternating lines. </paragraph>

<paragraph>Overall Yeats' word choice allows him to paint a vivid picture of Innisfree. Between how he describes the "Nine bean-rows with I have there, a hive for honey bees" and other surroundings, he paints an excellent picture of what he envisions this place would look like. Yeats' also uses a lot of figurative language in this poem. Some of his sentences really

invoke the readers senses such as, "Dropping form the veils of the morning to where the crickets sing." That sentence allows the reader to really picture the crickets singing at Innisfree. This poem used an good rhyme scheme and excellent word choice to help paint a picture of Innisfree in the readers mind. Through his choosing of literary devices Yeats did an exceptional job at putting Innisfree into the readers mind.</paragraph>

**Ernest - "What My Lips Have Kissed, And Where, And Why"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Edna St. Vincent Millay" title="What My Lips Have Kissed, And Where, And Why" type="italian_sonnet"><stanza type="octave"><line>What lips my lips have kissed, and where, and why,</line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply,</line>
<line>And in my heart there stirs a quiet pain</line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.</line></stanza>
<stanza type="sestet"><line>Thus in the winter stands the lonely tree,</line>
<line>Nor knows what birds have vanished one by one,</line>
<line>Yet knows its boughts more silent than before: </line>
<line>I cannot say what love have come and gone,</line>
<line>I only know that summer sang in me</line>
<line>A little while, that in me sings no more.</line></stanza> </poem>

<!-- Enter your comments/explication here. -->

<paragraph>This poem is about a woman who is feeling a little lonely. It is discussed that "unremembered lads that not again" (7), meaning she will not lay with someone again. She is obviously lonely when she describes the tree that stands alone in winter that does not know which bird have vanished. The overall discussion in the poem is the lads or men the woman has loved and how they have all left and will not return to her. In the end she recalls "I know that summer sang in me, a little while, that in me sings now more" (13, 14). These lines could be interpreted as she used to be filled with happiness for a short time but now the happiness has left her for good. Overall the tone of the poem is lonely and somewhat yearning for attention and happiness. </paragraph>

<paragraph><titleOfShortWork>"What My Lips Have Kissed, And Where, And Why"</titleOfShortWork>, is an Italian or Petrarchan sonnet consisting of an octave followed by a sestet. The octave is eight lines long and follows the rhyme scheme abbaabba, while the sestet is six lines with a rhyme scheme of cdecde. The octave in the sonnet is based on reminiscing about men that she has once laid with. The eight lines are very effective in discussing the past and how the narrator feels about it. The octave shows that the narrator does not remember the specific events that took place with the men. It is clear to see that she is in pain because she will not have anyone to turn to here in the night. In the sestet the narrator uses a metaphor to compare her pain to a tree during the winter with no birds on it, the birds symbolize the men. She explains how the tree does not know why the birds have vanished but they are gone. The last two lines of the sestet show that she used to be happy for a short time but she is no longer happy. The narrator does this by comparing her happiness to summer while still talking about the tree. </paragraph>

<paragraph>Overall the use of the Italian sonnet in this poem proved to be effective due to the fact she was able to have two separate parts in one poem. The octave discussed the loneliness she felt while in the sestet she tried to explain to readers how she felt by using a metaphor. The rhyme scheme kept the poem flowing especially in the octave. I feel that the use of rhyming definitely altered the way the poem was read because it kept it moving at a good pace.</paragraph>

**Ernest - "The Author to Her Book"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Anne Bradstreet" title="The Author to Her Book">Thou ill-formed offspring of my feeble brain,
<line>Who after birth didst by my side remain</line>,
<line>Till snatched from thence by friends, less wise than true,</line>
<line>Who thee abroad, exposed to public view,</line>
<line>Made thee in rags, halting to th' press to trudge,</line>
<line>Where errors were not lessened (all may judge).</line>
<line>At thy return my blushing was not small,</line>
<line>My rambling brat (in print) should mother call,</line>
<line>I cast thee by as one unfit for light,</line>
<line>Thy visage was so irksome in my sight;</line>
<line>Yet being mine own, at length affection would</line>

<line>Thy blemishes amend, if so I could:</line>
<line>I washed thy face, but more defects I saw,</line>
<line>And rubbing off a spot still make a flaw.</line>
<line>I stretched they joints to make thee even feet,</line>
<line>Yet still thou run'st more hobbling than is meet;</line>
<line>In better dress to trim thee was my mind,</line>
<line>But nought save homespun cloth i' th' house I find.</line>
<line>In this array 'mongst vulgars may'st thou roam.</line>
<line>In critic's hands beware thou dost not come,</line>
<line>And take thy way where yet thou art not known;</line>
<line>If for thy father asked, say thou hadst none;</line>
<line>And for thy mother, she alas is poor,</line>
<line>Which caused her thus to send thee out of door.</line> </poem>

<!-- Enter your comments/explication here. -->

<paragraph>In <titleOfShortWork>"The Author to Her Book"</titleOfShortWork>, Anne Bradstreet is explaining the process she went through to write her book. She starts off at the beginning of the poem by explaining that the book was an "ill-formed offspring of my feeble brain." During the course of the poem she keeps on explaining the process she went through in order to produce the book. In the middle she discusses the proof reading and editing process she went through in order to make the book just right. After she explains the proof reading stage she then begins to tell about how the critics may judge the book. In the end Bradstreet tells that the book does not have a father and her mother is poor because she had to sell the book.</paragraph>

<paragraph>In the poem Bradstreet refers to her book as if it were somewhat of a person. She does this in order to explain the process she went through creating the book. She is very detailed in describing her process. For the most part she explains every step from the beginning to the end. It almost like a parent having the birds and the bees talk with their child. Upon reading the poem Bradstreet painted an image of her sitting down with her book explaining just what she went through to make it and why she had to let it go. It was quite easy to see her having a one on one conversation with her creation. Overall Bradstreet did an excellent job of portraying this image to the reader.</paragraph>

**Enid - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="" title="">
<stanza><line>O Rose, thou art sick! <comment>The rose is starting to wither away and die.</comment></line>
<line>The invisible worm <comment>Apparantly the worm is the cause for the deterioration of the rose.</comment></line>
<line>That flies in the night,</line>
<line>In the howling storm,<comment>These two lines seem to be both scary things 'night' and 'howling storm.' Two things i think of as scary and death-like.</comment></line> </stanza>

<stanza><line>Has found out thy bed <comment>The 'worm' had found the rose in its resting place</comment></line>
<line>Of crimson joy, <comment>The rose used to be a very beautiful, vibrant color, but not it is changing</comment></line>
<line>And his dark secret love</line>
<line>Does thy life destroy.<comment>The 'worms' longing for 'dark secret love' ends up eventually killing the rose</comment></line> </stanza>
</poem>

<!-- Enter your comments/explication here. -->

<paragraph>"The Sick Rose" by William Blake is a poem that, at first glance, seems to simply be about a dying red rose.  However, when taking a second look at the poem, it is easier to see the more human meaning behind it.  The poem could be talking about the death of a beautiful person, instead of a flower.  "The invisible worm" could be the unexpected or untreatable sickness that has taken over a person's body.  "[T]he howling storm" could be the hard and unimaginable fight the person's body and mind could have gone through during their sickness. Inevitable, however, with so many terminal diseases, the "dark secret love" wins and the "life destroy[ed.]"  </paragraph>

<paragraph>I enjoyed this poem very much.  I found it to be calming and beautiful.  This may be because I love roses--but either way, it was very skillfully written.  The imagery forces the mind to vividly imagine a beautiful rose and the slow dying process it undergoes.  It is a thought that, when applied to the human body, is eye-opening.  The words flow beautifully and although the poem is very short, the memory of it lingers.  "The Sick Rose" is a poem that I will remember for a long time.</paragraph>

**Enid - "Incident"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Countee Cullen" title="Incident"><stanza>
<line><mechanics foot="trimeter" meter="iamb">Once riding in old Baltimore,</mechanics></line>
<line><mechanics foot="trimeter" meter="iamb">Heart-filled, head-filled with glee,</mechanics></line>
<line><mechanics foot="tetrameter" meter="iamb">I saw a Baltimorean</mechanics></line>
<line><mechanics foot="dimeter" meter="iamb">Keep looking straight at me.</mechanics><comment>He seems to be a young boy in the first stanza- Very excited to be in Baltimore.</comment></line></stanza>

<stanza><line><mechanics foot="tetrameter" meter="iamb">Now I was eight and very small,</mechanics></line>
<line><mechanics foot="trimeter" meter="iamb">And he was no whit bigger,</mechanics></line>
<line><mechanics foot="tetrameter" meter="iamb">And so I smiled, but he poked out</mechanics></line>
<line><mechanics foot="trimeter" meter="iamb">His tongue, and called me, "Nigger."</mechanics><comment>I think it is very important that he adds the other young boy, "was no whit bigger."  This helps the reader to understand that there are two kinds of little boys in the story: The happy, excited one and the rude, demeaning one.</comment></line></stanza>

<stanza><line><mechanics foot="trimeter" meter="iamb">I saw the whole of Baltimore</mechanics></line>
<line><mechanics foot="dimeter" meter="iamb">From May until December;</mechanics></line>
<line><mechanics foot="tetrameter" meter="iamb">Of all the things that happened there</mechanics></line>
<line><mechanics foot="trimeter" meter="iamb">That's all that I remember</mechanics>.<comment>Certain things impact children much easier than they might an adult.  This story is one in which the author still remembers the way he felt and what happened on that day in Baltimore.  It is an "Incident" that had forever been carries with the author and it is something that no doubt he associates with that trip to Baltimore.</comment></line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>Countee Cullen's poem, "Incident", is a story about a young boy and how little things can be remembered many years later.  This particular incident must have had a lasting impression on Cullen, for him to, at age 22, have written a poem about it.  I think it is very important that Cullen adds, in the second stanza, that the young boy "was no whit bigger."  This helps the reader to understand that there are two drastically different kinds of little boys in the story: The happy, excited one and the rude, demeaning one.  This story opens many eyes to racism and the effects of it.  For a young child to vividly recall this account is something that can truly be felt through Cullen's poetry.</paragraph>

<paragraph>The poem is iambic, but it varies with the number of feet in each line.  Some of the lines are dimeter, some are trimeter, and the rest are tetrameter.  This chosen variety gives the poem some life and makes it easier to read it.  The poem flows very nicely and rhymes nicely as well.  It is a passionate story that is obviously important to the speaker.  I enjoyed this poem; I felt it was more like a story than a challenging poem.  Countee Cullen wins my award for my favorite poem so far.</paragraph>

**Enid - "The Lake Isle of Innisfree"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William B. Yeats" title="The Lake Isle of Innisfree"

><stanza><line>I will arise and go now, and go to Innisfree,<comment>I googled 'Innisfree Lake' and found no hits with the exception of Yeat's poem.  I take this to mean that the lake is a fictional place that Yeats possibly dreamed up.</comment></line>
<line>And a small cabin build there, of clay and wattles made;</line>
<line>Nine bean rows will I have there, a hive for the honey bee,</line>
<line>And live alone in the bee-loud glade.<comment>This stanza seems very homely and caring to me.  Not all people build bean-rows and bee hives.  This just seems very considerate and peaceful.</comment></line>     </stanza>

<stanza><line>And I shall have some peace there, for peace comes dropping slow,</line>
<line>Dropping from the veils of the morning<comment>I love this metaphor.  It takes the peacefulness of morning and makes it 'drop like veils.'  Its such a beautiful picture of the

morning coming up like a veil coming up off someone's face.</comment> to where the cricket sings;    </line>
<line>There midnight's all a glimmer, and noon a purple glow,      </line>
<line>And evening full of the linnet's wings.<comment>This stanza hits on the beautiful and serene setting of the lake and his cabin.</comment></line>           </stanza>

<stanza><line>I will arise and go now, for always night and day    </line>
<line>I hear lake water lapping<comment>lapping is word that really sounds like water.  good use of imagery and sound.</comment> with low sounds by the shore;</line>
<line>While I stand on the roadway, or on the pavements gray,</line>
<line>I hear it in the deep heart's core.<comment>The speaker hears the lapping of water in his heart-- This makes me feel that he feels at home when he is at the lake.  This last stanza is very warm and peaceful.  </comment></line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>I enjoyed William Butler Yeats', "The Lake Isle of Innisfree."  It was a very calm and peaceful poem that hits on distinct sound and imagery.  Mechanically, the poem is broken up into three stanzas.  Yeats' further breaks up the poem by adding a semi-colon after every two lines.  This minor addition separates thoughts and shows the unique writing of the poem.  In my mind- the poem is essentially about an older man, one who has had time to appreciate the sounds of bees and of the shore.  I think the man has lost his wife and that makes him very sad.  He decides to fill that void in his heart with the serenity of the lake isle of Innisfree.  </paragraph>

<paragraph>When reading this poem, there were two things that jumped out at me: one being the beautiful metaphor on line 6 and the other being the brilliant use of sound throughout the poem.  The metaphor on line 6 is a very different and unique one.  Why describe the morning as a veil?  I think to show how simple and beautiful it can be.  I think by Yeats using the imagery of a veil coming off, you can see that morning dew, perhaps, with different eyes.  My favorite part of this poem was the intrinsic use of sound throughout it.  Words such as "dropping," "glimmer," "glow," "lapping," and "core" all give off more than just a meaning.  They also give off a sound that, more often that not, is associated with the image that Yeats is trying to convey.  For instance, "lapping" is a word mainly associated with water.  When you hear the word, it instantly makes me think of water coming up on the shore.  Yeats' use of imagery and sound are some of the best I have ever read. </paragraph>


**Enid - "What Lips My Lips Have Kissed"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<!-- Enter your poem here. -->

<poem author="Edna St. Vincent Millay" title="What Lips My Lips Have Kissed" form="fixed" type="italian_sonnet">
<stanza><line>What lips my lips have kissed, and where, and why,</line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; <comment>She has had so many lovers that she can not remember them all.</comment>but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply,<comment>She is being haunted by her negative thoughts toward herself.  The "ghosts" that she speaks of are the ghosts of her past that she can not let go of.</comment></line>
<line>And in my heart there stirs a quiet pain</line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.<comment>It hurts her that she can not remember these men/women and that she will never again get to feel the way she felt when she was with them.</comment><comment>You can see this is a stanza break because of the period.  It separates the two thoughts.</comment></line></stanza>

<stanza><line>Thus in winter stands the lonely tree,<comment>Here begins the metaphor of the tree.  She is using the tree to represent herself.  "Thus in winter stands the lonely tree" -- She is alone, bare, and empty.</comment></line>
<line>Nor knows what birds have vanished one by one,</line>
<line>Yet knows its boughs more silent than before:<comment>"Nor knows what birds have banished one by one," and "Yet knows its boughs more silent than before"  --- The tree is unaware of each and every bird that has come near it, as she is with partners.  Yet, knows that it's silence will be something to treasure.</comment></line>
<line>I cannot say what loves have come and gone,</line>
<line>I only know that summer sang in me</line>
<line>A little while, that in me sings no more.<comment>Looking back on her past, the speaker can not name each and every partner, however, she was very happy once-- and wishes she could be again.</comment></line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>Edna St. Vincent Millay's poem, "What Lips My Lips Have Kissed," is an interesting poem about a woman's life.  I believe the speaker to be an older woman looking back on her rough past.  She has had many relationships in her past.  So many that she can not even remember all of their names.  This initially troubles the woman, and she compares herself to a lonely tree in winter.  Eventually the woman realizes that just like she was happy at some time, she will be happy again one day.  I enjoyed the poem, the language and rhyme made it easy to read and understand.</paragraph>

<paragraph>The poem is different from others that we have read in that it is an Italian sonnet.  It is easy to determine that this is an Italian sonnet because of the octave (the first eight lines) and the sesteid (the last six lines).  This poem follows all of the rules of an Italian sonnet and the

volta, or turn in line 9, introduces the second idea in the poem. The poem also follows a fixed, rather than open, form. A fixed form typically must have fourteen lines, which this poem follows. Another writing mechanism that jumps out at me is in the sesteid when Millay uses "winter" and "summer." This use of juxtaposition here makes the different feelings and emotions of both the tree and the speaker more seasonally obvious.</paragraph>

**Esther - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="william wordsworth" title="the sick rose"><line>O rose, thou art sick!</line>
<line>The invisible <words sound="end_rhyme">worm</words></line>
<line>That flies in the night,</line>
<line>In the howling <words sound="end_rhyme">storm</words>,</line>
<line>Has found out thy bed</line>
<line>Of crimson <words sound="end_rhyme">joy</words>,</line>
<line>And his dark secret love</line>
<line>Does thy life <words sound="end_rhyme">destroy</words>.</line></poem>

<!-- Enter your comments/explication here. -->

<essayTitle>Journal 19</essayTitle>
<paragraph><titleOfShortWork>The Sick Rose</titleOfShortWork> by William Blake is a short
poem that is mourning over the death of a sick rose. At first glance, it seems that the rose has
been attacked in the night by an insect of some kind and has therefore died. The poem is split up
into eight lines with no distinct break for stanzas. The rhyme scheme goes as follows
ABCBDEFE. There are only two places in the poem that employ end rhyme. The poem also has
no regular meter. </paragraph>

<paragraph>Blake uses very extremely vibrant words to describe the rose's fate. Words such as
"howling storm," "crimson joy," and "dark secret love" suggest that the poem is not only about
an insect destroying a beautiful flower, but about something much more upsetting. I cannot tell
what Blake wants his readers to get out of it, but it seems to me that this poem is about a soiled
or destructive love relationship. Blake puts too much emphasis on this poor rose for the poem to
really be about a rose. </paragraph>


**Esther - "Incident"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

&lt;!-- Enter your poem here. --&gt;

&lt;poem author="countee cullen" title="Incident"&gt;&lt;stanza type="quatrain"&gt;&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Once riding in old Baltimore&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="trimeter" meter="iamb"&gt;Heart-filled, head-filled with glee&lt;/mechanics&gt;,&lt;/line&gt;
&lt;line&gt;I saw a Baltimorean&lt;/line&gt;
&lt;line&gt;Keep looking straight at me.&lt;/line&gt;&lt;/stanza&gt;
&lt;stanza type="quatrain"&gt;&lt;line&gt;Now I was eight and very small, &lt;/line&gt;
&lt;line&gt;And he was no whit bigger,&lt;/line&gt;
&lt;line&gt;And so I smiled, but he poked out&lt;/line&gt;
&lt;line&gt;His tongue and called me, "Nigger."&lt;/line&gt;&lt;/stanza&gt;
&lt;stanza type="quatrain"&gt;&lt;line&gt;I saw the whole of Baltimore&lt;/line&gt;
&lt;line&gt;From May until December:&lt;/line&gt;
&lt;line&gt;Of all the things that happened there&lt;/line&gt;
&lt;line&gt;That's all that I remember.&lt;/line&gt;&lt;/stanza&gt;&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;essayTitle&gt;Journal 17&lt;/essayTitle&gt;
&lt;paragraph&gt;Countee Cullen's &lt;titleOfShortWork&gt;Incident&lt;/titleOfShortWork&gt; is a seemingly child-like poem, but at second glance has much deeper meaning. The speaker is visiting Baltimore as a child and comes across another young child who calls her "nigger." The speaker doesn't seem to know what it means, but looking back on the eight months she spent in Baltimore, this is the only thing that she can remember. &lt;/paragraph&gt;

&lt;paragraph&gt;The poem has a pretty regular rhythm and meter. It is iambic tetrameter in most parts, but occasionally switches to trimeter for some lines. The poem starts off like a children's tale. It seems song like in its pattern. The speaker is happy and friendly; she smiles at the stranger that keeps looking at her. In the second stanza, the stranger calls the speaker a "nigger" and the tone of the poem shifts immediately. It is unclear as to whether the speaker understands what this means because she is only eight years old, but it definitely has a negative connotation to it. &lt;/paragraph&gt;

&lt;paragraph&gt;In my reading of the poem, I figured that the speaker did not know the real meaning of the word because she is so young. If she did, I would have to wonder why the author purposefully added her age into the poem. I also do not think that the stranger knew what they were saying, as the author also made a point to compare their age with the speaker's. One of the things I like best about this poem is the irony that is presented here. Because of the normal rhythm and meter, it seems like a child's poem and even though the characters are children, this is definitely not the case. I think the author used the simpleness of children in order to get across her greater point about racism in society as a whole.&lt;/paragraph&gt;

**Esther - "The Lake Isle of Innisfree"**

&lt;?xml version=“1.0”?&gt;

&lt;!DOCTYPE explication PUBLIC “-//Ron Balthazor//DTD Explication//EN//” “explication.dtd”&gt;

&lt;explication&gt;

&lt;!-- Enter your poem here. --&gt;

&lt;poem author=“William B. Yeats” title=“The Lake Isle of Innisfree”&gt;&lt;stanza type=“quatrain”&gt;&lt;line&gt;I will arise and go now, and go to &lt;words sound=“end_rhyme”&gt;&lt;comment&gt;rhyme scheme ABABCDCDEFEF&lt;/comment&gt;Innisfree&lt;/words&gt;,&lt;/line&gt;
&lt;line&gt;And a small cabin build there, of clay and wattles made:&lt;/line&gt;
&lt;line&gt;Nine bean-rows will I have there, a hive for the honey-&lt;words sound=“end_rhyme”&gt;bee&lt;/words&gt;;&lt;/line&gt;
&lt;line&gt;And live alone in the bee-loud glade.&lt;/line&gt;&lt;/stanza&gt;

&lt;stanza type=“quatrain”&gt;&lt;line&gt;And I shall have some peace there, for &lt;words figOfSpeech=“imagery”&gt;peace comes dropping slow&lt;/words&gt;,&lt;/line&gt;
&lt;line&gt;Dropping from the veils of the morning to where the cricket sings;&lt;/line&gt;
&lt;line&gt;&lt;words figOfSpeech=“imagery”&gt;There midnight’s all a glimmer, and noon a purple glow,&lt;/words&gt;&lt;/line&gt;
&lt;line&gt;And evening full of the linnet’s wings.&lt;/line&gt;&lt;/stanza&gt;

&lt;stanza type=“quatrain”&gt;&lt;line&gt;I will arise and go now, for always night and day&lt;/line&gt;
&lt;line&gt;&lt;words figOfSpeech=“imagery”&gt;I hear lake water lapping with low sounds by the shore;&lt;/words&gt;&lt;/line&gt;
&lt;line&gt;While I stand on the roadway, or on the pavements grey,&lt;/line&gt;
&lt;line&gt;&lt;words figOfSpeech=“metaphor”&gt;&lt;comment&gt;comparing the lapping of the waves to the isle’s heart&lt;/comment&gt;I hear it in the deep heart’s core&lt;/words&gt;.&lt;/line&gt;&lt;/stanza&gt;&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;Yeats’ poem &lt;titleOfShortWork&gt;The Lake Isle of Innisfree&lt;/titleOfShortWork&gt; is a simple poem describing an island to which Yeats obviously has some attachment. He employs the use of imagery and sound devices in an attempt to describe the setting to the reader. The first stanza immediately tells the reader what his intentions are; he is going to live on this isle so he can be alone. He describes his resting place as the “bee-loud glade.” Although the tone is one of peace and rest, “bee-loud glade” makes the reader think that it will a loud or annoying place to live. &lt;/paragraph&gt;

&lt;paragraph&gt;In the next stanza, Yeats describes how he will enjoy peace there while describing how the cricket will sing. He also describes the night as an “evening full of the linnet’s wings.” He again pairs something seemingly peaceful and relaxing, such as the quiet evening, with

something that could be seen as loud or annoying, such as the linnet's wings. He finishes the poem by stating that he shall always hear the lapping of the waves against the shore. He uses a metaphor here to compare the constant rhythmic lapping of the waves to a heart, specifically, the isle's heart. </paragraph>

<paragraph>When I first read this poem, I thought that Yeats was trying to escape from the pressure and congestion of typical life by fleeing to this deserted, rustic island. I think he uses the sound and image devices as a way of comparing the "city" life to this relaxed island life. Instead of the hustle of a city as noise, he is going to experience the bees, linnets, or waves. He is not trying to go somewhere quiet, but instead he's trying to find some noise that is natural.</paragraph>

**Esther - "What Lips My Lips Have Kissed"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Edna St. Vincent Millay" title="What Lips My Lips Have Kissed"><stanza type="octave"><line>What lips my lips have kissed, and where, and why,</line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply;</line>
<line>And in my heart there stirs a quiet pain</line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.</line></stanza>
<stanza><line>Thus in the winter stands a lonely tree,</line>
<line>Nor <words figOfSpeech="personification">knows what birds have vanished one by one<comment>personification; applying the human aspect of knowledge to a tree; knowing how many birds have been in its branches</comment>,</words></line>
<line><words figOfSpeech="personification">Yet know its boughs more silent than before:</words></line>
<line>I cannot say what loves have come and gone;</line>
<line>I only know that summer sang in me</line>
<line>A little while, that in me sings no more.</line></stanza> </poem>

<!-- Enter your comments/explication here. -->

<essayTitle>Journal 18</essayTitle>

<paragraph>When I first read this poem, it was a week ago and I was simply skimming it to see if I could understand it on my own. I didn't get anything out of it the first time. Now that I have reread it again, I can see that there is much more to this poem than just mere kisses. The speaker uses a traditional style of poetry and keeps the language formal, even though he is discussing a sensual and delicate topic. </paragraph>

<paragraph>In this poem, the speaker is reflecting back on his days when he had fallen in love with a number of suitors. The speaker feels an emptiness inside him for all of the loss that he has endured. It seems to me that the speaker is looking back on his younger days and feeling a sense of regret that he cannot remember all of his loves. The speaker compares himself to a tree who cannot remember the countless number of birds that have come and gone from its boughs. He goes on to say that he knows that he was once happy when he was in love, but now that he is alone, he is not happy anymore. </paragraph>

<paragraph>I enjoyed this poem; I thought it was fairly easy to understand. I liked the author's use of the tree and summer metaphors. They reiterated exactly what the author was feeling. One of the reasons I enjoyed reading this poem was the tone. The tone is very somber and relaxed since the author is reflecting back on his younger, more active days. It set the mood for the reading and restressed the meaning of the entire poem. </paragraph>

**Eudora - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Blake" title="The Sick Rose" form="open" type="none"><stanza type="quatrain"><line lineNumber="1"><selectedText>O rose, thou art sick!</selectedText><comment>There are the same amount of syllables in this line as in the first line of the second stanza.</comment></line>
<line lineNumber="2">The invisible <selectedText>worm</selectedText><comment>possibly a phallic symbol</comment></line>
<line lineNumber="3">That flies in the night,</line>
<line lineNumber="4"><selectedText>In the howling storm,</selectedText><comment>There are the same amount of syllables in this line as in the last line of the second stanza.</comment></line></stanza>
<stanza type="quatrain"><line lineNumber="5">Has found out thy bed</line>
<line lineNumber="6">Of crimson joy,</line>
<line lineNumber="7">And his dark secret love</line>
<line lineNumber="8">Does thy life destroy.</line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>I think the most marked trait about this poem is the fact that it can be interpreted in so many ways. The rose and the worm can be percieved as symbols for almost anything. One thing for certain, though, is that the rose must be interpreted as something pure, beautiful, and delicate. And the worm must be interpreted as some corrupting force. Once I read the poem a few times, I began to percieve sexuality in the poem. The poem talks about life being destroyed in a bed. The destroyer is described as a worm, which can represent anything or anyone that eats away at someone's innocence and purity. It can even be percieved as a phallic symbol. I thought that the rose could represent purity and delicacy. So, a loss of innocence would make the rose sick. Overall, I think the poem could be interpreted in a number of ways. The perception I just described is what stuck out to me initially. I think there are lots of different angles that can be taken in analyzing this poem.</paragraph>

<paragraph>The metrics of this poem seem to be non-uniform. I don't think there is any specific pattern. The way it is set up gives it an unceasing flow. I am almost certain that this is done for a purpose, and contributes to the true meaning of the poem in some way. There is no rhyme scheme. The poem is composed of simple, beautiful words. I do not think there is a specific measure either. The feet are not consistent throughout the poem. I think all of these factors are important in the way the poem is read and understood.</paragraph>

**Eudora - "Incident"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Countee Cullen" title="Incident" form="open" type="none"><stanza type="quatrain"><line lineNumber="1 A"><mechanics foot="tetrameter">Once, riding in old Baltimore,</mechanics></line>
<line lineNumber="2 B"><mechanics foot="tetrameter">Heart-filled head-filled with glee,</mechanics></line>
<line lineNumber="3 C"><mechanics foot="tetrameter">I saw a Baltimorean</mechanics></line>
<line lineNumber="4 B"><mechanics foot="tetrameter">Keep looking straight at me.</mechanics></line></stanza>

<stanza type="quatrain"><line lineNumber="5 D"><mechanics foot="tetrameter">Now I was eight and very small,</mechanics></line>
<line lineNumber="6 E"><mechanics foot="tetrameter">And he was not a whit bigger,</mechanics></line>
<line lineNumber="7 F"><mechanics foot="tetrameter">And so I smiled, but he poked out</mechanics></line>
<line lineNumber="8 E"><mechanics foot="tetrameter">His tongue, and called me "Nigger."</mechanics></line></stanza>

<stanza type="quatrain"><line lineNumber="9 A"><mechanics foot="tetrameter">I saw the whole of Baltimore</mechanics></line>
<line lineNumber="10 E"><mechanics foot="tetrameter">From May until December;</mechanics></line>
<line lineNumber="11 G"><mechanics foot="tetrameter">Of all the things that happened to me there</mechanics></line>
<line lineNumber="12 E"><mechanics foot="tetrameter">That's all I remember.</mechanics></line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>This poem is an illustration of the racism that used to be prevalent in the nineteenth century in America. The story told is of a young black boy, riding a train or a bus to Balitmore. He sees a white boy of close to the same age as he, and politely smiles. The white boy responds

by sticking out his tongue and calling the black boy "nigger." The author then goes on to state that in all the time he spent in Baltimore, all that he remembers is the incident in which he experiences racism.</paragraph>

<paragraph>The poem is written in iambic tetrameter. Each four line segment is marked by the unstressed, then stressed words that compose the individual lines. This use of metrics works to illustrate the simple state of mind of the boy. He is only eight, so he remembers the incident in simple terms. He does not go into the complexity of emotion he may have felt at the incident, he just merely ends the poem by saying that is all he remembers from Baltimore. The simplicity of the metrics used can also represent significance of the incident, itself. Back when racism was prevalent, the incident was not uncommon or considered an issue of real importance to society. It was just the way things were. The simple metrics reinforce society's perceptions of racism.</paragraph>

<paragraph>I thought the poem was really sad. Being called a "nigger" by a fellow child really affected the boy. Of all his time in Baltimore, that incident was the thing that stuck out in his mind the most. The entire poem is an allusion to what life was like for blacks when racism was prevalent. It is really sad to think that even young children had to feel the effects of other people's intolerance. Overall, I think the poem is very effective in conveying the genuine hurt inflicted on victims of racism.</paragraph>

**Eudora - "The Lake Isle of Innisfree"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William B. Yeats" title="The Lake Isle of Innisfree" form="open" type="none"><stanza type="quatrain"><line lineNumber="1"><mechanics foot="hexameter">I will arise and go now, and go to Innisfree,</mechanics></line>
<line lineNumber="2">And a small cabin build there, of clay and <selectedText>wattles</selectedText><comment>A construction of poles intertwined with twigs, reeds, or branches, used for walls, fences, and roofs.</comment> made:</line>
<line lineNumber="3">Nine bean-rows will I have there, a hive for the <words sound="end_rhyme">honey-bee</words>;</line>
<line lineNumber="4">And live alone in the bee-loud <words sound="end_rhyme"><selectedText>glade</selectedText><comment>An open space in a forest. This line is tetrameter.</comment></words>.</line></stanza>

<stanza type="quatrain"><line lineNumber="5"><mechanics foot="hexameter">And I shall have some peace there, for peace comes dropping slow,</mechanics></line>
<line lineNumber="6">Dropping from the veils of the morning to where the cricket sings;</line>
<line lineNumber="7">There midnight's all a glimmer, and noon a purple <words sound="end_rhyme">glow</words>,</line>
<line lineNumber="8">And evening full of the <selectedText>linnet's</selectedText><comment>A bird. This line is tetrameter.</comment> <words sound="end_rhyme">wings</words>.</line></stanza>

<stanza type="quatrain"><line lineNumber="9"><mechanics foot="hexameter">I will arise and go now, for always night and day</mechanics></line>
<line lineNumber="10">I hear lake water lapping with low sounds by the shore;</line>
<line lineNumber="11">While I stand on the roadway, or on the pavements <words sound="end_rhyme">grey</words>,</line>
<line lineNumber="12">I hear it in the deep heart's <words sound="end_rhyme"><selectedText>core</selectedText><comment>This line is tetrameter.</comment></words>.</line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>In this poem, Yeats uses rich, descriptive language to convey concrete visual images of his idea of Innisfree. He uses specific description to paint in the reader's mind a complete picture of his Isle. When discussing the atmosphere around his cabin, instead of saying that there is a garden, he says that there are "nine bean rows." And instead of simply stating that he wants to build a cabin there, he goes even further to describe the materials of which it will be composed. Yeats really completes the image of Innisfree by detailing the sounds there as "bee-loud." Each specific, minor image Yeats describes works together with other minor images to create a larger image of the poet's idea of Innisfree as a whole. The spoken sound of the poem also works to contribute the main image of peacefulness and tranquility. The smooth hexameters imitate the rhthmic, soothing lap of the lake waves. The rhythm is peaceful and smooth, which transitions the reader into a tranquil, relaxed state of mind, which allows him to not only see the picture more clearly, but also to understand and relate to the state of mind of the poet. The minor images and rhythmatic sound of the poem work together to unify the poem into one larger, colorful image of peacefulness and happiness.</paragraph>


**Eudora - "What Lips My Lips Have Kissed ,and Where, and Why"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

&lt;!-- Enter your poem here. --&gt;

&lt;poem author="Edna St. Vincent Millay" title="What Lips My Lips Have Kissed ,and Where, and Why" type="italian_sonnet"&gt;&lt;line lineNumber="1"&gt;What lips my lips have kissed, and where, and why,&lt;/line&gt;
&lt;line lineNumber="2"&gt;I have forgotten, and what arms have lain&lt;/line&gt;
&lt;line lineNumber="3"&gt;Under my head till morning; but the rain&lt;/line&gt;
&lt;line lineNumber="4"&gt;Is full of ghosts tonight,that tap and sigh&lt;/line&gt;
&lt;line lineNumber="5"&gt;Upon the glass and listen for reply,&lt;/line&gt;
&lt;line lineNumber="6"&gt;And in my heart there stirs a quiet pain &lt;/line&gt;
&lt;line lineNumber="7"&gt;For unremembered lads that not again&lt;/line&gt;
&lt;line lineNumber="8"&gt;&lt;selectedText&gt;Will turn to me at midnight with a cry.&lt;/selectedText&gt;&lt;comment&gt;End line in first stanza. octave.&lt;/comment&gt;&lt;/line&gt;
&lt;line lineNumber="9"&gt;Thus in winter stands the lonely tree,&lt;/line&gt;
&lt;line lineNumber="10"&gt;Nor knows what birds have vanished one by one,&lt;/line&gt;
&lt;line lineNumber="11"&gt;Yet knows its boughs more silent than before:&lt;/line&gt;
&lt;line lineNumber="12"&gt;I cannot say what loves have come and gone,&lt;/line&gt;
&lt;line lineNumber="13"&gt;I only know that summer sang in me&lt;/line&gt;
&lt;line lineNumber="14"&gt;&lt;selectedText&gt;A little while, that in me sings no more.&lt;/selectedText&gt;&lt;comment&gt;End line of second stanza. sestet.&lt;/comment&gt;&lt;/line&gt;&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;This poem is constructed in closed form. The specific type of the form is Italian Sonnet. I came to that conclusion because the poem has fourteen lines, which is typical of a sonnet. I decided that the poem is an Italian Sonnet because the ideas seem to be broken into a stanza of eight lines and another stanza of six lines. I noticed this break because, like a typical Italian sonnet, a new idea or realization occurs in the ninth line and continues through the end of the poem. The narrator's thougts seem to change from a reflection on old lovers to a pervading sense of lonliness. This break is obviously apparent and clued me in to the fact that the poem is definately an Italian Sonnet.&lt;/paragraph&gt;

&lt;paragraph&gt;I think the poem has a sad, sombre tone. The narrator reflects on past lovers and then dwells on her existing lonliness. I interpreted the poem as sort of a metaphor for aging. The narrator incorporates references to seasons to convey this idea. When reflecting on her excapades, she states, "summer sang in me for a little while". Summer implies youth, and spirit, and activity. When reflecting on her lonliness, she says, "Thus in winter stands the lonely tree". Winter reflects a dormant state and increase in age. I think that by reading the poem and analyzing the examples and metaphors Millay uses, it is apparent that her poem is a metaphor for aging. &lt;/paragraph&gt;

**Edward - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->
<poem author="William Blake" title="The Sick Rose">O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy. </poem>

<!-- Enter your comments/explication here. -->

<paragraph>I think the invisible worm as a hinderance to the life of the rose.  However, the rose
does not recognize the cause of the illness to it.  As the worm, continues to eat away at the rose,
it slowly dies out.  The bed of joy is the worm's happiness when it finally finds a perfect rose to
eat away out.</paragraph>


**Edward - "Incident"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Countee Cullen" title="Incident">Once riding in old Baltimore,
<line>Heart-filled, head-filled with <words sound="end_rhyme">glee</words>,</line>
<line>I saw a Baltimorean</line>
<line>Keep looking straight at <words sound="rhyme">me</words>.</line>

<line>Now I was eight and very small,</line>
<line>And he was no whit <words sound="rhyme">bigger</words>,</line>

&lt;line&gt;And so I smiled, but he poked out&lt;/line&gt;
&lt;line&gt;His tongue, and called me, "&lt;words sound="rhyme"&gt;Nigger&lt;/words&gt;."&lt;/line&gt;

&lt;line&gt;I saw the whole of Baltimore&lt;/line&gt;
&lt;line&gt;From May until &lt;words sound="rhyme"&gt;December&lt;/words&gt;;&lt;/line&gt;
&lt;line&gt;Of all the things that happened there&lt;/line&gt;
&lt;line&gt;That's all that I &lt;words sound="rhyme"&gt;remember&lt;/words&gt;.&lt;/line&gt;&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;I think the boy was feeling good because he was getting to visit Baltimore.  As he arrived in Baltimore, he came upon a citizen of Baltimore.  The young boy smiled at the Baltimorean being polite; however, the boy from Baltimore instead stuck out his tongue and gave a racial slur.  The visitor was struck by this throughout the rest of his trip.  It affected him so much that he continues to remember the situation.  It is the only thing he can think of from his entire trip to Baltimore from May to December.&lt;/paragraph&gt;

&lt;paragraph&gt;The boy from Baltimore was about the same age as the visitor.  It seems like the visitor has been in this situation before, or the meaning of the encounter would not have meant so much to him.  He has heard of it from somewhere before, and he knows it is not a good thing.&lt;/paragraph&gt;


**Edward - "The Lake Isle of Innisfree"**

&lt;?xml version="1.0"?&gt;

&lt;!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd"&gt;

&lt;explication&gt;

&lt;!-- Enter your poem here. --&gt;

&lt;poem author="William Butler Yeats" title="The Lake Isle of Innisfree"&gt;&lt;line&gt;I will arise and go now, and go to &lt;words sound="rhyme"&gt;Innisfree&lt;/words&gt;,&lt;/line&gt;
&lt;line&gt;And a small cabin build there, of clay and wattles &lt;words sound="rhyme"&gt;made&lt;/words&gt;:&lt;/line&gt;
&lt;line&gt;Nine bean-rows will I have there, a hive for the &lt;words sound="rhyme"&gt;honey-bee&lt;/words&gt;,&lt;/line&gt;
&lt;line&gt;And live alone in the bee-loud &lt;words sound="rhyme"&gt;glade&lt;/words&gt;.&lt;/line&gt;

&lt;line&gt;And I shall have some peace there, for peace comes dropping &lt;words sound="rhyme"&gt;slow&lt;/words&gt;,&lt;/line&gt;
&lt;line&gt;Dropping from the veils of the morning to where the cricket &lt;words sound="rhyme"&gt;sings&lt;/words&gt;;&lt;/line&gt;

<line>There midnight's all a glimmer, and noon a purple <words
sound="rhyme">glow</words>,</line>
<line>And evening full of the linnet's <words sound="rhyme">wings</words>.</line>

<line>I will arise and go now, for always night and <words
sound="rhyme">day</words></line>
<line>I hear lake water lapping with low sounds by the <words
sound="rhyme">shore</words>;</line>
<line>While I stand on the roadway, or on the pavements <words
sound="rhyme">gray</words>,</line>
<line>I hear it in the deep heart's <words sound="rhyme">core</words>.</line></poem>

<!-- Enter your comments/explication here. -->

<paragraph>The character in the poem is going to a place of paradise.  He describes how
everything will be when he gets there.  It will be a place of relaxation for him because there will
be peace.  The lake is the ultimate place to get away from the rest of the world and enjoy himself.
The author tells how the lake looks at different times of day revealing it in the most relaxing
way.  The colors of how it looks during day and night are not too flamboyant making it easier to
not be distracted.  He can just enjoy the peaceful surroundings at the lake.</paragraph>


**Edward - "What Lips My Lips Have Kissed, And Where, And Why"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Edna St. Vincent Millay" title="What Lips My Lips Have Kissed, And Where,
And Why">What lips <line>my lips have kissed, and where, and why,</line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply,</line>
<line><selectedText>And in my heart there stirs a quiet pain</selectedText><comment>The
pain in her is she doesn't remember who, where, and why she kissed.</comment></line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.</line>
<line>Thus in the winter stands the <ideas type="symbol"><selectedText>lonely
tree</selectedText><comment>herself after the men have left</comment></ideas>,</line>

\<line>Nor knows what \<ideas type="symbol">\<selectedText>birds\</selectedText>\<comment>the men that have left her the next morning\</comment>\</ideas> have vanished one by one,\</line>
\<line>Yet knows its boughts more silent than before:\</line>
\<line>I cannot say what love have come and gone,\</line>
\<line>I only know that \<ideas type="symbol">\<selectedText>summer\</selectedText>\<comment>joy\</comment>\</ideas> sang in me\</line>
\<line>A little while, that in me sings no more.\</line> \</poem>

\<!-- Enter your comments/explication here. -->

\<paragraph>The author is relflecting upon different situations in which she has kissed someone. Apparently, there has been many come along her way. She has a pain because she cannot remember the men that she has kissed. They come to her wanting to be with her, but leave her the next morning. While she is with them, she has happiness, but as the last line illustrates it only last for a little while. \</paragraph>

\<paragraph>I think the author does a very good job of illustrating her "pain" in the poem. She makes it easy to comprehend the situation she is in. She uses language that is very normal, but in a way to symbolize the situation at its best, such as summer symbolizing happiness and joy.\</paragraph>

**Ezra - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Blake" title="The Sick Rose">
<stanza><line>O Rose, thou art sick!</line>
<line>The <words figOfSpeech="imagery">invisible worm</words></line>
<line>That <words figOfSpeech="imagery">flies in the night</words>,</line>
<line>In the <words figOfSpeech="imagery">howling storm</words>,</line></stanza>

<stanza><line>Has found out thy bed</line>
<line>Of<words figOfSpeech="imagery"> crimson joy</words>,</line>
<line>And his <words figOfSpeech="imagery">dark secret love</words></line>
<line>Does thy <words figOfSpeech="imagery">life
destroy</words>.</line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>For its surprisingly short length and simple structure, William Blake's "The Sick Rose" is ripe for varied interpretations. Through the use of extended metaphors, dark, vivid imagery, and the unimposing ABCB form, Blake paints a simple image of the corruption of beauty and innocence. At the most surface level, the title of the poem, "The Sick Rose," draws a sharp dichotomy between a traditional symbol of beauty, the rose, and the revolting since of the word "sick." From the very beginning, the reader is lead into a sense of remorse or disgust, with such a simple concept being corrupted. Furthermore, with the very literal reading of the metaphor, the rose is further corrupted by "the invisible worm/that flies in the night," evoking further images of the destruction of the beautiful flower. Finally, when taking the literal of the metaphor, the poem is concluded with the life of the "crimson joy" destroyed. However, this is merely the most literal interpretation of this poem.</paragraph>

<paragraph>Blake's poem is riddled with the imagery of loss of innocence with deeply sexual connotations. In the first

line, Rose can easily be seen to be a to whom the speaker is
addressing. From here, the poem takes on an entirely new
meaning. The invisible worm, (a man, perhaps, or even sex or
sperm in general), has found out her crimson bed and thus
destroyed her life with this "dark secret love." The
continuous sense of night time, darkness and hiding perhaps
suggests a sense of secrecy or deception, whether on the
part of the man and the woman together or on the part of the
man towards the woman. Either way, the once beautiful Rose
has been corrupted and is now "sick" from her encounter.
Whether this is the speaker's judgment on the actions or a
simply a rather poetic way of revealing pregnancy or some
sexual disease, it is clear that the speaker has taken a
rather harsh tone against the situation. This melancholy
tone is highlighted by such emphasis as is brought about
through the form when Blake rhymes 'joy' with 'destroy' in
the last stanza, fully contrasting the beauty and innocence
with the vulgar corruption that has become it.</paragraph>

**Ezra - "Incident"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Countee Cullen" title="Incident">
<stanza><line><mechanics meter="dactyl">Once riding in old Baltimore,</mechanics></line>
<line><mechanics meter="trochee">Heart-filled, head-filled</mechanics> <mechanics
meter="iamb">with glee,</mechanics></line>
<line>I saw a Baltimorean</line>
<line>Keep looking straight at me.</line></stanza>

<stanza><line><mechanics foot="tetrameter" meter="iamb">Now I was eight and very
small,</mechanics></line>
<line>And he was no whit bigger,</line>
<line>And so I smiled, but he poked out</line>
<line>His tongue, and called me, "Nigger."</line></stanza>

<stanza><line><mechanics foot="tetrameter" meter="iamb">I saw the whole of
Baltimore</mechanics></line>

<line>From May until December;</line>
<line>Of all the things that happened there</line>
<line>That's all that I remember.</line></stanza></poem>

<!-- Enter your comments/explication here. -->

<paragraph>In his poem, "Incident," by Countee Cullen, the author makes use of a varied sense of poetic metrics in order to convey to the reader the sense of shock that this particular incident had on the young poet. </paragraph>

<paragraph>In the first stanza, the author sets the scene with the then eight year old speaker riding in a car in old Baltimore. Here, the young boy is "heart-filled [and] head-filled with glee" as he rides along, wide-eyed to the world (2). This sense of youthful adventure and blissful curiosity are shown here in the constantly changing and generally up-beat sense of poetic metrics. For example, the first line the poem starts out with dactylic triameter, this gives the reader a sense of bouncing and motion as the reader was "riding in old Baltimore" (1). Quickly, in the second line, the foot moves to yep trochees followed by a single iamb. This sudden change to a different yet similarly bouncy metric scheme seems to emphasize the whimsical feel experienced by the young boy. Suddenly, in the third and fourth lines, the metrics move to a traditional, more rigid iambic tetrameter. This, as will be made clear further in the poem, is characteristic of the Baltimorean character the boy encounters. </paragraph>

<paragraph>The second stanza of the poem is marked with almost unbroken iambic feet, (with the exception of the lack of the stressed syllable at the end of the sixth and eighth lines). This sudden shift to a more structured and more traditional poetic form signals a change in the atmosphere of the poem and a change in the perception of the young boy. The tone is suddenly serious and curious boy as his seemingly na?ve gesture is met with the piercing "Nigger" (8). The use of dropping the necessary stressed syllable at the end of lines 6 and 8 seem to emphasize the words which come at the end of the lines. The stressing of the word "bigger" in line 6 sets up the boy as being smaller and weaker than the man, despite the fact that the man is "no whit bigger" (6). And in line 8, the word "Nigger" is clearly emphasized as its cold and sharp connotations seem to cut through the poem as they resound in the presence of the young boy.</paragraph>

<paragraph>From here on out, the poem (ending with the third stanza),
follows the same metric scheme as is in the second stanza. No
longer is the young boy jovially riding along the streets of
his blissful youth. He is now bound to the harsh reality of
the cruel world around him. Despite the fact that he was in
Baltimore "from May until December," all that he can remember
is the man who called him "Nigger," an incident which dictates
not only his actual memory but his poetic memory as well.</paragraph>


**Ezra - "The Isle of Lake Innisfree"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="william Butler Yeats" title="The Isle of Lake Innisfree"><line>I will arise and
go now, and go to Innisfree,</line>
<stanza>And a small cabin build there, of clay and wattles made:</stanza>
<line>Nine bean-rows will I have there, a <words sound="euphony">hive</words> for the
<words sound="euphony">honey-bee</words>,</line>
<line>And live alone in the <words sound="onomatopoeia">bee</words>-loud glade.</line>
<line>And I shall have some peace there, for peace comes
<words sound="euphony">dropping slow</words>,</line>
<line>Dropping from the veils of the morning to where the
<words sound="euphony">cricket sings</words>;</line>
<line>There midnight's all a <words sound="euphony">glimmer</words>, and noon a purple
glow,</line>
<line>And evening full of the linnet's wings.</line>
<line>will arise and go now, for always night and day</line>
<line>I hear lake water lapping with low sounds by the shore;</line>
<line>While I stand on the roadway, or on the pavements gray,</line>
<line>I hear it in the deep heart's core.</line></poem>

<!-- Enter your comments/explication here. -->

<paragraph>William Butler Yeats' poem "The Lake Isle of Innisfree"
creates a remarkably realistic image of this speaker's ideal
through the use of vivid imagery and breathtaking sound. </paragraph>

<paragraph>One of the most apparent literary devices used by the author

in this poem is varied and realistic matching of sound to image. Throughout the entire poem, Yeats makes frequent use of words which, though not directly onomatopoeias, seem to match the objects or ideas they represent. For example, in lines 3 and 4, the speaker refers to the "hive" for honey-bees and the "bee-loud glade." Here, the words "hive" and "bee" both mimic the sounds which are generally associated with bee hives, (the "v" sound of the hive mimicking the low hum of the bees and the "ee" sound of the bees representing the frantic scurry of the bees). Furthermore, in lines 5, 6 and 7 all paint a picture of the coolness of dusk and dawn with the slow "dropping" of peace, the singing crickets and the "glimmer" of midnight and the "purple glow" of noon. The "dropping from the veils" of the morning seem to evoke the cool, dew-laden aspect of the end of night. The "sing[ing]" crickets seem to fill the air of night with the melodious sound of their chirping. The word "glimmer" seems to shimmer as much as the starry crystal night it represents. And the low hum of the "-low" of the "purple glow of noon" seems to resonate as deeply as the warm day itself.</paragraph>

<paragraph>Beyond the richness of sound presented throughout the poem, the overall effect of the sounds matched with the rest of Yeats' work to create astounding vivid imagery. Apart from their audible purpose in creating the sounds they represent, the use of the hive for honey bees and the nine bean rows surrounding the "clay and wattles" cabin all work to create a rich mental image of the home which the speaker is longing for (2-4). Furthermore, in the second stanza, the continuous transition between the warm of day and the cool of night create a sense of tangible tactile imagery, almost engulfing the reader into the world of the ideal. Finally, in the last stanza, the "lake water lapping with the low sounds by the shore" create the ultimate visual and audible image of the are around the cabin (10). Sadly, though, the poem is force back into reality in the last two lines as the speaker almost laments the roadway and the pavement-grey of the world apart from the isle (11). This stark and sudden contrast is what causes the reaction deep in his "heart's core" (12).</paragraph>

**Ezra - "What Lips My Lips Have Kissed, And Where, And Why"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Edna  St. Vincent Millay " title="What Lips My Lips Have Kissed, And Where, And Why">
<stanza type="octave"><line><mechanics foot="pentameter" meter="iamb">
What lips my lips have kissed, and where, and why,</mechanics></line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply,</line>
<line>And in my heart there stirs a quiet pain</line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.</line></stanza>

<stanza type="sestet"><line>Thus in the winter stands the lonely tree,</line>
<line>Nor knows what birds have vanished one by one,</line>
<line>Yet knows its boughts more silent than before: </line>
<line>I cannot say what love have come and gone,</line>
<line>I only know that summer sang in me</line>
<line>A little while, that in me sings no more.</line></stanza>
</poem>

<!-- Enter your comments/explication here. -->

<paragraph>Edna St. Vincent Millay's poem, "What Lips My Lips Have Kissed, And Where, And Why," uses the form of the Italian sonnet first to establish problem of the memory of the forgotten loves and then to reflect upon the loss of the happiness and zeal onec present in the speaker's life. </paragraph>

<paragraph>In the first stanza, the author establishes the idea of the forgotten lovers and places particular emphasis on the physical aspects of the forgotten memories. For example, the first line of the poem opens with the phrase "what lips my lips have kissed, and where, and why" seems to open in almost mid-sentence (1). This line alone could not stand alone as an idea and must be understood in the context of the second line. However, with opening this

poem with such descriptive clause establishes the first
stanza of this poem as a concrete retelling of the (now
forgotten) memories. Likewise, in the second and third
lines, after the speaker reveals that the ideas presented in
the first line are now "forgotten," the speaker once again
returns to the concrete of the memory with a description of
the "arms [that] have lain under [her] head til morning (2).
Once again, the emphasis in these lines is placed on the
physical aspect of the memory, not the forgotten. As the
first stanza progresses, though the subject matter shifts
away from the lost memories, the mechanical emphasis is
still placed on the physical imagery of the situation. For
example, lines 3 through 6, all end with physical,
meloncholy imagery with such words
as "rain," "sigh," "reply" and "pain." This poetic emphasis
seems to establish the deeply regretful mood and generally
mourful atmosphere of the first stanza of this poem. As this
stanza progresses, the ends of the lines all seem to
increase in intensity towards the final "cry" ending the
scene and the first stanza:
Rain...Sigh...Reply...Pain...Again...Cry. By the end of this
first octave, the reader is left with a deep sense of loss
and regret, a regret so deep that the only response is this
midnight cry. </paragraph>

<paragraph>The second stanza of this sonnet takes on an entirely new
purpose as the speaker reflects upon the loss expirenced in
the first stanza. For example, the first line of the second
stanza opens with the phrase "thus in the winder stands the
lonely tree" (9). No longer is the poem taking place in the present reality; rather, the poem has
now entered into a realm of metaphor and analogy, with the "lonely tree" being the speaker. The
stanza continues the "lonely tree" metaphor with the birds which no one "knows ... have
vanished one by one" (10). Here, the birds are the lovers lost and never to return. Here, we see
how the speaker seems to equate the lovers she has lost with having lost that which makes, at
least in part, her beautiful. Though the tree can stand alone, it is unable to make beautiful music
(ie love) without the birds. Now, the speaker is left without not only her song, but her entire
voice. She knows that summer sand in her once, but now has been muted by the regret of loss
(13-14).</paragraph>

**Ezra - "The Author to Her Book"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<!-- Enter your poem here. -->

<poem author="Anne Bradstreet" title="The Author to Her Book">

<stanza><line><mechanics foot="pentameter" meter="iamb">THOU ill-form'd offspring of my feeble brain,</mechanics></line>
<line>Who after birth did'st by my side remain,</line>
<line>Till snatcht from thence by friends, less wise than true</line>
<line>Who thee abroad, expos'd to publick view,</line>
<line>Made thee in raggs, halting to th' press to trudge,</line>
<line>Where errors were not lessened (all may judg).</line>
<line>At thy return my blushing was not small,</line>
<line><words figOfSpeech="personification">My rambling brat (in print) should mother call,</words></line>
<line>I cast thee by as one unfit for light,</line>
<line>Thy Visage was so irksome in my sight;</line>
<line>Yet being mine own, at length affection would</line>
<line>Thy blemishes amend, of so I could:</line>
<line>I wash'd thy face, but more defects I saw,</line>
<line>And rubbing off a spot, still made a flaw.</line>
<line>I stretcht thy joynts to make thee even feet,</line>
<line>Yet still thou run'st more hobling then is meet;</line>
<line>In better dress to trim thee was my mind,</line>
<line>But nought save home-spun Cloth, i'th' house I find.</line>
<line>In this array, 'mongst Vulgars mayst thou roam,</line>
<line>In Critics hands, beware thou dost not come;</line>
<line>And take thy way where yet thou art not known,</line>
<line>If for thy Father askt, say, thou hadst none:</line>
<line>And for thy Mother, she alas is poor,</line>
<line>Which caus'd her thus to send thee out of door.</line></stanza></poem>

<!-- Enter your comments/explication here. -->

<essayTitle>"The Author to Her Book" by Anne Bradstreet</essayTitle>

<paragraph>In her poem <titleOfShortWork>The Author to Her Book</titleOfShortWork> by Anne Brandstreet, the speaker draws and develops an extended metaphor comparing her book to an unwanted and disastrous child. Through the use of a simple rhyme scheme, iambic pentameter, and the development of the extended, personifying metaphor, the speaker shows her almost comical distaste for her book.</paragraph>

<paragraph>The most basic poetic elements of <titleOfShortWork>The Author to Her Book</titleOfShortWork> are iambic pentameter and the rhyme scheme. In terms of the rhymes,

this poem follows the AABBCCDDEEFF... rhyme scheme, with the exception of a JKJK rhyme in lines 19 - 22). In the open lines, the rhyming of the words "brain" and "remain" show the initial equating of the book to a work of the speaker herself and the lack of good the book has caused her. Now that the book has been completed, it has accomplished nothing more than to sit at the author's side. Furthermore, for example, in lines 9 - 10, the speaker rhymes the words "light," the element which enables us to see, with the word "sight." This obviously brings the focus of the reader to the longing of the speaker to hide away that which she has such a distaste for. Finally, in the last two lines, the speaker rhymes the words "poor" and "door," when giving this book/child direction and explanation when discarding it from her sight.</paragraph>

<paragraph>However, it is not in the formal structure of this poem, but in the extended metaphor that the deepest meaning of the poem is understood. In the first twelve lines, the speaker is merely addressing her book which has accomplished nothing in terms of monetary reimbursement. However, by lines 13 - 14, the speaker beings to address her book as a "rambling brat." Not only are the words which the speaker wrote not accomplishing anything, now they appear to ramble on incessantly. From here on, the speaker begins to delve deeper and deeper into the metaphor of equating the book with a child. For example, the speaker speaks of "washing [her child's] face, dressing the child, and finally kicking the child out of the home. Finally, by the end of the poem, the speaker is no longer speaking to her book, but rather she is saying her final farewell to an unwanted child she is kicking out of the house.</paragraph>

**Eloise - "The Sick Rose"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//"
"explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Blake" title="The Sick Rose" type="none"><line lineNumber="1">O
Rose, thou art sick! </line>
<line lineNumber="2">The invisible worm</line>
<line lineNumber="3">That flies in the night,</line>
<line lineNumber="4">In the howling storm,</line>

<line lineNumber="5">Has found out thy bed</line>
<line lineNumber="6">Of crimson joy</line>,
<line lineNumber="7">And his dark secret love</line>
<line lineNumber="8">Does thy life destroy.</line></poem>

<!-- Enter your comments/explication here. -->

<!--Beginning of a new paragraph-->
<paragraph>Poem consists of one, short, excitatory sentence with one long sentence with
multiple images: worm, storm, joy, secret love, destroyed life</paragraph>

<!--Beginning of a new paragraph-->
<paragraph>Tone:  secretive, detached regret for what has happened to Rose</paragraph>

<!--Beginning of a new paragraph-->
<paragraph>Meter:  almost free verse (ABCB rhyme scheme) with no set meter</paragraph>

<!--Beginning of a new paragraph-->
<paragraph>After reading the poem for the first time, I immediately saw a few good possibilities
for interpretation:  a young girl who is mentally and physically upset from "The invisible
worm/That flies in the night." If used in the literal sense, a worm would not be able to move as
quickly as the word "flies" implies.  I saw this figurative "worm" as a stalker attracted to the
livelihood of the young girl as denoted by the image of the bed and her "crimson joy."  In this
interpretation, "crimson" would be used to show her young blood or perhaps her blushing cheeks
-- both indicators of her youth and beauty.  Line 7 gives the image of the stalker secretly and
perversely obsessing over the young beauty and perhaps watching her at night, in the "dark."
This young woman is aware of these unwanted affections and is constantly worried about who
lurks around the next corner.  This anxiety leads her away from her youth and happiness into a
woman bound by a fear that destroys her life.</paragraph>

&lt;!--Beginning of a new paragraph--&gt;
&lt;paragraph&gt;In another darker interpretation, I continued with the image of "Rose" as a woman instead of a plant. Instead of a tangible cause for sickness, like a stalker, this Rose is plagued by guilt. With a greater focus on the image of the crimson bed, I saw Rose as a murderer. Bed sheets, especially those of a woman in the late 1700's would be expected to be white, virginal and clean, but this image shows them as red. If "crimson" still connotes blood, then hers are covered in it. Somehow, this causes her joy -- maybe she killed her rich, old husband during a storm to mask his screams and now she is heir to his wealth or she is psychologically disturbed and kills for fun. In either case, this guilt-worm has begun to eat away at her conscience, slowly and deliberately causing her sickness as worms are wont to do.&lt;/paragraph&gt;

&lt;!--Beginning of a new paragraph--&gt;
&lt;paragraph&gt;But, if I've learned anything from my science classes, it's that the simplest solution to a problem is the correct one. If this is true, then Blake may just be writing about "Rose" as a flower as it appears at first glance. The flower may be sick from a fast-acting pestilence (my mom says roses fall prey to fungus and mold very easily) or a bad storm that batters it in its flower bed. &lt;/paragraph&gt;

&lt;!--Beginning of a new paragraph--&gt;
&lt;paragraph&gt;Blake's persona of the worm, his image of "crimson joy," and the nature of "his dark secret love" are all ambiguous. All I can say for sure is that speculation calls for imagination.&lt;/paragraph&gt;

**Eloise - "Incident"**

&lt;?xml version="1.0"?&gt;

&lt;!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd"&gt;

&lt;explication&gt;

&lt;!-- Enter your poem here. --&gt;

&lt;poem author="Countee Cullen" title="Incident"&gt;

&lt;stanza&gt;&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Once riding in old Baltimore&lt;/mechanics&gt;,&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="trimeter" meter="iamb"&gt;Heart-filled, head-filled with glee,&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;I saw a Baltimorean&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="trimeter" meter="iamb"&gt;Keep looking straight at me.&lt;/mechanics&gt;&lt;/line&gt;&lt;/stanza&gt;

&lt;stanza&gt;&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Now I was eight and very small,&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics meter="iamb"&gt;And he was no &lt;selectedText&gt;whit&lt;/selectedText&gt;&lt;comment&gt;OED:  small amount&lt;/comment&gt; bigger,&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;And so I smiled, but he poked out&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics meter="iamb"&gt;His tongue, and called me, "Nigger."&lt;/mechanics&gt;&lt;/line&gt;&lt;/stanza&gt;

&lt;stanza&gt;&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;I saw the whole of Baltimore&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics meter="iamb"&gt;From May until December;&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics foot="tetrameter" meter="iamb"&gt;Of all the things that happened there&lt;/mechanics&gt;&lt;/line&gt;
&lt;line&gt;&lt;mechanics meter="iamb"&gt;That's all I can remember.&lt;/mechanics&gt;&lt;/line&gt;&lt;/stanza&gt;&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;Though it suggests a strong iambic tetrameter, the meter in "Incident" by Countee Cullen tends to deviate in many of its lines.  In the first line, there are 8 syllables.  This indicated iambic tetrameter to follow, but the word "Baltimore" sounds more dactyllic when spoken out loud.  The second line is true iambic tetrameter, but again in the third, the last three syllables of "Baltimorean" is dactyllic.  By giving these two words a different meter than the other words in the stanza, Cullen pulls these words apart from the rest.  Without adding needless emphasis, she still makes a distinction:  the town she visited was Baltimore and it is written into her memory forever.  &lt;/paragraph&gt;

&lt;paragraph&gt;In the next stanza, the first line is true iambic tetrameter, but the second line is not.  It has seven syllables -- one more than the even lines of the first stanza.  The words "whit bigger" together make three syllables: unstressed, stressed and unstressed again (6).  This addition of an unstressed syllable ruins the meter of the line, in the same way one word can ruin a new experience.  Like lines 1, 3 and 5, line 7 is true iambic tetrameter.  Line 8, however, is not.  It is iambic until the last three syllables: unstressed followed by a spondee, emphasizing the power in the word "Nigger."  In addition to this syllabic stress, the word is capitalized.   &lt;/paragraph&gt;

&lt;paragraph&gt;The poem changes tone in the last stanza:  from shocked to regretful.  Line 9 follows the same pattern as line 1-- "Baltimore" is dactyllic in comparison to the rest of the words in the line.  Line 10 gives more scansion trouble with its extra syllable.  It follows the same pattern as line 7 with "December" beginning in a rising beat but falling in the end.  Line 11, in iambic tetrameter, is followed by line 12 that ends in a spondee. &lt;/paragraph&gt;

&lt;paragraph&gt;If we take into account only what Cullen has emphasized with meter, we get the words "Baltimore"(1), "Baltimorean"(3), "whit bigger"(6), "Nigger"(8), "Baltimore"(9), "December"(10), "remember" (12).  Along with the title, these words give a good idea of what

Cullen is trying to convey to the reader.  Cullen was surprised that something so small-minded could happen in a liberal place like Baltimore, especially by one of its natives.  The culprit was not even bigger or older than she was and had no authority to say such a thing.  The unexpected changes in meter only add to the idea of confusion felt by Cullen as a little girl.  "Incident" is Cullen's comment on how hard it can be to forget, even after seven months and into adulthood, and how easily one thing can ruin a memory.</paragraph>

**Eloise - "The Lake Isle of Innisfree"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="William Butler Yeats" title="The Lake Isle of Innisfree">
<stanza>
<line>I will arise and go now, and go to Innisfree,</line>
<line>And a small cabin build there, of clay and
<selectedText>wattles</selectedText><comment>OED:  twigs</comment> made:</line>
<line>Nine bean-rows will I have there, a hive for the honey-bee,</line>
<line>And live alone in the bee-loud <selectedText>glade</selectedText><comment>OED: clearing</comment>.</line></stanza>

<stanza>
<line>And I shall have some peace there, for peace comes <selectedText>dropping slow</selectedText><comment>image of honey dropping</comment>,</line>
<line>Dropping from the veils of the morning to where the cricket sings;</line>
<line>There midnight's all a glimmer, and noon a <selectedText>purple glow</selectedText><comment>color imagery
</comment>,</line>
<line>And evening full of the <selectedText>linnet's</selectedText><comment>OED: common song-bird, sounds like flapping</comment> wings.</line></stanza>

<stanza>
<line>I will arise and go now, for always night and day</line>
<line>I hear lake water lapping with low sounds by the
<selectedText>shore</selectedText><comment>elicits low guttural sound from throat as compared to "beach" </comment>;</line>
<line>While I stand on the roadway, or on the pavements gray,</line>

&lt;line&gt;I hear it in the &lt;selectedText&gt;deep heart's core&lt;/selectedText&gt;&lt;comment&gt;heart beating compared to water lapping, core is the same as shore - deep throaty sounds&lt;/comment&gt;.&lt;/line&gt;&lt;/stanza&gt;
&lt;/poem&gt;

&lt;!-- Enter your comments/explication here. --&gt;

&lt;paragraph&gt;Tone:  tranquil, dreamy&lt;/paragraph&gt;

&lt;paragraph&gt;Meter:  No set meter&lt;/paragraph&gt;

&lt;paragraph&gt;
Rhyme Scheme:  ABAB rhyme scheme with internal rhyme (11&lt;/paragraph&gt;)

&lt;paragraph&gt;I've always seen poetry as Language's version of a painting.  Using words and ideas, poets are able to create a mental image of something:  an emotion, an event, or even something as concrete as a place.  Yeats' poem is a perfect example of this.  Instead of paint and brushes, he uses diction and elicits sound symbolism that, together, create a unique, tactile and dimensional place.  Within the first two lines, Yeats has already established his tone of dreamy longing for Innisfree.  In the first line, he wastes no time in expressing his desire to leave.  He uses the word "go" twice, indicating that he intends to leave as soon as he can.  In the next seven lines he describes the pleasurable physical qualities of Innisfree.  We can feel the rough prickliness of the "wattles" he will use to build his house (2).  We can see exactly how his garden will be set up with his "nine bean-rows" (3).  We can hear the bees in "the bee-loud glade," a place that would ordinarily be considered very quiet and peaceful (4).  And, if there are enough bees to be considered loud, then we can infer there are flowers with a sweet fragrance.  In the same bee theme, his "peace comes dropping slow" like the honey from from the hive (5).  This imagery conveys that peace at Innisfree is thick and encompassing but, because it is compared to honey, we can taste its sweetness as well.  Then, like an painter, Yeats' describes the scenery with colors:  "...midnight's all a glimmer, and noon a purple glow" (7).  His use of color is very impressionistic -- midnight would ordinarily be dark and the middle of the day would be bright, but he paints midnight with a shiny iridescence and noon a tranquil purple.  This may be in reference to the quality of life away from the city.  Even night and day are different.  Yeats finishes the stanza with more sound imagery.  Like the buzzing of the bees, we can hear the flapping of wings in the word "linnet" (8).  Yeats could very well have used another word to describe birds, like "wrens", but "linnet" looks and sounds like a flutter of feathers.
&lt;/paragraph&gt;

&lt;paragraph&gt;   In the last stanza, Yeats' repeats his desire to "go now" to Innisfree (9).  The poem takes a more serious turn as we realize he is stuck in the city.  It is a sudden snap back to harsh reality:  he hears Innisfree as he stands on the bland and dirty "pavements gray" (11).  The "low sounds by the shore" is similar to "linnet" (10).  "Shore" and its rhyme, "core," elicit low, throaty, guttural sounds from the reader.  The words aloud become the "low sounds" described in the poem.  The idea of these low sounds juxtaposed with the his beating heart only further the internalization and experience shared by Yeats and the reader(12).&lt;/paragraph&gt;

**Eloise - "What Lips My Lips Have Kissed, And Where, And Why"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Edna St. Vincent Millay" title="What lips my lips have kissed, and where, and why" form="fixed" type="italian_sonnet">

<line>What lips my lips have kissed, and where, and why,</line>
<line>I have forgotten, and what arms have lain</line>
<line>Under my head till morning; but the rain</line>
<line>Is full of ghosts tonight, that tap and sigh</line>
<line>Upon the glass and listen for reply,</line>
<line>And in my heart there stirs a quiet pain</line>
<line>For unremembered lads that not again</line>
<line>Will turn to me at midnight with a cry.</line>
<line>Thus in the winter stands the lonely tree,</line>
<line>Nor knows what birds have vanished one by one,</line>
<line>Yet knows its boughs more silent than before: </line>
<line>I cannot say what loves have come and gone,</line>
<line>I only know that summer sang in me</line>
<line>A little while, that in me sings no more. </line></poem>

<!-- Enter your comments/explication here. -->

<paragraph>I think it's really interesting that such a progressive woman used such a classic and complex form to write "What lips my lips have kissed, and where, and why." This makes me think that her choice of form adds a lot to the meaning of the poem. She could have written the poem in open form, which would have better matched (according to her biography) her "bohemian life-style" but instead chose a Petrarchan sonnet: this adds to the romance and the love lorn tone. Sex, love, and heartache, though revolutionized in Millay's time, belong to every time period. Because these ideas are so universal, it is fitting that Millay portrayed her experiences so traditionally. </paragraph>

<paragraph>In the octave, Millay adopts the standard a b b a a b b a rhyme scheme. Here, she admits her longing for the past. She does not remember any lover in particular but misses the simple act of loving and the quiet that follows (1, 2, 3). In the midst of her recount, she describes the raindrops on her window as ghosts which "tap and sigh/Upon the glass and listen for reply" (4, 5). The idea of ghosts implies that the memory of love haunts her "And in [her] heart there

sits a quiet pain." These last two lines lend strength to the rest of the octave: her memories seem real and her pain for them is physical.</paragraph>

<paragraph>In the sestet, Millay uses an unusual c d e d c e scheme close the sonnet. She also changes subject: from an admission of longing to a metaphor of a "lonely tree"(9). In the same way she has forgotten the details but remembers the passion, the tree has forgotten which "birds have vanished one by one,/Yet knows its boughs more silent than before"(10, 11). Her use of pathetic fallacy reflects the last two lines of the octave and the poem's closed form: all suggest that forgetting who was loved is forgivable but the real tragedy is the absence of love all together -- a tragedy shared across species and generations</paragraph>.


**Eloise - "The Author to Her Book"**

<?xml version="1.0"?>

<!DOCTYPE explication PUBLIC "-//Ron Balthazor//DTD Explication//EN//" "explication.dtd">

<explication>

<!-- Enter your poem here. -->

<poem author="Anne Bradstreet" title="The Author to Her Book">
<line>Thou ill-formed offspring of my feeble brain,</line>
<line>Who after birth didst by my side remain,</line>
<line>Till snatched from thence by friends, less wise than true,</line>
<line>Who thee abroad, exposed to public view,</line>
<line>Made thee in rags, halting to th' press to trudge,</line>
<line>Where errors were not lessened (all may judge).</line>
<line>At thy return my blushing was not small,</line>
<line>My rambling brat <comment>OED: street-trash</comment>(in print) should mother call,</line>
<line>I cast thee by as one unfit for light,</line>
<line>Thy visage was so irksome in my sight;</line>
<line>Yet being mine own, at length affection would</line>
<line>Thy blemishes amend, if so I could:</line>
<line>I washed thy face, but more defects I saw,</line>
<line>And rubbing off a spot still make a flaw.</line>
<line>I stretched thy joints to make thee even feet,</line>
<line>Yet still thou run'st more hobbling than is meet;</line>
<line>In better dress to trim thee was my mind,</line>
<line>But nought save homespun cloth i' th' house I find.</line>
<line>In this array 'mongst vulgars may'st thou roam.</line>
<line>In critic's hands beware thou dost not come,</line>
<line>And take thy way where yet thou art not known;</line>

<line>If for thy father asked, say thou hadst none;</line>
<line>And for thy mother, she alas is poor,</line>
<line>Which caused her thus to send thee out of door.</line></poem>

<!-- Enter your comments/explication here. -->

<paragraph>Tone:  self-deprecating, despondent, shameful
Meter:  iambic pentameter (heroic couplets)
Rhetorical devices:  Personification of "Her Book" as an "ill-formed" child, inverted syntax, synecdoche:  "critic's hands" (line 20)</paragraph>

<paragraph>In this (my favorite) Bradstreet poem, she is bitterly critical of her own work, as it is the artist's tendency to do.  Instead of exclaiming her independence as a female writer in 1678 or bragging about her gift with words at a time when so many couldn't even read, she compares her poem to a retarded child born from her "feeble brain."  Although she tried to hide her shame by keeping the poem close to her, it was no use.  Her friends, with good intentions but without thinking, had it "abroad exposed to public view."  In her now public shame, Bradstreet goes on to "cast thee by as one unfit for light," choosing to shut the poem away in her annoyance.  Realizing the poem is her offspring, she becomes more accepting and tries to fix it; although, these efforts only seem to make it worse.  In the last five lines of the poem she hopes that the poem will never fall into a "critic's hands."  She warns it to stay "where yet thou are not known," perhaps away from popular literary circles of the time.  Finally, she tries to teach the poem to defend itself by saying its mother is too poor to care for it - more self-deprecation.
</paragraph>

<paragraph>Despite her attempts to pass as a poor writer, Bradstreet uses rich imagery to portray the poem as an almost retarded child.  She gives it such a personality that you can almost see it hugging at her apron, afraid of strangers.  It is illegitaimate, has a dirty face, uneven legs that cause it to hobble when it runs, and shabby, home-made clothes.  I can see her, ashamed that she has given birth to such a creature (as a woman would be in 1678) that she tries to lock it in the dark attic and scorns it, saying that it is fit to live with "vulgars."  This poem also demonstrates an evolution of emotions.  When the poem is first born, she is ashamed.  When it is "exposed to public view," her tone becomes more annoyed and bitter.  Finally, she accepts her maternal instics, and tries to help it to survive.</paragraph>

<paragraph>I wonder if her self-deprecation is sarcasm or if she is truly ashamed of her work.  The fact that she wrote this poem to include so many ideas and emotions, leads me to believe she wrote it as a contradiction of itself.  Anne Bradstreet was not ashamed to write many other poems in her time, including <titleOfShortWork>Prologue</titleOfShortWork>, which has the same sarcastic self-deprecation as <titleOfShortWork>From The Author to Her Book</titleOfShortWork>:  " Let Poets and Historians set these forth./
My obscure lines shall not so dim their worth."  To be able to write poetry was not common for Puritan women and I think she was proud of her ability, despite what she may lead her reader to believe.</paragraph>

# APPENDIX C
# DATA TABLES

**Table C1: Documents by Class**

| | | | Poem Name | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| | | | The Sick Rose | Incident | The Lake Isle of Innisfree | What Lips My Lips Have Kissed | The Author to Her Book | Total |
| Course | A1 | Count | 15 | 14 | 0 | 12 | 0 | 41 |
| | | % within Poem Name | 20.8% | 17.7% | .0% | 14.8% | .0% | 13.4% |
| | A2 | Count | 18 | 14 | 1 | 15 | 0 | 48 |
| | | % within Poem Name | 25.0% | 17.7% | 1.9% | 18.5% | .0% | 15.7% |
| | B1 | Count | 17 | 18 | 17 | 18 | 0 | 70 |
| | | % within Poem Name | 23.6% | 22.8% | 31.5% | 22.2% | .0% | 22.9% |
| | C1 | Count | 0 | 13 | 12 | 13 | 0 | 38 |
| | | % within Poem Name | .0% | 16.5% | 22.2% | 16.0% | .0% | 12.4% |
| | C2 | Count | 12 | 12 | 14 | 14 | 12 | 64 |
| | | % within Poem Name | 16.7% | 15.2% | 25.9% | 17.3% | 60.0% | 20.9% |
| | C3 | Count | 10 | 8 | 10 | 9 | 8 | 45 |
| | | % within Poem Name | 13.9% | 10.1% | 18.5% | 11.1% | 40.0% | 14.7% |
| Total | | Count | 72 | 79 | 54 | 81 | 20 | 306 |
| | | % within Poem Name | 100% | 100% | 100% | 100% | 100% | 100% |

**Table 2: Markup Types by Class**

| | | | english sonnet | italian sonnet | epigram | ballad | none | not marked | Total |
|---|---|---|---|---|---|---|---|---|---|
| **Type Marked** | | | | | | | | | |
| Course | A1 | Count | 4 | 2 | 0 | 0 | 7 | 28 | 41 |
| | | % within Type Marked | 18.2% | 6.7% | .0% | .0% | 21.9% | 12.8% | 13.4% |
| | A2 | Count | 1 | 0 | 0 | 0 | 9 | 38 | 48 |
| | | % within Type Marked | 4.5% | .0% | .0% | .0% | 28.1% | 17.4% | 15.7% |
| | B1 | Count | 3 | 3 | 0 | 0 | 3 | 61 | 70 |
| | | % within Type Marked | 13.6% | 10.0% | .0% | .0% | 9.4% | 27.9% | 22.9% |
| | C1 | Count | 2 | 10 | 0 | 0 | 8 | 18 | 38 |
| | | % within Type Marked | 9.1% | 33.3% | .0% | .0% | 25.0% | 8.2% | 12.4% |
| | C2 | Count | 5 | 11 | 0 | 0 | 1 | 47 | 64 |
| | | % within Type Marked | 22.7% | 36.7% | .0% | .0% | 3.1% | 21.5% | 20.9% |
| | C3 | Count | 7 | 4 | 1 | 2 | 4 | 27 | 45 |
| | | % within Type Marked | 31.8% | 13.3% | 100% | 100% | 12.5% | 12.3% | 14.7% |
| Total | | Count | 22 | 30 | 1 | 2 | 32 | 219 | 306 |
| | | % within Type Marked | 100% | 100% | 100% | 100% | 100% | 100% | 100% |

**Table C3: Poetic Form Marked by Poem**

| | | | Type Marked | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | | english sonnet | italian sonnet | epigram | ballad | none | not marked | Total |
| Poem Name | The Sick Rose | Count | 3 | 0 | 1 | 0 | 11 | 57 | 72 |
| | | % within Type Marked | 13.6% | .0% | 100% | .0% | 34.4% | 26.0% | 23.5% |
| | Incident | Count | 0 | 0 | 0 | 1 | 9 | 69 | 79 |
| | | % within Type Marked | .0% | .0% | .0% | 50.0% | 28.1% | 31.5% | 25.8% |
| | The Lake Isle of Innisfree | Count | 7 | 0 | 0 | 1 | 9 | 37 | 54 |
| | | % within Type Marked | 31.8% | .0% | .0% | 50.0% | 28.1% | 16.9% | 17.6% |
| | What Lips My Lips Have Kissed | Count | 10 | 30 | 0 | 0 | 2 | 39 | 81 |
| | | % within Type Marked | 45.5% | 100% | .0% | .0% | 6.3% | 17.8% | 26.5% |
| | The Author to Her Book | Count | 2 | 0 | 0 | 0 | 1 | 17 | 20 |
| | | % within Type Marked | 9.1% | .0% | .0% | .0% | 3.1% | 7.8% | 6.5% |
| Total | | Count | 22 | 30 | 1 | 2 | 32 | 219 | 306 |
| | | % within Type Marked | 100% | 100% | 100% | 100% | 100% | 100% | 100% |

**Table C4: Markup by Category and Line - "The Sick Rose"**

Poem: The Sick Rose

|  |  |  | LineNumber | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Total |
| Count | blank | _empty |  |  | 1 |  |  |  |  |  | 1 |
|  |  | Total |  |  | 1 |  |  |  |  |  | 1 |
|  | ideas | symbol | 3 | 5 |  |  | 2 |  |  |  | 10 |
|  |  | Total | 3 | 5 |  |  | 2 |  |  |  | 10 |
|  | mechanics | anapest | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 9 |
|  |  | dactyl | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 2 |
|  |  | dimeter | 1 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 7 |
|  |  | hexameter | 0 | 2 | 0 | 2 | 0 | 0 | 2 | 0 | 6 |
|  |  | iamb | 1 | 0 | 1 | 0 | 1 | 2 | 0 | 0 | 5 |
|  |  | pentameter | 2 | 0 | 2 | 0 | 2 | 1 | 0 | 2 | 9 |
|  |  | tetrameter | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
|  |  | trochee | 1 | 0 | 0 | 1 | 0 | 0 | 1 | 2 | 5 |
|  |  | Total | 6 | 3 | 5 | 6 | 6 | 6 | 6 | 6 | 44 |
|  | words | apostrophe | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
|  |  | end_rhyme | 0 | 5 | 0 | 5 | 0 | 10 | 0 | 10 | 30 |
|  |  | eye_rhyme | 0 | 3 | 0 | 3 | 0 | 2 | 0 | 3 | 11 |
|  |  | hyperbole | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
|  |  | imagery | 0 | 3 | 2 | 2 | 0 | 2 | 1 | 1 | 11 |

| | | | | | | | | Total |
|---|---|---|---|---|---|---|---|---|
| implied_metaphor | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| metaphor | 5 | 8 | 0 | 1 | 1 | 3 | 0 | 0 | 18 |
| onomatopoeia | 0 | 0 | 0 | 15 | 0 | 0 | 0 | 0 | 15 |
| personification | 3 | 0 | 1 | 4 | 1 | 0 | 3 | 0 | 12 |
| poetic | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 |
| rhyme | 0 | 1 | 0 | 1 | 0 | 5 | 0 | 6 | 13 |
| tone | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 2 |
| Total | 9 | 20 | 3 | 32 | 2 | 22 | 7 | 22 | 117 |

**Table C5: Markup by Category and Line - "Incident"**

Poem: Incident

| | | | LineNumber | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Total |
| Count | ideas | irony | | | | | 0 | | | 1 | | | | 0 | 1 |
| | | symbol | | | | | 1 | | | 0 | | | | 1 | 2 |
| | Total | | | | | | 1 | | | 1 | | | | 1 | 3 |
| | mechanics | anapest | 2 | 2 | 0 | 4 | 3 | 1 | 3 | 1 | 2 | 1 | 1 | 1 | 21 |
| | | dactyl | 2 | 0 | 0 | 1 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 1 | 6 |
| | | dimeter | 0 | 1 | 1 | 3 | 1 | 0 | 1 | 1 | 1 | 2 | 1 | 0 | 12 |
| | | heptameter | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 3 | 0 | 3 | 0 | 3 | 13 |
| | | hexameter | 1 | 4 | 0 | 5 | 0 | 1 | 0 | 2 | 0 | 2 | 2 | 3 | 20 |
| | | iamb | 29 | 27 | 21 | 19 | 20 | 14 | 13 | 13 | 19 | 19 | 18 | 14 | 226 |
| | | monometer | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| | | octameter | 5 | 1 | 5 | 0 | 5 | 1 | 4 | 1 | 5 | 0 | 3 | 0 | 30 |
| | | pentameter | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 1 | 0 | 0 | 0 | 4 |
| | | spondee | 0 | 1 | 0 | 1 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 4 |
| | | tetrameter | 31 | 3 | 23 | 3 | 23 | 4 | 15 | 4 | 20 | 4 | 17 | 4 | 151 |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | trimeter | 3 | 31 | 2 | 18 | 1 | 14 | 0 | 11 | 1 | 11 | 1 | 11 | 104 |
| | trochee | 4 | 9 | 6 | 5 | 5 | 6 | 2 | 5 | 3 | 0 | 1 | 3 | 49 |
| | Total | 77 | 79 | 58 | 60 | 58 | 46 | 42 | 43 | 52 | 42 | 44 | 40 | 641 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| words | alliteration | 2 | 0 | 0 | 0 | 0 | 0 | 2 |
| | end_rhyme | 12 | 11 | 11 | 11 | 9 | 10 | 64 |
| | eye_rhyme | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| | imagery | 1 | 0 | 0 | 0 | 0 | 0 | 1 |
| | informal | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| | rhyme | 3 | 4 | 4 | 4 | 4 | 3 | 22 |
| | Total | 18 | 15 | 15 | 16 | 14 | 13 | 91 |

**Table C6: Markup by Category and Line - "What Lips My Lips Have Kissed"**

Poem: What Lips My Lips Have Kissed

| | | | | | | | | | | | LineNumber | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 99 | Total |
| Count | ideas | symbol | | | | | | | | | 2 | 2 | | | 1 | | | 5 |
| | | Total | | | | | | | | | 2 | 2 | | | 1 | | | 5 |
| | mechanics | iamb | 7 | 1 | | | | | | | | | | | | | 3 | 11 |
| | | pentameter | 6 | 1 | | | | | | | | | | | | | 4 | 11 |
| | | Total | 13 | 2 | | | | | | | | | | | | | 7 | 22 |
| | words | alliteration | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | | 1 |
| | | allusion | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | | 1 |
| | | connotation | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | | 1 |
| | | end_rhyme | 3 | 5 | 5 | 5 | 5 | 4 | 4 | 3 | 1 | 1 | 2 | 1 | 1 | 2 | | 42 |
| | | imagery | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | | 3 |
| | | metaphor | 0 | 0 | 0 | 4 | 0 | 1 | 0 | 1 | 4 | 1 | 0 | 0 | 2 | 0 | | 13 |
| | | onomatopoeia | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | | 2 |
| | | personification | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 1 | 1 | 0 | 5 | 0 | | 9 |
| | | rhyme | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 1 | 1 | 0 | 1 | 0 | 1 | 1 | | 19 |
| | | Total | 6 | 7 | 7 | 15 | 7 | 9 | 6 | 5 | 8 | 3 | 4 | 2 | 9 | 3 | | 91 |

**Table C7: Markup by Category and Line - "The Lake Isle of Innisfree"**

Poem: The Lake Isle of Innisfree

| | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | LineNumber | | | | | | | |
| Count | ideas | irony | | | | | 1 | | | | | | | | 1 |
| | | Total | | | | | 1 | | | | | | | | 1 |
| | mechanics | anapest | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 1 | 4 |
| | | dactyl | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 3 |
| | | heptameter | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| | | hexameter | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 2 | 1 | 1 | 0 | 6 |
| | | iamb | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 6 |
| | | pentameter | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 3 |
| | | spondee | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| | | tetrameter | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 5 |
| | | trimeter | 0 | 0 | 0 | 1 | 2 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 5 |
| | | trochee | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 4 |
| | | Total | 6 | 2 | 4 | 3 | 5 | 2 | 2 | 4 | 5 | 2 | 2 | 2 | 39 |
| | words | alliteration | 2 | 2 | 5 | 2 | 2 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 16 |
| | | assonance | 0 | 1 | 1 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 8 |
| | | cacophony | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| | | end_rhyme | 4 | 3 | 5 | 4 | 3 | 3 | 4 | 4 | 3 | 3 | 3 | 4 | 43 |
| | | euphony | 0 | 0 | 2 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 5 |
| | | hyperbole | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 |
| | | imagery | 0 | 3 | 2 | 0 | 1 | 4 | 7 | 0 | 0 | 5 | 0 | 0 | 22 |
| | | internal_rhyme | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 2 | 0 | 4 |
| | | metaphor | 0 | 0 | 0 | 0 | 1 | 3 | 2 | 1 | 0 | 0 | 0 | 2 | 9 |
| | | onomatopoeia | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 3 | 0 | 0 | 6 |
| | | personification | 0 | 0 | 0 | 0 | 3 | 5 | 0 | 0 | 0 | 0 | 0 | 2 | 10 |
| | | rhyme | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 12 |
| | | synecdoche | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| | | words | 1 | 1 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 5 |
| | | Total | 8 | 11 | 18 | 9 | 16 | 19 | 16 | 8 | 4 | 15 | 6 | 13 | 143 |

**Table C8: Markup by Category and Line - "The Author to Her Book"**

Poem: The Author to Her Book

| | | | | | LineNumber | | | |
|---|---|---|---|---|---|---|---|---|
| | | | 1 | 2 | 8 | 15 | 22 | Total |
| Count | ideas | symbol | 1 | 1 | 1 | 1 | 1 | 5 |
| | | Total | 1 | 1 | 1 | 1 | 1 | 5 |
| | mechanics | iamb | 1 | | | | | 1 |
| | | pentameter | 1 | | | | | 1 |
| | | Total | 2 | | | | | 2 |
| | words | Extended metaphor | 1 | 0 | 0 | | | 1 |
| | | metaphor | 1 | 0 | 0 | | | 1 |
| | | personification | 0 | 0 | 1 | | | 1 |
| | | poetic | 1 | 0 | 0 | | | 1 |
| | | rhyme | 0 | 1 | 0 | | | 1 |
| | | Total | 3 | 1 | 1 | | | 5 |

**Table C9: Comments by Poem and Line - "The Sick Rose"**

Poem: The Sick Rose

|  |  |  | LineNumber | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Total |
| CommType | Comment | Count | 1 | 6 | 5 | 4 | 1 | 1 | 2 | 3 | 23 |
|  | Markup | Count | 4 | 4 | 0 | 4 | 0 | 1 | 1 | 2 | 16 |
|  | Questioning | Count | 8 | 2 | 4 | 1 | 2 | 2 | 6 | 4 | 29 |
|  | Rephrase | Count | 3 | 10 | 3 | 4 | 8 | 9 | 2 | 4 | 43 |
| Total |  | Count | 16 | 22 | 12 | 13 | 11 | 13 | 11 | 13 | 111 |

**Table C10: Comments by Poem and Line - "Incident"**

Poem: Incident

|  |  |  | LineNumber | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Total |
| Comm Type | Comment | Count | 1 | 5 | 1 | 1 | 2 | 3 | 3 | 6 | 0 | 2 | 1 | 6 | 31 |
|  | Markup | Count | 1 | 2 | 5 | 1 | 5 | 6 | 7 | 5 | 3 | 3 | 2 | 4 | 44 |
|  | Questioning | Count | 1 | 0 | 0 | 0 | 1 | 1 | 0 | 2 | 0 | 0 | 0 | 0 | 5 |
|  | Rephrase | Count | 0 | 1 | 0 | 2 | 0 | 1 | 2 | 1 | 1 | 1 | 1 | 2 | 12 |
| Total |  | Count | 3 | 8 | 6 | 4 | 8 | 11 | 12 | 14 | 4 | 6 | 4 | 12 | 92 |

**Table C11: Comments by Poem and Line - "What Lips My Lips Have Kissed"**

Poem: What Lips My Lips Have Kissed

|  |  |  | LineNumber | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | Total |
| Comm Type | Comment | Count | 1 | 0 | 2 | 4 | 1 | 1 | 0 | 1 | 2 | 0 | 0 | 0 | 1 | 1 | 14 |
|  | Markup | Count | 1 | 2 | 3 | 5 | 1 | 1 | 1 | 7 | 4 | 1 | 1 | 2 | 0 | 4 | 33 |
|  | Question | Count | 0 | 0 | 0 | 2 | 1 | 0 | 0 | 2 | 2 | 0 | 1 | 1 | 2 | 1 | 12 |
|  | Rephrase | Count | 3 | 1 | 3 | 4 | 1 | 3 | 1 | 3 | 5 | 5 | 2 | 0 | 4 | 6 | 41 |

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Total | Count | 5 | 3 | 8 | 15 | 4 | 5 | 2 | 13 | 13 | 6 | 4 | 3 | 7 | 12 | 100 |

**Table C12: Comments by Poem and Line - "The Lake Isle of Innisfree"**

Poem: The Lake Isle of Innisfree

| | | | LineNumber | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Total |
| Comm Type | Comment | Count | 3 | 1 | 2 | 6 | 2 | 5 | 1 | 2 | 1 | 5 | 1 | 3 | 32 |
| | Markup | Count | 5 | 6 | 8 | 5 | 7 | 8 | 6 | 5 | 4 | 10 | 8 | 3 | 75 |
| | Question | Count | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 7 |
| | Rephrase | Count | 1 | 6 | 2 | 3 | 3 | 2 | 2 | 5 | 0 | 3 | 3 | 2 | 32 |
| Total | | Count | 10 | 13 | 13 | 14 | 12 | 15 | 9 | 12 | 5 | 18 | 12 | 13 | 146 |

**Table C13: Comments by Poem and Line - "The Author to Her Book"**

Poem: The Author to Her Book

| | LineNumber | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | Total |
| Comment | 2 | 1 | 2 | 0 | 1 | 1 | 1 | 3 | 0 | 2 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 0 | 1 | 19 |
| Markup | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 3 |
| Questioning | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 3 |
| Rephrase | 3 | 1 | 4 | 2 | 2 | 1 | 1 | 2 | 2 | 2 | 1 | 3 | 1 | 1 | 1 | 2 | 1 | 2 | 1 | 0 | 1 | 1 | 2 | 37 |
| Total | 5 | 3 | 7 | 2 | 3 | 2 | 2 | 5 | 2 | 4 | 2 | 3 | 2 | 1 | 2 | 2 | 1 | 2 | 2 | 1 | 4 | 2 | 3 | 62 |