

AN ATTEMPT TO STANDARDIZE THE RIGG POETRY TEST
FOR HIGH SCHOOLS

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PREFACE

The function of a thesis of this kind, as I conceive it, is to present as clearly, systematically, and comprehensively as possible the data found. Such a presentation, I have attempted for the Rigg Poetry Test.

My obligations in the preparation of this work are innumerable. I shall not attempt to mention all of them.

To Dr. N. Conger I am deeply indebted for the stimulus to undertake this study, for generous assistance in many forms throughout its course.

To Dr. Melvin G. Rigg I am deeply grateful for his willing assistance in preparing the figures, aid in collecting data, and finally for the criticism and advice which made the completion of the work possible.

For the reading and criticizing of this paper, I express my thanks to Dr. Marlin Ray Chauncey, Dr. Eleroy Stromberg, and Mr. Arthur Gaddes.

The author also wishes to express her appreciation to the administrators, teachers of English, and students of the schools tested in this study.

Finally, I would express my appreciation to my husband who assisted me in making appointments for testing, and aiding in making the tables.

For the first typing of this thesis, I am indebted to my son George.

O. J. Y.

Stillwater, Oklahoma
May 14, 1938

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CHAPTER I

THE PROBLEM

Since high schools devote much time and money to the teaching of poetry as a part of their English curriculum, the pupil's achievement in this field becomes a subject of importance to those instructors and school officials who are responsible for progress in education.

The objectives of the English course in secondary schools are definitely outlined in state courses of study, and it is comparatively easy, for the most part, to measure progress toward these goals. With regard to the teaching of poetry, however, the objectives are vague and elusive and it is difficult to measure accurately the results obtained.

In the Rigg Poetry Test, the author has attempted to eliminate this handicap by providing an instrument for the measurement of poetry discrimination. It is with the standardization of this test for senior high school students that the present study is concerned.

Doubts are frequently expressed as to the value of much of our current instruction. Shachtman expresses the opinion that:

As poetry is taught in the high schools today, there is little guarantee that after several years of study the pupils will be able to be discriminating in their choice of poetry.¹

When the subject of evaluation is treated, little opportunity is given to the student to form his own judgments. As Abbott and Trabue

1 Joseph Shachtman, Elements of English Related to the Judgment of Poetry in Grade Eleven, p. 1

say:

Instruction in poetry ... is mainly concerned with the acquirement of a body of information regarding conventional critical opinion; and success in the study is measured by the ability to repeat the facts so learned.²

There is, however, much opposition to the extension of objective testing into the field of aesthetic judgment. As Shachtman has said:

Many educators and teachers of English are opposed to testing appreciation or judgment of art, saying that it is a subjective matter and once the examination atmosphere is injected into it, answers are given to please the examiner.³

Baker says:

The most laboriously built tables may omit some essential element or include some disturbing factor that impairs their validity. Such, for example, is the assumption that the pupil's reply to a question on a piece of literature is an adequate measure of his understanding and enjoyment.⁴

Quite another point of view is expressed, however, by McCall:

It is possible to measure, at least crudely, an individual's love of a sunset or appreciation of opera. ... The measurement of initiative, judgment of relative values, leadership, appreciation of good literature, and the like is entirely possible.⁵

It was in agreement with the latter viewpoint that the present project was undertaken. It is hoped that the test to be described will prove useful, not only as an instrument of measurement, but also as a teaching device, in leading pupils to develop an ability to discriminate what is good from what is bad in poetry.

2 Op. Cit., p. 5
3 Ibid., p. 5
4 Op. Cit., pp. 4-5
5 Op. Cit., p. 5

CHAPTER II

THE FORM OF THE TEST

The pioneer work in this field was done by Abbott and Trabue in their Exercises in Judging Poetry.¹ There are two forms of their test, x and y, each consisting of thirteen items. Each item consists of one stanza taken from the works of a recognized poet, and three parodies. Of the parodies, one is a sentimental version, one is a 'prosaic' and the third is inferior in meter to the original.

The Abbott-Trabue Test is interesting and valuable as a teaching device, but is low in reliability. One of the causes of this low reliability is thought to be the lack of differentiation between subjects, since in forty-five minutes only thirteen judgments are made.

It was the purpose, of the Rigg Poetry Test, to secure higher reliability by greater fineness of scoring. The original passages selected from recognized poets were therefore shorter than those in the Abbott-Trabue, the longest being only six lines. The aim was to select passages as short as possible, yet presenting one complete idea. The number of parodies was also reduced from three to one. The result is that the student makes forty judgments in approximately the same time as is required to make thirteen judgments in the Abbott-Trabue Test, and in accordance with expectation, the reliability of the Rigg Test is higher than that of the Abbott-Trabue.

In scoring the test, the original passage is always considered better than the parody.

1 Abbott, Allan, and Trabue, M. R., Exercises in Judging Poetry, 1921

The Rigg Poetry Test is illustrated below—the instructions and two of the items being reproduced.

Below, you will find some selections of poetry arranged in pairs. For each pair, place an x before the selection which you regard as the better poetry.

-
- | | |
|--|---|
| <p>1. A () Our time on earth is very short,
And we have so much to do,
That no matter how we struggle,
Our days will count too few.</p> | <p>B () Art is long and time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.</p> |
|--|---|

-
- | | |
|---|---|
| <p>2. A () Like him who, in the old Arabian joke,
A beggar slept and crowned Calip woke.</p> | <p>B () A beggar, thin and poor, and chased by the bailiff,
Once slept, and woke to find himself the caliph.</p> |
|---|---|
-

Some opposition has arisen against the use of these short units.

The objections may be summarized as follows:

1. The short poem fails to call forth, on the part of either the poet or his reader, that quality of sustained poetic effort that is the essence of poetry.²

2. A succession of poems of varying moods and ideas presents a more difficult reading situation than a single long passage in which an underlying unity gives a key to the interpretation of its several units.³

The high degree of concentration on actual reading problems tends to produce a fatiguing element that is probably sufficient to introduce a source of unreliability. In opposition to the first of these objections is Poe's well known opinion that a long poem is a paradox. And,

2 Abbott, Allan, and Trabue, Exercises in Judging Poetry, 1921

3 Ibid.

as Dr. Hartley points out, "poetic inspiration finds expression more commonly in terms of lyric brevity than of epic length".⁴ The second objection may be in part true. The Rigg Poetry Test has, however, been arranged into two forms of forty items each, and in consideration of this second objection the rule has been made that the two forms should be given on different days. The students are, of course, to judge which is the better of the two passages, not merely which they can recognize as being from a well known poem. Probably a few of the items violate the criterion although the acquaintance which even the average college student has with famous poems is astonishingly slight.

Some information has been collected with regard to this matter, and the results show that instances in which poems are identified by the students are so infrequent that they do not present a serious threat to the validity of the test.

The selections should cover the entire field of poetry in the English language. Actually, the authors represented range from Shakespeare to Edna St. Vincent Millay.

The test does not, of course, measure the actual appreciation of the student, but in measuring his ability to discriminate the good from the bad, it enables us to deal with a factor which is fundamental to appreciation.

4 Helene Willey Hartley, *Tests of the Interpretative Reading of Poetry for Teachers of English*, Teachers College, Columbia University, 1930, p. 16

CHAPTER III

STEPS IN THE CONSTRUCTION OF THE RIGG POETRY TEST

One hundred and four passages from recognized poets formed the tentative test material. For each selection, a parody was written by the author of the test. These items, each consisting of the original and its parody, were arranged into Forms A and B.

There are four characteristics of a standardized test: objectivity, reliability, validity, and norms.

It is obvious that the test is objective since it calls, not for an extended appraisal of the items, but merely for a judgment as to which of two passages is the better.

The reliability of the test was increased by the use of the method of internal consistency. The college students who took the tentative forms of the test were divided on the basis of their total scores into:

- I The best judges
- II The medium judges
- III The poorest judges.

For each item, there were subsequently determined:

- I The percentage of the best judges who marked it correctly,
- II The percentage of the medium judges who marked it correctly,
- III The percentage of the poorest judges who marked it correctly.

Items showing inversions were eliminated.

The eighty best items of those remaining were rearranged into two new forms, C and D of supposedly equal difficulty. In each form, the items were arranged in the order of their difficulty, the easiest first.

The two forms were also constructed so as to be closely equivalent from the standpoint of authorship.

Forms C and D were given to 542 persons. Of these, 282 were college students and the remainder were college professors or persons not in college at the time of taking the test. (Practically all of these were, however, college graduates.) The correlation of Form C with Form D for these 542 cases is .815. By the Spearman-Brown Prophecy Formula, the reliability of Forms C and D combined is .90.

The validity of the test rests upon two lines of evidence:

(1) In every case, the selection considered the better is the one written by a recognized poet, and is taken from a reputable anthology or publication of equal standing. The parodies were written by a professor of psychology who was endeavoring, in greater or lesser degree, to produce something inferior to the original.

(2) The test has been submitted to more than fifty individuals who should be qualified to judge poetry; college professor of English, college professors of foreign literatures, or recognized poets. In any field so elusive as poetry, perfect agreement cannot be secured, and occasionally, one of these expert judges preferred the parody to the original. The bulk of expert opinion, however, is always in favor of the original, in the case of the eighty items retained in Forms C and D.

Tentative norms for college students were established on the basis of the 282 cases mentioned above. These included both men and women from the following institutions:

Ohio State University

Kenyon College

Mount Union College

Lake Forest College

Medians were found as follows:

Form C 25.53

Form D 26.06

The foregoing account describes the test and the standardization, in so far as this is completed, for college students. The present study deals with the provisional standardization of the test on students in the senior high school.

CHAPTER IV

THE SCHOOLS AND GRADES TESTED

Which high schools should be selected for this study? That was the problem confronting the investigator. Finally, it was decided that the schools used for this experiment should have enrolled both boys and girls who are heterogeneous as to nationalities and to neighborhoods from which they came. It was also thought desirable to choose schools in which the faculty would have a cooperative attitude toward educational research and experimentation.

The investigator is well acquainted with many parents and students in the schools tested and, therefore, knows that these high schools have all of these characteristics. Furthermore, the executives of the schools tested expressed a desire to have an experiment of this type carried on in their schools.

Schools chosen were:

Murray State School of Agriculture, Tishomingo, Oklahoma; Dewey Public School, Dewey, Oklahoma; Stillwater Public School, Stillwater, Oklahoma; Russell Training School, Durant, Oklahoma.

The following time table explains very definitely when and where the test was given. To avoid possible fatigue or boredom, forty minutes were allowed on the first day for one of the forms and another forty minutes on a second day for the other form.

TABLE I

TIME TABLE SHOWING WHEN THE TEST
WAS GIVEN TO EACH SCHOOL

Stillwater	8:30 to 9:10	1:30 to 2:10
Dewey	11:00 to 11:40	3:00 to 3:40
Murray	9:00 to 9:40	1:00 to 1:40
Russell	10:00 to 10:40	2:00 to 2:40

Stillwater is the largest school tested. The senior high school enrollment is 542. Dewey is next in size and the other two school, Russell and Murray, are comparatively small.

Since the Rigg Poetry Test is chiefly interested in judgment of poetry, it is well to list the English courses offered in the schools tested. English Literature and American Literature are offered during all the four years. A portion of each school year is given to the study of poetry.

The author chose to test the eleventh and twelfth grades in each school. One school, Dewey, requested that the experimenter test its tenth grade students. This request was complied with, not with the intention, however, of including that grade in the experiment.

Tests were administered to 273 students of the eleventh and twelfth grades and 62 students of the tenth grade.

Table II shows the number and grade tested in each school.

TABLE II

NUMBER OF STUDENTS TESTED IN EACH SCHOOL

	Juniors	Seniors	Total for each School	Sophomores
Stillwater	66	59	125	
Dewey	53	31	84	62
Murray	21	14	35	
Russell	13	16	29	
TOTAL	153	120	273	62

CHAPTER V

ADMINISTERING AND SCORING THE TEST

The Rigg Poetry Test was administered at the end of the first semester of the school year 1937-38.

In order to make the conditions of testing uniform, the experimenter made all the arrangements for the administering of the test. The test was given during the students' regular English period. A teacher was always present to help the examiner distribute supplies.

In each school, there were several students who took only one form of the test. Since it was desired to compute the reliability by correlating Form C with Form D, those students who took only one form of the test were eliminated.

During the first day's period of forty minutes, time was allowed for the distribution of materials, the giving of directions, and the completing of one of the test forms. This same method of procedure was followed by the administrator on the second day. In all instances the students finished the test in the allotted time.

After the students received the test materials, they were given the following instructions:

"The test you are to take is the Rigg Poetry Test. At the top of page one is a place for your name, school, age, and grade. Please be accurate and neat.

This test includes selections of poetry from standard writers. Amateurish selections written by Dr. Rigg are arranged in parallel pairs with the outstanding excerpts. A selection that is parallel to another contains the same thought, but because one of these is crudely

written and the other is an outstanding gem, you are expected to judge which one of the two poetry excerpts has real merit and place an "x" in the bracket beside it. You have forty minutes for this test; do not make your judgments too hastily. There are forty items in each test; therefore, forty is the highest possible score".

Since there are two forms of the test, C and D, these forms were given alternately. This procedure was followed strictly in order that the experimenter could determine whether there was a practice effect.

The scoring of the test was very accurately done. The experimenter did all the first scoring. Each paper was scored twice and then was checked by an unbiased person in order that the scoring would be confirmed.

The scores were obtained and the experimenter proceeded to record and tabulate them. After arranging the schools and grades in the order in which they were tested, the experimenter recorded the names, schools, and scores on filing sheets.

The scores for both forms were compared. In most cases, there were no significant discrepancies between the two. When the entire work of tabulating was completed, the papers were checked against the tabulations to confirm accuracy.

CHAPTER VI

RESULTS

The construction of this test was undertaken as an outgrowth of an interest in the training of students to judge poetry. It is hoped that the test will be accepted and used by instructors of English both as a measuring and as a teaching device.

As stated in Chapter I, the objectives for teaching poetry are vague and elusive, and more consideration should be given to the development of measuring instruments. The Rigg Poetry Test, as constructed appears to be adequate for measuring judgment of poetry. Such usage requires a test of sufficient reliability for group measurement. The reliability coefficients obtained for each school tested are presented in the tables which follow. These correlations, which are presented on special prepared scatter diagrams designed by Herbert A. Toops, will be found in the appendix.

An investigation of this type must be presented, with little exception, in tabulated form. The slight variation between the different grades, eleventh and twelfth, and the different schools is revealed by an inspection of the tables.

TABLE III

FREQUENCY TABLES FOR EACH SCHOOL AND GRADE SEPARATELY

Score	Form C Given				Form C Given				Form D Given				Form D Given					
	First				Last				First				Last					
	Russell 11 Grade	Russell 12 Grade	Dewey 11 Grade	Stillwater 11 Grade	Murray 11 Grade	Murray 12 Grade	Dewey 12 Grade	Stillwater 12 Grade	Total Form C	Murray 11 Grade	Murray 12 Grade	Dewey 12 Grade	Stillwater 12 Grade	Russell 12 Grade	Stillwater 11 Grade	Dewey 11 Grade	Russell 11 Grade	Total Form D
40.																		
39.																		
38.																		
37.				1				3	4				2					2
36.								1	1				1	1	1			3
35.														1				1
34.												1	3					4
33.				2			2	1	5				2	1				3
32.				2				3	5				1	1	1			4
31.			2						2				5	1		1		7
30.			4		1	1	4	4	10			1	7	3		1	1	12
29.	1	1	3					3	3	1		1	4	3	3	2	1	15
28.			3	1			4	2	10			2			4	1		7
27.	1		1	3			1	6	12			1	2	1	2	2		8
26.	2	1	3	3			3	3	15	1	1		3	3	1			9
25.		3	2	2	1		1	1	10			2	1	2	3	3		11
24.		2	3	6			1	1	13	2		2	2	7	5			18
23.	1		3	6	3		4	5	22			1	4	4	2			11
22.			2	6	1	1	1	4	14	2		3	1	1	10	5		22
21.	1		3	2	2		1	3	12		1	2	2	1	2	6	1	15
20.	1		6	1		3	3	3	14	2	1	3	4	2	4	4	2	22
19.		4	3	2	2		1	3	15	1	1		4	1	4	3		14
18.	1	3	3	5	2	2	2	3	21	4	1	2	4	1	5	2	2	21
17.	1		7	7	2	1	5	3	26	3		2		1	4	4		14
16.	2	1	6	7	1	1	2	3	23		3		1	1	2	2	1	10
15.			2	1	2	2	1	2	10		2		3	1	2	3	2	13
14.		1	2	1	3	1	1	1	10			3	2		1	1		7
13.	2		1	1					4		1	2			1	1	1	6
12.			1				1		2	1	1	1			1			4
11.					2	2			4	1	2	1						4
10.										2			1			1		4
9.					1				1					1				1
8.										1								1
	13	16	53	66	21	14	31	59	273	21	14	31	59	16	66	53	13	273

Table III shows the frequency for both forms and reveals the results obtained in the four schools tested. The range of scores on Form D is from 8 to 37 and on Form C from 9 to 37. The students who scored high on one form of the test, as a rule, score high on the other form.

TABLE IV

FREQUENCY TABLE SHOWING RELATION OF FORM C GIVEN FIRST TO FORM C GIVEN LAST

Score	Form C Given First	Mean	Form C Given Last	Mean
40.				
39.				
38.				
37.	1		3	
36.			1	
35.				
34.				
33.	2		3	
32.	2		3	
31.	2			
30.	4		6	
29.	5		3	
28.	4		6	
27.	5		7	
26.	9		6	
25.	7		3	
24.	11		2	
23.	10		12	
22.	8		6	
21.	6	21.41	6	21.82
20.	8		6	
19.	9		6	
18.	12		9	
17.	15		11	
16.	16		7	
15.	3		7	
14.	4		6	
13.	4			
12.	1		1	
11.			4	
10.				
9.			1	
	148	21.41	125	21.82

The experimenter found, as shown in Tables IV and V, that the forms of the test are of approximately equal difficulty. There is only a slight practice effect, since it apparently makes little difference in the mean whether either of the forms is given first or second.

TABLE V

FREQUENCY TABLE SHOWING RELATION OF FORM D GIVEN FIRST TO FORM D GIVEN LAST

Score	Form D Given First	Mean	Form D Given Last	Mean
40.				
39.				
38.				
37.	2			
36.	1		2	
35.	0		1	
34.	4		0	
33.	2		1	
32.	2		2	
31.	5		2	
30.	3		4	
29.	6		9	
28.	2		5	
27.	3		5	
26.	5		4	
25.	3		8	
24.	6		12	
23.	5		6	
22.	6		16	
21.	5	21.96	10	21.93
20.	10		12	
19.	6		8	
18.	11		10	
17.	5		9	
16.	4		6	
15.	5		8	
14.	5		2	
13.	3		3	
12.	3		1	
11.	4			
10.	3		1	
9.			1	
8.	1			
	125	21.96	148	21.93

Both Table IV and Table V show that most of the students' scores cluster between 18 to 25.

By comparing the eleventh grade with the twelfth grade we can judge the outcomes of the test from another angle. If we combine the frequency tables for Form C and Form D, the mean for the eleventh grade is 21.2 and the mean for the twelfth grade is 22.5.

TABLE VI.

FREQUENCY TABLE FOR THE FOUR SCHOOLS COMBINED

Score	11 Grade C	11 Grade D	Mean of C and D Combined	12 Grade C	12 Grade D	Mean of C and D Combined
38.						
37.	1			3	2	
36.		2		1	1	
35.		1				
34.					4	
33.	2	1		3	2	
32.	2	2		3	2	
31.	2	2			5	
30.	4	4		6	8	
29.	4	7		4	8	
28.	4	5		6	2	
27.	5	4		7	4	
26.	8	5		7	4	
25.	5	6		5	5	
24.	9	14		4	4	
23.	13	6		9	5	
22.	8	17		6	5	22.5
21.	8	9	21.2	4	6	
20.	8	12		6	10	
19.	7	8		8	6	
18.	11	13		10	8	
17.	17	11		9	3	
16.	16	5		7	5	
15.	5	7		5	6	
14.	6	2		4	5	
13.	4	3			3	
12.	1	2		1	2	
11.	2	1		2	3	
10.		3			1	
9.	1				1	
8.		1				
	153	153	21.2	120	120	22.5
MEAN	20.8	21.5		26.6	22.5	

Table VII will summarize the results of the test for both forms C and D in each school.

TABLE VII

TABLE SHOWING THE MEANS FOR FORMS C AND D
FOR THE DIFFERENT GROUPS

School	Grade	Form	Cases	Mean
Stillwater	11	C	66	22.26
Stillwater	12	C	59	23.15
Stillwater	11	D	66	26.67
Stillwater	12	D	59	25.44
Dewey	11	C	53	20.51
Dewey	12	C	31	22.40
Dewey	11	D	53	21.70
Dewey	12	D	31	21.22
Russell	11	C	13	20.30
Russell	12	C	16	21.12
Russell	11	D	13	21.07
Russell	12	D	16	21.19
Murray	11	C	21	17.30
Murray	12	C	14	16.93
Murray	11	D	21	18.09
Murray	12	D	14	16.36

The lowest mean is 16.36, and the highest is 25.44.

The reliability of a test is based on the consistency with which it measures the capacity of those taking it. In the present study, as has been stated, two forms were given and correlations made.

These are shown in Table VIII

TABLE VIII
CORRELATIONS OF FORM C WITH FORM D

School Tested	Number Tested	Coefficient of Reliability
Stillwater	125	.729
Murray	35	.709
Russell	29	.603
Dewey	84	.536
TOTAL	273	.71

CHAPTER VII

SUMMARY

The Rigg Poetry Test was constructed to develop an instrument of measurement and to be a teaching device in leading pupils to develop an ability to discriminate what is good and what is bad in poetry.

The pioneer work in this field was done by Abbott and Trabue in their Exercises in Judging Poetry. The aim of the Rigg Poetry Test is to secure higher reliability by greater fineness of scoring.

The validity of the Rigg Poetry Test depends upon two factors:

(1) The selection scored as the better is in all cases from a standard poet, while the parody was written with the purpose of producing something inferior.

(2) The weight of expert opinion.

The test was given to pupils in the eleventh and twelfth grades in four Oklahoma high schools with the following results:

MEANS			
	Number	Form C	Form D
11th Grade	153	20.8	21.5
12th Grade	120	22.6	22.5

The correlation of Form C with Form D for these 273 cases is .71.

It apparently makes little difference whether Form C or Form D is given first, since the practice effect is small.

These tentative norms are but slightly lower than the medians previously announced for college students.

The reliability is lower for high school students than it is for the group of 342 college students and college professors.

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APPENDIX

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Rigg Party D

Filing Number

Y-Classes	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	Longear Diagonal	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
16																2	2	q	4	16	64	1024													
15													1					p	1	15	15	225													
14											1							n	3	14	42	588													
13											1	1	2	1				m	6	13	78	1014													
12									1			1	5	2	1			l	10	12	120	1440													
11									1	1	1	6	2	1				k	12	11	132	1452													
10						3		2	3	1	2	2	1					j	12	10	120	1200													
9						3	4	3	2	3	1	2						i	18	9	162	1458													
8					1	2		2	1	4	2	2	1					h	15	8	120	960													
7					1	2	2	1	2	2				1				g	9	7	63	441													
6					1	1	4	3	2	4	3							f	18	6	108	648													
5					1		1	3	4	3	1							e	13	5	65	325													
4								1	1									d	3	4	12	48													
3									1									c	1	3	3	9													
2																		b	0	2															
1																		a	0	1															
From 0																		*	0	0	000	0000													

Sum 621
Sum 125

Job Analysis Step Solution of Y Equation

$$\begin{matrix} \text{Add} \\ \text{A} \end{matrix} \begin{matrix} 11545 \\ 10832 \end{matrix} \begin{matrix} \text{N} \\ \text{A} \end{matrix} \begin{matrix} 125 \\ 11545 \end{matrix}$$

$$\text{N-A Product} = 1443125$$

$$\begin{matrix} \text{Subtract} \\ \text{C} \end{matrix} \begin{matrix} 22377 \\ 621 \end{matrix} \begin{matrix} \text{D} \\ \text{D} \end{matrix} \begin{matrix} 1139 \\ 1297321 \end{matrix}$$

$$\begin{matrix} \text{Multiply} \\ \text{N} \end{matrix} \begin{matrix} 21756 \\ 125 \end{matrix} \begin{matrix} \text{H} \\ \text{H} \end{matrix} \begin{matrix} 145804 \end{matrix}$$

$$\text{Product} = 2719500$$

$$\begin{matrix} \text{Product} \times \frac{1}{2} \\ \text{D} \end{matrix} \begin{matrix} 1139 \\ 1104 \end{matrix} \begin{matrix} \text{NB Product} \\ \text{E} \end{matrix} \begin{matrix} 1359750 \\ 1354000 \end{matrix}$$

$$\begin{matrix} \text{Subtract} \\ \text{E} \end{matrix} \begin{matrix} 1257456 \\ 102294 \end{matrix} \begin{matrix} \text{K} \\ \text{HK} \end{matrix} \begin{matrix} 135184 \end{matrix}$$

$$Y = \frac{L}{M} = \frac{102294}{1403936} = .729$$

$$\text{Coeff. of Corr } M = \sqrt{HK}$$

Skeleton Formula -

$$\frac{((A)H) - ((C)N) - (D)E}{2}$$

$$\sqrt{\frac{N}{A}} - \sqrt{\frac{D}{N}} - \sqrt{\frac{N}{B}} - \sqrt{\frac{N}{E}}$$

$$= \frac{L}{H} - \frac{K}{K} = Y = \text{Coeff. of Corr.}$$

$$M_x = \frac{D}{N} \text{ Steps}$$

$$M_y = \frac{E}{N} \text{ Steps}$$

Σy =

ΣY

Σxy

Σx = 125
Σy = 1139
Σxy = 1139

X-Classes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Σx	Σy	Σxy	Σx ²	Σy ²	Σxy ²
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	125	1104	10832	15625	121872	1403936
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	125	1104	10832	15625	121872	1403936
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	125	1104	10832	15625	121872	1403936

Y

Sum	229
Sum	22

X

Sum	229
Sum	22

Y-Classes	X-Classes	Freq. (X-Y) ²	Freq. (X+Y) ²
Q	a	289	0
P	b	256	0
O	c	225	0
N	d	196	0
M	e	169	0
L	f	144	0
K	g	121	0
J	h	100	0
I	i	81	0
H	j	64	0
G	k	49	0
F	l	36	0
E	m	25	0
D	n	16	0
C	o	9	0
B	p	4	0
A	q	1	0
Totals		0000	0000

Parallel

1100 1376 Products

Reporting

Sum	29	191
-----	----	-----

Sum	229
Sum	22

Job Analysis Step Solution of Y Equation

Y

Sum	229
Sum	22

X

Sum	229
Sum	22

Job Analysis Step Solution of Y Equation

Add	A	2,057
	B	18,604
Product	C	39,201
Remainder	D	191
Product	E	3,950
Remainder	F	2,29
Product	G	108,950
Product	H	54,375
D-E Product	I	508,338
Product	J	3,537
Remainder	K	58,606
Product	L	603
Coeff. of Corr.	M	19,922

Skeleton Formula -

$$\frac{A}{B} = \frac{C}{D} \cdot \frac{E}{F}$$

Interpolation $M_Y =$

Interpolation $M_X =$

Coeff. of Corr. $N =$

Fr LX-7		Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7	Fr LX-7								
289	256	225	196	169	144	121	100	81	64	49	36	25	16	9	4	1	0	0000	11	52	5X	6X	25	36	49	64	81	100	121	144	169	196	225	256	289															
Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	Longest Diagonal	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q																

Sum 487
C

Sum 84
N

Y-Classes	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	q	p	o	n	m	l	k	j	i	h	g	f	e	d	c	b	a	* 0					
From	1																	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
To	2																	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1				
From	3																	2	3	4																				
To	4																	3	4	1																				
From	5																	4	1																					
To	6																	5	2	3	1																			
From	7																	6	2	3	1																			
To	8																	7	3	4	1																			
From	9																	8	4	1																				
To	10																	9	5	2	3	1																		
From	11																	10	6	3	4	1																		
To	12																	11	7	4	1																			
From	13																	12	8	5	2	3	1																	
To	14																	13	9	6	3	4	1																	
From	15																	14	10	7	4	1																		
To	16																	15	11	8	5	2	3	1																
From	17																	16	12	9	6	3	4	1																
To	18																	17	13	10	7	4	1																	

X-Classes	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	
From	1																	
To	2																	
From	3																	
To	4																	
From	5																	
To	6																	
From	7																	
To	8																	
From	9																	
To	10																	
From	11																	
To	12																	
From	13																	
To	14																	
From	15																	
To	16																	
From	17																	
To	18																	

Job Analysis Step Solution of Y Equation

$N = 84$
 $MA = 5967$
 $NA \text{ Product} = 501228$
 $D = 671$
 $D^2 = 450241$
 $H = 50987$
 $N = 84$
 $MB = 5784$
 $NB \text{ Product} = 485856$
 $E = 662$
 $E^2 = 438244$
 $HK = 47612$
 $L = 28886$
 $M = 49270$
 $586 = \text{Coeff. of Corr} = \sqrt{HK}$
 $Y = 586$

Skeleton Formula -

$$\frac{\left(\left| \begin{matrix} A & B & C & N \\ \dots & \dots & \dots & \dots \end{matrix} \right| \right) - \left(\left| \begin{matrix} D & E \\ \dots & \dots \end{matrix} \right| \right)}{2} = \frac{L}{H} = \frac{K}{E} = Y = \text{Coeff. of Corr.}$$

$M_x = \frac{D}{N} = \dots$
 $M_y = \frac{E}{N} = \dots$
 Interpolation $M_x = \dots$
 Interpolation $M_y = \dots$
 Steps

Sum 487

Sum 84

Rigg Paetry Murray 11 ch 12 ch Grades

Filing Number

289	256	225	196	169	144	121	100	81	64	49	36	25	16	9	4	1	0	0	1	4	9	16	25	36	49	64	81	100	121	144	169	196	225	256	289
Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	Longest Diagonal	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	

Sum 114
Sum 35

$y = 17x + 209$

Y-Classes	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	q	p	o	n	m	l	k	j	i	h	g	f	e	d	c	b	a					
17																		17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1					
16																		16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0					
15																		15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	0					
14																		14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	0	0					
13																		13	12	11	10	9	8	7	6	5	4	3	2	1	0	0	0	0					
12																		12	11	10	9	8	7	6	5	4	3	2	1	0	0	0	0	0					
11																		11	10	9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0				
10																		10	9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0				
9																		9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0				
8																		8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0			
7																		7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0		
6																		6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
5																		5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4																		4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3																		3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2																		2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1																		1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0																		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Job Analysis Step Solution of Y Equation

289	256	225	196	169	144	121	100	81	64	49	36	25	16	9	4	1	0	0	1	4	9	16	25	36	49	64	81	100	121	144	169	196	225	256	289					
Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	q	p	o	n	m	l	k	j	i	h	g	f	e	d	c	b	a							
17																		17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	0				
16																		16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	0	0				
15																		15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	0	0	0				
14																		14	13	12	11	10	9	8	7	6	5	4	3	2	1	0	0	0	0	0				
13																		13	12	11	10	9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0			
12																		12	11	10	9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0			
11																		11	10	9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0			
10																		10	9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0			
9																		9	8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0		
8																		8	7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
7																		7	6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
6																		6	5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5																		5	4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4																		4	3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3																		3	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2																		2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1																		1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0																		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Job Analysis Step Solution of Y Equation

Add: A 1426, B 1430, Sum 2856
 Subtract: C 114, Remainder 2742
 Multiply: D 206, N 35, Product 95970
 Product x 1/2: 47985
 Subtract: D 206, E 210, D-E Product 43260
 Multiply: N 35, B 1430, N-B Product 50050
 Subtract: E 210, HK 5950
 L 4725, M 6668.6, Coeff. of Corr = .709
 Skeleton Formula: $\frac{[(H)(C)(N)] - (D)(E)}{2} = \frac{[(N)(A)] - (D)(E)}{2}$
 $\frac{[(N)(A)] - (D)(E)}{2} = \frac{[(N)(A)] - (D)(E)}{2}$
 Interpolation: $M_x = \frac{D}{N}$, $M_y = \frac{E}{N}$

$y = 17x + 209$

X-Classes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
17																			
16																			
15																			
14																			
13																			
12																			
11																			
10																			
9																			
8																			
7																			
6																			
5																			
4																			
3																			
2																			
1																			
0																			

From 0 to 17
 Sum X: 35
 Sum Y: 210
 Sum Y²: 1430
 N = 18, E = 210, B = 1430

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Sum 114
Sum 35

11 + 12 Grades Stillwater

Murray Dewey Russell

Ragg Poetry D

Filing Number

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Ragg Poetry C

Fr. X-Y	Fr. X-Y ²	Fr. X-Y ³	Fr. X-Y ⁴	Fr. X-Y ⁵	Fr. X-Y ⁶	Fr. X-Y ⁷	Fr. X-Y ⁸	Fr. X-Y ⁹	Fr. X-Y ¹⁰	Fr. X-Y ¹¹	Fr. X-Y ¹²	Fr. X-Y ¹³	Fr. X-Y ¹⁴	Fr. X-Y ¹⁵	Fr. X-Y ¹⁶	Fr. X-Y ¹⁷	Fr. X-Y ¹⁸	Fr. X-Y ¹⁹	Fr. X-Y ²⁰
289	256	225	196	169	144	121	100	81	64	49	36	25	16	9	4	1	0	0	0

Y-Classes	Q	P	O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	Longest Diagonal	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q		
17	q																q	17																			
16	p	4														2	2	p	4	16	64	1024															
15	o	1												1				o	1	15	15	225															
14	n											2			3			n	5	14	70	980															
13	m										1		1		3	1	2	m	8	13	104	1352															
12	l							1		2	1		2		8	2	1	l	17	12	204	2448															
11	k			1				2	1	1		2		3		8	3	1	k	22	11	242	2662														
10	j			2	3			1	2		5		2		5		4	1	j	23	10	250	2500														
9	i			1	1	5		7	6		4	4		2		4		1	i	35	9	315	2835														
8	h			1	3	2	3	2	2	5	4		3		1				h	26	8	208	1664														
7	g			1	4	5	6	7	4		1								g	29	7	203	1421														
6	f			3	4	8	10	8	8	4		1							f	47	6	282	1692														
5	e			2	2	1	4	4	6	7	5	2							e	33	5	165	825														
4	d			2	1	2		4	2	3									d	14	4	56	224														
3	c			1	1		2	1	1										c	6	3	18	54														
2	b			1															b	1	2	2	4														
1	a																		a	0	1																
0	*																		*	0	0	000	0000														

X-Classes	0	1	2	3	4	5	6	7	8	9	10	11	12
q	0	1	2	3	4	5	6	7	8	9	10	11	12
p	0	1	2	3	4	5	6	7	8	9	10	11	12
o	0	1	2	3	4	5	6	7	8	9	10	11	12
n	0	1	2	3	4	5	6	7	8	9	10	11	12
m	0	1	2	3	4	5	6	7	8	9	10	11	12
l	0	1	2	3	4	5	6	7	8	9	10	11	12
k	0	1	2	3	4	5	6	7	8	9	10	11	12
j	0	1	2	3	4	5	6	7	8	9	10	11	12
i	0	1	2	3	4	5	6	7	8	9	10	11	12
h	0	1	2	3	4	5	6	7	8	9	10	11	12
g	0	1	2	3	4	5	6	7	8	9	10	11	12
f	0	1	2	3	4	5	6	7	8	9	10	11	12
e	0	1	2	3	4	5	6	7	8	9	10	11	12
d	0	1	2	3	4	5	6	7	8	9	10	11	12
c	0	1	2	3	4	5	6	7	8	9	10	11	12
b	0	1	2	3	4	5	6	7	8	9	10	11	12
a	0	1	2	3	4	5	6	7	8	9	10	11	12

Σ Y ²	273
Σ Y ³	2198
Σ (Y ²)	19910
N	17
E	45
B	160

Job Analysis Step Solution of Y Equation

Add: A 20995, B 19910
 Subtract: C 40908, D 1393
 Product: N 273
 N-A Product: 5731635
 N-B Product: 543543
 D-E Product: []
 L = 458878
 M = 646443
 Coeff. of Corr M = \sqrt{HK} = .71
 H = 691610
 K = 604224

Skeleton Formula -

$$\frac{[(A) - (H)] - [(C) - (N)] - [(D) - (E)]}{2}$$

$$= \frac{\sqrt{N} \left[\frac{A}{N} - \frac{D}{N} \right] - \left[\frac{C}{N} - \frac{E}{N} \right]}{\sqrt{N}} = Y = \text{Coeff. of Corr.}$$

Interpolation M_X = []
 Interpolation M_Y = []
 Steps: []

Σ = 1393

Σ = 273

119888743860

A Troop, Educational Research, Teachers College

RIGG POETRY TEST — FORM C

NAME AGE

SCHOOL CLASS

Below you will find some selections of poetry arranged in pairs. For each pair, place an X before the option which you regard as the better poetry.

A () Who misses, or who wins the prize —
Go, lose or conquer as you can;
But if you fail, or if you rise,
Be each, pray God, a gentleman.

B () Not every man can win the goal
That he may pursue,
But all of us can be polite
In all that we may do.

A () O sprite or bird, what do you think about?
I have never heard music that was so sweet.
I prithee my wishes do not flout,
But thy melody once more repeat!

B () Teach us, sprite or bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

A () Her blue-veined feet unsandal'd were,
And wildly glittered here and there
The gems entangled in her hair.

B () She had no shoes on her feet to wear,
But there were diamonds in her hair.

A () My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
Chasing the wild deer, and following the roe,
My heart's in the Highlands wherever I go.

B () I want to go to the Highlands
To join the merry chase.
The Highlands have more of my heart
Than any other place.

A () Aglow the night with soft star light,
Twinkling merrily so bright.

B () While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight.

A () Souls of poets dead and gone,
What Elysium have ye known,
Happy field or mossy cavern,
Choicer than the Mermaid Tavern?

B () Of all the spots in heaven
Or on the earth beneath,
The Mermaid Tavern is my choice;
It takes the laurel wreath.

A () Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall.

B () My source is in the Habersham Hills,
Thence down the valleys of Hall,
I flow so fast o'er rocks and rills
To reach at last the waterfall.

A () Be young and gay, while yet ye may;
Youth will not last forever.
And springtime bloom,
How quick its doom!
And it returneth never.

B () Gather ye rosebuds while ye may,
Old Time is still a-flying;
And this same flower that smiles to-day
To-morrow will be dying.

A () Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears —
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

B () Whene'er I look at a tiny flower
Such thoughts swell up in me,
Thoughts that are deep and wonderful,
And my heart beats tenderly.

A () The night was still. You could not hear the howls
Of any birds or any bats or owls.

B () You could not hear, I thought, the voice of any bird,
The shadowy cries of bats in dim twilight
Or cool voices of owls crying by night.

A () I felt the cool and pleasant bliss
Of the raindrops' tender kiss!

B () I felt the rain's cool finger-tips
Brushed tenderly across my lips.

- 12 A () I remember, I remember, when I was a boy,
That to go down to the ocean, how it gave me joy!
There to see the wonderful ships, and the sailors,
too,
Those men who sailed upon the sea, so deep, and
wide, and blue!
- B () I remember the black wharves and the slips,
And the sea-tides tossing free;
And the Spanish sailors with bearded lips,
And the beauty and mystery of the ships.
-
- 13 A () My gay green leaves are yellow-black
Upon the dank autumnal floor;
For love, departed once, comes back
No more again, no more.
- B () The summer of my soul has turned to autumn;
No longer brightly shines the sun;
The dark gray mists of sorrow have engulfed
My little day of love is done.
-
- 14 A () The long night of winter is past.
Let the trumpets sound!
The earth greets May at last,
In blossoms gowned!
- B () Blow trumpet, for the world is white with May
Blow trumpet, the long night hath roll'd away!
-
- 15 A () Oh may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence.
- B () This wish I have, that when death comes to me
That I remain a helpful memory
To those dear friends whom I must leave behind
And that I strengthen them in heart and mind!
-
- 16 A () The tale of their hosts is countless,
And the tale of ours a score;
But the palm is naught to the dauntless,
And the cause is more and more.
- B () We are but few in numbers;
Our foes are a countless host;
But fight we must, for our cause is just,
And we won't give up the post!
-
- 17 A () The clouds are scudding across the moon;
A misty light is on the sea;
The wind in the shrouds has a wintry tune,
And the foam is flying free.
- B () A storm is in the heavens!
A storm is on the sea!
A winter wind is in the sails
Howling mournfully!
-
- 18 A () Time is slipping fast away: How sad this makes
me feel!
The strong and brave must come to clay, and life to
death congeal.
- B () In sadness then I ponder how quickly fleets the
Of human strength and action, man's courage
his power.
-
- 19 A () How charming is divine philosophy!
Not harsh and crabbed, as dull fools suppose;
But musical as is Apollo's lute,
And a perpetual feast of nectared sweets,
Where no crude surfeit reigns.
- B () Philosophy is not so dull a theme
As some would think. To those who understand
It offers joyful tasks that never tire.
It is in truth a banquet of the mind.
-
- 20 A () Oh to be alone in the woods!
Oh to be alone on the shore!
Oh to have only the company
Of the mighty ocean's roar!
- B () There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar.
-
- 21 A () I want to go back to my own country,
The place that I call home;
As sea-folks like to get back to the sea,
Nevermore to roam.
- B () Hill people turn to their hills;
Sea-folk are sick for the sea:
Thou art my land and my country,
And my heart calls out for thee.
-
- 22 A () The color of the ground was in him, the red earth;
The smack and tang of elemental things.
- B () He was a man of the soil,
Showing plainly earnest toil,
But a man whom nature could not spoil.
-
- 23 A () She was a phantom of delight
When first she gleamed upon my sight;
A lovely apparition, sent
To be a moment's ornament.
- B () When first I saw my lady-love,
She seemed a phantom bright;
A gleaming angel from above,
A wondrous, dazzling sight.

A () The memory of thy love stirs up in me
A rapture of sublimest ecstasy!
None but myself would I consent to be;
No envy, I for crowns and heraldry.

B () For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.

A () My minde to me a kingdom is;
Such perfect joy therein I finde
As farre exceeds all earthly blisse
That God or nature hath assignde.

B () Though not despising earthly blisse,
My joys within I finde,
Content with having naught but this,
The golden treasure of my minde.

A () Snow is drifting through the air,
Floating, swirling, everywhere;
And in this mist of flaky white
All other objects fade from sight.

B () Announced by all the trumpets of the sky,
Arrives the snow; and, driving o'er the fields
Seems nowhere to alight; the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.

A () Oh sleep is such a wonderful thing!
Beloved by peasant or by king!

B () Oh sleep! it is a gentle thing,
Beloved from pole to pole!

A () Oh see the gleaming morning star!
Now quickly comes the day;
And there shall shortly be revealed
The yellow cowslips of the field,
And all the flowers of May.

B () Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose.

A () Good-bye to pain and care! I take
Mine ease to-day;
Here, where these sunny waters break,
And ripples this keen breeze, I shake
All burdens from the heart, all weary thoughts
away.

B () Alone on the sea shore I sit for a rest,
And watch the smiling ripples come.
And cares I lose in a cheerful hum,
And find contentfulness thrice blest.

A () It is useless to pray to the sky,
So blue and far and high,
For of heaven and hell no more can it tell,
No more than you or I.

B () And that inverted Bowl they call the Sky,
Whereunder crawling coop'd we live and die,
Lift not your hands to It for help—for It
As impotently rolls as you or I.

A () Who shall declare the joy of the running!
Who shall tell of the pleasures of flight!

B () Oh what a joy there is in running!
And what pleasures there are in flight!

A () Hence all you vain delights,
As short as are the nights
Wherein you spend your folly!
There's naught in this life sweet,
If man were wise to see't,
But only melancholy.

B () My soul is sick of pleasures vain,
Which fleeting come and go.
Let melancholy sadness reign,
And passions turn to snow.

A () Unnumbered suppliants crowd preferment's gate,
Athirst for wealth, and burning to be great;
Delusive fortune hears the incessant call,
They mount, they shine, evaporate and fall.

B () Ambition is a fearsome thing;
It leads men on and on
Till fickle fortune turns at last,
And they are lost and gone.

A () When early morning gilds the skies
With Aurora's roseate hue,
All nature smiles in glad surprise,
The lofty mountain peak, the river's silvery streak,
And the meadow rich with dew.

B () Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy.

A () It was my duty to have loved the highest:
It surely was my profit had I known:
It would have been my pleasure had I seen.

B () If only we would do the best that we can do,
We would find therein our profit, and our pleasure,
too.

A () See yon sweet peas, so delicately pink,
That with the eye of fancy one might think
Them fairy creatures poised for flight,
So animated is the sight.

B () Here are sweet peas, on tiptoe for a flight —
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things,
To bind them all about with tiny rings.

37 A () The flowers beneath, the stars above,
All testify that God is love,
A truth that is so wondrous sweet,
It takes the sting from our defeat.

B () Wondrous truths, and manifold as wondrous,
God hath written in those stars above;
But not less in the bright flowerets under us
Stands the revelation of his love.

38 A () You should have heard the Hamelin people
Ringing the bells till they rocked the steeple.

B () On and on the music swells:
The Hamelin people are ringing the bells!

39 A () My foothold is tenon'd and mortis'd in granite,
I laugh at what you call dissolution,
And I know the amplitude of time.

B () I fear not death, and I know that time is vast;
And I shall keep my foothold to the last.

40 A () The skylark certes asks no boon;
He singeth only to the moon.
What careth he if we below
Heed not his notes so sweet and low?

B () But does the skylark, singing sweet and clear,
Beg the cold world to hear?

RIGG POETRY TEST — FORM D

NAME AGE

SCHOOL CLASS

Below you will find some selections of poetry arranged in pairs. For each pair, place an X before the option which you regard as the better poetry.

A () Our time on earth is very short,
And we have so much to do,
That no matter how we struggle,
Our days will count too few.

B () Art is long, and time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

A () Like him who, in the old Arabian joke,
A beggar slept and crowned Caliph woke.

B () A beggar, thin and poor, and chased by the bailiff,
Once slept, and woke to find himself the Caliph.

A () You remind me of gentlefolks,
Old people they are, too,
For you say so solemnly
What everyone knows is true.

B () Thou mindest me of gentlefolks,—
Old gentlefolks are they,—
Thou say'st an undisputed thing
In such a solemn way.

A () Ah Love! could you and I with Him conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!

B () This world is not what we would wish.
Could we but shatter it as a dish!
And then refashion it again
Sans sorrow and sans pain!

A () Now air is hushed, save where the weak-eyed bat
With short shrill shriek flits by on leathern wing.

B () In all the air there is no sound save one,
And that the bat's wild shriek
As he flies slowly by.

A () To the fairies of the snow
The bright sun's glow
Was the greatest foe!

B () To them the sun's warm beams were shafts of
fire,
And the soft south-wind was the wind of death.

A () This great republic does not have to cheat
In order that her enemies she beat!

B () The proud republic hath not stooped to cheat
And scramble in the market-place of war.

A () Rhodora! if the sages ask thee why
This charm is wasted on the marsh and sky
Dear, tell them, that if eyes were made for seeing,
Then beauty is its own excuse for being.

B () If anyone should ask you why this flower
Grows lonely in this unfrequented bower,
The answer is: It beautifies this spot,
And cares not whether man admires or not.

A () Although things around him are dreary,
Of fond fancy he is never weary;
Humble is his daily fare;
His fancy builds castles in the air!

B () Lover of golden apples,
Munching a daily crust;
Haunter of dream-built chapels,
Worshipping in the dust.

A () There let the pealing organ blow
To the full-voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into ecstasies,
And bring all heaven before mine eyes.

B () I love to hear the organ play;
I love to hear the choir;
Their clear, sweet anthems bring to me
My heaven of desire.

A () She walks in beauty like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meets in her aspect and her eyes.

B () My love is very beautiful, as beautiful as night;
Like starry skies are her two eyes, a rich and
lovely sight.

A () Greet the sea
With a shout of glee,
When strong men roam together!

B () Oh here is the ocean so great and so free!
Where strong men like to sail the sea!

- 13 A () Oh Autumn brings full many a pleasant sight,
The corn-tassels trembling in the soft moonlight!
- B () Trembling within the low moon's pallid fires,
The tall corn-tassels lift their fragrant spires.
-
- 14 A () I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.
- B () I raised my head and eyes to pray,
But e'en before a word I could say,
There would come an evil thought so vile
That I could pray no more the while.
-
- 15 A () I sing to the holly, heigh ho! heigh ho!
This life, it is folly, heigh ho! heigh ho!
You say love is false? Then on with the waltz!
I know the way to be jolly, heigh ho!
- B () Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere feign;
Then, heigh ho! the holly!
This life is most jolly!
-
- 16 A () Often have I dreamt of thee,
How wondrous fair should'st be,
But fairer art thou than my dreams,
In all sincerity!
- B () But thou, that didst appear so fair
To fond imagination,
Dost rival in the light of day
Her delicate creation.
-
- 17 A () O Helen, when I think of thee,
My soul is drawn in ecstasy
Upon a gentle sea;
And, gliding softly o'er the foam,
Guided by heaven's dome,
Is carried swiftly home.
- B () Helen, thy beauty is to me
Like those Nicean barks of yore,
That gently, o'er a perfumed sea,
The weary, way-worn wanderer bore
To his own native shore.
-
- 18 A () How beautiful is night!
A dew freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of heaven.
- B () How very beautiful to me, this night!
This night in which the fragrant dew pervades
The gentle breezes, and a clear bright sky
Is overhead, serene and wonderful!
-
- 19 A () My love is like a rose divine,
A rose of crimson hue,
Or like a song of Auld Lang Syne,
Which seems forever new.
- B () Oh, my love's like a red, red rose,
That's newly sprung in June;
Oh, my love's like the melodie,
That's sweetly played in tune.
-
- 20 A () And my faith blossoms like the earliest tree
That shames the bleak world with its yellow sprays.
- B () My faith is a beautiful thing;
It is like a tree blossoming in Spring.
-
- 21 A () The sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.
- B () When we were sailing southward,
The sun shone clear and bright.
He rose each morn upon our left,
And set upon our right.
-
- 22 A () Each day I get new blessings,
And you say I should happy be,
But ah! the joys of all the past
Are gone forever from me!
- B () Each Morn a thousand Roses brings, you say;
Yes, but where leaves the Rose of Yesterday?
-
- 23 A () God clothes the world in beauty;
The stars above, the flowers below
Reveal His love for man.
Yet men forget their duty
And often plunge their lives in woe.
Dost wonder how they can?
- B () I found Him in the shining of the stars,
I mark'd Him in the flowering of His fields,
But in His ways with men I find Him not.
-
- 24 A () We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!
- B () Let pipes resound! On with the dance!
Let children hop and skip and prance!
And let us join the merry throng
Around the May pole with a song!
-
- 25 A () At night I love to hear the nightingale,
When all the woods are still;
It brings fresh hope my love will yet prevail
Against my lady's will.
- B () O Nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are still,
Thou with fresh hope the lover's heart dost fill,
While the jolly hours lead on propitious May.

A () Who is Sylvia? what is she,
That all the swains commend her?
Holy, fair, and wise, is she;
The heavens such grace did lend her
That she might adored be.

B () Who is Sylvia? I prithee tell;
On every breeze her praises swell.
Such grace as hers we seldom see,
As she trips the grass full merrily.

A () Come forth: for Spring is singing in the boughs
Of every white and tremulous apple-tree.

B () Oh now is come the Spring!
The sun is shining bright,
And the wind is blowing gently
In the apple trees so white.

A () O brown brook, O blithe brook, what will you say
to me
If I take off my heavy shoon and wade you child-
ishly?

B () I want to take off my shoes and wade
Into the brook so free.
'Twas thus in youth I ever played
So blithe and childishly!

A () A certain touch of carelessness
Increases woman's loveliness.
Man likes her not to be too trim,
But sweet neglect entrances him.

B () Give me a look, give me a face,
That makes simplicity a grace;
Robes loosely flowing, hair as free —
Such sweet neglect more taketh me
Than all the adulteries of art;
They strike mine eyes, but not my heart.

A () My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk;
Or emptied some dull opiate to the drains
One minute past, and Lethe-ward had sunk.

B () My aching heart, oppressed in dire disease,
In growing numbness wherein feelings blend,
Awaits, like a convicted Socrates,
The hemlock drunk, the fast approaching end.

A () Flow on, river, up with the flood-tide, and down
with the ebb-tide!
Flow on, with bright and dancing waves!

B () Flow on, river! flow with the flood-tide, and ebb
with the ebb-tide!
Frolic on, crested and scallop-edg'd waves!

A () Good-bye, then, ocean, rolling free!
I take no shell away with me,
But often shall fond memory
Rehearse this hour I've spent with thee.

B () So then, beach, bluff, and wave, farewell!
I bear with me
No token stone nor glittering shell,
But long and oft shall Memory tell
Of this brief, thoughtful hour of musing by the sea.

A () This is hallowed ground: 'twas here
The poet sang in accents clear
Of Echo and of young Narcissus,
Of shepherds and of dryad kisses.

B () So while the poet stood in this sweet spot,
Some fainter gleamings o'er his fancy shot;
Nor was it long ere he had told the tale
Of young Narcissus, and sad Echo's bale.

A () Late, late, so late! and dark the night and chill!
Late, late, so late! but we can enter still.
Too late, too late! ye cannot enter now.

B () The night was late and dark and chill,
But the virgins thought to enter still.
They knocked upon the keeper's gate;
The voice within replied, "Too late!"

A () Oh tell me where is Honor gone!
Or Faith, who sang so clear a song!
Or Selfhood great and free and strong!
Do they to Mammon all belong,
Fair Lady?

B () Is Honor gone into his grave?
Hath Faith become a caitiff knave,
And Selfhood turned into a slave
To work in Mammon's cave,
Fair Lady?

A () A steed comes at morning: no rider is there;
But its bridle is red with the sign of despair.

B () A riderless steed in the morning light
With a blood red bridle, oh grewsome sight!

A () Bind up thy tresses, thou beautiful one,
Of brown in the shadow and gold in the sun!

B () Bind up your hair, my pretty lass,
Your hair of lovely brown,
Which in the morning's sunshine
Becomes a golden crown!

38 A () My love, my love, arise!
No forest flower so fair!
No match the skies for those blue eyes,
Nor the prairie for thy hair!

B () Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!

39 A () The snow that is so pure and white,
The frost that is so dazzling bright,
Wave and wind, stream and star,
I love you all both near and far;
Almost anything which can
Escape the misery of man.

B () I love snow, and all the forms
Of the radiant frost;
I love waves and winds and streams,
Everything almost
Which is nature's, and may be
Untainted by man's misery.

40 A () Rescue my castle before the hot day
Brightens to blue from its silvery gray.

B () What! Ho! my men, let us ride away
To rescue my castle ere break of day.

STRAITMAN'S PARACHUTE

MADE IN U.S.A.

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