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UNIVERSITY OF LOUISVILLE

Experiences to Develop Creativeness in the Language Arts
in the Fourth Grade

A Dissertation

Submitted to the Faculty

Of the Graduate School of the University of Louisville

In Partial Fulfillment of the

Requirements for the Degree

Of Master of Arts

Department of Education

by

Dorothy R. Harris

Year

1948

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TITLE OF THESIS: Experiences to Develop
Creativeness in the Language
Arts in the Fourth Grade

APPROVED BY READING COMMITTEE COMPOSED OF THE
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Date: June 5, 1948.

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Experiences to Develop Creativeness in the Language Arts
in the Fourth Grade

Chapter 1

Experiences to Develop Creativeness in the Language Arts in the Fourth Grade

Introduction

Introduction and Purpose

While sitting in a lecture room at the University of Southern California, the writer heard these words: "Within each normal child is a vast amount of creative power-far more than most teachers realize. We teachers are not even touching the fringes of this power. How creative are your pupils in the language arts?"¹ Fay Adams, the lecturer, then read stories and poems written by children in the third and fourth grades.

As the writer listened, she realized how stereotyped and unoriginal had been the efforts of her pupils in this field. The writer then asked herself these questions:

1. What are the experiences which help children develop creativeness in the language arts?
2. What happens to the children's personalities and scholastic achievement as their creative power is released?

The writer became so interested in this problem that she chose it for her study in a seminar course. Since that time many studies have been carried on with the pupils in her room.

¹ Adams, Fay. Lecture. University of Southern California., August, 1946.

Placement and Time

This study was carried on in the Beechmont School, located at 205 W. Wellington. The study began in September, 1947, and extended through April, 1948. Thirty-one pupils, ranging in ages from eight to ten years, were enrolled in the class. In the group were sixteen boys and fifteen girls. Table I shows the age distribution at the beginning of the study.

Table I

<u>Age</u>	<u>Boys</u>	<u>Girls</u>	<u>Total</u>
8	9	8	17
9	6	7	13
10	<u>1</u>	<u>0</u>	<u>1</u>
	16	15	31

The above table shows that over fifty percent of the thirty-one pupils were below the average age (9 years) for the fourth grade. Several pupils in the class had been accelerated and had not spent the normal number of semesters in school (7 semesters). Table II shows the number of semesters the pupils had been in school, including the present semester, but not including kindergarten.

Table II

<u>Terms</u>	<u>Boys</u>	<u>Girls</u>	<u>Total</u>
6	6	4	10
7	8	11	19
8	<u>2</u>	<u>0</u>	<u>2</u>
	16	15	31

As is shown in Table II, ten children, almost one third of the class, had been accelerated pupils at some time during their school life. Six of the ten accelerated pupils were

promoted from 3B to 4B.

Twenty-five children came from homes of average means; four children came from homes of below average means, and two children came from homes of above average means. The educational background of the parents was quite varied. One or both of the parents of seven pupils were college graduates; one or both of the parents of fourteen pupils were high school graduates. Seven children's parents had not advanced beyond junior high school. The parents of three children had attended only the elementary grades.

The mental ages of the children ranged from 12 years, 6 months to 7 years, 3 months. No greater difference than six months existed between the chronological ages and the mental ages of eleven pupils; the writer considered these children of average ability. Sixteen children's mental ages were six months or more above their chronological ages, indicating that they had above average ability. Only four pupils had mental ages that were six months or more below their chronological ages.

Chapter II

Some Concepts of the Nature of the Creative Process

Chapter II

Some Concepts of the Nature of the Creative Process

2

"All God's Chillun Got Wings", says Hughes Mearns, who believes that every individual has the ability for creative self-expression. This view is not shared by all modern educators. Some believe that only the gifted can create. This group evaluates the product in terms of its unique contribution to the culture of the period. C.C. Certain, editor of the Elementary English Review, states that creative writing should be taught for the sake of the gifted children.

"Creative writing, being implicitly artistic expression, is impossible for all children."³

If teachers accept the latter point of view, they are really advocating education for the select few and are encouraging the masses to be mere imitators. Nurturing creativeness in only the so-called gifted children is not educating the citizens of tomorrow to take their places in a democratic society.

Sensing the great need of our democracy for an emphasis on creative expression, Hockett and Jacobsen wrote:

Modern society is starving for creative guidance; it needs to be rejuvenated, humanized, re-created. Far too much of life is bound within systems of blind habit and custom. Unless progress is to cease, individual deviations, interpretations, and points of

2

Mearns, Hughes. Creative Power. Garden City, New York: Doran and Company, 1935. p.51.

3

Certain, C.C. "A Course of Study in Creative Writing for the Grades." Elementary English Review. Vol. 12:231-235. July, 1937, p.231.

view must be positively valued. Teachers who stress creative activity by their pupils are not merely building more satisfying individual lives for their pupils; they are strengthening the foundations on which alone may be built a fairer, happier, more wholesome structure of social life. 4

Since the writer is in accordance with the psychological point of view of the two authors, this paper will be based on the assumption that all children are capable of creative self-expression. This creative expression means bringing into existence something that did not exist previously. Aristotle wrote that the creative mind is that which converts the potential things into actual things, as light turns potential color into actual color. Creativity is never imitative; it is never wholly from without. Within each normal person is a vast imaginative power, varying in quality and in intensity. Creative expression is a product of "instinctive self" which Plato tells us that we must learn to respect. A definition given by Hughes Mearns will clarify the meaning of creative expression.

In creative expression, one sees the creative spirit in action, sometimes in full flight. The creative spirit is something more than a product in clay and canvas; it is dancing, rhythmic living, a laugh, a flash of the mind, strength of control, swiftness of action, an unwritten poem, a song without words; it is life adding its invisible cells to more and abundant life. 5

4

Hockett, John A. and Jacobsen, E.W. Modern Practices in the Elementary School. Boston: Ginn and Company, 1943. p.165.

5

Mearns, Hughes. Op.cit. p.13.

The basic material for creative expression is experience. Mary Austin says, "The one indispensable talent for creative art, whether of the theater, or literature, or music or plastic representation, is the talent for experiencing." ⁶

In Creative Mind, C. Spearman sets up three principles of experience, endeavoring to find out to what extent certain types of experiences are creative. The first principle is:

A person tends to know his own sensations, feelings, and strivings. Any lived experience tends to evoke a knowing of its own characters. ⁷

This simple principle is illustrated daily by such familiar sayings as, "I remember that," "I don't believe so", "I am not of that opinion." Here the experiencer is affirming his own thoughts, feelings and wishes.

Also included in this principle are the complex sensory percepts. For example, at this moment the writer sees a bottle of ink on the desk. Is the bottle of ink really seen? Studies of hallucinations seem to prove that one may have an experience exactly like the present one, even if no bottle of ink were there. Therefore, the experience in itself does not include the real existence of the bottle of ink, but only the mental act of perceiving it. All sensory perceptions, whether true or false, are as experiences nothing more than mental states. But most, though not all, of the complex percepts are made up of the elementary experiences.

6

Austin, Mary. Everyman's Genius. Indianapolis, Indiana: The Bobbs Merrill Company, 1925. p.57.

7

Spearman, C. Creative Mind. New York: D. Appleton and Company, 1931. p.16.

How far and in what degree are the experiences governed by the first principle creative? As an example, when one burns his finger, one feels pain, recognizes it and acquires the idea of it. Is this idea something creative? Here the pain produces the idea, but the pain does not invent the idea. So if such experiences are creative at all, it is only in the lowest degree.

The second principle is one of relations:

When two or more items (precepts or ideas) are given, a person may perceive them to be in various ways related. ⁸

Shelley refers to this principle of relations in a Defense of Poetry.

Reason may be considered as mind contemplating the relations borne by one thought to another. ⁹

Relations are of two types, ideal and real. Ideal relations may be divided into three classes:

1. The relation of likeness, without which we could recognize nothing or conceive nothing.
2. The relation of evidence upon which depends all of human reasoning.
3. The conjunctive relation which is characterized by the little word "and".

Real relations may be classified under seven types:

1. The relation of attribution which exists when we say one thing is the attribute of another as "black" is of "coal".
2. The relation of identity which means a sameness between two items.
3. The relation of time which may be explained thus: if the sun is perceived to rise earlier in summer

⁸

Spearman, C. Op.cit. p.18.

⁹

Allen, Wilson Gay and Clark, Harry Hayden. Literary Criticism Pope to Croce. New York: American Book Company, 1941. p.299.

- than in winter, that is a perception of the temporal relation.
4. The relation of space: if anything is perceived to be taller, smaller, larger or lower than another, it is to this class that the perceiving is assigned.
 5. The relation of cause which is that which holds between the starting of the airplane's engine and its flight.
 6. The relation of objectivity which holds between a mental process and its object, between wishing and what is wished for.
 7. The relation of "constitution" which is rarely detected, although it is the commonest of all, for it happens wherever any of the other relations occur. It is the relation between constituents and what they constitute; that, for example, which roundness and blueness hold to a blue ball, or which wooden frame, strings and a bow hold to a violin.

There are two methods of perceiving these relationships: synthetic and analytic. Suppose there are three number cards lying on the table in sequential order. One child may look at each card separately and fail to notice the sequence until later. The cards are seen separately and then mentally combined. Another child may recognize the sequence at once. Both modes are included under the principle of relations.

How far can this second principle of perceiving relations be regarded as creative? Since the relations are divided into the two divisions, ideal and real, they must be considered separately. The very name ideal implies that such relations do not have any real existence. Therefore, they may be considered creative in the second degree. The real relations such as the number card sequence, only copy what was already existing. Therefore, the real relations are creative in only a minor degree.

The third principle is one of correlates:

When any item and a relation to it are present to mind, then the mind can generate in itself another item so related. 10

Shelley expresses somewhat this same idea when he states that in creativity the mind acts upon the thoughts so as to color them with its own light and composes from them other thoughts, each containing within itself the principle of its own integrity.

Spearman's explanation is a technical one; Shelley's is much more the explanation of the true poet, for he writes of the mind "coloring" the thoughts. This brings in the emotional quality of a creative experience, which Spearman's explanation omits.

In the realm of thought, an example of Spearman's third principle is the game of synonyms. Words are read aloud and to each word the person replies with its synonym. Here the word read aloud is the given idea, synonym is the given relation and the correlative idea is the response.

A plan the writer tried will illustrate the "coloring" of the thoughts in Shelley's explanation. "The Butterfly Dance" of the Hopi Indians was played on the record player. The children were not told the title of the recording; they were asked to write whatever picture came into their minds as the music played.

Here are some of the thoughts they expressed:

10

Spearman, C., Op.cit. p.24.

1.

There was once an Indian boy who liked to dance. He danced around and around the tent. The drums beat and the Indian boy danced. It was growing dark, but he danced on and the drums beat on.

2.

Indians marching in a line,
Slow and going fast,
Beating tom-toms and blowing horns.
Going in a circle marching,
Some dancing in a block.

3.

A cowboy was riding out on the desert all alone. He was feeling very sad. Suddenly he heard the Indians on the war path. He put his horse into a fast gallop. He tried to escape but the Indians caught him. The cowboy felt so lonely and afraid.

The second illustration is more creative than the first so the writer gives this definition of the third and highest principle of a creative experience. When the mind is given an item and any relation to it, the mind can act upon the thoughts thus produced, and color them until it generates other thoughts which are different from the original item and relation.

Spearmen defines the principles of a creative experience, but in The Art of Thought, Graham Wallas investigates more fully the functioning of the creative process. He sets up four stages in the formation of a new thought.

1. Preparation, the stage during which the problem is investigated.
2. Incubation, not consciously thinking about the problem.
3. Illumination, consisting of the appearance of the happy idea together with the psychological events which immediately preceded and accompanied the appear-

ance.

4. Verification, the idea is tested and reduced to exact form.

During the incubation period either one may not consciously think on that certain problem, or one may relax from all mental work.

Intimation is the moment in the Illumination stage when our fringe-consciousness is rising into a conscious state. Many writers and creative thinkers believe that new thoughts come to them without effort. Helmholtz, the German physicist, once said that his ideas came unexpectedly without effort, like an inspiration. But Mr. F.M. McMurry says:

Many of the best thoughts, probably most of them, do not come like a flash, fully into being, but find their beginnings in dim feelings, faint intuitions that need to be encouraged before they can surely be felt and defined. 11

If this Illumination phase of thought is the one during which most of the real creative thought takes place, can effort be brought to bear during this phase? Graham Wallas expresses the opinion that when the Intimation period lasts for an appreciable time, the will can be brought to bear upon it. Those who say this is wrong forget that all are not born dancers, teachers or thinkers, and that many achieve skill without being born with it. Even for those who have the best natural endowment, the process of learning an art, such as the art of thought, should be more conscious than its practice.

Wallas thinks that this discipline of the art of thought

11

McMurry, F.M., How To Study. Boston:Houghton Mifflin Company, 1909. p.279.

should begin at an early age.

But the discipline of the art of thought, if it is to be effective, should begin at an age when the choice of intellectual methods will be made, for the most part, not by the student himself, but by his teachers. I, myself, believe that the teacher should attempt to find ways of bringing the conscious will of a clever child to bear upon his thought at least as soon as school attendance begins. 12

Before the age of ten a healthy and intelligent child should be familiar with the experience of concentrated attention in the "problem-attitude" of conscious thought. This concentrated attention should last for about twenty minutes.

However, this problem of thought control is complicated by the fact that the intimation of a coming thought may be colored by an emotion or feeling. Contemplation of the feelings lessens their intensity and prevents their natural expression. Under laboratory conditions it has been found easier to retain an affect indirectly by concentrating attention on the sensation which may have caused the affect, than by attending directly to the affect itself. Many poets and imaginative thinkers say that the thinker retains his emotion and communicates it more effectively when it is associated with a vivid and easily retained image. Here the psychological events follow the cycle of sensation, emotion and thought. To illustrate, in the music experiment already described the music is the sensation, how the child feels is the emotion and writing his reactions is the thought. The writer finds that children seem to give more evidence of creative expression

when they are writing or speaking about vivid and easily retained images such as: (1) My First Ride on the Escalator (2) How I Felt on Christmas Morning (3) Our Trip to the Fire Station. In these subjects the emotions are associated with a clear and striking image. As the child expresses himself, he concentrates his attention on the sensation which caused the emotion, rather than on the emotion itself.

In summary:

- I. A creative experience is one in which the creature mind converts potential things into actual things. A creative experience produces something that did not exist previously.
- II The highest principle of a creative experience is: The mind, given an item and any relation to it, can act upon the thoughts thus produced, and color them until it generates other thoughts which are different from the original item and relation.
- III The four phases of the thought process, as set up by Graham Wallas, are:
 - A. Preparation
 - B. Incubation
 - C. Illumination
 - D. Verification

Ways and Means of Inducing the Creative Experience in Children

Since the essence of creative learning and creative expression depends upon the confidence that a child has in his own thoughts, an atmosphere of confidence and security must be maintained. "A child will not venture to express himself in new ways unless his efforts, crude though they may be, are respected and appreciated." ¹³ As soon as children speak, they attempt the language of poetry, but adults usually make this native poetical language the subject of their jokes, and "cute sayings" columns flourish in our papers. At the very beginning we strive to teach children conventional self-expression and the individual utterance is laughed at. Thus in a conventional environment the child surrenders his own native gift of language. Often this native gift will hide itself away in a private dialogue with a favorite toy or doll.

The writer finds that much time must be given at the beginning of the term to allow the child to recover from the fear of disapproval. He remembers that his past efforts to express himself often lead to ridicule and suppression. Since the child is extremely susceptible to condemnation by his teacher and classmates, he will easily surrender his precious art if it is demanded of him. Therefore, the class and the teacher must show respect for the creative effort. The child's surroundings must be such as to call his effort worthy.

Equally important in inducing the creative experience in children is the building of rich backgrounds. Too often,

mental and emotional food is withheld from the child so that his compositions in art, music and language remain crude and stationary. To be original does not mean avoiding what has been learned in the past, but to make use of these past learnings and advance them to high levels. Just as it is important that the school remove the traditional bar of unfruitful suppression, it is equally essential to present the inviting materials upon which the creative powers may work to the best advantage. Mere freedom is not enough; the teacher must furnish a rich environment for the child to work in. This environment should be rich in suggesting materials for the creative impulses. The skillfully set-up environment will do magic-will start a moving creative spirit in the least hopeful.

The teacher is the most important element in the creative environment. He should be a person who has freed himself from conventional thinking. In many classrooms, general approval goes to the imitators. When the teacher is conventional, the child soon learns that expressing his creative individuality does not pay. The teacher who encourages creativeness must be a sympathetic listener who values ideas above form and technique. By recognizing the idea at its true value, the teacher nourishes growth and encourages the child to have confidence in his creative ability. Often the writer has noticed that the poorly written compositions contain the most interesting thoughts. The writer found this incomprehensible

scribble in the poetry box: Quote: "I like to be a clowd and of it wrold be cold I wrold". When the child read the poem to the writer, this is what she said:

I would like to be a cloud,
And if it were very cold,
I would cry my eyes out.
Then it would rain very hard on the world.

Here the writer had to search out the thought and feeling, rather than point out the grammatical errors, for this child is sensitive and easily discouraged.

Since the teacher is the keynote in an environment which induces creative experiences in children, he must have reliable criteria by which to judge creative expression. The writer uses these two criteria: (1) The child's work must be, in part at least, his expression in his own way of his own ideas, feelings and interpretations. Any activity to be creative must result in self-expression. (2) The child's expression must move in the direction of greater knowledge, understanding or appreciation for that child. Creative reactions should show continued progress.

An atmosphere of beauty encourages creative expression. A child should not grow up in aesthetic poverty. The teacher can provide beauty in the classroom by making it attractive. There should be regular periods for enjoying beautiful music and poetry. Children should hear poems read aloud with a sincere feeling for the mood of the poem. The teacher must be something of an actor and have a sense of feeling for the parts. The teacher, as a creative reader, can vary the spell,

surprise with infinite variety and extract from the poems their finest flavor. Creative poetry reading plays upon the image-making self, puts pictures in the child's mind and stirs unexpected emotions. The successful teacher will educate the child's senses to respond to the values in the environment. The child should possess a sensitiveness to new beauties, for all material creative work must come through the senses. Spearman says, "On the whole, he who would create aesthetically must first of all, not only observe but also feel."¹⁴

Lastly, a spirit of enthusiasm, hopefulness, and success must be promoted. When each child finds joy in his achievements and the achievements of others, creative impulses are encouraged.. An atmosphere of good humor and good cheer promote enthusiasm.

¹⁴

Spearman, C. Op.cit. p.6.

Chapter III

Experiences to Develop Creative Oral Expression

Chapter III

Experience to Develop Creative Oral Expression

One of the most important aims of the language arts is to instruct this generation of children in the art of oral speech. No other skill is more important than learning to express one's thoughts adequately. Schools have long professed to be concerned with the development of the intellect, but the school has thought of intellect as being individualistic. However, the basic method of democracy is the operation of group intelligence. Now the school must emphasize the social function and the social nature of man. In democratic living the child needs to be able to present his ideas and to evaluate the ideas of others. Conversation is one of the most creative phases of oral expression. "Conversation is an art product. Back of our talk is our secret mind fabricating animated thought that¹⁵ does not even appear in speech." The writer has found the group planning experience a very successful means of developing creative oral expression.

A Group planning is a skill which requires practice just as does the ability to read or write or multiply. The practice involves trial, evaluation, new ideas and new plans. The school room is the laboratory for the children's investigations and experiments. Planning must have a purpose; it paves the way toward solving a problem. Here are two situations where the writer used group planning.

¹⁵

Mearns, Hughes. Op.cit., p.156.

1. Planning an excursion.

During Fire Prevention week the children were dramatizing the fire prevention rules. One group was having difficulty, because they could not answer this question: When a fire alarm is turned in at a fire box, how do the firemen know where the fire is?

The class discussed the problem, but no one had accurate information. Then Ann said, "I live near a fire station, I'll go over and find out."

Another child said, "Why don't we all go? I think it would be interesting."

A committee was then appointed to go to the fire station and ask permission to visit the station. The committee arranged the date and the time. Next there was a planning period when the pupils made plans for the excursion. The conversation ran like this:

Teacher: The committee says we may visit the fire house on Friday at 10:30. Don't you think we should make some plans for our trip?

Bob: If we don't make our plans, we won't know what time to leave or what way we should walk.

Dick: We'll need some leaders who will stop at the street corners.

Jane: Let our safety representatives be the leaders.

Bill: They will be good leaders, for they are dependable.

Jim: We shouldn't touch anything in the station.

Alice: And we shouldn't talk while the guide is showing us through the fire house.

Sue: If we talk, we might not find out the answers to our questions.

Teacher: What are the questions we want to ask?

Mary: About the fire alarm that is turned in at the fire alarm box.

Bill: That isn't a clear sentence. We want to find out how the firemen know where the fire is when the alarm is turned in at the box.

Jack: I want to see where the firemen sleep.

Betty: Do they eat at the station?

Teacher: Perhaps we'll find the answer to that question when we visit the station.

Bob: I want to see a fireman slide down a pole.

Ann: When I went to the station to ask the firemen if we could visit them, I saw some old-fashioned fire engines. Maybe we will learn something about them.

Teacher: Let's write our plans on the board.

The children, guided by the teacher, phrased the plans which she wrote on the board:

Plans for our trip:

1. We will leave school at 10:00 o'clock.
2. Our safety representatives will be the leaders.

3. We will stop at each street corner until Mrs. Harris tells us to cross.
4. We will cross the street in the cross-walks.
5. We will walk with the partner we choose.
6. We will walk on the sidewalks.
7. Everyone will listen to the directions of the firemen, who is the guide.
8. If a fire alarm comes in while we are in the station, we will quickly line up along the walls on each side.
9. No one will touch any equipment or tools.
10. Jimmy will ask our guide these questions:
 - a. When a fire alarm is turned in at a fire box, how do the firemen in the station know where the fire is?
 - b. What equipment is on each fire truck?
 - c. How do firemen fight a fire at an oil refinery?
 - d. Where do the firemen sleep and eat?

These plans were copied and placed on the bulletin board.

After the excursion, the class reread the plans and evaluated the trip. This evaluation lesson offered many rich experiences for the children; it allowed for free conversation with certain outstanding examples of vocabulary development. Such words as "extinguisher", "control board," "chemical control", and "ticker tape" were used often in the discussion as is shown in the evaluation discussion:

Ann: We followed all our plans except the one

about not talking when the guide was telling us something.

Bill: Jim talked to me and I didn't hear all the fireman told about the old-fashioned engines. Did he say that men pulled them?

Sue: Yes, the oldest kind of fire engines were pulled by men.

Jack: We found out the question our group needed to know.

Teacher: Jack, can you tell us what happens when an alarm is turned in at a fire box?

Jack: Every fire box has a number. If you break the glass in a fire box, a loud bell rings in the fire house. Then the ticker tape machine begins to punch so many holes in tape. If the number of the box was 23, there would be two holes, a space, and three holes.

Mary: The guide said that the ticker tape machine ticked off the same alarm three times so that they wouldn't make a mistake.

Bob: And he said we should stand on the corner by the box to direct the fire engines to the fire. Lots of people forget to do that and the firemen waste time.

Ann: We found out that the men sleep upstairs. When an alarm comes in, a loud buzzer sounds and the lights flash on. That wakes them up.

2. Planning for an experiment in science.

The class had been studying the science unit "Why We Have Days and Nights". One day during discussion this question was asked: How did thoughtful men find out the earth is round? They didn't sail around it or fly around it as we do.

There was much discussion, which brought out these points: (a) the men who discovered that the world is round were better scientists than the other people; (b) they were not afraid; (c) they were willing to sail far out on the ocean to prove they were right. Finally one girl said, "Maybe we could do an experiment to find out the answer to the question. I don't think we've really answered it."

The children were given time to do research work. The next day during discussion period the planning conversation ran like this:

Bob: We found an experiment to do that will show just how those men found out that the world is round.

May: I found that same experiment and I tried it at home. If we do the experiment here in the room, everyone will understand why Columbus and some other men thought the earth was round.

Teacher: Who can tell us what materials we need for the experiment?

Joe: All we need is a globe and a piece of white paper.

Mary: What are you going to do with the paper?

Joe: I'm going to fold the paper to make a small boat. I can make one because I used to fold them in the first grade.

Jack: In the book I read we need a small flag to put on top of the boat.

Teacher: Joe may make the boat and Jack may make the flag.

Sue: Betty and I will move the globe to the center of the room where everyone can see.

Fred: May I direct the experiment when everyone is ready?

Teacher: Yes, but first we should find out what this experiment is going to show.

Sam: It will show how men first found out that the world is round.

Sue: We'll find out why Columbus was brave enough to sail across an ocean that was almost unknown.

Teacher: Fred, you may begin if you are ready.

Fred: This little boat has to be on the opposite side of the globe from the class so I'll stand on this side. Now I'll move the boat slowly around the globe toward you. Watch carefully to see which part you see first.

Jane: What part do you see first when I'm moving the boat toward you?

Jane: I see the flag first. Then I see the top part of the boat. Then I see the whole boat.

Teacher: Jim, will you repeat the experiment?

The experiment was repeated several times. Then

Fred said:

But that isn't all. We have to do something else.

Sue: This time the boat is placed at the end of a flat table just like this. One person stoops down until his eyes are on a level with the table top. Betty, you be the one who watches at the other end of the table. Watch the boat as I move it toward you.

Betty: I see all the parts of the boat.

Teacher: What does this experiment prove?

Jim: It proves that if the world were flat you could see all the parts of the boat at the same time.

Sue: When Columbus was watching the ships sail into the harbor, he saw just what we saw in the experiment. First, he saw only the tops of the ships. I guess he began to think and wonder why he couldn't see all parts of the ships.

Bob: If the earth had been flat, he could have

seen all parts of the ships at once.

Jerry: If Columbus and the other thoughtful men hadn't thought about what they saw, it might have been a hundred years or more before any one found out that the earth is round.

Teacher: What shall we write on the science chart?

Bill: Watching ships sail into a harbor helped men prove that the earth is round.

Ann: If the world were flat, we could see all parts of a ship as it came into the harbor.

Betty: It's because the world is round that we can see only the top part of the boat as it comes toward us.

Ted: This experiment proved that the world is round; before this I always wondered why everyone said the earth was round. It looked flat to me. Now I understand how men discovered this fact.

In this experience there were many elements of planning that were included in the account of the previous example; there was also the acceptance of a member of the group as a leader in performing the experiment. There were many opportunities for creative oral expression even though it was an experiment in science.

A Dramatization is an excellent means of developing creative oral expression if it is used correctly. Drama is inherent in the child's nature. It is as natural as breathing to

to the child. Impersonation is an instinctive art, but when the "act-out" regime begins, spontaneous drama ends. To the primary child drama is a game and so plays should never be "put-on-cute" little dramatizations. They should be the natural part of the daily program. "By the sight of his creative insight, as he dramatizes the world about him, he can re-¹⁶ vitalize for himself the worthy aspects of life."

The self initiated play of a child can help get at the reason behind the behavior of that child. At play a child spontaneously unfolds his fears, ambitions, social attitudes, and his feelings. Play is like a mirror reflecting the child's life. In dramatic play he tells the world the story of himself.

In the writer's class is an unusually small boy, who weighs forty-four pounds and is forty-two inches tall. In every dramatic play situation this boy plays the role of a mighty person: Superman, General George Washington, or king of the biggest kingdom. As he plays the role, his language is boastful and domineering. He is playing the role that he cannot play in real life.

Another child, who comes from a home of below average means, is always worried about the price of everything. When the dramatic play centers around the theme of buying and selling, her first question is always, "How much does it cost?" The financial condition in the home is reflected in this child's play.

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Ericson, Helen. "Dramatics". The National Elementary Principal. Vol. 23:259-263. July, 1944. 6.250.

In the fourth grade the child is ready to make a transition from the self initiated game stage to the "want to give play" stage. The writer's group made the transition by dramatizing characters and situations from their unit work. Two weeks after the class began to study the Amazon Valley, several children decided to play they were a family that lived along the Amazon River. The idea spread rapidly, for it was fun to imagine and pretend that they were someone in a far away land.

When the class was studying the Sahara Desert, they were asked to give a program for the P.T.A.; they immediately decided to give a play about their unit of work. Planning is a large part of the dramatic play period as you will see in the following account:

Teacher: Where shall we place the scene of our play?

Ann: At a well in the desert would be a good place.

Jack: A Bedouin camp would be a better place than a well. More could happen in a camp.

Jerry: Why don't we have it happen in an oasis?

Jane: We can use more characters if we choose the oasis as the place.

Mary: I think we might have an oasis market place. In Under the Sun it says there are many merchants in the market place.

Betty: That's a good idea. We can sell rugs and blankets.

Jim: We could sell dates and salt, for we learned that they are products of the desert.

Bill: Arabs can come to the market place to buy things.

Sue: I've got an idea. Have an American family visit the oasis.

Jim: That's a splendid idea, Sue.

After the plans were made with each child choosing his part and knowing what he was to do, each child developed his own play within the total pattern. During the daily evaluation periods, excellent bits of action were praised, improvements were noted and suggestions were made. When the children felt satisfied with the play, the writer copied it down as the children acted it out. Here is the play that had its beginning and development in the dramatic play period.

Announcer: We have been studying about the Sahara Desert.

We wrote this play ourselves. In it we tell you about the foods and the chief products of the desert. The scene opens in an oasis market place. As the play begins, the merchants are ready for a busy day.

A Visit to an Oasis Market Place

First Arab: Wasn't that a terrible sand storm? I thought our caravan would never reach the oasis.

Second Arab: Yes, it was the worst one I have seen. I took shelter between two camels.

Third Arab: If it had lasted another hour we could not have reached the oasis today.

First Arab: Let us buy some cheese and go to our friend's home for dinner.

First Cheese Merchant: Buy our cheese. It is made from
the best goat's milk.

Sec. Cheese Merchant: We have cheese made from camel's
milk, too. Our cheese is delicious.

Second Arab: Perhaps we should buy some of each.

Third Arab: We will trade you this camel's hair rope
for two pounds of cheese.

First Merchant: That is a fair trade. Good day.

(Three Arab children skip onto the stage.)

First Child: Hurry Abdullah. We are going to be late
for school.

Second Child: But the market place is so interesting.

Some day I shall be a merchant in the market
place and spend all my time watching the people
and selling them the things they need.

Third Child: If you want to be a smart merchant, you had
better hurry to school and learn your lessons.

First Date Merchant: Buy my dates. Buy my fresh dates.

First Child: May we have just one date before we go to
school?

Second Date Merchant: Here is a date for each of you. Now
run along and study hard.

(Guide with a group of American tourists enters the mar-
ket place.)

Guide: We are now entering the oasis market place.

John: How strange everything looks. Look at those
houses with the tiny windows. Why are the

windows so small?

Guide: It is so hot here that the windows are made small to keep out the hot desert air.

Alice: Look at those gorgeous rugs and blankets. Let's go talk to those merchants.

First Rug Merchant: Come, see the beautiful rugs and blankets

Mother: What lovely work! Who made them?

Second Rug Merchant: They are made by the women of the Bedouin tribes.

Alice: May I buy one for my bedroom, Father?

John: I want one, too. Please Father. They will make such nice souvenirs.

Father: Yes, I think they are very pretty, and they will be useful. Choose the one you like the best.

Alice: Mother, you help me choose a pretty rug.

Mother: I think the green one is very nice. It will match your bedroom curtains.

John: I want that bright colored one.

Father: What is the price of these rugs?

First Rug Merchant: In your money they will be worth ten dollars.

(Children fold the rugs and carry them on one arm.)

Mother: Your rugs will be good souvenirs of our trip to the Sahara.

Guide: Those rugs are made of the finest sheep wool. Some of the rugs are woven of camel's hair.

The Bedouins are very skillful weavers as you can see.

First Date Merchant: Would the boy or girl like to taste one of my nice fresh dates? Taste and find out how sweet they are.

Alice: Oh, thank you. They taste much sweeter than the dates at home. Don't you think so, John?

John: Yes, they are very good. You know I'm wondering how they gather the dates from the tall palm trees.

Second Date Merchant: The dates grow in clusters. The bark of the date palm is rough and the Arabs climb the trees barefoot. When he reaches the top, he braces himself with a rope, which is tied around his waist. He cuts the clusters from the tree and passes them down to the ground by means of a rope pulley.

Alice: There are so many dates. What do you do with all of them?

First Date Merchant: We sell many of them to the Bedouins. You see they trade us rugs, blankets, goats, sheep, and camels for dates. The rest we dry and send to seaports. From there they are shipped all over the world. You have probably eaten dates from this very desert.

Guide: Dates are one of the most important products of the desert. It is said, 'Plant a branch

in sand, give it water and a date palm will grow.' But come, there are other interesting things to see.

Mother: What are these men selling?

First Salt Merchant: We are selling salt from the great wells of Bilma.

Alice: Salt from a well! How do you get salt from a well?

Second Salt Merchant: We pour the water from the salty wells out into shallow tanks and let it dry in the hot sun. A crust of salt is left in the bottom of the tank.

Father: Who buys all this salt?

First Salt Merchant: We sell it to the desert people, but much of it is sent to seaports and shipped abroad. Salt is one of the chief products of the desert.

John: Father, I am learning so many interesting facts. I did not know that part of the world's salt supply came from the Sahara Desert.

First Grain Merchant: Grain for sale. Grain for sale.

Mother: What kinds of grain do you sell?

Second Grain Merchant: We sell rice, millet, barley, and wheat. Rice cooked with roasted goat meat is a real treat for us.

First Grain Merchant: We also use wheat and millet to make a batter for thin flat cakes.

Alice: Since we are staying at the hotel, I do not think we should buy any grain.

First Cheese Merchant: Sample the delicious goat milk cheese.

John: Do you make cheese of goat's milk?

Second Cheese Merchant: And of camel's milk, too. We put the milk in a goat skin bag. Then we swing the bag back and forth until the milk curds are made into cheese.

Alice: I do not believe I care for a sample. Thank you.

First Coffee Merchant: Fresh coffee and tea right this way.

Father: Is coffee also a product of the desert?

Second Coffee Merchant: No, most of our coffee is imported from Brazil.

Alice: John, don't you remember? We learned that when we were studying South America last semester.

Mother: Do the Bedouins drink much coffee?

First Coffee Merchant: They drink coffee many times a day. The fathers usually make the coffee. It is so thick and black that you would not want to drink it.

Guide: Here comes Abdul, son of the sheik of a large Bedouin clan. Would you like to meet him?

John: My, that would be wonderful. I want to ask him many questions about the Bedouins.

Guide: Abdul, I want you to meet my friends from the

United States, Mr. and Mrs. Jones and their children, Alice and John. Friends, this is Abdul.

Abdul: Greetings, American Friends.

Alice: We are so happy to meet you. Do you live near this oasis town?

Abdul: . No, I traveled here with a caravan. We had a terrible sand storm during this trip.

Guide: Yes, I heard some other people talking about that storm.

John: If you do not live near this oasis, where do you live?

Abdul: My home is far out on the desert. My father and his clan are herdsmen. They raise sheep, goats, donkeys, camels, and sometimes a few horses. We move often for when the flocks eat all the grass in one place, we move to another where the grass is better.

John: If you really live far out on the great Sahara, you can tell us about mirages. Those things have always been a puzzle to me.

Abdul: Many times I have seen mirages, but we who live on the desert learn to tell a real oasis from a mirage. The great heat upon the air makes it look like water far away. Many people travel miles and miles only to have the pool of water disappear when they come near.

Father: I thought you children would be interested in asking Abdul about his school.

Abdul: But I do not go to school. We move so often that we cannot have schools. Only children who live on an oasis go to school.

Alice: You mean you do not have a teacher and you do not learn how to read and write!

Abdul: My father is my teacher. He is teaching me many things-how to guide a caravan across the desert, how to use a compass, and how to be a good herdsman.

Mother: So you see, children, Abdul is learning to be a good citizen of the Sahara Desert just as you are learning to be good citizens of your country.

(Abdul's father enters.)

Abdul's Father: Here you are. I have been looking everywhere for you.

Abdul: Father, I want you to meet these friends from the United States, Mr. and Mrs. Jones and their children, John and Alice. Friends, this is my father.

Abdul's Father: Greetings to the friends from North America. Welcome to the great Sahara.

Mr. Jones: Thank you for your kindness. Your son has been kind in telling us many interesting facts about his home.

John: Now I will have so many things to tell my friends back home.

Alice: So will I. But the most important thing I will have to tell is how kind and friendly everyone has been. It is certainly grand to make friends all around the world.

The supervisor of the intermediate grades saw the play and wrote the children the following letter:

C O P Y

LOUISVILLE PUBLIC SCHOOLS
Department of Elementary Education
Louisville, Kentucky

March 11, 1943

Mrs. Harris' Fourth Grade
Beechmont School
Second and Wellington Streets
Louisville, Kentucky

Dear Children:

Please let me thank you for the wonderful program that you gave this afternoon. There were many good things about it, as the children in the audience observed and told you.

I was impressed with the fund of information that you wove into the plan in such an interesting manner. It required a great deal of reading on your part to do this. In presenting the play, you made us feel that you had had fun as you worked together.

I liked the backdrop that you used--that added atmosphere to your play. The costumes, too, were interesting and gave you a feeling, I am sure, of being a real Bedouin.

I hope you continue to enjoy your work in Social Studies.

Very sincerely,

(signed)

Bonnie C. Howard
Supervisor
Intermediate Grades

BCH:ar

C The use of puppets is a joyous experience for the child. This is also an excellent way to make the transition from the self initiated game stage to the want to "give play" stage. The child is stimulated to use a variety of tones and to enunciate distinctly. Puppet plays demand that the child create and keep alive an interesting dialogue.

Suggestions for the use of puppets are:

1. Use simple puppets.

The writer's class made their puppets of material. First, a paper pattern of the character's head and arms was cut. When the pattern seemed to be the correct size and shape, the child placed the pattern on the material and cut out the head and arms. After these two pieces were sewed together, a straight piece of material was sewed on to conceal the child's hands. The writer found that this type puppet was easier to make, and easier to operate than the more complicated string dolls. The child found it easier to concentrate on interesting dialogue when he was not worried about which string to pull.

2. Select a play with a few characters.

Because these stories had no more than two or three main characters the writer found them especially suitable for puppet shows:

"Hanzel and Gretel" from After the Sun Sets

"Change About" from After the Sun Sets

"The Golden Eggs" from Times and Places

3. Dramatize without puppets so the children can see the possibilities of the story.
 4. Give the same story several times letting different children say the speeches in different ways.
 5. Encourage the children to make up their own puppet show.
- One day Curtis said he had a surprise for the class. He had made a rabbit head and arms of flannel and a big hat of construction paper. Here is what he said as he pulled the rabbit from the hat:

Curtis: Well, good morning, Peter. How did you get into my hat? I bet these boys and girls are surprised to see you.

Peter: I'm even surprised to see myself coming out of this old hat.

Curtis: Oh, so you think my hat is old, do you?

Peter: I sure do. It has so many holes I could hardly sleep for the draughts. I bet the mice moved to a better home.

Curtis: Peter, aren't you going to say good morning to these children?

Peter: Good morning, boys and girls. I hope you have had a nice day at school.

Curtis: Now, Peter, you must be a good little rabbit while we do our work.

Peter: I will, because I am going to sit on the teacher's desk. Good-bye, children.

As Curtis carried on this monologue, he changed the tone

of his voice quite effectively. The class enjoyed it very much, and Peter often talked to the class.

- D Choral reading is a splendid form of creative oral expression. Although it is a group activity, each child interprets the poem in his own way and makes it a part of his own personality. Gestures, tone of voice, and facial expressions are individually creative. This may be one of the few forms of oral expression in which the very timid child engages. Alice, whose ability was below average, never seemed to take part in the dramatic play or discussion periods. But when we had poetry period, she participated and seemed to enjoy it. At P.T.A. meeting, Alice's mother remarked how much she was enjoying the poems that Alice was learning at school. She had been entertaining her family in the evening. Alice gained enough confidence and poise to take part in the play the class gave for the P.T.A. She also gave a very interesting book report before the group. For this child, choral reading was the doorway to creative oral expression. Here is a list of the poems the children enjoyed during choral reading hour.

Little Orphan Annie	James Whitcome Riley
The Raggedy Man	James Whitcome Riley
The Animal Store	Rachel Field
Somersaults	Aileen Fisher
A Goblinade	Florence Page Jaques
Frogs at School	George Cooper
The Salt and Pepper Dance	Wymond Garthwaite

My Shadow	Robert Louis Stevenson
Snowman	Unknown
The Popcorn Man	Edith O. Osborne
Very Lovely	Rose Fyleman
The Quangle Wangle's Hat	Edward Lear
Pop-Corn Land	Elsie F. Kartack
Meeting the Easter Bunny	Rowena Bastin Bennett
The Proud Vegetables	Mary McNeil Penollosa
The Best Game the Fairies Play	Rose Fyleman
What Does Little Birdie Say?	Alfred Tennyson
The Little Turtle	Vachel Lindsay
The Duel	Eugene Field
How the Kite Learned to Fly	Unknown
The Man in the Moon	Unknown
Summer Wish	John Barrar

E One of the most successful ways to encourage creative oral expression is to have a period called "Showing and Telling Time". During this period a child may describe a new possession, show something interesting and different to the class, or describe a trip he has taken. The writer's class brought in an umbrella from Korea, a pure silk Chinese komono, a doll made by the Navaho Indians, a crystal radio set one of the boys made, and numerous interesting articles. This time offered much opportunity for spontaneous conversation. For example, when the child brought the umbrella from Korea, the conversation ran thus:

Betty : This umbrella was made in Korea. My brother

bought it while he was stationed there during the war. It is made of paper with some kind of wax over it. And it has thirty-six ribs.

Joe: How much did he have to pay for it?

Betty: I don't know, because their money is different from ours.

Joe: How did he get their kind of money?

Betty: I don't know, but I'll ask him tonight.

Sue: That umbrella slopes more than ours. Wonder why they are made like that.

Dick: I know-it's to make the water run off quicker. Don't you remember how those roofs along the Amazon were made real slanting to make the water run off easier?

Alice: Is that wax that is spread over the paper?

Betty: My brother does not know, but he said he thought it was paraffin.

Jean: Betty, I think that was something interesting to show the class.

The values of the "Showing and Telling Time" were that (a) rich opportunities for oral expression were given; (b) the children shared interesting possessions and experiences with each other; (c) they learned much about the cultures of other peoples; (d) and they received ideas or new hobbies and new ways to spend their time.

Chapter IV

Experiences for Developing Creative Written Expression

Chapter IV

Experiences for Developing Creative Written Expression

Before going into the discussion of written language, it is well to consider the child is ready to begin to express his ideas in written form. Just as there is a readiness for reading, there is also a readiness for written expression. The author is of the opinion that perhaps the stage of readiness for written expression is reached much later than most teachers believe. There are two main factors to be considered in the written language program: (1) the maturation of the child and (2) his feeling of a need to write. Since maturation is an individual process, the teacher must recognize the individual differences in her class. Some children will be capable of written expression much sooner than others. The teacher's main objective should be the capturing of the child's thought, even if it means that she must write it down as the child talks. The important thing is the feeling and idea that the child is trying to convey; form is only the clothing of an idea and therefore should not be given the primary place in the language arts program. When a child wishes to express his ideas in written form, he will strive for effective means of expression. It is simple to teach a child to do a particular thing when he is driven by a strong purpose. The problem of developing creative written expression centers around the child feeling a need for it. The experiences described in this chapter are the ones which the children enjoyed the most; they are the experiences for which they felt the greatest need.

No child was ever compelled to write; no child was urged too strenuously to express his ideas in written form. They were allowed complete freedom in form and subject matter. The writer endeavored to present inviting materials upon which the children's creative powers might work to the best advantage; she tried to furnish a right world to work in--an environment in which the creative spirit was not coerced nor suppressed.

A Story writing as a written language experience may be a "bugaboo" or a gateway to pleasure. Creativeness in this experience may be developed in these ways:

1. By encouraging the child to write about his own experiences. This is of prime importance, for too often the child is asked to write about subjects he has never experienced.

"No one can write until he knows what he is writing about. Really knows, not as information, but as something lived until it has become a part of him. Each individual has a region about which he can speak with authority; and by judicious cultivation this region may be enormously enlarged. Each person has a story to tell; it is the only story which the world is eager to hear." 17

2. By valuing content above form. The idea must be valued above form and technique. In the forward to Creative Youth, Otis W. Caldwell writes:

"Too often instruction in English has devoted its time largely to construction and refinement of the means of conveying thought, and not enough to the loads to be carried. It is known that young people best construct and

refine their forms for doing work when they are clear as to why things should be done. Most pupils are essentially creative." 18

3. By allowing freedom of length. Such assignments as: "Write five sentences about your pet.;" are not conducive to creative written expression, because requiring a definite number of sentences checks the flow of expression. The length of the story depends upon the idea, the method of treatment, and the writer.
4. By offering understanding criticism. The creative spirit does not produce its best at first; the teacher should be willing to accept anything that shows an evidence of genuine delight. There must be none who tries and fails. In the writer's class most of the first attempts were poor. In earlier years the children had been instructed in the use of periods, capitals and paragraphing. Their main concern was with correct form. The writer worked on showing them that the idea was the important thing by first asking, "Did you think this story was interesting? Did the writer have a good idea?" Form was not discussed. The emphasis was placed on "say something". The papers were edited and each child was shown how to correct any errors. The purpose of understanding criticism should be to give each individual faith in his own creative ability.

Here are the results of the story writing experience.

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Mearns, Hughes, Creative Youth, Garden City; New York: Doran and Company, 1930. Forward.

My Chameleon

I have a chameleon that I bought at the circus. I keep it in a wooden box with a screen over it. I feed it many leaves.

Last night I looked in the box. The chameleon was not there. I thought it might be dead under the leaves, but I could not find it anywhere in the box. I thought it might be in the beds or chairs. I was afraid to go to bed.

This morning I went in the kitchen and tilted the venetian blinds and there was my chameleon. I got its box and just as I was putting it in the box, it opened its mouth wide. I guess he was saying, "Don't put me in there."

My Old Train

I have an old, old train. I got it when I was three years old. On the top of my transmitter is a green light and a red light. The red light goes on when the train jumps the track. When the train does not jump the track, the green light stays on.

The other day my train jumped the track and the red light did not flash on. I heard a loud buzz and I saw the train off the track. That's why I've named my train, "My Old Train".

My Dog

My dog is a friendly dog. Every day when I come home from school she runs to meet me. She jumps up and down because she is so glad to see me.

Lassie, that's my dog's name, can do three tricks. Lassie can jump through a hoop like a circus dog. She can pull my sled. That is a big help in the winter time. And Lassie can stand on her hind feet. She does this when she wants my cookies.

Our Trip

Here we go; here we go to the fire station. Everybody feels happy because we are going to the fire station. I feel so happy that I'm skipping and singing.

The day is full of sunshine

And the sky is blue and white.

I'm skipping, skipping, skipping,

Under the clouds, the very pretty clouds.

I love the fluffy white clouds.

The Bird House My Daddy and I Made

One night my daddy and I made a bird house. We made it out of a box. Daddy would measure the boards and I would saw them. Then after I got through sawing, I nailed the boards together. When I finished driving a nail, my Daddy would feel to see that it was smooth. One time I hadn't finished driving the nail and my Daddy put his thumb on it. You can guess what happened. I bit his thumb with the hammer. Oh, how he did jump! I helped him put a bandage on his thumb, and we went on making the bird house, but this time Daddy did not feel to see if I was hammering the nails in just right.

The Fire Station

When we went to the fire station, I saw many interesting things. There were two hugh trucks. One truck carried a whole bunch of ladders, a hatchet, a gas mask, a life net, and a fire extinguisher. On the second truck there was a great big hose and a little hose. I even saw a cellar hose that the firemen use to fight fires in basements.

Next we saw two old-fashioned fire trucks and they were so queer looking. The class was surprised when the guide said the engines were not pulled by horses. Two men pulled and two men pushed those real old-fashioned engines. I know fires were much more dangerous in olden days, because that was a slow way to travel to a fire.

Going upstairs was fun. We saw many beds where the firemen sleep. Their pants were fastened on to their boots so they could put them on in a second. Then our guide slid down the pole. He went so fast we could hardly see him. I had fun at the fire station.

My Electric Train

I got my electric train when I was six years old. My train has five cars and two engines. Sometimes I put both of my engines on the same track. I got a whole lot of new track for Christmas. I also got a new transformer. My transformer has a red and green light on it. The green light stays on all the time to remind me to unplug the transformer when I'm not using it. The red light goes on when the train leaves the track.

Another one of my Christmas presents was a flood light. It is red and stands about one foot tall. It has two lights at the top, and you turn them around. When the train passes the tower house, a little man comes out. I like my electric train so much that I've decided to be an engineer when I grow up.

B All children should be given an opportunity to create poetry. The teacher should open the door, disclosing enchanting vistas for those who want to wander through a new world of beauty. The writer found that most children were balked in their poetry writing by the persistent belief that all poetry must rhyme. Their first efforts were of the "jungle" variety; they sacrificed thought and native language for the sake of rhyme. This is an example:

My Wish

I'd like to be a giraffe and reach into the trees.
 I'd steal some honey from the bees.
 I would bring my head out with the honey.
 When I looked down, I would meet a bunny.

The author read the class many poems, choosing many which did not rhyme. Some children began to notice that all poems did not rhyme.

Finally one day Alice said, "Poems tell stories and paint pictures and it does not make any difference whether they rhyme or not."

Gradually part of the class began to grow in the ability to express themselves poetically. The writer realized that some children's use of their best language had been greatly hampered by the universal insistence upon rhyme. These pupils were not urged too strenuously to enter the new world of poetry; but all who tried were encouraged to do more, no matter how poor the first attempt was.

To aid the children in poetic self expression, the writer asked the class these questions: "What has happened to you that makes you feel like writing a poem?" and "What have you

seen that makes you want to write a poem?" The following list suggests the types of subjects of poetic inspiration:

Flying Kites	A snow man
The merry-go-round	Little bunnies
Valentine Day	Mother's Day
Spring	Christmas morning
Popcorn	Snow on the streets
My dog	Sunset
My wish	Clouds

Poetry writing was a free activity. The "Poetry Box" was kept on the book case; the poems placed in the box were read twice a week. Sometimes the pupils did not want to read their poems aloud. In the case the writer read them and the pupil's name was not told. When the way is made easy, all are willing to try.

Here are some examples of poetry writing:

Spring is Here

Spring is here! Spring is here!
 Beautiful, beautiful spring!
 Pop! Oh look, a new flower!
 You see what I mean.
 Flowers always start popping up in the spring.
 In beautiful, beautiful spring.
 "Cheer up! Cheer up!" said the robin.
 Now I know spring is here.

Kites in the Sky

Kites flying so high.
 I wonder where they'll go.
 Maybe they'll float behind the clouds,
 Or maybe behind the sky.
 Oh, how I wish I could fly behind the clouds,
 And play the rainbow was my sliding board.

Singing Breezes

The breeze is singing through the trees
 In every sort of way.
 He is singing and ringing
 In the funniest sort of way.
 I like the breeze because he is so gay,
 Singing and ringing all through the day.
 I love to run and have lots of fun
 In the wonderful singing breeze.

Valentine Day

Wonderful, wonderful Valentine Day!
 Children all filled with happy laughs.
 John and Tom are so jolly they can hardly talk.
 Wonderful, wonderful Valentine Day!
 Red hearts of love flying every way.
 Filling boys and girls hearts with joy.
 Wonderful, wonderful Valentine Day!

My Wish

I would like to be a bird,
 That flies up in the sky,
 I'd watch the people on the streets,
 Who run and pass me by.
 I would fly up in the sky so blue,
 And sing a song and whistle, too,
 Yes, I would like to be a bird.

Easter Morning

It was early in the morning
 Almost every one was sleeping,
 But through the window by my bed,
 The sun was barely peeping.
 I was oh, so warm and cozy
 And so comfy there in bed,
 When I heard a little voice.
 "Get up, Get up," it said.
 I peeped from out my covers
 at the strangest sight I've seen
 So very strange it was that I
 thought it surely was a dream.
 For dancing there upon my bed
 was little Easter Bunny.
 I looked at him quite closely
 for he looked so very funny.

Trees

Trees, trees, so big and round,
 With sleepy branches almost touching the ground.
 In summer their dresses are green,
 In autumn their dresses are bright and gay.
 But in winter they stop their play,
 And take a long, long sleep.

The Merry-Go-Round

The merry-go-round, the merry-go-round!
 I'm riding so fast on the merry-go-round.
 I see the lions with fierce faces,
 I see animals from far off places.
 I like around on the merry-go-round.

Sliding

Run and slide,
Run and slide,
Snow is on the hill.
Slide standing on your feet.
Don't take a spill.
Run and slide,
Run and slide,
Watch how we go.
Whee, but its lots of fun
Sliding in the snow.

Scarlet Poppies

Scarlet poppies are blowing in the sweet meadow breeze.
They are far grown from their tiny baby seeds.
The sweet smelling perfume comes out from the flowers,
And floats gently past the big tree like towers.
If you want to see where the scarlet poppies grow,
You'll find them on the hilltops blowing to and fro.

- C Letter writing is an excellent experience for developing creativeness in the language arts, but it should be done only when the need arises. Unreal situations should not be created. In the writer's room the first real need for letter writing came after the trip to the fire station. We needed to rite a thank-you note to the firemen. The form was written on the board so that the children's attention could be directed upon what was to be told. These letters were selected by the class as being the most interesting:

Beechmont School
Louisville, Kentucky.
October 16, 1947.

Dear Firemen,

I want to thank you for an interesting trip through the fire station. Ever since I was a little boy I have run to watch the fire engines go by. It was really a thrill for me to be so close to them and see all the equipment. I told Daddy about trying on

one of the firemen's hats, and he laughed and said, "I'll bet you were a funny sight."

Sincerely,

Billy

Beechmont School
Louisville, Kentucky.
October 16, 1947.

Dear Firemen of Squad #8,

Thank you for being so nice to us. I learned many interesting things. You see I'm in charge of the program committee and we had to find out some information before we could give our program on Fire Prevention. The control board was hard for me to understand at first, but now I know all about it. I even explained it to my little brother and sister. I don't believe that my little brother understood about the fire alarm box and the control board, because he keeps telling Mother to put her letters in the fire box on the next corner.

Sincerely,

Jane

Another need for letter writing arose when we received a box of candy from the Program Chairman of our P.T.A.; the class had participated in the P.T.A. program and this candy and a letter came to say "thank-you". When the children found out about the surprise, Jack said, "We should write Mrs. Hemdahl letters to thank her for being so nice to us." This suggestion was quickly accepted by the class. Here are two examples:

Beechmont School
Louisville, Kentucky.
March 5, 1948.

Dear Mrs. Hemdahl:

This morning we got two surprises. We found the box of candy you sent us. Mrs. Harris looked surprised too. The box had chocolates written on the cover so everyone thought we had a box of chocolates. When we opened it at lunch, we got another surprise. You should have heard us when we saw the Easter eggs and jelly beans. Thanks for two surprises.

Love,

Ann

Beechmont School
Louisville, Kentucky
March 5, 1948.

Dear Mrs. Hemdahl:

Today has been such a nice day. All morning we thought about our box of candy. We could hardly wait for lunch. Just before lunch we opened the box and everyone shouted, "Oh, its jelly beans." Then we decided how we could divide the candy equally. Each person got one big egg and six jelly beans. While we were eating them, we were thinking about Easter. I guess everyone thinks about Easter when they eat Jelly beans. Happy Easter to you.

With love,

Sam

Recently a pupil moved to the country. He had been a member of this group for several semesters and he was not happy about leaving. On his last day a classmate assured him that we would write him letters telling about our activities. On the day we planned to write the letters, the class discussion was:

Teacher: What shall we plan to write in our letters to Billy?

Norma: We can tell him we miss him.

Jack: That's not a good idea, Norma. That would just make him feel worse. You know how he felt about leaving.

Bob: I think Jack is right, because when my Daddy was away in the Navy, we did not write much about missing him. Mother said it would make him too sad.

Anne: If you want to cheer people up, you tell them something funny. Maybe we could write about something funny.

Joe: I want to write about science and that is not funny.

Jane: I know Billy would like to read about science, because he was always telling us about reptiles and volcanoes.

Teacher: Shall we plan to write about something that would be especially interesting to Billy?

Sam: Yes, because we've all known Billy a long time. I think I'll write about kites. Last spring we used to fly our kites on every windy day.

Here are three examples of this letter writing experience:

Beechmont School
Louisville, Kentucky.
March 23, 1948.

Dear Billy:

Last Saturday I went to Quizdown. Boy, did I have fun! There was a man who entertained us before they went on the air. He told us the story of the Three Bears. At first I thought I would not enjoy the story because I have heard it so often. But the way he told it you

had to like it. One time he started to whistle but he couldn't because he did not have his teeth. He put his teeth in his mouth and then whistled. When he finished one long, loud whistle, he took them out and put them in his pocket again. The audience just roared with laughter. And you should have seen his funny feet. I know he must have borrowed his shoes from a clown, for they were hugh with turned-up toes. I hope that have a good entertainer next week. I'm going to be one of the contestants. If the entertainer makes me laugh a lot, I'll forget how nervous I am.

Love,
Grace

Beechmont School
Louisville, Kentucky
March 23, 1948.

Dear Billy:

Yesterday I was watching a kite. All the string was let out and they tied another ball of string on and let all of it out. The kite almost went out of sight. But suddenly the wind stopped blowing. It went down in back of a house, but it went up again. They must not have tied the tail on good and tight, for it fell off. The kite started to go round and round and fell to the ground. It almost hit a man who was walking on the sidewalk. I thought about the time last year when we were flying our kites and mine fell on your puppy. He acted just like he thought the world was falling on his head.

Love,
Sam

Beechmont School
Louisville, Kentucky.
March 23, 1948.

Dear Billy:

We are studying about Italy. The most interesting thing is a great volcano called Mount Vesuvius. Four years ago it erupted. In our Weekly Reader we read that a man called this volcano his baby. He never knew when it would awake and start throwing red hot stones.

The class laughed when they heard this. The man's name is Professor Imbro. I wonder what he would say if he knew they called him a baby sitter in that article. He watches his baby and if the baby starts to throw lava rocks, he warns the people that live near there. I do not think that I would want to live near such a baby, do you?

With love,
Jean

D Some pupils enjoyed writing reports on their unit work.

Although they were writing about vicarious experiences, many children wrote as if the experience were a real one. The following report will illustrate this point:

An Adventure on the Sahara

As we traveled over the sandy desert, we thought we saw a pool of water not far away. We guided our camels over there, but all we saw was sand and rock. I was so thirsty I could hardly swallow. A guide rode up and told us we had seen a mirage. I cannot see how anything could look so real. He led us to a real oasis where there was a pool of cool water. That was the best drink of water I ever tasted.

Sailing Up the Amazon

Daddy and I were sitting on the deck of the river steamer when all of a sudden we heard a terrible noise. Daddy said it was the red howler monkeys and the parrots having a contest. Just then I saw the red howler monkey swinging in the trees. Their names tell us what they are because they have red faces and they can howl plenty loud.

My Little Desert Friend

I have a little friend named Abdul. He lives on the desert. When I told him I liked the United States better than the desert, he said he likes his own desert home. Then he said this little poem to me.

The Sahara is a quiet land
 Covered with many rocks and sand.
 I live in a tent that's big and wide
 My pet camel gives me a ride.
 I love my desert home.

E Writing news items for the classroom news paper is another way of obtaining creative written expression. The writer carried on this activity by dividing the class into five groups. Each week a different group was responsible for the paper. On Monday morning a copy of The Class Room News was placed on the bulletin board. At a later time the pupils evaluated the newspaper. The following is the newspaper for the week preceding the Christmas holidays.

Class Room News

December 15, 1947

1. We are making Christmas gifts for our parents. We are making wastebaskets for our mothers. We are using our own ideas to decorate them. Billy has a very pretty design on his basket. There are white swans swimming on a lake. Everyone is trying to think of an idea for presents for the fathers. The committee that wrote this paper had these ideas, an ash tray made of clay, a joke book, and a desk set made of clay.

Written by Jean

2. The Christmas party will be Friday at 12:30. The program committee has everything planned. There will be stories, poems and records played on the record player. After the program there is going to be a surprise. Now don't try to find out what it is or you'll spoil the fun.

Written by Jack

3. The room committee says that some children are not cleaning their desks every day. Now two children will inspect the desks every afternoon. Sam and Sue are the inspectors for his week.

Written by Joe

4. I hope all of us have a safe Christmas. In our Safety Council Meeting we made these rules to help you have a safe Christmas.

1. Turn off your Christmas tree lights when you go out.
2. Play in a safe place. The street is not a safe place to play.

3. When you go down town, watch the traffic lights.
 Written by Betty
 Safety Representative

5. There is going to be an assembly program on Thursday afternoon at 1:30. Mrs. Oakes' class are working on their costumes. I believe they are going to be brownies, because I saw them trying on their costumes when I passed their window. And I remembered that in lots of Christmas plays brownies help Santa Claus.

Written by Kitty

6. I love the pretty Christmas tree we have in our room. When Mrs. Harris turns on the lights, I'm like Paddy Bear. I get a good feeling way down inside me. I guess its the good old Christmas spirit.

Written by May

Merry Christmas to All

The evaluation ran thus:

- Jane: I was chairman of the committee that wrote the paper. What things did you like about it?
- Henry: I liked the last article best. I've got the Christmas spirit too.
- Alice: Betty's part is the most important, because if anyone gets hurt, it won't be a Merry Christmas for any of us.
- Jack: It isn't safe to leave your house and not turn off the Christmas tree lights. Last year one branch of our tree caught on fire, but we were at home. Daddy ran and threw a bucket of water on it.
- Teacher: I think that it is very important to make this a safe Christmas. Do you have any suggestions to give these people?
- May: I think they should have included something amusing in the paper. I would have told how Mrs. Harris broke the record.
- Sue: I like May's idea. We all like to read funny stories.
- Teacher: I think your suggestion is a good one.
- Jim: I've got an idea. When I'm on the committee, I'll try to draw a comic strip.

Betty: That would be lots of fun. And besides, that will make the paper more interesting.

Teacher: Are there any other suggestions?

Jane: I like Jack's article, but I think he should have told more.

Jack: If I had told more, I would have spoiled all the fun. You don't want to know all about a program before you hear it.

Kitty: Jack's right. I'm not interested if I know everything that's going to happen.

The Class Room News was one of the most enjoyable experiences the class had. The values to the children of this experience were that (a) everyone was able to participate; (b) the children were always searching for interesting school news; (c) the children saw the reason for presenting the news in an entertaining manner and in a readable form; (d) each child learned to accept his individual responsibility in the total pattern of the committee; and (e) the entire group showed growth in creative written expression.

Chapter V

Experiences to Develop Imagery and Rhythm in Language Expression

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A Because construction activities have an exhilarating motor rhythm, they furnish an excellent means of developing imagery and rhythm in language expression. Accompanied by sounds and kinesthetic impressions while working, the child often speaks in rhythmic language. Although the writer had a very small room, the class was able to carry on the following construction activities:

1. The construction of a rhythm band offered rich opportunities for rhythmic expression in language. As the class worked, the writer copied down these expressions:

"Swish, swash, swish, swash
Hear the water splash, splash."

"Boom, boom, boom,
We'll march around the room.
Boom, boom, boom."

"Clickedy-clack, clackedy, click,
That's the noise of my little sticks.
Click-clack, Click-clack,
It sounds like trains running over tracks."

2. Constructing scenery for a play gave the class further opportunity for rhythmic speech. During a music period, the pupils had learned a song about the blacksmith; as one child hammered, he said:

"I sound like a blacksmith striking an anvil.
I throw my hammer up and down, up and down,
And I make the awfulest, awfulest sound."

One part of the scenery was a huge back-drop, which was constructed in sections and fitted together later. While the pupils were putting it together, one of them said:

"I hope we've measured everything just right.
Wouldn't it be a terrible sight
To see a camel's head upon a lady,
Or a donkey's head on an Arab baby?"

B Games and physical activities call for the use of the child's own muscles. Some of these activities are: skating, running, swinging, climbing, playing. These experiences are rich in motor sensations and in developing rhythmic sense.

1. Outdoor game period is a good time to observe and note the imagery and rhythm in children's expressions. On a beautiful October day the class was playing "The Number Game". The teacher blows the whistle one, two, or three times. If the whistle is blown three times, three children join hands and dance; if the whistle is blown two times, two children dance together. As they danced, one boy exclaimed, "We're dancing just like those clouds up there in the sky." That afternoon during art period he drew the picture of boys and girls dancing under the clouds. Later he put this poem in the "Poetry Box":

Dancing, dancing,
Under the clouds,
Under the beautiful blue clouds.
Dancing, dancing,
Happy boys and girls
Happy as the clouds.

Other expressions noted during outdoor game period were:

"God has his little pocketknife out chopping up the clouds."

"I'll race like the wind,
 But I won't make a loud noise Whoooo noise
 Like all the other boys.
 I'll just make a little quiet puff, puff,
 Cause I'm all out of breath.

"Old Mr. Sun is fast asleep.
 I'll take a feather and tickle his feet.
 That'll wake him up."

2. Indoor games also develop imagery and rhythm in the language arts. On rainy days the children often play the game "I wish I were". The pupil said his wish and acted out the part. Their wishes were frequently expressed in rhythmic language:

"Oh, I wish I were a butterfly.
 I would dance around and around,
 Until I got so tired
 I would fall upon the ground."

"I wish I were a snowman
 So the children could dress me up.
 But soon I would melt away
 To water the roots of the buttercups."

"I wish I were a starfish
 Upon the sandy seashore.
 I would see the moon at night
 And stars twinkling, too.
 In the daytime I would hide away
 But when the stars came out,
 I'd come out and play."

- C Observations of animals in motion and at rest are splendid sources of sensory impressions. The child will note little details which fascinate him. . . .the sounds the animal makes, the mannerisms of its movements, its behavior and the feeling resulting from holding the animal close.

1. Billy brought his duck to school. The class observed its behavior during the day. They enjoyed the funny

way it waddled and the greedy way it ate. As they chatted around the box, the writer heard these remarks:

"When he waddles along, he looks like a boat rocking."

"Feel his feathers they are so smooth and oily."

"He oils them to make the water slide off fast."

"Look how he takes a big swallow of water. Then it runs out through those little holes in its bill."

2..Another animal which visited the room was a chameleon.

Some observations the children made were:

"His long slim tail makes him look like a tiny lizard. I'll bet he is a reptile."

"He is breathing so hard. Maybe he's afraid of us. I guess we look like giants to him."

"His little beady eyes are snapping."

"This chameleon doesn't change color when we put him on different colored paper. I thought all chameleons did that."

These remarks led to much discussion and research in science, because the group was anxious to find out why this chameleon did not change color. This is an excellent example of the close correlation between the language arts and every subject in the curriculum.

- D Observation of nature in the child's surroundings are helpful in developing imagery and rhythm in language expression. Flowers and trees in sunlight and in shadow, in rain and in wind, are sources of sensory impressions.
1. Last autumn the writer's class observed the trees in the school yard. The pupils observed them in early fall and wrote:

The trees are so big and rich.
 Their leaves have all turned to shining gold.

Autumn Trees

Autumn trees are full of many colors;
 The leaves are gold and red and brown.
 Some of the leaves are falling.
 Slowly they are falling to the ground.

On a rainy, cold November day they wrote these observations:

The Lonesome Tree

I know you're feeling lonesome, Mr. Tree,
 Out there all alone..
 You look very sad to me.
 Are the raindrops your tears?

Bare, Bare Tree

I can't believe you are the same tree I saw last autumn
 Then you were gay and colorful.
 Now you are so bare and ugly.

When the snow fell, they expressed themselves thus:

A white ghost

I looked out of my window
 And what should I see,
 But a huge white ghost
 Staring in at me.
 My ghost was a tree,
 Covered over with snow.
 He had put on his winter coat during the night.

When the Snow Came

When the snow came, I was asleep. Next morning I
 glanced out of my bedroom window. Then I stared,
 for everything had changed. The ground was so white
 that it hurt my eyes to look at it. The bare, ugly
 trees had changed to towers. Long icicles hung from
 the branches of the trees. I guessed the trees all
 felt like decorated Christmas trees.

E Observations of vehicles. . . . trains, buses, boats,
 motor-cycles, give concepts of movement. The noises
 made by the engines, wheels, horns, and whistles give

sound concepts. The child imitates and interprets these sounds in variations of rhythmic expression.

1. Concept of movement:

a. One of the favorite topics in "Showing and Telling Time" was trains, both toy trains and real trains.

Here is what Jim wrote about his trip to see the Train of Tomorrow:

"The train of tomorrow is super-delux. That train will be the swiftest one on the road. It's stream liner engines will travel so fast that it will look like a streak as it races by."

David wrote this about his new electric train:

Whizing around the track, whizing around the track,
With lots of smoke pouring from its stack.
Goes my new electric train.
I play I'm the engineer,
Sitting in a cabin,
Watching all the signals on the road.
I pull a switch and my train slows down.
I push a lever and it really goes to town.
Whizing around the track, whizing around the track,
Goes my new electric train.

b. Boats and their motions and movements were also interesting objects. Morris, who had spent a vacation in Florida, wrote about sailboats:

White Sails

Pretty white sails far out on the ocean
Bouncing up and down
In a "rock-low, rock-low" motion.

Joe said this about his toy submarine:

"This submarine is my best toy. When I wind it up, it will stay under the water for one minute. Then it shoots up to the top of the water like a sky-rocket. I like to see it dip down under the water, and then shoot up real fast."

2. Concept of sound:

a. On an excursion the class took, each child listened to the sounds of the horns he heard. Some of their observations were:

Some horns are loud honkers.

They sound like wild geese.

Some are soft "beepers".

They're the chickadees.

The loud ones say, "Honk, honk, honk."

The soft ones say, "Beep, beep, beep."

The honky old horn sang,

"Get out of my way,

Get out of my way."

Experiences to Develop a Sensitivity to Words and Word Values,
to Visual Imagery and to Variations of Expressions

Chapter VI

Experiences to Develop a Sensitivity to Words and Word Values, to Visual Imagery and to Variations of Expressions

A "From the point of view of the creative spirit, the arts¹⁹ are one, only the product is different." The essential unity of creative expression was also expressed by Coleridge, who declared that poetry, dancing, dress, architecture, and so on, belong to the fine arts, because they are based on the same principles. Likewise, Elbert Hubbard said that he believed all the arts are really one and that this one art is simply the expression of mind speaking through its highest instrument, man.

With the premises as the point of departure, the writer carried on a correlation plan in which the pupils were introduced to four mediums of creative self-expression: language, music, art, and movement. Music was used as the medium of approach, but the experiences were not provided in isolation, but with the closest possible integration. The correlation plan began at the music hour with the writer playing "The Butterfly Dance"; the children were asked to express themselves in creative dance patterns. Then they were asked, "How would you color this music if you were painting a picture?" While the music played, they painted and colored their impressions. Since "The Butterfly Dance" is a dance of the Hopi Indian tribe, most of the children

¹⁹

Mearns, op.cit., p.3.

drew Indian dances and feast days; four children used designs to express their impressions.

On the following day the same selection was played; the class was asked, "How would you color this music with words? While you are listening to the music, do you see any word pictures?" At this point the pupils had difficulty. Jack said, "I know what I feel, but I just don't know how to put it in words." After some discussion, the class decided that they needed more colorful words. This plan of vocabulary building was used; a table was written on the board:

"The Butterfly Dance"

Pictures I see as I listen	How I feel as I listen
Indians dancing	War-like
A big feast day celebration	Fierce and savage
Indians getting ready for war	Fearful and frightened
Many Indians beating drums	Terrified

These ideas and impressions were given orally and written on the board. Up to this point the emphasis had been on words and word phrases. The children were now asked to write their own impressions and to describe the mood for them created by the music. As the music played, they expressed these ideas:

It is growing very dark. The Indians are dancing around in a ring. They look fierce because they are getting ready for war. The louder their drums beat, the fiercer they feel. The chief sounds the war cry and they rush into battle.

The Indians are praying to God for rain. They are asking him over and over again, "Please God water our crops of grain."

As the sun was setting behind the clouds,
a feast fire blazed high. Indians were
dancing around the fire. They were beat-
ing tom-toms. At first the tom-toms went
very fast. Then they slowed down. The
Indians were dancing so softly that you
could hardly hear their feet.

Indians painted up in colors bright,
Dancing and marching all through the night.
Morning comes and the dancing stops.
The Indians return to their wigwams and shops.

There was an Indian tribe marching through a
dense forest. Bad Chief became terrified and
told his braves to go on the war path. The
Indians began to dance. The music is dark
and fearful. The Indians dance faster and
faster. Then they dashed over the mountain
and charged the enemy.

The camp fire is big and red.
There are dark clouds over head.
Indian warriors, young and old
Are feeling brave and bold.
Indian drums are beating loud
Heavy hangs the black was cloud.

The Indians are dancing around a big feast fire.
The chief is wearing a huge war bonnet. I feel
afraid as I hear the tom-toms beating and the
warriors dancing.

The first selection, "The Butterfly Dance", was a con-
crete and common symbol of child experience, "Indian dance".

The writer then repeated the experimant, using musical
selections of a more intangible and semi-abstract nature.
The procedure was the same used in the first phase of the
experimant. The second composition was "The Hurdy-Gurdy
Man" by Debussy. The vocabulary table for this selection was:

"The Hurdy-Gurdy Man"

Pictures I see as I listen	How I feel as I listen
Children riding the merry-go- round	Gleeful Happy
An old Swiss music box	Full of life

Children putting pennies in a	Cheerful
monkey's cap	Joyful
A circus	Merry and gay
A monkey dancing in a circle	

Since the mood of this composition is not so definite and concrete as the mood of "The Butterfly Dance", the reactions were more varied. Here are some of the impressions the pupils wrote:

A little monkey is sitting on a music box.
Gay children are putting pennies in the
monkey's cap. The monkey is bowing to say,
"Thank you".

I see a little fish a dancing.
I see his fish children a prancing.
So lively, so happy,
His little tail is wiggling.
So proudly, so snappy,
In his gold suit he's jiggling.
Ping! Pang! Pong!
Goes the water a shaking.
Toy castles in the water he's making.
Ping! Pong! Pang!

Oh, such a pretty little Swiss music box.
Hear the sweet tune it plays. I'm thinking
of lively goats skipping over the Alps.
They are nibbling the grass and chasing the
bees. My pretty little Swiss music box
makes me dream of Switzerland.

Under my window I see the organ-grinder man
turning the handle of the big music box. I
hear a gay little tune. The amusing monkey
is a rascal. He jumps and skips and even
turns somersaults. But his favorite is
passing the cup.

In the winter snow is falling and snow
flurries are dancing all about. As they
fall they look like merry, merry dancers dancing
on a floor of snow. Up and down and round and
round they whirl.

"Fairies" by Schubert was the third composition used in the experiment. This time the pupils wrote without the

aid of a vocabulary table written on the board. Even though the class was not told the name of the composition before they wrote, several of them saw pictures of fairies as they listened. This was surprising to the writer, for this selection seemed to be of a more abstract nature than the other two. Here are the examples of the results:

Fairies are tiptoeing around in a circle
in a meadow far away. The fairy leader
is sitting up on a throne keeping time to
the music with her fairy wand. The leader
rises and joins the other fairies. She
floats above them all as they tiptoe in a
circle.

Fairies are waltzing. They are twirling
and circling. Little elves come out to
dance with them. They all hold hands and
dance in a ring. They are having such fun
going around in circles.

Fairies are jumping the rope under the big oak tree.
They feel so happy and free,
They dance with ease
Wherever they please,
For they are so free.

Skiping through the woods,
Skiping through the woods,
Among all the gorgeous flowers,
Sprinkled by April showers.
Skiping through the woods,
Picking the spring flowers.

It's a bright sunny day, and in the sun
light little butterflies are dancing happily.
When noon comes they must stop dancing and
rest until night.

Sleep, brother, sleep/
Night is near.
The sandman will come to put
Sand in your eyes.
Sleep, brother, sleep.
Goodnight....Goodnight.

The values to the child in this correlation plan were

that (a) there was self-expression in all the arts; (b) there was release from inhibitions; (c) the children began to show greater appreciation for the work of one another; and (d) the pupils showed progress in creative written expression.

B Often the sense impressions conveyed by words of color, sound and movement are means of enriching the child's vocabulary. The picture words, the sound words, and the action words may be pointed out in a reading lesson. Times and Places, the reading text book in the fourth grade, contains excellent stories for this type of vocabulary building. The following paragraph, quoted from "Smoozie the Reindeer", illustrates this point:

Jumping up, Smoozie licked the feathery flakes from his dainty leg. He stretched himself and romped off to his mother, who had spied tender twings peeping out of the snow. The fawn had a fine breakfast. 20

The writer asked the group to list the action words in the paragraph. The children listed, peeping, jumping, stretched, licked, and romped. The picture words they found were: feathery and dainty. They decided to put dainty romped and feathery in their vocabulary boxes (the use of these boxes will be described later in this chapter.)

"The Huckabuck Family", taken from Carl Sandburg's Rootabaga Stories, and included in Times and Places, enriches

20

Gray Monroe and Arbuthnot, May Hill. Times and Places. Chicago, Illinois. Scott, Foresman and Company, 1942. p.304.

vocabulary by developing sense impressions conveyed by words of sound. Paragraphs like the following show how effectively sounds can be used in story telling:

Then came the proudest year of all. This was the year Jonas was a watchman in a watch factory, watching the watches. And in the evenings Pony Pony would go down to the factory and watch her father watch the watches in the watch factory. 21

The children enjoyed the story so much that they asked to read it to another class. The writer asked them why they enjoyed the story. Here are the reasons they gave: (a) the characters named sounded so funny; (b) the author kept saying his words over and over to make us laugh; (c) it was fun to read all those words that sounded alike; and (d) the characters did such foolish things.

- C The classroom itself offers so many opportunities for acquiring new words. Caring for the pets that are brought to school, doing a simple experiment in science, taking part on the various committees in the room, or caring for the plants, are excellent means of building meaningful concepts; these experiences add many words to a child's vocabulary. In this connection, reading lessons built around a classroom activity help make new words a permanent addition to the child's speaking vocabulary.

When the class did a simple experiment in science to find out how plants use air, the following words were added to the children's speaking vocabulary: (a) microscope

(b) oxygen and (c) carbon dioxide. After the experiment, the class reviewed what they had done to perform the experiment. As the children spoke, the writer wrote the story of the experiment on the board; it was then printed on a chart and hung in the chart holder where the pupils could read it during their free periods.

The Plant Experiment

Margaret brought her microscope to school and Claudia brought a geranium leaf. We looked at the geranium leaf under the microscope. We saw little round holes that looked like mouths. Inside these mouths were dark openings. The underside of the leaf had more openings than the upperside.

We took a live geranium plant and spread vaseline on its leaves. Nothing happened for a week. Then the leaves began to turn yellow. The leaves fell off. The plant could not get the oxygen from the air. It could not get carbon dioxide from the air to help it make food.

This chart reading lesson is especially helpful for the slower reading group, because something they have actually done has more meaning to them than reading material from the books. Some children learn new words by audio approach, but others must have the audio-visual approach to master fully meaning and pronunciation. The reading lesson built around a classroom activity, and placed where the children can read it several times helps in making new words a permanent addition to the child's vocabulary.

Another opportunity for vocabulary building was caring for the turtle in the room. These new words were learned: (a) reptile, (b) hibernate and (c) cold-blooded. Here is

the chart story to accompany the caring for the turtle:

Our Visitor

Jane brought her pet turtle to school. We kept him in a large box of dirt. There was a big bowl of water at one end of the box. Not many days after he came, he hid in the dirt and went to sleep. We thought he was hibernating too soon so we woke him up.

Turtles are reptiles. That means they are cold-blooded, are covered with scales and plates, and have short legs or no legs at all.

- D Excursion offer excellent opportunities for enriching the child's meaningful vocabulary. When the class is taken on an excursion, a few words should be stressed throughout the trip. These words should be repeated several times. For example, when the writer took the children to the fire station, the words control board, fire extinguisher and fire fighting equipment were stressed; they were used many times during the trip. Later, in the classroom, the writer asked these questions: (a) What is the control board?; (b) How does the control board tell the firemen where the fire is?; (c) Where have you seen fire extinguishers?; (d) What kinds of fire extinguishers have you seen?; (e) What fire fighting equipment was on the first truck we saw?; (f) In what ways was the fire fighting equipment on the old-fashioned fire engines different from the equipment on the modern fire engines? During the discussions, the words were repeated numerous times. When the children wrote about the trip, the new words were used in many of the stories, showing that the pupils had acquired new words for both their

spoken and written vocabulary.

E Vocabulary boxes are helpful in encouraging the child to enrich his vocabulary. Each pupil had his individual box with an alphabet file in it. In the box he filed:

- (a) the new and interesting words in his reading lessons;
- (b) the new words he learned in connection with his social studies and science work; (c) the words he misspelled in his written work.

The vocabulary boxes were very successful because the work was completely individualized. The child became interested in increasing his vocabulary; often during a reading lesson, a pupil would say, "That's a good word for my vocabulary box". As the child built a meaningful and comprehensive vocabulary, the spelling barrier in creative written work was lessened. When the pupil wrote, he would refer to the words he had filed in his box.

The values of the vocabulary boxes were that (a) the child became aware of words and word values; (b) each child built his own individual vocabulary; (c) poorer spellers were aided in creative written expression; and (d) each pupil's written and speaking vocabulary were increased.

An Analysis of Individual Development

Chapter VII

An Analysis of Individual Development

In this chapter the writer endeavored to analyze what happened to the children as they progressed through this study of experiences to develop creativity in the language arts. These are the questions the writer considered as she wrote a brief case study of each child:

1. What happened to the children's personalities as they were given opportunities for the cultivation of the creative spirit?
2. What factors in the home environment contributed to creativeness?
3. What progress did the children make in creative written and oral expression?
4. Did the pupils develop a greater feeling for words and word values?
5. What scholastic achievement did the children make as they took part in this study?

During this study two tests were given the children. In October, 1947, the Seashore Measures of Musical Talents was given. The Stanford Achievement Test was given in April, 1948. At the time the test was given, the grade norm was 4.8.

Mike: (C.A. 9 years 4 months - M.A. 11 years 8 months)

Mike came from a home of moderate means, but his parents gave him every advantage. He possessed many books and record albums. He participated in the extracurriculum activities.. One of his favorite radio programs was the news broadcast; because of this, he was better informed on geographical locations and famous people than his classmates.

Mike's skillful use of words enabled him to express ideas without plainly stating them. This point is illustrated in his Christmas story:

Christmas Caroling

Brilliant stars were shining in a grayish blue sky. They were shining down on the Christmas carolers as they sang "Silent Night" and "The First Noel". I wonder if they were shining so bright on the night when Christ was born.

In no place in the story did Mike say that it was Christmas Eve, but he implied it by mentioning carolers and the night when Christ was born.

Mike was not always so serious. He often wrote such expressions as the following:

Popcorn

Pop! What was that? Pop! Pop! Pop! Now the popcorn is finished. Oh, let's eat it, but it doesn't pop and leap and jump down inside me.

In dramatic play Mike was original and creative. He usually led and directed the group in which he worked. When materials were lacking, he could always think of a solution to the problem.

On the Stanford Achievement Test Mike's grade equivalent was 5.2; last April he scored 4.3 on the same test.

Warren: (C.A. 8 years 9 months - M.A. 8 years 2 months)

Warren had been a "problem child" ever since he entered school. He was extremely small. He was taken by most people to be a five year old with unusual ability instead of an eight year old with average ability. This made him the center of attention in many situations. Most of his classmates called him "little Warren".

In October, 1946, he was given the Binet Intelligence Test at the Louisville Board of Education. His ability was high average. The psychologist made the following recommendations:

Warren must be helped to realize that he is getting attention by being babyish and that what people think is "what a cute little baby". He does not like this idea and can be helped to substitute the decision to have people think "maybe he is little, but he is a real little man; he can saw as well, build as well, read as well and in fact, he acts just like the other boys. 22

The psychologist also recommended that he be separated from the group he had been with since kindergarten and be placed with an experienced teacher, who could help him act "his age not size". Warren's mother was asked to take him to a doctor for a physical check-up to see if the glandular condition causing this lack of growth could be diagnosed. The mother did not follow the recommendation.

At the beginning of the semester Warren did not participate in the classroom activities. He seldom took part in group planning or choral reading. He would take part in dramatic play if he could assume the role of greatest importance.

In fact he was not too interested in anything except his own babyish antics.

The Citizenship Club decided they would try to help Warren. The children thought that the class should stop calling him "little Warren". Secondly, they were not going to laugh at his babyish mannerisms. He was given a responsible position on the Room Committee. When he did not carry out this responsibility, he was taken off the committee for two weeks. Gradually his behavior showed some improvement. He became interested in the Spring Program and he found three poems to read. He read them well and the class was quick to compliment him. Warren continued to participate more and more in the oral language experiences.

Warren's written expression was very revealing, for he wrote freely and without inhibitions. When he heard "The Hurdy-Gurdy Man", he wrote:

People are in a beer saloon getting drunk and wobbling this way and that. So drunk they can not lift their heads. So drunk that if they tried to move they would fall and get thrown out of the saloon.

In this reaction Warren was exposing his worst side to the writer. This type of writing is promptly squelched by the schools that have more interest in subject matter than in the child. The creative school accepts such work and endeavors to understand the child and the environment that produces such reactions. Hughes Mearns wrote:

We think it is better to have the worst side of youth revealed to us, who are professionally trained in guidance, than to have it concealed

from us, and thereby develop into a social evil. 23

In April, 1947, Warren's grade equivalent was 4.2; in April, 1948, his grade equivalent was 4.9.

Don: (C.A. 9 years 4 months - M.A. 11 years 8 months)

Don's mother had been a teacher; she let him have a part in planning the home activities. He was given piano lessons and enjoyed attending all the school concerts. For Christmas he received many books. His home was one where Don could work and play with freedom.

Don excelled in creative oral expression; he enjoyed working with puppets. He made his own puppets and performed as a ventriloquist for the class.

Don was also a good speaker in front of an audience; he took two leading parts in assembly programs; he made announcements to other classes. But in his written expression Don was not sure of himself. He said he had difficulty writing his ideas because he could not spell.

In the Correlation Plan Don's reactions were different from any in the class. When he heard "The Hurdy-Gurdy Man", he wrote:

I hear voices going deeper and deeper. They stop and a merry-go-round starts playing. Then the voices come back again, but this time they are softer.

Don progressed in all the creative arts, but it was in oral expression that he achieved the real independence of the creative spirit.

In April, 1947, Don's grade equivalent was 4.3; in April, 1948, his grade equivalent was 5.2

John: (C.A. 9 years 3 months - M.A. 11 years 11 months)

John loved the creative arts. He would spend hours on one picture. He would work on a poem or a story for an hour. John worked until he felt completely satisfied with the finished product. When John wrote "Scarlet Poppies", quoted in Chapter IV, he wrote it three times. This meticulous quality made him very critical of his classmates, who were not so concerned with detail. His parents said he was critical of his younger brother. Jack's severe criticism made him unpopular with his classmates.

After the writer had a conference with his mother, she kept Jack after school and had a long talk with him. The writer pointed out how the children appreciated his poems and stories, and how their helpful criticism had made him want to try to write another story or poem. He decided he would try to find something interesting in the work of his classmates. Jack showed definite improvement on this point; his mother saw some improvement at home.

John expressed himself well in prose or poetic form. His work was always his very own. Here is an amusing experience he described:

A Joke on Me

One day my father and I went for a boatripe. I saw the boats at the shore bobbing up and down. I asked the man who owned the boats what made them go up and down. He said, "There are alligators at the bottom of the lake pushing the boats up and down." At first I believed him, but I caught him winking at my daddy. Then I knew they were playing a joke on me. It was only waves that made the boat bob around in the water.

John ranked high on the Stanford Achievement Test; his grade equivalent was 5.4; last year he had a grade placement of 4.7.

Jack: (C.A. 8 years 6 months - M.A. 12 years 6 months)

Jack's mother was a librarian so Jack was surrounded by good books. He attended the school concerts and the Children's Theater. He took violin lessons at school, but his music teacher said he did not make normal progress. But in spite of all these advantages, and a very high M.A., Jack did not do superior work in the language arts. The writer thought the main reason for this disparity between ability and achievement was a speech impediment. Jack stuttered terribly. His parents had taken him to a psychiatrist to see if he could discover the cause of this speech impediment. The psychiatrist said that Jack was extremely nervous because of many imaginative fears, but he did not discover any cause for these fears. This is an example of the fears that bothered Jack; he was never tardy, yet he came to school an hour early. His mother had to set the clock back an hour to keep him from coming even earlier than that. This was only one of the numerous fears that he expressed.

Jack made some progress in oral expression. He took a small part in one play; this was a real achievement for him. At other times he had said, "Don't choose me for a part. I can't speak loud enough to be heard." Jack's mother said she could see a marked improvement in his speech facility.

In creative written expression he did average work. He wrote this about his hobby:

My Hobby

My hobby is collecting models of horses. I have all kinds of horses. A week ago I had

a birthday. My daddy gave me a big black and gold horse. It is the prettiest horse in my collection. Some day I'm going to buy a farm and have a hobby of collecting real horses.

Although Jack had one of the highest mental ages in the class, his grade placement on the achievement test was 4.9; this is only the normal placement for this grade at this time in the semester. Last year his grade placement was 4.4; here, as in the creative arts, Jack's fears were blocking his best work.

Frank: (C.A. 8 years 11 months - M.A. 9 years 2 months)

Frank was a definite introvert when he registered in September. He would not play games, take part in class discussions, or express himself in any way. His parents told the writer that he evidenced the same characteristics at home. He talked only to his mother; he seldom said anything to his father.

Frank's written work was stereotyped. His sentence beginnings were uninteresting and monotonous; the style was much like that found in many primers. This is the story he wrote about his dog:

My Puppy

I have a puppy.
I have a black puppy.
He runs races with me.
He runs fast.
I run fast.
I win the race.

When a child has acquired such a stereotyped style, it is difficult to call forth his creative spirit. The Correlation

Plan helped Frank improve in visual imagery. As he listened to the first selection, he wrote:

Indians are walking and making their feet
sound loud. First they go slow and then
they go fast. The Indians are marching
slow and fast.

Frank's visual imagery continued to develop. Later in the semester he put this poem in the "Poetry Box".

Bluebirds in Spring

In the day bluebirds fly overhead,
At night I can't see them,
For I have to go to bed.
But the next day,
They're ready to play.
One will flop his wing
And start to sing,
"It is Spring."

As Frank gradually began to take his place in the group, his oral expression showed progress. He began to tell his own experiences during Story Telling Hour. He was skillful in telling stories, because he knew just where to stop the story. He always left the listener something to wonder about.

Frank was new in the school so this was his first time to take the Stanford Achievement Test. His grade placement was 4.9.

Billy: (C.A. 8 years 11 months - M.A. 8 years 8 months)

Billy's father was an industrial engineer; his home had many reference books, but few story books. Billy loved music, but his parents did not give him the opportunity to take lessons. The emphasis in this home was on the material phases of life rather than on the creative. Probably because of this, Billy did not have any creative ideas in his art work or in his language work. He did not show a normal amount of initiative. He needed much encouragement in order to complete a task.

Billy became interested in one of the science units, and the class made him chairman of a committee. He did this task so well that the children complimented him. Billy began to have confidence in his own ideas; he volunteered to be in the class play. This was the first time he had ever been before an audience; after the play he said, "That was fun. I thought I would be scared, but I wasn't."

Billy's written expression did not progress as rapidly as his oral expression. It was not until early in the second semester that he showed improvement. A comparison of these compositions will show the progress which Billy made. The first example was written on November 21, 1947.

My Puppy

About three years ago Skippy was born. I was always calling him Polly. I was always playing with him. Then about a year ago he was killed.

On March 9, 1948, he wrote this:

Flying Kites

Kites are so beautiful and gay. Flying kites go so high that they look like dots in the sky. But all the fun stops when the string breaks and the kite comes tumbling down to the ground. When kites are broken, they are like birds without wings.

Billy's grade equivalent was 4.4 as compared with 3.1 last year. He made a considerable advance in achievement this year.

Sam: (C.A. 8 years 7 months - M.A. 9 years 8 months)

Although Sam was an accelerated pupil, he had no trouble adjusting to a new group. He was one of the leaders in planning the first trip; he wrote an interesting letter to the firemen. He was always able to originate new enterprises for himself and his classmates. Sam spoke with ease and poise before an audience.

Sam's written work was creative, but he had difficulty with form. He enjoyed writing stories, and the writer never emphasized form to the point that Sam no longer found pleasure in written expression.

One day Sam went to a friend's house where he saw some rabbits that looked "lonesome". That experience was the origin of this story:

The Floppy Eared Rabbit

Once there was a rabbit and he sat alone in the cage. He was white with long floppy ears. He hopped and he jumped all about trying to have some fun because he was lonesome. Once he landed in his big water bowl. Then he got all wet and he shook because he was so cold and wet and he shook so hard that the door of

his cage flue open. That was all of the floppy eared rabbit. He hopped back to the green meadow to see his rabbit friends.

On the achievement test Sam's grade placement was 5.2; last year it was 4.2

Morris; (C.A. 8 years 9 months - M.A. 9 years 6 months)

In The Art of Thought Graham Wallas said that all creative thinkers should watch for Intimation colored by humor. Morris put a bit of humor in most of his written work. He seemed to be in tune with a small voice that whispered "fiddlesticks". Near Christmas he wrote:

Jerry Mouse's Christmas

It was Christmas Eve for the mice.
Jerry Mouse hadn't been nice,
But Santa left him a chair.
Bobby Mouse said, "That isn't fair.
I'll loosen the legs of that chair."
So when Jerry Mouse sat down,
He fell to the ground.

Morris was fond of music. On the Seashore Measures of Musical Talent he ranked third in the group. He took violih lessons at school. His appreciation of music made him enjoy the Correlation. Morris was quite adept in interpreting the feeling of the music:

There was an Indian tribe marching around
the mountain. They were playing tom-toms
all the time. They stopped at different
places to celebrate and hold ceremonies.
They beat slow and fast on their tom-toms.
The horses hoofs sounded far off. The
warriors were going to war.

Morris enjoyed dramatic play, especially when the different groups were interpreting life in other countries. He played one of the leading parts in "An Oasis Market Place".

Morris did exceedingly well on the Stanford Achievement Test. In April, 1948, his grade placement was 5.7 while in April, 1947, his grade placement was 4.5.

Diane: (C.A. 8 years 11 months - M.A. 7 years 3 months)

Diane's ability was definitely below average, as her M.A. indicated. She was a quiet child, who said nothing except when she was urged to take part by her classmates. The only activity she seemed to enjoy participating in was choral reading. She learned several poems so well that she said them to her parents.

Diane's written expression was incoherent. She placed many of her own "poems" in the "Poetry Box"; often the writer could not understand them, but when Diane read them to her, there were many original ideas expressed in them. As Diane read, the writer copied down the story or poem. She then asked Diane to recopy the work. She showed marked improvement as two examples will show. On December 11, 1947, she wrote this:

Did you see Santa Claus? I him going to see
him this time. Christmas is here did you no
that? I ho I get up in time to hear the
angles sin dom yow? The angles angles sin
swetly for they come from heaven. I here
them ever Christmas eve.

The second example was written on March 21, 1948.

Last summer we went to see Abraham Lincoln's
home. We saw an old old picture of Abe and
his mother. His mother was teaching him to
read like my mother teaches me. We saw the
spring wher Abe used to go for a bucket of
water. We saw many interesting things on
our trip.

In the last composition three sentences have the same

beginning words and there are several misspelled words, but there is a central idea and a definite feeling for sentence structure.

Diane's oral language work showed more improvement than her written work. She volunteered to try out for several parts in the play; she earned a part and played it very well.

In April, 1947, Diane's grade placement was 2.3; in April, 1948, she had advanced to a grade placement of 3.1. This was an outstanding achievement for a child whose mental age was so low.

Dorothy: (C.A. 9 years 1 month - M.A. 11 years 2 months)

Dorothy read books on sixth and seventh grade level. This wide reading helped her develop an excellent vocabulary. Once when she was telling a story, "The Fierce Cat", she used these words: slinking, glaring, monster-like, and savage.

At the beginning of the semester Dorothy's written compositions were influenced by copied expressions. When the class wrote invitations to a program, she began her invitation like this: It gives me the greatest pleasure to issue you this invitation to our program. That stilted style was characteristic of most of her written work. Gradually, as more and more emphasis was placed upon original and interesting ideas, she began to experiment and use some of her own ideas. "The Hurdy-Gurdy Man" brought these ideas to Dorothy:

I hear the circus coming to town. There are monkeys, zebras, and lions. The monkeys are swinging by their tails, but the lions are sleeping. Monkeys are chattering, but

they do not wake the lions. The music is not roaring so I know the lions are sleeping.

The puppet shows were Dorothy's favorite oral language expression. Her interpretation of "Little Black Sambo" was splendid. The dialect, the tone of her voice, and the dialogue were excellent.

In the medium of art Dorothy expressed herself creatively. When the art supervisor visited the room, she complimented Dorothy on her good use of color. She said that Dorothy made the colors "talk". This child spent much of her free time with a paint brush in her hand. Her mother said that she decorated her room with Dorothy's art work.

Dorothy's achievement was superior; she showed a grade placement of 5.6. She didn't take the test last year.

Shirley: (C.A. 8 years 11 months - M.A. 9 years 9 months)

Shirley's mother was dead. The sixteen year old sister managed the home. This child had few advantages. She never brought art materials to school. The writer had to furnish her paints, crayons and chalk. Yet she had more entries in the Botto Art Contest than any child in the room. The same thing was true in every phase of the creative arts. Shirley's creative spirit was evident in all her work. Her ideas were unusual. She wrote "The Fish and the Fish Children" quoted in Chapter IV.

Shirley always saw the humorous side of every situation, and she was one the few children who was able to write nonsense verse. One of her favorite poems was Edward Lear's "quangle

Wangle Hat". When she read "The Huckabuck Family", Shirley said, "The author made this story funny by using the same sounds and words over and over." Following after that pattern, she wrote:

Curly-Purly

Oh, my curly-purly jumping jack
Wears a pock-a-dot hat,
And carries a pack.
He has a long nose,
Reaching down to his toes.
My curly-purly jumping jack.
He stands on a met,
Takes off his hat,
And says, "I'm Curly-Purly,
The jumping jack.

Shirley developed a feeling for sound words, action words and picture words. In her poem, "Fish", she used these words: ping, pong, pang, dancing, prancing, wiggling, jiggling, shaking, and lively.

Shirley possessed a very independent spirit; her ideas were her own and she expressed them fearlessly. This spirit of independence is characteristic of truly creative personalities. Hughes Mearns said that independence was just another word for creativeness.

The Stanford Achievement Test showed that Shirley's grade placement was 5.6; last year it was 4.7

Ruth: (C.A. 9 years 1 month - M.A. 9 years)

Ruth had talent in all the creative arts -- music, art, and language. She was chosen to attend a free art class at Southern Junior High School; on the Seashore Music Test she ranked second in her class; and her native language ability was

above average. Ruth's grandmother was a harpist and her father played the piano. She had an art easel, water colors, crayons and modeling clay at her home. Ruth's mother said that Ruth would rather draw than play with the other children.

Ruth's written vocabulary was especially outstanding. Her words and her ideas were well blended. "Bunny on Easter" will illustrate this point:

Bunny on Easter

It was almost Easter dawn and every boy and girl was sound asleep. But Easter Bunny was busy, oh so busy. He was getting ready for a long journey. He was painting and coloring eggs the prettiest colors you ever saw. He put them in a little red wheelbarrow and was off like a flash. Down little hills and up big hills he went. Finally he came to a tiny white house. In that house lived the twins John and Jean. Easter Bunny crept inside and he suddenly spied two empty baskets. He filled the baskets and was gone as quick as a wink.

When the twins awoke, they looked around with wondering eyes. They were wondering how Easter Bunny could come so softly that they did not even hear him.

Ruth was quick to add new expressions and words to her vocabulary. The phrase "quick as a wink" had been used in her reading lesson and she immediately used it in her own story.

In choral reading Ruth excelled; her facial expressions and gestures were original and expressive. When working in the field of the creative arts, Ruth was tremendously happy. She was not too interested in the skill subjects, but she made a grade placement of 5.1. Last year her grade placement was 4.0.

Pauline: (C.A. 8 years 10 months - M.A. 9 years)

Pauline had a complex about meeting any stranger; every semester she had great difficulty in adjusting to a new teacher. For a week at the beginning of the school year, Pauline came as far as the school yard and went home before school even began. Her mother told the writer that the child carried this fear of strangers over into every phase of her environment. The first morning that she came in with the other children she brought a doll for the Hobby Show. She told the class about her doll--how her favorite aunt had given it to her, and how it was dressed as a character from a story book. The next day the writer talked with her about her doll collection. Pauline changed completely; she came to school before any of the other pupils and stayed longer. As Pauline gained confidence in the writer and in the classroom environment, she wrote stories in which she let her imagination wander where it pleased. Part of the idea for the following story may have been taken from the story of Alice in Wonderland, but the idea for the last part is original.

A Magic Bunny Rabbit

As I went out to our garden, I met an Easter bunny. He was far more handsome than any bunny I had ever seen. He hopped in and out from under my legs. He hopped down a hole and out again. I wondered what he was going to do after that. The bunny picked up a basket and got some eggs out of my father's chicken house and went down in his hole again. I waited for a long time. Suddenly I saw him coming out of the hole with the eggs, but this time the eggs were colored red, green, purple, black and all sorts of brilliant colors. I followed him and what do you suppose he did? He took a pair of inflated

magic wings and fastened them on securely.
 The Easter bunny flopped those wings up and
 down and he floated off through the air
 flopping his wings and singing,
 Hopping is alright,
 Flying is much faster.
 I'm flying to deliver
 Baskets of love and joy
 To children everywhere.

In April, 1947, Pauline's grade equivalent was 3.9. She made a decided progress in achievement, for in April, 1948, her grade placement was 5.2.

Donna: (C.A. 9 years - M.A. 9 years)

Donna was promoted to the fourth grade on trial. Neither Donna nor her parents thought that the trial promotion was justified. Because of this, her attitude was one of indifference. The school and the teachers had a "pick" on her. She disliked reading; when she came to register, her first remark was, "I just hate reading."

Donna enjoyed painting so the writer decided to appeal to her interest through the medium of art. She worked very slowly deliberately. Her first picture was called, "I Dress Up in My Chinese Costume". The writer asked Donna to dress up for us in her costume, which her father had sent from China. This struck the right chord, for she was delighted to model the costume. Proceeding along that same line of interest, the writer then asked Donna to read some very easy stories about Chinese children. Two weeks later she went to the library and found a book which was about China.

In creative oral expression Donna was superior, but her

written expression was hindered by the barrier of spelling. She scored very low on her third grade achievement test; her grade equivalent was only 3.1 when it should have been 4.0. When the writer gave the achievement test, Donna was ill.

During the Correlation Plan, Donna enjoyed making up her own dance steps; her art interpretations were outstanding. As she heard "Fairies", she drew children and fairies working together. This is her written interpretation of the selection:

Clouds are floating in the sky. Fairies and children are working to get ready for Easter. Some of the children stop working and start jumping the rope. Some children run off to play in the grassy meadow.

Cecil: (C.A. 10 years 9 months - M.A. 10 years)

Cecil was not able to attend school regularly, for he had had a serious accident during the summer vacation. He tried to enter into class activities, but it was difficult for him to maintain interest when he attended so irregularly. He read on a low reading level; he had few books of his own. The writer often sent him easy books to read at home. Cecil began taking piano lessons in September, but he had to stop because of absence.

Cecil was not present during any phase of the Correlation Plan, even though it extended over a period of two months. He really had very little opportunity to adjust to the classroom environment and to express himself.

In April, 1947, his grade placement was 3.3; this year he was absent when the test was given.

The writer recommended that Cecil be placed under the visiting teacher program next year.

David: (C.A. 8 years 10 months - M2A. 7 years 4 months)

David's father died several years ago. His mother worked and did not return from work until 8:00 o'clock in the evening. David and his fifteen year old sister kept the home, cooked the meals, and took care of themselves. David's mother was not able to give him any advantages.

David's below average M.A. was reflected in all his work. In September he was not ready to express himself in written work. He seemed to feel insecure and afraid to express himself orally. Even in a reading group, he seldom entered into the discussion.

At Christmas time David wrote his first story:

Christmas Morning

Christmas morning when I got up the lights
weer off and Santa had being their. There
weer many thing und the tree it was puild
hit with presents and thing.

Although there was little indication of creative thought in this story, and the form was poor, it showed improvement for a child who could not write his name when he entered school in September.

At Easter time David wrote:

Flowers in Spring

I like to see the flowers pop open in the
Spring. They are pretty when the breezes
blow them. On Easter the flowers are so
very pretty. I love Spring.

This piece of David's work showed the improvement he had made, and as he began to feel more secure in his written work,

he took more part in class activities. David's mother wrote this remark on his report card: "David is finally taking an interest in school. I can see much improvement."

David showed much progress on his achievement test. His grade equivalent was 4.3; last year it was 3.1. This was an extraordinary achievement for a child whose mental age was only 7 years and 4 months.

Peter: (C.A. 3 years 6 months - M.A. 9 years 11 months)

Peter made little or no progress in creative expression. He wrote factual compositions in a stilted style. He seemed afraid to express himself. The writer had several conferences with his parents to see if they could suggest any reasons for the blockage of self-expression. They thought his double promotion from 3B to 4B was the main cause of his reluctance to express himself. He spent his summer worrying about doing fourth grade work. The writer felt that perhaps the parents had placed great emphasis upon high grades; this caused Peter to work under a tension.

Form of expression was no barrier to him, for he knew where to place every capital and period. His work lacked creative ideas as is shown in this Christmas story:

My Christmas Story

One Christmas morning three little boys were opening their Christmas packages. One of them got a train. The train was 20 feet long. The big brother opened a package with a football suit in it. The little boy got a baseball suit. Mother and Father got a ping-pong table. They got many other things that Christmas.

Peter's vocabulary development was limited; he had little feeling for words or word values. His ways of expressing himself were so unoriginal that his work lacked individuality.

In the Correlation Plan he took no part. He was the only child that did not participate in any phase of the work. Peter's art work was as stilted and stereotyped as his work in the language arts.

The writer suggested that the parents try to interest Peter in playing in the school orchestra. In March he began taking clarinet lessons. Perhaps this approach will help Peter discover his creative ability.

The results of his achievement test showed the same blockage as the results of his creative expression. In April, 1947, Peter's grade equivalent was 4.5, yet in April, 1948, it was only 4.6

James: (C.A. 8 years 9 months - M.A. 9 years 10 months)

James was an accelerated child. He felt strange away from the classmates he had known all through his school life. It took him two months to adjust to a new group. During that time he took little part in the oral language experiences, but he put many rhymes in the "Poetry Box". Most of his poems were really only rhyming jingles:

I have a little puppy that always go to play.
He goes to play every day.
He goes out to play with some boys.
The he comes and plays with my toys.

James enjoyed writing these rhymes and the writer encouraged him to write more. One Saturday he took his first ride

on an escalator. When he wrote about this experience, he put more feeling and creative expression into his work:

The escalators have come to town,
Carrying people up and down.
Escalators are splendid toys
For rowdy, peppy boys
like me!

James was an extensive reader; he liked to read about children of other lands. He had a wonderful imagination and he could relive vicariously the experiences of these boys and girls of other countries. He wrote "An Adventure on the Sahara" which is included in Chapter IV.

Last year James' grade placement was 4.4; on the test given in April, 1948, James showed outstanding progress in achievement, for his grade placement was 5.5.

Dick: (C.A. 8 years 6 months - M.A. 9 years 6 months)

Dick's parents had stopped school at the end of the elementary grades, but they were eager to give Dick every advantage. When the Seashore Measures of Musical Talents Test was given, Dick ranked sixth in his class. The writer had a conference with his mother asking her to let Dick take music lessons; he immediately began to take lessons on the bass horn. When the writer made suggestions, Dick's parents followed them immediately.

Dick's main difficulty was a sameness of ideas; in art and in the language arts, there was a repetition of ideas. He wrote three stories about his dog, changing them only a little each time. Here the writer's task was to lead Dick into an

exploration of new and different ideas. The Correlation Plan helped him at this point. When he wrote about the "fairies" by Schubert, he imagined he saw fairies doing wonderful things:

Dancing Fairies

Little fairies dancing in the glow.
They are having such fun going around in circles,
Bouncing, jumping and bending low.
They twirl and whirl and make a bow.

After the Correlation Plan, Dick began to write more creatively about his own experiences:

Going to Florida

When I went to Florida, I had a gay old time. Of course we went on the train, because we didn't have our new automobile then. On our way we had to cross a wooden bridge. One of the sparks from the train must have fallen on it, because that bridge caught on fire just after we crossed it. I could see clouds of smoke and big flames leaping into the sky. There was no fire department to call so the bridge just burned. I was glad we were on the other side.

Dick's grade placement in April, 1947, was 4.6; in April, 1948, it was 5.4.

Nick: (C.A. 9 years 3 months - M.A. 9 years 8 months)

Nick's ideas and ways of expressing himself were very creative. He was the child who said, "God has put out his little pocketknife chopping up the clouds." His speech was often rhythmical. He invented new words, such as "rock-low" motion. He was closer to the native language of childhood than any of his classmates. This was probably due to the fact that his mother is an artist; she understands how to develop and cultivate the creative spirit in Nick.

He enjoyed telling the writer any new poem or idea he had. One day in the lunchroom, Nick said, "I have a poem in my mind, I'll tell it to you."

Kites, kites, skipping in the sky,
Kites, kites flying in the sky.
The wind pushed them up,
The wind pulls them down,
Making them turn somersaults,
Like a funny old clown.

Nick was a happy carefree child who wrote and drew with agility and ease. He was pleased that the writer, as well as his mother, was interested in what he had to say. His mother thought Nick made definite progress in the language arts this year.

In April, 1947, Nick's grade placement was 4.2; in April, 1948, it was 5.2.

Maxine: (C.A. 9 years - M.A. 7 years 6 months)

Maxine was the most underprivileged child in the class. She came from an untidy home where there was not orderliness or cleanliness. She was excluded two weeks because of pediculosis. Good habits were not established in the home; Maxine was tardy often, for not one bothered to wake her up for school. Maxine had no extra advantages at home, but she became interested in reading and made many trips to the library. This compensated for the lack of books at home.

In spite of these handicaps, Maxine had good work habits at school. Her desk was neatly kept, and she was anxious to help keep the school room clean.

Maxine found it difficult to speak with her classmates;

perhaps she felt that they had more advantages. At any rate, she was reluctant to take part. The first time she offered to participate was in the play the class wrote. She was very proud when the class chose her to take a part. She played her part well.

Maxine was not as widely read as the other children, yet she was able to use a great amount of imagination when she wrote about her own experiences, or about the musical selections..

"The Hurdy-Gurdy Man" brought these pictures to Maxine:

Snow is falling, snow is falling,
Round and round we go.
Lovely, beautiful snow,
Covering the earth.
Snow flakes make me happy.
Beautiful, beautiful snow.

On the Stanford Achievement Test, given in April, 1947, Maxine's grade equivalent was 3.4 as compared with 4.3 on this year's test. This was an average achievement for a child whose M.A. was 7 years 6 months.

Grace: (C.A. 8 years 11 months - M.A. 9 years 1 month)

Grace enjoyed all the creative arts, but the language arts interested her most. Her mother said she often wrote stories and poems at home. Whenever she was given a free period to use as she pleased, Grace would write. Although her work was prolific, it was original and well written. A story the class enjoyed was:

On My Great Uncle's Farm

When I was five years old, my brother and I
went to live with my great uncle on his farm.

At that time my uncle had a little wobbly calf, a couple of prancing ponies, about five cows, and one hugh bull. Every day I went over to the pasture to see the bull, because he always seemed to make faces at me. I knew bulls were dangerous, but one day I ventured into the pasture. Now I was not wearing a red dress, but that bull didn't know his colors. He started chasing me and I made a dash across that pasture. Just after I had jumped the fence, he looked over the fence and snorted at me.

Grace took piano lessons; probably she had played or heard "Fairies" many times before it was played in the Correlation Plan, for even though neither the title nor the composer was given, she wrote:

I get a picture of Frantz Schubert practicing
one of his famous pieces. Here are the words
I would sing to the music,

I like to dance all day,
To run and skip and play.
Each day I dance and skip,
Like a fairy I like to trip.

Grace was not in the Louisville Public Schools last year: so she had never taken the Stanford Achievement Test; her grade placement in April, 1948, was 5.1.

Linda: (C.A. 8 years 9 months - M.A. 8 years 5 months)

Linda came from a home where the educational background was poor; neither parent had advanced farther than elementary school. Her mother wrote notes such as, "Please leave Linda come home early". The child was given no extra advantages such as music lessons, trips to the concerts, or attendance at the Children's Theater. Her parents were particularly interested in her achievement in the skill subjects. She had been promoted on trial and they spent hours teaching her the multiplication tables, and drilling her on the list of words in her speller. This constant fear of failure made Linda quiet and afraid to express her ideas. She cried easily; the least little incident would upset her for the rest of the day.

Her first spark of creative expression came one rainy day when the class was playing the Wishing Game; Linda wished she could be a starfish. Her way of expressing the wish was so rhythmical that the writer copied it, and included it in Chapter V. Later Linda wrote "The Merry-go-Round", which is included in Chapter IV.

Linda enjoyed the Correlation Plan; "The Hurdy-Gurdy Man" was her favorite:

The picture I see is a monkey sitting on a window sill and the children are putting money in the monkey's cap. The monkey is saying, "Thank you." You can't understand the monkey so the man will tell you thanks.

On the Stanford Achievement Test, Linda raised her grade placement from 3.4 to 4.6; this was a splendid achievement for a child whose mental age is below her chronological age.

Sue: (C.A. 8 years 6 months - M.A. 8 years 3 months)

Sue had a great appreciation for poetry. She owned many many poetry books and she enjoyed sharing her favorite poems with the group. Sue also liked to paint with her water colors; her pictures had easy flowing lines. Two of them were entered in the Botto Art Contest.

In the Correlation Plan Sue took a very active part; about "Fairies" she wrote:

Fairies Dancing

I see beautiful fairies dancing lightly around a piano. The bright sunlight makes their brilliant colored dresses shine. They dance so softly that I cannot hear their dancing steps.

Sue's vocabulary development was rapid. Her vocabulary box contained many picture words such as brilliant, dismal, valiant, and scornful. She continually used these words in her written work. On the vocabulary meaning part of the achievement test she made a perfect score. Her grade equivalent on the entire test was 5.1 as compared with 4.3 of last year.

Caroline: (C.A. 9 years 3 months - M.A. 12 years 11 months)

Caroline's parents had a very poor educational background, but they were anxious to give Caroline the many opportunities that they had missed. Caroline took piano lessons and dancing lessons. On the Seashore Measures of Musical Talents she ranked first in the class. She enjoyed music appreciation period and rhythm periods. Caroline was also creative in her art interpretations; two of her pictures were entered in the Botto Art Contest.

Caroline made considerable progress in both written and spoken language. She developed an ability to go the main point of any problem. Her spoken language was direct and concise. Caroline was so skillful in group planning that she was elected president of The School Citizenship Club.

Caroline took an active part in all phases of the Correlation Plan. She wrote thus about "The Butterfly Dance":

I see lines of painted Indians marching up
and down hills. The line moves fast and
slow. It moves softly and then loudly.

When she heard "Fairies", Caroline expressed these thoughts:

The day is bright and new. The birds are
singing happily in the trees. The sun is
climbing into the sky. Then through the trees
you see children laughing and skipping on
their way to school. Sometimes they pick a
few flowers for their teacher. Then they skip
lightly on.

Caroline scored high on the achievement test; her grade equivalent was 5.5. Last April it was 4.4.

Ellen: (C.A. 9 years 1 month - M.A. 12 years 1 month)

Ellen's parents were college graduates; they had traveled extensively. Her father had spent a year in Switzerland. Ellen had visited many states in the United States. Until she was eight years old she had lived in Audubon State Park; while there she learned to love the birds and natural surroundings. Everything of nature was of vital interest to her.

The Seashore Measures of Musical Talents proved that Ellen had talent. She ranked third in the class. Her music teacher said she was doing fine in her piano lessons. At home Ellen

had recordings of all the masterpieces and she could identify them as they were played.

In the Correlation Plan, Ellen was creative in her dance interpretations and in her written expressions. When Ellen heard "Fairies", she was reminded of an experience she had in Wyoming:

The song is gay and happy. It makes me think of my trip to Wyoming. We were climbing some very steep mountains. I stopped to rest in a shady nook under a large tree. I must have been day dreaming, but I saw many little fairies flitting about. I'm seeing the same fairies as I listen to this song. This time the fairies are playing tag.

Ellen excelled in all the language arts. She was secretary of The Citizenship Club; she was chairman of three committees; she loved poetry and often expressed herself in poetic form. One of her poems, "The Singing Breezes", is included in Chapter IV.

Ellen was a happy child who knew how to get along with her classmates. Often she smoothed out difficulties on the playground without the teacher's help.

On the Achievement Test, given in April, 1947, Ellen's grade equivalent was 4.7; in April, 1948, her grade equivalent was 5.5.

Louise: (C.A. 8 years 7 months - M.A. 9 years 11 months)

Both of Louise's parents were college graduates who were extremely ambitious for her. She took piano and violin lessons, even though she ranked last in her class on The Seashore Measures of Musical Talents. Louise attended all the concerts. Her library at home was filled with the best in children's literature.

Louise was an accelerated pupil and she had trouble with the skill subjects, but in the language arts she was quite creative. Her written and spoken had a rhythmic quality. One morning after the salute to the flag had been given, Louise jotted down these lines:

Our Flag

Our flag is a beauty with all her cheerful colors,
Red, white and blue.
She waves over our country,
She waves over the ships at sea.
She waves proudly
Oh tell us we are free.
Oh, what a wonderful thing it is to have
such a lovely flag.

Louise was chairman of the Program Committee. It was her responsibility to help plan the programs and to preside at the meetings. When Louise presided before an audience, she had poise. Her choice of words was excellent, even though she spoke extemporaneously.

Her achievement test showed a grade placement of 4.9; in April, 1947, her grade placement was 4.2.

Jean: (C.A. 9 years 6 months - M.A. 9 years 11 months)

Jean's parents had attended college, but neither had graduated. Jean was surrounded with good reading material at home; she had two sets of encyclopedias; she received two children's magazines each month. Her high rank on the music test caused her parents to give her violin lessons at school. Jean attended children's concerts and enjoyed them.

Jean's greatest progress was in leadership. When the group planned, Jean offered good suggestions; she accepted responsibility and carried out successfully every task given her by the group. It was Jean who went to the fire station and arranged the class excursion. In science she planned many experiments. The week she was in charge of Classroom News, everything was on the bulletin board before the class arrived on Monday.

Jean loved poetry and music. During the Correlation Plan, she expressed herself rhythmically:

 Around and around the fairies go,
 Up and down, to and fro,
 On the night they love.
 They go up, up, up,
 Down, down, down,
 In their pale green gowns.

Jean did not take the Stanford Achievement Test last year; in April, 1948, her grade placement was 5.2.

Betty: (C.A. 8 years 9 months - M.A. 10 years)

Betty read extensively; often she read two books a day. Her aunt was a teacher who supplied her with good reading material. Betty took both piano and dancing lessons.

At the beginning of the semester Betty was a quiet child. She had difficulty in taking part in class discussions. She was interested in the unit about the Sahara Desert. When the class began to plan their play, "The Oasis Market Place", Betty contributed many thoughtful suggestions. It was Betty who said, "Let's make the setting of the play in an oasis market place, because it is so colorful. We can use many characters if it happens in a market place." The writer was pleased that Betty was eager to take an important role in the play. Each time she said her part she added something new -- even in the performance for the P.T.A. Betty added new words.

After the performance, Betty's mother said, "How did you ever get Betty to take a part in the play? She has always been afraid to open her mouth in anything at school or at church".

Betty wrote freely about her own experiences; her story, "My Chameleon", is included in Chapter III. Her speech did not have a rhythmical quality; she did not endeavor to express herself in poetical form.

On the Stanford Achievement Test, Betty made a high score giving her a grade equivalent of 5.4; last April her grade equivalent was 4.2.

Conclusions

Conclusions

As the writer analyzed the children, there seemed to be a correlation between creative expression and achievement. The children who were able to express themselves creatively were the children who ranked highest on the achievement test. Regardless of the mental age, where there was a blockage of creative expression, the scholastic achievement was poor. In several cases, children with low or average mental ages, who were able to express themselves creatively, showed more progress in scholarship, as measured by the Stanford Achievement Test than did the children with high mental ages, whose creative spirit was subdued or blocked. The best work was not always done by the pupils with the superior mental ages.

Self-expression was a means of growth. It was only by gaining confidence in what powers they had that the children grew in power. The pupils who made the greatest progress in creative expression were the ones who made the greatest development in leadership. Faith in their own creative abilities gave them the confidence, the assurance, and the poise of a good leader. No longer were they mere imitators. They were intelligent pupils capable of making wise decisions. When the children were given the opportunities for the cultivation of the creative spirit, there was personality development. Many personalities grew from dependent insecurity to independent power.

Improvement in self-expression in one phase of the

creative arts, was often followed by improvement in other phases of the creative arts. Especially was this true of the graphic and literary arts. As the child began to discover and use his creative ability in the graphic arts, he began to experiment with his creative ability to transfer thought, feeling and image through the medium of words. The more confidence the child gained in his creative ability, the more anxious he was to try all the mediums of self-expression: music, art, language arts and movement.

The educational background of the parents did not seem to have a definite influence on the child's ability to express himself creatively. Two of the most creative pupils came from homes where neither parent had gone beyond the sixth grade of the elementary school. However, the materials and educational advantages that the home furnished were a definite aid to creativeness. These educational materials built rich backgrounds for the children. The mental and emotional food that the home furnished gave the children's creative powers an opportunity to work to the best advantage.

Finally, creativeness cannot be taught, but the creative spirit can be directed in an environment which is skillfully and knowingly set up day by day. It is only through constant care in a favorable environment that the creative spirit will survive.

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