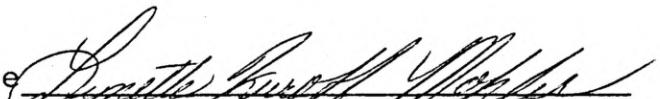
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Date November 29, 1978

CREATIVE WRITING FOR THE INTERMEDIATE GRADES

by

LYNETTE ZUROFF MOHLER

A professional paper submitted in partial fulfillment
of the requirements for the degree

of

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with concentration in

Administration

Approved:

Elnora A. Aldcorzole
Chairperson, Graduate Committee

Joseph C. Johnson, II
Head, Major Department

Henry L. Parsons
Graduate Dean

MONTANA STATE UNIVERSITY
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ABSTRACT

Creative Writing for the Intermediate Grades is a professional paper which offers suggestions for the teaching of creative writing for grades four, five and six. The review of literature provides ways of dealing with the climate of the room for creative writing, the use of models for creative writing, teaching mechanics in creative writing and the use of the creative writings.

Sixteen creative writing lessons have been outlined in Chapter 3. Although these have been subjected to no formal evaluation or testing, they have been used over the past eight years by the writer to teach creative writing. They have been modified to meet the needs of the students and to provide the optimum level of stimuli.

Chapter 1

INTRODUCTION

People interact through gesture, speech or the written word. Through this interaction--communication--each learns he/she can explain feelings and thoughts to another. Set standards dictate the basic forms of communication, but each person experiences the need to communicate thoughts or recall events or share ideas that are not a part of another's individual perception. While each person shares common modes of communication with others, each has unique experiences that shape the ideas or perceptions to be shared with others.

A child generally grows in an environment where he/she is expected to say the word or group of words that convey the meaning which reflects his/her feelings. Through imitation and practice, the child learns that: "I want a drink of water" will get different results than: "I want a cookie." Also, through imitation and practice the child learns that the shaking or nodding of the head will produce different results. Most children have the opportunity to practice and experience two of the three most common forms of communication in the first three years of their lives.

When a child is in the first three years of school,

grades one, two, and three, he/she is taught the basic mechanical skills of printing or manuscript. This subject, which is often called "printing," "writing," or "penmanship," is taught during an eight-hour day along with reading, science, mathematics, social studies, spelling, health, music, physical education, English and art. The skill of forming letters is frequently mastered by most students with varying degrees of ability by the time they enter the fourth grade. Do we then say that the students have mastered the second "R" by the time they enter the intermediate grades? Is this why so many teachers of the intermediate grades let the second "R" become buried in the work of the other eight subjects and pass it off as "something to do another day"?

Once a child has mastered the skill of putting words on paper, the teacher can help strengthen that skill and help expand the child's realization of his/her thoughts by presenting situations which will encourage original, individual thought and simultaneously help transform those thoughts into words and put them on paper for others to read and experience.

Statement of the Problem

The problem of this study was to establish a

creative writing handbook containing lessons that the teacher can use throughout the year to improve the creative writing classes.

The lessons are such that they can be used at staggering intervals of time or whenever the teacher feels the creative writing lessons need to be varied.

The Purpose and Need for the Study

So often the writer has heard, "How do you get your students to write?" and "What on earth can I have my students write today?" The purpose of this study was to set up lessons in which the teachers who have often said this can get ideas to present stimulating creative writing lessons.

It is necessary for a student to touch the world inside of him/her and let those feelings that make up his/her world surface. The student who is uncertain or confused can use the creative writing lessons as a vent for his/her feelings.

The teacher must present the lessons in a fashion that is stimulating, interesting and exciting. The lessons are provided, but the teacher must provide the enthusiasm.

General Procedure

The procedures followed in this study were as follows:

1. The author reviewed related literature and research on creativity and writing as it applied to creative writing.

2. Based on the review of the literature and by incorporating past experiences of the writer, a teacher handbook was developed to provide teachers with creative writing lessons.

Limitations

Since the purpose of this professional paper was to develop a handbook for teachers to provide creative writing lessons to the students, it should be noted that as yet no formal measurement or evaluation has been done to test its effectiveness. The material found in this handbook has been used by the writer during 1970 to 1978 to stimulate intermediate grade children in East Helena, Montana. The writer has made revisions in this material during those years to meet the needs of the students.

Definition of Terms

The intermediate grades, for the purpose of this

paper, shall mean the grades four, five and six.

Imagination and creative imagination denote the "synthesizing power of the human mind, its ability to solve problems by recombining former experiences in the creation of new images and patterns" (Wilner, 30: 1).

Creative writing is a

> . . . rearranging, a restructuring, or any other arrangement of experiences in words that creates in the reader a mood, a sensation, empathy, or a drive to action. It is also the putting together of words in a new or novel way by the child to express his ideas. It is new to the student; it may not be new to others (Grindstaff, 10: 7).

Chapter 2

REVIEW OF RELATED LITERATURE AND RESEARCH

This review is concerned with creativity and writing as it applies to the intermediate grades. Because creative writing cannot be divorced from creativity, the subject of creativity has been reviewed, but only to the point that it applies to or is concerned with the creative writing process. The chapter will also emphasize the importance of creative writing in our schools today. This is important as many educators and parents feel creative writing is a frill and therefore an unnecessary waste of the students' and teachers' time. The literature and research were studied regarding the setting of creative writing, mechanics of creative writing and the teacher's role in creative writing. This was done in order to give the teacher suggestions as to what to do with creative writing. The areas emphasized in the review include the following: creativity, necessity, setting, mechanics, use and teacher's role.

CREATIVITY

There is a rising demand for creativity in our working world today. The administrator, engineer, scientist writer or designer who is successful is generally the

creative person. The fact that man is creative by nature can be seen throughout history. This nature needs to be nurtured in order to develop the ultimate creativity in each human. Many authors have defined creative behavior, but it is best stated as:

> Creative behavior is behavior which demonstrates both uniqueness and value in its product. The product may be unique and valuable to a group or organization, to society as a whole, or merely to the individual himself (Taylor, 24: 194).

Many assumptions have been made regarding creativity in general. Zirbes states seven well-established assumptions that merit study:

> 1. Creativity is a widely distributed general, but uniquely human potentiality. It is not limited to the so-called "gifted."
>
> 2. Creative potential can be fostered and developed in young children and youth, and, within limits, in adults.
>
> 3. Creativity manifests itself broadly in many diverse fields and aspects of human endeavor, and in diverse media, ways, and forms, i.e., it is not limited to the arts nor to some special separate aspect of living.
>
> 4. Creativity has vital significance in a time like ours, because of man's pressing need for an adaptive, integrative outlook in facing problems and conditions for which there are no patterns or precedents. In the face of expanding knowledge and in the light of the stresses and strains of accelerated social change, creativity and readiness for change are, hence, the more vitally needed.

5. There are conditions which favor the development and fulfillment of creative potential, but that, conversely, there are also conditions and circumstances which obstruct, blight, or deny it.

6. The conditions which influence creative potential in either positive or negative ways, are urgent matters for human concern, worthy of serious study and inquiry.

Even with only partial insight we may assume that:

7. Creative teaching and guidance increase the likelihood and measure of creative learning, development, and fulfillment by augmenting conditons that are favorable, and conversely, by coping with negative conditions and contingencies constructively (33: 3-4).

Tests

Curriculums and methods of teaching generally have been designed to promote growth in mental abilities involved in intelligence or scholastic aptitude. Tests of educational achievement have been designed to test the same mental abilities. This is a narrow concept of the human mind (Torrence, 26: 9-10). Humans have a creative ability side and a mental ability side to their minds (Blake, 1: 1-4). We need to develop the entire brain to educate the total human.

Tests have been developed to test creativity. This is perhaps one of the most important consequences in the concept of the human mind and its functioning. Torrence

elaborates on this concept by stating:

> Recent studies have shown that if we identify as gifted those scoring in the upper 20 percent on an intelligence test, we would eliminate about 70 percent of those who will score in the upper 20 percent on a measure of creativity. Unquestionably, some minimum level of intelligence is required for outstanding success of a creative nature, but this level cannot now be specified. Many research workers are convinced that cutoff points at 135 IQ and above, as used in most programs for intellectually gifted children, are too high. Several estimates place the minimal level at 120 (26: 8-9).

Traits

Because creativity requires independence of mind that varies from group norms, it is inevitable that the highly creative persons will experience many problems of adjustment. The highly creative child must either repress his creativity or learn to cope with the situation of frequently being in a minority (Torrence, 27: 42). The personal characteristics of a creative person need to be studied by teachers so that they are aware of traits within a student who, with the teacher's help, becomes less lonely. The characteristics of a creative person are:

1. He desires recognition.

2. He desires a variety of experiences and if he doesn't get them he gets bored. He needs new challenges and new problems. And he should be over his head in work.

3. He desires to work with a minimum of supervision. But emphatically underscore that he needs supervision.

4. He doesn't want to fail.

5. He has high energy and tremendous output and usually good health.

6. He has the desire and willingness to take risks over the short and long hauls.

7. He demonstrates a high degree of loyalty and a moral commitment to work.

8. He displays independence, resourcefulness, self-sufficiency and impatience with others who don't meet his high standard of performance (Taylor, 23: 129).

Teacher's Role

If a teacher desires children to think creatively, that teacher must reward creative behavior within the classroom. The teacher must be respectful of the amount and types of questions that will be asked. Unusual ideas and solutions will be provided by the students and must be respected by the teacher. Students need to be shown that their ideas have value. Children must be given the opportunity for self-initiated learning. Teachers must provide chances for children to discover, learn and think without fear of immediate evaluation (Blake, 1: 16). Every teacher possesses the power to provide challenging educative experiences which children need to become happy productive

citizens in democracy. An intense desire to learn can be developed through a process of thinking, feeling, and experiencing (Woods, 32: 39).

The ability to give the necessary amount of educative experience to each child lies in the creative teacher. A guideline of the creative teacher is outlined by the Cleveland Public Schools:

The Creative Teacher

C...Creates a climate for creativity
R...Respects all of the student's ideas
E...Excites pupil to communicate
A...Accepts all child's questions
T...Treats all efforts as worthwhile
I...Involves self and is sensitive to child's needs
V...Vitalizes child's importance
E...Explores new avenues with the child

T...Throws away the red pencil
E...Encourages flexibility
A...Actively stirs imaginations
C...Captivates child with challenges
H...Helps develop fluency
E...Evaluates efforts and elicits confidence
R...Relishes, reflects, relaxes and rejoices with the child (4: 1).

If schools expect students to do their assignments rather than to think and create, and if their society expects them to be successful adults rather than creative and thoughtful, we will not produce a true genius or sage (Drews, 6: 33). Drews' thoughts are echoed by the majority of authors in the field of creativity. The schools need to

be the catalysts for creativity. "To develop creativity is to offer the individual--child or adult--richer and more effective living"(Woods, 32: 3).

NEED

Story writing is not an educational frill. Writing is a "freeing" agent which enables us to reach out to touch the unseen people, to speak at times other than at the present (Brouillet, 2: 8). Stories give us a chance to theorize about, guess at, and explore human conflicts. We may imagine conflicts as they might have happened or we may imagine conflicts that could have happened. These stories let us daydream life in advance of realizing it (Riemer, 17: 241-242). It is the written product that has the potential of enabling us to find release from emotions that are hidden within. Through writing we can bring to conscious form much that has existed internally as an assortment of fantasies, fears and impressions. Writing has the ability to enable us to better perceive and comprehend ourselves, others and the patterns of beauty. It is unfortunate that

> . . . recent studies reported by the National Assessment of Educational Progress indicate a deficiency in youngsters' ability to express themselves in written form (Brouillet, 2: 3).

The greatest natural resource of our nation is the thinking of its people. This resource in the United States is unexpressed in far too many of its citizens. There are many grand plans and great ideas that are locked within people trying desperately to surface. Our educational system thus neglects one of its primary constitutional obligations, for the right to freedom of thought does not come automatically coupled with the ability to speak and write freely. The ability to write and speak with clarity and ease must be taught in our school system. The ideas that flow out of the student must be researched, measured and tested, but more than this, encouraged, developed, and rewarded. "The student's organized expression must be the goal of his education, for truly his expression is his knowledge" (Brouillet, 2: 322).

If the goal of education is to aid the student's organized expression, educators must insist that time is given to it in the daily events of the day. Once writing becomes a part of English it is often lost. Schedules need to be devised so that time may be given specifically to writing.

> The class that never wrote creatively is a deprived class. The curriculum that omits it is not worthy of the name. The school that forbids

> it does not understand the role of education in a democratic society. Such an activity gets at the vitals of learning (Veatch, 29: 341).
>
> The growth of our nation is being blocked by the inability of our people to describe original thinking or to present plans for new development or to report research in clear, usable English (Riemer, 17: 46).

It is education's obligation to correct this inadequacy because "the United States will make its mark in history by what it writes and does" (Riemer, 17: 322).

THE WRITING PROCESS

Before

The teacher. The teacher must possess the ability to provide the classroom environment, the knowledge necessary, the proper evaluation and many other situations which will positively affect the creative writings of the students. In addition to all of this, the teacher may have to have specific personal characteristics in order to promote quality creative writing. Biberstine is cited by Tway:

> Biberstine (1967) found that the better writing students in fourth grade tended to see their teachers as being easy-going, pleasant, kind, clear, friendly, and soft. Although he reports positive correlations between certain personal characteristics of teachers and students' achievement in composition, Biberstine makes no claim that there is a causal relationship (28: 1).

The climate. Before the creative writing process begins there must be a classroom atmosphere which is conducive to that act. "A classroom marked by an abundance of oral activities can help to stimulate the pupils to write" (Grindstaff, 10: 5). The idea that oral expression through oral activities aids in the writing process is viewed by many authors as crucial.

"The permissive, experimental atmosphere is necessary to all creative endeavors" (Smith, 21: 15). This means that the classroom atmosphere should be one which promotes acceptance and cooperation. An enthusiastic, positive and empathetic attitude shown by the teacher will do much to set the stage for diverse interests and abilities to be channeled into wholesome expression (Grindstaff, 10: 6). There should be an enriched curriculum with emerging opportunities for children to write, discuss, revise, and rewrite.

The physical climate in the classroom can be an aid to the stimulation of the pupils' writings. "Attractive bulletin boards, centers-of-interest, and an area for browsing through books, a relatively quiet place in which to think or write, and a place for group projects" can be extremely helpful (Grindstaff, 10: 5). A method that many teachers have found beneficial in setting the physical

atmosphere so that it is conducive to creativity is to have a learning center, an area of the classroom that is set aside for a specific kind of learning activity (Tiedt, 25: 7).

The overall climate of the classroom is of extreme importance for it is this that will either produce good creative writers, or it is this that will stifle the potential good creative writer. The classroom must provide

> . . . a climate that is psycholgically conducive to free expression, a climate that is stimulating, yet accepting. Only children who are respected and encouraged will truly feel free to write (Tiedt, 25: 6).

The models. Models of writing should be made available to the students. These models can be of various types and used in a variety of ways. "Children should be exposed to excellent writing of all kinds and should be encouraged to discuss techniques that make a piece of writing successful" (Steiner, 22: 965). This is true because although children create their own stories there must be a source from which the students can replenish their thoughts. Literature can expose the students to "rhythm, rhyme, beauty, and sparkling, scintillating words. Children need to balance impression with expression, intake with output" (Logan, Logan and Paterson, 14: 201). Reading and studying

a selected essay, article or story can aid the developing writer. From such experiences he learns not to imitate exactly the author, but to acquire knowledge so he can solve his own problems of writing (Wisconsin Department of Public Instruction, 31: 162). As Logan, Logan and Paterson state:

> From fiction, biography, hero tales and legends, from travel and adventure, mythology and archaeology, he will dip into the literary well and incorporate into his own thinking and creative expression the stuff from which dreams are born and writers are created (14: 204).

Brouillet feels "realistic" models of writing should be made available to the students. In other words, they would be models of writings done by students of approximately the same age group (2: 36).

The newspaper is a possible source for models of writing. A teaching guide done by the Hawaii Newspaper Agency offers ideas on using the newspaper to teach vocabulary and writing to students on any level. This guide provides a guide for using a "word of the week," for writing stories using the five W's (who, where, what, why and when) and for opportunities for students to use cartoons for speaking, writing, and drawing experiences (Lukens, 15).

Stories and poems as well as any written source may provide the models for improving written expression. Hennings sets forth four basic functions for the use of

models in writing:

> First, literature provides story and poetry patterns for both oral and written composition.
>
> Second, literature provides sentence patterns after which young writers model their own.
>
> Third, in literature students encounter language as it is today handled in written form; in this respect stories provide a model against which children check their own written patterns to see that their usage conforms with the conventional.
>
> Fourth, literature obviously provides the vocabulary for children to use their own oral and written expression (11).

Using the senses. Teachers must provide experiences for creative writing by calling upon sensory experiences outside of school or providing experiences within the school (4, 10, 22). However, sensory experience should not be limited to the five senses of hearing, seeing, touching, smelling, and feeling. The other sensations which are important are "the imaginative powers including the sensations of lightness or heaviness, temperature, equilibrium, emptiness or fulness" (Logan, Logan and Paterson, 15: 203) and extrasensory perceptions that may provide a basis for science fiction writing.

An experiment cited by Logan, Logan and Paterson reveals that children can increase their quality of creative writing:

> Over a 10-week period, one group practiced writing vivid descriptions of pictures which they had studied; the second studied literary models containing words of sound, color, and movement; the third practiced describing all of the possible sensations, such as sight, smell, touch, and hearing that they could experience in examining an object or situation. The third group showed significantly greater gains on composition tests than did the other two groups (14: 205).

Tools for writing. Students need to become aware of the tools which contribute to effective writing. While it is important to expose the students to these factors, it is necessary to note the time in which these factors should be presented. Veatch states:

> If mechanics are included on a group basis during creative writing periods, the drive to write, the urge to put ideas down on paper, can be endangered. It is only when the danger of damaging that desire to write is well past, and for some children it is never past, that the teacher can make suggestions of a mechanical nature. Drill in any form is to be disassociated from creative writing (29: 343).

Students should have the opportunity to be exposed to the three factors which Sager states as the three major contributions to effective writing. They are "vocabulary, elaboration, organization and structure" (18: 761).

Ms. Schneider used Goldilocks and the Three Bears to introduce a diagram that most stories follow. As she read and discussed the story she diagrammed, with the

students' help, the factors which most stories have. On the board there were the introduction, the problem, the action, the climax, the solution and the ending (19: 102-103).

Spelling during the creative writing process is often a major problem. Exposing the students to all of the spellings of all of the words in our English language would be impossible. Riemer cites from Godfrey Dewey's booklet, How We Spell!, as saying:

> There are 191 ways to spell 24 consonant sounds, 316 ways to spell 17 vowel sounds, 46 ways to pronounce 21 consonant symbols, 36 ways to pronounce 5 vowels, and 26 silent letters. To point up the significance of these figures, consider a simple word like "motor." By analogy with the examples here given, this might be "speld" in any one of 7 x 22 x 14 x 41 x 8 = 70,168 different ways (17: 58-59).

Perhaps the only solution to the spelling problem is to follow Grindstaff's suggestion which is:

> During the initial writing, the child should not be overly concerned with spelling, but rather should devote his attention to expressing his ideas. He should try to spell the word in such a way that he can recognize the intended word later. Perhaps, he could underline it, so he would know that it is a word he needs to check for spelling. After the work is finished he should proofread for spelling errors. Spelling should not be emphasized to the point where the child develops a distaste for writing, however (10: 46).

Other tools needed for creative writing were outlined by the Cleveland Public Schools. In order for the

children to write creatively, this system set forth the following guide to be instructed.

Words
- -study etymology
- -use Roget's Thesaurus
- -make nonsense words
- -tarry in the dictionary
- -use synonyms and antonyms
- -play with homonyms

Imagery (This is the weaving of words and expression to arouse a response and stimulate one or more of the reader's senses.) Use words dealing with:
- -sight
- -smell
- -taste
- -touch
- -sound
- -outdoors
- -indoors

Figures of speech
- -simile (The likeness between two unlike objects.)
- -metaphor (When it is stated that one thing is another.)
- -personification (When an inanimate object is given a human characteristic.)
- -hyperbole (When overexaggeration is intended not for deception but for effect.)
- -apostrophe (Addressing someone who is usually not present.)

Sound Devices
- -onamatopoeia (When words suggest the sound indicated in their meaning.)
- -alliteration (When there is a repetition of the same initial sound in two or more nearby words or stressed syllables.)

Parts of speech
- -nouns
- -articles
- -pronouns

-adjectives
-verbs
-adverbs
-prepositions
-conjunctions
-interjections (4: 3-11).

In order to have the product of creative writing a successful and meaningful one, the teacher must be aware of the factors that coincide with the process. These have been stated above and should be reviewed by the teacher before beginning the creative writing process.

During Creative Writing

When beginning the creative writing activity, it is essential that students see that they do have something of importance to say. They must realize that their ideas, opinions and experiences are interesting and significant to others (Brouillet, 2: 10). The students must have a sense of audience. Knowing who the student is writing for will make the writing fit the situation and it will make the process easier (Sager, 18: 760).

One of the stages in which the teacher can be most effective is in helping the student discover an idea or a topic of significance (Wisconsin Department of Public Instruction, 31: 163). It is best to help each child find, within himself, a major idea, story, adventure, or desire

that he considers worthwhile enough to put on paper (Veatch, 29: 341). Children must have a self-felt purpose for writing. "Modern teachers of writing agree that children write best when their writing is personally meaningful and not undertaken out of a sense of duty to the teacher" (Steiner, 22: 965). This may involve guiding the students by questioning what they already know and feel. The teacher must focus the students' attention, being careful not to spend too little time so as not to get the students involved, or too much time so that the students' interest begins to wane (DeHaven, 5: 959).

Frank sets forth five assignments that he feels gets the students involved. They are to describe an object, describe a place, describe a game and describe a problem. He attempts to get them to write about "real" things in the students' lives so they don't simply write for approval. His goal is to get the students to put their true selves in their work (9: 78-80, 123).

A writing marathon is a method Shanahan uses to have his students write. This is an uninterrupted writing session of a specific set time. His steps are to have plenty of paper and pencil, have an oral sharing session and have the students begin (20: 403-405).

The teacher should encourage divergent thinking throughout this writing process. This is necessary as creative writing requires thinking and writing beyond the factual level (DeHaven, 5: 959).

In all that the teacher does before the actual creative writing process, they must remember that

> . . . in creative writing, as in any creative activity, the crux of the experience lies in the degree to which it is the spontaneous outpouring of the child's imagination, experience, and/or idea (Logan, Logan and Paterson, 14: 201).

Composing is the setting down on paper of the ideas that flow in the mind. The more immediately these ideas are put on paper, the more likely the writing will be coherent (Wisconsin Department of Public Instruction, 31: 162).

After Creative Writing

The student. The students should learn to proof-read their own work. The teacher must set aside class time so the students can edit and revise the first draft of the paper because children must become actively involved in evaluating their own writing (Sager, 18: 762).

Tiedt feels that the teacher needs to step aside and let children learn by making mistakes. She says that teachers can learn to play a supportive role by being

nonjudgmental and showing appreciation for children's accomplishments (25: 7). It must be the student, then, that has the majority of the role in evaluation. As Logan, Logan and Paterson state:

> Since the purpose of creative writing is artistic self-expression, evaluation must be based on the extent to which the child grows in his own ability to express his ideas in a manner satisfactory to him at any given point in his development (14: 240).

Students must come to the realization that "writing is more or less frozen in time and space. We can return to it and observe it in detail" (Klein, 13: 4).

The teacher. Of all the traditional school subjects, writing is perhaps the most difficult to correct and grade. "The assessment of growth in writing is a complex, perplexing matter which defies any simple testing formula" (Brouillet, 22: 36).

Authors of creative writing generally agree that the teacher should not mark up the students' writings with a red pencil. "We should be less concerned with rationality and 'objectivity' in children's writing and more concerned with creative experimentation and active involvement" (Kantor and Perron, 12: 749). Grammar and punctuation should not be given too much attention because this is likely

to inhibit the flow of ideas. Non-standard usages should not be corrected in the writings of beginners, reluctant writers and those who find writing activities threatening (Grindstaff, 10: 47).

If teachers don't correct the students' writings in the traditional fashion, how are they to keep track of the student's progress? The ESEA Title Project set forth a grid chart to keep track of the students' work so that further help could be given in needed areas (See Figure 1).

Another possible avenue to helping the student discover errors made by them is to have individual conferences. Tway cites a study done by Ujlaki:

> A small study by Ujlaki (1968) was concerned with the use of children's writings as a basis for individualized instruction. The sample and study were so limited that the results cannot be generalized, but a major part of the instruction was conducted through individualized conferences about personal writing. The conference is a big part of the individualized reading program; it stands to reason that the individual conference would also be important in a writing program (28: 2).

The conference and discussion that follow the students' writings may center around the questions that Logan, Logan and Paterson state:

1. Did you enjoy writing it?
2. Does it say what you wanted it to say?
3. Is the content original?
4. Are you giving an old idea a new twist?

Teacher _____ Grade _____ Student Name _____

School _____ Date _____

VOCABULARY DEVELOPMENT:
1. varied...language
2. vivid...language
3. ...figurative...language
4. ...reinforcement..new words
5. Clear usage
6. ...superfluous language

MORPHOLOGY:
7. ...suffixes, verb forms
8. ...helping verbs
9. ...agreement
10. ...tense..mood
11. ...case
12. ...person

SENTENCE STRUCTURE:
13. ...completes sentences
14. ...run-on sentences
15. Ample..varied..modifiers
16. ...misplaced, dangling modifiers
17. ..parallelism
18. ..sentence openings
19. ...sentence types
    a. patterns
    b. decl...imper..interr.
    c. exclamatory
    d. simple, compl. comp.
20. ..length of sentence
21. ..series
22. ..voice
23. ..mood

ORGANIZATION:
24. ...paragraph
25. ...topic sentence
26. ...illustr. (support) sentence
27. ...conclusion
28. ...shifts of topic or point of view within para.

Figure 1

Diagnostic grid sheet (7: 8)

29. ...trans. devices within para.
30. Logical series of paragraph
31. ...shifts of topic or point of view within series
32. end punctuation
33. ..internal punctuation
34. ...spelling
35. OTHER

_____

_____

_____

Figure 1

(Continued)

5. Has the writing imagery, comparison, rhythm?
6. What sensory appeals did you use?
7. Are there enough colorful and descriptive words?
8. Are there too many descriptive words so that the meaning is obscured?
9. Could you improve this if you wrote a second draft? (14: 211).

No matter what the technique of evaluation is, the teacher must keep in mind that:

> . . .when struggling with the higher complexities of exposition and argumentation, students may tangle up their prose in syntactic shortcomings. . . . These problems often reflect efforts to embed more ideas than can be handled via the structural paths at the writer's command. Thus such errors should be viewed as noble attempts rather than mistakes (Kantor and Perron, 12: 748).

Use of creative writings. The student must feel that his writing is of significance. The teacher can provide this feeling for the student by displaying the work as something highly valued. "Motivation comes when writing becomes some permanent form (bulletin board, literary booklet)" (Cleveland Public Schools, 4: 33).

The child should be allowed to share his/her works, but:

> A child's composition is not simply for reading. Often it calls out to be dramatized or painted, or content expressed in creative movement. Such joining together of modes of expression can provide multiple benefits for children if their original ideas and imaginative responses are encouraged and

appreciated through such creative experiences (Fortson, 8: 378-379).

Throughout the Entire Process

Thoughts that must be kept in the teacher's mind continually are those stated by Blake:

1. Writing is not a superstar contest. Every person is an absolutely unique individual who happens to share common feelings and experiences with other people, with other creatures. Therefore, we can't compare the work of one pupil with that of another.

2. Writers are pussycats. And we must teach them to become tigers. No one is more timid than the writer, especially the beginning writers. If we scold inexperienced writers, they will cower, slink, scamper, crawl, growl or yowl. But if we pet, feed, and stroke them, they will purr, stand erect, and extend themselves fully. Writing is the supreme act of ego. To grow, an ego must have praise, not criticism.

3. Writing is a process. Nobody, contrary to all kinds of claims by instant geniuses, has ever produced worthwhile writing in one, instantaneous draft. Writing is magic, but once we learn . . . and trust . . . the steps in writing, anybody can do the tricks. Anybody! . . . .

4. Writing is for lovers. All of us need writing to show our love of life, to glorify the world, its people, creatures, water, sky, clouds, plants, rocks and Earth. Writing lets us enjoy.

5. Writing is chiefly from the heart. Writing which reveals to us and to others our fears, dreams, desires and loves is infinitely more exhilerating and restorative than any outline or business letter (1: 12-13).

Another important guide for teachers to keep in mind

throughout the students' writing process is the chart which Logan, Logan and Paterson developed which stresses the importance of the teacher's role in relationship to the child and the phases of the creative process (See Figure 2).

CONCLUSION

Creativity lies in each human being. The amount of creative potential varies from student to student just as it varies from adult to adult. This creative potential must be nurtured in order to have the students become the most successful, happy, well-rounded individuals they can possibly be.

One area in which this creativity can be nurtured is through the creative writing process. Students are able to have the opportunity to express themselves and vent their fears, frustrations and dreams. They can use this process to develop their creativity so that they may stand, not as a minority of one, but as an individual who is truly a well-developed happy one.

There must be an acceptable climate in which the students can write creatively. This climate must provide the students with freedom of expression and movement as well as providing them with sources from which to base and

Phases of Creative Process	The Child	The Teacher
Cognitive	Becomes aware of the desire to write.	Provides the stimulus for writing. Creates climate for expression.
Conception	Toys with ideas. Considers several possibilities.	Stands by to give help as needed.
Combustion	Discovers the ideas. Starts to write.	Provides encouragement.
Consummation	Completes the writing to his own satisfaction.	Provides time, guidance, and encouragement.
Communication	Shares creative product if he chooses.	Listens with interest, sensitivity, and courtesy. Provides for publication of writing. Occasionally shares own creative product with group.

Figure 2

Creative writing and the teacher's role (14: 206)

model their writings after.

The teacher must be accepting of the students' writings and make the student feel that they have something of importance to say. This involves not marking up the students' papers with red pencil. This also means that the students' papers could be put in some permanent form or displayed in an appropriate fashion.

Ideas to spark the students to write creatively are found in the next chapter.

Chapter 3

CREATIVE WRITING LESSONS

In this chapter, a total of sixteen creative writing lessons for use in the intermediate grades is outlined. Each lesson is covered in detail and has a statement of its objective, itemized list of required materials, procedures to be followed by the teacher, and suggestions for broadening the initial lesson. When possible, the actual picture, music or illustration has been provided or drawn in order to clarify the lesson.

LESSON I: SKIING

Objective

The purpose of this lesson is to stimulate the children's creativity in writing by providing a four-picture series of skiing. Because snow and skiing may be familiar to the children, this lesson may be a recall stimulus or it may be a fantasy stimulus to those not familiar with the snow or the sport of skiing. Since action is involved in these pictures, the students, guided by the teacher, may feel the sensation of physical action by studying the picture.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. Four pictures of skiers (See Figure 3).
4. Opaque projector (optional).

Procedure

1. Ask the students to put their paper and pen or pencil on their desk.

2. Make the pictures of the skiers easily seen by each student by using the opaque projector or by grouping the children so that the pictures are visible to each student.

3. Tell the students that they must be cold because they are out in the snow. Say to the students, "These people in the snow are either you or a very close friend of yours. I wonder if these pictures show you skiing in a national skiing event or if they show you skiing to help someone in distress. Maybe these are pictures of what you are seeing now because you are in the mountains waiting for someone to come for help. Think about where you are. Think about what you are doing. Who are you with? Maybe you are alone. What is happening? Think of all the things around you."



Figure 3

Skiing lesson pictures



Figure 3

(Continued)



Figure 3

(Continued)

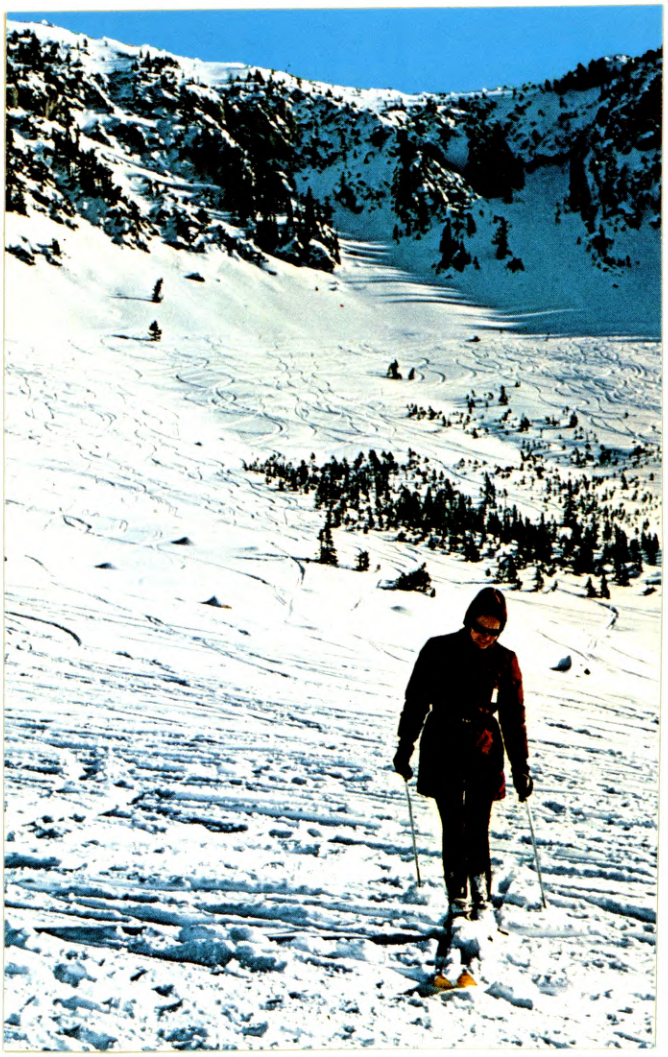


Figure 3

(Continued)

4. After ample time has passed for the students to use the pictures for thought, tell them that you want them to tell you what they are thinking by writing them on the paper.

Suggestions

Any series of pictures relating to a sport may be used to stimulate the children's creative writing. Often the students desire to bring to class pictures that show their favorite sport. A display may be made showing the creative writings of the students with the pictures provided by the teacher and the pictures provided by the students with an explanation of those pictures. This could lead to a discussion of sports and the benefits of them as well as the hazards they may involve.

LESSON II: SPACE

Objective

The purpose of this lesson is to spark the creative writings of the children by providing them with models of space ships and space figures. Because none of the students have taken a field trip to outer space, this lesson must call upon imagination from each student.

Materials

1. Writing paper for each student.

2. Pen or pencil for each student.

3. A model space ship.

4. Model space figures, such as those depicting Star Wars characters.

Procedure

1. Ask the students to put their writing paper and pen or pencil on their desks.

2. Arrange the space ship and space figures on a table in the room.

3. Have the students gather around the table.

4. Ask the students to tell you what this assembly of figures is. The obvious answers will be, "These are models of space figures." "These are models of space ships."

5. After explanations have been given, say, "These are models. They are models of our space ship and our friends we met on our "field trip." Remember last week when you and I went on a "field trip" to the moon? We certainly learned a lot and we had many adventures. I remember when Milly Moonperson asked me why I had such funny brown hair.

Mrs. (Principal) asked us to tell of our adventures

on the "field trip" so she can be certain we did do something of interest. I need your help to convince Mrs. (Principal) that we did have adventure and that we did learn about the people in space. If we tell her about some of the things we did, we may be able to go again."

6. Allow some time for the students to discuss their personal adventure on the "field trip." Ask questions of the reluctant student to guide him to think about the space "field trip."

7. After the students have discussed some of their adventures with the other students, ask the students to write about some of their adventures so that Mrs. (Principal) will know what we did on our "field trip."

Suggestions

The students may desire to draw their space adventure or they may desire to bring space figures or models from home to further illustrate their adventure in space. These illustrations may be collected and displayed on a table or another appropriate place. Mrs. (Principal) may be asked to the room to share in the display.

The students may desire to make up some language that they heard and learned in space. How does a Moonperson

say "good morning"? What is a Moonperson's favorite food? What do Moonpeople call the place in which they live? With this language the students may wish to make a chart showing their "Moon Language."

A dramatization may be made using the papers written by the students. In doing so, form small groups and allow the author of the story to be the director for his/her dramatization. This may be put on in front of the class or in front of Mrs. Principal, or, perhaps, in front of the teacher only.

LESSON III: I FEEL SAD

Objective

The purpose of the musical score is to aid the students in identifying the events which make them feel sad. The easy flowing, slow music lends itself to the "sad" mood and is easily adaptable to many words. The short phrases allow the students to express themselves easily and simply. Because of the introduction of the teacher, the students also learn that sadness is a common feeling, and, therefore, nothing to be ashamed about.

Materials

1. Writing paper for each student.

2. Pen or pencil for each student.

3. Kum-Ba-Ya musical score (see Figure 4).

4. Guitar, recorder, piano or any musical instrument. This may be replaced with a recording of the tune or the teacher can simply sing or hum the tune.

Procedure

1. Explain to the students that music can be used to express many feelings.

2. Allow the children to discuss these feelings and provide examples of feelings expressed through music.

3. Introduce the tune of Kum-Ba-Ya inserting the words found in Figure 4.

4. Ask the students to think about times when they have been sad and ask them if they can silently substitute times when they have been sad in the melody.

5. Ask the students to write on their sheet of paper the words they have supplied.

6. Encourage students while you continue providing the Kum-Ba-Ya tune to write as many incidents as they can that make them feel sad.

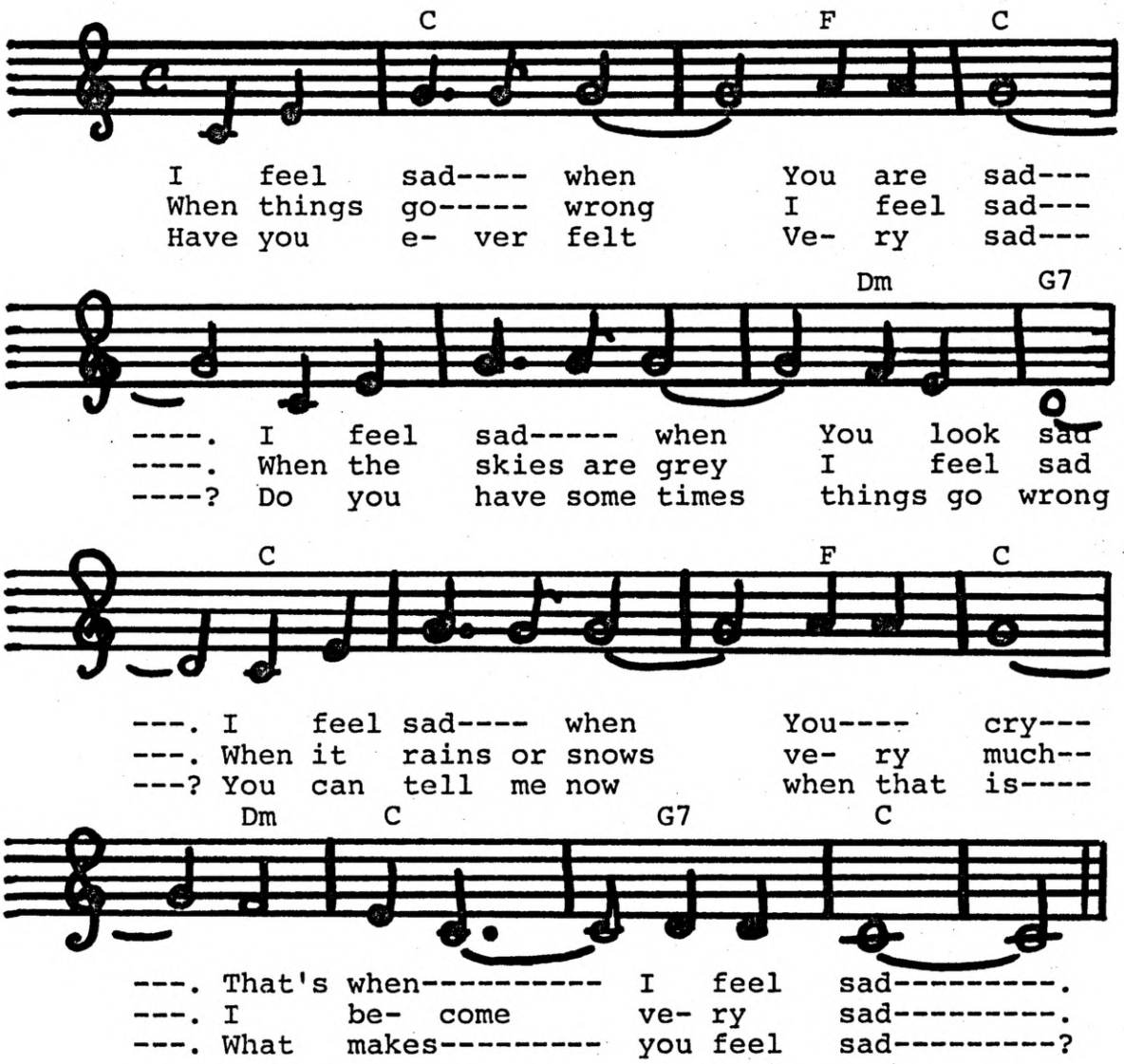


Figure 4

Kum-Ba-Ya

Suggestions

After the students' writings have been collected, prepare to sing the class's song of "I Feel Sad." (Use only those writings which the students have wanted to share with others.) Do this by substituting what the students have provided in their writings for the words written in Figure 4. When you feel confident in singing this new song, allow the children to listen to it once and then sing along with you. You may wish to have the words dittoed previously.

Other songs may be used in the same manner to relate different moods or feelings. Some of them include:

If I Had A Hammer to express a desire.

Tom Dooley to express anger.

Red River Valley to express a favorite person, place or thing.

When The Saints Go Marchin' In to express excitement.

Sparkling Stella to express happiness.

Shenandoah to express loneliness.

LESSON IV: GRIZZLY BEAR

Objective

The purpose of this lesson is to provide one picture to stimulate children's creativity in order for them to create a story revolving around one object, the grizzly bear.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. A picture of a grizzly bear (see Figure 5).
4. An opaque projector (optional).

Procedure

1. Ask the students to put a piece of writing paper and a pen or pencil on their desk.

2. Make the picture of the grizzly bear easily seen by each student by using an opaque projector or another method which allows each student to view and study the picture.

3. After allowing the students to study the picture, say to the students, "You are really not in this room right now. I am not certain where you are, but I know what



Figure 5

Grizzly bear lesson

you are seeing because you are thinking so hard about it, it is showing on the wall (or wherever the picture of the grizzly bear is). Look at that; a bear! I can see what you are seeing, but it is still not clear where you are, what you are doing, or why you are seeing what you are. Is this a friend of yours? Is this your pet? What is its name? Are you in the forest? Are you alone or with other people? Is the bear talking to you? What is it saying? I am listening, but I can't hear it. I am trying to understand what it is saying. I know you know this bear really well, so you are going to have to help me by telling me more about this bear."

4. Allow the students to think about the picture.

5. If the students ask questions about the picture, assure them that they know the bear much better than you do.

6. When the students have become familiar with the picture, encourage the students to write about their experiences with the bear. Explain to them that you really want to know as much about the bear as they can possibly tell you.

LESSON V: STRIP PAPER COLLAGE

Objective

The purpose of this lesson is to allow the students to create a meaning for an object they will make. The presentation of this lesson also allows the students to have the feeling that they are famous and have done something of national importance.

Materials

1. Construction paper of various colors.
2. Scissors.
3. Glue.
4. Writing paper for each student.
5. Pen or pencil for each student.

Procedure

1. Have the students cut strips of construction paper the size and color of their choice. Instruct the students to fold or wind the strips of paper and glue them on a sheet of construction paper to form a collage of strips.

2. When all the students have made their collage, tell them that their inventions are great. Say to them,

"Welcome to the National Inventions Award Assembly. You have all been chosen as making the greatest inventions in the nation this year. I see the miniature models of your famous inventions setting (hanging) around the room. Our first meeting this morning will be to explain the events that will occur tomorrow. Tomorrow you will have the opportunity to explain your inventions to your fellow colleagues. I have been told that there are some new pollution control inventions, some homework machines, some transportation inventions and some household time-saving inventions. Tomorrow we will all have the opportunity to listen to your great inventions. We should break now for the evening. If this speech presentation is a surprise to you, you will have ample time to prepare this evening. We will see you in the morning."

3. Allow the students time to prepare their speeches by writing them.

4. When the students go home encourage them to take their stories to practice at home. After all, they will be presenting their explanations in front of prize-winning inventors like themselves.

5. The next day, call the National Inventions Award

Assembly to order and allow the inventors to present their explanations.

Suggestions

The collages and explanations may be displayed around the room for visitors from other classes to view. (Display only those inventions and explanations that the individual student wishes to have displayed.)

Instead of using strips of paper for a collage, the students may wish to make collages from junk materials found outside, at home, or in the garbage.

LESSON VI: TCHAIKOVSKY: "PATHETIQUE" SYMPHONY

Objective

The purpose of this lesson is to stimulate the children's creative writing through a symphony by Tchaikovsky. Movements III and IV provide a variety of tempo and volume so that the students have a wide range of sounds from which to base their writings.

Materials

1. Pen or pencil for each student.
2. Writing paper for each student.
3. A tape or record of Tchaikovsky's "Pathetique"

Symphony (No. 6 in B Minor).

4. A record player or tape player.

Procedure

1. Tell the students that you are going to play Tchaikovsky's "Pathetique" Symphony, movements III and IV. Explain to the students that they will be hearing this music and that they are to imagine anything that the music tells them to imagine.

2. After playing the Allegro molto vivace and Finale: Adagio lamentoso; Andante, ask the students to listen to it again, this time they are to write what feelings the music gives to them. Perhaps they imagine a complete story revolving around this music, or perhaps they feel emotions of several kinds. They may only feel one emotion is told through this music. Have the students explain as much about what they are feeling as they possibly can.

Suggestions

The music that will inspire creativity is plentiful. The following were suggestions given by Logan, Logan and Paterson (14: 214).

Debussy	The Afternoon of a Faun, The Submerged Cathedral.
Elgar	Pomp and Circumstance.
Gershwin	Rhapsody in Blue.
Gounod	Funeral March of a Marionette.
Grieg	Ase's Death from Peer Gynt Suite.
Grofé	Grand Canyon Suite.
Hayden	The "Toy" Symphony, Andante from the "Surprise" Symphony
Herbert	March of the Toys.
MacDowell	Woodland Sketches.
Mendelssohn	Spring Song.
Pierne	March of the Little Lead Soldiers.
Poldini	The Waltzing Doll.
Ponchielli	Dance of the Hours.
Prokofief	Peter and The Wolf
Ravel	Pavan for a Dead Infanta.
Rimsky-Korsakof	Scheherazade.
Saint-Saens	Animals Carnival, Danse Macabre.
Schumann	Papillon, The Wild Horseman.
Smetana	The Moldau.
Strauss	Pizzicato Polka, Blue Danube Waltz
Stravinsky	Firebird Suite
Tchaikovsky	Nutcracker Suite
Wagner	Rise of the Valkyries.

Any of these selections could be used to produce an atmosphere conducive to creativity as well as to center a lesson that specifically revolves around the theme.

LESSON VII: THE GOLDEN WALL

Objective

The purpose of this lesson is to stimulate the students' writings by providing them with Hans Hoffman's painting, The Golden Wall. This painting has no concrete

figures such as buildings, people, animals, trees or mountains so the children will be unable to associate a previously experienced person, place or thing. Because of this, the children will have to use their imaginations to provide a meaning for the picture.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. The picture The Golden Wall by Hans Hoffman
4. An opaque projector (optional).
5. A box.

Procedure

1. Ask the students to place on their desks a piece of writing paper and their pen or pencil.

2. Say to the students, "When I was outside the room just now, the most amazing thing happened to me. Three "things" presented me with this box. I couldn't tell what they were, they were just "things." As I stood there staring at them and this box, I could feel that they wanted me to be pleased about this situation. They did not talk, they just made me feel what they wanted me to know. They also made me feel that I was to have you help me decide what this

box is." (Open the box.) "Isn't this something?" (Make the picture visible to all of the students.)

3. Allow the children time to study the picture.

4. Say to the students, "Do you think this is a message they wanted us to have? Perhaps it is a map of something. Maybe this is their writing. Could it be a description of something? Let's write what we think it is. Perhaps the "things" will come back and they can tell us if we are correct."

5. When the students have written their explanations, collect the one the students wish to share with others.

6. The next day at an unexpected time (perhaps during math class), go out in the hall and get the box that is now filled with the students' writings, the picture by Hans Hoffman, and the following message:

> Dear Students,
>
> Your teacher was right about us wanting you to provide an explanation for this picture. Each one of you is right! This is really a magic picture that our planet invented. Each person sees a completely different thing when they look at it. We were testing it to see if it produced the same effect here on Earth. We thank you very much.
>
> Sincerely,
>
> The "Things"

When you return to your room, open the box and read the message. The students will enjoy the message and want to see if it is really written that way, so be certain it is!

Suggestions

These make an excellent book for display for the library or in the room. Parents enjoy them at parent-teacher conferences.

LESSON VIII: USE THE EARS

Objective

The purpose of this lesson is to promote creative writing by providing sounds that other students will tape. This lesson will give the students an opportunity to use various descriptive words to coincide with the sounds they will hear.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. One tape recorder and tape for every five students in the class.

Procedure

1. Make as many five-student groups as is necessary.

2. Provide each group with a tape and tape recorder.

3. Ask the students to go outside, in the halls or in the lavatories and record as many sounds as they can that are ordinary or unusual. This is done most successfully over a time span when the students have recess or lunch to work.

4. Arbitrarily give each group a new tape.

5. Let each group listen to this new tape and provide written descriptions of what that sound means to them. This may be done as a group or individually.

6. After the writings have been completed allow the students to ask the originators of the tape what the sound really is if they are unidentifiable sounds.

Suggestions

Instead of forming groups the teacher may wish to tape usual and unusual sounds and present them to the class as a whole.

These descriptions lend themselves well to developing poems such as the haiku.

LESSON IX: HANG GLIDING

Objective

The purpose of this lesson is to improve the students' creative writing by providing a picture stimulus. This picture shows a person hang gliding. As few students will have done this, the sensation of doing it will have to be imaginary. If the students choose, they may desire to feel they are looking at another person doing this activity. Either way the students will have an opportunity to write creatively centering their thoughts around one picture.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. A picture of hang gliding (see Figure 6).

Procedure

1. Ask the students to put their paper and pen or pencil on their desk.
2. Make the picture shown in Figure 6 easily visible to each student.
3. Say to the students, "Have you ever flown? Can you imagine what it would be like to hang glide through the



Figure 6

Hang gliding lesson picture

air? Get in the air and glide over the mountains, over the houses, over the fields. Is this you? Are you in the air gliding? Where are you going? What do you have to glide over to get there?"

4. After the students have had time to think about their picture, ask them to write all of their thoughts on paper.

Suggestions

After the students have completed their writings, discussion may follow centering around gliding and flying.

The students may desire to make paper airplanes and go outside to fly them. Emphasis after this activity should be one of descriptive phrases and words which identify the vision of flying.

LESSON X: TASTE TIME

Objective

The purpose of this lesson is to improve the students' creative writings by making them aware of the sense of taste. The students will have the opportunity to taste various things and write about them. This lesson lends itself very well to using similes, metaphors and personifications.

Materials

1. Various objects to taste. The following are suggestions:

vinegar
vanilla
molasses
water
lemon juice
lime juice
sugar water (5 parts sugar to one part water)

2. Seven toothpicks per student. The students may break the toothpicks into thirds to cut down on the number of toothpicks needed.

3. A baby food jar for each item that is to be tasted by each group. Any jar will suffice.

4. Writing paper for each student.

5. Pencil or pen for each student.

Procedure

1. Divide the class into groups. Five to seven students would be desirable.

2. For each group set up a table or other area which provides one jar of each of the items to be tasted.

3. Set out the toothpicks and instruct the students on how to use the toothpicks. The students should not use the same point of the toothpick to taste more than one of the items. Do you wish the students to break the toothpicks

or do you have a sufficient amount for them to use one toothpick for each jar?

4. Tell the students, "We are going on a taste adventure. Hidden within these jars are tastes which will spark your ability to describe them in detail. You are free to use the word "like" for one taste might remind you of something. You are free to simply name that taste as something you have been associated with before. Perhaps you feel that this taste has a human quality like being unforgiving, hateful, tearful or lazy. You are to taste each substance and describe what that substance means to you. Do you have your paper and pen or pencil? You may start."

5. Allow the students to taste and retaste all of the substances you have provided for them.

6. When they have had time to use their sense of taste, urge them to respond to that taste by writing their feeling about it.

Suggestions

The students may wish to bring a variety of cooking goods from home for the other students to taste. Allow the students who brought the taste samples to conduct their own class tasting session. The students may wish to respond this time orally, or they may wish to continue writing

their responses.

A chart can be made of the class's reactions to the various tastes. A limited example is provided below:

Taste	Reaction
Water.	.This is a boring person.
Molasses	.This tasted as sweet as my dad when he does something nice for me.
Lime juice . . .	.This taste had sharp tearing teeth that tore open my tongue as it arrived in my mouth.

LESSON XI: SERENDIPITY

Objective

The purpose of this lesson is to promote the students' creativity through the use of the movie, Serendipity, Find Something Real to Write About (35). This movie provides an abundance of visual stimuli so that the students realize that there is something real to write about in this world. This movie which provides no spoken word, only music, allows the listener to trip through the visual aspect of the movie without being stomped on with other people's words of explanation or interjection.

Materials

1. The movie, Serendipity, Find Something Real to

Write About.

2. A movie projector.

3. Writing paper for each student.

4. Pen or pencil for each student.

Procedure

1. Before the movie is shown, explain to the students that they are going to see many scenes that they may have seen before. This time the students are to concentrate on only the thoughts given to them by the movie.

2. Ask the students to take out their pencils or pens and paper after they have seen the movie for the first time. Explain to the students that they will be seeing the movie again. This time they are to concentrate even harder on the idea the movie conveys to them because after the movie is over, they are to begin writing everything that that movie tells them.

3. Show the movie again.

4. When the movie is completed this time, shut off the projector, turn on the lights and let the students begin to write.

Suggestions

This movie is excellent for the process of creative

writing. If you wish to do a similar project around Christmas time, show the movie, J.T. (34).

LESSON XII: A THANKSGIVING TREASURE

Objective

The purpose of this lesson is to add additional creative writing practice while also making the students aware of the fact that they have many things to be thankful for.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. Construction paper for each student.
4. Marking pens or crayons.

Procedure

1. Ask the students what things they have to be thankful for.
2. Allow a discussion of approximately ten minutes.
3. Ask the students to think of the thing or person that they are most thankful for.
4. Instruct them to write that noun vertically on a sheet of paper. Tell them that they are to think of reasons

why they are thankful for what they have written.

5. Across from each letter of that noun they are to use each letter for the first letter of a phrase that explains or describes the noun that they are thankful for. An example of the results may be:

JASON IS:

Just a lot of fun.
Abounding with delight.
Sunny in the morning.
Overly excited about many things.
Never wanting to be in trouble.

or

Kenneth Is:

Kind to many people.
Exciting with his knowledge.
Needlessly saying kind things.
Naughty very seldomly.
Eager to please.
Thinking all of the time.
Happy to be alive.

6. After this has been completed, have the students decorate the sheet of paper with their writings.

7. Ask them to mount their decorated writing on a sheet of construction paper.

8. If the students wish, they may display them or present them to their favorite noun.

Suggestions

This is an excellent project at Thanksgiving time. Pick students' names from another class or classes, or pick teachers' names and other adults within the school. Ask the students to do the same things as above with their names and display them on the hall wall.

LESSON XIII: A SCENE FOR THOUGHT

Objective

The purpose of this lesson is to provide the students with a scene so that their creativity in writing may be sparked by a picture involving only scenery. A picture such as this has no time dictated by it so the students may wish to write about the Sixteenth Century or about the Twenty-fifth Century.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. A picture involving only a scene (See Figure 7).

Procedure

1. Ask the students to place a piece of writing paper and a pen or pencil on their desks.



Figure 7

A scene for thought lesson picture

2. Make easily seen the picture in Figure 7.

3. Tell the students that they are all alone, looking at this picture. Say to them, "There appears to be nothing human around you. You are alone looking at this beautiful, peaceful scene. Where are you? What date is this? Is this many years ago or is this many years into the future? Think of where you are, what you are doing there and why you are there. Look at the scenery and think of all the possibilities. Are you there? Who are you?"

4. After the students have had an opportunity to study and become very familiar with the picture, say to them, "You are all alone. You must be very anxious to communicate with someone to tell them about yourself--your feelings, your purpose for being here and in what year you are here. I will be very anxious to hear from you and listen to all that you have to say. Please write all the information you can give me so I can better understand you."

5. When all questions have been answered, ask the students to begin their writings.

Suggestions

The class may make a timeline of the events written about. They may place on the timeline the stories that the students wish to share. The caption may read: "Where were

you October 15, 1978? We were in another century."

LESSON XIV: FOR FEELING

Objective

The purpose of this lesson is to improve the students' creative writing by providing for them the opportunity to concentrate on their sense of touch.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. Various objects for the students to touch. Some suggestions are:

velvet
sand paper
nylon
terry cloth
felt
bark
tree branch
rocks

Procedure

1. Group the students by assigning five students to each group.
2. Arrange the objects in the room so that there will be enough groups of objects for each group of students.
3. Ask the students to go to their group's "feeling

station" and explore the sense of feel by concentrating very hard on the sensation that is given to them by that object after they examine it with their sense of touch.

4. Ask the students to now concentrate on four or five objects which they particularly were intrigued by. Ask them to write about those objects.

Suggestions

The students may wish to go on a "feeling" hunt that evening to find various objects that interest them. Allow the students to have a "This is My Favorite Feeling" station within the room so that the other students may enjoy the same sensation of touch.

LESSON XV: MIGHTY ME

Objective

The purpose of this lesson is to provide the opportunity for the students to improve their creative writing while at the same time providing a situation for the students to pretend that they are a famous individual. This lesson will give the students the opportunity to dream that they have accomplished a goal that they may have been dreaming about.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.

Procedure

1. Say to the class, "Did you know I was actually the Bionic Woman? You probably didn't because it is a very well guarded secret. The CIA doesn't wish anyone to know about it because my cover would then be blown and too many people would try to get rid of me. When the television show began, they did show me teaching which I thought wrong because the people who would like to capture me would have a clue. The world is very lucky that they did not search all of the schools. You may wonder why I am telling you who I am at this time. The CIA believes that if I reveal my true identity, you will do the same. They know that you are all extremely important people that the world could not do without. They realize that the student image is merely a coverup. The CIA informed me that right here in this classroom are sitting nationally-known athletes, world-famous scientists, nationally-known astronauts, and world-famous actors as well as actresses. Please reveal to us your true identities as I have done so that we can know each other better."

2. Allow the students to ask you to do some bionic actions but tell them the CIA only told you could tell them who you are. They have seen your bionic talents on television and you don't wish to bore them.

3. With some students further discussion may be necessary. Talk to them as if you believe they are truly hiding their identity.

4. When the students have the feeling and thought let them begin.

Suggestions

Some students may wish to reveal their "true" identity to the entire class by reading their story aloud.

Some students may wish to draw a picture or cut one from a magazine to show what they "really" look like.

LESSON XVI: MY FAVORITE COLOR

Objective

The purpose of this lesson is to provide the opportunity for students to improve their creative writings by using their favorite color for imagination. This lesson is excellent for making booklets that are illustrated to go along with the students' writing.

Materials

1. Writing paper for each student.
2. Pen or pencil for each student.
3. Construction paper for each student.
4. Crayons or markers for each student.
5. The book, Hailstones and Halibut Bones, by Mary O'Neill (16).

Procedure

1. Read the book, Hailstones and Halibut Bones, to the class.
2. Let the students discuss their favorite color and what it reminds them of. Encourage descriptive words, metaphors, similes and personifications.
3. Let the students begin writing their favorite color impressions.
4. When the students are pleased with the results of their writing, allow them to make booklets using their writings.

Suggestions

The students may wish to make booklets about their favorite season, food, feeling or person using the same type of format as Hailstones and Halibut Bones.

Chapter 4

SUMMARY AND CONCLUSION

The problem of this study was to establish a creative writing handbook containing lessons that the teacher can use throughout the year to improve the creative writing classes. It seemed to the author that instructors of creative writing at the intermediate grades were not finding lessons that sparked the students' creative writings.

The procedures followed in this study were to review related literature and research on creativity and writing as it applied to creative writing. Based on the review of the literature and by incorporating past experiences of the writer, a teacher handbook was developed to provide teachers with creative writing lessons.

The major areas reviewed in the literature were creativity, the need for creative writing, and the writing process.

There were a total of sixteen creative writing lessons outlined. These lessons included an objective, the materials needed, the procedure and suggestions for expanding the initial lesson. The lessons are simple to follow and require a small amount of preparation. The teacher will have to provide the enthusiasm because it is not something

that could be put in the handbook. The final conclusion is that there are many lessons that can stimulate the students' creative writings.

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